AMAZING ADVENTURES
COMPANION
BY JASON VEY

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This book is Dedicated to the growing fanbase of **Amazing Adventures**. You are the ones keeping this alive. I cannot thank you enough! Also to Steve Chenault for giving a struggling game designer his first shot at a core rulebook based on the strength of a proposal and a reference by a mutual friend.

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A TOUGH TIME IN THE BIG EASY

FROM THE CASE FILES OF MADDIE BLACK

BY JASON VEY

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It was a Thursday in the Big Easy, the night it all began. The weather was hot, miserable and rainy, the air soupy and heavy with mist. It was the kind of oppressive dampness that seeps through your clothes, and whispers in your ear that you should just go home and sit in a bathtub with a bottle of gin. I was on my way to see a friend of mine, a young girl named Lucy who lived in the projects.

"Lived" was a bit of a euphemism, actually. She squatted in a rotted-out tenement in what was once the old Storyville neighborhood. Since they closed down the red light district and scattered the populace, the place has kind of gone downhill and turned into a haven for the unemployed, homeless, and down-on-their-luck. Lucy was one of the displaced, a teenaged girl without a family, home, or way to make ends meet. She wasn't a prostitute; more like a street urchin. She was about sixteen, now, and I looked out for her.

Sometimes, when things got really bad, she would lay out on the couch in my office. Once or twice she'd taken me up on an offer of a shower to clean up or a hot meal, but Lucy had too much pride to take handouts. Try as I might, I couldn't convince her to let me help her get off the streets. Besides, I wasn't exactly flush with cash these days, myself. When you're a P.I. you tend to rely on bad things happening to good people for business, and New Orleans had been pretty quiet as of late.

Of course, that's usually when everything blows all to hell.

I pulled my fedora down lower over my brow and hunched my shoulders in a futile effort to keep the rain out. I was sweating on top of everything else. There is nothing quite like a soaking rain and sweat to make a girl feel pretty. The soft sounds of jazz music reached my ear from several blocks away. Musicians couldn't be displaced. It was good that someone was trying to keep a little class in the neighborhood.

The locals were giving me looks—longing, aggressive, hungry looks. I could feel their eyes on the back of my neck. I knew I could handle myself if things got bad, but the feel of my Colt 1911 heavy on my hip was a comfort.

I was so focused on the immediate potential threat, that I nearly missed the orange glow around the corner. I almost overlooked the sudden uptick in heat and the sounds of crackling flames and creaking beams. I broke into a run, my heart pounding in my chest. In my hastiness, my fedora flew off. I caught it on instinct and carried it as I pelted toward the source of the flames.

As I rounded the corner and neared the burning tenement, I skidded to a halt, every instinct fighting my desire to run in. I gaped at the fire for a moment, then looked left and right. Was nobody coming to put out the flames? I looked back at the building again. It took just a second to weigh my options, but the second felt like an hour.

"Lucy," I muttered as I ran headlong into the fire.

The heat and smoke were nearly overpowering. I pulled my coat around my face to try and provide some protection from the smoke and called Lucy's name. There was no answer; how could there be? The roar of the fire was a draconic cacophony that drowned out all other sounds. I made my way to Lucy's rooms, ducking and weaving as timbers fell all around me.

I rounded a corner into an empty room and saw her in a room across the hall. She was lying on the floor next to a table. There were candles all around her, and she was sort of half on her side, one hand clutching her stomach. I couldn't see her other hand. At first I thought she'd been overcome by the smoke. Then she groaned. I sprinted to her side, sliding on my knees like a ball player.

"Come on, Lucy," I said. "Let's get you out of here."

When I moved her, though, the sixteen-year-old let out a scream unlike anything I'd ever heard. Her hand fell away, and bile rose in my chest as her intestines spilled out of a gaping wound in her abdomen. Christ, she'd been trying to hold her damn guts in.

"Oh, goddess!" I cried. "Lucy, what happened?!"

Her eyes fluttered, and she looked up at me with a glassy gaze. Her vision cleared for a moment. I ducked to shelter her from falling debris which barely missed both of us.

"Maddie?" she croaked. "Maddie, is it you?"

"Yeah, sweetie," I said. "Yeah, it's me. We need to get you to a hospital, fast."

She managed a wan smile. "It's too late. You know it."

I choked back tears and cradled her. "What happened?"

She shook her head and coughed, blood wet her lips. Her other hand came up, shaking. In it she held a bizarre dagger, embossed in gold and shaped like a serpent. I caught the weapon as her grip gave out.

"Tried…to sacrifice me," she said. "Think I wasn't worthy or something."

"Who?" I said. "Who did this? Sacrifice you to who? To what? And if they were trying to sacrifice you, why is the place on fire?"

She shook her head. The action was barely perceptible. I could feel her life leaving her form. I wanted to scream, to cry, to rage, but I held it together. I wrapped my arms around her more tightly.

"They called him 'Doctor Serpent,'" she said. "Fire…from candles. Knocked one over. Trap…for…." She went limp and a final, croaking rattle emerged from her lungs. Her eyes glazed over, sightless.

I laid her body down, threw my head back, and screamed. I clutched the dagger tightly in my hand. The blade was still wet with Lucy's blood and bile.

A noise caught my ear that didn't fit with the flames, and I sensed movement to my left. I spun in time to see a huge man bearing down on me, a blackjack held high in the air. I hissed at him and felt the power inside me overwhelm every sense. He let out a bizarre ululation, and his next step was his last. Our minds connected; I could see myself as he did—my hair a writhing mass of serpents, their glowing eyes cursing him, their fangs snapping. My eyes glowed green, my skin covered in scales.

I hissed again and stood, approaching him with menace in each step. The power wanted him. I wanted to let it flow, to give up control; but that wasn't my way.

He dropped the blackjack. I was nearly on top of him, now. I could smell the urine as his bladder evacuated.

"You can't move," I said. "You're as rigid as stone, but you can still see me. Still hear me. I should let it finish. I should turn you, let you stay here forever…unless you shatter when the building comes down around you. Do you know who I am?"

"Muh" he managed. "Muh!"

I smiled. "That's right. You recognize me. I'm going to let you go. If your movement returns in time and you get out of this, tell your boss, whoever he is, that he just made a fatal mistake. I loved that girl, and men are going to die for her."

I turned and walked away. Then, over my shoulder I called out, "Then again, if you die, so be it."

* * *

By the time I got outside, the fire brigade was there. It was a small matter to mojo a couple of them to forget they'd seen me so I could escape the scene. I barely made the half-hour walk back to my Decatur Street office, though, before my legs gave out. My chest hurt like someone had torn a hole right through my heart. I couldn't breathe. I fumbled with the keys in the lock, staggered up the narrow staircase, and through the glass-windowed door with its sign reading, "MADDIE BLACK, PRIVATE INVESTIGATOR."

I dropped to my knees as the door swung shut behind me, and wept hard. At some point, I managed to crawl to the sofa and pull myself up there. I know because that's where I was when my senses started to come back.

A trap, Lucy had said. A trap. And then a guy attacked me in a burning building. They'd killed her to get to me. I didn't know who it was or what they wanted, but it seemed pretty clear that Lucy's death was, in some way, my fault. I sat, clutching my chest for what seemed like days. Eventually, I stumbled to my desk and upended the bottle of whiskey I kept in the top drawer. A few swigs later, I was warm and able to begin processing everything that happened.

I wondered idly if the paralysis had worn off in time for that thug to escape back to his boss. The things he had seen—the snakes for hair, the scaly skin and glowing eyes—that was all in his head. Illusion is part of the power that comes with my bloodline. Even so, I had to check my reflection in the mirror to make sure I still looked normal. I was convinced that one day, I was going to end up actually seeing the face of a hideous serpent leering back at me. Fortunately, today was not that day. I didn't look my best—my green irises stood out against the bloodshot whites of my eyes. My cheeks were puffy and red, and my mascara had run down my face. My blonde hair was matted and soaked through, but I still looked, more or less, human.

I ran my fingers through my hair and spoke to the mirror. "Oh, Lucy," I said. "Lucy, I'm so sorry. I wish I had more to go on. But I'll make them pay. I promise you, I'll make them pay."

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The next day I began my grim work. Through the jazz clubs, seedy bars and Bourbon Street brothels I slithered, gathering names and information. I was cautioned to back off. That led me deeper into the proverbial caverns. Each person who issued a warning, in the end gave me information. After all, if you know enough to warn someone away, you know enough to give them something they want.

It took me mere days to ascertain that the group I was after was a cult, worshipping some ancient forgotten deity they called Yig. This Doctor Serpent was a mystery. There were tales going back nearly a century hinting at his activities and criminal network, but men didn't live that long. I could only assume one of two things: either he'd built a legend around himself to create an air of mystery, or this was a lineage, a group of men taking on the mantle of cult leader one after the other. Either could be true.

It took a week to start tracking down actual cultists. Each one led me to another, and my vengeance was terrible. With every man I took down, the hole inside me grew, unable to be filled without the death of the Doctor Serpent.

The first man I left cut up in an alley. The second, hung. My methods were always the same; only the manner of their final death changed. I would track a man down, infect him with horror and terror, drive him to answer my questions, and then paralyze him. Reading his emotions to discover whether he was a true fanatic or a blind hired gun was a simple process. If he was the latter, I might let him live with a warning to leave Louisiana and never come back. If he was the former, his life was mine. Then I would set about the grisly work of putting an end to him… usually as slowly as possible.

After several of these killings, the police announced they were looking for a serial killer, and I knew I had to step it down a notch. I have an uneasy but professional relationship with the police, and being revealed as a murderer would not help that relationship. I'm good at covering my tracks, but I knew I was too emotionally involved and if I kept this up, I'd make a fatal mistake.

It was time to make the cultists come to me. I put the word out in the underground about an ancient book that been uncovered in South America and was floating around New Orleans. The rumored book supposedly detailed the rites and rituals dedicated to Yig. I peppered the stories with hints that I might have the tome.

There was, of course, no such book in existence. But my ruse worked. They began to come after me. Sometimes, it would be a lone assassin in

an alley, sometimes four or five. My contacts in the police force started questioning what was going on. After all, even a girl that makes enemies like me doesn't generally get assaulted on a daily basis. But the self-defense argument won out every time. Most of the men I was taking down had criminal records or unsavory connections. I managed to hold my own.

They started to get desperate as their numbers dwindled. I got closer and closer to Doctor Serpent's lair with each member of his cult that I took away. Finally, my opportunity came. I tracked a group of five cultists to a safe house along the river. The first four, I took down with ease. The fifth, I chose not to paralyze. Rather, I approached him with the cold, calculating nature of my serpentine bloodline, and when he met my gaze I sent forth a wave of desperation and horror.

"Do you know who I am?" I said.

He didn't answer. His head bobbed like a frantic, indecisive cross between yes and no.

"My name is Maddie Black. Do you know what Maddie stands for?"

He swallowed, hard.

I grinned. "It's short for Medusa."

He let out a gurgling yelp, and ran like the devil himself was on his heels. I let him go, but called after him, "Wait! Don't you want to hear the rest?! I had a speech!" Then I let out a bellowing laugh that I hoped would follow him into the night.

* * *

I let my prey get a head start before I glided after him. His fear was palpable in the air, and I tracked it like a bloodhound tracked a rabbit. He made for the bayou. It took hours to follow, but I eventually found myself looking through the trees at a long, ramshackle dwelling deep in the swamp. It had the dimensions of a 3-bedroom ranch house and was in a serious state of disrepair, as though nobody had bothered with it in decades. The windows had drawn shutters, through which a faint and flickering orange light could be seen—lanterns or candles, I guessed.

I wondered for a moment who would ever have built a place like this in the middle of a swamp, but I figured there was always someone looking to live outside the prying eyes of society, or the law.

Two men stood guard outside. I slipped around the side and glided up to a side window where I could hear what transpired within. The sounds of an argument filtered through the ramshackle shutters.

"Fool!" I heard, followed by the audible crack! of a fist striking a jaw, then the thud! of a body striking the floor. The speaker continued, his voice deep and gravelly, and possessed of an unidentifiable foreign accent, sort of half-European and half-Middle Eastern. "You had a simple task! All you had to do was kill a single woman! You are all fools!"

"She's not a woman," a second voice answered—presumably the man who hit the floor, and, I guessed, the one I'd followed here. "She's a demon from hell!"

"Get up," the first voice said. "You disgust me. The only demon you need worry about is me, if you fail me again. She's a woman, nothing more."

The second man grunted as he pulled himself to his feet. "You don't understand," he said. "She turned Antonio, Julien, and Thomas to stone! She catches your gaze and you can't move. Every part of you freezes. You lose all control…and you can feel her inside your mind, and you grow cold, and…"

"…And?" the first voice said. "Why is that you are here, when the others were changed?"

"She…she let me go. Broke off the power before I turned."

At that point, I decided it was time to move before I completely lost the element of surprise. I swung around toward the front of the house and drew my dagger. I then stomped my foot on a heavy twig, causing it to snap loudly in the dark.

The guards heard; one moved to investigate the noise, but I was faster than him. My arm shot out, catching him right in the throat. The dagger buried to the hilt, emerging from the back of his spine. I yanked it out, and blood flowed down my arm as he slumped to the ground with a barely audible gurgle. Then, I stepped into the light, hot with the power that flowed through me.

The second guard looked up, right into my eyes. I let loose my power, let it consume me. I reached out with it, catching him in its invisible tentacles, wrapping him in unbreakable bonds. He froze, a look of terror etched on his face. It would be the last expression he ever made. I grinned at him, reveling in the serpentine image he saw as I sauntered forward, swaying back and forth as I came. All color drained from his skin, giving his face deathly pallor as it turned the shade of slate, cracking and hardening.

I leaned forward and kissed him as the transformation completed. I stepped back to survey my handiwork for a moment. I felt a few seconds of revulsion, as I always did when I allowed my lineage to take a victim. I fought down the urge to retch and told myself these were evil men who deserved what they got. I looked around, as though anyone would be within miles to have seen it.

My victim had moved directly in front of the door before I caught him. Perfect. I stepped back several paces, lowered my shoulder, and charged. I caught the living statue in mid stride and drove it straight through the front door. The statue shattered into several pieces as the door blew off its hinges. My victim was well and truly dead, now. At least he wouldn't suffer with consciousness for years or decades while trapped as a living statue.

I didn't break stride. I moved through several rooms, dragging his torso with me. When I reached the room where I had heard the voices, near the back of the house, I threw the remains of the statue before me. There was a yelp of horror from the man I had followed here, and a curse from the man with the gravelly voice. Then I stood before them, knife in one hand and my nickel-plated .45 in the other. I leveled it directly at the man with the gravelly voice, the mother-of-pearl grips smooth in my hot grasp.

"Hello, boys," I growled. "Doctor Serpent, I presume?"

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"The infamous Medusa Black," he hissed. I couldn't see his face; it was obscured by a black mask. He wore a black fedora and a dark green full-length coat which appeared to be made of reptile skin. He seemed unfazed by my gun, and as our gaze locked, I reached out with my power, only to have it rebuked.

"Don't bother," he said. "You really can't believe you are the only one with gifts."

I moved with him, keeping the bulk of the room between us. My hand shook; I wanted so desperately to shoot him, but something stopped me. I couldn't make myself pull the trigger. Charging him was unlikely to succeed; there was a threadbare sofa, a table, and several chairs between him and me. A lantern burned on the table, throwing flickering shadows across the walls of the room.

"You've caused me no end of trouble," he said. "You've nearly destroyed my entire New Orleans operation. Now I've drawn you here, and I have to decide what to do with you."

"Drawn me…? No, I'm the one that baited you!"

