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Cover

Our cover for this issue features
Psychovore from the *On the Edge*
Collectible Card Game published by Atlas
Games/Trident Games. It appears
courtesy of the artist Kevin Davies and
Peregrine Press. Thanks to John Nephew
and Kevin Davies.

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Mayhem in the Morgue

Scenario by Alan Barclay, Art by D. Toye and Charles Morris

INTRODUCTION

For Players

Mayhem in the Morgue is an adventure for six superheroes of about 250 to 300 points. The heroes will face an aspiring mastermind and his group of supervillains. It will probably take two or three sessions to play through. I've set it in the standard four-color Champions universe. I think what follows is best kept for the referee's eyes only.

For The Referee

As a general rule I like to challenge the players with a more effective force and let them wear it down over the process of an adventure. This adventure is designed to introduce General Mayhem and the Dogs of War, a group of six new supervillains, as on-going opponents in your campaign. Study their character descriptions and how they exploit your heroes' weaknesses (and vice versa). You may wish to substitute a villain from another source, or add some hired freelance villains. If you have more or fewer heroes than six, adjust the number of supervillains to match.

IN THE BEGINNING

At night the Killpatrick Cemetery squats like a dark blot in the center of the campaign city. One of our heroes is in the neighborhood, taking a walk with a Normal - a friend, date, or DNPC. If the hero has a Secret ID, he should be in his non-super identity and in a position where he does not want to reveal himself. If none of this works, choose a hero who patrols alone and have him be on the scene. In any case, a character who likes

investigation would be better than one who likes immediate confrontation.

This is a good chance to give special attention to a player. I would choose someone who likes investigation or who often takes a back seat to other more vocal players. Invite the player over early and tell them you have a special adventure introduction to play out with their character. You can add the other players when they arrive later.

The hero's date snuggles up to him as they pass the cemetery. They share some words about the meaning of life and the thrill of darkness. Play this up a bit: if the hero is with a date, have her trying to tell him something important - "I love you" - "I'm leaving you" - "I'm pregnant" - "It really bothers me when you keep disappearing all the time. . . ." If the hero is with a relative or friend it might be a deadly illness or personal problem.

If the hero has supernatural senses, he might get a feeling of foreboding as they approach the graveyard.

The hero notices a line of dark figures crossing the graveyard. His companion spots an unmarked cube van parked in front of the cemetery gate about 30 meters (15") away. The gate is open. At this point, the hero will probably want to find an excuse to separate himself from his companion. Once free of the date and his civilian identity, the hero can try to sneak into the graveyard or check out the van.

Major Havoc is on watch, flying 15" up in the air and circling the cemetery once a minute. When the hero arrives, she is at the far end of her circuit, so she doesn't see him. Let the hero to explore for 30 seconds before she returns, then give her a chance to spot him with a PER Roll at -4 (+2 for spending a Turn slowly flying over, -2 for Night, -4 for Range). From then on, give her a similar roll once a minute.

PER Rolls in a Dark Cemetery: *When the hero is within 10" of a villain, give the villain a PER Roll every phase the hero moves. Remember Range mods for both sides. Characters with normal sight (like Major Havoc), suffer -2 for Night under the street lamps. UV Vision gives no penalty, and IR Vision (Crypt and Necrodancer) give +2 contrast bonus when a warm body hides in the cold cemetery.*

The driver of the van is a hired thug (a Competent Normal with basic Black Commando equipment) disguised in a blue coverall and cap. He knows nothing, except he was paid \$500 to be here and drive. No one has told him where they're going yet.

The line of figures are The Animate, walking corpses generated by the Staff of Nergal. The Animate are harmless to the heroes in this scene - they have only one order: climb into the van and await transport. They are coming from the center of the graveyard, forty meters (20") over a small rise. If the hero manages to sneak up for a look he will see the huge, veined monstrosity of Crypt opening graves and coffins, and the lean, black figure of Necrodancer touching the corpses with a purple-glowing rod. The rod is the Staff of Nergal.

Encourage the hero to call for the other players as soon as he realizes there is more than one supervillain in the graveyard. Choose a second player character and tell him he is nearby for some reason (on Patrol, in Secret ID, pursuing clues to another case, etc.). Find reasons for the rest of your heroes to be many minutes away or unable to respond to the call immediately.

Bring the second hero to the graveyard. If the first hero is moderately cautious, give him a break and let him watch Necrodancer create one of The Animate. During this she will gloat to Crypt, "Destroyer's never going

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to take advantage of us again!” Crypt will respond in his garbled rumble, then look around. Give him a PER Roll with his N-Ray vision!

When a villain spots a hero, he or she will alert the others through the Tac Link Ear Bug. Mayhem will order Havoc and Necrodancer to engage. If the second hero is spotted, Crypt will approach him below ground and attack.

If this hero's DNPC or friend is the curious type, you might have them return to the scene - perhaps bump into the second hero. The heroes then have another person to protect. If you haven't done it in a while, have the companion captured and held by the villains as a delaying tactic.

Probably the villains will win the battle. If it starts to drag out, General Mayhem will send in Private Agony to give the Dogs of War a chance to get away. If things go really badly, the Dogs will abandon the van and the Animate to escape.

If the heroes manage to keep their presence secret through everything, you'll have to improvise. The villains will escort the van to an old paint-ball indoor war-game building at the edge of town, drop off the Animate, send the van back to the rental shop, and disperse. Mayhem plans to train an army of undead in this building. None of the villains stay here, but the heroes may have to battle The Animate. If they do, they will find paperwork from Orpheus Labs. This should lead them back into the story.

The Necrobubble

As soon as the Dogs of War escape, the rest of the heroes will show up, as will the cops. Somebody should spot a strange purple glow in the middle of the cemetery. If they investigate they find a bubble of sickly violet light swelling around a grave stone. The first hero on the scene can remember this is the last place the Staff was used. The violet light is a Necrobubble, a bulge of Negative Plane energy extruding into our universe.

The Necrobubbles: Living beings don't get Post-12 Recoveries within the Negative Plane, and their healing and regeneration powers are Suppressed by 20 points. Crypt, Necrodancer, and The Animate are immune to these effects, as is any character whose powers draw on dark energies. Necrobubbles don't inhibit any vision powers, though they tinge everything in a weird light.

As the characters watch, a panel van will arrive on site. Dr. Lois Driver and four

technicians will emerge, each holding a Necrojoule Channeler. They will surround the bubble and Dr. Driver will coordinate their effort to control it. If accosted, they will say they are with Orpheus Inc., a research company. “We must be allowed to control the bubble!” Dr. Driver will say, “or the worst could happen!”

Necrojoule Channelers: These devices help contain the expansion of a Necrobubble. Any scientific or computer-oriented character who concentrates on using a channeler can use his INT roll to fight back the Necrobubble, getting one roll every minute. Find the bubble's radius on the Range Modifier chart and subtract that from the INT Roll. The bubble will shrink 1" radius per point by which the roll is made.

The cops will allow the techs to work. The techs will drive the bubble out of our universe. It will disappear in a spectacular blast of violet light and disintegrate a hemispheric chunk from a headstone.

The Staff Of Nergal

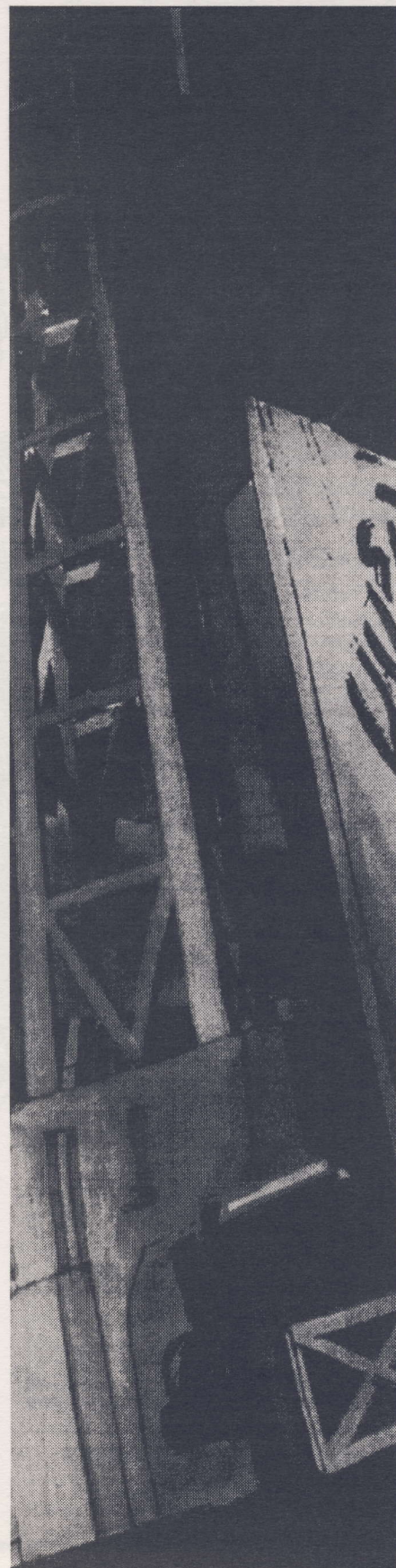
When the heroes demand an explanation, Dr. Driver will ask, “What do you know of the Staff of Nergal?”

Heroes with KS: Ancient Artifacts, KS: Mythology, KS: Ancient Civilizations, or the like can make a roll to know the basics.

“The Staff is an ancient artifact,” says Dr. Driver. “I believe it is of alien origin. My lab has been studying it for the past year. A week ago it was stolen.” At this point, another Orpheus van will pull up and Lazlo Corrigan and four Orpheus Security guards will get out.

As Lazlo and his goons approach, Dr. Driver points to the smooth edge of the missing bit of headstone. “That is the result of using the Staff - another universe extruding into our own, dissolving the matter of our continuum. The Staff is unstable, and unless I return it to the restraining device in my lab, it threatens to disintegrate our world.”

At this point, Lazlo will interrupt. “Excuse me, Doctor, but I don't believe you should be revealing corporate secrets.” He will turn to the cops and the heroes. “I'm Lazlo Corrigan, head of Orpheus Security. Excuse us while we have a conference.” He will usher Driver away a short distance. If anyone has superpowers to overhear them with, he points out she's acted without consulting him. She will say “We need their help. You know what he will do if he finds





out." Corrigan will encourage her to come back to the lab and talk first.

Lazlo Corrigan is General Mayhem's Secret ID. If the heroes have any mentalists he will be wearing his full Mind Defense rig under his security cap and carefully burying any details of his plots.

Lazlo has just realized that the Staff is more dangerous than he thought. He must kidnap Dr. Driver and the Necrotic Extrusion Restrictor from Orpheus Labs.

Lazlo will leave the Doctor at the van and return to the police and heroes.

"Gentlemen, I hope you understand our concerns about corporate espionage. I want to be sure things are under control." He hands an officer an Orpheus Inc. business card. "We will file a report with the police by tomorrow morning." Then he and all the Orpheus personnel will leave.

TRACKING MAYHEM

The heroes may well have captured the cube van and/or some of The Animate. The van is a rental, registered to an address which will turn out to be a VIPER installation.

This is a distraction planted by Mayhem.

I don't go into detail here. You can find VIPER Agents from Champions, p66. Use four to six agents for every hero. The installation is a staging ground for distributing VIPER equipment.

The heroes may do research on the Staff. A character who has some scholarly skills can take about a day to discover what is mentioned in the section titled THE STAFF OF NERGAL. A scholar who specializes in magic or ancient artifacts can give them the information in about an hour.

Heroes can also follow up on the villains they've seen, tracing them through law-enforcement databases and such. This will produce no information, as the supervillain personas of the Dogs of War have never been seen before.

Orpheus Labs

The heroes will most likely go to the Orpheus Labs to ask more questions. Unfortunately, General Mayhem has been there before them.

If the heroes visit the labs within two hours of the event at the cemetery, the Lab will appear closed. Remind players most

Labs are closed at three a.m.! If they actually enter, they can catch the Dogs of War removing equipment from the lab. This may result in an all-out battle and a quick end to the adventure. Try to steer your heroes away from this.

The heroes can find Orpheus Labs in the phone book. When they arrive, they find the door locked. If they get inside, they find the offices and labs empty of people.

A security-coded elevator (Security Systems -3) leads down to a special sub-basement laboratory. At the bottom of the shaft, the elevator opens on a square alcove with two doors to the left, two to the right, and one large double door opposite. The double-door opens on a sophisticated biophysics lab. To the left are a washroom and a supply room with bins of electronic parts. To the right are two small, one-room apartments; one was Necrodancer's, the other Crypt's.

The Lab

The lab is full of electromagnetic detection devices and computers for analyzing data. Racks of sensors are arrayed around the

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center of the lab. In the center of the array, a large piece of equipment has been unbolted from the floor and removed. Disconnected heavy gauge power cables stick out of the floor.

On a nearby desk is a complex schematic labeled "Necrotic Extrusion Restrictor" which shows the device that was stolen. It has a meter-long slot for holding the Staff of Nergal. The device is about a meter on each side and weighs 600 kg. The power requirements are bizarre. Any character with Electronics or an appropriate Science can roll to figure out that it could run off the city power grid, but it would cause a traceable fluctuation. They can also discover that the cables left behind run into a filter that prevents this fluctuation. With a successful Deduction roll they will guess that Dr. Driver is not cooperating completely with her kidnappers and may leave them an electronic trail.

On one desk are two gun-like Necrojoule Channelers. In a locked secret drawer (Concealment -0, or any Enhanced Sight power) are three Necrojoule scanners. Nearby is a shelf full of experimental rat cages. While all the rats are moving around as if alive, about half of them show some degree of decay. These are rats Dr. Driver brought back to life while experimenting with the Staff of Nergal.

Necrojoule scanners give the user Detect Necrotic Energy (including the Staff, and Necrobubbles, and Crypt and Necrodancer) at Range. The scanners give direction and distance but have a maximum range of 50".

The Apartments

One room (Crypt's) has a dirt floor, much tiled by Crypt's tunneling, and an oversized bed. On the wall is a photocopy of Roland Mork's death certificate and clippings about the hero Crypt is hunting. Under the bed is a stack of well-thumbed Superhype Magazines. The magazines all feature cover pictures of Dr. Destroyer or the hero Crypt is hunting.

The other room (Necrodancer's) has a wooden dance floor and no furniture, except a futon for sleeping on. The walls are draped with chains and occasionally nicked or gouged by some very sharp blade. In the closet is a metal-studded leather bodysuit, a black evening dress, and blue coveralls. In the bathroom is a small pouch of makeup and a photo of Sharon Watts, torn into three pieces then taped back together and stuck in the edge of the mirror.

Following Leads

Hopefully, the hero group can use some of the leads that have been set up for them. A scientist or gadgeteer type can set up a Power Grid Monitor in about 5 hours with a basic Inventor roll. Every 5 hours after that he can make an INT Roll to locate the Necrotic Extrusion Restrictor.

Likewise, anyone can patrol the streets for several days with the Necrojoule scanners until they find something.

If the heroes somehow fail to follow these leads, or something else you think is equally good, penalize them. Have them stumble on the final battle and never realize the importance of the vans in the parking lot.

CALL TO ARMS

After several days of searching, the heroes' Power Grid scanner detects something in the general area of City Hall. Likewise, Necrojoule scanners will beep as a character passes near that building. The heroes immediately notice Police and SWAT vehicles arriving.

Rue The Day

As the heroes approach city hall, draw a simple street plan for them on a piece of paper. Point out City Hall, the public library across the street, and the parking lot full of cars nearby.

If one of the heroes is using a Necrojoule scanner, has a natural to detect magic, or rolls tell him he's getting from a van parked in parking lot. See the section MORE CUBE VANS for details.

When the heroes arrive, the police are pulling out unconscious members of a SWAT team that assaulted the Dogs. A SWAT captain can brief the heroes. What the police know is that a group of six

supervillains calling themselves the Dogs of War burst into city hall, grabbed selected prisoners, the City Manager and a tour-group of twelve junior high kids, and barricaded themselves in the City Morgue, which is in the basement. Just inside the building is a strange, spherical black field (a large Necrobubble) which the SWAT team managed to enter without any obvious ill effects.

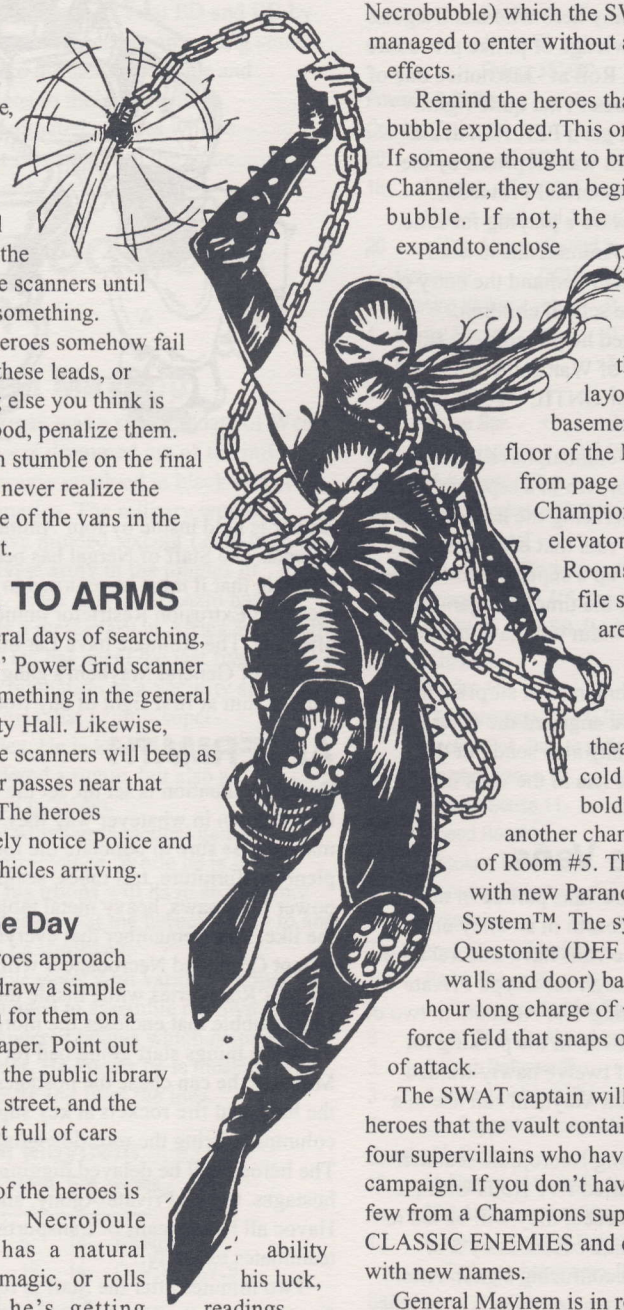
Remind the heroes that the previous bubble exploded. This one is much bigger! If someone thought to bring a Necrojoule Channeler, they can begin to shrink the bubble. If not, the bubble will expand to enclose all of City Hall.

The SWAT captain can give the heroes the layout of the basement. Use the second floor of the Milford Mansion from page C51 of

Champions. Substitute an elevator for the stairway. Rooms labeled #1 are file storage areas, #2 are offices, #3 is a staff lounge, #4 is the washroom. #6 is the Autopsy theater and #5 is the cold storage where bodies are kept. Add another chamber to the west of Room #5. This is the Vault, with new Paranormal Protection System™. The system uses Questionite (DEF 20, BODY 10, walls and door) backed up by one hour long charge of +10 PD/+10 ED force field that snaps on at the first sign of attack.

The SWAT captain will also tell the heroes that the vault contains the bodies of four supervillains who have died in the campaign. If you don't have any, choose a few from a Champions supplement like CLASSIC ENEMIES and disguise them with new names.

General Mayhem is in room #6, watching the hostages. Major Havoc is patrolling the halls and will retreat to #5 as soon as she spots the heroes. Necrodancer and Crypt are in room #5. Crypt is trying to batter down the 30 DEF Vault door (fat luck!), while Necrodancer raises the corpses of Normals in the morgue. She can raise one every five



ability
his luck,
readings

parking lot. See



minutes. Private Agony is teleporting The Animate to four transport trucks parked in a nearby parking lot.

Corporal Punishment is actually in disguise as one of the SWAT team. He took the equipment and uniform of one of the unconscious SWAT members and returned in his place. Give any hero who has Disguise Skill or some knowledge of police procedure or behavior a PER Roll at -3 to notice one of the SWAT team doesn't act quite right. Other heroes don't get a PER Roll at all!

General Mayhem was surprised by the presence of the Paranormal Protection System™ and now he's playing for time. His objective is to Animate those dead supervillains! He will demand the entry code in exchange for the school children.

If the heroes need help facing the full might of the Dogs of War, send in a few squads of SWAT or UNTIL Agents with them.

To save time in combat, have the agents draw off a villain or two in a separate battle. Concentrate on refereeing the heroes' battles and just arbitrarily rule that each squad of four agents can tie up a supervillain for one 12 second turn. By the time the agents are unconscious, the villain will have taken about 15 STUN.

Corporal Punishment will surprise the heroes after they've engaged the other Dogs of War. Mayhem may also send out the Animate Agents he has in the vans in the parking lot.

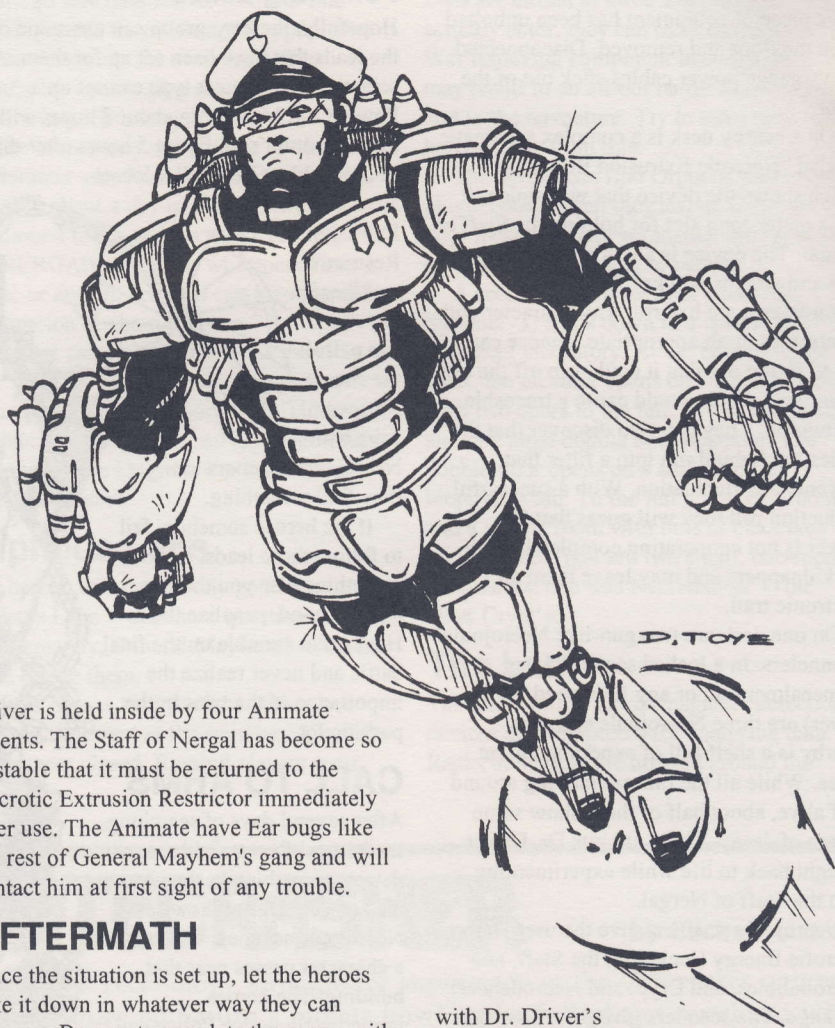
More Cube Vans

There are three cube vans parked in the parking lot, and a fourth in an alley one block away. All the vans have a secret door underneath big enough for Crypt. Private Agony is transporting The Animate to two of the vans. The third van in the parking lot contains a squad of twelve newly-trained Animate Agents that Mayhem can use in a pinch.

Have heroes using Necrojoule scanners make their unmodified INT Rolls with the devices. If they succeed, they will be led to the parking lot. If one succeeds by 5 or more, he will get a confusing signal. After ten minutes he will realize there is a second source of Necrotic energy. This leads to the van parked in the alley.

A character using a power grid scanner will be led to the van in the alley first.

The van in the alley has power cables hooked up to it, charging the batteries that run the Necrotic Extrusion Restrictor. Dr.



Driver is held inside by four Animate Agents. The Staff of Nergal has become so unstable that it must be returned to the Necrotic Extrusion Restrictor immediately after use. The Animate have Ear bugs like the rest of General Mayhem's gang and will contact him at first sight of any trouble.

AFTERMATH

Once the situation is set up, let the heroes take it down in whatever way they can manage. Be sure to populate the rooms with plenty of furniture, test tubes, scalpels, power bone saws, heavy metal tables, and the like. Also remember that everyone except Crypt and Necrodancer will not get Post-12 Recoveries while inside the Necrobubble that encloses the morgue.

When things start going bad for General Mayhem, he can chase the hostages out into the halls and fire rockets at key support columns to bring the roof down on them. The heroes will be delayed digging out the hostages. Crypt, Private Agony, and Major Havoc all have means of transporting their teammates to safety.

Two minutes after the Staff is removed from the area, the Necrobubble will implode, disintegrating part of the building. If the heroes used the Necrojoule Channelers, the damage is minor. If not, City Hall is gutted and collapses in on itself burying anyone inside.

Ideally, the heroes can capture the Necrotic Extrusion Restrictor and the Staff

with Dr. Driver's help. Government or UNTIL bureaucrats will take over the protection of the Staff and transport it to Stronghold. General Mayhem and most of his Dogs have a good chance to escape. He is always willing to run away and fight another day.

Finally, Dr. Destroyer will check up on the Orpheus Project in the near future. He will not be pleased with Dr. Driver, General Mayhem, or the heroes. He may well take action in a future episode.

PROPS & CHARACTERS

More on the Staff of Nergal

The staff is a strange superscience artifact of unknown origin. It is probably alien in origin, but know one knows. It first appeared in human history five thousand years ago in



what was then known as Sumeria, a collection of warring city-states in the area now known as Iraq.

At that time, the priesthood of Nergal, the Sumerian God of the Underworld, came into possession of the Staff. Only one mention of the Staff is found in human history. A fragmented early version of the Epic of Gilgamesh speaks of Gilgamesh's battle against an army of the dead raised by the Staff.

In fact the Staff can effectively re-animate the dead. It carries a microcolony of nanomachines that can reconstruct a corpse and suffuse it with life-like energy. The Staff, and the beings it creates, have no need for food or fuel. They are designed to tap directly into the energy of an alternate dimension. While the Staff is technology, any Mage or heavily magic-based character can feel the power in the Staff from six meters (3"). The dimension the staff and it's creations tap is commonly referred to as the Negative Plane by Mages.

The Staff was discovered buried deep in a cave in Iraq in 1941. DEMON agents quickly got hold of it, but it languished in their labs, it's code uncracked, for fifty years. Finally, they sold it to Dr. Destroyer. He sent it out to Orpheus Labs (which he owns through a series of other companies), to be researched. Dr. Driver finally cracked the alien computer code and has modified it with an external microcomputer which is easy to command.

Dr. Lois Driver

The good doctor is dedicated to exploring new and strange technologies. She has a Ph.D. in Biophysics, with a specialty in the effect of meta-physical energies. She cares nothing for right or wrong as long as she's allowed the freedom to research and experience the triumph and rush of discovery. She is a Competent Normal with Inventor, Mechanics, Electronic, Programming, Scientist, SC: Biophysics 14-, SC: Meta-physical Energy Theory 14-, and any other science you think she needs.

Lois is doing research in how to control the Staff and perhaps use it to give Dr. Destroyer eternal life. She has been mis-reporting her progress to Destroyer, down-playing her success. She fears he would wrench control from her if he knew how well it was progressing. A year ago she performed her first tests on human corpses

and these produced Crypt and Necrodancer. Necrodancer is her masterpiece - the lady is almost human.

Animate Agents

Use VIPER Agents from Champions p66. Give them Automaton and Life Support as above, but divide their total PD and ED by 3. If Mayhem succeeds in animating some supers, make the same additions and modifications to their characters.

Other Animated corpses will be Competent Normals with the same modifications.

THE DOGS OF WAR

General Mayhem

Lazlo Corrigan was a star graduate of West Point, but was drummed out of the military after he became involved in black ops in Central America. The military wouldn't actually have minded, except Lazlo tried to build a private army in the jungles of Nicaragua. Since that time, Lazlo has operated as a mercenary in Africa and South American. He has spent the last five years building a reputation as a Security specialist for companies that exploit super-technologies. He is known in the business and considered a rogue, but also a phenomenal tactician.

General Mayhem's tactical genius is a form of clairvoyance. While he is in command his troops will have an uncanny ability to guess what the heroes are up to and will rarely be surprised.

In his five years with various companies, he has managed to assemble his own group of super powered beings which he calls The Dogs of War. He knows he is messing with Dr. Destroyer and likes the idea.

General Mayhem

Val	CHA	Cost	Roll	Notes
15/25	STR	5	14-	800kg; 5D6
16/26	DEX	18	14-	OCV: 9; DCV: 9
18/28	CON	16	15-	
12	BODY	4		
28	INT	26	15-	PER Roll 19-
11	EGO	2	11-	ECV: 4
30	PRE	30	15-	Presence Attack: 6D6
14	COM	2	12-	
8/10	PD	7		30t/20r
8/10	ED	6		30t/20r

4/6 SPD 4 Phs: 2,4,6,8,10,12
7/11 REC 0
36/56 END 0
30/40 STUN 1

Numbers after slash are while in powersuit.

Total Characteristics Cost: 121

Movement: Running: 9"
Swimming: 2"
Jump: 5"
Flying: 15"/60"

Powers & Skills:

Combat Training:

20 2 Levels, all skills
16 2 Levels, all combat
Martial Arts Aerial Jujitsu:
20 +5DC, Already figured in
Maneuver OCV DCV Effect
5 Passing Strike +1 0 10D6 + v/5
4 Martial Escape +0 +0 65 STR
4 Martial Dodge +0 +5
4 Martial Disarm -1 +1 60 STR
5 Defensive Strk +1 +3 10D6

Power Suit Weapons: # = OIF Power Suit

50 Multipower (75) #
5u Smart Rocket: 3D6 RKA, No Range Penalty, [16 Charges]
5u Magnesium Flechettes: 4D6 Flash, All Sight, No Range Penalty, [16 Charges]
5u Gel Slug: 15D6 EB, [16 Charges]

Tactical Genius:

3 Tactics 15-
32 Clairsentience, 0 END Persistent, Requires a Tactics Roll, Only to anticipate enemy tactics(-1)
3 Combat Sense 15-
10 Danger Sense 11-
3 Speed Reading
3 Absolute Time Sense
3 Lightning Calculator
5 Cramming

Tac Helmet: @ = OIF Helmet

10 Radar Sense @
6 +4 Telescopic Sight & Radar@
8 +4 All PER @, Already added in
3 5 Flash Defense @
3 7 Mental Defense @
7 Life Support @ doesn't breathe

Robotic Medipac:

12 Multipower (31), OAF(-1), 14- Activation
1u 5D6 Aid any one of first seven CHA [8 Charges]
1u 5D6 Heal (See Aid Rules), Triggered when Stun or Body are below zero, [8 Charges]

Skills:

3 Disguise 11-
3 Deduction 15-
3 Oratory 15-
3 Interrogation 15-
1 Lang: Crypt's Dialect
3 Shadowing 11-
3 Stealth 14-



- 3 Scholar (All these KS are INT-based)
- 2 KS: Superhero Strategies 15-
- 2 KS: UNTIL Agents & Tactics 15-
- 2 KS: Viper Agents & Tactics 15-
- 2 KS: Local Paranormals 15-
- 2 KS: Common Paranormal Weaknesses 15-
- 4 +4 Resistance

Power Suit: # = OIF Power Suit

- 50 20/20 Armor #, Hardened
- 3 5 Power Defense #
- 4 +3" Running #
- 23 15" Flight, x4 Non-Combat
- 7 +10 Strength #
- 20 +10 Dexterity #
- 13 +10 Constitution #
- 13 +2.0 Speed #

Scrambled Tac Link Ear Bug:

- 11 Mind Link with Dogs of War, 8 minds, subject needs mind link, IIF
- 2 Radio Hearing, IIF
- 7 High Range Radio Hearing, IIF

Total Powers & Skills Cost: 444

Total Character Cost: 566

Disadvantages: 100+

- Hunted by:
- 15 "Hero Group", (as powerful) 11-
- 15 UNTIL, (less powerful, non-combat influence) 11-
- 20 Dr. Destroyer, (more powerful) 11-
- Psychological Limitations:
- 20 Likes to discuss/explain tactical theory, (very common, strong)
- 15 Overconfident (common, strong)
- 15 Directs/observes from a distance, (common, strong)
- 10 Rivalry: Dr. Destroyer, professional, PC rival
- 10 Vulnerability: "Magnetics", common, x1 + stun
- 20 Normal Char Maxima
- 15 Secret ID: Lazlo Corrigan
- 311 Villain Bonus

Total Disadvantage Points: 566

Major Havoc

Jallinder Singh is the only super that Lazlo recruited during his mercenary days. Born to a Sikh family in Canada, she developed mutant telekinetic powers as a teenager. She wanted to become a superhero, but her traditional parents and community frowned on women in the role of warrior. Frustrated, she ran away from home and North America, and became a mercenary super in South America. She is highly sensitive about her rights as a woman and very macho and competitive with male characters. She is very proud of her position as General

Mayhem's second in command, very efficient, and very loyal.