He threw his head back and laughed; the sound was akin to a cobra hissing, but punctuated with a hellish rhythm. "Do you think I would fall for such a stupid ruse as a lost Book of Yig? There is no such tome. No, I took your bait knowing full well what it was."

"Yeah?" I said, trying to feign confidence, but unable to keep my voice from trembling. "What about your organization? I brought it down brick by brick. You saying you planned that, too?"

He shrugged. "It's a chess game, my dear. You sacrifice the pawns in hopes of taking the other side's queen. And now…here you are."

So mesmerized was I by the rhythm of his voice, the sway of his head, that I nearly missed him draw forth a Walther P-38 from inside his coat and point it towards me. I had barely enough time to react. My 1911 roared, and he grunted as the pistol flew from his grasp. Then, I spun and fired my pistol twice more, catching his minion in the chest as he tried to flank me. The man went down, his breathing hollow and rattling as blood filled his lungs.

Dr. Serpent grasped his injured right hand and glared at me as I swung my pistol back towards him.

"One problem," I said. "Once you've sacrificed all your pawns, you've got no means to get a new queen once yours is gone. Check."

He hit the floor as I pulled the trigger. He was impossibly fast, and the bullet went high. His arm lashed out, smashing the lantern. I panicked as the light went out and fired blindly into the dark, then stumbled forward. His voice rang out in the night.

"Check!" he cried, "But not mate!"

Another shot rang out, but it wasn't mine. His P-38 barked and caught me just inside the right shoulder. Whether it was a lucky shot, or he could somehow see in the dark, I couldn't know. I cried out and went down, clutching at the wound as my gun dropped from my grasp and skittered across the floor. I fumbled for the weapon and found it; it hadn't gone far. Then I dragged myself up and staggered back the way I came. "I'll kill you!" I cried. "I will kill you for Lucy if it's the last thing I do!"

"So determined, you are!" the response came. "If you only knew the things I did to her before she died! The girl was nothing to me! Merely bait to capture you! And you have not disappointed me!"

I tried to follow the voice; my shin hit something and I cried out and stumbled. "Where are you, you son of a bitch!" I cried. "Show yourself!"

"Do not be in such a hurry!" he answered, his voice growing faint and distant. "We will meet again!"

Dizziness washed over me and I went down to my knees. I tried to get up, but there was too much blood loss. I couldn't get my head about me. I dragged myself back towards the front door, afraid of feeling that last sharp pain at any moment from a bullet or blade. All I heard was the bang of shutters in the dark, and a wave of hot, thick air rush through the room as Dr. Serpent escaped into the night.

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I sat in a bar on Bourbon Street, stewing and nursing a whisky. After I woke up in the swamps, I somehow managed to make my way back to my office. It was late, and the streets were thinly populated. The gunshot, thankfully, had gone clean through my shoulder and missed anything major. I was glad he was using a 9mm round instead of a .45 or I might've lost my arm altogether. I cleaned it up, packed it and wrapped it tightly. It was going to leave a nasty scar, but I couldn't afford to draw attention to myself with a trip to the hospital.

After that, I spent the next few weeks nursing my wound, trying to restore movement to my shoulder and digging for information about Doctor Serpent. I got precious little of value. A few hints here and there; sightings that never panned out; whispers that the cult was still in action, but nothing concrete. I'd taken down his local syndicate, and it seemed like he'd just vanished from The Big Easy altogether, though I doubted that. He wanted me for something, but he knew I was coming for him. He knew I'd been more than he bargained for, and he was playing it close to the vest. That pissed me off, to be honest.

So here I was, looking for answers in a Bourbon Street dive bar reputed to be owned by the granddaughter of a voodoo queen. I looked into my drink, but there weren't any answers there. It'd be so much simpler if there were actually answers, but every time I crawl into the bottom of a bottle, I only come out with a splitting headache.

I sensed someone take a seat next to me. I didn't look up. "Go away," I grunted.

"I don't t'ink you want me to do that," the other responded. She had a thick Creole accent. I looked up to see a rather lovely black woman sitting next to me, regarding me intently.

"You must be Marie Laveau," I said. "This is your place."

She nodded. "And I know the look of someone with deep problems. It doesn't hurt that the gods tol' me you were comin'."

I shrugged, and winced as a shot of pain sparked from my shoulder to my neck.

Marie didn't miss a beat. "You got power, girl. I sense it in you."

That caught my attention, and I shot her a sidelong glance. "Seems you do, too, then," I said. "I always thought those stories of your grandmother were just tales to entertain the tourists."

She smirked. "Sometimes they was. Not always."

"Okay," I said, turning towards her. "I'll bite. What do you know about me, and what do you want? Make it good, because I'm not in a great mood tonight."

She leaned in close, her eyes darting back and forth to make sure nobody was listening. "You been asking questions, girl," she said. "I got people all over this city, and the things you've been asking about…they interest me. I knew eventually you would end up here. This man you been fightin' with. The one you lookin' for. I want t'hear you say it—tell me his name!"

I sized her up in an instant. She was desperate to hear something. She was suspicious, I could sense it. But I also sensed she was trustworthy. Most people in the world think magic and mentalism are parlor tricks and fakery; most of the time they are. Some of us, however, can tap into energies beyond the normal five senses. This Marie Laveau, she was the real thing. I could also sense that she was a lot older than she seemed. And she was letting me in. She knew I was scanning her and she was letting me do it. That told me all I needed to know.

"He calls himself 'Doctor Serpent.' That's all I know, other than he's after me for something. He killed a young woman I loved like a daughter and for that, alone, he needs to pay."

At the mention of his name, Marie's eyes got wide as saucers. Her complexion went ashen, and she scribbled something on a paper with shaking hands. She then folded it and slid it across the bar. "We cannot talk here. This is my address. You come to my house tonight at midnight. We will talk there. If what you say is true, we are all in great danger."

Then, I sensed a swell of energy. She muttered something in her pidgin French Creole dialect, made a quick gesture with her hands, and was gone like she'd never been there. Cute trick, that—I'd have to see if I could mimic it with my own abilities someday.

I knocked back my drink and headed back out into the night, feeling a little better about things. It seemed I'd finally tracked down a lead, and a little more mystical might in my corner certainly wouldn't hurt.

I turned down Toulouse towards Decatur, and just as I crossed over Chartres, I found myself facing two men with blackjacks, who stepped from the shadows to block the street. I turned to go back the way I came, to find two others behind me. I stepped back against a wall, trying to keep either pair from being behind me, but I knew this was trouble. They were closing in, and I might not have time to freeze two before the others got to me. Still, it was worth a try.

I turned my gaze towards the two blocking me off from Decatur and let the power flow. That's when things went really bad.

They moved quickly, reaching up and pulling odd plates down to cover their faces. The plates had a smooth, mirrored surface. And suddenly, I saw what everyone else saw when I turned the power upon them: my own horrific visage, glowing eyes, writhing snake-like hair, green, scaly skin, long fangs dripping with green venom.

I froze. I couldn't move. I wanted to scream, to run, but I was held fast by my own awful gaze. It wasn't real, I told myself. Just an illusion. But there it was, visceral as could be, leering at me…turning me to stone.

I called to mind the old legends, that Medusa was susceptible to her own gaze. But I wasn't the original. She lived thousands of years before me. My power was a gift, not a curse, and I could control it.

Gods damn it, I could control it! I had to!

I managed with extreme force of will to bring myself into composure and shut off the power before I petrified completely, but it wasn't enough. All four of them were on top of me like lightning, bringing those heavy saps down on me, blow after blow after blow…and then, all I knew was darkness.

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"Chil'? Chil', you there? Wake up, girl!"

The voice seeped into my consciousness, coaxing me back to the land of the living. My head was throbbing, a pounding that began deep in my skull and worked its way out to my eyes, ears, and sinuses. Every inch of me hurt. I groaned to let the owner of the voice know I was there, and then worked on coming to.

It took several seconds after consciousness set in for me to realize I couldn't move, but it wasn't from my power. My arms and legs were tied, stretched wide on a strange sort of "X" shaped scaffold made of gnarled wood. The contraption was leaning slightly forward so that I was hanging, facing down. Beneath me was some sort of broad copper bowl. The sound and smell of the swamp assaulted my senses from all directions. The sound of drums reached my ears, distant at first but growing louder as I regained consciousness.

I twisted my head to the left to see Marie hanging at a similar angle next to me. I tried to speak, but my throat was dry and only a croak came out at first. I smacked my lips and forced myself to swallow, then managed to rasp, "What happened?"

She nodded her head forward. I lifted mine to take in the scene: at least fifteen figures, robed in green and red, in a broad semicircle around us. Five torches were set in the ground at regular intervals, and they cast long shadows in their dim orange light. I couldn't see the source of the drumming; whoever the drummers were, they were somewhere off in the darkness. At the center of the scene, between us and the cultists, was a crude wooden altar upon which was a massive constrictor snake. I'd never seen such a huge serpent in my life. There was a strong sense of the unnatural in the air.

"Gods!" I said. "What the hell?"

"They got me right in me own home," Marie said. "Bust right through the door. There were too many to take on me own."

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Marie's face twisted into a hard frown. "Things goin' get ugly," she said. "Goin' ta need you, girl. Keep the faith, an' maybe we get out of this!"

I rolled my head to crack my neck and clear my senses a bit more. My shoulder hurt like a bastard; even if I could get out of these bonds I wasn't sure I could use it. I had my power, but that had been turned against me once already, and fifteen cultists meant a serious disparity in numbers. Still, something about her words inspired confidence. I started to wriggle and pull at my bonds. They could've been tighter. If I could pop my joints just right, I might be able to…

The circle parted and a figure stepped forward. I recognized him instantly despite the mask he wore. His bearing gave him away, and the snakeskin trench coat didn't hurt matters, either.

"Doctor Serpent," I growled.

Marie gasped. Doctor Serpent gave that throaty laugh. "Indeed, Miss Black. I told you we would meet again." He circled our crosses. I stopped struggling as he drew close—it wouldn't do us any good if he noticed me working free.

He came back around in front of us and held up a knife exactly like the one that had taken Lucy's life. I could see in his eyes what he wanted, and the use of that copper bowl suddenly became crystal clear. I began to pull frantically at my bonds. I sensed Marie beginning to call on some juju, but the man turned towards her and flicked the blade's razor edge, creating a shallow cut just above her breast. She cried out and the magic faded.

"Thank you," Doctor Serpent said. "That will empower your blood nicely." He then turned back to me. "And now you, my dear." His wrist flashed once, twice, a third time, and three cuts appeared on my own chest, between my breasts. The knife was sharp enough that I didn't feel it until the blood was flowing.

When the pain did hit, it was an intense burn on my chest. I let out a scream, unable to hold it in. It was like acid coursing through my body. Marie was panting, her breathing shallow and rapid, eyes glassy and vacant as the blood flowed from her own wounds.

"What," I said, "What did you do to us?"

He held up the blade. "Poison," he said, simply. "Drawn from a pit viper. It is painful, I know, but necessary. Your blood must be properly prepared."

He turned his back and strode to the snake at the center of the circle.

"Prepared for what?" I called.

He held his hands up high, "The rise of our god!" he shouted. The drums increased in intensity and the circle raised their voices in cheer, chanting in an alien tongue that chilled me to the bone.

I fought against the pain and kept working my bonds. I was almost there.

Doctor Serpent spun and pointed the dagger at me. "The blood of Medusa courses through your veins!" He turned the dagger towards Marie. "The magic of death resides in yours!"

He reached into his jacket, then, and drew forth a small vial of blood, which he held up in the firelight.

"And this," he said to me. "Do you have any idea from whom this came? I'll tell you. It came from your young friend. I had hoped to gather much more, but she upset the delicate balance when she knocked over that candle."

He approached me again, his gaze intent upon the blood. "She was so pure," he said, then looked at me. "Was."

He pulled the stopper from the vial with his teeth and splashed its contents over the snake, then swept up the copper bowls from beneath Marie and I, and hurled the contents toward the gleaming serpent. Marie gained enough composure to begin casting again as the villain chanted over the snake, calling upon his ancient god to arise and consume us. The cult joined in, and dark energy filled the clearing.

I focused all of my will on the bindings. I'd lost so much blood, and the poison was pulling at my consciousness, but I managed to twist my wrist, arc my thumb back, and then, pop! My joints snapped out of place. I choked down a grunt of agony as my joints gave free and twisted, but my hand slipped free. I gave it a few sharp shakes and smacked it against the wood to force everything back into place, and the pain jolted me back to clear-headedness. I pulled my other hand free and set to work on my feet, a tricky task while trying to keep myself from pitching forward to the ground.

The cult was in a frenzy and didn't even register my efforts. I dropped to the ground and rushed to Marie, who smiled. As I freed her hand she clamped it on my shoulder and finished her spell. A wash of energy flowed through me and every last scrap of pain left my body. I staggered backwards, lightheaded and dizzy.

"What did you do to me?" I mouthed.

"The Baron Samedi, he finds favor with you," she said. "He ain't ready to dig your grave just yet. Now go!"

"Bullshit," I said. "Not without you. They're distracted. Now just shut up and give me a minute."

She gave a wan smile and began to cast again while I worked her free. I eased her down from the cross as she finished her spell, and then she, too, looked far better.

She looked up at me and frowned. "I'm spent," she said. "Powerful juju like that take a lot out of a girl. Shouldn't do no more for some time."

I nodded. "We'll rely on our wits, then."

"Not to worry," she said, "I got me one more surprise up m'sleeve."

I turned to look for a way out, and my blood froze in my veins. The chanting of the cult had risen to a crescendo, and the serpent's form shimmered, bulged, and grew. Within a few seconds, a massive, dragon-like thing rose up from the altar to tower above us all. It let out a roar that shook the ground. I swallowed hard and stood frozen and mesmerized by the horror before me.

Doctor Serpent cried, "Welcome, great lord! We present you a special offering in sacrifice—a descendent of Medusa herself…there!" He spun

towards me and his breath caught in his throat when he saw us free from our bonds.

"No!" he cried. "You can't be free!"

"Seems like your demon agrees with you!" I called.

The serpent-thing cast its gaze around the clearing and its body arced down like electricity. It caught up two cultists in one snap of its massive jaws, and chaos erupted.

"No!" Doctor Serpent yelled again. "No, this isn't right!"

My eyes lit on the dagger in his hand. I looked to Marie and then back to the knife. She nodded. "It may be," she said. "Before it comes to its full power!" Then she stepped forward and I felt her begin to cast. The energy, though, was somehow darker, tinged with pain.

I grabbed her shoulder. "What are you doing?" I said. "You told me you didn't have any left!"

"I don't," she said, swaying back and forth in a hypnotic rhythm. "But there are other energies to tap into."

"What?" I said. "Like your life? Don't do this!"

She smiled again. "Don't argue with me, chil'. We need this. Just go!"

I turned to face the monstrosity before me. The gigantic snake turned its attention next to Doctor Serpent. Its eyes glowed red and steaming, acidic venom dripping from its dagger-like fangs. A voice rang out through the clearing, penetrating into all of our brains with searing intensity.

"You dare summon me without proper care?" It said.

"No!" Doctor Serpent cried. "No!"

The snake struck. Doctor Serpent barely rolled out of the way, dropping his cursed athamé. The monstrous fangs tore through his coat. He dove for his knife, but the monster's tail came down between him and the blade.

The doctor reached into his coat and pulled out my own .45, which he fired several times at the monster to no effect. The creature's tail whipped about again and caught the villain in the chest, launching him a full fifteen feet away and knocking my gun from his grip. He stood, clutching his ribs, defenseless. His gaze met mine, then his eyes flickered to Marie before he turned and staggered into the swamp.