Major Havoc's TK power has multiple limbs, so she can hold on to several people at once.

Major Havoc

Val	CHA	Cost	Roll	Notes
15	STR	5	12-	200kg; 3D6
24	DEX	42	14-	OCV: 8; DCV: 10
28	CON	36	15-	
10	BODY	0		
15	INT	5	12-	PER Roll: 12-
10	EGO	0	11-	ECV: 3
20	PRE	10	13-	Presence Attack: 4D6
10	COM	0	11-	
13	PD	10		28t/15r
16	ED	10		31t/15r
5	SPD	16		Phases: 3,5,8,10,12
9	REC	0		
60	END	0		
33	STUN	0		

Total Characteristics Cost: 134

Movement: Running: 9"
Swimming: 2"
Jump: 3"
Flight: 15"/120"

Powers & Skills:

Combat Training:

- 12 4 Levels: Multipower, tight group
- 10 2 Levels: DCV, Already figured in
- 6 +3" Running

Mutant Powers: Quantum hyperenergization

- 56 Multipower (70), Targets must be contain inanimate matter (-1/4)

Necrotic Energy Taps:

- 4u 3D6 NND Flash, Defense: no inanimate matter within 2 cm of eyes, Non-Focus Flash defense still applies (-1/2) [6]
- 5u 11 OCV Missile Deflection, deflect bullets, deflect at range, Area Effect: 3" Radius
- 5u 14D6 EB [7]
- 6u 8D6 EB, Explosion, Trigger: word "Havoc!" [7]
- 6u 8D6 EB, Fully Indirect (+3/4) [7]
- 15 Elemental Control (15) — TK
- 37 a - 20 STR Telekinesis, 4 TK Limbs(+3/4) [5]
- 25 b - 15" Flight, x8 Non-Combat [3]
- 15 c - 15/15 Force Field [3]

Scrambled Tac Link Ear Bug:

- 11 Mind Link with Dogs of War, 8 minds, subject needs mind link, IIF
- 2 Radio Hearing, IIF

Skills:

- 3 Bugging 12-
- 3 Concealment 12-
- 3 Disguise 11-
- 3 Lockpicking 14-

- 3 Security Systems 12-
- Total Powers & Skills Cost: 230

Total Character Cost: 364

Disadvantages: 100+

- 5 Distinctive Features: Shows up on Mutant Detector (easily concealable, minor)
 - Hunted by:
 - 10 UNTIL (less powerful, non-combat influence) 8-
 - 15 "The Heroes" (as powerful) 11-
 - 20 Dr. Destroyer (more powerful) 11-
 - 15 GENOCIDE (less powerful, non-combat influence) 11-
- Psychological Limitation:
- 15 Obeys General Mayhem (common, strong)
 - 15 Hates Anti-Mutant Organizations (common, strong)
 - 15 Enjoys attention (common, strong)
 - 10 Vulnerability: Gravity powers & Dimension Warps (common) x1 + STUN
 - 10 Watched: General Mayhem (more powerful) 11-
 - 139 Villain Bonus

Total Disadvantage Points: 364

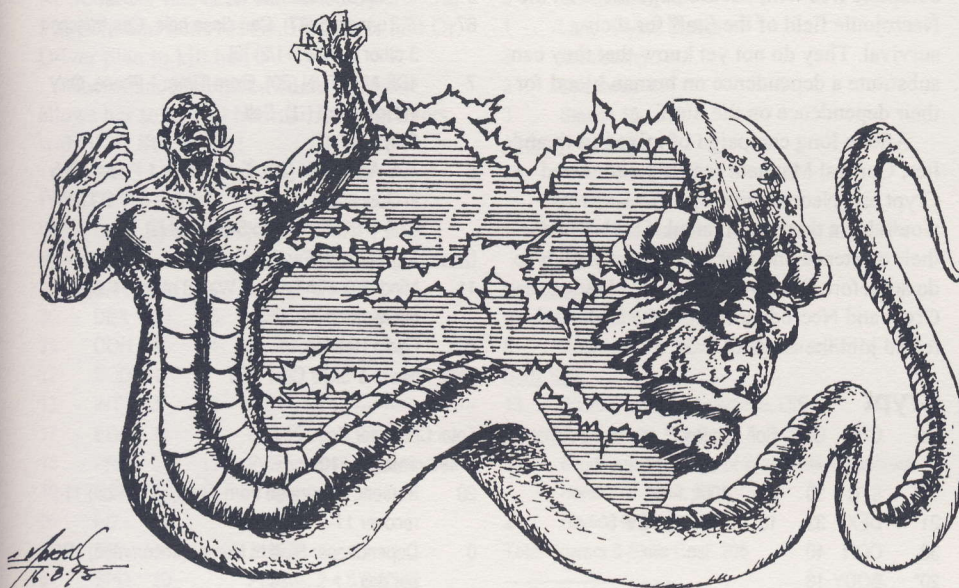
Corporal Punishment

Larry Pang is the son of an American soldier and a Cambodian woman. As a youth he studied martial arts in Vietnam and worked as bodyguard to drug lords. Finally, he bought his passage to America and looked for his father. When his father rejected him, Pang killed him and his whole family. Lazlo discovered Larry while investigating a killing on company grounds.

Corporal Punishment's martial art specializes in grabbing a victim and manipulating joints and nerve centers to inflict damage.

Corporal Punishment

Val	CHA	Cost	Roll	Notes
25	STR	15	14-	800kg; 5D6
24	DEX	42	14-	OCV: 8; DCV: 8
33	CON	46	15-	
12	BODY	4		
10	INT	0	11-	PER Roll 11-
20	EGO	20	13-	ECV: 7
10	PRE	0	11-	Presence Attack: 2D6
10	COM	0	11-	
30	PD	25		30t/20r
25	ED	19		25t/12r
6	SPD	26		Phases: 2,4,6,8,10,12
11	REC	0		
60	END	0		
40	STUN	0		



Private Agony

Michael Litton worked his way through college and got a good job as a medical technician with a research corporation. King Cobra took an interest in the corporation's genetic labs and kidnapped Michael. At first, King Cobra just fed Michael drugs that made him a compliant dupe, spying for Cobra. Then the drugs started changing him.

Michael's body mutated, becoming half snake, half man, and gaining super strength. General Mayhem rescued him and he has been a loyal follower ever since.

Private Agony's psychic damage shield accumulates like an Aid to a maximum of 36 points. When it reaches EGO+20 it starts doing 3d6 of no defense STUN damage every phase until the target makes his normal EGO Roll to resist a mental power. If the character shakes off the power, the accumulated points stay with him and fade at 5 points per Turn. The Mental Illusion will take effect again if Private Agony can bring the total above EGO+20 again.

Private Agony

Val	CHA	Cost	Roll	Notes
60*	STR	40	21-	200t; 12D6
20	DEX	30	13-	OCV: 7; DCV: 6*
30	CON	40	15-	
20*	BODY	16		
10	INT	0	11-	PER Roll: 11-
20	EGO	20	13-	ECV: 7
20	PRE	10	13-	Presence Attack: 4D6
0	COM	-5	9-	
28	PD	18		28t/r
25	ED	19		25t/r
5	SPD	20		Phases: 3,5,8,10,12
16	REC	0		
60	END	0		
60*	STUN	0		* Includes Growth bonuses.

Total Characteristics Cost: 208

Movement: Running: 9"
Swimming: 2"
Jump: 10"
Teleport: 20"/160"
Teleport w/400kg: 15"/30"

Powers & Skills:

Combat Training:

10 2 Levels: HTH

Latent Psychic Power:

34 6D6 Mental Illusion, Damage Shield, ½ END, Cumulative to dice max (36pts), Only Does Stun (-1/4), Single Command: "Re-experience worst Agony of your life", [3]

Giant Snake Body:

Total Characteristics Cost: 237

Movement: Running: 15"
Swimming: 2"
Jump: 21"

Powers & Skills:

Combat Training:

6 2 Levels: Martial Arts
8 4 Levels: Martial Arts, Only vs. Grabbed opponents(-1/2)

Martial Arts Tu Ko Jou:

24 +6DC, Already figured in
Maneuver OCV DCV Effect
4 Reversal -1 -2 70 STR
4 Martial Block +2 +2
4 Martial Escape +0 +0
70 STR
3 Martial Grab -1 -1 65 STR
4 Nerve Strike -1 +1 5D6 NND
4 Killing Strike -1 +0 3D6+1K,
must follow grab

Skills:

3 Acrobatics 14-
3 Breakfall 14-
3 Climbing 14-
3 Contortionist 14-
3 Disguise 11-
3 Sleight Of Hand 14-
3 Stealth 14-

Chi Powers:

3 Chi Skill 13-, (EGO based)
9 Combat Sense 14-
3 PS: Chinese Healing 11-, (INT based)
5 -5 Lack of Weakness
3 Simulate Death
18 +9" Running

5 Elemental Control (8), Chi Powers, Requires a Skill roll

5 a - +19 STR Clinging, Climbing Roll

5 b - +16" Superleap, Acrobatics Roll

8 c - 4D6 Absorption vs. PD, to STUN, Chi Skill Roll

5 d - 20/12 Damage Resistance, Chi Skill Roll

Scrambled Tac Link Ear Bug:

11 Mind Link with Dogs of War, 8 minds, subject needs mind link, IIF
2 Radio Hearing, IIF

Total Powers & Skills Cost: 164

Total Character Cost: 401

Disadvantages: 100+

Hunted by:

10 "The Heroes" (less powerful) 11-
15 UNTIL, (less powerful, non-combat influence) 11-

15 Police, (as powerful) 11-

Psychological Limitation:

20 Honorable, (common, total)
20 Overconfident, (very common, strong)
20 Seeks out martial combat, (very common, strong)

10 Hates guns, (common, moderate)

15 Secret ID:

5 Unluck: 1D6

13 Watched: General Mayhem, (more powerful) 14-

158 Villain bonus

Total Disadvantage Points: 401



- 10 2" Stretching 1
13 2 Lvs Growth (20), [400kg Body Mass, -2" Knbk], 0 END Pers, Always On
6 +3" Running
15 15/15 Damage Resistance

Skills:

- 3 Stealth 13-
Teleportation Belt: # = OIF Belt
27 Multipower (40) #"
3u 20" Teleportation, [16 Charges]
3u 10" Teleportation, x16 Increased Range, [16 Charges]
3u 15" Teleportation, x4 Increased Mass, [16 Charges]
7 0" Teleportation, 2 Floating Locations #

Scrambled Tac Link Ear Bug:

- 11 Mind Link with Dogs of War, 8 minds, subject needs mind link, IIF
2 Radio Hearing, IIF
Total Powers & Skills Cost: 147

Total Character Cost: 355

Disadvantages: 100+

- 25 Berserk: Tricked by COM 14+ character, (common) 14-, recover 11-
20 Distinctive Features: Body is half giant snake (not concealable, major)
Hunted:
10 King Cobra, (as powerful) 8-
15 "The Heroes", (as powerful), 11-
Psychological Limitation:
15 Hates Beautiful things and people, resents own disfigurement, (common, strong)
15 Obeys General Mayhem, (common, strong)
5 Rivalry: Major Havoc
Vulnerabilities:
10 PRE Attacks and skills used by women, (common), x1 ½ effect or +3 to Skill roll
20 Cold powers, (common), x1 ½ STUN & BODY
13 Watched: General Mayhem, (more powerful) 14-
107 Villain bonus

Total Disadvantage Points: 355

Crypt

Roland Mork was a mild-mannered Viper agent, just doing his job. Then along came this vicious "hero" who refused to play by the rules. When Roland resisted the hero's best interrogation efforts, the super resorted to base violence, breaking both Roland's legs and leaving him on an isolated mountainside to die. Roland is very happy with his new persona as Crypt; he intends to destroy said hero. If any of your player characters have ever viciously damaged an agent, you might consider adapting Crypt's story so he's hunting that character.

Both Necrodancer and Crypt have

complete free will, but are dependent on the Necrojoule field of the Staff for their survival. They do not yet know that they can substitute a dependence on human blood for their dependence on the Staff.

After a long campaign of mixed truth and lies, General Mayhem recently convinced Crypt and Necrodancer that Dr. Destroyer would have them terminated if he learned of their existence and that Dr. Driver intends to do so before Destroyer finds out. Thus, Crypt and Necrodancer stole the Staff and left to join the Dogs of War.

Crypt

Val	CHA	Cost	Roll	Notes
70*	STR	30	23-	400t; 14d6
21	DEX	33	13-	OCV: 7; DCV: 6*
30	CON	40		
20*	BODY	16		
8	INT	-2	11-	PRE Roll 11-
10	EGO	0	11-	ECV: 3
20	PRE	10	13-	PRE Attack: 4d6
0	COM	-5	9-	
10*	PD	0		30t/20r
8*	ED	0		28t/20r
4	SPD	9		Phases: 3,6,9,12
14	REC	0		
60	END	0		* Includes Growth and
55*	STUN	0		other Power Bonuses.

Total Characteristics Cost: 131

Movement: Running: 9"
Swimming: 2"
Jump: 8"
Tunneling: 7"

Powers & Skills:

Combat Training:

- 10 2 Levels: HTH
4 2 Levels: Grab

Reconstructed Body:

- 13 2 Lvs Growth (20), Always On, 0 END
Persistent [0]
13 2 Lvs Density Increase (20), Always On, 0 END
Persistent [0]
{1,600 kg Body Mass; -9" Knockback!}

- 5 Infrared Vision (5)
20 N-Ray Vision (20), "Crypt O vision", Blocked by water & force fields
60 20/20 Armor (60)
6 +3" Running

Necrotic Energy Taps:

- 5 +10 Strength (10), doesn't add to figured, Only in Contact with Ground (-1/2)
4 +10 Strength (10), doesn't add to figured, Only in Graveyard (-1)
21 Life Support (21): doesn't breathe, eat/sleep/excrete, immune to disease and aging
10 5" Knockback Resistance (5)

- 5 -5 Lack of Weakness (5)
67 7" Tunneling (67), Can close hole, Can transport 3 other beings (+1/2) [2]
7 4D6 Aid STUN (20), Extra Time: 1 Phase, Only in Graveyard (-1), Self
Only (-1/2) [2]
6 4D6 Aid BODY (20), Extra Time: 1 Phase, Only in Graveyard (-1), Self
Only (-1/2), Linked to STUN aid [2]

Scrambled Tac Link Ear Bug:

- 11 Mind Link with Dogs of War, 8 minds, subject needs mind link, IIF
2 Radio Hearing, IIF

Total Powers & Skills Cost: 250

Total Character Cost: 394

Disadvantages: 100+

- 20 Berserk: Separated from Earth, (common) 11-, recover 11-
0 Dependence: Staff of Nergal (uncommon) 2D6 per day
25 Distinctive Features: Huge, white monster (not concealable, extreme)
10 Enraged: Powers of light/religion (common) 11-, recover 11-
Hunted by:
15 "Hero Group" (as powerful) 11-
20 Dr. Destroyer (more powerful) 11-
Physical Limitation:
15 Confined by Blessed Circles (infrequently, fully)
5 Hollow, garbled speech. Requires 1pt familiarity to understand (infrequently, slightly)
10 Normal healing powers do not work (infrequently, greatly)
15 Psychological Limitation: Hunting hero who killed him (common, strong)
20 Susceptibility: Healing Powers (common, effect is instant) 3D6
20 Vulnerability: Life Force, uncommon x2 STUN & BODY
129 Villain bonus

Total Disadvantage Points: 394

Necrodancer

Sharon Watts was once a tall, lanky fourteen-year old, who ran away from her abusive father to become a dancer. On the street she made a living as a stripper, specializing in leather, whips, and chains. Later she found a niche as bodyguard/companion to a crime lord. He sponsored her training in martial arts.

She was killed in one of the many organized crime battles that rage through the city. Her boss made a few bucks selling her remains to Dr. Driver. The re-animation process enhanced her reflexes and strength into the superhuman range. Like Crypt,



Necrodancer has been subverted by General Mayhem and believes Dr. Destroyer and Dr. Driver plan to kill her.

Necrodancer's bladed chain weapon allows her to use all her martial maneuvers with 3" of Stretching!

Necrodancer

Val CHA Cost Roll Notes

20	STR	10	13-	400kg; 4d6
30	DEX	60	15-	OCV: 10; DCV: 10
25	CON	30	14-	
12	BODY	4		
13	INT	3	12-	PER Roll: 12-
17	EGO	14	13-	ECV: 6
10	PRE	0	11-	Presence Attack: 2d6
10	COM	0	11-	
25	PD	21		25t/20r
21	ED	16		21t/20r
6	SPD	20		Phases: 2,4,6,8,10,12
9	REC	0		
50	END	0		
35	STUN	0		

Total Characteristics Cost: 178

Movement: Running: 13"

Swimming: 9"

Superleap: 19"

Powers & Skills:

Combat Training:

20 +4 Levels: HTH

Martial Arts—Kusarijutsu:

1	Use Art with Whips, chains, and bare hands			
16	Damage Class +4DC, Already figured in			
	Maneuver	OCV	DCV	Effect
5	Choke Hold	-2	+0	4D6 NND
4	Martial Disarm	-1	+1	50 STR
3	Martial Grab	-1	-1	50 STR
4	Martial Escape	+0	+0	55 STR
5	Defensive Block	+1	+3	
3	Legsweep	+2	-1	9D6 or 4D6+1 K
5	Offensive Strike	-2	+1	12D6 or 5D6 K
5	Defensive Strike	+1	+3	8D6 or 4D6+1 K

Chain Weapon:

6	3" Stretching #,	
	No fine manipulation(-1/2) 1	
5	10" Swinging #	2
22	Multipower (45) #	
2u	1D6+1 HKA, Autofire,	
	Half END {2D6 w/STR} [1 {2}]	
2u	1D6+1 HKA, 4" Radius, Non-selective target	
	{2D6 w/STR} [4 {6}]	
2u	3D6 HKA {4d6+1 w/ STR} [4 {6}]	
	# = Bladed Chain, OAF	

Skills:

3	Acrobatics 15-
3	Breakfall 15-
3	Climbing 15-
3	Concealment 12-

3	Contortionist 15-
1	Lang: Crypt's Dialect
3	Shadowing 11-
3	Streetwise 11-
3	Stealth 15-

Athletic Training:

14	+7" Running (14)
7	+7" Swimming (7)
10	+15" Superleap (15), Requires an Acrobatics Roll [3]

Necrotic Energy Taps:

5	IR Vision (5)
8	Regeneration 1 BODY, Must take REC (-1/2)

Body Suit:

13	20/20 Damage Resistance, OIF
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Scrambled Tac Link Ear Bug:

11	Mind Link with Dogs of War, 8 minds, subject needs mind link, IIF
2	Radio Hearing, IIF

Total Powers & Skills Cost: 205

Total Character Cost: 383

Disadvantages: 100+

0	Dependence: Staff of Nergal (uncommon), 2D6 per day
10	Enraged: Powers of light/religion (common), 11-, recover 11-
	Hunted by:
20	Dr. Destroyer, (more powerful) 11-
15	"The Heroes", (as powerful) 11-
15	DEMON,
	(less powerful, non-combat influence) 11-
	Physical Limitation:
10	Normal healing powers do not work
	(infrequently, greatly)
15	Restrained by blessed circles (infrequently, fully)
	Psychological Limitation:
10	Showy (common, moderate)
15	Duelist code (common, strong)
20	Susceptibility: Healing powers (common) 3D6 per exposure
153	Villain Bonus

Total Disadvantage Points: 383

HEROMAKER SUPPORT

All original characters that appear in this adventure were designed on Heromaker Software. Heromaker is available from Hero Software, Inc. Dept. DC, P.O. Box 699, Aptos CA 95001-0699 or in the upcoming Champions Deluxe package from Hero Games.

Alan has the Heromaker data files for the Dogs of War on IBM 3.5" disk and will mail it to interested parties for \$5 plus \$2 postage. Send cheque or money order to Alan Barclay c/o Bootstrap Press Inc., 3436 Amberly Place, Vancouver, BC, Canada V5S 4P9.





SHADOWRUN®

Out for Blood

Scenario by Stephen Kenson
Art © Corel Corp. and FASA Corp.

OVERVIEW

The runners are hired by a Cabal of vampires to track down a psychotic hit-mage who is killing them off one at a time. Unknown to the characters, the mage is himself the catpaw of one of the Cabal who wants to eliminate her rivals. The player characters must stop the magician from killing any more of the Cabal members and expose the conspiracy within it.

This adventure is nominally set in Seattle, but can be placed in any city, with a few minor adjustments to the names and locations.

NIGHT LIFE

Tell It to Them Straight

You've gotten a lot of interesting invitations for biz, but you don't think you've ever gotten one through the actual mail. I mean, who bothers with paper mail these days? Why ship dead tree when you can send e-mail around the world in the space of an eye blink? Whoever bothered with the nuyen to send you a cream-colored envelope UCASMail must have wanted to impress you or something. Which they have, considering it must have taken them no small amount of

effort to find out where to send something where you would get it. Your address isn't exactly in the book.

Inside the envelope is a card, a cream-colored stock matching the envelope, a fragging engraved invitation to a meet! It reads "You are invited to a business meeting at the Cathedral. This card shall grant you entrance. Midnight." There is no signature or other indication of who the sender is. Whoever they may be, you sure hope that their expensive taste runs towards shadowrunners as well as stationary.

The Cathedral is a neoGothic night club the runners have heard of, but never visited. When the runners arrive at the Cathedral read the following:

The club is starting to get busy by the time you arrive. There is a line of hopeful clubbers out front all decked out in their finest neoGothic wear for the evening, each hoping to catch the eye of one of the Cathedral's exclusive members who might be willing to bring them in as a guest.

You play it cool and make your way up to the front of the line. The doorman is a massive troll in tailored eighteenth century dress: coat and tails, waistcoat and shirt with lace collar. The outfit should make him like some kind of pansy, but somehow it just makes this guy look meaner. He looks you over and you

flash him the invitation. A glint of recognition flickers in his eye as a couple of synapses manage to get together for a brief conference long enough to understand what your invitation means. He admits you into the club with a deep bow, sweeping back some of the hopefuls in line with a wave of his massive arm.

The inside of the club is done up in heavy neoGothic style, full of back-lit stained glass panels and gargoyles leering out at you from high perches up along the walls. The central floor of the club is divided off from the rest of it by little canals about a meter wide filled with running water that form a square border around the area. Small footbridges arc over the canals to allow access. The second floor is open in the center so that the patrons can look down onto the floor below. There's a lot of cred that goes into a place like this and just as much in affording to be a regular. You hope this means things are looking up for this job.

Hooks

This scene introduces the runners to the Cabal on their own turf. Give the players a feel for the nightclub and its patrons and give them a chance to interact with several of the members of the Cabal before they get down to business with the runners.

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Behind the Scenes

The characters know the Cathedral to be an exclusive nightclub downtown, accessible to members and their guests only. Membership is by invitation only and is considered something of a social coup. The nightclub is crowded when the characters enter. They draw some attention from the regulars, but not for long before they go back about their business. The characters will see plenty of action going on, but no sign of the party who sent them the message right away.

Once the characters have had a chance to mingle and look around, their hosts will take the opportunity to feel them out and toy with them a bit. They will approach the characters, either singly or collectively, and attempt to strike up a conversation, flirt or even issue veiled threats. Use the descriptions of the Cabal members from *Cast of Shadows* as a guide. Intermix Cabal encounters with other more (or less) innocent encounters with the other patrons of the Cathedral, just to keep the players in the dark about what is really going on. Keep in mind that the vampires will use this opportunity to size up the characters, and will use that knowledge in their negotiations with them later.

This scene can be played out for as long as it proves interesting. Once it looks like the players have had enough, move on to the meeting with their would-be employers. An attendant gathers the player characters together and escorts them to a private dining room in the club where an elaborate meal has been laid out. Their hosts await them, and the characters will recognize them from the encounters in the main club. The vampires will wine and dine the characters, eating nothing themselves, before discussing business. Eventually they will disclose their true nature to the characters and describe their problem.

Two weeks ago, a mage named Karl Stanislaw, who goes by the street name "Stalker" came to the club and demanded to meet with the Cabal. Stanislaw wanted the Cabal to make him into a vampire but they refused because the mage seemed too unstable to be allowed into the group. Stalker was infuriated and stormed out of the Cathedral. A few days later, a member of the Cabal was murdered in her penthouse; she had been decapitated and her body burned. Five days later another member died in a similar fashion. Both attacks happened during the day, when the vampires are most vulnerable. The Cabal suspects that

Stanislaw is behind the killings. The Cabal will offer up to 8,000 nuyen to each character for the successful elimination of this threat, plus any reasonable expenses. Use the standard Negotiation rules if the players want to up the ante.

Unbeknownst to the PCs or the other members of the Cabal, Stanislaw is working for Andrea, a member of the Cabal. Andrea went to see Stalker after the encounter at the Cathedral and offered to turn him into a vampire if he would kill off her rivals. She does not want Stanislaw stopped before he has finished the job, although she doesn't care what happens to him after that. Andrea will offer little information during the meeting at the Cathedral, but she will keep a close eye on the characters, sizing them up as potential enemies, or allies if she thinks she can bring them over to her side.

Debugging

If the characters refuse the job because they don't want to work for a group of vampires, remind them that turning down the Cabal could be a very bad idea and that having them in their debt would definitely have its advantages. Feel free to remind belligerent characters that starting a firefight in an exclusive club like the Cathedral would not be a good idea.

Hooks

This scene should give the runners a hint that someone is interested in making sure they fail. It is intended to arouse the runners' suspicions, not put them all in the hospital.

Behind the Scenes

When the characters leave the Cathedral a hired thug attempts to run them down. Characters get one Simple Action before the car hits them. They can make a Reaction (6) Test to get out of the way in time. Have each character who fails to dodge the car make a damage resistance test against 8S damage (impact armor helps reduce damage). If a character reduces the damage to nothing through Combat Pool dice alone, the car misses him cleanly. For those who successfully dodge, a Perception (5) Test will allow them to read the license plate (Seattle, 732-ALT) as the car roars off. A Perception (9) Test will gain a good look at the driver, a fairly nondescript Amerind street thug.

If the PCs catch the driver in front of the club or use the license and description to track him down later (the car is a rental), he will tell them that he was hired through his fixer by a woman, given their descriptions and told to geek them. He has no idea who his employer is or why he wanted the

The doorman is a massive troll in tailored eighteenth century dress.... Somehow, it just makes this guy look meaner.

LOOK BOTH WAYS

Tell It to Them Straight

You leave the Cathedral with a nod to the Troll doorman and studied indifference to the crowd of clubbing hopefuls. The roar of an engine catches your attention. Tires squeal against the damp pavement. You turn to see a dark sedan, its headlights off, roaring down the street in your direction. The car's lights flash on, pinning you in their glare. You don't like the metaphor that's developing here.

characters killed. The man was actually hired by Andrea to test the characters' abilities, and possibly dissuade them from taking the job. If the characters get hold of the thug's fixer, they may be able to get a description that loosely matches Andrea's.

Debugging

If the damage from the collision test is too high, adjust it so that the runners have a fair chance of walking away from it. If the characters kill the driver, they may still be able to find out who he was via the license plate and track down his fixer for the information.



HOME SWEET HOME

Tell It to Them Straight

The address you got for Stanislaw's apartment in the Redmond Barrens is on the third story of a run-down corner building. The interior of the place is dark and the whole building smells of several unpleasant and unidentifiable odors. You approach the apartment carefully, but none of the building's scattered other residents seems to take any notice of you, or much else for that matter.

Hooks

Another encounter to make the characters paranoid and make them aware that Stanislaw is a dangerous and cunning opponent. Allow the characters opportunities to detect both of the booby traps before socking it to them.

Behind the Scenes

The apartment consists of a single large room with a kitchenette, a bathroom and a bedroom. There is no physical evidence in the apartment to link it to Stanislaw. In fact, everything indicates that no one has been here for at least a week or two. Stanislaw abandoned the apartment when he began his vendetta, but has booby-trapped the place in case someone comes looking for him.

The bare light bulb hanging in the living room is filled with napalm and will explode as soon as the light is turned on. Characters in the room will have to resist 6S Damage (impact armor counts). The apartment will quickly catch fire, forcing the characters (and everyone else in the building) to flee.

Stalker has also placed a claymore anti-personnel mine under one corner of his mattress and tripwired it to the bed frame. If a character sits down on the bed or lifts the mattress, the mine goes off, doing 6D damage, -1 Power per meter away from the explosion (again, impact armor resists the damage).

No matter what fashion or condition the characters leave Stanislaw's apartment building in, they will run into a gang of Halloweeners that Stalker is paying to keep an eye on his place and tell him who shows up there. There will be one and a half times as many gang members as runners. The Halloweeners are just looking for an excuse to start a fight and will threaten the characters and demand to know what they were doing in the apartment building with a very "in your face" sort of attitude. Treat them as standard Gang Member Archetypes

(SRII p.57) armed with Ares Predators. The gangers will attempt to run if it becomes obvious that they are overmatched (if the runners pull out the heavy ordinance or start tossing massive combat spells in their direction).

If the PCs capture and interrogate one of the Halloweeners, they can find out that Stalker hired them to keep watch on his doss. He arranges payment through a fixer named Geistmann, who has a lore store called "Ghost of a Chance" on the north side of the metroplex, in Bellevue. The gang members do not know where their employer is or what he is doing.

Debugging

Don't slaughter the runners with the booby-traps in Stanislaw's doss, but if they're careless in their searching, let them know it. If the characters annihilate the Halloweeners without having a chance to question any of them, have them find a business card from Geistmann's lore store on one of the gangers with the name "Stalker" written on the back.

GHOST OF A CHANCE

Tell It to Them Straight

The holo-lux sign in the window of the shop says "Ghost of a Chance" in watery, glowing letters that appear almost insubstantial when viewed through the glass. The interior of the small shop is filled with shelves and display cases presenting the lore store's wares: fetishes, ritual tools, conjuring materials and rows upon rows of hardcopy books and reference materials. From the goods and the trappings, it's obvious to even a mundane that the store caters to a mostly Hermetic clientele.

Hooks

This scene gives the runners the clues they need to get to Stalker before he strikes again and puts a quick end to their employment with the Cabal. The pace of the investigation should start picking up, leading the runners quickly into the next scene.

Behind the Scenes

Herman Geistmann works out of a lore store that he owns and operates as a legitimate business. His main profession is as a fixer, mostly for magicians and other Awakened shadowrunners. Use the Small Store Archetype for the shop, which is surrounded by a Force 5 Astral Ward.

Geistmann is a tall albino human (treat

him as having a nuisance allergy to sunlight). He dresses in pale suits with some magical-looking jewelry. Use the Talismonger archetype for Geistmann (SRII p.212) and give him fifteen force points worth of spells (whatever the gamemaster feels would suit the situation). He has a bound Force 4 Air Elemental that can be called upon if there is a need.

In order to maintain his reputation, Geistmann will be reluctant to discuss the business of any of his other clients, including Stalker. The characters will need to either bribe the fixer (with a base of about 1,000 nuyen and standard Negotiation rules) or convince him that Stalker's current activities would be bad for his reputation if it became known that he worked with Geistmann.

In fact, Geistmann no longer has dealings with Stalker. He thinks that the mage has become too unstable to risk anything on. The last time Geistmann saw Stalker was two days ago. The magician wanted him to get plans to an exclusive penthouse downtown. Geistmann refused to become involved in such a risky venture with a high-security building. He can tell the characters that the place Stanislaw was interested in was the Northrup Building, a high security apartment complex.

Debugging

Runners who threaten Geistmann to get information out of him will not endear themselves to the fixer and might have trouble from him in the future (Geistmann has some influence in magical circles in the metroplex). If the characters cannot get the information on the Northrup Building from Geistmann or refuse to act upon it, go to "Cabal Shuffle."

HIGH STAKES

Tell It to Them Straight

The Northrup Building is a huge modern tower of chrome and glass, rising high above the neatly patrolled streets of the downtown area. Private security keeps watch in the lobby and guests are carefully screened for the security of the residents. The security looks good, but you doubt that it's good enough to keep a crazy mage assassin away from his prey.

Hooks

This is the big final scene against the hitmage. The fight in the penthouse should



be dramatic and exciting, with Stanislaw using all of his resources to achieve his goal and escape to kill again.

Behind the Scenes

The penthouse of the Northrup Building is the home of Alexander, the leader of the Cabal. If the characters go there directly after talking with Geistmann, they will be just in time to catch Stalker about to finish off the vampire patriarch. If the runners go during the day, Stanislaw will have entered the penthouse to destroy Alexander while he sleeps. If it is nighttime, the hitmage may have decided to alter his pattern to surprise the vampires or simply to gloat over his victim before he finishes the job.

The characters may have some difficulty getting into the building, which is AA security rated and has its own force of guards (use the Corporate Security Guard, SR p.165). Stalker used magic to enter the penthouse. Smart characters might be able to convince the guards that one of their tenants is in danger and gain their aid. However they are not aware that Alexander is a vampire and revealing this will destroy his anonymity.

If the characters are quick and decisive, the gamemaster should allow them to enter the penthouse just as Stanislaw is about to strike the blow with his axe that will decapitate the unconscious Alexander. Stalker will fight fiercely against the PCs. He will not fight to the death, however, and will try to flee if he is seriously overmatched or badly injured. If captured alive, Stanislaw will reveal that Andrea offered to make him a vampire in exchange for the elimination of her rivals.

Debugging

If the gamemaster feels that the fight is going too easy on the PCs, have Stalker summon a couple of Force 6 bound elementals for aid. If the hitmage is cutting the characters down, have some security guards or even other members of the Cabal show up to help them, or have Alexander revive and jump Stalker from behind.

If the characters blow Alexander's cover, the vampire lord will not be happy. He will still pay the characters according to their agreement, then take measures to set up a new identity elsewhere in the city.

PICKING UP THE PIECES

If the PCs have saved Alexander and captured or killed Stanislaw, they will receive the agreed upon payment as well as the vampire's gratitude (good for a future favor).

If Andrea's involvement in the killings is revealed, the Cabal will "deal" with her and offer the shadowrunners a reward of a lifetime membership at the Cathedral, which can prove a useful contact point for them in the future, as long as they don't mind the vampires.

Cabal Shuffle

If Alexander is killed, Andrea becomes the new head of the Cabal. She will send a messenger to pay the characters the agreed upon fee and thank them for "a job well done." Stalker (if he's still alive) becomes a vampire and joins the Cabal. Both may appear in future adventures as allies, enemies or potential employers.

Awarding Karma

Survival	1
Stalker stopped	1
Andrea's plot revealed	1
Alexander survives	1

Award individual karma for good roleplaying, skill use, etc. normally.

LEGWORK

The Scene of the Crime

If the characters investigate the previous two murder sites or attempt to gain access to the police reports via contacts or the Matrix, they can get the following information:

One Success: The victims were both affluent and somewhat reclusive. They were killed by someone who was very skilled, a professional assassin.

Two Successes: Initial checks show that the victim had no known enemies and that there is no apparent motive for the crimes. The killer had magical abilities and was most likely a magician.

Three Successes: Autopsies showed that the victims had HMHV and were vampires. Lone Star has unofficially decided to do nothing about the murders (except to hope that the killer manages to geek every other vamp in the city)

Stalker

Characters looking for information on Karl Stanislaw can try asking around, checking with street contacts or looking for data on him in the Matrix (such as a police record).

One Success: Stalker is a skilled professional assassin, but on the edge. He has a vampire motif. He has been working out of Seattle for about three years now.



Karl Stanislaws aka "Stalker"

Attributes:

Body: 4
Quickness: 4
Strength: 4
Charisma: 4
Intelligence: 5
Willpower: 6
Essence: 5.7
Magic: 9
Reaction: 4 (+3D6)

Gear:

Combat Axe (Weapon
Focus 5, damage 6S)
Armor Jacket (5/3)
Silver Amulet (Power
Focus 2)
AK-97 assault rifle w/
laser sight and recoil 2
Ares Predator w/
silencer and laser sight

Cyberware:

Fang implants (.3
Essence Loss. 4L
damage; injects one
dose of toxin that
does 4D damage.
Stalker will only use
this as a last resort).

Skills:

Armed Combat (Axe): 5
Car: 4
Conjuring: 5
Demolitions: 4
Enchanting: 3
Etiquette (Street): 3
Firearms: 4
Latin (Centering): 5
Magic Theory: 4
Sorcery (Spellcast): 8
Stealth: 6
Unarmed Combat: 4
Vampire Lore: 6
Initiate Grade: 4

Spells:

Combat:
Manabolt: 5
Fireball: 5
Detection:
Detect Enemies: 3
Detect Life: 3
Health:
Increase Rflxs +2: 4*
Treat: 3
Illusion:
Invisibility: 3
Manipulation:
Armor: 5*
Bat Form: 3
Control Thoughts: 4
Gecko Crawl: 3*
Wolf Form: 3
*Quickened at listed
Force

**Threat / Professional
rating: 6/3**

Two Successes: Stanislaw is obsessed with vampires and has had cosmetic surgery to make himself look like one. He also has cybernetic fangs.

Three Successes: Stalker is a very skilled Hermetic mage and an Initiate to boot. He specializes in unusual and difficult targets, especially other magicians. Last anyone heard, he had staked out a doss in the Barrens in Halloween turf.

Four Successes: Stanislaw is crazy, probably psychotic. No one wants to work with him anymore and employers are shying away from him. His vampire obsession is taking over Stalker's whole life. The character also learns that Stalker has an apartment in the Barrens and its address.

CAST OF SHADOWS

Karl Stanislaws

A skilled hitmage, he specializes in unusual and difficult targets, including fellow magicians and awakened creatures. Several years ago, he became obsessed with vampires - the promise of immortal life as the ultimate predator. He researched all he could about the vampiric condition until his quest led him to the Cabal.

Stanislaw cares as little for Andrea as she does for him. He is only using her to get what he wants. He will gladly turn on her if it is to his advantage to do so. Stanislaw is also a professional; he does everything carefully and coolly. He never fights to the death and always has backup plans for various contingencies in place. The player characters should find Stalker a dangerous foe, one to be respected.

Stalker looks like a character out of a vampire movie. He has bleached white skin, black hair that is slicked back, and red contact lenses. His canine teeth have been replaced with cybernetic fangs. He dresses completely in black for practicality and by preference.

The Red Cabal

The Red Cabal is a group of vampires who have banded together out of self-interest and mutual protection from those who would see them destroyed. The age and size of the group are unknown, but rumors suggest that it was formed before the Awakening.

The rules of the group are simple: obey the edicts of the Cabal leader, protect the secrecy of the group and avoid direct conflict with other members of the Cabal. In return, the Cabal provides a safe haven, a ready "food supply," and a network of contacts. The Cabal is also a magical initiatory group for the vampires in the group with magical abilities.

The current members of the Cabal are described below. The gamemaster should feel free to add to or alter this roster as needed. The vampires should be tough enough so the characters will think twice about making enemies of them. All of the members of the Cabal have the standard vampiric powers and weaknesses (SRII p.231). The gamemaster should feel free to adjust their skills, spells and equipment as necessary to challenge the runners.

Alexander Landreth

Alexander is the Cabal's founder and leader, and the oldest of the vampires in the group. He speaks little about his mortal life. His associates believe was already a vampire before the Awakening. Since that time he has used his power and influence to amass for himself a considerable fortune. Alexander decided many years ago that he and his kind required a safe place within so-called normal society. A place in which to gather and feed their hunger without arousing suspicion. He used a portion of his fortune to set up the Cathedral and gathered a circle of his fellow vampires to form the Cabal. The group uses the nightclub's neoGoth atmosphere to find victims and disguise their presence. Alexander rules the Cabal with an even

The Red Cabal (Magic Society)

Type: *Dedicated.*

Members: 6

Individual Strictures

Attendance: *Compulsory at each full moon.*

Exclusive Membership: *Vampires only.*

Exclusive Ritual: *Yes.*

Fraternity: *Yes.*

Obedience: *To the leader of the Cabal.*

Secrecy: *Yes.*

Group Strictures

Limited Membership: *Determined by the leader*

Oath: *Required.*

Group Resources: *Luxury*

temper backed by an iron hand. His word is law and woe betide the vampire who forgets that.

In addition to his vampiric abilities, Alexander is an initiate mage of some skill, at least Grade 3 or 4. Most of his spells are illusions and control manipulations that he uses to fascinate and entrap his victims and confuse his enemies.

Andrea Harker

Andrea Harker is the current threat to Alexander's reign over the Cabal. She has offered to make Karl Stanislaw a vampire in exchange for Alexander's death and the destruction of his closest supporters. She plans to dispose of Stanislaw once he has served her needs.

Andrea is a hauntingly beautiful woman with long black hair and pale complexion. She usually wears gowns and dresses in the latest style and fashion. She is a cold, deadly



manipulator whom those seeking long lives would be well advised to steer clear of. Andrea is also a skilled Hermetic magician and a Grade 2 Initiate.

Mickey Leggin

Leggin, who currently goes by the street name "Blood," was a shadowrunner of some skill who caught Andrea's eye. She entranced him totally and eventually became enamored of him enough to bring him into the Cabal with Alexander's permission. After a year or so of vampiric unlife, Mickey lost interest in his affair with Andrea, although he still supports her in the group. Blood went back to working the shadows, using his vampiric abilities to his advantage. This has been of growing concern to Alexander, who believes Blood's "games" might endanger the secrecy of the Cabal. Blood has grown to dislike his new unlife, and secretly hope to discover some way to reverse his condition.

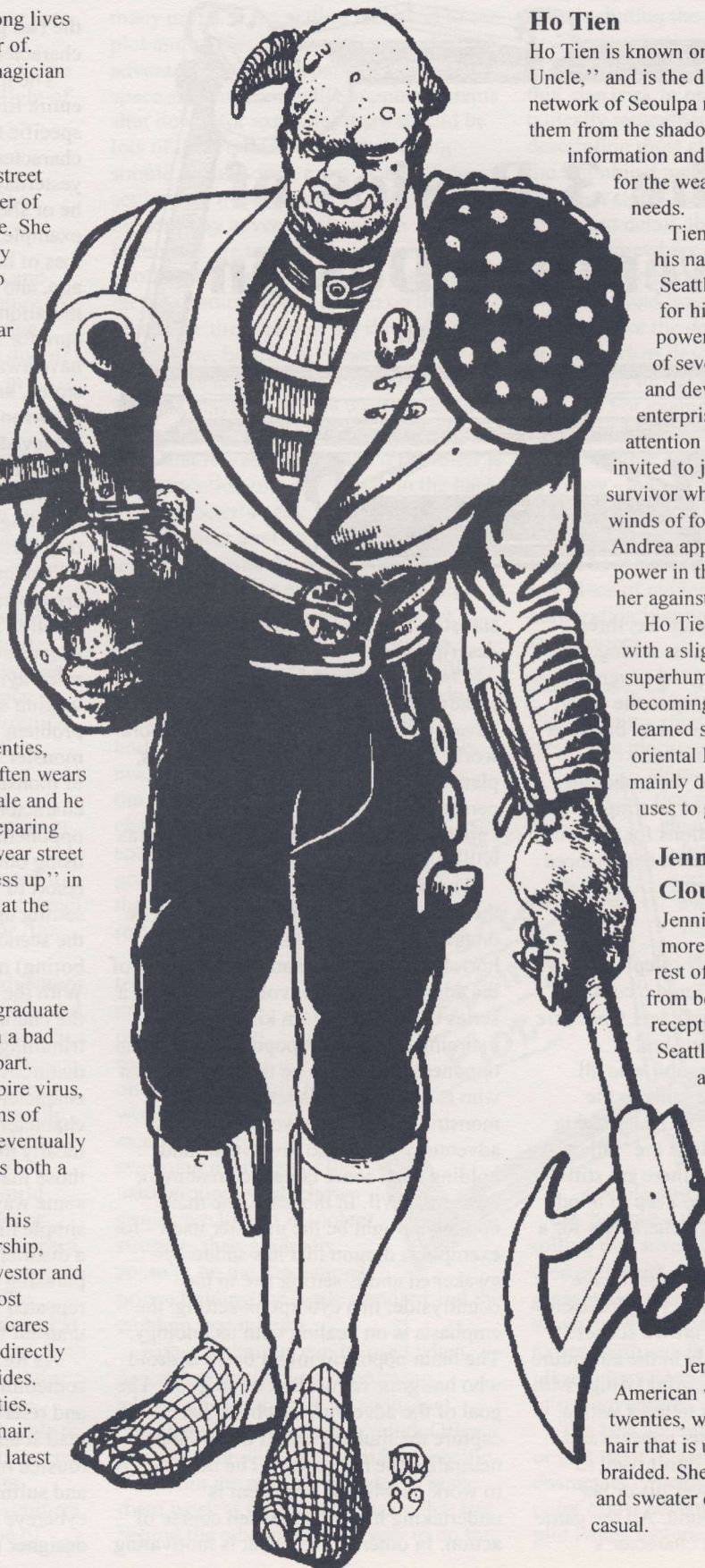
Blood looks to be in his late twenties, with long, wavy dark hair that he often wears in a pony-tail. His complexion is pale and he is usually unshaven unless he is preparing for a formal occasion. He likes to wear street leathers when he can, but will "dress up" in the latest fashion for formal events at the Cathedral.

Eric Rourke

Eric was an up-and-coming MBA graduate when a single night of slumming in a bad part of town took all of his plans apart. Drained and infected with the vampire virus, Eric was forced to set aside his plans of corporate glory. Initially bitter, he eventually came to regard his new condition as both a challenge and an advantage.

The reclusive Rourke redirected his financial expertise into entrepreneurship, creating a career as a successful investor and financial consultant who deals almost exclusively through the Matrix. He cares little for Cabal politics unless they directly affect him and prefers not to take sides.

Eric looks to be in his late twenties, with neatly cut and combed blond hair. He wears an immaculate suit in the latest power style for the season.



Ho Tien

Ho Tien is known on the streets as "Great-Uncle," and is the director of a small network of Seoulpa rings. He manages them from the shadows, providing information and leadership in exchange for the wealth and secrecy he needs.

Tien became a vampire in his native Korea and moved to Seattle to establish a new life for himself. He used his powers to quickly gain control of several small-time gangs and develop them into a useful enterprise. His work caught the attention of the Cabal and he was invited to join them. Ho Tien is a survivor who knows which way the winds of fortune are shifting. If Andrea appears to be gaining power in the Cabal, he will back her against Alexander.

Ho Tien is a small Korean man with a slight build that belies his superhuman strength. Since becoming a vampire, he has learned some magic in an oriental Hermetic tradition, mainly detection spells that he uses to gather information.

Jennifer Running-Cloud

Jennifer Running-Cloud is more even tempered than the rest of the Cabal. She went from being a corporate receptionist for Geaetronics in Seattle to a vampire quite by accident - she became attracted to a man who turned out to be a member of the Cabal.

Her mentor was killed by Stanislaw and Jennifer will be furious if she discovers Andrea's involvement in the assassination.

Jennifer is a Native American woman in her late twenties, with long, straight black hair that is usually elaborately braided. She favors pantsuits or skirt and sweater outfits and appears fairly casual.



The 3 Basics of Adventure Design

by Lisa Smedman

Any roleplaying adventure has three basic elements: characters, setting, and plot. In a properly designed adventure, each will be dependent upon the other; take away or alter any one and the other two are somehow diminished.

This column looks at the techniques used to develop character, setting, and plot, and offers suggestions for throwing in twists that even the most experienced roleplayer will not expect.

Characters

A common fault of early roleplaying games was that they offered "cookie cutter" opponents - characters who were capital-E evil without any real rationalization or cause, and who all reacted pretty much the same to the player characters' actions. Roleplaying has come a long way since the "all orcs are bad guys" days, but there are still some important points to keep in mind when designing a cast of characters for a roleplaying scenario.

Cookie cutter opponents still have their place in roleplaying. They're useful as canon fodder and in crowd scenes. When a character is only in the adventure to exchange bullets or sword swings with the player characters or to react with a scream when the monster appears and then get devoured, you don't want to waste time agonizing over his or her motivations or background. All the game master will need is that character's

statistics and the most basic physical description.

Characters who take the leading role in an adventure, however, (and those who have a major supporting role) need more work. They need a history, some goals, plausible motivations, some defining personality traits, and a distinctive appearance. Ideally, all of these elements will be interrelated.

The place to start is, of course, with the character's goals, since these will be dictated by the adventure itself. In a horror scenario, for example, the thrust of the adventure might involve preventing a series of monsters from killing and maiming an innocent populace. The main opponent might thus be the mad scientist who is unleashing his latest mutant monstrosity upon the world. A fantasy adventure might also revolve around holding back some fantastic creature or awakened evil. In this case, the main opponent might be the monster itself - for example, a dragon that has suddenly awakened and is setting fire to the countryside. In a cyberpunk setting, the emphasis is on dealing with technology. The main opponent might be an android who has gone rogue. So far, so good. The goal of the adventure has been set: capture the mutant; defeat the dragon; neutralize the rogue tech. The next step is to work on why the opponent is undertaking his or her chosen course of action. In other words, what is motivating

the bad guy? This is where the character's history comes in.

The history doesn't need to be an entire life story - just the highlights. What specific things happened in that character's past (either distant past or just yesterday) to make that character the way he or she is today? The mad scientist, for example, might be driven by the tragic loss of his wife to cancer twenty years ago, and might be creating horrid mutations in a misguided effort to find a cure for that disease. The dragon may have awakened yesterday to find her eggs stolen, and might be taking revenge upon the wrong folk. The android might have achieved true sentience through an illegal software modification, and wants to pass this boon along to others of her kind; she is killing those who stand in the way of this altruistic act.

The motivations of the main opponent are typically what defines the true solution to the problem posed in the adventure. They can offer a more subtle roleplaying experience. Instead of merely waging a war of attrition against the problem (going toe-to-toe with the monster until either the player characters or monster at last die) the player characters can work to uncover the opponent's motivation and neutralize it using other means. The characters instead resort to investigation, deal making, and setting up complex counter-plots behind the scenes, rather than simple (and often boring) monster bashing and die rolling. With the background and motivation of the character defined, it's time to add the trimmings: the personality quirks and distinctive touches that crystallize the character's appearance. Because these characters are designed for roleplaying, ideally the personality traits should be those that a game master can act out in some way, typically through dialogue or simple mannerisms. These might include a distinctive laugh, a peculiar way of phrasing things, an accent, an oft-repeated hand gesture, slang, or an unusual facial expression or tic.

As for the physical trait, it should be something that can be described quickly and referred to often. Some examples: a mad scientist's bloodstained lab coat and tousled hair; a dragon's glittering scales and sulfuric breath; an android's glowing cybereye or plastic-textured skin. The designer need include no more than two



to three such details, as long as they are evocative and memorable. Most importantly, they must be relevant to the character being described, in the light of his or her background and goals.

Setting & Atmosphere

One important consideration for the designer is the overall tone of the adventure. Will it be a humorous adventure, played only for laughs and with no real danger? Or an adventure that is dark and horrific, with unrelenting danger and a sense of impending doom? Most adventures fall somewhere in between, with a few genuinely frightening situations, leavened by moments of humor (sometimes gallows humor). Usually the tone of an adventure will be determined by the gaming system that it is designed for. A light-hearted adventure for Toon, for example, will be very different from the angst-ridden scenarios found in Vampire. A fantasy campaign demands a richly textured landscape and creates a sense of wonder by introducing magic, while a space exploration game emphasizes a frontier world of high tech devices and alien landscapes and cultures.

Whether an adventure is being designed for professional publication or merely for use within your own roleplaying group, the language used to describe the setting is an important detail. In a horror adventure, for example, the language should be gothic and overwrought. In a high-fantasy adventure, it should be flowery - almost poetic - and full of mythic-sounding place names. In a science fiction scenario, it should be precise and filled with technical terms and acronyms. One way to get a handle on the language is to read fiction from this genre. Or, if you're writing an adventure set in a specific real-world historical period, read newspapers or books from this era, or watch films from that decade. Whenever there is a pause to describe a scene, look closely at the words or images that were chosen and at the way in which detail is presented, both in terms of what is emphasized and the order in which it is revealed. Read enough of the stuff, and you'll be able to capture the same tone in your adventures.

In some roleplaying adventures, setting is everything. In other adventures, it is merely window dressing; one of

many props. If the setting is critical to the plot and moves it along (if the goal of the adventure involves repairing a disabled space ship before the life support systems shut down, for example) there should be lots of descriptive detail. The setting should intrude upon every scene. If the setting is a mere backdrop, however, (a modern-day adventure in which immortals are trying to behead one another) the emphasis should instead be on the characters, rather than on the landscape they are moving through. In either case, be sure to remember to include as many of the senses as possible. Tell the players not only what the setting looks like, but also how it smells, sounds, and what it feels like - even if the latter is just a mention of a cold wind on the back of a character's neck. When writing fiction, there are two basic techniques used to describe the setting. The first involves focusing on a specific detail, then pulling back to reveal the entire scene. Imagine a camera focusing in close-up on a bloody knife, then pulling back to reveal the rumpled bed in which the murder was done, and finally the body in one corner of the room. This is most effectively used in horror, where the object is to shock the characters with a specific, gruesome detail, then fill in the rest of the scene.

The second technique presents a panoramic view first, then zooms in on a specific detail. It would start, for example, with a sweeping overview of the battleground in which two armies are locked in violent struggle, then gradually zoom in on the determined prince holding the battle standard and the emblem that it bears.

Either technique can be used when describing setting in a roleplaying adventure, but there is an additional consideration to be kept in mind. Often a game master will want to hide a specific clue from the players, in order to make them work at solving the puzzle that lies behind the adventure. One way to do this

is by including the detail in the description, but concealing it behind lots of "chaff" or surplus detail. When doing this, one trick to remember is that players typically remember the latter part of the description most clearly. In other words, the last object mentioned will often seem the most significant in their minds. The important detail, therefore, should be buried somewhere in the middle of a setting description.

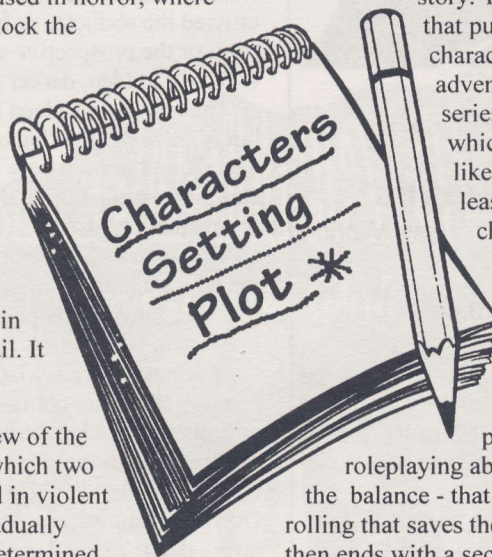
The second way to hide a clue is to simply leave the detail out - but to provide, when describing the scene, a descriptive thread that the players can pick up. For example, a description of a room in which a murder was committed might include a mention of the fact that it is messy - the counters are dusty, empty boxes lie on the floor, and dirty dishes are piled in the sink. The important clue might be that one of the boxes bears a key piece of evidence: the name of a corporation involved in events leading up to the crime.

Plot Twists

Plotting out a roleplaying adventure is much like plotting out a novel or short story. There is a "hook" that pulls the player characters into the adventure, followed by a series of encounters in which the characters are likely to triumph (or at least have an even chance of surviving). The biggest and best encounter (the story climax) is saved for last, and is designed to be tough enough that the players' wits and

roleplaying abilities are what tips the balance - that way, it isn't just die rolling that saves the day. The adventure then ends with a section that tells the game master how to wind the action down, how to hand out awards, and how to deal with any failures, should the player character not succeed in the goals of the adventure.

The best adventures contain a surprise or plot twist of some sort that the player characters typically uncover at the mid-point of the adventure. Tried and true plot twists include: a double-cross by the





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characters' employer; a magical device that turns out to be cursed; a "kidnap victim" who either doesn't want to be rescued or who staged his or her abduction; a "treasure" map that leads only to danger or an empty hole; and "monsters" who are not really the bad guys - just misunderstood. Because these twists have been used repeatedly, players have come to expect them. They are no longer the surprises they once were. And because they are anticipated by the players, the designer who uses them needs to put a "twist upon the twist." Some examples:

The employer seems to be double-crossing the characters, but in fact is the good guy, and is being framed or manipulated (magically or by plain old-fashioned threats) by the real enemy behind the scenes.

The magical device has a simple curse that is easily discovered and dealt with. But once this curse is removed, an even greater curse is invoked (or a bound creature is released).

The "victim" did indeed stage the kidnapping, but now wants to be rescued, since things have taken a turn for the worse. Perhaps the kidnappers double crossed the abductee or had plans of their own, or the prospective spouse turned out to have a hidden, darker side.

The map does indeed lead to treasure - but it's just the first leg of the journey. The second leg can only be uncovered by careful investigation at the site of the "vanished" treasure.

The monsters, once befriended, introduce a hidden danger: a fatal virus that they unwittingly pass on to their human allies.

The best type of twist is one that changes the entire course of an adventure. The characters set out to accomplish one simple task and wind up doing something else altogether. Other adventures have multiple twists and layers that the characters peel one by one, gradually revealing the truth. Here's an example:

The player characters are asked to smuggle some black-market technology across a border - a simple tactical adventure. Twist number one is that their mission was deliberately set up to fail (the classic employer double-cross, which the players will already be expecting). As a result, the characters

wind up being captured. Hauled in by the authorities, they are immediately hit by twist number two: a murder took place during the botched smuggling attempt, and the characters are believed to be responsible. Blamed for a murder they didn't commit, the players (who presumably escape) must become investigators to find out who was murdered and why. In the middle of their investigation, they are surprised by twist number three: the smuggled tech was laced with a fatal virus that has infected the characters. Obviously their double-crossing employer wanted to ensure their silence.

The adventure now turns into a quest for vengeance with a time limit. But when the characters at last track their employer down, they are stopped cold by twist number four: the employer is already dead. The adventure once more turns investigative, as they characters uncover the fact that the virus was introduced by a business partner who wanted to double-cross and eliminate this individual.

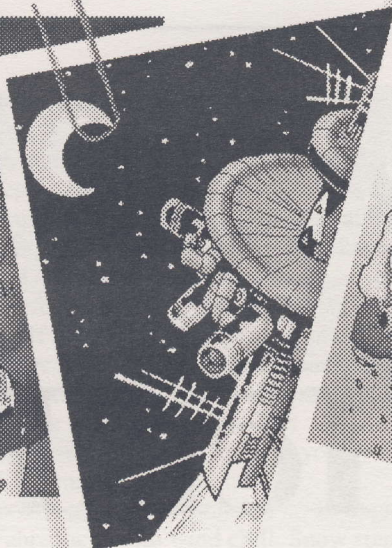
When the characters track down the partner, it turns out that there is a cure - but that the only person able to provide it is a scientist who was murdered during the botched smuggling attempt. The adventure seems to have come to a dead end, but twist number five revives it: the scientist is still alive. Knowing that he was to be murdered during the botched smuggling attempt, he arranged for a double to take his place and skipped town.

Twist number six is that the scientist is actually an android... And so on.

Ideally, characters, setting, and plot will come together in an adventure in a unified whole. The designer needs to be thinking about all three concurrently, and asking a number of questions as the scenario is developed: Is the setting a logical and appropriate backdrop for the plot? Are the characters natural extensions of their world and people whom it would seem reasonable to encounter there? Is the plot driven by strong and plausible character motivations?

If the answers to these questions are all yes, the game designer is well on his or her way to creating a richly detailed and memorable adventure - one that will keep player complaints about logic and internal consistency to a minimum.

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THE ICE EDGE

"It's hard to have bad weather in the Mediterranean..."

-Over the Edge, page 20.

Al Amarja may be dangerous and disconcerting and frustrating, but the one thing you could count on was nice weather - until now. Now it's starting to get cold. People are seeing ice outside of their deeped tea. People are getting scared.

The Explanation

A lone oppenheimer named Jack Splitter invented a machine that turns heat directly into electricity. The more heat it can suck in, the more power it generates. The more power it has, the more its area of heat-drain expands. Splitter has frozen to death in his cutoffs, his hand half way to the "off" switch. His machine runs on and on...

Enter the PCs

As temperatures cool, the situation heats up. The Big Freeze becomes a matter of national importance, and the PCs have some edge that enables them to figure out that Splitter was responsible. Some possible connections are;

- The PCs knew what Splitter was working on; but that's too easy.
- Splitter's sister is getting worried about him he hasn't called in weeks! A P.I. PC gets hired to track him down.
- A PC with a meteorology or math analysis skill could triangulate that the center of the chill was somewhere on Mt. Ralsius.

- If the PCs owe the Peace Force a favor (and who doesn't?), they might get "deputized" to search for Mr. Freeze (see below). If and when they uncover Oleg Karovski, he might be able to find the real source of the chill.
- Any PC involved with time travel (either scientific or mystical) would feel a disturbance from the Revertron.

Timeline

This is the course events will follow if unmodified by the PCs. If your characters are concentrating only on this plotline, you can compress it so that things move faster. If this is just one plot out of many, you can spread it out.

Days 1 - 5

The oppressive heat of midsummer is broken by an unseasonable breeze. KRAK meteorologist Oleg Karovski declares that it's "El Pinto," an unusually strong wind. Violence decreases, people smile openly, and even Dr. Nusbaum is alleged to be "taking a few days off."

Nayla Splitter is worried, however. Her brother Jack was very excited about a new project, but hasn't called back. "He wouldn't tell me anything about it," she says. "He was always paranoid about his phone being tapped or something... but he said that it was big, bigger than superconductors! What was his phrase... that it would 'end our slavish energy dependency forever.'"

If queried, she'll tell all she knows. Her only real clue is that he was constantly talking about hearing Buddy Holly live in concert.

Days 6 - 8

The wind picks up, and the temperature slowly drops to 67 degrees Fahrenheit. "El Pinto" jokes become common, and Karovski starts to sound a little nervous on the air.

Day 9

The temperature drops to 60 degrees Fahrenheit. People start to get nervous. Weather is a constant topic of conversation. Rich folk begin to take vacations elsewhere.

The Mr. Le Thuys dump a huge batch of Zoroaster on the market.

Day 10

A large group of Glorious Lords (many on Zoro) breaks into a warehouse in Justice Barrio after hearing that imitation designer coats were stored there. Otto's Men show up, but the Glorious Lords get away with a truck load of coats and set the warehouse on fire. A crowd of Zeroes show up to warm themselves, and Otto's Men beat them up.

The temperature is down to 52 degrees Fahrenheit. Wind chill is constant, knocking another ten degrees off.

Day 11

The Sommerites hold a "Great Big Feel-Good-In" to pray for the end of the cold. On a more practical level, Cheryl D'Aubainne calls in a favor with a certain Bishop Montserrat; clothes and fuel are sent by barge because "El Pinto" is making air travel dangerous.

The temperature is at 44 degrees Fahrenheit.

Over the Edge is a trademark of John A. Nephew.



Day 12

The temperature drops again; 37 degrees Fahrenheit.

The D'Aubainne Hospital is swamped with the ill, as is Ahmed's. Any PC or GMC who has no experience with cold weather, or who lacks the proper clothes and heat, rolls on the following chart. (They get appropriate bonus or penalty dice for relevant traits, of course.)

Roll Result

- | | |
|-----|---|
| 1-2 | Bad flu. Penalty die on all mental or physical actions. |
| 3-4 | Bad cold. Penalty die on all physical actions. |
| 5 | Sniffles, but no serious penalty. |
| 6 | No effect. |

Day 13

The temperature falls to 29 degrees Fahrenheit. With wind chill factored in, it's 3 degrees above zero.