The rest of the cult scattered to the four winds as well. With the others fled, the creature turned on Marie and me, hungry for more blood. I dashed forward and snatched up the serpentine dagger, still dripping with mine and Marie's blood. The creature was just about to strike, when a sickly wave of energy came forth from Marie. She groaned and collapsed.

I didn't have time to check and see if she was alive. I had to focus on the Yig-thing. The snake, for its part, stopped. It turned its head sideways as if trying to judge Marie and I. Then, it bowed its head forward in a gesture of near submission.

"Good goddess," I said. "She charmed you! Somehow, she charmed you!"

I stepped forward and reached for the thing, cautious, ready to leap back if it attacked, but it kept its head bowed forward. I stroked it like a pet—it was warm and smooth under my hand. I looked at the dagger in my hand. It held power; that much I could sense. I'd read enough about rituals to know how these things worked. At least, I thought I did. You don't come from a bloodline like mine without doing a little reading. The summoning hadn't been completed. Maybe…just maybe.

Don't hesitate, I told myself. Just do it.

I lifted the dagger with its serpentine-shaped blade and brought it down with all of my might, right into the creature's eye. It reared back and let loose a psychic, alien cry that rocked my sanity to its core. I staggered from the psychic assault and dropped to my knees. Once I struggled to my feet, I ran headlong into the swamp, heedless of bearing or direction.

Every last synapse and instinct screamed at me to run—run and never stop. Somehow I managed to scoop up my gun as I ran, but goddess help me, I left Marie Laveau lying in that swamp, my only thought to escape from that terror. Somewhere, deep down and nearly buried, a tiny spark prayed that she was still alive and that the Yig-thing would actually chase me and leave her alone.

Moments after I began my flight, I heard the thing crashing and sloshing through the brush, mire, and vines after me, and I was both grateful and horrified at the same time.

I came out into another clearing and looked wildly around for an escape route, when something thick and heavy struck me across the shoulders. I stumbled, pitched forward, crawled on all fours, and got hit again. This time I went flat on the ground and rolled over to my back.

There, above me, holding a thick branch in his hands, was Doctor Serpent. I coughed, and winced at the sharp pain in my ribs. Blood filled my mouth and I couldn't breathe.

"I have had enough of you!" the madman cried. "Now, you will pay the ultimate price for your interference!"

He raised the branch high above his head. I swung my gun up and pulled the trigger, only to be answered by a hollow click.

Then the Yig-thing caught up to us, roaring into the clearing with all the fury of a thousand hells. It reared, its vicious jaws snapping, venom pouring forth, hissing and popping wherever it struck the ground. That horrible sound came again. I nearly blacked out, when the sound of hysterical laughing reached my ears. My terror only grew when I realized that the laughing was my own. There was nothing funny about the scene before me, not remotely, but I laughed. Every single contraction of my diaphragm was agony, and still, I laughed.

Doctor Serpent stumbled backwards a few steps. He dropped his log, gaped at me, looked at the snake, and ran into the night.

I giggled, sniffled, laughed some more, and tasted blood in my mouth. The creature slithered towards me to deal the final blow, and that's when the sounds of gunfire erupted in the night, the bright orange light of barrel flash blinding me. The creature screeched at the onslaught. Then there

were bolts of blue light, crackling like electricity. These struck the creature full in the chest and exploded in tiny greenish flashes to leave smoking wounds where they hit.

I blinked, trying to fight through the fog of confusion and madness. There were three other people in the clearing—two men and a woman. One of the men was reloading two long-barreled revolvers—Webley .455's. The second wore dark goggles and held a strange, alien-looking pistol, the source of the blue bolts. The woman stood behind them, egging them on and pointing out apparent weaknesses in the monster's underbelly. She, too, held a revolver in her hand, though hers was a snub-nose detective special.

I sensed that there was a fourth person there as well, but my eyes couldn't focus on her, only catch flashes of movement at the corner of my perceptions. The sense I had was of a woman, lithe and attractive, but deadly. I sensed vaguely that she had leapt on the back of the thing. Then, suddenly, she was visible, holding on to the creature for dear life and plunging the athamé into its head over and over again. She wore a dark-colored martial arts uniform and a mask in the shape of a fox's face. The Yig-thing thrashed back and forth under her onslaught, finally throwing her free. Her mask fell off, and she vanished again, though it was more like I somehow just didn't want to see her there.

The others continued to fire their weapons, which seemed to be doing some small damage to the creature. The knife landed near me, and I forced myself back to some semblance of rationality. I picked it up and charged the thing, which saw me and struck, its gigantic maw opened wide, easily large enough to swallow me. I steeled myself against the attack, forced myself to stand still, and angled myself in such a way that I hoped would guide me right between those knifelike teeth. As it came down, I lunged forward and drove the dagger up through the roof of its mouth, into its brain. Again it reared and thrashed wildly back and forth, then went up straight, a full fifteen feet in the air, before it came crashing down in the center of the clearing and lay still.

My knees turned to jelly at that point, and I collapsed to the ground.

The dark-haired woman with the revolver was there in front of me, then, shaking me. "Marie!" she said. "Where is Marie?"

I pointed dumbly in the general direction from which I'd come. The woman looked to her two male companions. "Help her," she said. "Bring her along."

* * *

We found Marie where I'd left her, unconscious but alive. I was on auto pilot for the next hour or two. The cavalry brought the two of us to a ramshackle house deeper in the bayou. The house was full of all the trappings of voudoun – shrunken heads, gris-gris bags, all manner of fetishes, powders, incense, and ritual memorabilia. The place had power;

I could sense it. They laid Marie on a divan, and I sat next to her and took her hand. I looked up at the group and blinked.

"Is she going to be all right?" I asked.

The leader, a short but athletic woman with long, brown hair, shrugged. "I'm not sure," she said. "But she's told me in the past if anything ever happened we should bring her here. It's one of her ritual places."

"She saved my life," I said, looking at Marie. Her breathing seemed calm and even, which I took as a good sign. My own was short, rasping.

"She ain't the only one who saved you, darlin'," said one of the men, the one with the dual revolvers.

The second man, the one with the strange pistol, stepped forward. "Sounds like you're not exactly aces right now, either," he said, and dug inside his coat, eventually producing a strange looking device. "I'm no doctor, but I've seen broken ribs enough to know them. This might help a little."

I looked at the group. The brunette smiled at me and nodded, and something made me trust her. I opened my coat and pulled up my shirt; my ribs were already turning a gorgeous shade of purple. The man with the gadget—who I had to admit was really cute—put it over the injury. I winced as the thing began to vibrate, but within a few seconds the pain had dulled to a throb, and I could breathe again. "That's a pretty neat gizmo," I said.

He shrugged. "I call it 'Newsome's Magnificent Z-Ray Stabilizer.' It's a good thing I thought to bring it. It won't really heal you up, but it will keep you stable long enough to get to a proper doctor. I'm James, by the way, but you can call me Bucky. Everyone does."

The brunette stepped forward and put her hand on my shoulder. "I'm Mackie," she said. "The gruff one with the guns over there is Tennessee O'Malley. And over there," She gestured in the corner, where stood a striking young woman with flaming red hair, who I recognized immediately.

"Natalya Abramova!" I said. "I'm a fan!"

Natalya just nodded, her face a mask of calm.

Mackie went on. "It's important that nobody knows Nat is one of us." She turned back to me. "Marie cabled us right after you and she met. When we got to her place and found it wrecked, we tracked her—and you—here. We're the Brotherhood of William St. John, and I understand that you, Medusa Black, had a run-in with an old enemy of ours. We need to talk about Doctor Serpent and about your future with us."

I nodded, and that was how I became close friends with Marie Laveau. From that moment on, my life would never be the same.

INTRODUCTION

Welcome to the first full sourcebook for **Amazing Adventures**! The **Amazing Adventures Companion** will take your game to a whole new level, stretching the boundaries so that you can use the game to tackle almost any sort of play you like. The sky is the limit!

In the core rulebook, two types of pulp were discussed: literary pulp and serial pulp. The core assumption therein was that you would be using **Amazing Adventures** to play games of high action and adventure rooted in the harsh gray realities of the 1920s through 1940s, or the nihilistic cosmic horror of H.P. Lovecraft and his circle. The genre of pulp, however, goes so far beyond those basic stereotypes that we could not simply let it lie.

Indeed, calling pulp a genre is misleading unto itself. Pulp was a broad and blanket term used to refer to the cheap fiction magazines of the early 20th century all the way through the 1950s. In fact, pulp really had its roots in the dime novels and penny dreadfuls of the late 1800s. These publications were so unique and widely varied that they spanned a number of genres, and in fact were the birthplace of many. Heroic fantasy, though it owes its roots to ancient mythology and Norse sagas, was born in the pages of Weird Tales and similar magazines. Science fiction also found a ready home in magazines such as Amazing Stories, and Star Wars would probably not exist were it not for the planetary romances of authors like Edgar Rice Burroughs, whose John Carter

of Mars became an inspiration for many science fiction and science fantasy writers to follow.

Even the Wild West was not ignored, with many pulp magazines springing up in the 1930s devoted to tales of the West. Even Robert E. Howard, famed for such characters as Conan and Solomon Kane, was a devotee of the Western tale, and created such notable characters as Breckenridge Elkins. Howard, in fact, was one of the pioneer writers in what we would today call the Weird Western tale, mixing the tropes of the Western gunslinger with the tropes of cosmic horror. Of course, let's also not forget thrilling tales of fire teams and resistance forces against the horror of Nazi Germany and Imperial Japan in World War II.

We could (and hopefully in time, will) write volumes upon volumes covering these different genres of pulp fiction, but we thought that it was high time we at least addressed them and gave you the tools to further your game. We hope you like what you see, come back for more, and spread the word! Game on!

HOW TO USE THIS BOOK

The **Amazing Adventures Companion** is a broad expansion of the original core rules, giving you the tools to run a game using the Wild West, steampunk, planetary romance, sword and sorcery, modern, and any other type of pulp you can imagine. It seeks to expand our original rules to be the

definitive modern rules set for the SIEGE Engine which, when paired with Troll Lord Games' flagship rules, **Castles & Crusades,** will give your game no boundaries and no limits. As such, it is not intended to be used wholesale in every game, but is every bit as much of a toolkit as were the core rules. Take what you need for your game, and ignore the rest. By combining the rules in various configurations, you will be able to build just about any type of game in any genre you like.

As a player, if you see an option for your character that you would really like to explore, talk it over with your GM and make sure that the option is allowable for the type of game she wishes to run. If not, maybe an idea for a future game will blossom, in which you will be able to later explore the concept. Remember, the best game results from collaboration between GM and players rather than from an adversarial relationship.

AN OVERVIEW OF THE COMPANION

Like the core rulebook, the first part of this book will introduce new character options, beginning with a few new character classes, new uses for fate points, new class abilities, new equipment, weapons, and costume options, and rules for using traditional armor like those found in **Castles & Crusades**.

Among the new character classes included will be the acrobat, the duelist, the feral, the gunslinger, the pirate and the soldier. In addition, we will take a look outside the box at the original character classes, for some concepts and uses you may not have originally considered. For example, how about using the gadgeteer rules to create street-level superheroes? What about using the gumshoe to represent an ace reporter instead of a private dick? Did you ever consider that an attractive but plucky and bitter bar owner in Nepal, exiled from her home country, might qualify as a socialite? How about a way to darken the arcanist by making spellcasting a more dangerous and corrupting ability, turning the arcanist into an occultist? All these concepts and more will be examined.

Following the new character classes and Outside the Box sections, we will detail how our new character classes fit in with the multi-classing and class-and-a-half rules from the **Amazing Adventures** core rules.

Some other new toys for your game include (but are not limited to):

- New equipment and weapons, including new firearms and rules for using traditional armor like that found in **Castles & Crusades**.
- Pre-generated gadgets that you can use to plug-and-play with your gadgeteer.

- A detailed new system for expanded vehicle combat, which can be used to replace the one in our original core rules, or which can be used to add options the pre-existing system.
- A new twist on magic, tying it to the otherworldly energies of the deeper dark which bring with them madness and corruption.
- New mentalist abilities.
- Tons of new vehicles from the Rolls Royce Silver Ghost to the Lockheed P38 Lightning to the Ford Mustang, the Pontiac Trans-Am, the Indian Chief and even the Boeing 747.

Next, new rules for play are explored, including some new combat rules, a discussion of movie physics in game, full rules for live action role playing with the SIEGE engine, and more.

Next up, we will take a look at various sub-genres of pulp, with information on the tropes of each, and how to use **Amazing Adventures** to model your game. Each section will include a mini-history, a brief discussion of the history and themes of the genre in question, as well as any changes to the base character classes, new equipment and vehicles, and maybe a few adventure hooks and mini-adventures to get you going. This section will cover pirates and Puritans in the 1600s, gaslight in Europe, the Wild West, steampunk, weird war stories, modern pulp, planetary romance, and even a section on using **Castles & Crusades** in conjunction with **Amazing Adventures** to model swords and sorcery in the vein of Robert E. Howard and the like.

We will also cover some of the tropes of pulp and the use of secret societies in pulp games. We will present new secret societies, covering everything from organized crime syndicates to secret religious orders and mystery cults, to vast, world-spanning conspiracies like the Illuminati. Each society will include ideas for how to incorporate it into your game.

Complementing these guidelines on using and constructing secret societies will be a full rogue's gallery of heroes, anti-heroes, and villains that complement those in our core rulebook and which highlight the new rules and classes found herein. From our Maddie Black heroine in "A Tough Night in the Big Easy," to Harry Houdini, Billy the Kid, and a few other new and recognizable figures, we'll give you lots of fodder for player characters and NPCs alike.

While I couldn't get everything I wanted to do into this book, hopefully there will be future sourcebooks coming down the pike, and we can cover these things in more detail. When all is said and done, it is my hope that **Amazing Adventures**, in conjunction with **Castles & Crusades**, will become your go-to game for any style of play. I'm excited for the future of this game, and I hope you are as well!

BOOK ONE: ASTOUNDING ACTION HEROES

INTRODUCTION

The core **Amazing Adventures** rules provide all the options necessary to model almost any kind of character from pulp stories set between the 1920's to the 1950's, and even beyond if one makes the most out of classes like the mentalist and gadgeteer. But there are important styles of pulp that are set in other eras—the 17th century is a time that is ripe for pulp stories. Consider, for example, Robert E. Howard's dour Puritan adventurer, the Three Musketeers, or Long John Silver and his pirates of Treasure Island. Or what about your classic Western or steampunk gunslingers? This chapter will look at new ways to make use of existing character classes, as well as presenting a number of brand new classes for your **Amazing Adventures** game.

ABILITY SCORES

There are certain situations when a player character may see an ability enhanced beyond 18. While it is generally fairly easy to extrapolate the associated bonuses, we are providing here an expanded attribute table for quick reference. This table can come in useful when certain spells, gadgets or super powers (yes, I said it: super powers, as described on p. 18) come into play, and when trying to deal with the speed ratings of vehicles (expanded vehicle rules, p.88).

INCREASED ATTRIBUTE CHART

1	2-3	4-5	6-8	9-12	13-15	16-17	18-20	21-23	24-26	27-29	30
-4	-3	-2	-1	0	+1	+2	+3	+4	+5	+6	+7

OUTSIDE THE BOX

In this section, we'll take new approaches to existing **Amazing Adventures** character classes, showing you new ways to look at the game, and ways to model characters that perhaps you hadn't considered before.

The core classes in **Amazing Adventures** provide great archetypal representations of just about any kind of character you can imagine—if you take the right approach. Not every gumshoe is a hard-boiled private detective or hardened bureau agent. Not every raider blasts away at Nazis with a Webley Revolver. Not every socialite is a fur-and-evening-gown wearing femme fatale. And when you think about it, not every gadgeteer has to use gadgets.

That's right, I said it: not every gadgeteer has to use gadgets.

Now that I've got your attention, let's take a look at our base eight classes and see how they can be used in different ways than may not be immediately obvious. In some cases, this will just be a new way to look at the class. In others, we'll be presenting an entirely modified set of rules for the class to fundamentally alter the way it functions in the game universe.

The core idea here is to get you thinking of unique ways to model your character concept within the existing framework of the game. You don't always need to create a brand new character class for your clever idea. Look and see how it might fit with what is already there, perhaps with a few tweaks like the right background, knowledge, or generic class ability.

THE ARCANIST

In the core rules, the arcanist is the mysterious sorcerer supreme who wields unearthly sources of power to alter the very fabric of reality. This class is used to model anything from the mystics of the mysterious Orient to the supreme sorcerer who works out of a moldy used book shop in Greenwich Village, to the voodoo queen in the heart of New Orleans. The arcanist is a source of mysterious and forbidden knowledge and can be a strong point of contact for groups who traffic in the supernatural.

However, what about scholars who don't use magic? If you're in a game that doesn't use real and/or overt magical effects, a game where the supernatural is anathema to player characters, where they may fight unexplained phenomena but cannot access them, the arcanist can still be a viable character class.

Consider generic class abilities in this case. The arcanist class can quickly become a jack of all trades whose knowledge and abilities surpass those of ordinary people. The core rules of the game allow the arcanist to pick up generic class abilities by sacrificing levels of spellcasting. In this case, the arcanist can quickly rack up class abilities to become a sort of customized character class. When the generic abilities from the **Amazing Adventures** core rulebook are combined with those in this book, there should be plenty of abilities to make this a worthwhile pursuit.

With the GM's permission, instead of generic class abilities, perhaps the arcanist, a consummate scholar and bookworm, can pick up new backgrounds or knowledge skills by sacrificing levels of spell casting ability. Using this approach, the arcanist can become the most versatile and customizable character class in the entire game. If you like, you can even change the name of the class for your individual character. Call her a scholar, a medic, whatever you like!

MAGIC AND MADNESS

The magic system in the core **Amazing Adventures** rulebook is fairly straightforward, allowing you to make of it what you will. Many, however, may desire a more Lovecraftian or Howardian approach to sorcery, where magic is inherently alien and drains the humanity and sanity from its users as they become ever more corrupted by the energies of the deeper dark beyond the void. There is an optional guideline for this approach in **Amazing Adventures** on page 73. For those who wish to expand on this approach, fear not! On page 58 you will find expanded rules for spell casting which tie magic and sanity directly to one another, and which includes a whole new grimoire of dark magic for you to use in conjunction with, or as a replacement for, the spells in the core rulebook.

THE GADGETEER

The gadgeteer is a fun and exciting character to play, so long as the player is willing to work with the GM to ensure that his character doesn't run away with the game. Already there is a wealth of options for this type of character, depending on whether you play as an intelligence- or charisma-based character. Is your character a wealthy industrialist who has a secret scientific genius that manufactures equipment for him to use in his nights of battling crime?

On the other hand, perhaps he is a brilliant scientist who manufactures special gasses that in combination with his specialized combat suit enable him to generate energy blasts, control his molecular structure to alter his size, and communicate with insects?

Maybe he's got a souped-up automobile that has built in rocket launchers, a bulletproof body structure, and the ability to belch a toxic miasma from its tailpipe?

All of these are possible using the gadgeteer class, but there are other possibilities that you may not have considered. All in all the gadgeteer probably has more potential than any other class in the game. It is incredibly versatile with a little creativity on the part of the GM and players. Here are a couple alternate uses for this class.

GADGETEERS AND FATE POINTS

At the GM's option, if a gadgeteer wishes more Gadget points than she currently has, she may spend Fate Points on a 1:1 basis as additional gadget points. Take care, however, that this does not result in an overpowered gadgeteer. Unlike Gadget Points, Fate Points spent to construct gadgets are never regained when the gadget breaks down.

SUPERHEROES

That's right; the gadgeteer class can be used to model a street level super hero game using **Amazing Adventures**. How this happens is quite simple. In such a game, simply change the class' prime attribute to wisdom, and use gadget points to purchase powers instead of gadgets. The magic system in the core rulebook is highly adaptable and can be used to provide a broad range of abilities to player characters. It is difficult, using this system, to model cosmic-powered heroes who have enormous strength or other attributes far beyond the ken of normal mortals, but powered heroes with a broad variety of abilities are possible using this system.

INCREASING ATTRIBUTES

When allowing a gadgeteer to function as a superhero, it can sometimes be a good idea to allow them to purchase an effect several times, or to allow effects to combine that would not normally do so. For example, to model a character with true super strength, the gadgeteer could buy the bull's strength,

of power. Since fireball increases its damage with increased caster levels, a hero can also increase the damage by increasing the CL of the check to use the power. Casting fireball at fourth level, for example, would result in a CL 7 check.

Failure simply means the power fizzles and doesn't go off this round—the character can try again next round! If the character rolls an imploding dice result, the GM may concoct a suitable backfire for the power, depending on how bad the failure is. Again, using spell burn or psychic backlash rules from the **Amazing Adventures** core book (pp. 71, 76) can prove a useful inspiration.

Normal gadgeteer rules regarding the requisite roll for damaging effects still remain. That means when using fireball, the powered hero must make both a wisdom check to use the power, and a "to hit" roll to strike his target. The rules limiting purchased spell effects to level 6 or lower spells also should be maintained, to keep the character from running away with the game.

The protagonist of our intro fiction, Medusa Black, is built using this concept. Her gaze powers are spells that have been purchased as powers. Statistics for Medusa Black can be found in our Rogue's Gallery on page 133.

Adding arcanists and mentalists to this sort of game can create a supers game encompassing many levels of play, from minor street level to high powered heroes, as the game progresses.

OTHER CONSIDERATIONS

This leaves the issue of what to do about the gadgeteer's jury-rig and on the fly gadget abilities. It could be interesting to leave on the fly in place, using it to represent little applications of the character's super powers that manifest at random times, perhaps never to be discovered again. In such a case, characters should be encouraged to only create on-the-fly effects that are related in some way to their existing power set.

Jury-rig, on the other hand, can be swapped out for an appropriate generic class ability (or kept, if your concept sees your superhero as an ace mechanic as well!) For supers, swapping out jury-rig and on the fly gadgets for generic class abilities that boost attributes is a natural fit. Again, however, remember that no ability score should ever increase beyond 30, and GMs should consider carefully what heightened ability scores mean to their game.

If desired, the Game Master can simply swap out jury-rig and on the fly for two generic abilities she decides are standard to the class (hard to kill and relentless warrior come to mind immediately) and use these rules to establish a brand new class called the powered hero, which functions alongside the gadgeteer and uses the same experience progression and weapon proficiencies.

master spell several times over, granting +8 each time. Or he could be allowed to buy each version of bull's strength, increasing his strength as he levels by +2, +4, and +8, for a total of +14 to strength. However, as in the expanded attribute table on page 19 it is not recommended for an attribute to ever improve beyond 30 and, even then, GMs should take into account what such a high ability score might mean for their game.

LIMITING THE SUPER POWERED CHARACTER

However, one of the major limiting factors to the gadgeteer is that he can lose his gadgets if things go badly. How do you handle this in the case of innate super powers? That's simple: you introduce a chance of failure. Comics are full of examples of great heroes whose powers fail them at critical moments, and how they react to such failures.

Borrowing a page from the mentalist, whenever a character wishes to use a superpower she has purchased, she must make a wisdom check with a CL equal to the level of the spell effect, plus two for non-combat spells, and spell level plus three for damaging spells. Thus, a super heroic character who has purchased fireball, a third-level spell effect, must make a wisdom check at CL 6 to throw fireballs at their base level

BOOK 1

The Alchemist

Another modified approach to the gadgeteer is the alchemist. Pulp stories are full of scientists who work magic with chemicals to achieve wondrous results. Lester Dent's famous bronze man has a chemist as one of his party, and Doctor Jekyll may be the most famous alchemist in classic horror.

The great thing about the alchemy approach is that it requires very little tweaking to the rules. In essence, the gadgeteer, instead of buying permanent gadgets to his arsenal, builds one-shot potions, tonics, salves, balms and liniments. When he uses one of his tonics, he gains back the gadget points spent. This means each adventure, the alchemist can set out with an array of potions and tonics that he thinks he may need during the expedition. If he has time and access to a lab, he can cook more as the adventure progresses to replace those lost.

The real risk with this sort of character is that they may look in practice a lot like an arcanist, so great care should be taken so that the flavor of a character who uses tonics, unguents, salves, balms and elixirs is maintained at all times. This is not a spell caster—this is the Old West snake oil salesman whose tonics actually do what they advertise. Where a magician may cast a fireball, the alchemist chucks a vial of Greek fire. Where an occultist may cast a spell of strength, the alchemist quaffs an elixir that causes him to beef up and become monstrous in strength and sometimes appearance and demeanor.

The Recipe Book

The initial set of gadgets (elixirs) purchased by the alchemist represents a recipe book to which the alchemist has access. These are the only effects the alchemist can produce until he creates a new elixir. This is accomplished by spending the gadget points to create the formula, then cooking up a test batch in a lab. This requires 2d4 hours and an Intelligence Check (or Charisma Check, if the character has an alchemist in his employ who cooks up the stuff for him). Success does not yield usable elixir but allows the alchemist to enter a new formula into his recipe book, after which he can cook it as normal. Should the alchemist lose this recipe book, it is disaster, for he loses access to all of his formulae. Until he spends time and research rebuilding his recipes (which takes one week per gadget point invested in the book), he can only create zero-level, on the y potions by mixing the ingredients he has at hand.

Cooking Up Elixirs

Since this type of character is more of a one-shot use kind of play, certain adjustments need to be made to keep them in line with other characters. First, gadgets should see their costs reduced, and opportunities should be in play to allow for the replacement of spent elixirs—a few hours' access to a chemistry lab should do it.

Intelligence-based alchemists must pay a gadget cost for their potions equal to one plus the level of the spell being replicated, while charisma-based alchemists pay a gadget cost equal to the spell level (minimum one gadget point). As with gadgets, a spell whose effects are level-dependent can be purchased as a higher level effect. Purchasing a fireball spell at third level grants 3d6 damage, while purchasing it at fifth level grants 5d6, for example.

Secondly, each elixir produced yields 1d4 uses of the potion before it is entirely expended and must be re-worked. This allows the alchemist to remain useful alongside other characters with a broader arc and range of abilities. The d4 random element represents the varying amounts of liquid that are burned away, cooked off, evaporate or otherwise end up unusable—no batch ever yields the exact same amount of useful material as the one before or after.

Thus, when an alchemist cooks up a batch of Greek fire (using the fireball spell), he creates the potion (spending gadget points) and rolls 1d4. The die comes up 3; he has three vials of Greek fire that he can throw before he needs to create more. If he chooses, he can spend gadget points to make another batch right away, granting another d4 vials, or he can create another potion from his recipe book.

Using Elixirs

Drinking or otherwise using an elixir requires a standard action. Those potions that have burst effects such as fireball must be thrown (and usually ignited with a fuse of some sort) to take effect. Effects like arcane bolt or lightning bolt should function as oils, unguents or fuels that are applied to existing weapons. Arcane bolt, for example, may be poured over bullets or applied as gun oil to give a firearm extra damage and accuracy for a number of shots equal to the level at which the spell was purchased, while a lightning bolt or burning hands effect could feasibly be applied to an arrow, replicating the spell's effect when the arrow is fired from a bow, or even to a special rod, which conducts electricity or ignites the fuel and creates the effect at the flick of the wielder's wrist.

In the end, the player should always be required to clarify in advance just how a particular elixir works. If they fail to do so, the elixir in question is not available when needed—either it fails to work or the alchemist accidentally left it behind. In either case, the points for the failed elixir are not regained until the end of the adventure scenario, or until the alchemist accesses a lab to fix the problem, at the GM's discretion. Flashy names for the chemical mixtures are always encouraged as well. After all "elixir of bone mending" is not nearly as fun as "Bucky's Magnificent Cure-All Balm and Tonic."

Rules for on-the-fly gadgets still apply; an intelligence-based alchemist can only produce potions replicating zero-level effects on the fly. Chemical mixes for more complex effects require more time and work to produce, and have to be concocted in a lab, while basic potions (zero level effects) are a factor of quickly mixing the right chemicals in the right portions, and a good alchemist always carries such components with him.

OTHER CONSIDERATIONS

As with any other use of the gadgeteering rules, this concept requires a lot of back-and-forth and cooperation between player and Game Master. Most of the rules for gadgeteers are still solidly in place; just remember that for an alchemist, every item is a one-shot deal. When determining restrictions and abilities, this should factor into play, giving the character a bit more leeway than for an on-demand gadget that can be used repeatedly. It may even be possible, in this case, to allow for spell levels higher than 6 since the effects are one-and-done. However, be careful to limit available effects to the level of the alchemist, minus one, as standard.

Finally, the jury-rig ability is not appropriate for an alchemist character in general. Consider replacing it with the use/brew poison or medicine generic class abilities, and alchemists should also have knowledge in chemistry, if knowledge skills are in play.

> ### PRE-GENERATED GADGETS
>
> For those looking to increase the speed and ease of creating standard gadgeteer characters, wait no longer. Check out Page 76 where we have included a range of pre-generated gadgets, complete with gadget point costs, detailed effects and limitations that you can pop right into your game, or rename or modify as you like.

THE GUMSHOE

The gumshoe is built as an archetype of the hardboiled detective or rough-and-tumble federal agent, doing battle with crime syndicates and the like. This does not have to be the only option for this character, however. By thinking outside the box there are several types of character that could fit squarely into the mold of the gumshoe.

THE ACE REPORTER

A hard-nosed reporter who never quits until she gets her story is just as much a gumshoe as the private dick. In this case, the character may want to sacrifice the precision shot class ability for a generic class ability, or work with the GM to find a way to apply it to a camera, granting the ability to catch uncanny details in any given photograph she snaps!

Ace, hard to kill, iron will, keen intellect, and overwhelming personality are all great potential generic class abilities for the ace reporter style of gumshoe.

THE CONSULTING DETECTIVE

Another excellent archetype for a gumshoe character is the consulting detective. Fans of Sherlock Holmes will appreciate this particular character type, who like the ace reporter might give up precision shot, but pick up a different generic class ability instead. Consulting detectives focus on deduction and on getting all of the information from a given scene.

To make the best use of this sort of character, GMs may consider allowing the use of cat and mouse to scour a crime scene for clues not immediately visible to the normal investigator. In some cases, the GM should secretly provide hints as to what the clues might mean, in addition to the physical evidence. The consulting detective archetype is best for deep mystery games where a great deal of puzzle-solving and investigation are going to be the order of the day.

Generic class abilities that are best suited to the consulting detective include hard to kill, iron will, keen intellect and overwhelming personality.

THE HOOLIGAN

The core concepts that come to mind for the hooligan are organized crime figures, street hoodlums, and reformed criminals. This character class, however, has a wealth of possibilities. One of our iconic characters, Natalya "the Fox" Abramova, is a (somewhat) outside the box concept. She is a multi-classed hooligan/mentalist who is an up-and-coming Hollywood starlet who also moonlights as a cat burglar. She does this not out of a sense of altruism (rob the rich and feed the poor) and not because she needs the money. Rather, she is a basic thrill-seeker who gets a rush from the success of a job. Her basic moral core, on the other hand, drives her to right wrongs and as such she is a member of the Brotherhood of William St. John.