A buzzing, electronic-sounding voice breaks into the weather report at KRAK and delivers the following message:

"This unseasonable chill is not natural. I created it. I am Mr. Freeze, and if my demands are not met the chill will continue until everyone on this island is dead. I want \$10 million deposited in the Cayman Bank of International Finance account 773423-0100 in one week's time, and the release of Lars Popodopulous. The choice is yours."

The Peace Force immediately offers a \$100,000 reward for any information about "Mr. Freeze."

Day 14

At a temperature of 16 degrees, Dunkelburg's Security has its hands full as Zeroes swarm towards the Plaza of Broken Wings in a desperate attempt to try to seize fuel or warm clothes from the wealthy. Eventually the Peace Force is called in. The Zeroes are brutally suppressed by armored cars and a helicopter gunship firing tear gas and rubber bullets. Thirteen homeless die, forty-two are wounded.

Day 15

At a small cafe in the Plaza of Gold, a fight breaks out between two seemingly normal groups of businessmen. One man in blue points his cellular phone (apparently) at a man in a tan suit, screaming "Die then, Vassily!" The

man in tan goes into convulsions. One of Vassily's companions lunges into his pocket for a peculiarly carved wand and begins croaking out a strange chant. The man in blue bursts into flames as almost everyone in the cafe pulls tasers, katanas and strange devices out of their briefcases or coat pockets.

(If the PCs are being manipulated by either the Hermetic or Gladstein Mover cells, they might be called in as backup on one side or the other. This confrontation was brought to you by Cell Z, or maybe the Vornites.)

The temperature outside is -15 degrees Fahrenheit, with wind chill. Snow starts to fall, and the streets are covered with glare ice. The ice subtracts a full die from the skill roll of any driver who hasn't driven on it before. It adds a penalty die to all others.

Her Exaltedness Monique D'Aubainne announces that she will address the public from the D'Aubainne Hospital the next day.

Day 16

The Peace Force announces that it will release Lars Popodopulous AFTER the chill ends.

Everyone makes another sick roll, just like Day 12. If someone's already sick and roll that they get sick again, the illness worsens, giving two penalty dice.

Traffic slows to a crawl everywhere on the island, and there are STILL many accidents. There are lines of sick and injured waiting to get into any place of treatment. The International Red Cross is conspicuously absent.

There are huge lines in the Terminal; every plane is leaving, none are coming in, and tickets are selling for astronomical prices - even after a cargo plane crashes with thirty people on board. Seventeen die.

A huge, mixed crowd gathers for Madame D'Aubainne's speech. As snow falls, various rowdies in the crowd begin chanting, fighting, or encouraging their fellows to riot. Things get uglier as a Peace Force helicopter appears and announces that if the people don't return to their homes, it will spray the crowd with live ammunition.

Her Exaltedness indignantly orders the chopper away. She declares her faith in the Al Amarjan people, and gives an inspiring 45 minute speech on the

Oleg Karovski

Weatherman Turned Con Man

Karovski has the dead end job of being the weatherman on an island with very boring weather. He likes the climate, and is a moderately popular radio personality. On his own, he was fairly content until he met Foote.

The two of them have a passionate and (to Karovski) baffling love affair. He's in love, but not completely head over heels; he goes along with her because he's so confused by her that he doesn't know what else to do.

Al Amarjan man, age 32, 165 cm, 65 kg. Dark hair, bald spot, bad wig, handlebar mustache, full voice.

Traits

Weatherman, 3 dice

Karovski understands weather, what causes rain, temperature drops (usually) and other meteorological phenomena. (Always has an umbrella)

Radio Personality, 3 dice

He's moderately entertaining, and knows a lot of corny jokes. (Full, pleasant voice)

Lola Foote

Scheming Technician

Foote is very intense. Anything she does, anything she wants, becomes a consuming drive to her. She's a perfectionist in her work, demands passion and romance from her love life, and is never satisfied with anything she owns when she knows there's a better one somewhere. Like anyone who with high expectations, Foote is often disappointed. The constant failure of reality to meet her expectations has left her bitter, impatient and callous.

Al Amarjan woman, age 28, 150 cm, 45 kg, French-braided light brown hair, big brown eyes, pouty mouth.

Traits

Radio Technician, 3 dice

This skill is self explanatory. (Carries a tool kit with her)

Stunning, 3 dice

Lola Foote has an intense presence, which most men feel sexually. She's good looking, but it's more than that; she projects an almost intoxicating sense of desire. (Hot, intense gaze)



necessity for sacrifice, cooperation, and dedication to community. The crowd responds with wild cheering, clapping and tears.

(Actually, every aspect of the event was carefully orchestrated. The "troublemakers" were actors. A phony show trial is planned for the "rebellious" chopper commander. Her Exaltedness knows that things are in bad, bad shape, and planned this to give herself a few days to brace for revolution.)

Many Zeroes discover that the Garbage Men have huge troves of flammable trash. The Garbage Men get a lot of new members.

Day 16

By now the account in the Caymans has over \$17 million dollars in it, donated by various Mover cells, the Kergillians, the Earthlings, the Pharaohs, and international intelligence agencies.

Oleg Karovski and Lola Foote (see below) leave the island on a boat, the "Mary Agatha." With them is a hired strongman who stole the boat for them.

The temperature continues to fall.

Day 18

The Peace Force and Loyal Defenders are totally mobilized in attempt to prevent riots and looting. Nonetheless, anything wooden is being burned for warmth, the Terminal is completely empty of planes, and there's a screaming, panicking maniac on just about every other street corner.

Flamethrowers are used in a futile attempt to clear the streets of ice.

So many have died that trucks and bulldozers are used to push the corpses off the Brink. Garbage Men begin burning bodies for fuel.

At this time, Splitter's machine reaches its maximum radius; a zone of absolute zero surrounds it, and since heat cannot penetrate it, it reaches equilibrium. When it ceases to expand, it can longer draw in new heat, and the Revertron runs out of power.

The "Mary Agatha" sinks. All hands are lost.

Day 19

The temperature rises by 5 degrees, but no one notices because a gang of rebels called "RSR3" attempts a coup. Led by

their charismatic leader Ricardo Santo, a gang of turncoat Peace Force officers robs the armory to arm other members of the gang. Open gunfire rocks the streets as the Peace Force and Loyal Defenders retreat before RSR3. (It stands for "Ricardo Santo's Radical Rebel Rabble.") The forces of Madame D'Aubainne defend the barrios of Arms, Gold and Broken Wings. RSR3 rides through the rest of the Edge, shooting, looting and recruiting.

Day 20

Every rifle and pistol carried by members of RSR3 self-destructs. The Loyal Defenders and Peace Force storm out of their barrios and roll over anyone in their path. RSR3 is utterly destroyed.

The temperature rises another 20 degrees, and the wind slackens considerably.

Aftermath

The temperature continues to rise steadily and the state of emergency gradually lessens. The Peace Force becomes more ruthless and repressive - as do the Golden Knights, Dunkelburg's, and every other security organization on the island. Madame D'Aubainne gives many inspiring speeches, and Dr. Nusbaum publicly demonstrates (with the help of Ricardo Santo and Lars Popodopulous) that, with a tank full of the right chemicals, it's possible to flay someone and turn them almost completely inside out before they die.

As the equipment in Splitter's lab heats up, the stress of being frozen and thawed shatters it all. His work will never be recreated - all his notes were on a computer, which was destroyed by the thaw.

No one ever tries to collect the Caymans account, which is fortunate; the bank was bought out by Constance D'Aubainne, who watches that account with a great deal of interest.

Oleg Karovski's replacement is much more qualified but much less entertaining. To pick up the slack, KRAK gives a local businessman named Clyde Throckmorton a daily 15 minute spot to vent his views.

If the PCs don't figure out what happened, no one ever will.

Splitter's Work

Splitter was working on a time travel machine. Because the energy requirements were so huge, he worked on a tiny scale - and accidentally achieved his greatest breakthrough, the Revertron.

By reversing the flow of time on a subatomic level, he could reverse the flow of entropy. With normal entropic flow, current encounters resistance in a wire and generates waste heat. Under the influence of Splitter's Revertron, the heat around the wire turned itself into electricity.

When he recognized the potential of a reverse entropy generator, he set up a lab on the slopes of Mt. Ralsius and attempted to harness the geothermal power of the dormant volcano.

He succeeded far too well. By powering the Revertron off the entropic generator, he created an endless spiral. The more power the Revertron got, the wider its range extended. The wider the range, the more heat the generator sucked in. The more heat the generator got, the more power the Revertron got - and so on.

Anyone who researches Splitter will find that he was secretive and defensive about his work. He has two articles published: "Tachyonic Reversion in High Energy G-Space". and "Priming the Pump of History."

The first is impenetrable to anyone without a scientific background. To a scientist the theories are plausible but very odd. The gist of it is that if time were flowing backwards on a quantum level, it could still flow forwards on the macroscopic level - that energy or even information could flow backwards without disturbing causality.

The second article outlines a plan whereby current scientific information is sent back in time to great thinkers of the past. With this information in hand, they'd be able to progress much farther than they did in what Splitter called "current history." When their accelerated knowledge led to new ideas or inventions, this information would be sent back too - each cycle increasing the knowledge of the broadcasters by amplifying it through a few great historical minds.



More mundane sleuthing will reveal that he bought a lot of new equipment lately and wrote a fair sized check to Daggit Real Estate.

Daggit Real Estate

Richard Daggit ran a shady business. Ran in the past tense because he split the island a week before "El Pinto" began. He caught wind that the Peace Force was getting set to squeeze him for renting property to Slo-Mo manufacturers. Daggit is now sipping margaritas in Puerto Vallarta. He trashed his files before he went, but due to the small time margin (he had one hour to cover his tracks and split) he did a sloppy job.

The nature of his files, and their degree of disarray, is up to the GM. If it's early in the scenario, the files are almost completely wasted; the PCs are going to have to check each property individually. (This could lead them to secret Slo-Mo factories, white slavery warehouses, pube communes, sacrifice sites of cattle mutilation cults, Mover/Earthling/CIA safehouses - whatever.) If it's late in the scenario, the files can be undeleted on the computer (if the characters include someone with the

required skill) or sorted out by tedious reading (if they don't). This will lead them to Splitter's lab.

Anyone who gets within a mile of the lab will feel a definite drop in temperature and increase in wind speed. Within a hundred yards, the wind is too strong for any human to withstand. If this phenomenon is called to the attention of the Peace Force, they'll bomb the lab and things will return to "normal."

"Mr Freeze"

Mr. Freeze is a hoax cooked up by a KRAK technician named Lola Foote. When she sees how desperate people are, she figures they'll cough up big bucks. She enlists her lover Karovski to help her.

Lars Popodopolous is a recently captured "fascist." Actually a member of RSR3 (and one so minor that he hadn't learned what the initials stand for), Popodopolous is being presented as a criminal mastermind and threat to the island's peace. Foote decided to ask for his release to throw any investigators off the track.

The Peace Force investigation of Mr. Freeze fails to triangulate on an outside

signal, and fails to consider an inside job. This is perhaps due to the distractions of riots, panic and glare ice.

Conclusion

If the PCs succeed in tracking down the lab any time before Day 13, they get the thanks of the Peace Force - a not inconsiderable asset. Plus, they save countless lives and prevent a blood soaked coup attempt - but there's no way for them to know it.

If they determine that Oleg Karovski is Mr. Freeze after Day 13, they get the \$100,000 reward. The chill continues though; Karovski says he doesn't know where the chill came from even though tortured, and the Peace Force leaves him in no condition to figure it out.

If they find Oleg Karovski and convince him to figure out where the chill is REALLY coming from, they can call in the Peace Force, get the lab destroyed, get the money AND get gratitude from the government even if they don't turn Oleg in. The same thing happens if they find the lab without Oleg's help.

Adventure Design Contest

Adventures Unlimited Magazine is offering a \$100 US cash prize to the best adventure by a non-professional designer. The winning submission will be published in a Issue #7 (July 1996) of Adventures Unlimited Magazine.

This contest is designed to assist a talented but as-yet-unpublished game designer in getting an adventure professionally published.

Contest Rules:

1. The submission must be an adventure scenario, compatible with one or more published roleplaying games. Please do not submit source material or rule variants. We can accept adventures for any gaming system except those published by TSR, Inc.
2. Adventures must be no longer than 6,000 words.
3. Adventures will be judged on the basis of entertainment value and

playability, mastery of game rules and background, and artistic merit.

4. Submissions must be in the following format: typewritten or computer printed on standard 8-1/2" X 11" paper; double spaced, numbered pages with the adventure title at the top of every page. Drawings and maps maybe included on standard paper. To insure fairness in the judging process, the writer's name, address, phone number, and e-mail address should appear only on a separate title page.
5. For the duration of the contest, all entries become the property of Bootstrap Press Inc. If the manuscript is not chosen as a winner, all rights revert to the author as of July 31, 1996. Manuscripts will only be returned after July 1996 if the writer has included a SASE with sufficient return postage.

Submissions must reach us by April 30, 1996. Allow time for the mail. Electronic submissions are acceptable, and may be sent to us via e-mail at: AdvsUnltd@aol.com.

Shareholders in Bootstrap Press Inc. are ineligible for this contest.

The winner will be expected to resubmit the adventure in electronic format - either DOS or Macintosh format, in May 1996.

Adventures Unlimited Magazine
Adventure Design Contest
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The winner will receive \$100 US (or Canadian dollar equivalent), publication of their adventure in Issue #7 of Adventures Unlimited Magazine (July 1996), plus two author's copies of that magazine. Payment will be made within 30 days of publication.

THE SULTAN'S TREASURE

Scenario by John Hart

Additional material by John Fletcher

The Great War, over these eleven years now, saw scenes of appalling savagery and great valor. The men of the Kaiser's Unterseeboots were no exception. The German submariners committed some of the greatest acts of both cruelty and kindness toward the enemy, but were known for their commitment to their duty and their fellows. Mutiny was virtually unheard of. The UB-131 was unusual in many ways.

The Sultan's Treasure is an adventure for 5th Edition Call of Cthulhu, and is intended to be played out in several sessions. The players may create characters to represent the survivors of the UB-131 using the careers found at the end of the adventure. As an alternative, existing characters can be business associates, employees, or the hired agents of the UB-131 survivors. The Keeper should generate one or two UB-131 characters to accompany the player characters and advance the story. The players will face the Deep Ones and their agents throughout the adventure. Unless the Keeper wants to challenge more experienced characters, none of the NPCs have any exceptional abilities. When necessary, refer to the profile at the end of the adventure or generate the characters from the Deep One Profile in CoC5ed pp 98-99. The human looking agents are, in fact, pre-transformation hybrids, and have the attributes of a Deep One.

An atlas would be a definite asset in playing through the adventure.

THE PAST

The End of the UB-131

Throughout the Great War, U-boats had been stationed at Istanbul, acting in support of the Ottoman allies of the Kaiser. At Gallipoli, the U-21 sunk the British battleships Triumph and Majestic. This convinced the Admiralty to take their precious battleships

out of harm's way and contributed substantially to the British defeat at Gallipoli.

Other boats performed similar, though lesser, feats as well as many covert missions. A frequent task was the transportation of Turkish agents to North Africa, where they joined the partisan war being fought there.

It was a mere two weeks before the Ottoman surrender, and just four weeks before the Germans themselves signed the Armistice, that the UB-131 undertook what was to be her final mission. Seeing the inevitability of defeat, a certain Ottoman prince arranged, through channels, for a team to be dropped in a bay on the coast of Morocco. The UB-131 left Istanbul on this mission on October 15; her cargo was the Ottoman prince himself, several of his closest friends, and three chests of riches stolen from the Sultan's treasury.

Only by accident did several members of the crew learn of the contents of the Turkish agent's trunks, and knowing the inevitability of their own defeat, a desperate plan was hatched.

On October 24th, 1918; the UB-131 surfaced in a tiny bay on the north coast of Morocco. A heavy fog hid the world from those on deck. Acting without lights, the German seamen prepared the U-boat's launch and held her at the ready while the Turkish party climbed on deck with their baggage. Suddenly a shot rang out from within the ship, and a moment later several desperate men scrambled on deck. A brief struggle ensued, and less than a minute later, the conspirators found themselves rowing rapidly away from the UB-131, two wounded Turks and three chests of treasure at their feet. Behind them they heard shouts of outrage, and Kapitanleutnant Schmidt's orders to the crew to load the deck gun and sink the deserters. A sharp report, and the scuttling charge the conspirators had set in the belly of their ship, turned the cries of outrage to ones of horror. The UB-131 sank within the minute, leaving a few men swimming on the surface. The calls of their

drowning comrades seemed to follow the conspirators all the way to neutral Spain, and could often still be heard eleven years later and across the ocean in America.

Playboys

To their great disappointment, the conspirators found that only one of the trunks held treasure: the other two held clothing. It seemed the rest of the treasure had gone down with the UB-131. Still, one trunk was enough to make them all rich men, and it did. A brief period of internment in Spain, made quite pleasant by their new wealth, was followed less than a year later by a move to New York city, where the conspirators disposed of the rest of their ill-gotten gains.

Their lives in the following years were, by and large, as successful as the robbery had been. With a series of investments, the conspirators eventually established themselves as successful businessmen. But their memories haunted them. The fear that one day the German military might track them down kept them looking over their shoulders. They sought peace in distraction, and forgetfulness in drink. By October 24, 1929, were high-living Playboys - Playboys with extensive investments in the stock market.

The Ugly Truth

None of the characters' memories of these events are true. Deep Ones found the UB-131 trapped in a British anti submarine net in the Dardanelles, her crew near death by suffocation. As they had done numerous other times during the war, they rescued the crew and sub, and brought both to a city of theirs on the bottom of the Sea of Marmara.

As part of a long term plan to re-infiltrate humanity, the Deep Ones selected several of the crew and made copies of them. These copies were primed with false memories and taken to the Moroccan coast where they were set adrift in their ship's launch with a chest full of Deep One treasure.

The Deep Ones' plan was that the copies,



possessing both wealth and a shameful past, would travel far from their homes in Germany, and establish new lives somewhere else - lives with conveniently few personal attachments, and a suitable amount of wealth and influence. When the time was judged right, these copies would be replaced by Deep One/human half breeds, bred from the originals. With Deep One technology, the sons would strongly resemble the fathers. It was not intended that the copies should ever return to the bay where they were set adrift, and for this reason they received particularly ugly memories.

There is no sunken submarine in the bay, nor were there two other chests of treasure. There is however, a small Moroccan fishing village that, like Insmouth in Massachusetts, has regular contact with the Deep Ones.

The Deep Ones did not anticipate the stock market crash that robbed their creations of the wealth and positions that made the exercise worthwhile, but now that it has occurred, they have determined that the extra effort of placing new wealth in their creations' hands is cost-effective, provided they can do so without revealing themselves and spoiling the innocence of their copies.

Should the copies come to guess part of the truth, they will be eliminated or replaced prematurely, lest they protect themselves from replacement, or reveal the Deep One's machinations. To this end, the Deep ones will have their agents follow the characters closely, and provide them with convenient clues leading them to a new fortune.

TODAY

Desperate Times

Wiped out. On the eleventh anniversary of their crime. The significance of the date is lost on no one, and, at a private dinner in one of the character's mansions, the talk soon gets serious.

It seems that all of the characters have invested heavily in the stock market, and not one of them has survived the great stock market crash financially intact. Most are, on paper, destitute, though it will take a while for the dust to settle and their creditors to realize this. In the interim, more funds must be found; a return to the poverty of their youths is not to be contemplated.

Inevitably the discussion turns to the robbery. This is a subject usually avoided, but the coincidence of the dates and the fact that soon they will be on the streets overcomes their usual reticence.

That two trunks of treasure lie on the bottom of a tiny bay in Morocco is a fact that the conversation returns to again and again, and, in the end, a decision is made.

Treasure Hunt

None of the conspirators were officers on the UB-131, and so they were not privy to where they were to drop their Turkish passenger. After the U-boat blew up, the characters simply headed for Spain, arriving there a day and a half later. The entire trip was made in fog, and so they never did get a good look at the final resting place of their ship. If the

UB-131 is to be found, the place to start is in the records of their last mission.

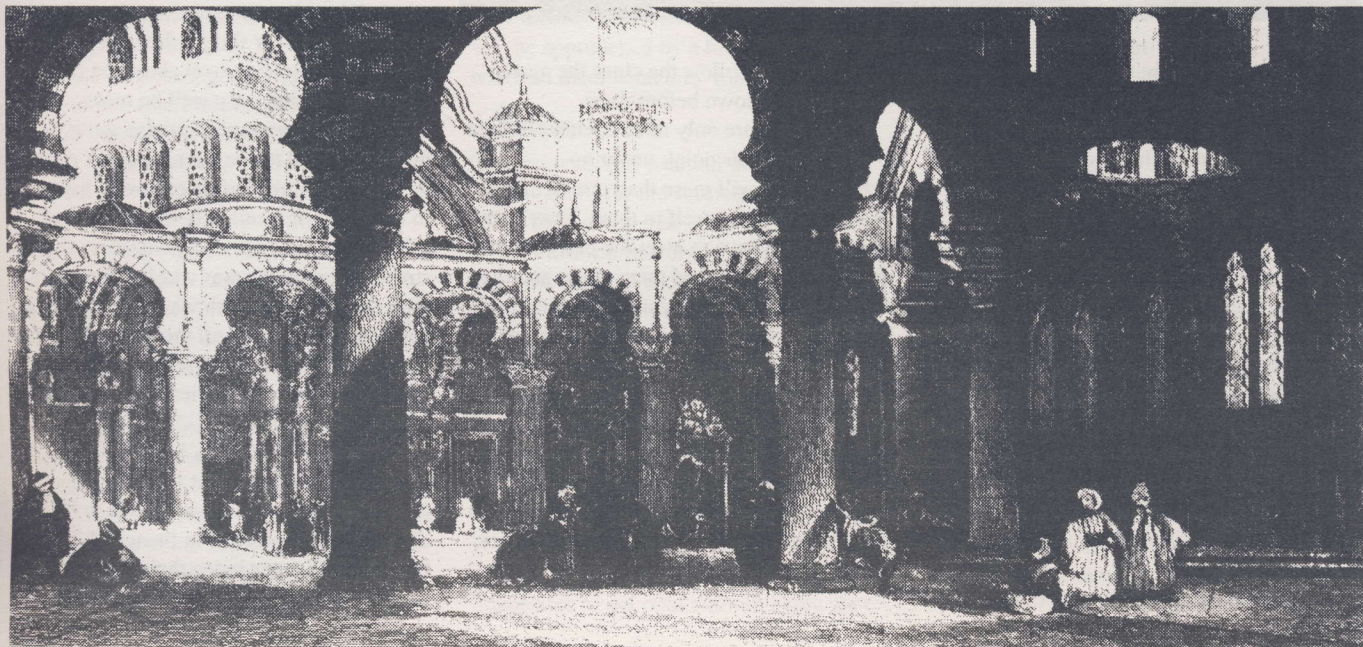
The characters will realize with successful Idea rolls that these records will be held in three places:

1. Wilhelmshaven in Germany, at what was the headquarters of the Deutsche Unterseeboots Flotille.
2. Berlin, at the headquarters of what had been the Imperial German Navy.
3. In Turkey, wherever the Turks have placed the records of the relevant mission.

While the characters are in fact now destitute, their creditors have not yet caught up with them. They can still command a certain amount of wealth, for at least a while yet. A successful Credit Rating roll will give the players the knowledge that in about a week their resources will begin to dry up. Shortly thereafter they will have no resources whatsoever as their assets are seized. Obviously, they must be well on their way before this occurs.

To cross the Atlantic, given the amount of preparation time the characters have before they can no longer pay the price of a ticket, may only be done by ship or yacht. The Olympic leaves New York for France the next day and the crossing takes about seven days. By making an effort, the characters can get themselves on board, though they know that by the time she arrives at Cherbourg they will have nothing but what they brought with them.

Alternately, they can make the voyage in a yacht belonging to one of the characters - the Marco Polo. While the Marco Polo will





take about three weeks to make the journey, and that in considerably less comfort than on the Olympic, she will provide the party with a place to sleep once in Europe, as well as transportation between the various places the characters will need to go to conduct their research.

Whichever option is selected, the players must understand that when they leave, they can count on no further assistance. In fact, they are more likely to be pursued than assisted, as their leaving will make them appear to be running out on their debts.



Before they go they must amass whatever resources the Keeper wishes to allow them, bearing in mind that any attempt to acquire large quantities of cash or gold will simply tip off their creditors earlier.

Aboard the Olympic

The Deep Ones' agents approve of this choice. It makes it easy for them to watch the party, and to ensure that they have the wherewithal to get them to the treasure that awaits them in Morocco.

The party will be watched by three agents, who are sufficiently skilled that they may only be spotted by a character making a Psychology roll, which will allow him to detect the subtle hints in the men's body language.

The agents will make no efforts to

approach the characters if they are adequately prepared for their task. If, however, the party is poorly prepared and therefore somewhat anxious, the agents will sense this and find some way to advance the party operating capital. The agents may fake a robbery attempt, which the party is intended to foil. A suitable reward would be forthcoming. Alternately, the agents may elect to have one of their number engage a member of the party in some sort of wager. When (not if) the character won, his winnings would be large enough to ensure

the party could follow the clues the agents will be laying down before them.

Since there are only three agents assigned to the party at this point, under no circumstances will more than one of them willingly reveal himself to them. They know that they may have to meet the party several times in Europe to feed them clues, and they don't wish to arouse anyone's suspicions. It is entirely possible that one or even all of them will be recognized by the party, and that as the adventure progresses, the characters will realize that they are being tailed. This should not surprise them, as they have half expected someone to recognize them years ago. They may imagine their tails to be from German Military Intelligence, or perhaps from their creditors.

Aboard the Marco Polo

The Deep Ones' agents are not so happy with this option: they can't keep an eye on the party like this, and should the characters get themselves in trouble, they can't really help. They can do two things, however: they can place a tracking device on the underside of the boat, so they can meet it in Europe, and they can, by use of Deep One magic, ensure that no storm takes the characters' lives prematurely.

For the party it is a surprisingly pleasant voyage. Good luck allows them to avoid the storms they expected to encounter. Twenty days after leaving port the characters sight land ahead.

EUROPE

Wilhelmshaven

A small city on the North sea not far from Bremen, Wilhelmshaven was a U-boat harbor, and the location of the U-boat Fleet's headquarters. If the details of UB-131's last mission are to be found in Germany, they may be found here.

Under the terms of the Armistice, Germany may have no more than the minimum of armaments necessary for self defense, and no U-boats whatsoever. There are thus no U-boats in Wilhelmshaven. There is however, a respectable merchant shipping presence, and the docks where the characters once moored their boat are still active.

The characters may well fear recognition here; they had many friends in town, friends who might ask them questions they would not care to answer should they see them now. If the characters do travel about the city undisguised, they may well be recognized. If they are, the person recognizing them will be quite surprised to see them, and will demand to know how they have been, what happened to them, etc. It is unlikely that the fate of UB-131 was known to the citizen on the street. After all, the war was lost just days after the characters' sub was, and the former event certainly drove all thoughts of one of hundreds of boats from most people's minds. Judicious lying will extricate the characters from the situation.

Should the characters be so foolish as to encourage their long-lost friends to greater familiarity, or in some way allude to the loss of the UB-131, interest in them will increase. Should the Keeper judge their behavior to merit it, German Intelligence may well pick



the characters up and question them. They should be able to lie convincingly and quickly, or they may well find themselves in prison for desertion. Remember, the events the characters think occurred did not, and the German Navy will start from a position of curiosity only. They simply expect to hear a coherent story about the loss of a U-boat.

If the characters mess up badly, the Deep Ones' agents will simply abandon them to their fates; they would justify no further efforts beyond, perhaps, assassination.

In all likelihood the characters will approach Wilhelmshaven with the appropriate circumspection, and so they should have no problems. Either in disguise, or through agents of their own, they approach the great granite halls of the headquarters of the Deutsche Unterseeboots Flotille with a great deal of feeling, but very little actual danger.

In these days of Armistice-imposed frugality, there is little to be done in this building, but such is the military mind that there is no task so futile that an entire staff cannot be assigned to it. In this case it is the maintenance of the records of U-boat operations, crew and dispositions. Some actual work goes on in the paying of meager pensions to disabled survivors and men in veteran's hospitals, but as Germany lost the war and is currently paying crippling reparations to the victors, there are very little funds even for such worthy work as this.

The characters will encounter much bureaucratic arrogance and obstruction by the petty clerks and functionaries of the place. None have any actual work to do, but this just makes them more determined to be as unhelpful as possible.

Should they manage, through Herculean effort, or just small bribes, to see the relevant files, all that may be learned is that the UB-131 left Istanbul on September 1st for a routine patrol against the British ships supplying their operations in the eastern Mediterranean. This conflicts with their own clear memories of leaving on October 15th for Morocco, but is in fact the true history of UB-131. Obviously the records were poorly kept towards the end. This seems to be a dead end.

Outside the headquarters building, the characters are approached by one of the agents disguised as a clerk. He will ask them if they found what they were looking for, and if they answer in the negative, he will offer, for a small fee, to search the secret files on

their behalf. If they accept, he will, after a plausible delay, provide them with the following information:

- UB-131 departed Constantinople (Istanbul) October 15, 1918.
- Her mission was classified as Top Secret.
- She was to deliver a high-ranking Ottoman officer to a town at N 35 33' W 5 13'.
- Shortly after she sailed, the Ottomans made great efforts to have the UB-131 return to port.
- UB-131 was believed lost during the conduct of this mission.
- No survivors were reported.

With this information in hand, the party may proceed directly to the proper bay in Moroccan waters.

Alternately, if the characters have already spotted the agents and the agents know this, or if the party refuses the fake clerk's help, the agents will use a more subtle tactic. A copy of one of the other crew members will be paraded before them until they recognize the man. They should assume he was one of the swimmers left in the water when the U-boat sank. They have only to extract his knowledge by some means...

Berlin

In Berlin, the staff at the Naval Headquarters have something resembling actual work to do, and they are much more curious about curious visitors. Still, a direct approach and a plausible cover story can, after several days, net the party the same true information they might have learned in Wilhelmshaven. And, much like in Wilhelmshaven (unless they have already been fed this line), the party will be approached by a helpful clerk who will find them what they want to know.

Istanbul

The residents call Istanbul the "City of Seven Hills" for the seven small mountains she is built on. Just as often they call her the "City of Seven Secrets" for reasons no less apropos. Istanbul is all that the players imagine it to be and more.

The new Turkish republic is turning toward the west, starting with Istanbul, so the people will not be entirely as they were when the characters were last there; western dress is now the rule, and Turkish is written with the western alphabet.

The mansion on the Bosphorus where the U-boat liaison office was is now a hotel and restaurant, and the Turkish naval bases are impossible to get onto without being shot.

However, all is not lost. Discrete inquiries in the neighborhood, (or anywhere else - big brother is watching) will soon have the characters in contact with a German-speaking Turk. One who can, for a price, help the efendim.

The characters are brought to a coffee house where they meet a dignified old Turk. The man introduces himself, in German, as Binbasi (Captain) Ahmet, and explains that he was in charge of liaison between the U-boats and the Ottoman navy.

Once the characters give him enough to plausibly remember, he smiles regretfully and informs them that his career was ruined over that mission. It seems that a young Ottoman prince used him to arrange a covert mission with a U-boat. After the ship had sailed, it was learned that the man and his friends had taken the ship themselves, and that there was no mission. What was more, he had robbed the Topkapi palace of a significant amount of wealth. Of course it was too late to do anything about it; the British and their allies defeated the Ottoman empire just weeks later.

"If this man, Mulis Turgut, could be found, the current government would be delighted."

"Of course I remember the place. The price? Just a few Lira; hardly enough to keep an old man from starving."

Of course Binbasi Ahmet is an agent of the Deep Ones, with a very dark tan and a huge mustache. The location the characters get from him is the same one the clerk in Germany was so eager to provide, though he does also provide the name of the village nearby, Nerja.

If the characters are observant, they might notice that no one in the coffee house appears to know Binbasi Ahmet - he must not be from this neighborhood.

Nightmares

The characters will have several nightmares during the adventure. They should be, as much as possible, treated as real scenes and played through, though with the Keeper providing enough of the character's motivation that the character will play his part correctly.