Another concept for the hooligan could be a shadowy crime fighter who trained in the ways of stealth and assassination so that he could turn the tactics of crime against those who would prey upon the weak. This classic anti-hero is a popular concept in many gritty comic books and noir stories. The hooligan's sneak attack and back attack abilities, when combined with their Hide and move silently, make for excellent assassin-type characters. When the time comes for ninjas to kick in the door, GMs should probably use the hooligan to model these guys.

Finally, consider the hooligan's ability to open locks, pick pockets and disable traps. These are your basic escape artist abilities. You could use the hooligan to very effectively model a stage illusionist like the famous Harry Houdini, particularly when combined with the right backgrounds, traits and knowledges. We have included statistics for Harry Houdini in our Rogue's Gallery on page 135.

THE MENTALIST

The mentalist is such a broad and open character class that thinking outside the box just comes with the territory. Many classic pulp heroes fall directly into this character class and one is just as diverse as the other. The millionaire playboy who can see into the darkest corners of the human soul, or the stage magician with hypnotic powers are both psychic characters.

When designing your mentalist, stop and think for a moment what the core concept is. Rather than just choosing a bunch of powers you think are cool, gear them towards your concept. If your character knows the evil in the hearts of men, for example, focus on telepathic and empathic abilities, perhaps dropping

an obfuscation one on top. If mesmerism is your character's game, don't give him a telekinetic punch or electrokinesis.

One of the best ways you can make your mentalist truly unique is to focus on the backgounds, knowleges and traits you take (if your GM is allowing these features). Picking complementary abilities in these areas will create a fleshed-out background that will allow you to explore the depths of your character.

It is possible, however, to gain a sense of the unique by making your mentalist completely random. Try rolling for random powers every time a new ability is gained, then work to justify how exactly the abilities fit together. This sort of on-the-fly character advancement can create some of the most interesting and unique character concepts possible, and even you won't know what's coming next!

THE PUGILIST

The pugilist, as written, represents a sort of pit fighter, boxer, wrestler or other street brawler character, who is tough-as-nails and loves to get down and dirty in combat. There are other approaches to this character, however. One of the most obvious is the mystical martial artist. By swapping out some of the standard pugilist abilities with generic class abilities, this can be fairly easily achieved. Combat dominance, iron will and still body, for example, are excellent options for a martial arts-themed character, as are nimble or overwhelming personality.

The pugilist can also be combined with other classes using the multiclass or class-and-a-half rules to create, for example, a raider who has the ability to throw down with fisticuffs when the situation calls for it.

Another surprising take on the pugilist can be the intelligent brawler. There are several popular pulp characters who fill this role. By choosing intelligence as a prime and taking the right science-based backgrounds and knowledge skills (again, if these are in play), you can create a brilliant forensic scientist who also happens to be a brute with natural fighting skills that he has to fall back on, all too often. Nobody expects the hulking brute of the group to suddenly chime in with a detailed scientific explanation as to how that body may have gotten murdered in a room with no windows whose door locks on the inside.

THE RAIDER

Options for the raider abound. The character's influences should be clear to any fan of the pulps, whether it be old-school works like the exploits of Allan Quatermain, or those modern pulp films helmed by George Lucas and Stephen Spielberg, a later two-fisted adventurer who is prone to battling mummies in Egypt and China, or even a certain postmodern twin-gun wielding British woman in video games who is an adventurer and purveyor of ancient and mystic artifacts. Thinking outside the box to keep your raider unique is almost requisite.

Some other character concepts for the raider are a bit less martial, however. Consider the real-world archaeologist or the bookish librarian who is very proud of her career but

driven to solve ancient puzzles and uncover lost artifacts. Neither is necessarily a combat-oriented character. Choosing mental attributes as Prime and swapping out favored weapon, resist elements and scale for generic class abilities, like keen intellect, use/Brew poisons, medicine, iron will, or similar ones can create an interesting scholarly concept for your raider character. Be sure to choose the right backgrounds and knowledge skills, if available, to round out the concept!

THE SOCIALITE

The socialite was designed to make a support class a lot of fun to play, and with the right choices, you can model almost any character concept using this class. Consider Mackie Gleeson, our iconic character from the core **Amazing Adventures** rulebook. Mackie is not only a wealthy socialite with contacts everywhere, she is also the pilot and wheel-woman for the group, thanks to a swap-out for the ace generic class ability. This one shift has given her an angle that sets her apart from many among the spoiled upper crust.

"Spoiled upper crust," however, also need not define a socialite. Just because the class has a name that invokes that, just because the archetype of the femme fatale seems geared in that direction, consider that there have been many characters in film and literature who fill the abilities of this class without being wealthy. What about a woman who owns a seedy bar in Nepal, where she engages in drinking contests with customers in an effort to raise money to get back home? Suddenly, an old boyfriend walks through the door looking for an amulet she's got, and she finds herself off on a wild adventure all over the world looking for arguably the greatest lost religious artifact in history.

Hopefully you know who I'm talking about. If you don't, you need to seek out those films about a certain whip-wielding, tomb-raiding archaeologist. But that's right: she's a socialite. Plucky, sharp-witted and bitingly sardonic, but she always lends support where it counts and one has to imagine that due to her past travels she likely has friends everywhere.

These past sections are intended to get your mind going and help you think of ideas for your character that don't live into the obvious stereotypes. One of the most fun parts of role playing is stepping into a persona that is unique and different, and trying to view the world through eyes as far from your own as possible.

Just as guys should not be afraid to play female characters and women shouldn't be afraid to play men, nor should you worry about playing a concept that doesn't seem to directly jibe with the stereotype of your character class. Indeed, the more unique you make your character, the more fun the game can be. The only word of caution is this: always talk with your group and GM, and do your best to create a character that will work well with the other characters in the group. In-fighting among players can distract from the game, and characters that are so different as to reasonably be seen as enemies can force meta-gaming to the point of near-railroading. Always keep your fellow players in mind, and try to create a balance in character persona as well as game mechanics.

NEW CHARACTER CLASSES

While the new classes below represent specific archetypes that may at a glance be restricted to specific eras (17th century swashbuckling, Wild/Weird West, etc.), there is absolutely no reason why any of them couldn't fit seamlessly as a pulp hero in a standard 1920's-1950's campaign. As such, they are available to any campaign in which the GM deems them appropriate, as with all character classes in **Amazing Adventures**, and should be considered additions to the standard character class roster.

THE ACROBAT

The consummate tumbler, gymnast, and contortionist, the acrobat is a character that uses their body to make a living by performing feats of gymnastic and aerial expertise. These are the characters that walk high wires without a net, perform flips and leaps on the flying trapeze, and confuse enemies with their speed and ability to contort their bodies into odd shapes.

Some acrobats make their way as vigilantes, using their martial arts to do battle with the forces of evil. Others function as cat burglars, gaining entrance to museums and mansions through means and entrances inaccessible to mundane thieves. Still others are nothing more than circus performers who get pulled into a life of adventure through no fault of their own when extraordinary circumstances land on their doorstep. Whatever the reason, an acrobat can be a valuable ally or a deadly adversary to a pulp hero...

ACROBAT ABILITIES

CLIMB (DEX): This extraordinary ability allows an acrobat to climb up, down, or across a slope, wall, steep incline (even a ceiling with handholds), or unusually angled natural or man-made slope or incline that others would find impossible to climb. When doing so, the acrobat moves at one-half the character's normal speed. A failed climb check means the character makes no progress. A check failing by 5 or more results in the character falling from the currently attained height and taking falling damage. Acrobats cannot carry anything in their hands while climbing. When climbing typical natural slopes and man-made inclines, such as a cliff faces or steep steps, an acrobat does not need to make an attribute check to climb the surface. It is only when climbing very sheer and difficult grades where there are few to no hand- or footholds that a check needs be made.

HIDE (DEX): Acrobats use this ability to conceal themselves from others. A successful check means the acrobat is hidden so well as to be almost invisible. The acrobat can move up to one-half normal speed and remain hidden. Hide checks suffer no penalty in this circumstance. At more than one-half and up to full speed, the character suffers a -5 penalty to the check to remain hidden. It's practically impossible (-20 penalty) to hide while running or charging. If the character is

being observed, even casually, he cannot hide. If observers are momentarily distracted, though, the character can attempt to hide. While the observer averts its attention from the character, the character can attempt to get to a hiding place. This check, however, is at a –10 penalty because the character has to move quickly to the hiding place. An acrobat cannot hide if there is nothing to hide behind or conceal oneself with. Deep shadows can count as concealment at the Game Master's discretion.

Acrobats cannot hide and move silently at the same time until they reach 3rd level. At this level and beyond, an Acrobat can attempt both but must make a successful hide and move silent check at-5. In this case, movement is reduced to one quarter the normal movement rate. At 5th level the penalty to hide and move silently is reduced to -3. At eighth level the abilities can be combined with no penalty. At tenth level the character can hide and move silently at no penalty, at half normal movement rate.

MOVE SILENTLY (DEX): This ability allows an acrobat to move so silently that others cannot hear the movement. The acrobat can use this ability both indoors and outdoors. An acrobat can move up to one-half the character's normal speed at no penalty. At more than one-half and up to the character's full speed, the character suffers a -5 penalty. It's practically impossible (-20 penalty) to move silently while running or charging.

While the descriptions seem similar, hiding and moving silently are two different things. One is the ability to remain visually concealed, while the other is the ability to move without making noise.

BALANCE (DEX): The Acrobat gains +2 to all dexterity-based saving throws and checks made to avoid falling or to maintain balance. In addition, by making a dexterity check the acrobat can navigate extremely precarious surfaces that would be impossible to those without training; narrow ledges and tightropes are examples of such surfaces that can be navigated. The CL and CC of such checks are at the GM's discretion based on how precarious the surface is. Using a pole, provided there is room, to increase balance, grants +2 to such a check.

TUMBLING (DEX): Beginning at 2nd level, the acrobat can use acrobatic maneuvers to confuse his enemies and make him harder to hit. By suffering a -4 penalty to all his attacks in a given round, the acrobat can replace his standard base AC of (10 plus dex bonus) with a dexterity check (armor and two weapon bonuses still apply). For example, Leon the Swift decides to suffer -4 to his attack roll for a round and makes a dexterity check. The result of the check comes up 18; adding his +3 bonus for studded leather armor (see below), his AC becomes 21 for that round.

Furthermore, the acrobat can use this ability to reduce the damage from falls. By making a dexterity check with a CL of 1 per ten feet of falling distance, the acrobat suffers only half damage from a fall. If the tumbling check exceeds the CC by more than 5, no damage is suffered from the fall.

EVASION (DEX): At 4th level and higher, an acrobat can avoid even area effect attacks such as explosives or certain magical effects, with great agility. If she makes a successful dexterity-based saving throw against an attack that normally deals half damage on a successful save, she instead takes no damage. At 7th level, the acrobat suffers only half damage even on a failed dexterity-based save. At 10th level, the acrobat can replace strength- and constitution-based saves with a dexterity save, provided she can justify the use of dexterity instead. For example, in a room filling with gas that requires a constitution save, the acrobat can argue that she can manage to get above or below the gas, as necessary. Alternately, if the acrobat is held or bound, requiring a strength-based check or save to escape, she can substitute dexterity to contort her body in such a manner that she slips free of the bonds. The GM must approve the use of dexterity in these situations. A helpless acrobat does not gain the benefit of evasion.

LEAP (STR): With this ability the Acrobat can, given a running start of at least 10 feet in a straight line, leap up to fifteen feet long or five feet high without the need to make a check. For leaps greater than this, the CL to make the jump is equal to the additional distance (in feet) to be cleared. Thus, for an 18-foot long jump, a CL 3 Strength Check is needed. Likewise, an 8-foot high jump would be CL 3. Jumping without a running start adds +10 to the CL. If the Strength check is failed by less than five, the Acrobat can make a CL 0 Dexterity save to grab the edge and keep from falling. Failing a check by greater than 5 means the acrobat misses entirely and is falling.

Beginning at 4th level, the Acrobat may use a pole to aid the jump; this is referred to as a "vault;" the pole must be a minimum of 10 feet in length and a maximum of 17 feet, and requires a running start of at least 20 feet (it cannot be done from a standing position). The pole is dropped at the midpoint of the leap and adds +1 to the check per foot of length.

For rules on jumping for normal characters, see "Jumping" on page 80.

UNARMED COMBAT: The acrobat specializes in unarmed combat. Acrobats gain attacks and improve in the amount of unarmed combat damage inflicted as shown on the table. The Acrobat also gains the ability to make an off-hand attack at 7th level (represented by the damage code after the slash). The acrobat may choose whether the attacks inflict normal damage or subdual damage. The extra off-hand attack does not incur two-fisted penalties as described in **Amazing Adventures**, as long as both attacks are unarmed. An acrobat fighting with a one-handed weapon can make an unarmed attack as an off-hand attack, but the acrobat suffers the standard penalties for two-weapon fighting. Likewise, an acrobat with a weapon in his or her off-hand may make an extra attack with that weapon, but suffers the usual penalties for two-weapon fighting.

PRIME ATTRIBUTE: Dexterity

HIT DIE: d8

WEAPONS ALLOWED: One-handed melee weapons, staff, pistols.

ABILITIES: Climb, Hide, Move Silently, Balance, Tumbling, Evasion, Leap/Vault, Unarmed Combat

Level	HD	BtH	Unarmed Combat	EPP
1	8hp	0	1d4	0
2	d8	+1	1d4	1901
3	d8	+1	1d4	3801
4	d8	+1	1d6	8001
5	d8	+2	1d6	17,001
6	d8	+2	1d6	35,001
7	d8	+2	1d8/1d4	70,001
8	d8	+3	1d8/1d4	150,000
9	d8	+3	1d8/1d4	300,001
10	d8	+3	1d10/1d6	450,001
11	+4	+4	1d10/1d6	600,001
12	+4	+4	1d10/1d6	750,001
+1	+4	+1/3	1d10/1d8*	+150,000

*Continue progression; maxes out at 1d10/1d10.

THE ARCHER

He sits on a shipping crate at the docks, watching the heist go on. Below, a crew of unsavory men move bootleg goods from boat to crate, from crate to truck. They must be stopped; this much he knows. The sinew and wood creak as he draws the string to his ear, the tension in the string echoed by that in his own tendons as he takes aim, draws a deep breath, lets it out slowly...and releases. The arrow flies true, striking a sentry dead in the chest.

Chaos erupts; the men swing their guns around, searching for the culprit. Some fire blindly into the night, the barrel flashes of their tommy guns illuminating the darkness, blinding them for a split second. Two more arrows fly; two more of the men drop. By the time they sight in on where the missiles flew, however... there is nothing.

The archer is a warrior who eschews guns and modern weapons, becoming one with that most ancient of ranged weapons: the bow and arrow. He has devoted his life to the study and use of the bow, to its symbolism and what it means. To him, the bow is his mark. Its silent and deadly way strikes fear into those who would use the night to victimize others. He is at one with the elegant death that he deals.

The archer is everything from the hunter-turned-warrior to the vigilante trained in the ways of the mysterious East, who strikes from the shadows, at a distance, but still close enough to see his enemies' eyes. He can put an arrow through a ring the size of a poker chip, ricochet shots around corners, and perform astounding feats with his bow. Archers are patient, their senses keenly aware of the world around, and capable of knowing where every target resides, like a hawk watching a field of mice from its perch. Not all archers are good and heroic, but all are deadly.

ARCHER ABILITIES

MASTER ARCHER: Archers gain +1 to hit and damage with any bow or crossbow. At 7th level, this bonus increases to +2 to hit and damage.

EAGLE EYE: Through his ability to shoot with the wind, lead targets, and sight in on a small target zone, the archer can double the effective range of any bow or crossbow that he uses. However, due to the intense concentration required to make such shots, the archer cannot perform dual shots, blinding speed, or unstable firing when employing eagle eye.

UNSTABLE SHOOTING: The archer suffers no penalty when firing his bow from a moving vehicle, from horseback, or from other unstable positions. However, the concentration required forbids the use of blinding speed, dual shots, or eagle eye when employing unstable shooting.

MASTER BOWYER (INT): Given the proper tools and materials, such as conditioned staves of wood, the archer can manufacture and repair traditional bows, strings, and arrows. These bows are of the classic variety: long bows, flat bows, recurves, composite bows, horse bows, etc. Modern compound bows cannot be manufactured in this way.

If the proper materials are not available, the archer is limited in what he can do—with a successful Intelligence check, repairs can be affected, and a new, temporary-use bow can be created, but these weapons will be at -1 to hit and damage, and range will be reduced by 10%. In addition, on an imploding dice result, the bow may snap; if the imploding follow-up roll on a natural one comes up six, the bow snaps and is irreparable. In addition, the archer takes 1d6 damage from the breaking bow as the tension flies back at him. If the imploding die result is less than 6, the wood creaks and cracks, and the bow weakens further, suffering a cumulative additional -1 to hit and damage, and a further 10% reduction in range. Most archers keep a supply of staves and tools at their home base, wherever that may be.

BLINDING SPEED: At 2nd level, if the archer has a bow in hand, arrow nocked and ready with his other hand on the string, prepared to draw, he gains automatic initiative in combat.

RAPID SHOT: At 3rd level, the archer increases his rate of fire with a bow to 2 shots per round. At seventh level, he is capable of firing 3 shots per round, and at fifteenth level, he can fire 4 shots per round.

DEADEYE SHOT: At 5th level, with a successful called shot (-8 to hit), the archer can incapacitate his opponent. For each round the archer spends carefully aiming before unleashing his arrow, the called shot penalty is reduced by 1. If he is successful, he manages to put an arrow into a spot that can temporarily cripple or incapacitate his victim, while leaving them alive. Such incapacitation lasts for 1d4 minutes, after which the victim can make a constitution or wisdom check each minute (victim's choice) to overcome the pain and act normally. The CL for this check is equal to the bow's normal damage with no added damage from the archer. Thus, if a bow normally does 1d8 damage, the archer rolls 1d8 for the CL of the victim's wisdom or constitution check to recover after 1d4 rounds have passed.

TRICK SHOT: At 6th level, the archer's mastery if his craft is such that he can make astounding trick shots with his bow, avoiding obstacles and finding minute targets. In this manner he can make shots that are simply impossible for others. The archer must aim for one full round before making such a shot. The GM sets the AC for making such a trick shot, with the following guidelines: shooting an arrow through a coin-sized hole requires an attack against AC 20; shooting the gallows rope to save a friend from hanging, or severing the chain on a chandelier is AC 18. Attaching a cable to an arrow and firing it at a far building side to create an anchor for a stable tightrope or grappling hook is AC 16. The -8 penalty for called shots still applies.

At 8th level, the penalty for called shots when using trick shot (but only trick shot) is reduced to -4. At 12th level, it is reduced again to -2. Trick shot cannot be combined with any other archer abilities except eagle eye and master archer.

At 12th level, the archer's mastery of the bow is such that he can use trick shot to avoid obstacles, twisting the string in such a way that a launched arrow spins and curves to strike a target behind cover. This ability does not allow the archer to shoot around corners or outside of his line of sight; the obstacle can be no more than man-sized.

At 15th level, trick shot can be used to strike around an object larger than man-sized, and an arrow can even be ricocheted around a corner if a viable object is present off of which to bounce the shot. However, striking a target around a corner or behind larger-than-man-sized cover suffers a -8 penalty just as though it were a called shot.

COMBAT SENSE: At 7th level, the archer has attained such mastery of mind and spirit that he is keenly attuned to the environment around him, and can sense when attacks are coming at him. If he is aware of his surroundings, even in total darkness, the archer can sense incoming attacks and react to them. This means not only is the archer harder to target, but he is hard to surprise as well. He gains +1 to his AC, and +1 to wisdom checks to resist surprise. At 10th level, he gains an additional +1 to resist surprise (total +2 to wisdom checks regarding surprise).

PRIME ATTRIBUTE: Dexterity

HIT DIE: d8

WEAPONS ALLOWED: Any bow or crossbow, one-handed melee weapons.

ABILITIES: Master Archer, Eagle Eye, Unstable Shooting, Master Bowyer, Blinding Speed, Rapid Shot, Deadeye Shot, Trick Shot, Combat Sense

Level	HD	BtH	EPP
1	8hp	0	0
2	d8	+1	2,251
3	d8	+2	4,501
4	d8	+3	9,001
5	d8	+4	18,001
6	d8	+5	40,001
7	d8	+6	75,001
8	d8	+7	150,001
9	d8	+8	250,001
10	d8	+9	500,001
11	+4	+10	725,001
12	+4	+11	950,001
+1	+4	+1	+225,000

THE DUELIST

A fast and nimble fighter with a tongue as sharp as his blade, the duelist is a master of the use of two blades simultaneously, and is able to use his own wit as a weapon. Duelists have a talent for getting their comrades into trouble with their jibes and reckless nature, but are just as good at getting out of trouble. Typically, the duelist wields a rapier and a parrying dagger called a main gauche. But there have been instances in fiction and history of duelists using long swords and short swords, paired small axes, or other weapons designed to be used in tandem.

The duelist represents everything from a swashbuckling pirate, to a brash Musketeer, to a dour, wandering Puritan adventurer. At the GM's option, the duelist could feasibly be used with paired firearms, representing the two-gun, Hong-Kong-style action hero—a different flavor of gunslinger than that presented below.

Duelist Abilities

FLORENTINE: At 1st level, the duelist gains an improved ability to fight with two weapons. This ability reduces the penalties for fighting with two weapons (**AA,** p. 154), allowing the duelist to fight at penalties of -2 with his primary weapon and -3 with his off hand. Dexterity bonus can also offset these penalties, but does not result in bonuses (penalties can only be reduced to zero). In order to use this ability, the duelist may have a maximum AC bonus from costume of +4; any higher costume bonus creates too much bulky clothing and negates the ability. Also, the weapon in the duelist's offhand must be light and both weapons must be able to be wielded one-handed.

At 3rd level, the duelist, when fighting with two weapons, gains a +1 to AC due to his improving ability to coordinate the weapons in a defensive manner. This bonus increases to +2 at seventh level, +3 at 10th level, and increases by +1 for every three levels thereafter.

At 11th level, the duelist gains an additional (third) attack with his off-hand weapon, albeit at a -5 penalty.

This ability will combine with the benefits of the two-fisted generic class ability.

TAUNT (CHA): The duelist can use his razor wit to enrage an enemy. At 1st level, through jibes and insults, the duelist can cause enemies to focus their attacks upon him, ignoring all other potential threats. To accomplish this, the duelist insults his foe and makes a charisma check, opposed by his victim's wisdom save. If the duelist wins, the enemy must attack the duelist exclusively for a number of rounds equal to the duelist's BtH bonus (minimum 1 round). Using this ability requires an action. At 1st level, this ability can be used against one foe. At 4th level, the ability can be used against two enemies, or against one a single enemy, inflicting a penalty of -2 to hit on that enemy.

At 8th level, the ability can be used against four enemies, or against up to two enemies inflicting a penalty of -3 to hit the duelist on each.

At 12th level, the ability can be used against up to eight enemies, or against up to four, inflicting a to hit penalty of -4 on each.

DEFENSIVE FIGHTING: The duelist is an expert at fighting defensively. Beginning at 6th level, when fighting with dual weapons he may choose to suffer a penalty of up to his BtH bonus to his attack rolls, and gain an equal bonus to his AC.

TUMBLING (DEX): At 9th level, the duelist can use acrobatic maneuvers to confuse his enemies and make himself harder to hit. By suffering a -4 penalty to all his attacks in a given round, the duelist can replace his standard base AC of (10 plus dex bonus) with a dexterity check (armor and two weapon bonuses still apply). For example, Leon the Swift decides to suffer -4 to his attack roll for a round and makes a dexterity check. The result of the check comes up 18; adding his +3 bonus for armor and his +1 for Florentine fighting, his AC becomes 22 for that round.

Furthermore, the duelist can use this ability to reduce the damage from falls. By making a dexterity check with a CC equal to 1 per ten feet of falling distance, the duelist suffers only half damage from a fall.

PRIME ATTRIBUTE: Dexterity

HIT DIE: d6

WEAPONS ALLOWED: One-handed melee weapons, light crossbows, pistols.

ABILITIES: Defensive Fighting, Florentine, Taunt, Tumbling

Level	HD	BtH	EPP
1	6hp	0	0
2	d6	+1	1601
3	d6	+1	3201
4	d6	+2	6401
5	d6	+2	13,001
6	d6	+3	26,001
7	d6	+3	53,001
8	d6	+4	105,001
9	d6	+4	210,001
10	d6	+5	420,001
11	+3	+5	630,001
12	+3	+6	840,001
+1	+3	+1/2	+210,000

FAVORED WEAPON

Not all duelists fight with two weapons. At the player's option, instead of Florentine the Duelist can have a single Favored Weapon, with which she gains +1 to hit and damage. At third level the bonus increases to +2 and at fifth, to +3. At tenth level, the bonus increases to +4 and she may choose a second weapon with which to specialize, gaining +2 to hit and damage with this second weapon. At twelfth level she gains an additional attack with her initial favored weapon at -5, and her second favored weapon increases to a +3 bonus. Finally, at fifteenth level, the second weapon gains a +4 bonus and a second attack at -5.

The duelist applies bonuses only to a specific weapon which is often formally named. Favored weapon bonuses are halved with other weapons of the same type (katanas that aren't the duelist's favorite katana, for example). If the duelist loses or breaks their favored weapon, they must spend 1d8 weeks breaking in a new one. This ability does not grant any special bonus to fighting with two weapons at the same time, though it can be used in conjunction with the Two Fisted generic class ability (which would be necessary to use the Defensive Fighting ability of the class). Finally, duelists who use Favored Weapon instead of Florentine may have the full maximum +7 costume-based AC.
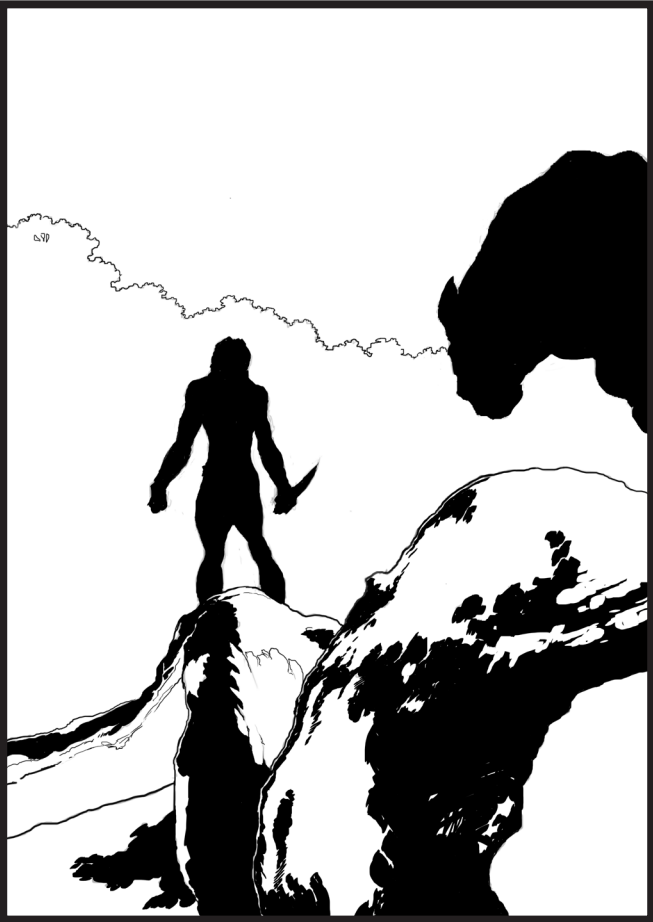
THE FERAL

The feral is a man or woman who was raised away from the trappings of civilization, who is at home in the wild, a lord or lady of the trees and beasts. Ferals are not at home in the mass and press of humanity as found in the city streets, but put them in the jungle, and you'll see a true master at work.

The archetypal feral character is a man born into privilege in the civilized world, who lost his parents to the jungle as a toddler and was raised by apes. Ferals become adventurers because of their very nature. Either every day is a struggle for survival in the jungles of the world, which contain vast and lost ruins of ancient civilizations, or they are brought back to civilization and educated, but flee to the comfort of the wild at every opportunity. As a guide or defender in the wild, they are second to none, and some learn to apply their unique skills to city life, making them ideal body guards, thieves, or performers.

FERAL ABILITIES

ANIMAL COMMUNICATION (WIS): Ferals can communicate with the beasts of the wild. At first level, this ability is restricted to a basic understanding of the animal's mood and intent. By making a wisdom-based SIEGE check, the feral can intuit the animal's mood, intent towards the feral and his friends, and general attitude. At 3rd level the feral can communicate broad and general ideas towards the animal. If the communication can be handled in one word ("Danger!" for example), the feral can, with a successful wisdom check, communicate the message.

By 6th level, the feral can attempt to communicate complex messages to the animal. This communication is two-way, but the animal must make a mental save with a CL equal to 10 minus the feral's level (thus, if a 6th level feral wanted to communicate, the animal would have to succeed at a mental save at a CL of 4). Communication can only be made with one animal at a time.

At 10th level, the feral can communicate with any number of animals he wishes. The process for doing so remains identical for that at level 6 – the animals must make mental saves, though the CL at this level is 0, since the feral is level 10.

ANIMAL HANDLING (INT): This ability functions exactly as the generic class ability in the **Amazing Adventures** core rulebook on p. 58 and is available at first level.

BRACHIATION (DEX): Ferals are as much at home moving through trees and swinging on vines as they are running over the ground. With a dexterity check, a feral can move through foliage at his normal movement speed. If the foliage is thick and heavy, like that of a dense jungle, swamp or rainforest, this check is made at a CL of 0. If the foliage is medium thickness like that in an overgrown and unexplored, but dense North American forest, the CL for

the check is 5. If the forest canopy is only lightly grown, the CL is 10 to move through the branches.

This ability can also be used when the feral is amongst the many crags, caves and rocks of mountainous regions.

CONCEALMENT (DEX): Ferals use this ability when in natural surroundings to conceal themselves from others. A successful check means that the feral is hidden so well as to be almost invisible. The feral can move up to one-half normal speed and remain hidden. Concealment checks suffer no penalty in this circumstance. At more than one-half and up to full speed, the character suffers a -5 penalty to the check to remain hidden. It's practically impossible (-20 penalty) to hide while running or charging.

If the character is being observed, even casually, he cannot hide. If observers are momentarily distracted, though, the character can attempt to hide. While the observer averts its attention from the character, the character can attempt to get to a hiding place. This check, however, is at a –10 penalty because the character has to move quickly to the hiding place. A feral cannot hide if there is nothing to hide behind or conceal oneself with. Deep shadows can count as concealment at the Game Master's discretion.

When not in natural surroundings, the feral suffers a -5 penalty to hide, unless (at the GM's discretion) the space could be considered comparable to natural environs. For example, hiding on a crowded city street or filthy alleyway might be very difficult for the feral, who is not accustomed to the ways of civilization and would feel very out of his element. In an unoccupied warehouse that is full of long shadows and stacks of packing crates, on the other hand, the feral may feel enough at home that he can hide and move amongst the stacks as though they were a forest canopy or mountain environment.

EXPERT SWIMMER (STR): The feral can, with a successful strength check, swim at his normal movement rate, even through thick bogs and quicksand. The GM may increase the CL for waters that are thick with moss, weed or other foliage, or in substances like bogs or quicksand where movement is hindered.