These nightmares are meant to set up the eventual revelations of truth by providing hints to follow later, but as they occur they should be passed off by the Keeper as not too out of the ordinary for the guilty conscience characters. Should the characters relate their nightmares to each



other, the listeners will tend to have similar nightmares the following nights.

Nightmares: Scene 1

The sight of the Dardanelles (or the Bosphorus if the characters reach Istanbul by land) triggers suppressed memories in all the characters. It is enough for the Keeper to tell them that it reminds them of days of fear under the water: this area was one where a great deal of submarine warfare took place.

Of course, the real memory is that of almost suffocating in the UB-131, as it lay stuck in the net sixty feet below the surface. That night, one character will have a terrible nightmare of laying on the floor of the submarine as the air gets worse and worse, knowing that they are going to die. (San roll, 0/1D2)

Perhaps the dream is of those men who would have survived the sinking of the UB-131 in watertight compartments, only to die painfully days later.

N 35°33' W 5°13' : Nerja

Getting to Nerja might be a little trickier than getting to Berlin or Wilhelmshaven or Istanbul was; Nerja is in Africa, not Europe; there are no roads, nor any regular ferry traffic. The characters must charter a boat, or take the Marco Polo if they came in her.

Three weeks after leaving Istanbul, barring Keeper-introduced distractions, the characters drop anchor in the bay at Nerja. From the sea Nerja is a prosperous looking fishing village, the architecture being a mixture of Arabic and Spanish influences. The bay is a three-quarter circle about a mile across, with steep hillsides coming down to the sea except at the west edge, where the village itself lays. There are several dozen small sailboats within the bay; the occupants are fishing. A closer look reveals that the fishermen are both serious of manner, and very successful.

The characters may tie up their boat at one of the docks. Several people, including the village doctor, come down to greet them. Behind the welcoming committee the characters see many other villagers shyly watching through curtained windows, or from around corners.

The leader comes down the dock, bows before the party, and, in beautiful Spanish, welcomes them to Nerja. When it transpires that they cannot speak Spanish, he switches to badly accented English. After introducing himself as Doctor Emiliano, he gets down to business. The honored guests are welcome to

stay in Nerja as long as they wish, and simply to allow him the honor of being of service, could the esteemed visitors please inform him why they have come?

Doctor Emiliano is one of the Deep Ones' agents. Now that the characters have made it here, it only remains for him to thrust the treasure into their hands and send them on their way. To this end, he has taken several measures:

1. The UB-131 has been brought here, and now she rests calmly on the bottom in the middle of the bay in just sixty feet of water. She has been modified extensively by the Deep Ones, and now is a better boat than humans will be able to build for a century yet, though from the outside she appears much the same. There is a full crew of hybrids on board who will simply wait quietly until they are informed that they may pump out the water and take the U-boat away again.

When and if the characters actually see the UB-131, she will appear undamaged, though any damage from the scuttling charge would be hidden by the sand she rests in. What is more remarkable is that she is entirely free of marine growth. This is not entirely incredible, as all boats were painted with an anti-fouling paint, but it is still quite surprising. Several of the deck hatches are open, allowing fish, as well as divers, to swim in and out. Through the hatch at the base of the conning tower, at the foot of the ladder, may be seen two rusted metal trunks. These trunks contain enough gold, silver, and gems to firmly place the characters in the 'very wealthy' category.

2. The villagers, firmly in thrall to the Deep Ones, have been ordered to avoid speaking with the characters unless they must, and when necessary, to limit conversation to discussions of generalities. Those fishing are to avoid the area of the sub, and, when asked why, they are to somberly inform the characters that there is a haunted shipwreck there. They know it is haunted because for days after it sank they could hear noises like voices coming from it. The characters will be able to find the U-boat almost effortlessly, simply by looking where the fishermen are absent.

3. On the chance that the characters would have overlooked the need, a diver, complete with gear and compressor, has been brought to the village. He will play his part well enough, communicating with the party through the "doctor," and bringing up the treasure on cue.

Nightmares: Scene 2

One or several of the characters will, that night, see an odd sight. A boat, out fishing in the moonlight, catches their attention. Suddenly, two dark figures shamle awkwardly toward the rail and dive into the sea. Though no one knows why, it shakes them badly.

That night, one of the party dreams of the wounded Turks in the ship's launch. In the dream, the Turks simply hurl themselves into the sea: an act that fills the dreamer with horror. In the morning, all are reminded by the dream of the ghastly necessity of wrestling the wounded men over the side: an act as dreadful as setting the scuttling charges.

The Treasure

Finally, the great moment: either one of the party, or the diver, signals those above to pull up the rope; at its end swing two small, very heavy, rusted iron chests. A few minutes of delicious anticipation while the locks are hammered off, then the treasure is exposed to lie gleaming in the sunlight. Several million dollars in Spanish gold and silver, and uncut gems.

If he is on board, Doctor Emiliano will be curious: what will the characters do with their new wealth? He points out that, while no one (this statement is made rather knowingly) could possibly have known of such a treasure, governments have a way of pressing claims, especially when the rewards are so tempting. Perhaps it would be best if they returned to their homes, wherever they may be, and said no more about what had been found. If pressed, he will be happy to accept a small token of the characters' esteem, simply to ensure that the villagers have any medical supplies they may need in the future. The diver, if he has been hired, will also be satisfied with a very small share, or nothing but his fair wages if the characters are feeling cheap.

This treasure is just what it appears to be: Spanish loot from the new world. For the Deep Ones, such things are easily come by. It is not, however, the sort of thing one expects to find in an Ottoman treasury; the Ottomans minted their own coins, and their smiths and jewelers were much better than their Spanish counterparts. This may not occur to the players, but the probable origins of the treasure will certainly be mentioned by whoever purchases the treasure.



Nightmares: Scene 3

The sight of the UB-131 is necessarily a chilling one for the party. Not surprisingly, several of the party have a familiar nightmare.

The character is aboard the U-boat, carrying out his duties. The situation is an emergency, and the character knows that if he makes a mistake, or neglect his task, the boat will be lost. Suddenly, he realizes that another member of the crew is staring at him, first accusingly, then with horror. One after another, the crew of the UB-131 turn to and stare at the character with horror. Finally, the character recognizes himself among the crewmen watching him. The character helplessly turns to meet their double's eyes. The sea rushes in, and the boat is destroyed. (San roll: 1/1D6)

The truth of this dream is that after the copies were made, they were paraded in front of the real sailors to show them the extent of their defeat. The copies were dimly aware of what was going on, and as the years passed and they became more alert and more capable of thinking outside the parameters of their original programming, the dream became more troublesome.

BEWARE OF DEEP ONES BEARING GIFTS

A Growing Suspicion

Once the party has acquired their treasure, it becomes the Keeper's job to make them realize that things are not as they seem.

The agents will continue to shadow the party, ensuring that they return to their American lives and identities promptly. The party must either return to Cherbourg to take passage home again, or return, if they are sailing, by way of Gibraltar, the Canary Islands, etc. The agents will be in all of these places, watching over their charges, and the characters will begin to recognize them from the various roles they play.

Play out the journey home, allowing the players Spot Hidden and Idea rolls, until they have recognized the agents in several of their guises. Ensure that the players do not actually get their hands on the agents.

Once the players are fully aware of the agents and their part in the characters' lives these last few months, the agents need not be seen again for a while; the agents have

realized that the characters are not so sheep-like as they thought, and are taking better efforts to remain unseen. The players will shift their attention to the treasure, ensuring that it is real, and they have not been made fools of. Once they have satisfied themselves that it is real, any Call of Cthulhu players worth their salt will take matters into their own hands, and find out why they were lead by the nose to this gold.

This time the agents are not at all helpful, and are in fact quite distressed at the surprising failure of their mission. They will make efforts to discourage the characters, but will, at least at first, still try to preserve the value of their copies. As the characters get further along in their investigations, the agents will get more firm in their own efforts. Hopefully, the characters will use their new wealth to good effect.

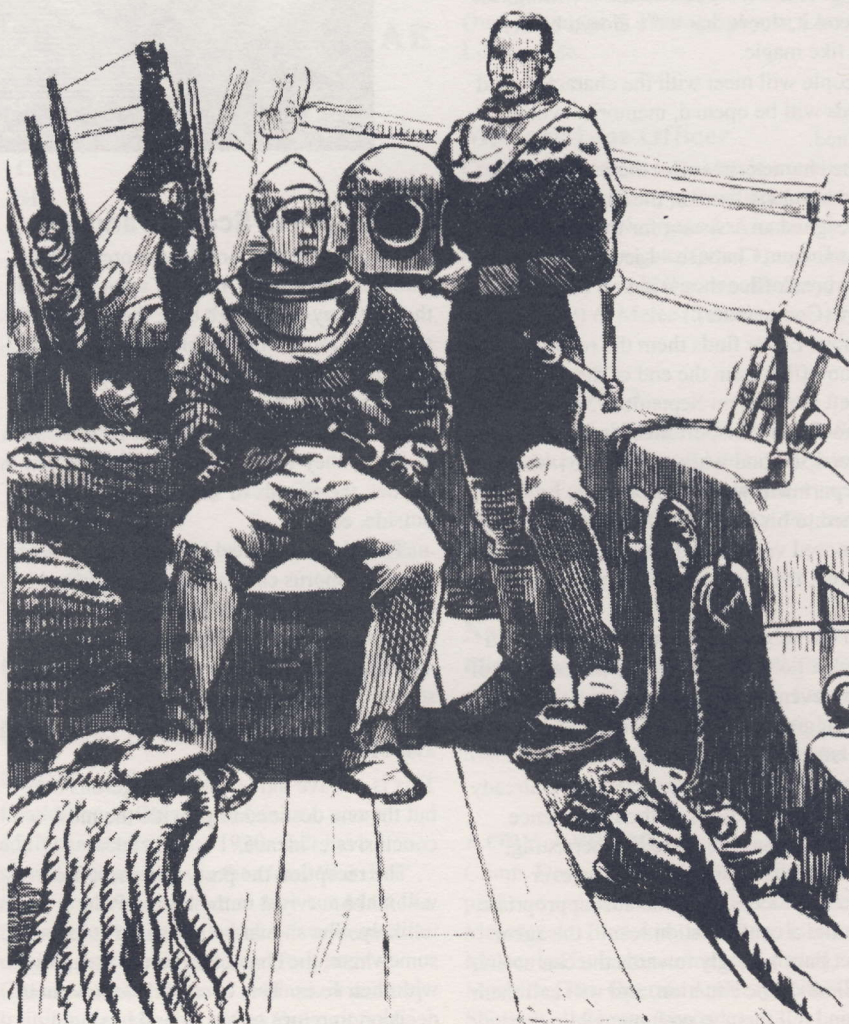
The Backtrail

The party passed through at least two places getting the gold, and perhaps three or four. They will probably return to the same places, checking out their sources of the previous visit.

Wilhelmshaven

The town is just as it was on the characters' first visit, right down to the clerk's intransigence at the old U-boat headquarters, but this time there is no helpful clerk available to check the secret files. The party can eventually learn what they learned last time: the UB-131 left Istanbul on September 30 for a routine mission against British troop carriers along the coast of Syria. She did not return. No survivors were ever found.

Further investigations fail to find any corroboration whatsoever for Binbasi





Ahmet's claim that the Ottomans attempted to force the return of UB-131.

If the characters were given the copied crew member as a source, they find that no such person lives in Wilhelmshaven. The hostel where he claimed to live has no recollection of him.

Here the agents will set German Military Intelligence on the characters. As before, GMI is not an insurmountable foe, but the characters may be made nervous, or may even be scared off; now that they are in possession of such a treasure, they have something to lose.

Berlin

Just as their previous sources in Wilhelmshaven have vanished, so too go matters in Berlin.

Istanbul

With gold in their pockets and a willingness to spend it, doors that were closed before open like magic.

People will meet with the characters, old records will be opened, memories will be searched.

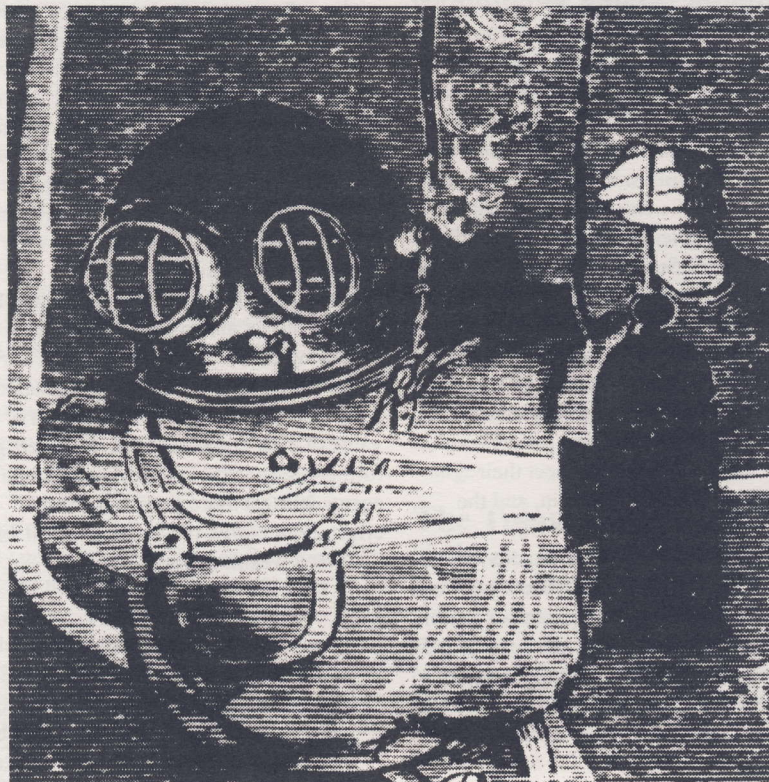
The characters can get themselves onto the major naval base on the Bosphorus, and are assigned an assistant for their researches: Cabus Enver (Chabush - Lieutenant), by the man whose office they wind up in: Taymen Aksoy (Commander).

Cabus Enver finds them the records of the Liaison office from the end of the war. UB-131 left Istanbul on September 30th. There was no secret transport mission later than August 15th, and while the Binbasi who ran the department was named Ahmet, he returned to his home in Ankara after the war, an honored veteran. A photograph is procured; the characters have never seen this man.

On the subject of the missing prince and his stolen gold, the Cabus has never heard of such an event, and Taymen Aksoy will, after some digging of his own, confirm this.

In Istanbul, the agents will try police harassment, or, if the characters have already suffered the attentions of the Intelligence office in Germany and are still persisting, they will try assassination, in whatever manner the Keeper feels is most appropriate.

Should a confrontation result, the agent will act patronizingly towards the characters, regardless of the situation, and will call them fools and tell them to go home while they still can.



Nightmares: Scene 4 and Up

As the party learns more and more of the truth, or rather, how much of what they thought they knew isn't true, they will suffer more and more from nightmares. Nothing too revealing should be given the players through this means, but more of the last hours of the UB-131 might be revealed, such as where they were when they were caught in the net, the sounds of someone on the hull outside, etc.

That the British had anti-submarine nets in the Bosphorus can be readily confirmed by anyone making the effort.

If the party is still sailing around, nightmares about unseen dangers under the sea would be appropriate.

Back to Nerja

This is a brave move, and a dangerous one, but the one destined to provide the most conclusive evidence.

The reception the party will meet there will make survival in the Marco Polo unlikely. She should be blown up at a dock somewhere, the characters barely escaping with their lives. This event will follow their decision to return to Nerja, and is a final warning.

After the characters salvage what they can

from the wreck, they will need a new mode of transportation. Among the vessels for sale in the harbor is a small naval patrol boat, converted to use as a power yacht. Fast and seaworthy, and with a reassuringly strong steel hull, she is just the thing to take into the harbor at Nerja. What is more, as the characters will all immediately realize, she is equipped for ramming attacks - ramming attacks against submarines.

Nerja Again

The characters' destination has been guessed; the Deep Ones have resolved to replace the characters now, rather than waiting a few more years - young doubles of all of the characters are waiting in the village. The agents are gathered there, and the UB-131 waits outside the harbor, ready to provide back-up.

Depending on the reconnaissance the characters perform, they may learn little or much before they enter the harbor. The fishermen are as busy as always, but they no longer avoid the area of the UB-131. Life goes on in the town, with regular services in honor of Father Dagon and Mother Hydra: services that do not correspond in either day or time with the Catholic services the party might expect. If the characters are watching,



perhaps from the hills, they may see a Deep One walking the streets. They may well also see their own doubles. Either sight will be sufficient for San loss.

If the characters enter the bay, it will be plain to see that the UB-131 no longer lies on the bottom. If they actually tie up at the dock, there will be no one to greet them; folks will carry on their normal business in apparent indifference to the party. As soon as they are out of sight of their boat or turn about to go back to it, the agents will step into view. The characters will immediately recognize in them all of the roles they have played. The agents are armed with pistols, and will calmly inform the party that if they surrender quietly, their lives will be spared.

Unless the party actually does surrender, someone will catch a glimpse of the following as the party runs/shoots/fights their way out: A half dozen Deep Ones standing in an alley, the characters' doubles standing amongst them.

The party can make it back to their boat, pursued by shooting agents, shouting villagers, and grunting Deep Ones. They launch their boat, fleeing the harbor. As they reach the sea, the UB-131 comes into view from around the point, her deck gun at the ready, crewed by a half-dozen nude hybrids.

A running battle ensues, in which it turns out that the characters cannot outdistance the improved U-boat. But neither can the hybrid crew use the 5.9 inch gun to good effect. The characters must realize they will soon be hit and sunk unless they take action - and the only action they can take is an attempt to ram.

After much drama and suspense, the characters successfully ram the UB-131, sending her to the bottom for real this time.

A single man floats on the surface where the U-boat went down, waving and calling for help. If the party doesn't let him drown, they pull from the water Hans Kopple - a man they recognize. Hans was one to the real crew of the UB-131; he was on board involuntarily teaching the hybrids to use the ship's equipment.

After staring at the characters for a few moments with an unreadable expression, a look of panic crosses his face, and he begins to speak in an agonized whisper. Ignoring all questions, he relates the character's own backgrounds to them, informs them that the rest of the crew are still alive, and warns them that they are not the only ones the Deep Ones have sent into the world of men. Then, in an explosion of blood, the miniature

shoggoth the Deep Ones placed in his chest to enforce loyalty bursts out through his ribcage and heads for the sea.

THE FUTURE

If the players figured out much of the truth before, or without Han's revelations, they should receive a 2D6 San award for realizing that they did not sink the UB-131. However, the knowledge that so many of their memories are false carries a 1D6 penalty. If they learn or guess that they are only copies a further 1D6/2d6 San loss is called for.

The Deep One agents will make continual efforts to deal with the characters before they can alert the world, perhaps forcing the party into a life as Investigators. It is truly providential the way the Deep Ones provided them with the money to carry out this work.

DRAMATIS PERSONAE

Stock Deep One /Agent

STR	18
CON	14
SIZ	16
INT	15
POW	15
DEX	10
Move	8/10 Swimming
Damage Bonus	+1D6
Weapons:	Claw 40% 1D6 +1D6 or Knife 50%, Handgun 45%.
Armor:	1 Point skin, Deep Ones and Agents.
Spells:	Contact Deep Ones, Cloud Memory.
Sanity loss:	0/1 if Agent displays inhuman abilities, 0/1d6 for Deep One.

Careers:

Creating a Veteran of the Great War

In addition to their regular career, many adult characters of the 1920s will have served their country in the Great War. For most, it was an experience they would like to forget; the skills they learned have been little used in peace and have been forgotten. Characters who chose to retain their military training may allocate one to five points of EDU to wartime experience, one for each year of active service. For each year served,

the character must assign 20 skill points to skills from his chosen military career, and must make a sanity check 0/1d6. They may chose the Foot Soldier or Military Commander career from the rule book, or one of those below. EDU points allocated to war time experience are subtracted from those allocated to the character's present career.

Note: The Military NCO Career is included for completeness, but is not open to wartime recruits. NCOs are career soldiers. It may be chosen as a single career under the normal rules. Characters who saw active service during the Great War suffer possible sanity loss.

Military Staff Officer

Accounting, Bargain, Credit Rating, Fast Talk, Handgun, Other Language, plus two specialties: Medicine & First Aid, Operate Heavy Machinery & Mechanical Repair, Own Language & Photography, or Law & Library Use.

Military Line Officer

Credit Rating, Persuade, Handgun, History (Military), Psychology, Spot Hidden, plus two specialties: Navigate & Astronomy, Pilot (Airplane) & Navigate, Other Language & Disguise, Physics & Operate Artillery, or Ride (Horse) & Melee (Saber).

Military NCO

Climb, Dodge, Handgun, Persuade, Rifle, Sneak, plus any two specialties: Bargain, Conceal, Fast Talk, Fist, First Aid, Grapple, Melee (saber), Operate Artillery, Pharmacy, Ride (horse) or Track.

Naval, Enlisted

Climb, Fast Talk, Fist, Grapple, Rifle, Swim plus any two specialties: Bargain, Electrical Repair, Mechanical Repair, Operate Heavy Machinery, Pilot (boat), or Spot Hidden.

Army, Enlisted

Climb, Dodge, Fist, Grapple, Rifle, Sneak, plus two specialties: Drive Truck, Drive Motorcycle, First Aid, Handgun, Listen, Melee (knife, bayonet, trenching tool), Machine Gun, Operate Artillery, Ride Horse, Shotgun, or Throw (grenade).

WILES OF THE WYRM

*A role-playing adventure for several Players of the
Victorian Adventure Entertainment, Castle Falkenstein*

Scenario by John Fletcher, Art by Warren Oddson, Maps by Noah Scotia and John Fletcher



Prologue:

What has Gone Before...

The Host must contrive some reason for the Players' Dramatic Characters to be traveling north by train to Edinburgh, Scotland. They may be going to the launching of a ship on the Clyde, or perhaps to attend an academic conference. The weather is dreary and rainy and the early trip is uneventful. As they pass through the somber English countryside, they make the acquaintance of the young man traveling in their compartment. He is Dr. Arthur Burton, a recent medical school graduate. He has applied to study surgery at the University of Edinburgh. He has an appointment to meet the admissions committee the day after tomorrow. If engaged in conversation, he is very nervous, and will go on at length about various medical matters. *Note: Surgery is, to the Victorians, the least prestigious branch of medicine, since it actually involves working with one's hands and receiving payment. His enthusiasm should be interpreted as bad manners by upper class characters.*

Chapter One:

Any port in a storm

At six o'clock, the train stops just across the Scottish border, at the tiny village of Caermaben. The village is several miles inland from the North Sea, on the north slope of the Cheviots. The conductor makes an appearance to announce a delay. The heavy rains have

swollen the Teviot River, and the safety of the bridge is in question. Accommodations are to be arranged for the passengers here in Caermaben. If the rain lets up, the bridge will be inspected in the morning.

The conductor consults with the station master and announces to the passengers that they will be put up at the nearby inn called the Dragon's Tooth. Dr. Burton is visibly annoyed by this delay but quickly becomes resigned to overnighing in the Scottish village. The passengers must dash through the driving rain to the station and then across the street to the historic travelers' inn. Higher class characters may be affronted by the prospect of staying at a common inn, and rightly so. The Dragon's Tooth is a rustic old building with a pub on the ground floor. It is, however, the only lodging for miles in any direction.

Chapter Two:

In which the Dramatic Characters partake of the local fare and meet the quaint villagers

The Dragon's Tooth is a large half-timbered building over 200 years old. It is two stories tall with the public room, kitchen and bar on the ground floor and the guest rooms upstairs. The Players are assigned in pairs to the second-storey rooms. Each has two single beds, a pine dressing table and a wash stand. The inn keeper, Silas MacGregor, will do his best to make all of his guests comfortable, even rich sassanachs. He has the Players' bags taken upstairs and offers them his hospitality - a cheery fire and a warm meal in the public room.



The Dragon's Tooth takes its name from a fossil displayed in the public room, the 8" canine of a giant prehistoric carnivore. The food at the Dragon's Tooth is standard pub fare - a hearty stew, fresh bread and local beer. For those who wish it, the innkeeper also has spirits, port and sherry. There are also several locals in the pub that the Players can talk to: Angus the cattle farmer, Mary the seamstress, Hugh the shopkeeper, Reverend Wallace the vicar, George the shepherd and his wife Katie the school teacher, and "Old Robert" the retired railwayman.

At first, the villagers are perfectly willing to share a drink and talk about their town or anything else that comes up. No special effort is required until later in the evening after Dr. Burton has had a row with "Old Robert." The villagers will ask the Players about their travels - most of them have never left the Lowlands.

"Old Robert" goes on at length about the long and prosperous history of the village and the boons granted by the local faeries in the old days. The Players cannot avoid listening to "Old Robert," even if they try. His speech is clear, but his anecdotes seem unrelated. Suddenly he launches into the story of The Fall of the Dalkeith.

The Fall of the Dalkeith As told by "Old Robert"

"There was once a young man of the Dalkeith; that was the name of the ruling family in these parts. His name was Gareth and he went south to fight for the King in the civil war. He didn't come back for many a year. They say he went to the continent and visited the mysterious East. He didn't come back until his father, Roger, the ninth Earl Dalkeith, passed away. When Gareth returned, he was a grown man, and he brought with him a wife. She was a great beauty by all accounts, but mysterious and solitary in the way that foreigners are.

"For a time, the lands of the Dalkeith did well. His family always had good relations with the faeries of the fields. The first harvest was full and bountiful. The next was only fair. The third was a complete loss. The crops had failed and the livestock were sickening. As lord and protector, Gareth Dalkeith set out to find the source of his people's misfortune. He armed himself with sword and musket. He strapped on the iron cuirass he had last worn in service of King Charles - sure proof against the magic of the Unseelie. At the head of the local militia band, the local priest riding alongside, he scoured the county for signs of evil. They found nothing but dying cattle and trampled crops.

"One night, one of the tenants, Angus MacNab, heard a terrible noise in his fields and ran to fetch the Earl. Taking up his sword, Gareth leapt upon his horse and rode off into the night to face the unknown evil that plagued his lands. He was na' seen agin.

"In the field, the next morning, were a score of dead sheep, and the Earl's horse - its throat torn out by mighty talons. The only sign of Gareth was his sword, found in the mud. Fearful, the people paid their last respects and laid the sword in the family crypt. It was a hard winter. Many sickened and a few died."

Robert will then get up and go sit by himself. This story may not seem to have any significance to the Players. Any Player with a Good Education will know that the English Civil Wars were fought in the 1650's. That places the story of Gareth over 200 years ago.

Dramatis Personae (In Order of Appearance)

Dr. Arthur Burton

Physician

Athletics [GD], Education [GD],
Physician [GD], Social Graces [PR]

The Villagers of Caermaben

Farmers and tradespeople

Craftsmanship [GD], Keeping Secrets (Hearts)[GR]

Note: "Old Robert" is only [AV] at Keeping Secrets.

The Nucklavee

Unseelie Horror of the Worst Kind

Athletics [GR], Courage [GD], Etherrealness [GD],
Fisticuffs [EXC], Perception [PR],
Physique [EXC], Terrifying Apparition [GD]

Ghost of Gareth Dalkeith

Unquiet Spirit

Charisma [GD], Etherrealness [EXT],

Social Graces [GD], Terrifying Apparition [GD]

As a disembodied spirit, Gareth is permanently Ethereal. He may use no physical skills except Etherrealness.

Note: *Comme Il Faut* makes Etherrealness a physical instead of a social trait.

Skeleton Guardians

The Dalkeith dead animated by the destroyer of their clan.

Athletics [GD], Fencing [GD],

Fisticuffs [AV], Perception [GR],

Physique [AV], Terrifying Apparition [AV]

Bullets and thrusting weapons can only Partially Wound a skeleton. They are mindless and cannot be affected by abilities which target Diamonds or Hearts.

They wield heavy swords.

"Lady Dalkeith"

Draconic Villainess

Athletics [GR], Comeliness [GR], Courage [GR],

Firecast [GD], Fisticuffs [AV] Mesmerism [GR],

Physique [GR], Sorcery [GR], Stealth [GR]

Dragon Form: 15ft long. HtoH damage 4/5/6

Firecast 40yds damage 7/8/9



“...And he was na' seen agin...”

“The Lady” Appears

After dark, the Players may make a Perception feat test. Depending on their level of success, they perceive the following: Failure - they notice only that the villagers have become

more distant and less talkative. Partial Success - Dr. Burton exchanges words with a local, “Old Robert,” and retires early. Full Success - Before his argument with “Old Robert,” Dr. Burton was distracted by something he saw through the pub’s window. High Success - before the argument, the shadowy figure of a woman could be seen standing in the rain outside the inn. The Players cannot know this, but the mysterious woman is a dragon in human form who returns periodically to terrorize Caermaben.

After Dr. Burton retires, the locals will only talk if the Players succeed at a contested feat versus their ability, Keep Secrets [GR]. The Players may use Charisma, Comeliness, or even Exchequer to try and persuade the locals. The villagers have seen “the Lady” about, but don’t talk about her. They realize the connection between her appearances and the recent happenings detailed below. They are unsure of her nature; some think she is a ghost or one of the Unseelie. They do not realize she is a dragon.

Each time the Players succeed, one of the townspeople will divulge one of the following clues:

About the last Lady Dalkeith:

Angus: “She was a Persian they say. Came from the East. They say she was very beautiful, but she didn’t go in for dancin’ and holidays and such. She and Gareth didn’t have no children, so now we don’t have no Earl.”

Katie: “’Twas 200 years ago. After the Civil War it was. Gareth was a captain in the Royalist cavalry.”

Wallace: “After he died, she deeded the farm lands to the tenants and moved away. Nobody saw her again for years.”

Mary: “They say her ghost returns to stand vigil over the old manor house and lament the unjust death of her husband.”

About recent events:

Katie: “Two weeks ago a riderless horse wandered into town from the north.”

George: “Lost a sheep last Tuesday night to wild dogs. “Made a right mess of the carcass, they did.”

Mary: “I was walking home last night down Duncton road. I seen a dark shape cross the moon. I ran the rest of the way.”

“They say her ghost returns to stand vigil
over the old manor house....”

About Dalkeith Manor:

Wallace: “My predecessors used to hold service for the family in the chapel of the old tower. Most of the Dalkeiths were buried there.”

Angus: “You dinna want to be goin’ there, especially on a night like this.”

Hugh: “They do say that someone from the Lady’s family comes back from time to time to watch over the house.”

At the end of the night, only the Players and “Old Robert” are left in the pub. He weeps quietly and then cries out: “Kathleen!” For a moment, he is lucid. “I seen her before. It was 47 years ago, on this very street. I seen her getting into coach with my Kathleen. Nobody else saw. They said I was mad. But we never seen Kathleen agin. I don’t expect to see that young doctor chappie agin, either.” “Old Robert” tried to persuade Dr. Burton to ignore her, but failed. The doctor’s room is empty - he has left the Dragon Tooth Inn. “Old Robert” doesn’t know for sure, but he expects Dr. Burton has been taken to the Manor

Chapter Three:

In which the dramatic characters brave the darkness and the storm to save the life of an innocent

The Players should realize by now that Dr. Burton is in the clutches of something evil. It is up to them to rescue him - the villagers will not lift a hand, and the passengers and crew of the train think them mad to go out in the storm.

The natural place for them to start looking is Dalkeith Manor. To get there, they will have to travel a mile on foot, through the storm, passing through Dalkeith Wood. No transport is available. If they ask, Silas will offer them lanterns and rain gear, and even his old shotgun, but he is too frightened to go with them.

The rain has turned Duncton Road into a muddy track. Even worse, the Dragon has used her sorcery to call up a Nucklavee, an Unseelie horror from the ocean. Whether the Players use the road or not, the Nucklavee will challenge them when they reach Dalkeith Wood.

The Nucklavee is a nightmare - a giant centaur flayed of its skin. Red muscles bulge, yellow veins pulse and black ichor oozes from its raw flesh. Its single eye lazily searches for victims, but its perception is Poor.

When it does spot the Players it will charge them, attacking blindly with its huge fists. If the Players cannot defeat the Nucklavee in combat, they can thwart it by fleeing across the Little



Teviot, the stream that separates the forest from the manor. Though it is a monster of the sea, the Nucklavee cannot enter or cross fresh water.

Survivors of the Nucklavee attack can approach the abandoned manor house without difficulty. The real danger is inside.

Chapter Four:

In which Dr. Burton's protectors perceive a light at the castle

As they approach from the south, the Players will see the manor silhouetted against the night sky - the wide face of the ivy-covered house, and the tall stone tower rising behind it, on their left. The Players will indeed see lights in the east-most room of the ground floor, the Earl's Chamber. The Players can enter through the front or rear doors, or go down into the cellar.