IMPROVISED WEAPONS: Beginning at 4th level, the feral does not suffer a penalty for non-proficiency when using an improvised object such as a tree limb or sharpened stick as a club or stabbing implement. In fact, the feral is better with such improvised implements of destruction than he is with normal, balanced weapons.

For any improvised weapon, the feral is considered proficient in its use, and it does one die type better damage than it would in the hands of a non-proficient user. Thus, a tree limb that normally deals 1d6 damage when picked up and wielded by a normal person, deals 1d8 damage in the hands of a feral. The use of improvised weapons may not combine with unarmed attacks.

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SCALE (DEX): This extraordinary ability allows a feral to climb up, down, or across a dangerous natural slope or inverted incline that others would find impossible to climb; when doing so, the feral moves at one-half the character's normal speed. A failed scale check means that the character makes no progress. A check that fails by 5 or more, means that the character falls from the currently attained height and must suffer falling damage. Nothing can be carried in the feral's hands while climbing. When climbing typical natural slopes and inclines, such as steep but rocky hillsides, a feral need not make an attribute check to scale the surface.

SURVIVAL (INT): In wilderness environments, ferals can provide shelter for themselves and others, and can provide decent food and water for several people, all without the need for an attribute check unless it is a large number of people. The feral can forage and hunt for food and water. The feral must spend 8 hours hunting and gathering to produce enough food and water to feed 2-8 people for a day. If the feral wishes to feed or shelter a larger group of people than the die indicate, a successful wisdom check is necessary. If successful, the feral must spend an additional eight hours gathering food to feed and water an additional 2-8 people. This additional effort allows the feral to gather food and water for up to 4-16 creatures. The feral can only hunt and forage for food twice per day.

FOR EXAMPLE: A feral is attempting to feed 12 people. For 8 hours of effort, the feral feeds 2-8 people automatically. The result is a 6, so the feral has to feed 6 more people. On a successful wisdom check, the feral can forage for another 8 eight hours and feed 2-8 more people.

In addition to the ability to provide food and shelter in the wilds, a feral can automatically determine where true north lies in relation to the character in normal wilderness environments.

UNARMED ATTACKS: The feral has been raised by animals that are not, in general, advanced tool users. As such, his fists and feet become deadly weapons. Ferals gain attacks and improve in the amount of unarmed combat damage inflicted as shown on the table. The feral also gains the ability to make an off-hand attack at 6th level. The feral may choose whether the attacks inflict normal damage or subdual damage.

When ferals gain the extra off-hand attack, they do not incur the penalties to their 'to hit' die rolls as described in the combat section as long as both attacks are unarmed attacks. A feral fighting with a one-handed weapon can make an unarmed attack as an off-hand attack, but the feral suffers the standard penalties for two-weapon fighting. Likewise, a feral with a weapon in his or her off-hand may make an extra attack with that weapon, but suffers the usual penalties for two-weapon fighting.

PRIME ATTRIBUTE: Dexterity

HIT DIE: d12

WEAPONS ALLOWED: All melee weapons, thrown weapons.

ABILITIES: Animal Communication, Animal Handling, Brachiation, Concealment, Expert Swimmer, Improvised Weapons, Scale, Survival, Unarmed Attacks

Level	HD	BtH	Unarmed Attack	EPP
1	12hp	0	1d4	0
2	d12	+1	1d4	2,501
3	d12	+1	1d4	5,001
4	d12	+2	1d6	10,101
5	d12	+2	1d6	20,201
6	d12	+3	1d6	40,401
7	d12	+3	1d8/1d4	80,801
8	d12	+4	1d8/1d4	161,601
9	d12	+4	1d8/1d4	323,201
10	d12	+5	1d10/1d6	646,401
11	+6	+5	1d10/1d6	896,401
12	+6	+6	1d10/1d6	1,146,401
+1	+6	+1/2	1d12/1d8*	+250,000

*Maximum damage in progression

THE GUNSLINGER

Billy the Kid, Doc Holliday, and Bat Masterson are classic examples of the gunslinger, the lawman or desperado who makes his way in the world by force of arms, his best friend his trusty handgun. Gunslingers come from all walks of life; some are staunch defenders of law, life, and liberty; others are desperate rogues out to take what they can at the expense of others. The only thing that all have in common is that their unique skills set tends to set them outside of normal society. Most gunslingers surround themselves with similar folk—gamblers, desperadoes, other lawmen. They can be mob enforcers or bodyguards to the rich and famous.

There are ways, however, for gunslingers to make their way in the world honestly—their fast-draw, shoot from the hip, and deadeye shot abilities make them perfectly suited for the exhibition shooter circuit, and gunslingers can be found amongst Olympic athletes and at Wild West and firearms exhibitions shows all over the world.

Gunslinger Abilities

FAST DRAW (DEX): The gunslinger may add his dexterity bonus to an initiative roll when he draws a weapon as part of initiative. At 5th level, he adds an additional +1 to his initiative roll, and at 10th level, he adds +2.

DEADEYE SHOT: Even when he's not engaged in duels at high noon, a gunslinger can make a living with his pistoleering skills; one never knows when a shot that takes out a chan-

nor the weapon's accuracy bonus), but is in addition to any normal attacks in a round. Thus, if a gunslinger's weapon has a rate of fire of 2, he may use shoot from the hip as his first shot in a battle, provided his intended target has not yet acted. He then may take his two additional shots as normal. At 5th level the gunslinger may add the weapon's accuracy bonus to this shot. At 10th level, the gunslinger may add half his BtH bonus to this shot.

TWO-FISTED (DEX): At 3rd level, gunslingers can fight with a weapon in each hand, so long as each weapon can be wielded in one hand; this includes handguns and melee weapons. This ability allows the character to make an extra attack each round with the off-hand weapon. Characters with this ability suffer a -3 penalty with each hand at 3rd level rather than -3/-6 (per **AA,** p.154). At 7th level, this penalty decreases to -2. At 10th level it decreases to -1. At 15th level, the character has no penalty for two-weapon combat. This ability cannot be used with perform deadeye shot or shoot from the hip (though one could shoot from the hip and draw a second firearm next round).

FAVORED WEAPON: At 4th level, the gunslinger chooses one firearm and gives it a name (Betsy, Vera, etc.) With this weapon he gains a +1 bonus to hit and damage. At 6th level, this bonus increases to +2. At 10th level, the bonus is +3.

At 12th level, the gunslinger may name a second gun, gaining +3 to hit and damage with that weapon.

Note this ability applies to a specific gun, not a type or make. When using a weapon of the same make as their favored weapon, (any Colt Peacemaker, for example, as opposed to Brenda, the Gunslinger's Peacemaker), the gunslinger still has an advantage, but not quite as much of one—Favored weapon bonuses when using the same make of weapons as the gunslinger's favored weapon are at half normal (round up). Thus, a 5th level gunslinger who has a favored Peacemaker gains +2 to hit and damage when using that revolver; using any other Colt Peacemaker will see him at +1. While he knows all Peacemakers front to back, not all are Brenda.

ADVERSARY: At 6th level, the gunslinger enough of a reputation to draw the ire of an organization whose affiliates he has plagued too often. However, this works to the gunslinger's advantage, as he becomes intimately familiar with their signs, tactics, and operations. When combating or dealing with the organization, the gunslinger gains a +2 bonus to all checks, including to hit rolls in combat, and to his AC against their agents. The organization should be specific, but need not be world-spanning or infamous. For example, Wyatt Earp could have The Cowboys, a local gang operating in the Arizona Territory, while a veteran of the Indian Wars might have, The Sioux Nation. Game Masters should ensure the adversary is appropriate to both the character and the campaign.

delier can save the day. At 2nd level, gunslingers gain a +1 to hit with a handgun at ranges of less than 30 feet. At 4th level, the gunslinger reduces all range penalties for hitting with a handgun by half. At 7th level, when using a handgun, the gunslinger ignores any cover bonuses the target gains to AC. At 10th level, the gunslinger gains an extra shot per round with a handgun. This is in addition to his shoot from the hip ability. At 12th level and every three levels thereafter, the gunslinger may fire one extra (cumulative) bullet at a single target with one attack roll, which may not be combined with the extra shot granted at 10th level.

SHOOT FROM THE HIP (DEX): At 3rd level, the gunslinger may make a snap shot as his first attack in a combat. This shot must be taken against a target that has not yet acted, and gains no bonuses (not even the gunslinger's BtH bonus,

BOOK I

PRIME ATTRIBUTE: Dexterity

HIT DIE: d6

WEAPONS ALLOWED: One-handed melee weapons, pistols, rifles.

ABILITIES: Adversary, Deadeye Shot, Fast Draw, Favored Weapon, Shoot from the Hip, Two-Fisted

LEVEL	HD	BTH	EPP
1	6hp	0	0
2	d6	+1	1,001
3	d6	+1	2,501
4	d6	+2	7,001
5	d6	+2	14,501
6	d6	+3	29,001
7	d6	+3	58,001
8	d6	+4	115,001
9	d6	+4	230,001
10	d6	+5	460,001
11	+3	+5	690,001
12	+3	+6	940,001
+1	+3	+1/2	+250,000

THE PIRATE

Whether the scourge of the Seven Seas or the terror of the Amazon Basin, pirates are men and women who combine the abilities of mercenaries and rogues to plunder others for riches and pleasure. Some pirates are of a more noble bent, acting as privateers for their sovereign state. Others take to plunder out of desperation, having been cast off from a normal life. For still others, piracy is a way of life. Consider the ancient Nordic raider against Stevenson's Long John Silver or Captain Hook. Then add into the mix the real-world Somali pirates that terrorize the Indian and Pacific Oceans. All have different outlooks, but all are pirates.

Just about every ability score is important to a pirate. Dexterity and charisma are the most important attributes for pirates, as many of their abilities revolve around nimbleness and striking fear into their opponents. Constitution is also valuable for weathering the difficulties of life at sea, and strength is important for climbing rigging and working the various ropes, chains, and mechanisms of a ship at sea. For those of a navigational bent, intelligence and wisdom come into play.

PIRATE ABILITIES

SEAMANSHIP: At 1st level, the pirate gains a bonus knowlege in seamanship. If knowledge skills are not in play, the pirate still gains this one as a class ability. This knowledge covers all aspects of life on a ship, including using rope, balance, steering and navigation and adds +3 to all checks where it can be justifiably applied. A pirate who is landlocked can still apply this ability to navigate overland if the need arises, but suffers a -2 penalty to switch from seafaring to land-based navigation. As with all knowledge skills, it improves by +1 at levels 4, 8, 16 and 20.

TAUNT (CHA): The pirate can use his razor wit to enrage an enemy. At 1st level, through jibes and insults, the pirate can cause enemies to focus their attacks upon him, ignoring all other potential threats. To accomplish this, the pirate insults his foe and makes a charisma check, opposed by his victim's wisdom save. If the pirate wins, the enemy must attack the pirate exclusively for a number of rounds equal to the pirate's BtH bonus (minimum 1 round). Using this ability requires an action. At 1st level, this ability can be used against one foe. At 4th level, the ability can be used against two enemies, or against one a single enemy, inflicting a penalty of -2 to hit on that enemy.

At 8th level, the ability can be used against four enemies, or against up to two enemies inflicting a penalty of -3 to hit the pirate on each.

At 12th level, the ability can be used against up to eight enemies, or against up to four, inflicting a "to hit" penalty of -4 on each.

OVERWHELMING ASSAULT (CHA): Pirates tend to overwhelm their foes by going all-out on their initial push. If he so chooses, a pirate can, on the first round of combat, declare an overwhelming assault. This grants +2 to initiative, to-hit

rolls, and damage that round. However, since he is going on the all-out assault, he suffers -2 to AC as a trade-off. At 7th level, these modifiers increase to +4 and -4, respectively, and the pirate gains an additional attack the first round of combat. At 13th level the pirate's modifiers increase to +6 and -6, respectively, and if he strikes an opponent on either of his attacks, he may make a charisma check with a CL equal to the average level of his opponents. Success indicates all opponents are stunned with fear for one round.

SIGNALING: At 2nd level, the pirate comes to understand one method of maritime signaling. These methods can include Morse code (if it exists), flag-based signaling, smoke signals, or even a special spoken pirate dialect. The types of communication available are up to the GM and the individual campaign. At 4th, 8th, and 12th levels, one additional method of signaling and communication is known.

WET THE DECK WITH BLOOD (CHA): Beginning at 3rd level, the pirate can freely dispatch one enemy who is at less than five hit points without using an attack action. The GM will inform the pirate when an enemy he is fighting has reached this vulnerable stage—the enemy will fall to his knees, collapse unconscious, drop his sword to beg for his life, or some other equally dramatic effect. The pirate must successfully strike the enemy (but gains +4 to do so) and if successful, the enemy is killed outright. Thereafter, the pirate gains +4 to charisma checks to intimidate enemies for 1d4 rounds. At 7th level, two enemies may be dispatched in this manner, and at 10th level, three enemies may thus be dealt with.

SNEAK ATTACK: At 4th level, the pirate can target vital areas any time an opponent is unaware or in a vulnerable position. Even if an opponent or victim is aware of the pirate, so long as they are unsuspecting of an attack, a pirate can use the sneak attack ability. For example, a pirate could be having a conversation with a potential victim while hiding a derringer up his sleeve, intending to strike once a piece of vital information is learned. Or, a pirate could be perched in the crow's nest, waiting for the perfect opportunity to use a blowgun, a bow, or (in later pulp settings) a sniper rifle. Alternately, if an ally is currently in combat with a foe, the pirate can take advantage of the situation, and strike the opponent in a vital area while his attention is split. Sneak attack situations do not necessarily require a previously successful hide or move silently check, although the game master could require success in one or both, depending upon the circumstances if necessary.

A pirate making a sneak attack gains a +2 bonus to hit and a +4 bonus to damage. Ranged weapons can be used for sneak attacks if the target is within the weapon's medium range increment. A pirate cannot aim with deadly accuracy from beyond that range. At 8th level, this bonus increases to +3 to hit, and +5 to damage, and at twelfth level the bonus increases to +4 to hit and +6 to damage.

NIMBLE COMBATANT: Beginning at 4th level, the pirate can choose one enemy with whom he is in melee combat.

Against that enemy, the pirate gains +1 to his AC. At 8th level, he may gain +2 to AC against one opponent, or +1 to AC against any two opponents. At 12th level, the pirate's combat abilities improve so that he gains +3 to AC against one opponent, or +1 and +2 against two respective opponents, or +1 against any three opponents. This ability cannot be combined with overwhelming assault.

IRON STOMACH: Beginning at 8th level, the pirate gains +2 to all saving throws against poison and disease. This bonus increases by +1 per level after level 8, to a maximum of +10 and includes all poisons, toxins, drugs, bacteria, viruses and other vectors of infection or intoxication, including alcohol.

PRIME ATTRIBUTE: Charisma

HIT DIE: d8

WEAPONS ALLOWED: Any.

ABILITIES: Seamanship, Taunt, Overwhelming Assault, Signaling, Wet the Deck with Blood, Sneak Attack, Nimble Combatant, Iron Stomach

Level	HD	BtH	EPP
1	6hp	+0	0
2	d6	+1	2,001
3	d6	+1	4,051
4	d6	+2	9,101
5	d6	+2	20,201
6	d6	+3	40,901
7	d6	+3	81,801
8	d6	+4	163,601
9	d6	+4	327,201
10	d6	+5	577,200
11	+3	+5	827,201
12	+3	+6	1,077,200
+1	+3	+1/2	+250,000

THE SOLDIER

A soldier is a professional warrior who specializes in strategy, tactics, and coordinated battle. More than that, however, soldiers stand for something. They are, in general, men and women who appreciate order and stand up ideals. Even soldiers of the mercenary variety tend to follow a code of honor that binds them to their compatriots, and while the almighty dollar might be their driving force, they tend to be loyal to their employer.