The Players may move about the building until the Host decides to confront them with a Skeleton Guardian. There are three or more animated skeletons patrolling the house. The Host should use them to herd the Players towards the Tower. "Lady Dalkeith" is actually absent when the Players arrive, and will not confront them until the climax of the adventure.

Encountering the 10th Earl

The tower is even colder and darker than the rest of the house. The Chapel on the ground floor has been desecrated - perhaps not long after the death of the Earl. This may be a clue to the Players because the Faerie cannot enter holy ground.

Stairs lead down to the crypt. If the Players search the crypt and find the broken sword, the spirit of Gareth, the last Earl will manifest. He is not hostile to the Players unless they give him cause.

The Earl screams incoherently when he first appears. He rants about "Her" and curses himself for "Inviting the Devil into my own Hoose!" He calls himself a fool and tears at his ethereal hair. He ignores the Players until a medium or other magical character successfully uses a mystical ability to communicate. If there is no suitable character, then the Players can only get the Ghost's attention through a partial or better success using a Social or Interpersonal ability like Charisma.

Once communication is achieved, he speaks clearly though single-mindedly. He must be avenged on the monster which destroyed his family and his home. "When I rode out that night long ago I was prepared to meet a monster - me iron cuirass would be proof against one of the dark Faerie. I heard the terrible bleating of the sheep, and awful rending noises. I spurred me horse forward - me sword in one hand and the lantern in the other. Then I saw it. It was na' one of the Fey but a dragon. But that was not the worst. Before me eyes, the serpent twisted around itself, and took the form of me own wife. In that moment, I hesitated. I raised me sword, but could not strike her. She killed me fine horse and there in the mud she killed me".

"I exist here still, until she is destroyed. Do you have the courage to face her? To strike when I failed? Aye? Then Good Hunting".

He slowly fades from view. He intends for the Players to retrieve the Dalkeith Lance from the great hall and use it to slay the dragon. Hopefully the Players will already know where to go. If not, have them attempt Perception when they next visit the Great Hall.





The Lady's Guest

The Players may assume that the dragon is in the Earl's Chamber, and either burst in or avoid it like the plague. If they listen closely or peek in somehow, they will find only Dr. Burton. When they enter the room, he will greet them warmly. "Much nicer than that shabby inn! And guests of a lady!" He is ensorcelled to believe everything is normal about the Lady and her house. He has been alone for hours, but believes she went gone away only a moments ago and will return shortly. To cure him, the Players must slay the dragon or achieve a full success casting an appropriate spell: remove curse, clear the mind, or dispel glamor and illusion.

That was no lady....

Soon after discovering the doctor, the Players will hear the boom of the rear doors being flung open. "Lady Dalkeith" in dragon form is squeezing through the doors to confront the trespassers. In the great hall she is quite mobile. She will do her best to destroy the Adventurers using her fiery breath, spells and talons. She will not negotiate. She will pursue the characters around the house and outside, changing form if necessary.

The brave Players can adopt several tactics. If they try to defend a doorway, they will discover that she is strong enough to knock down a door or even a wall. They can run to different entrances to the Great Hall and try and surround her. This might be the most successful - it would give the Adventurer with the Dalkeith Lance a chance for flank or rear attack.

Dalkeith Manor

The main part of the manor is a grand house built in the half-timber style current at the turn of the 17th century. It was begun under the 8th Earl Dalkeith, and finished by the 9th Earl, Gareth's father. Behind it rises the original square stone tower of Fort Dalkeith, built in the 14th century.

The main house is two stories tall, its outer walls 6" stone. It has 12-foot ceilings and dark wooden paneling. All its windows are securely barred. The floor plan of the upper story is similar to the ground floor.

The tower is 54 feet tall with 3-foot thick walls of stone. It has no outside door. It is only accessible from the ground floor of the main house. The basement is one large chamber shored up with brick pillars. The upper floors of the tower are collapsed and inaccessible.

Most of the rooms in house and tower are empty. All rooms are unlit except for the Earl's Chamber. Rooms important to the plot are detailed below.

Earl's Chamber: From out outside, light can be seen from under the doors and around the edges of the heavy curtains. A music box plays, and someone can occasionally be heard to move around the room.

When the Players enter the room they will be blinded by its brilliance compared to their lantern light. Seeing this chamber, it is hard to believe that the rest of the house is abandoned. It is sumptuously furnished and brightly lit by oil lamps and a roaring fire. The Players will be awed by Lady Dalkeith's "horde" sparkling by the firelight. Old paintings, armor, banners, silver dinnerware, and gold jewelry are displayed everywhere in this room. If the Players' adventures are part of an ongoing campaign, the Host is free to include anything appropriate: magical treasures, important clues, ancient books. The Players will not, however, find anything immediately useful in combatting the dragon.



The only one in the room when they first enter is the ensorcelled Dr. Burton.

The Great Hall: This large room is decorated with hunting paraphernalia. The heads of deer and elk line the walls, embellished with riding tack, bugles, shields and four spears of various shapes and lengths. The ceiling is painted with scenes of the hunt including ancient Gaels hunting whale, Romano-Britons chasing elk, and a medieval knight riding down a dragon. The spear that most resembles the one used by the knight is mounted 10' up on the south wall. It is an 8' long, broad-headed spear. It does not glow or have any outward sign of its magical nature. Once it has been identified, the Players will have to think of some way to retrieve it. There is no furniture to stand on, and it is too securely fastened to be knocked down by thrown objects. The Lance is magical when used against dragons. It gives its wielder +2 when attacking, and ignores a dragon's armor when dealing damage. If the other equipment is

and claustrophobic. A skeleton guardian will certainly be encountered by any Players entering the house this way.

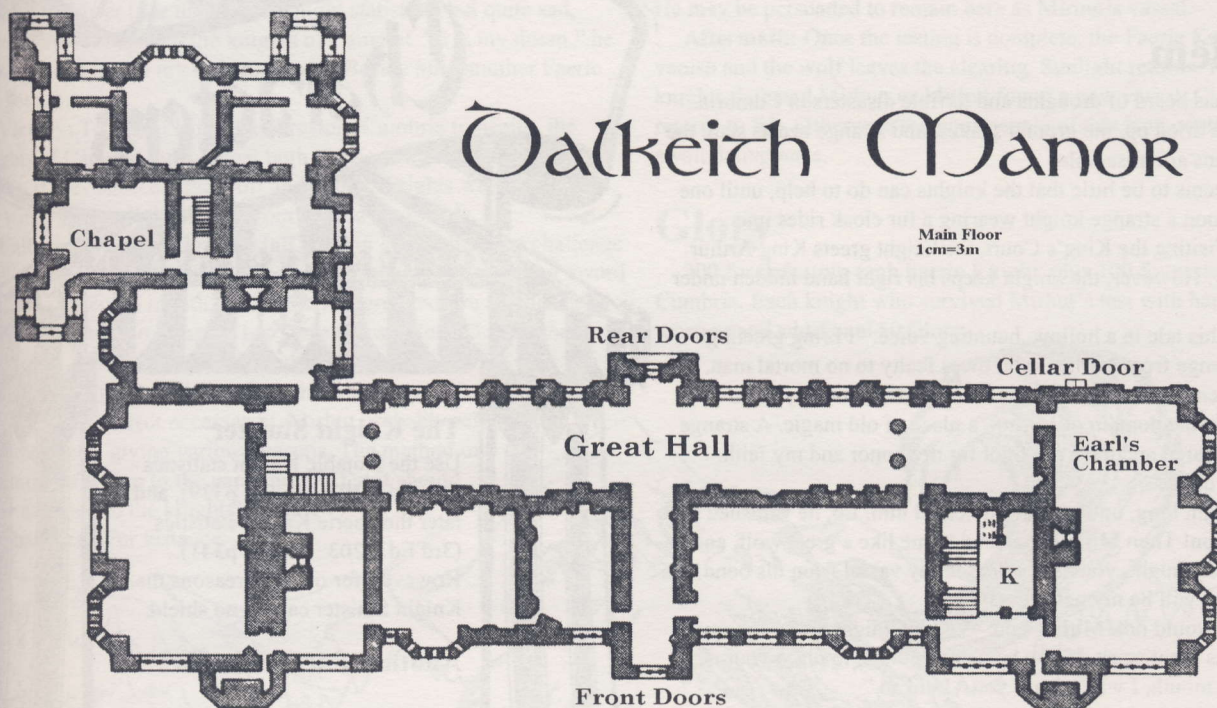
Piled up in a great midden below the Earl's Chamber are bones of dozens of cattle and sheep, and a few humans.

The only way up into the house leads to the kitchen (K).

Epilogue:

Justice is served.

After the defeat of the dragon, Dr. Burton recovers his senses. If the Players have driven off the dragon, she will not return to Caermaben any time soon. She will certainly plot revenge and surprise the Players at a later time. If they have slain her, they will have removed a terror that has plagued Caermaben for over 200 years.



taken down, it will prove too decayed and unserviceable.

The Chapel: This small room on first floor of the tower is full of mouldering debris. This should suggest to the Players that it was ransacked soon after the abandonment of the house. Its altar furnishings are not present. They, like all other valuables, are collected in the Earl's Chamber.

The Crypt: Reached by the stairs near the Chapel, the basement of the tower served as the family crypt. Between the stout pillars that hold up the ground floor are many open and empty graves. The names of Dalkeiths are carved into the discarded paving stones. Gareth's sword was buried here, in place of his body, but the Players will find his marker defaced and his grave open. The sword, its blade broken, lies on the paving stones. If the Players touch the sword, the Ghost of Gareth Dalkeith will manifest (see Encountering the 10th Earl).

The Cellar: An outside door leads to an earth floored cellar. There is quite a stench at the east end. The rooms and passages are very close

The villagers will give the Players anything within their power as a reward. They would like to keep the Dalkeith Lance in Caermaben in case the dragon returns someday.

The day after the night of terror, the rain stops, the sun comes out, and the river falls. The grateful village of Caermaben turns out to wish the Players well as they continue their journey to Edinburgh.

Adjusting the challenge

This scenario has been created to allow moderately experienced characters to encounter and defeat a very challenging villain. The Host can easily adjust the adventure for more experienced characters by adding more monster encounters. The Nucklavee, for example, could make its way upstream, cross at the head waters and burst in on the Players when they least expect it.

Adventure of The Knight Sinister

Scenario by Allen Varney, Art by Dave Flora

Setting

Camelot; later western Cumbria. Your campaign should allow the existence of Old Heathen Magic.

Problem

The court has heard of droughts and terrible disasters in Cumbria. Rivers have dried up, the ground shakes, and strange beasts stalk the hills. Citizens are miserable.

There seems to be little that the knights can do to help, until one May afternoon a strange knight wearing a fur cloak rides into Camelot. Visiting the King's Court, the knight greets King Arthur courteously. However, the knight keeps his right hand hidden under his cloak.

He tells his tale in a hollow, haunting voice: "I bring greetings and a challenge from Mirhut, who owes fealty to no mortal man. I rode on a venture through the forests of Cumbria and by night happened on the domain of Mirhut, a place of old magic. A strange warrior appeared and bade me fight for my honor and my faith. Naturally I did so.

"We fought long, until at last I defeated him. Lo, he vanished like the new moon! Then Mirhut appeared to me like a great wolf, and said, 'Valiant knight, you have released my vassal from his bond, and now you will be my new vassal.'

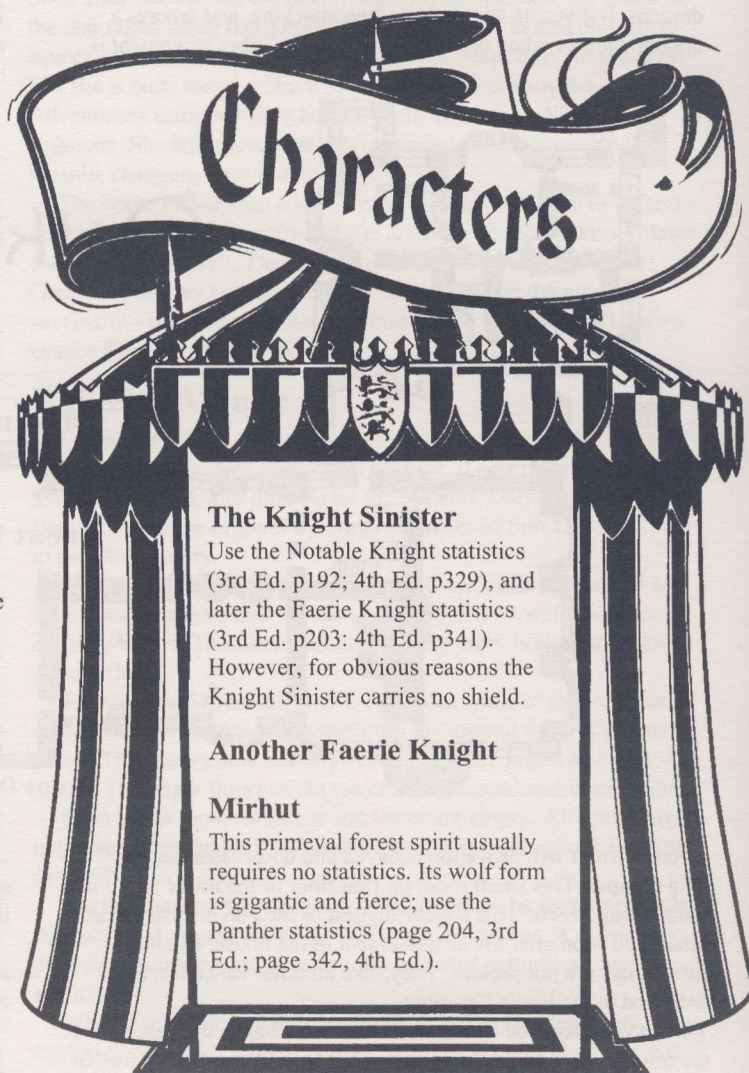
"I said I would not. Mirhut said, 'Valiant knight, to forego my will requires great spirit. If you have the courage to place your right hand in my mouth, I will release you.' I did so."

At this point the knight displays his right arm. His hand is gone; an Iron bracer covers the wrist stump. "I now wield my sword left-handed," he says, "and so I take the name 'Knight Sinister.'

"The evil Mirhut has vowed to lay waste to the land of Cumbria by Midsummer Eve, until it gains a new vassal or a mortal man defeats it. Knights of Camelot, will any among you dare this venture?"

Secrets

The Knight Sinister keeps a secret — that he is, in fact, the vassal of Mirhut. By an enchantment, Mirhut has bound the honorable knight to tell this deceitful story.



The Knight Sinister

Use the Notable Knight statistics (3rd Ed. p192; 4th Ed. p329), and later the Faerie Knight statistics (3rd Ed. p203; 4th Ed. p341). However, for obvious reasons the Knight Sinister carries no shield.

Another Faerie Knight

Mirhut

This primeval forest spirit usually requires no statistics. Its wolf form is gigantic and fierce; use the Panther statistics (page 204, 3rd Ed.; page 342, 4th Ed.).

In truth, the Knight Sinister lost his battle with Mirhut's vassal, who was a Faerie Knight. The penalty for defeat was the loss of his hand, as well as vassalage and this enchantment. Mirhut is using the Knight Sinister to lure more knights to Cumbria, where they too will become its servants.



Solutions

King Arthur sends a small delegation of volunteer knights (the player characters). The Knight Sinister guides the knights north to Cumbria, a journey of many days. If any adventures occur on the way, the Knight Sinister fights beside the knights of Camelot, with honor but no great prowess. As the knights near Cumbria, the Knight Sinister appears to fight with greater mettle. But in the aftermath of battle, he grows melancholy. He cannot say why. The knights enter the Cumbrian forest. Regardless of the time of day, the sky darkens to night. Owls call and bats fly in the moonlight. The Knight Sinister leads the party into a clearing, then a giant white wolf pads into the clearing.

From nowhere, a voice like the wind in the trees announces, "You are in the realm of Mirhut. The old law rules here. On your honor, you must join my vassals or fight them."

Presumably, the knights choose battle. The Knight Sinister, now filled with power (use the Faerie Knight statistics) but quite sad, raises his sword against the knights of Camelot. "It is my doom," he says, "since I lost to my old opponent." Beside him, another Faerie Knight joins him.

Victory: To defeat Mirhut and restore Cumbria to health, the knights of Camelot must defeat both Faerie Knights in a free-for-all melee. If they succeed, the wolf and Faerie Knights whisk away on the wind, and sunlight breaks from behind the clouds.

Failure: Should the knights fail, Mirhut offers them the challenge it offered the Knight Sinister: To go free, they must place their sword hands in the wolf's mouth. Knights who agree receive a Valorous check. Knights who disagree but leave anyway lose -3 from their Honor and gain no Glory in this adventure.

When they place their hands in the wolf's mouth, do the knights lose their hands? Not necessarily. Mirhut probably refuses to take the hands, giving various reasons. The method of resolution is left up to the gamemaster, but it should draw attention to the knights' notable characters. For instance:

† During the adventure, a knight received a Critical Success.

"Valiant knight, I will not take your hand," says Mirhut. "You are too fine a warrior, and the loss would bring me no joy."

† The character has received a Chivalry Bonus. "Valiant knight, I will not take your hand," says Mirhut. "You are the finest flower of the new law. Continue your career, that I may know the virtues of these unfamiliar ways."

† The character has received a Religious Bonus. The wolf attempts to bite the knight's hand, but some force prevents it. The wolf growls in frustration.

Other reasons to spare a knight's hand include high Glory, a fierce Passion, or a predestined role in some later adventure such as the search for the Holy Grail.

A dishonorable knight, however, may actually lose his hand. This is a Mortal Wound. The knight automatically survives (the wound heals almost instantly), but he is probably ready for early retirement. He may be persuaded to remain here as Mirhut's vassal.

Aftermath: Once the testing is complete, the Faerie Knights vanish and the wolf leaves the clearing. Sunlight returns. If the knights defeated Mirhut, or Mirhut found a new vassal, Cumbria returns to life. Otherwise the poor people of this land continue to await deliverance.

Glory

200 for defeating each Faerie Knight, plus 100 for restoring Cumbria. Each knight who survived Mirhut's test with hand intact receives an additional 50 Glory.



MAGE

The Ascension™

WINTER

Scenario by Piers Brown

Art from Tanki Yoriyaku,

Horseman's Armor Manual, 1837

Winter solitude-
in a world of one color
the sound of wind.

Basho

"Remember," Colleen muttered to herself as she stalked after the group, "We're in his mind. Anything can happen."

She tried to wrap the shape of the Shinto nun's robe around her more tightly to keep out the cold. One of the folds flapped loose, fluttering in her face and letting in the chill winter air. Shivering and cursing, she struggled with the robe until it was under control again. Why did the senile old man have to choose this freezing corner of medieval Japan for his mind to take a vacation in, and why did they have to be invited? Nephandi, marauders, the technocracy - those she could handle, if only it was a little warmer.

Looking up, she saw the others stop and she hurried to catch up. The old gardener's wrinkled finger pointed up the slope toward a pine, its broad-spreading branches spraying snow as it bent in the wind. "There. That is where the master's son lies buried."

The ground beneath the tree lay swept almost bare; tufts of withered grass showed in the bare patches where the snow had been scoured completely away. In the tree's lee, a short wooden post sprouted from the ground.

"Tell me," said Marcus, one silk wrapped arm sheltering his face from the driven snow, the other hand gripping the hilt of his katana, "How did the boy die?"

The old man wrinkled his brow as if in confusion. "You mistake me. He did not die. That is merely the place he is buried."

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Introduction

First snow
falling
on the half-finished bridge.

Basho

Winter is a small, self-contained adventure that can be easily slipped into a Mage campaign. It is designed to be played in a single session and has few consequences for the progression of a campaign, aside from whatever impact it may have on the motivations of the characters.

The only required tie-in is that the characters need to talk to a particular Akashic Brother. He can be as accessible or inaccessible as suits the Storyteller. Depending on the saga, the Brother may know the solution to any number of problems the players could confront, or merely be an



admirable candidate for a mentor. The Storyteller should not have to search hard for a reason why the players may want to talk to a knowledgeable mage. More details on the Brother will be provided below.

Most importantly this is a story about character interaction and role-playing. While abilities such as Etiquette, Leadership, Empathy and the like are useful if not vital to their success, they are no substitute for the real thing. If the players don't roleplay, they are doomed.

The Plot

Awake at night,
the lamp low,
the oil freezing.

Basho

Yukinari, an aged member of the Akashic brotherhood, has been falling deeper and deeper into Quiet for years. Overwhelmed by despair and fearing that he will never reach Ascension in this life, he has asked an old

friend, a Euthanatos, to do him the honor of ending his life. Now he waits, fallen from Quiet into a Mindscape from Japan's past, for the hand which will bring death.

The characters arrive on the scene merely wishing to receive a few pieces of wisdom from this aged master. Finding him sunk in Mindscape leaves them high and dry. However, any form of probe with Mind powers causes him to suck them into his own personal nightmare from which, with their help, he may be able to escape.

His mind has thrown itself into his homeland's past. In a isolated corner of Japan, perhaps around the time of the Tokugawa Shogunate, a tiny samurai's household sits waiting for the end of the winter's storms and the return of their master, Lord Yukinari. The members of the household are little more than fragments of Yukinari's personality set at odds by his inner turmoil. By interacting with them the players may be able to resolve his internal difficulties thus allowing the "return of the lord." With the household whole again, Yukinari himself is once more whole and he may be able to escape from his Quiet.

An additional problem is added by the arrival of Caliban, the Euthanatos. He too becomes sunk in Yukinari's mindscape, and within the bounds imposed by the world of Yukinari's mind, he attempts to fulfill his mission: to bring Yukinari the Good Death which he has asked for. He appears in the guise of a samurai with an order for Yukinari to commit seppuku.

If they wish to leave Yukinari's Mindscape whole and alive, the characters need to both solve the household's problems and thwart Caliban. If they don't, the consequences may be very unpleasant.

Theme and Mood

Writing shit about new snow
for the rich
is not art.

Issa

Winter to some is a beautiful season. The soft fall of snow evokes nostalgia in many and a snow-covered landscape appears calm and serene. So it seems from the safe interior of one's house. But winter is a chill season. The smothering blanket of snow brings death to those trapped in it. The cold leaches away life. The very pristine whiteness which enchants so many people can steal in and cut them off from themselves and others. It is a time of despair, of wondering whether the sun will ever return, a time of darkness, a time of death for those without hope. Indeed, in the Japanese tradition



white is the color of death.

To achieve the maximum effect these themes need to be dealt with carefully and subtly, without melodrama. Try to cut sharply and gently, rather than bludgeoning the players. The results will be much more satisfying.

The Old Man's House

**When winter chrysanthemums
go,
there is nothing to write about
but radishes.**

Basho

Yukinari's real-world apartment has little to distinguish it from the others around it. Outside it is merely another ordinary door in an ordinary building. The door is answered by a young man wearing simple clothes, his coarse black hair hacked short. He bows and with a weary air asks after their business. This is the old man's apprentice, Yoshi. It is perhaps not a coincidence that he has the same name as Yukinari's son in his Mindscape.

If the characters ask about his master, after some sort of perfunctory check of their credentials, the apprentice will do his best to help them. He will tell them that Yukinari is meditating, and that he will be doing so for some time. They are, however, welcome to sit with him.

Yoshi will not reveal anymore at first. If the visiting magi show a concern for his master, he will tell the rest of the story in short order.

Yukinari has been like this, in a deep state of Quiet, for almost a month. Occasionally he appears to become lucid for a brief while, but whether this is actually so or merely a manifestation of the quiet is difficult to tell. The only time that he truly seemed to be lucid he asked Yoshi to send for help, telling him to post a particular letter. Yoshi may even believe that the characters are here in response to that letter.

The master sits in a bare room, its floors covered with tatami (reed mats) and its walls made of rice paper screens. Dressed in a simple brown robe, with a shaved head and weathered skin, he looks the very image of a Buddhist monk. But there is something subtly wrong. His posture is not calm and relaxed. Rather, it seems as if a great weight bears down on his shoulders. Any character with knowledge of meditation practices will notice this instantly.

He will not react to outside stimuli unless he is probed with Mind magick. If probed, his consciousness will swirl out engulfing everyone. Take seven dice (his Arete in his

Sanctum) and roll them at difficulty 8. In essence he is doing a Mind 5 effect similar to Astral Projection to bring their minds into his. For dramatic purposes the Storyteller may want to fudge this roll and give Yukinari at least 5 successes. Even if someone resists the first time, the effect will be repeated until all the player characters have been engulfed.

If the player characters don't have access to the Mind sphere or they are just too careful, then have Yukinari respond to the next plausible stimulus and proceed as above. If they don't get inside, there's no adventure! As a bit of a reward, just as they fall into the abyss of his mind, have one of the panels open and let them see them see a black-haired, saturnine man be led in by the apprentice (it's Caliban, the Euthanatos).



An Interior World

**Here
I'm here
the snow falling.
Issa**

Flakes of white swirl before the magi's eyes as the chill winter wind lashes at them, driving the snow. They can see a cluster of buildings some few hundred yards up a road, across a snow-covered bridge. Their horses let out long steaming breaths. Magi realize they are somewhere else, wearing something else, and looking like other people.

The characters are dressed as appropriately as possible, considering their personalities, in the clothes of Tokugawa Japan. They may appear to be monks or nuns (Buddhist or Shinto), samurai, merchants, ronin, noble ladies, peasants, scribes, poets or whatever. The Storyteller can have some fun choosing what fits the player characters. The language they are speaking is Japanese, and they seem to

have lost the ability to speak any other. They will discover that they read and write in the same language. This may come as a shock, but not so much as the difficulty of using Magick.

Both because of a morbid fear of paradox and as a natural defense (after all, anything they do is occurring inside his mind and could bring about changes in his self), Yukinari automatically resists any attempts to use Magick with his full Arete score of seven. Very little Magick is likely to work, and if it does it won't do much.

Otherwise everything is much as normal and the characters have access to all their innate abilities, though obviously none of their equipment is available. Without Magick and their other toys the characters are going to have to be a little bit more resourceful than usual.

Probably the first thing they will try to find out is where they are and how they can return. The phenomenon could be a manifestation of the Chimerae, the dream-realms, or a Paradox realm. Mages with experience of Quiet or a knowledge of the Occult may realize they have been dragged into someone's Mindscape.

Ahead on a hilltop is a building, a typical country samurai's house. Not luxurious, but far beyond what the peasants can afford. In all other directions there seems to be nothing other than the swirling snow. Indeed, that is exactly what there is: nothing

The home is one story, with a low slanting roof now piled high with snow. There is a main section with a pair of wings extending off of it at right-angles. One of these contains the kitchen, storerooms and servants' quarters, the other and the central portion the communal rooms and family sleeping quarters. Like most Japanese houses, with the exception of the kitchen and the storeroom, the entire house is more or less open. The rice-paper walls which define the rooms can be rearranged easily to create a completely new floorplan. During the day the bedrooms more or less disappear, the bedding stored in cupboards and the walls opened up. Off to one side are a small set of out buildings: the stables, storage and the gardener's hut.

The Household

**Crescent moon
bent to the shape
of the cold.
Issa**

The household represents the different parts of Yukinari's personality and all that is wrong with them (collectively). By interacting with the household members the characters can try



to heal the damage in Yukinari's psyche and thus pull him out of Mindscape. There are Karumi, his wife, Yoko, her step-mother, Yoshi, his son, Miko, his daughter, Yoshida, his aged grandfather, and the household staff: the gardener and the two maids. It is the relationships, however, not the individuals, that define the difficulties. When all is well, each has their role to play; removing one of them will simply exacerbate the problems.

To the personalities, this is the real world. Any attempt to try to explain to them that they are not real, or worse still, that they are merely symbolic constructs in someone's mind will not be very successful. The best response to hope for would be disbelief and a conviction that the individual is either mad or possessed by spirits (which essentially equate to the same thing). It is, after all, a shocking breach of hospitality.

Hospitality

Cover my head
or my feet?
winter quilt.
Buson

The household as a whole will graciously welcome the characters with a perfect formal courtesy, especially if the player characters inform them that they are looking for Lord Yukinari. The form of hospitality depends on the social class of the visitors. Peasants and poor mendicants may expect little more than shelter within the servant's quarters and a stern warning not to dally with the serving girls. Merchants, ronin and the like can expect little better. Samurai and nobles, on the other hand, can expect deference, courtesy, and polite questions regarding courtly matters. For those of the upper class the family will retreat towards the servants quarters, giving up their own rooms for their honored guests.

At least at first, the tensions within the house will be hidden by the mask of formality. It should quickly become apparent, however, that all is not well: the house is small and the rice paper walls are thin. Politeness normally mandates that such things are ignored, but it is likely with the characters that this will not be the case.

The easiest way to run this part of the story is to simply go through the daily routine: the servants rise first, before daybreak, the family not long after; charcoal braziers are lit to warm the rooms, breakfast follows, a simple meal, rice, left-overs from the night before; afterwards the bedding is tidied away into cupboards, and the day's work begins: mending, cleaning and so on, though much

curtailed for the family is in mourning over the death of Yoshi. Lunch is spartan and dinner little better: dried fish, a few vegetables, the ever present rice (millet for the servants and poorer guests). The family does its best to entertain but that is little enough and soon the beds are pulled out again and the house retires for the night.

The simple passage of time will allow the mages to see the hidden hostility within the household. Indeed, their presence is likely to provoke it. Before long they should be scampering around trying to discover the reasons behind it all. From there on the whole show should run itself.

The secret to running all this smoothly is to know the characters well. If you properly understand the motivations of each of them their actions will become almost automatic. To



simplify things try to arrange scenes such that as few of the Storyteller characters as possible are present at any one time. If you must deal with multiple characters try to do so where as many as possible are simply passive bystanders.

The Broken Family

It once happened
that a child was spared
punishment
through earnest solicitation.
Issa

How did Yukinari fall into the depths? It is difficult to say. The story of the samurai's 'family' though, is much easier.

Like many young men, Yukinari sought fame, fortune and a wife. While the first two eluded him, the third was found readily enough. An arranged marriage, but then he had expected little else. He settled down and began to raise a family. They fitted well together, he and his wife. She was compliant to his will

and desired little more than his lavish affection. She became pregnant, and soon bore him a child. The whole family was happy: his mother was pleased with the gentle complaisance of a daughter-in-law who her son loved, his grandfather anticipated the birth of a son to continue the line.

On a cool autumn night, Miko, his daughter was born. She was a beautiful child, yet not the son that the rest of the family and, now he found, he himself desired. He went again to his wife, but she was not ready for him, still caught up with his child. He grew angry and impatient. At his insistence the daughter was passed on to one of the maids to be wet-nursed. They began to try again for another child.

Two years passed and no child came. He held his righteous anger in check for the sake of his affection for her, but a chill like that of winter had come into the house. His grandfather fell ill. His wife and mother quarreled over small things. The harmony was broken.

With no son to bring fame and fortune to the house, he sought it again himself. He was absent on errands for his master more often than not. He even garnered a little of the renown that he had wished for, but it did not warm his heart. His grandfather's condition worsened and, though trapped in his bed, his despair pervaded the house. The women's quarrels continued. No longer held in check by any constraint, they grew to be wars, muted into truce only when Yukinari was in the house. And the child? She sought after affection like a starved animal after food and her spirit grew thin inside for want of love. So it might have continued, a slow inexorable descent into nothingness, but for the miracle that would bring them to the edge of destruction.

A brief winter visit brought hope in spring: a child. That was a summer of joy. But the old bitterness did not die. Mother and wife hated each other more than ever, the new child only another battle in their war. Grandfather in his dim confinement saw only his approaching end. And little Miko? She feared that the new child would deprive her of the little attention she received.

His wife had given birth to a son. Yoshi was a sickly child, but a son nevertheless. Despite the care lavished on him, he did not seem to grow much stronger. The house was on tenderhooks. Then, when the child was two months old word came from the Daimyo calling Yukinari into his service. That night the frost came and barely a week behind it the snow.



Now it is deep winter and the child lies buried in the earth. Gripped with fear, shrouded for mourning, the family waits for the return of their master and the end he will bring.

Allegories

**The old man
cutting barley
bent like a sickle.**

Buson

Mindscape is like a dream or nightmare, but at the same time a battle. It represents the worst aspects of a Mage's internal struggle as she tries to purge herself of Paradox. It is a quest for the self, but, should the questor falter, it can be a trap.

As the tension grows, Yukinari's Mindscape begins to find itself unable to portray the conflict adequately using only the ordinary. It will resort to allegory: it returns to the world of myth.

The following are simply some of the more obvious aspects of the situation. Improvise and alter them to fit your story.

There is nothing in the wasteland around the house. Any attempt to leave though the snow will likely result in death from the cold as they stumble on into nothing. If the mages persevere they will eventually stumble upon the house again, even if they were trying to follow the road.

Miko, the little child so starved of affection, has started to take more from those around her. Her thirst has become one for blood, not to kill but enough to weaken. Deep in the night, the mages may find her bent over one of their number drinking. Blood is on her lips when she raises her face. Yet each sip of blood seems to contort her in agony until she can take no more. She stumbles away eventually finding her way outside. In the morning the mages can find a patch of red-black ice.

Should the tension between Karumi and her mother-in-law grow too much, they may break into bitter argument in front of the mages. The sight of them screaming at each other would be bad enough were it not for the flood of scorpions and spiders that swarm out of their mouths and scatter across the floor. The creatures attack the person who produced them, bringing both women to the floor, writhing in pain.

Grandfather Yoshida clings to life with the strength of one obsessed by fear. His room stinks with the odor of the dying, and perhaps something more. Yet despite this he has a manic fear of doctors, or anyone coming too close to him. Should the mages somehow

manage to examine him, they find a man impossibly shrunken and wasted, little more than skin and sinews on his bones. Barely conscious from the pain of holding onto his body, he refuses to accept the fact that he is already dead.

Most important of all is the secret of how Yoshi died. So great was everyone's fear and so sure their conviction that he would die, that they buried him alive rather than wait for it to happen. This shame is what obsesses the house more than anything.

Yet Yoshi is not dead, because his father still hopes beyond hope that he lives. Deep within the ground Yoshi lives waiting to be reborn. Perhaps with the help of Ryu the old gardener who has guessed this secret, the mages may be able to save him before the rest of the family destroys Yukinari's hope.



Another Visitor

**Tethered horse;
snow
in both stirrups.**

Buson

Isolated by the snow, the mages may think that they are safe from outside influences while they conduct their covert psychological experiments (so to speak) upon the household. It is not long though, before another visitor arrives. The first hint of this should be oblique: a horse in front of the house, conversation in a nearby room. By making them unaware of his presence until after he has been welcomed into the house, a feeling of danger can be created. Something new and unknown has arrived, without them having a chance to stop the danger at the threshold.

In his guise as a samurai by the name of Itomi, Caliban the Euthanatos is polite, courteous, even friendly, but sternly uncommunicative as to his purpose. His mission, he says, must wait until the master of

the house returns. He is more than willing to talk, though there remains a certain reserve. Secretly he is curious as to the identities of these strangers, whom he suspects are the ones he found lying in Yukinari's apartment. He, like them, remembers the real world and in the right circumstances may reveal this to the mages. His continued silence on other subjects will likely make the players somewhat nervous.

Eventually, of course, his intentions will come out. Whether it is in due course, upon the arrival of Yukinari, or earlier, perhaps due to a surreptitious inventory of his possessions (he has a letter to Yukinari with the suicide order), the mages will probably wish to deal with the problem. Three solutions present themselves: escape with Yukinari (a difficult task in this empty land), combat and discussion.

If they fight, they will find Caliban a dangerous foe. He is a good swordsman, and with luck may be able to use his magickal powers to a certain extent. At the very least, he is likely to badly injure one of the mages. At worst, he may cut down Yukinari in order to fulfill his mission. In either case, the household will be in uproar. More dangerously, an unprovoked attack on Caliban may turn Yukinari into an enemy, since his conscious self asked Caliban to attend him. An angered Yukinari may commit seppuku or turn on the mages. Talk is perhaps the better option.

In order to persuade the Euthanatos to back down from his intentions all the mages have to do is show him it is not Yukinari's time to die. In view of the psychological difficulties Yukinari faces and Caliban's certainty that he will be re-incarnated, this may be difficult. In addition, Caliban will also insist that Yukinari himself ask to live as it was he who requested his own death in the first place. Failing to find resolution leaves them with the fight they had been avoiding.

The Return

**The winter sun -
on the horse's back
my frozen shadow.**

Basho

In order for Yukinari to return there has to be some sort of precipitating factor, either of collapse or revival. If the mages are making some sort of progress in dealing with the family's problems or if things have become so bad that the family is about to self-destruct Yukinari, the samurai, returns.

The mages will have to work fast,



especially with Caliban, or Itomi as he calls himself, pressing for an end. The lynch-pin of the whole process is Yoshi: his rediscovery or resurrection is the easiest catalyst to breaking down the barriers. Without that, it will be tough-going, though not impossible. The grief of the family might be to be turned into a cohesive force and from that healing may be possible.

If the mages botch their interactions with the household, perhaps killing one of them, Yukinari will appear. With his despair compounded by anger at what the magi may have done, they are facing a disaster. Unless they pull something, anything, out of the bag, it is likely that Yukinari will quietly acquiesce to the suicide order and thus his own destruction.

In either case, a good deal of talking to Yukinari is going to be absolutely necessary. His initial reaction will depend on their success so far, but it must be remembered that Japanese society is very private and restrained. Breaking down these barriers and persuading him to admit there are problems is vital before any other progress can be made. Dig yourself down into Yukinari's personality and see if they can talk you out of your problems. Roleplaying here is vital.

One particular subject needs special attention: at some point the mages may well attempt to persuade Yukinari as to the real nature of the situation. This is a very sticky point, but he at least has the potential to break through and believe. It should not be easy - long involved roleplaying and successful rolls are needed. If they do succeed, things will become much easier as he begins to remember his real life.

Finally, Yukinari himself is just as guilty if not more so than the rest. He might well have been able to diffuse the tensions if he had been more aware and his own actions were at root the cause of much of the strife. His treatment of his daughter and his wife in particular has been terrible. He needs to realize that the rest of his family is not merely there to serve him, that he has as much responsibility towards them as they do towards him.

An End

**Sick on a journey,
my dreams wander
the withered fields.**

Basho's death poem

Despite their best efforts Yukinari may die, whether at his own hand or that of Caliban. However all is not necessarily lost. It depends

on the very nature of his death. Indeed, inventive players may aim to bring about Yukinari's death as a method of breaking him out of his mindscape. It really depends on his state of mind - everything in the Mindscape is a manifestation of his mental state.

If Yukinari dies in despair or anger the mages have failed. His death becomes real and as the Mindscape shatters the mages feel the full backlash of his last moments before death. Play this up for maximum dramatic potential; give them a view of the last moments of a man who is dying with his whole life unresolved. To him everything worthy he has tried to do has failed.

It would be dramatically appropriate to kill the mages. Unless the adventure is a one-shot or you are in an apocalyptic mood this won't work. I'll leave it to your own sense of cruelty,



but I suggest at least that you share Yukinari's paradox out amongst the mages and leave them incapacitated for a while. They will likely have nightmares for some time. They may even end up with some strange inmates in their own minds....

They may set Yukinari back on his path but fail to persuade Caliban to let Yukinari live. Or, Yukinari may feel honor bound to follow through with the seppuku. A calm, accepting death on his part results in much the same result as above, but without the negative connotations. Their sharing of his mind, while not completely free of fear, is not the terrifying fever dream it might have been. And at the end there is a faint sense of something more.

The players may fix upon Yukinari's suicide as a way of extricating him from his Mindscape. All they have to do is get him to see his death as a symbolic exit and it will work. A very tidy and elegant plan. This is only possible if they have broken through to

his real personality.

Another

**The snow is melting
and the village is flooded
with children.**

Issa

If Yukinari does not die, either by his own hand or that of Caliban, then there is hope for a truly happy ending. For this to happen, the family problems must be dealt with. Without significant progress the magi are liable to be trapped for a while.

When the time comes, it will be readily apparent. As a new day dawns it will be warmer, the sky no longer crowded with clouds. With the return of the sun comes the first thaw, snow melting, little streams spreading across the ground. In the distance a village can be seen, and the whole world seems alive again. Spring has returned. Winter is over.

Wrapping up

**Before the white
chrysanthemum
the scissors hesitate
a moment.**

Buson

If things have gone well, then congratulations are due all round. Yukinari will be more than grateful, and Caliban at worst warily neutral. Just how far this gratitude extends is up to you, though training and promises of aid are likely forthcoming.

Yukinari, if he survives, will not be happy if Caliban has been needlessly killed and similarly Caliban will not be pleased by the mages' interference if they made things difficult for him. If both are dead, always remember that Yoshi may still bear tales, and Yukinari and Caliban were not without friends.

The mages at least will come out with a healthy respect for the dangers of Quiet and perhaps an insight into their own problems.

Characters, Real and Imaginary

**Even considered
in the most favorable light
he looks cold.**

Buson on his portrait

Yukinari

Essence: Questioning



Nature: Martyr
 Demeanor: Visionary
 Physical: Strength 2, Dexterity 4 Stamina 3
 Social: Charisma 4, Manipulation 2, Appearance 2
 Mental: Perception 5, Intelligence 5, Wits 3
 Talents: Alertness 4, Athletics 2, Awareness 4, Do 4, Dodge 4, Expression 3, Intuition 3
 Skills: Etiquette 3, Melee 3, Meditation 5, Stealth 2, Survival 2
 Knowledges: Cosmology 3, Culture 2, Enigmas 3, Investigation 3, Linguistics 2, Occult 4
 Backgrounds: Avatar 4, Arcane 2, Dream 4
 Arete: 7
 Willpower: 6
 Quintessence/Paradox: 1/18
 Spheres: Correspondence 2, Entropy 1, Forces 3, Life 3, Mind 5, Prime 3, Spirit 4, Time 1

Image: An old Asian man; his wrinkled skin is weathered and bronzed as if he had been left in the open exposed to the sun and the rain. His completely bald scalp and worn monk's robe do little to contradict this impression. There is about him, though, an aura of weariness, rather than the inner peace more common amongst the masters of the Akashic Brotherhood. In Mindscape he appears a young man still, his hair shaved in the traditional manner of the samurai. But even there his spirit is wounded.

Caliban

Caliban takes his responsibilities very seriously. The good death is vital to the correct ordering of the universe. When someone's time has come there is no other alternative. Set apart from humanity by this task, he and his kind are the only ones who can see clearly where necessity and fate converge.

Essence: Pattern

Nature: Loner

Demeanor: Traditionalist

Physical: Strength 3, Dexterity 4 Stamina 4

Social: Charisma 3, Manipulation 3, Appearance 2

Mental: Perception 4, Intelligence 4, Wits 4

Talents: Alertness 4, Athletics 3, Awareness 3, Brawl 2, Dodge 3, Expression 1, Intuition 2, Streetwise 1, Subterfuge 2

Skills: Drive 2, Etiquette 1, Leadership 2, Meditation 2, Melee 4, Research 2, Stealth 4, Survival 1

Knowledges: Cosmology 1, Culture 2, Enigmas 4, Investigation 2,

Linguistics 3, Medicine 4, Occult 3, Science 2
 Backgrounds: Avatar 3, Arcane 4, Destiny 2, Dream 2

Arete: 6

Willpower: 8

Quintessence/Paradox: 10/2

Spheres: Correspondence 3, Entropy 4, Life 2, Mind 2, Prime 3, Spirit 1, Time 3

Image: In the real world Caliban is a darkly saturnine man, seemingly well into his forties, yet still strong. In the mindscape he appears as a similar samurai, obviously a man of responsibility and trust in the service of his lord.

Yoko



Yukinari's mother is a little past fifty, yet still ram-rod straight and brutally formal. She holds nothing but contempt for the girl that has ruined her son's life and brought the house into the state it is in. She blames herself for it all. She arranged the marriage after all, but at least the line will die rather than be polluted by Karumi's blood. Inside she feels none of this, but her pride and guilt will not let her back down. Without admitting those truths, her relations with the rest of the family will never be whole again. It will be difficult to break through her shell, but once that is done it will be much easier.

Karumi

Karumi has been married to Yukinari for seven years and is still young, barely into her twenties. Once a frail beauty she has hardened over the years. Her face is a set mask marred only by a pair of lines on either side of the mouth. She still loves Yukinari despite the strain he has put on her, and in her heart longs for those first days. Her feud with her mother-

in-law consumes her as does the guilt of what they did to the child.

With the mages' help she may begin to overcome these problems. Her only hope is a reconciliation with her mother-in-law and a recognition of the pain she has been put through by her husband and her own neglect of her daughter.

Miko

Little Miko looks like the perfect child. Six years old, perfect white skin, a mouth with lips red as berries, sad, sad eyes and the most innocent aura. Had she been given the chance, she could have been as much a source of hope as her brother. She takes to anyone with startling speed and will remain their fervent admirer as long as they lavish affection on her. At night, she will drink their blood; little good it does her, instead making her ill with disgust.

Miko needs to be played carefully and sympathetically if the mages are not to see her entirely as a monster. If not, it is likely that they will simply kill her off in horror rather than trying to save her. Only the free gift of blood can bring her back and only then if she comes to love them as they do her. This would give the necessary grounding to some sort of reconciliation with the rest of the family.

Yoshida

The grandfather is a pale figure alone in his bed, surrounded not by his family but by his fear. He knows death is near but he clings on with an iron grip. He regrets nothing and insists he will outlive them all.

The Gardener

Ryu, is aware of the entire household in the way that only someone that is outside it can be. Yet he feels that he can do nothing, sees no way to break the circle. While his age has brought him wisdom, it has also enfeebled him. Now that winter has come he has almost nothing to do and hides himself in his hut in the garden. To the mages he is potentially their greatest resource, but he has no resolution. They must provide that themselves.

The Maids

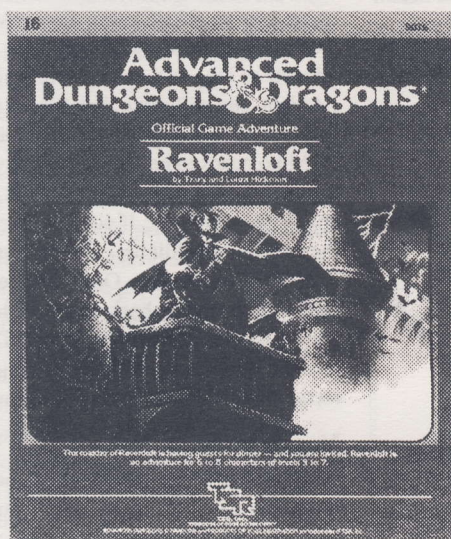
The two maids, Fumiko and Ishima, seem almost identical: tiny, pale, wisps with little personality of their own. Silently they go about their duties in a listless daze. All the life has been sucked out of them by Miko, leaving them as numb to their world as Yukinari is to the real one. The only way to help them is to help the child.



Adventures of Distinction Master Craftsmanship

By Mark Frein

The column this issue will be slightly abbreviated. My excuse is probably the best one I'll ever have - my wife Nicole (the real RPG writer in the family) gave birth to our first baby, Katherine Ellen Frein, two weeks ago and Kate has taken up quite a bit of our time. The two adventures I have drawn down from the shelf are the original AD&D® Ravenloft® adventure by Tracy and Laura Hickman, and The Chrome Berets, a Cyberpunk® adventure/sourcebook by Thomas R. Kane.



My theme is "Master Craftsmanship." When I think of an adventure (or any other creative effort) as being an example of master craftsmanship I think of it as being high quality in particular way. The adventure may be an epic boxed set or a 16-pager. The adventure may be fun to play, but it also may not be. Shakespeare's King Lear is certainly an example of master dramatic craftsmanship, but many critics have argued that King Lear simply does not work on stage. How's that for a highbrow reference?

What makes an adventure an example of master craftsmanship is a combination of factors that could even be different from "master" adventure to "master" adventure. Yet what I'll argue is the hallmark of this kind of adventure is a perfect match between what the role-playing game experience needs from the adventure and the adventure material itself. I hope I'll be able to show what I mean by this in my treatment of the two following adventures.

Ravenloft strikes me as a watershed game supplement for TSR. It signaled the coming of the various AD&D settings and the high production quality of TSR products.

Ravenloft sets up the classic Dracula tale without shamelessly imitating it. The characters are catapulted into a world with gypsies, family curses, and an enemy who truly has personality. The Hickmans substitute a tangible gothic air for the then typical fantasy

setting of pointed-hat wizards and invisible halfling thieves. The vampire, Count Strahd, is written to "play" the adventure intelligently, responding to the characters' moves. The plot is rather simple but the background, NPC motivation, and setting are delightfully intricate.

But many adventures have intricate settings and NPC motivations. Many adventures evoke an exotic mood successfully. It's the little choices and details that make Ravenloft, for me, an example of master craftsmanship. Not all of these choices and details were (as far as I know) directly controlled by the authors. The cover is outstanding for the adventure material. I don't know how often I have seen an RPG product cover that has no apparent connection to the material or shows a real lack of understanding of what is in the adventure. And then there is the castle map. It must have taken me an hour or so as a DM to understand the map but it is simply, hands down, the best map I have ever seen in a RPG product. Caldwell's interior art is also good.

Down to the choice for what level characters are fit to play Ravenloft (levels 5-7), everything fits the bill. The adventure would be completely different if it were structured for character levels 10-14. One vampire wouldn't pose a really frightening challenge. The detailed castle map adds to the flavor of the setting - the nooks, crannies, secret passages, and flickering candles are very important mood elements. Characters become lost in the castle and, if the DM works the adventure right, this sense of confusion contributes to a growing anxiety.

With all of this will Ravenloft succeed every time? Of course not. I tried to run the adventure a couple of years ago for a few good, adult non-D&D role-players. It didn't work at all for many reasons. Ravenloft, however, is in my opinion a masterpiece of AD&D adventure material. If you can't stand the AD&D game system or vampire stories you probably won't enjoy playing Ravenloft. It's like Monet's water lilies - pinnacles of the impressionist genre. If you don't like impressionist painting, however, you won't like the water lilies.

I've also chosen to look at The Chrome Berets, an adventure for the Cyberpunk system, published by Atlas Games. Writer Thomas Kane is one of the under-recognized freelance authors in the biz and has written for Ars Magica, Cyberpunk, and numerous other systems. I have fond memories of packing The Chrome Berets for distribution shipment in a small Minnesota garage in sub-zero temperatures but that hasn't colored my opinion of Kane's work.

The Chrome Berets takes Cyberpunk characters into a warzone in Central America. The characters must take charge of all aspects of hell-hole jungle, guerrilla warfare. Though this adventure isn't the classic that Ravenloft is, it is masterful for some of the same reasons. The warzone structure requires different things from the adventure. The player characters must orchestrate a tactical operation, not track down leads, rough up thugs, or sneak around corporate headquarters. Everything that Kane provides meets these requirements. Using detailed but understandable tactical concepts, he explains, in the introduction, how to conduct this non-standard adventure. Kane covers economic, political, and military factors. He provides just enough information about the personality of NPC soldiers and commanders to make them more than chalkboard x's and o's, but does not lose sight of the wargaming side of the adventure.

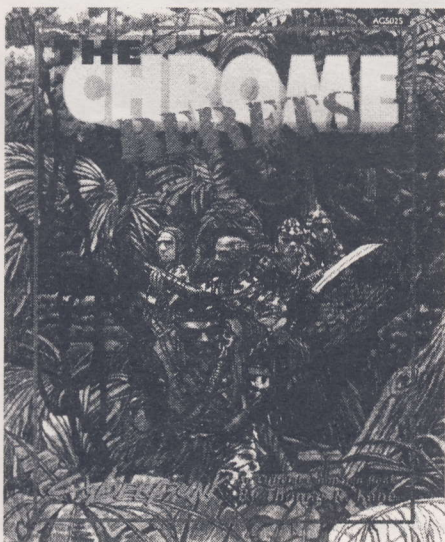
What really rounds out The Chrome Berets is Kill or Be Killed, a mass combat system in the Appendix of the adventure. I have to admit that I haven't playtested the system but Kane treats artillery,

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electronics, vehicles, intelligence reports, and recruitment - everything that you would probably want to have incorporated in a modern warfare mini-system. Yet within all of the tactics and wargaming there is still a role-playing adventure with PC-NPC interactions and information to track down. It may be hard finding The Chrome Berets on store shelves but at 96 pages of good RPG work for \$12.00 it's worth getting in your collection.

If I had to propose a test for adventure "master craftsmanship" I would recommend the following: temporarily forget all your hang-ups about the RPG system in question, and ask yourself what changes would make the adventure "do its thing" better. If you can't think of any, or very many, you are probably looking at an example of adventure master craftsmanship. If the writing needs work, or if the maps don't make sense, or if it is fun to play but only because



everybody makes fun of how ridiculous the adventure is, then the adventure may be good or fun but not masterful.

I don't know of a lot of recent masterful adventures. This isn't so much a problem with adventure writing; rather, it is a result of the lack of adventures. Industry insiders say that adventures don't sell. Thus we have the widely-used adventure/sourcebook format. At this point, I'm unsure what makes an adventure/sourcebook an example of master craftsmanship. Often, it seems that current companies and writers fall prey to the same malady that has recently affected Saturday Night Live - they take a decent idea and hammer it out over and over again. Most adventure/sourcebooks I have looked at have one or more one-idea adventures and source material that is more or less uninspiring. What I am looking for in an adventure is material that would take me more time than I have to come up with on my own. I want 32+ pages of plot twists, maps, time-tables, etc., all devoted to one adventure. There are some of these but some RPG companies seem to have abandoned the "pure" adventure altogether. Call me an old fogey. [*You're an Old Fogey, Mark. ed.*]

Let me know your thoughts about adventures and adventure writing. I have received some good comments via the America On-line magazine address. Keep 'em coming!

Mark can be reached at AdvsUnltd@aol.com

9 out of 10 Gamers



prefer
The Familiar
to that other magazine

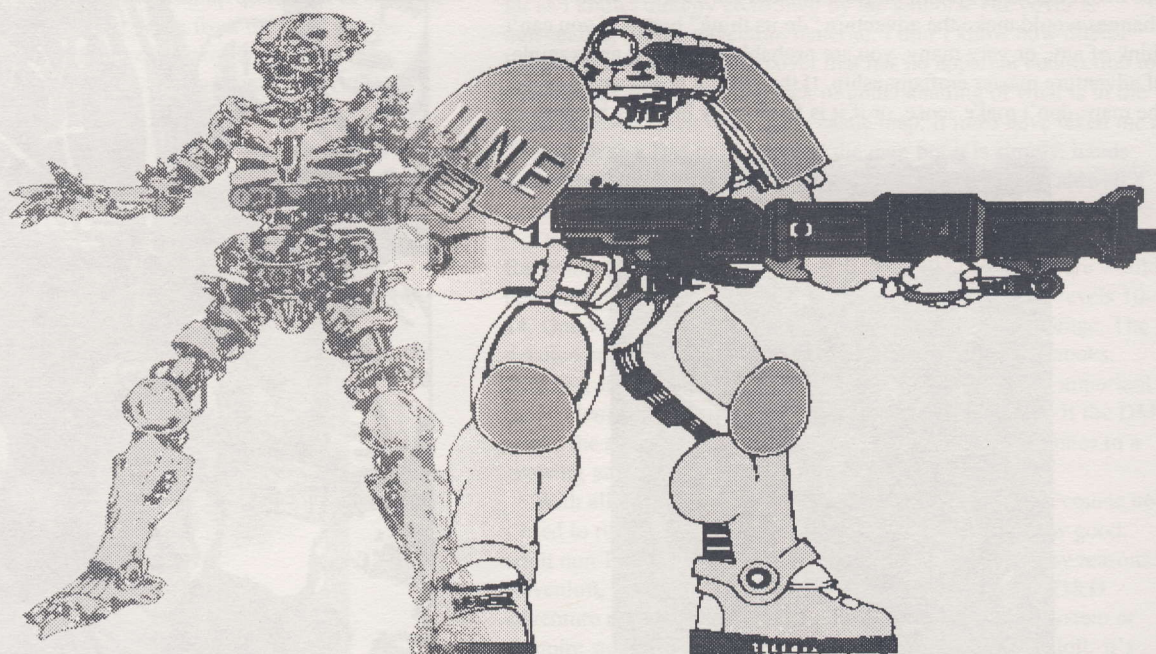
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DOPPLEGANGERS

DOB66TECVNCEB2

Scenario by John Fletcher
Art by Global Games



After prolonged fighting, the U.N.E. assault force on planetoid Oceanus XVI achieved a major breakthrough. Seizing the advantage, individual commando units pushed deep into the Machine complex seeking out the nodes of the Overlord computer.

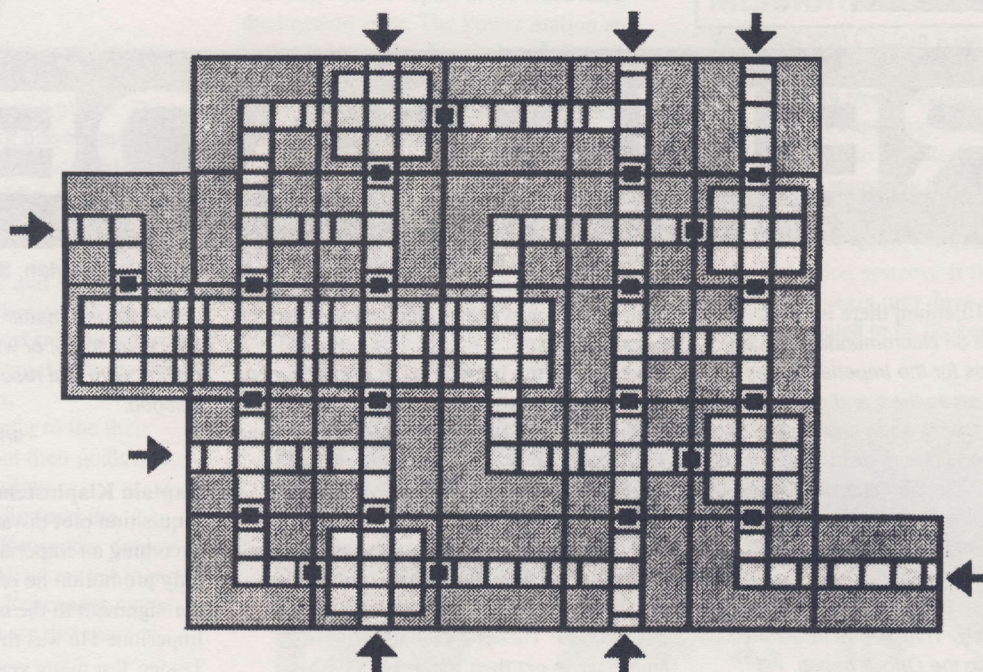
The commando squads penetrated to the lowest levels encountering only token resistance from the Machine mind. The biggest problems were the low visibility and the high levels of electromagnetic interference.

It seemed too easy.

It was....

- : input observation (overlord node) -
[[enemy does not disable and recycle aberrant units]].
- : query application (analysis subnode) -
[[enemy does not disable and recycle aberrant units]]
- : input application (overlord node) -
[[increased combat survivability for units resembling enemy]]
- : query availability (materials subnode) -
[[nonfunctional enemy units?]]
- : input response (overlord node) - [[29 units available]]
- : query feasibility (manufacturing subnode) - [[removal of infesting organism and integration of inorganic exterior with chassis type 0010101?]]
- : input feasibility(overlord node) [[83% probability success]]
- : priority command (all subnodes) [[proceed]]

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Doppelgangers is a **LOS** scenario for 3 or more players using the Basic Rules.

This scenario represents a unique situation. The planetary computer on Oceanus XVI attempted to infiltrate disguised Nightmares into U.N.E. formations. On several occasions it succeeded.

Each player takes the role of a Squad arriving at a link up site deep in the Machine complex. Each appears to be a team of 5 U.N.E. commandos. Some are actually Machine infiltrators.

Forces

Commando: Each Player, 1 Sgt., and 4 troopers FCL.

Machine: Each Player, 5 Nightmares disguised in U.N.E. combat armor. FCL. The "Sgt." Nightmare has an augmented comm unit and a library of recorded human responses. As long as the "Sgt." Nightmare is in play, the player may "lie", returning a human ID on the result of "Firm ID."

Setup

Divide the number of players by two and round up. Place that many U.N.E. grenade counters and an equal number of Machine grenade counters in a cup. Each player draws a counter from the cup to see if their squad are humans or Machine infiltrators. They

must keep the counter secret. The counter can only be revealed when another player achieves a positive ID result from an ID roll (see Special Rules).

Note: Both forces' guns function similarly in the murky conditions, but using grenades will immediately give away a squad's identity.

Entry

Each player enters from a different entry point on turn one. All players use U.N.E. figures or standups.

Objective

Commando: Identify and eliminate the Machines. Receive one point for each Machine destroyed. Lose 2 points for each Commando killed by friendly fire.

Machine: Cause as many U.N.E. casualties as possible. Receive 1 point for each human killed.

Note: Count points for each side, not individual squads, to determine victory.

Special Rules

Multiple Players: Use the normal turn sequence, but instead of alternating between players, go around the table clockwise.

Death: Dead units are left on the board to be identified.

Low visibility: Because of the difficult conditions, both Blasters and Deadbolt launchers hit on a 4+ at 10 squares or less and on 5+ from 11-20. LOS cannot be traced more than 20 squares. Grenade throws suffer a -1.

Identifying the Enemy: Attempting to identify an unknown figure replaces an active figure's fire action. It may be done using Leadership at the same cost as a fire action. The active figure rolls 1 die. The range to the target figure is subtracted as a roll modifier. Modifiers for movement and LOF are also applied. The result is read on the table below. Dead units can be identified.

Fire resulting from a mistaken ID is resolved immediately and takes no actions.

Roll	Result	Action
< 0	Mistaken ID	Active figure immediately fires on target.
0-3	Negative ID	None. No ID signal returned from target.
4-5	Firm ID	Target must state an allegiance. Machine "Sgt." may lie. Target may not reveal counter.
6+	Positive ID	Target player must reveal counter.

RENEGADES

Scenario by Darren Rider, Photos by Anthony A Van Houten, Scenery by Rob Metzner

In the 41st Millenium there is only war....
Gang warfare on Necromunda provides pre-trained troops for the Imperial armies. When the clans cross the line, I get called in. I'd been told an Orlock gang called the Omens have been offering unsanctioned Psykers asylum from the Imperium. Worst of all, they were selling them to the Psyker trade. Heretics like this must be crucified in the name of the Emperor.

I'm not going to execute these street punks immediately. This web of treachery leads higher up in the Orlock house. I'm personally going to make every Orlock blood line feel the punishment of the Heretics. Necromunda will run red with forgiveness, I swear, in the name of the Emperor.

- Inquisitor Vallus,
before embarking on his 8 year
pursuit of Captain Klap

This scenario is for three players, the Attackers, the Defenders, and the Renegades. If played with two players, the Renegades are played by the Defenders. It can be played with the Warhammer 40,000® rules and Dark Millennium™ supplement on a standard game table. The battle has been designed to accommodate any two 2,000 point armies.

Background

Rogue Traders: These Imperial agents are sent to patrol the farthest reaches of the Imperium. They collect taxes, track criminals, and show the flag of the Imperium in the uncivilized reaches of human space.

Some Rogue Traders become too comfortable with the freedom the Emperor has awarded them. They become mercenaries and profiteers, hiring themselves out to the

highest bidder, waging relentless war for personal gain.

Psykers: To the Imperium, an unsanctioned Psyker is a potential threat that must be controlled or terminated. To renegade Rogue Traders, an unsanctioned Psyker is a commodity waiting to be sold. Many barbarian planets need Psykers to defend themselves or to use as weapons against their enemies. The rulers of these worlds will pay top dollar for Psykers, no questions asked.

Psi-Slavers: These criminals will go anywhere to get their hands on a Psyker. They will raid Eldar ships, infiltrate Imperial

"It doesn't matter where you get them, if they want to go, or who is buying them. Psykers are just resources waiting to be pillaged."

- anonymous Psi-Slayer

Captain Klapinstein: Twenty years ago an Inquisition plot thwarted Klap from becoming an Imperial Guard Colonel. The only promotion he received was reassignment to the outer reaches of the Imperium. He was to become a Rogue Trader. For many years he did the Emperor's work, facing invading Orcs, putting down



Captain Klap Taunts his Pursuers.

planets, even blast their way in and out of an Ork encampment. [Warp Heads worth money? Yea right!]

Most races punish Psi-slavers with death. If the perpetrators are unlucky, they find might find themselves enslaved. Sometimes Psi-slavers end up being chased across the galaxy, fleeing judgment.

rebellious planets, and negotiating with arrogant Eldar. In later years, he has fallen from the Emperor's way. After failing to put down the insurrection on Haro IX, he killed a Chaplain who questioning his faith in the Emperor. Now he roams the galaxy screaming litanyes of hate towards the Imperium, living off the profits of the Psyker trade.

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The Battle

The Attacking force in this scenario has pursued Captain Klap and his mercenary band to the Defenders' home planet. The Defending and Attacking players may choose their 2000pt forces from any suitable army list. The Renegade should choose 8 roguish infantry models to represent Captain Klap and his henchmen.

The Renegades move and shoot during the Defenders' turn. In the case of conflicts, the model with the highest Initiative moves or fires first. If the stats are the same, highest roll on one die goes first.

Each player should refer to their briefing below to find out their goals and how they gain victory points.

Set up the Attackers first and the Defenders second. The Renegades deploy inside the Palace. The Attackers get to move first, the Defenders and Renegades move second. Strategy ratings are disregarded.

The Field of Battle

Set up the battlefield as shown on the map. Most of the buildings pictured were made from Foam Core or Plasti Card, then painted with Citadel paints. For the ruins, use the cardboard cut-outs provided in the basic Warhammer 40,000 game. Having exact models of the building is not necessary. Improvise with objects from your home: Books as hills, tape cassettes as ruined walls, scrub pads as foliage, a piece of cloth to mark off tree sections, a stack of books to represent a building. Anything will do. Just make sure all the players know what each object represents and what kind of terrain it is under the rules. Remember: make the setup playable. If the Attackers or Defenders are using tanks, have room for them to maneuver.

The buildings are important objectives to the Attackers and the Renegades. Their armor values are as below:

Building	AV
Defense Laser	25
Power Station	25
Landing Pad	19
Palace	30
Ruins	15
Barricades	10

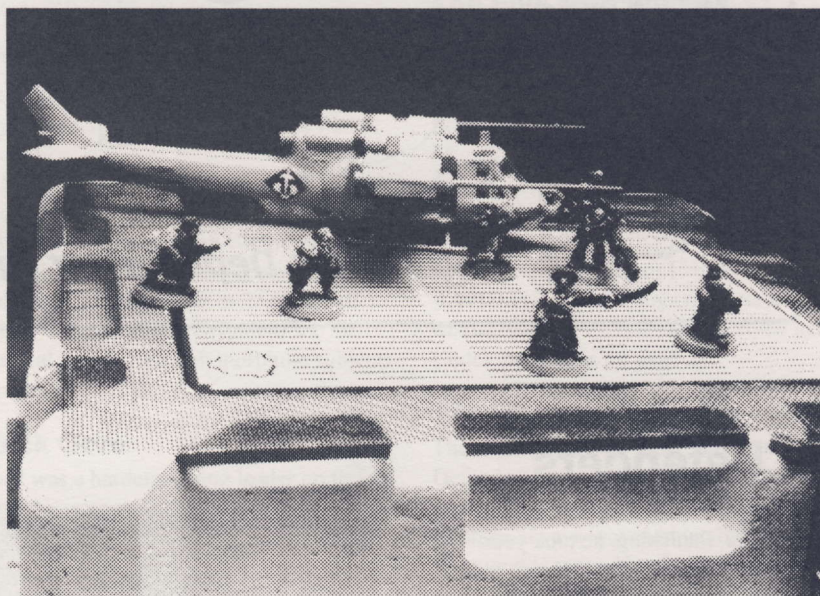
Set up the Barricades and Ruins so that they block line of sight. Place the wooded areas evenly from either side's deployment; this makes them equally useful to both sides' infiltrating troops. Place the Palace and the

Landing Pad 18" apart in the Defenders' deployment zone. The Power Station and Defense Laser should be placed about 36" apart, in the middle of the table.

The Defense Laser cannot be aimed to fire on the battlefield. It fires only into space.

The Palace can be entered or exited from the doors which appear on the map.

The Landing Pad is a raised platform. Models can access it with by moving to the elevator ('E'). Up to four models can use it in a turn; this uses 1/2 their movement. Models can climb the platform's supports.



Imperial Forces attack Capt. Klap as he attempts to board the Surface - Orbital Assault Craft

This uses a model's entire Running movement, and the model is restricted as if it were Running.

Building damage rules can be found on page 91 of the Warhammer 40,000 rulebook.

The Attackers

Captain Klap has stolen Psykers from your race. You have pursued him across the galaxy, but the government of the planet has refused to hand him over. They are prepared for battle and the only way to bring Captain Klap to justice is to fight your way through the planet's defenses to the Palace, where the Captain is.

Mission

You must stop Captain Klap from escaping justice again. You must either kill him or at least stop him from escaping the planet by destroying or capturing the landing pad.

You must also disable the Defense Laser or its power source by the end of turn two. If this is not accomplished, it will fire on your orbiting Star Cruiser, crippling your communication systems. If this occurs, all of your troops begin turn three disorganized, and are assumed to be broken. All Rally test

are taken as normal. Troops that may not be broken are not considered broken. [p46 of Warhammer 40,000].

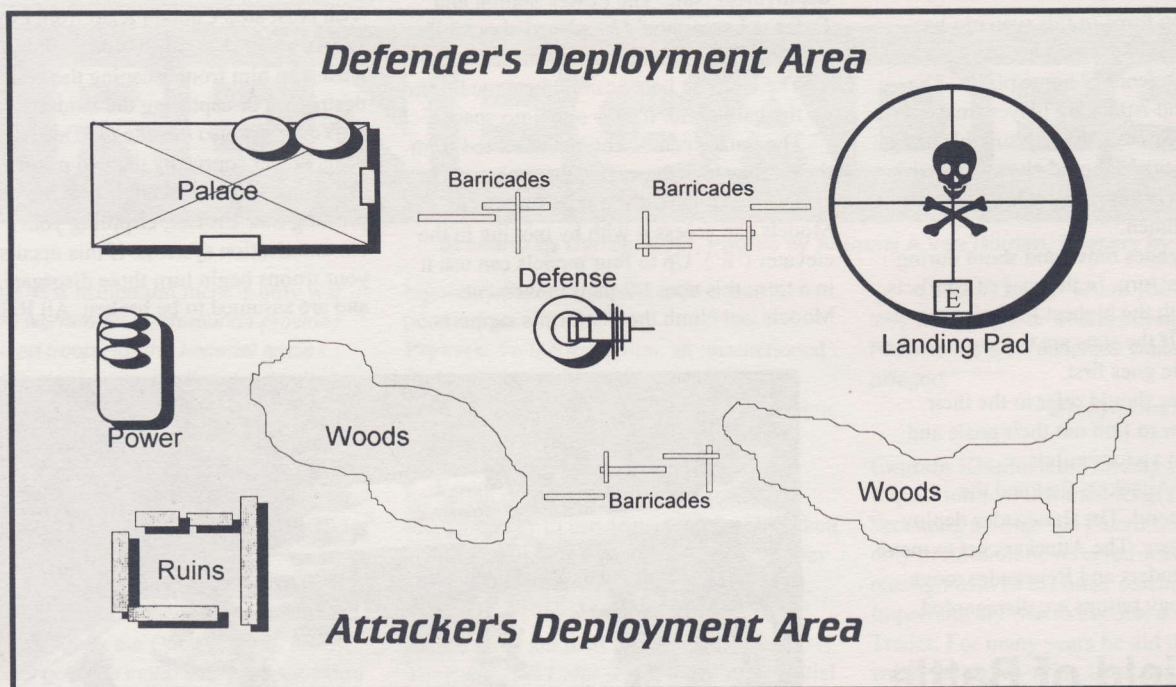
The planets Defenders seem obliged to help Klap, but defeating them is not your objective.

Primary Objectives

Kill Captain Klap +2 points.
Destroy the Defense Laser or the Power Station by end of turn two, +1 points.

Secondary Objectives

Kill Stygan +1 points.
Kill Otack Gore +1 points.
Kill all five mercenaries +1 points.
Destroy or hold the landing pad by the end of turn three, +1 points.



The Defenders

Captain Klap has landed on your planet seeking refuge. Panicking, he took your planet's leader hostage. Threatening to kill him, Captain Klap demands that you defend him against his pursuers. As the Defender you must attempt to hold off the Attackers to allow time for Captain Klap and his warband to escape or your planet's ruler will be executed.

Mission

The mission is simple: defend Captain Klap or your leader dies.

If you can defend the Power Station and the Defense Laser till the end of turn two, you can cripple the attacking forces' spaceship. This will temporarily take out the Attackers' communication system, forcing them to break. If you can defend the landing pad until the end of turn three, Captain Klap and the Renegades can attempt to escape in their Surface to Orbit Assault Carrier [SOAC]. The SOAC can only land during the third movement phase of the Defenders' turn on the landing if the landing pad is intact and in friendly hands. The SOAC may not land again for the rest of the game.



Here come da' Judge!

Adeptus Arbites figures from Citadel Miniatures®.

Primary Objective

Survival of the hostage. +5 points.

Secondary Objectives

The Landing Pad was defended until the end of your turn three. +2 points.

Defense Laser able to shoot in turn two, +2

The Renegades

You have taken the planet's leader hostage.

Unless the Defenders protect game.

The last option the Renegades have is to wait till the end of the Defenders turn five. At the end of turn five the Renegades teleporter will be on line and they can teleport back to their ship.

"...I've done it before and I'll do it again. Stealin' from the Eldar ain't easy but I've done it. Their Warlocks are powerful, but a Needle Rifle with the right toxin will take them down



just like anyone else. What, you don't believe me. BAM BAM BAM. Believe that!"

Colonel P. Lokie, Psi-slaver

Primary Objective

The Renegade player may consider it a personal victory if Captain Klap survives and escapes, +5 points,

Secondary objective

Capture a psyker. Any model which escape carrying the body of an Attacker or Defender Psyker, +5 points.

To capture a Psyker, tell the owner of the wounded or killed psyker to leave model in



Renegade Imperial Agent Capt. Klap
Space marine Chaplain from
Citadel Miniatures®.

place, but lie it down. Any Renegade model may pick it up by moving into contact with it. A model carrying a Psyker may not run and has WS1.

Renegade Characters

Capt. Klap may act as the Commander for his force or the Defenders. His Henchmen are characters and may lead friendly squads.

Captain Klap

M WS BS S T W I A LD
4 7 7 4 4 3 6 3 9

WEAPONS: Frag grenades, Crozius Arcanum

ARMOR: Power Armor[3+save],

Conversion Fields [+4 save, no mods.]

WARGEAR: Captain Klap has stolen many different weapons and armor over the years. Digital Lasers, Eldar Lasblaster, Warp Jump, Psykic Hood.

HOSTAGE: Klap carries the control box for his hostage's explosive harness. Each time Klap is hit by an area affect weapon, roll an armor save for the control box at 4+. If the roll fails, the harness explodes. The harness will also explode if the hostage moves more than 3" from Klap at any time.

IMMUNE TO PSYCHOLOGY: Captain Klap has seen so many horrific sights in his time, Fear and Terror do not affect him.

Stygan

Stygan is Captain Klap's right hand man. He is a deadly fighter, and devotes his battle skills to Klap with intense vigor.

M WS BS S T W I A LD
4 5 5 4 4 2 5 2 8

WEAPONS: Auxiliary Grenade Launcher [mounted to his right hand], Plasma Pistol, Power Fist.

ARMOR: Power Armor[3+ save], Refractor field [5+ save mods do not apply]

WARGEAR: Master Craft Bionic Eye[same as Bionic Eye but an assassin may not set up using Polymorphine with in 24 inches of Stygan. The eye allows Stygan to see the chemical imbalances Polymorphine subjects its user to.]

Otack Gore

Otack was a hardened gang leader on the planet Necromunda, he led an Orlock gang called the Omens. Otack and his gang were originally helping Klap find Psykers on Necromunda until the Inquisition got involved. Otack fled Necromunda and joined Klap's entourage.

M WS BS S T W I A LD
4 5 5 3 4 2 4 1 7



Imperial Guard™ mounted charge.
Figures by Citadel Miniatures®.

WEAPONS: Bolt Pistol, Sword, Krak Grenades

ARMOR: None

DODGE: Otack is extremely lucky. To represent this he has a +4 dodge. For more details look up the Assassin in the Codex Imperialis

REACTION FIRE: Otack is always considered on Overwatch. Even if he moved and fired in the following turn. The only exception is if he Ran [moved double his movement]. If he Ran he may not take advantage of his Reaction Fire ability.

The Five Mercenaries

The five mercenaries are from Captain Klap's original band of Rogue Traders. They have stuck by his side since he was demoted to the outer reaches of the galaxy.

M WS BS S T W I A LD
4 4 3 4 3 1 4 1 7

WEAPONS: Bolt Guns, Bolt Pistols, Frag Grenades.

ARMOR: Power Armor [3+ save].

RAPID FIRE: The Thugs may use the Marine Rapid Fire rules as described in the Codex Imperialis on page 21.

The Hostage

The Hostage has the same stats as the Defenders' commander, but no weapons, armor, wargear, or psychic abilities. The Hostage always moves immediately after Klap, and is moved by the Renegades as long as the Defender allows. The Defender may take over the movement of the Hostage at any time.

Inn of Chaos



Scenario by Greg Fewer

This Quest can be played as a single adventure or as part of campaign. To begin the Quest, read the following to the Heroes:

After five days of marching, your band of Heroes happily sight the Inn of the Weary Traveller, an isolated building on the foothills of a mountainous region at least one week's march from the nearest human settlement. It is the only place where travellers may rest in comfort on their way through this region and the inn is renowned for its good food and service. Smoke rises welcomingly from its central chimney. You are all tired from your travels and look forward to a good hot meal, some drinks and a comfortable night's sleep in a bed.

Your happiness soon turns to a sense of unease as you move closer to the inn. No sound can be heard in its vicinity, whether made by birds, animals or people - there is not even any wind! Close to the inn are some wooden outbuildings and a walled pond with a stone jetty. The inn itself rises to two storeys and is built with strong stone walls and a tiled roof with only one stout wooden door at the ground floor level. This is a building meant not only to withstand the harsh winter weather but also to throw back a modest assault by some of the lesser monsters spawned by Chaos. The door however is wide open...

Just three days earlier, a Chaos Sorcerer pretending to be a travelling merchant and accompanied by six henchmen (actually Chaos Warriors) gained entrance to the inn and

murdered the innkeeper and his wife. The Chaos Sorcerer turned the bodies of the innkeeper, his wife, their daughter and a servant into zombies. He then animated four human skeletons from bones which he had previously dug up in a distant graveyard. These eight monsters form the beginnings of an undead army which the Chaos Sorcerer wishes to build in order for him to rule the surrounding territory for himself. The Chaos Sorcerer and his minions are now lying in wait for the Heroes whom they have spotted walking towards the inn.

Setting Up the Map

Unlike other Quests, this adventure does not take place in a dungeon. The Inn is a two story building in a clear yard. The grey areas on the map are outdoors; ignore all walls in those areas. When the Heroes move upstairs, set up the upper floor in the top right area of the board. The Heroes begin on the ground floor squares marked with an "x".

Outside

A and B. Stables

There are no living animals inside but the bodies of two horses have been skinned and cut up for food.

C. Tool Shed

The tool rack (use a weapon rack piece for this on the board) contains a pitchfork which can be used by the Heroes as if it were a spear.

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D. Out House

This is a very smelly room with a woodworm-infested toilet in the middle of it. If a Hero sits on the seat, it collapses into the pit below; treat it as a pit trap.

E. Walled Garden

This contains a few rows of cultivated vegetables and fruit-bearing plants which were used by the innkeeper and his wife to cook meals for visiting travellers.

F. Pond

Use rubble counters to indicate the area of the jetty. The pond is full of fish which were bred by the innkeeper as food.

The Inn: Ground Floor

G. Magic trap

A roaring fire burns in the large fireplace in one side of the room. When a hero steps on the square just in front of the door beside the fireplace, the entrance door to the inn magically slams shut while the doors to the rooms containing the zombies and the skeletons open. These monsters will attack the Heroes during the Evil Wizard Player's turn. Only the Wizard or the Elf Hero will discover the existence of the trap if either searches for traps in the room.

H. Store Room

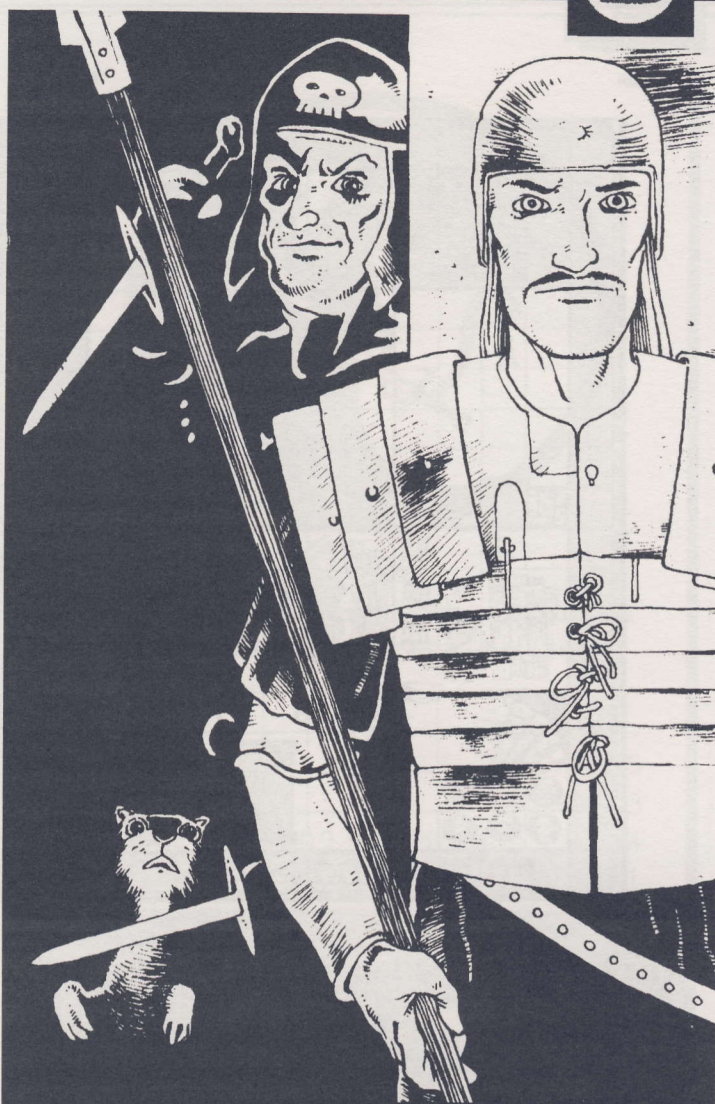
The cupboard contains forty bottles of wine worth 1 Gold Coin each and four casks of strong beer each with a value of 5 Gold Coins.

I. Concealed Room

The first chest contains twenty-one bottles filled with liquid. If the Heroes examine each bottle more closely, twenty of them will be found to contain wine while the other holds a magical green potion. Instead of attacking, a Hero who drinks from this bottle during combat will regain up to three body points. This bottle will only be found if the Heroes examine all the bottles in the chest. The bottles of wine are worth 1 Gold Coin each while the potion (if not used by the Heroes) is worth 50 Gold Coins.

J. Rack

The two Chaos Warriors here are trying to turn an old bed into a torture rack. One of its levers still has to be put on before the rack will work (place one of the levers of the rack on the floor of the room to show this). Also in the room are three chests, one of which contains treasure, while the other two hold different types of food such as salted meat and apples.



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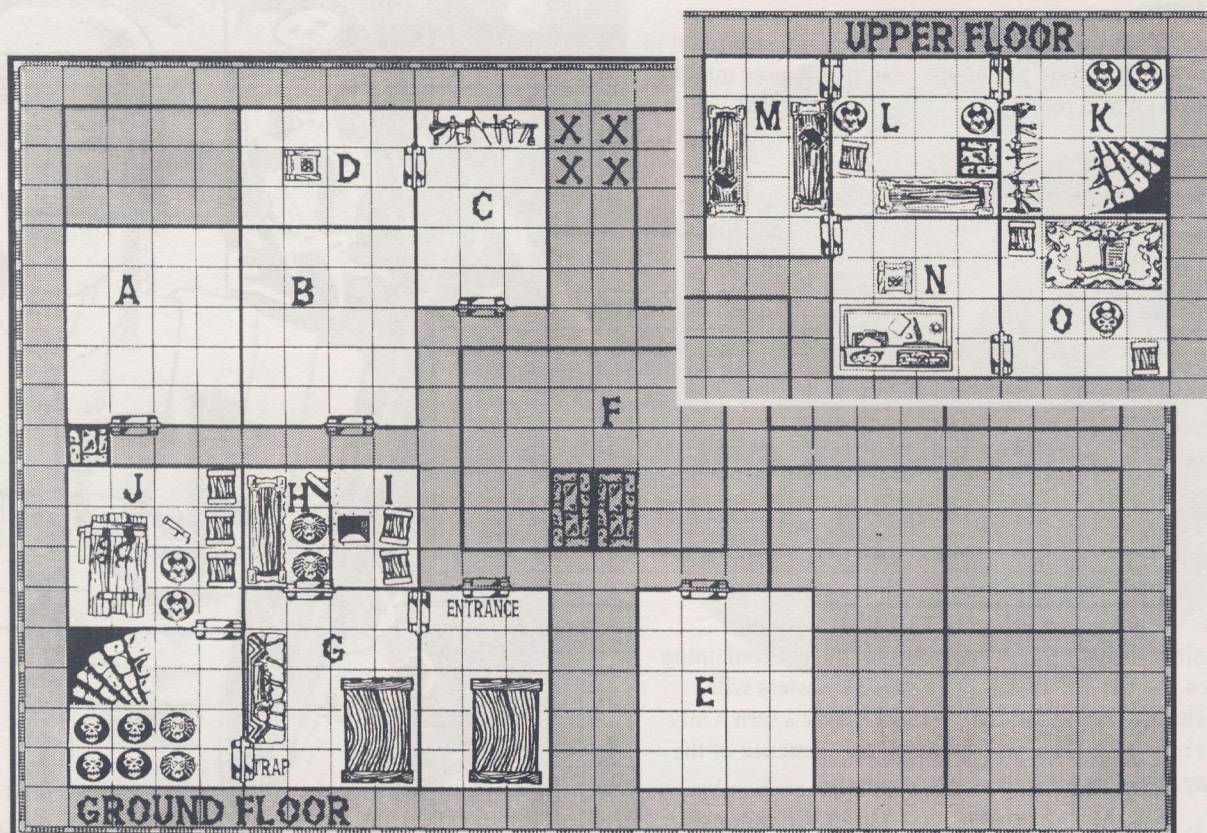
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The Inn: Upper Floor

K. Weapon Rack

This holds two spears which may be used by the Heroes.

L. Guard Room

The cupboard contains old and worn backpacks and sacking used by the Chaos Sorcerer and the Chaos Warriors while travelling. A pouch containing 10 gold coins lies amongst them.

M. Chaos Sorcerer's Library

Place two skulls on the top of each bookcase. Any Hero who searches for treasure in this room will be attacked (on the Evil Wizard Player's turn) by a number of magical skulls which keep appearing and disappearing. These skulls attack with two dice (the Heroes may defend normally) but are either too numerous, or disappear too quickly, to kill. Heroes can only evade them by leaving the room. However, the skulls will not follow the Heroes out of the room.

Heroes will find the following treasure just before the skulls attack. The treasure includes a bottle of clear liquid which is marked as a Potion of Resilience. A Hero may drink it at any time. The Hero may then roll two extra combat dice in defence when he next defends. However, it can only be used once in defence. There is

also an old dusty scroll of parchment which has the spell Swift Wind written upon it. This spell may be used only once by either the Wizard or Elf Hero. It may be used as a second Swift Wind spell if the Wizard or Elf Hero already has it.

N. Chaos Sorcerer's Study

If the table is searched, a sheet of parchment will be found with the following words written on it:

Undead Army List of Recruits

- | | |
|---------|--|
| No. 1. | Skeleton from a graveyard. |
| No. 2. | Another skeleton from a graveyard. |
| No. 3. | Yet another skeleton from a graveyard. |
| No. 4. | Another skeleton. |
| No. 5. | The innkeeper. |
| No. 6. | The innkeeper's wife. |
| No. 7. | The innkeeper's daughter. |
| No. 8. | The innkeeper's servant. |
| No. 9. | A wizard. |
| No. 10. | A dwarf. |
| No. 11. | An elf. |
| No. 12. | A barbarian. |

The ink used for the last four lines is not yet dry.

O. Chaos Sorcerer's Lair

The Chaos Sorcerer has a set of the three Fire Spells and a set of the three Earth Spells. The Chaos Sorcerer will



concentrate on using the Fire Spells first during combat. If, however, he has been wounded so that he only has 1 Body point left, he will cast Pass through Rock before walking through the wall towards the stairs leading down to the ground floor. The entrance door on the ground floor will open automatically for the Chaos Sorcerer and will remain open for the duration of the game. Once outside, the Chaos Sorcerer will attempt to flee from the vicinity of the inn. He will be considered to have escaped if he is able to walk further than the edge of the board. The Chaos Sorcerer carries the Talisman of Raise Dead which allows him to turn corpses into zombies. This is the Quest Treasure for this adventure. As it is an evil magic item, it should either be destroyed or handed over to the Heroes' Mentor.

Chaos Sorcerer:

Move	Defend	Attack	Body	Mind
8	3*	3*	3	4

*By fighting in the room with the Sorcerer's Table, he attacks and defends with four combat dice (whether in normal combat or whenever spells are cast), while each Hero rolls one die less. This effect is caused by the evil magic power radiating from the Sorcerer's Table.

The Sorcerer's Table. This is carved with pictures of evil gods and monsters and was transported here by the Chaos Warriors from the mountains where the stone had been mined. Its magical power will disappear if the table is broken thereby re-opening the entrance door on the ground floor. A throw of three skulls on the attack dice are needed to break the table. When this happens, a bright green flash will light up the room temporarily blinding the Heroes for 1-6 turns (roll a normal die for each Hero to see how long they are individually blinded).

Treasure Chests. One of these contains robes and vestments belonging to the Chaos Sorcerer. The other contains 200 Gold Coins.

Wandering Monsters

Any wandering monsters met by the Heroes will be a Magical Skull which will remain in the room that it appears in, unless it is killed.

Magical Skull:

Move	Defend	Attack	Body	Mind
6	2	2	1	0

Acknowledgements: I would like to thank Patrick McInerney and Ralph Martin for play-testing this scenario.



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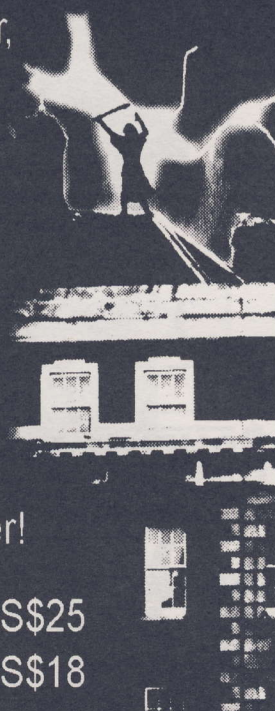
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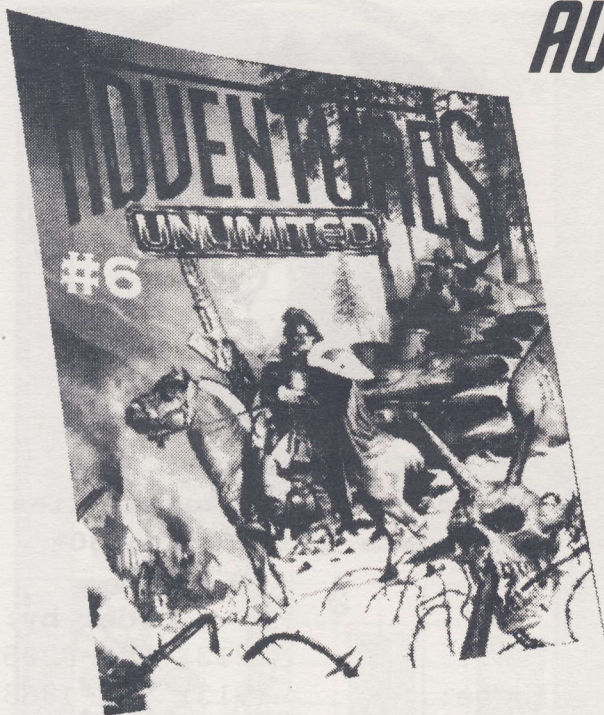
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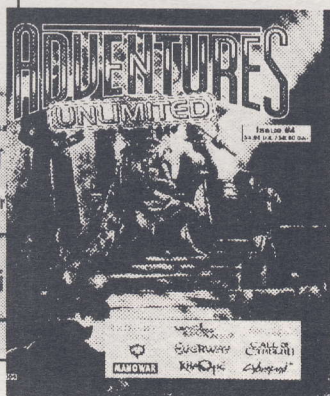
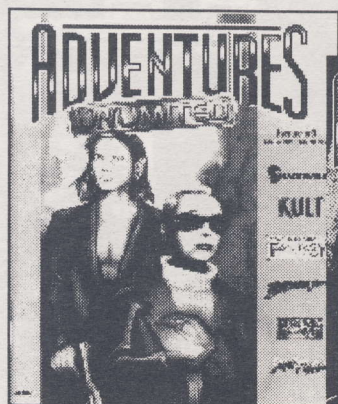
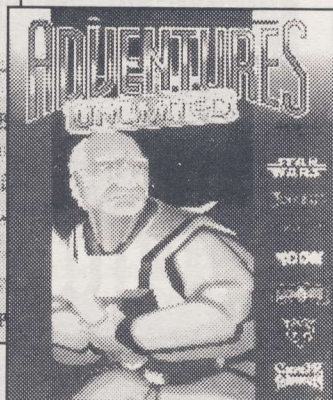
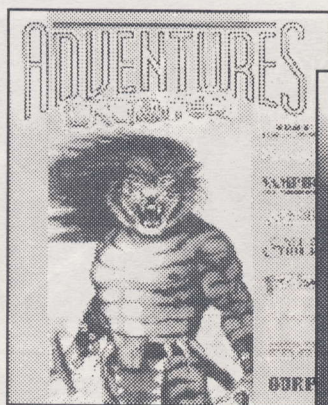
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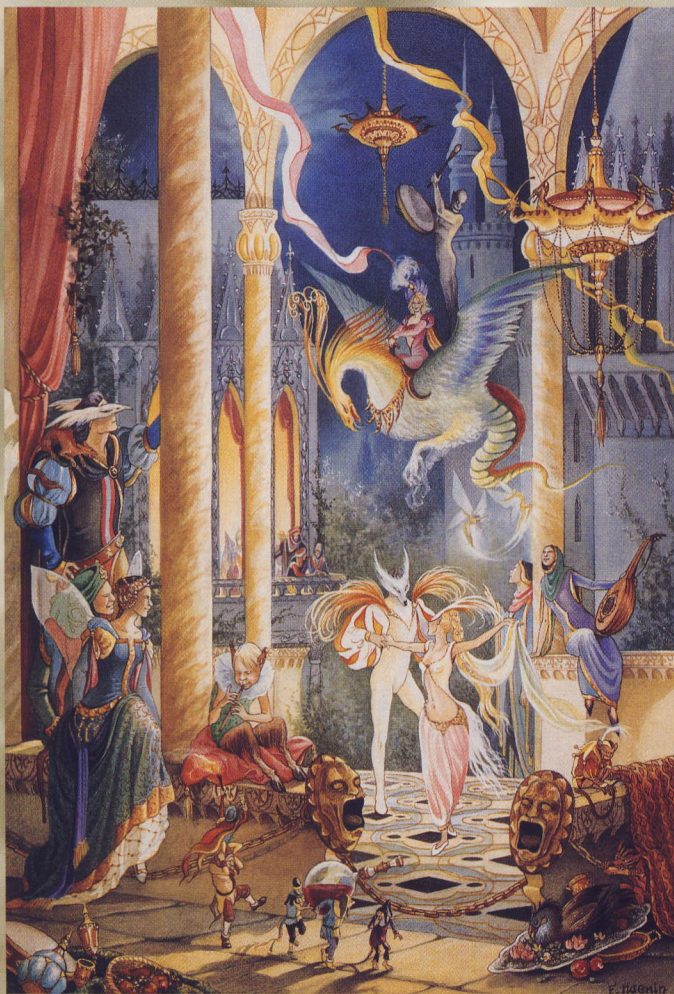


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