When the time comes to defend a fortress from thousands of natives, to plan an infiltration or assault mission on a fortified area, or to stand toe-to-toe with your comrades against overwhelming odds, it is always good to have a soldier in your corner. Soldiers tend to be well-balanced. Those who seek to set an example for their peers favor constitution, wisdom and charisma. Those who value the more martial aspects of the job tend towards intelligence, strength and dexterity.

Soldier Abilities

STRATEGY AND TACTICS: If using optional knowledge skills, the soldier gains a bonus knowledge in the realm of strategy and tactics. If not using this option, the solider still gains this knowledge skill as a class ability. See knowledge skills in **Amazing Adventures**, page 55.

EMBOLDEN: The soldier's confidence and fearlessness in the face of danger becomes an inspiration to his allies, inspiring courage in his followers and compatriots. Any companions or followers within 30 feet of the solder who can see and hear him, gain a +1 bonus to strength, constitution, dexterity, and intelligence saving throws, and a +2 bonus to wisdom and charisma saving throws.

BAYONET TRAINING: A bayonet that is not mounted to a rifle is simply a combat knife. Soldiers are specially trained in hand-to-hand combat with mounted bayonets, learning to use these weapons in a similar manner to using a spear in hand-to-hand combat. For the soldier, a rifle with a mounted bayonet counts as a spear for purposes of weapon proficiencies, though the soldier cannot effectively throw either a spear or the rifle with mounted bayonet (doing so results in non-proficiency penalties).

At 3rd level, when charging with a mounted bayonet, the soldier suffers only a -2 penalty to his AC for the charge maneuver instead of the standard -4. At 6th level, the solder suffers no AC penalty for charging with a mounted bayonet.

At 5th level, the soldier becomes specialized with the use of this weapon, gaining +1 to hit and damage with the mounted bayonet. At 10th level, this bonus increases to +2, and at 15th level, to +3.

BROTHERS IN ARMS: A soldier's strength lies in his comrades. Beginning at 2nd level, whenever he faces combat with at least two allies by his side, both the soldier and his allies gain certain benefits. At 2nd level, the soldier and up to two allies of his choice within ten feet of him gain +1 to damage with any weapon they are wielding. At 6th level, this bonus increases to +2, and at 12th level to +3

FORMATION FIGHTING: At 3rd level the soldier and his allies are so in tune with one another that they gain defensive bonuses from covering each other's backs in combat. The soldier and two allies of his choice within ten feet of him gain a +1 bonus to AC so long as they remain within ten feet of one another. These allies can be the same as those who benefit from Brothers in Arms, or different. At 9th level, this bonus increases to +2, and at 15th, to +3.

SNIPER: A soldier is a crack shot with a rifle. At 3rd level, the soldier gains +1 to damage with a rifle, and gains an additional +1 to hit when taking the aim action (**AA,** p.152). At 6th, 9th and 12th levels, the sniper reduces all penalties for range by 1, cumulatively. At 10th level, the damage and aiming bonus increases to +2.
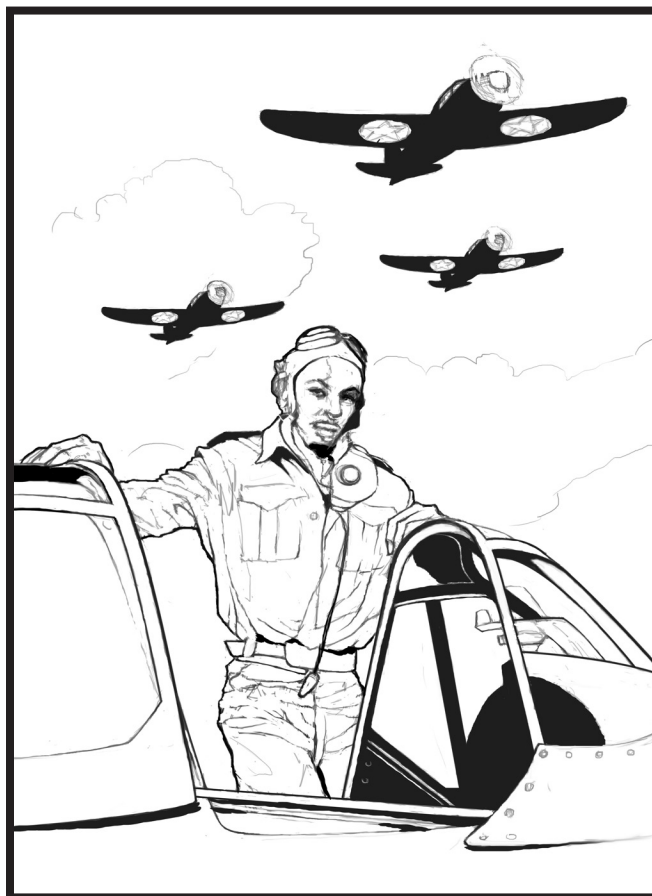
FIGHTING SPIRIT: At 5th level, the soldier can inspire greatness in a single comrade who can see or hear him. By issuing orders and rousing encouragement to his compatriot, the soldier inspires his comrade in such a way that the companion gains temporary hit points and combat capabilities as though they were two levels higher than they actually are. Thus, a 3rd level character sees her BtH increase to 5th level capability, and gains two additional hit dice worth of hit points. These hit points are temporary hit points, as outlined in the **Amazing Adventures** core rulebook, page 154.

For every two levels the soldier gains above 5th, he can inspire one additional comrade in this manner.

ADVERSARY: By 6th level, the soldier has managed to make enemies, and has drawn the ire of a specific organization whose members or affiliates he has plagued once too often. However, this can work to his advantage, as he becomes intimately familiar with the signs, tactics and operations of this organization. When combating or dealing with members of his adversary organization, the soldier gains a +2 bonus to hit and to AC in combat. Further, all SIEGE checks related to dealings with this organization are made at a +2 bonus. This includes all soldier class abilities. The organization should be specific and may be either world-spanning (Nazi Germany) or specific (members of the New York City branch of the Triads). Game Masters should work with the player to ensure that the organization is appropriate to the character and campaign.

INDOMITABLE WILL (CHA): At 10th level, when a soldier is reduced to zero hit points, he may continue to fight on by making a charisma check with a CL equal to the amount below zero hit points he is. For example, if reduced to -3 hit points, the soldier must make a CL 3 check to continue fighting. Every time the soldier takes damage a new check is made. Failing a check means immediately suffering the full effects of the damage taken. This means that a soldier can continue to fight below -10 hit points, but the moment he fails a check, he will die instantly.

PRIME ATTRIBUTE: Charisma

HIT DIE: d8

WEAPONS ALLOWED: All firearms, knives, spears (melee only), one-handed swords.

ABILITIES: Strategy and Tactics, Embolden, Bayonet Training, Brothers in Arms, Formation Fighting, Sniper, Fighting Spirit, Adversary, Indomitable Will

Level	HD	BtH	EPP
1	8hp	+0	0
2	d8	+1	1,601
3	d8	+2	4,451
4	d8	+3	9,001
5	d8	+4	18,151
6	d8	+5	36,301
7	d8	+6	76,600
8	d8	+7	153,201
9	d8	+8	306,401
10	d8	+9	556,401
11	+4	+10	807,001
12	+4	+11	1,056,001
+1	+4	+1/lvl	+250,000

AMAZING ADVENTURES IN A FANTASY GAME

Adding the classes from **Amazing Adventures** to your Castles and Crusades game can greatly increase your options for a wide variety of play styles. When combining characters, perhaps the trickiest part of using the **Amazing Adventures** character classes is figuring out what weapons and armor each should be allowed. Here are the suggested lists for each class.

CORE BOOK CLASSES

ARCANIST

The arcanist, obviously, is simply an alternate take on magic users: clerics, illusionists and wizards. It should theoretically be possible to use the arcanist alongside these traditional spell casters, but the diversity of the arcanist may give her something of an advantage over others, particularly the wizard and illusionist. It is recommended that if you choose to use the arcanist in your game, you use it in lieu of other kinds of spell casters, rather than in addition to them.

WEAPONS ALLOWED As wizard.

ARMOR ALLOWED As wizard.

GADGETEER

The gadgeteer makes for an interesting addition to fantasy games. His work should probably be flavored as being clockwork or steam-powered in form. In many games, gnomes would make ideal gadgeteers, carrying around huge, bulky items with gears, springs and levers that create phenomenal effects...when they work.

WEAPONS ALLOWED Gadgets, plus cleric weapons

ARMOR ALLOWED Any

BOOK 1

GUMSHOE

The gumshoe, in many ways, is sort of like a ranger, except that instead of hunting animals in the wilds, his domain is the streets and back alleys of cities. Gumshoes could be structured as bounty hunters or sheriffs of towns and villages, their special abilities well in demand when the party needs to track down a person or bit of information on the mean streets.

WEAPONS ALLOWED All

ARMOR ALLOWED As rogue

HOOLIGAN

The hooligan, quite simply, is a re-skinned rogue. There is not much difference between the two except for flavor, and GMs can choose one or both for use in their campaigns.

WEAPONS ALLOWED As rogue

ARMOR ALLOWED As rogue

MENTALIST

Psionics are always a controversial addition to a fantasy game. The system in **Amazing Adventures** tries its best to have its own flavor while being carefully balanced against the use of magic. Still, for many players and GMs, psychics feel distinctly "science fiction," and not all Castle Keepers may want to drop the mentalist into their fantasy game. If the mentalist is dropped into a game, certain monsters like the aboleth might be given psychic powers in lieu of, or in addition to, their normal abilities.

WEAPONS ALLOWED As rogue

ARMOR ALLOWED As druid

PUGILIST

The pugilist is a different approach to the fantasy monk. Where the latter is very Asian-themed, the pugilist is designed to represent a character who is a street-fighter. These men and women are into boxing and wrestling as opposed to wuxia-style martial arts. There is no reason, however, why the pugilist and monk cannot exist side-by-side in any fantasy game.

WEAPONS ALLOWED As monk

ARMOR ALLOWED As monk

RAIDER

The raider is very unique in a fantasy game, combining aspects of the bard, rogue and ranger all into one class. This character could be an excellent dungeoneer type, the expert scholar who enjoys delving into deep, dark ruins to uncover lost civilizations and ancient treasure. In other words, not much needs to be said about using the raider in a fantasy game—they are a natural fit!

WEAPONS ALLOWED As ranger

ARMOR ALLOWED As ranger

SOCIALITE

In many ways, the socialite is similar to the bard. They are a support character who relies on boosting their party's efficiency in the face of danger. However, they are even more of a "face" character than the bard, since their abilities lie largely in contacts, smooth talking, and navigating the aristocracy. A good hit die and decent BtH progression makes the socialite an attractive (no pun intended) addition to a fantasy game that is fun to play as well as useful in a wide variety of situations.

WEAPONS ALLOWED As bard

ARMOR ALLOWED As bard

COMPANION CLASSES

ACROBAT

The utility of the acrobat should be self-evident. Especially when combined with the rogue or assassin classes in **Castles & Crusades**, this particular character path can make for some very interesting concepts, from a traveling entertainer to a wire-walking cat burglar. Their limited martial arts capabilities add to their applicability; for those looking for the old-fashioned ninja, try multi-classing the acrobat with the monk!

WEAPONS ALLOWED As assassin

ARMOR ALLOWED As assassin

ARCHER

Once more, the archer is a class that is custom-built for a game like **Castles & Crusades**, and indeed, is a beefed-up version of the same class found in the Adventurer's Backpack. While the two classes have minimal differences, there may be enough of a flavor divergence to allow them to be run side by side. Rename one of the two classes "yeoman," and you have two slightly different flavors of archer for your game.

WEAPONS ALLOWED As ranger

ARMOR ALLOWED As ranger

DUELIST

The duelist is a swashbuckling rogue whose flashing blades and rapier wit can add to many fantasy games. This class is designed to mimic the tropes of Dumas' Musketeers or Howard's Puritan in black.

WEAPONS ALLOWED Any light, one-handed weapons, pistol crossbow

ARMOR ALLOWED As rogue

FERAL

Wild-men are a staple of pulp and fantasy literature. The feral can be used to mimic a true wildling or a member of any number of primitive, tribal societies. Their abilities are drawn

from their instincts to survive in the wilds, and they can be a model for deep forest or jungle native tribes who have not yet lost their connection to nature, while adhering to a strict barbaric code of honor (or maybe, a displaced member of a savage cannibal tribe, trying to make his or her way in an entirely different kind of jungle: the urban environment).

WEAPONS ALLOWED Simple weapons

ARMOR ALLOWED None

GUNSLINGER

Of all of the classes in **Amazing Adventures**, the gunslinger presents perhaps the most challenge to work into a fantasy game. After all, most fantasy games do not have firearms! If your game includes black powder weapons, the gunslinger can be assumed to use those weapons and should add all black powder firearms to its list of proficient weapons.

If you are not using black powder weapons, you can retool the gunslinger as an alternate style of archer that specializes in crossbows! Any reference to a firearm becomes a reference to a crossbow, and any reference to a pistol or handgun becomes a reference to a hand crossbow. As an added bonus, members of this class using hand crossbows increase the damage for those weapons to 1d6 based on knowing just how and where to shoot. Light crossbows, in turn, deal 1d8 damage when wielded by members of this class. If you like, change the name of the class to "bowslinger."

WEAPONS ALLOWED Any

ARMOR ALLOWED As rogue

PIRATE

Not much needs be said about incorporating the pirate into a game. If you are running adventures on the high seas, or that deal in any way with waterborne trade, the pirate is a natural addition. Every society that isn't landlocked needs mariners; this class should drop right in with no problems.

WEAPONS ALLOWED As rogue

ARMOR ALLOWED As rogue

SOLDIER

An oft-overlooked (even by the author) option for characters, soldiers in fantasy games are often relegated to the status of fighter. In reality, the abilities of the professional soldier are specific and far different than those of the strong-armed sellsword. This particular class could fill a hole in your campaign that you didn't even realize was there.

WEAPONS ALLOWED Any

ARMOR ALLOWED Any

MULTI-CLASSING

Amazing Adventures presents a few systems for advancing in multiple classes at one time. These options are great for true character customization and when combined with such ideas as backgrounds, knowledges, traits, and generic class abilities can create a situation where nobody really has to worry about two characters that feel substantially the same.

One of the more interesting concepts that **Amazing Adventures** brings over from **Castles & Crusades** is the class-and-a-half advancement, where one class is always at half the level of the other, allowing for a sort of specialty and backup class when certain skills are needed. Not every class gets all of its abilities when used as a secondary class. The core rulebook expounds upon which classes get which abilities in that book. With the addition of seven new classes herein, it is necessary to define that aspect for them as well.

When choosing one of the new classes herein as a secondary class, they gain the following abilities.

ACROBAT: All, except for Evasion, and Martial Arts

ARCHER: All except for Deadeye Shot, Trick Shot, and Master Bowyer

DUELIST: All

FERAL: All, except for Animal Communication, and Unarmed Attacks

GUNSLINGER: All, except for Deadeye Shot, and Two-Fisted

PIRATE: All except for Sneak Attack and Nimble Combatant

SOLDIER: All

TRADITIONAL ARMOR IN PULP GAMES

This section will expand upon the use of the pulp armor rules to include more traditional forms of armor. There are times when your characters may wish, for some reason, to don traditional armor in game. Perhaps your gadgeteer is building a suit of powered armor and wants to use traditional plate mail as a base. Perhaps you are infiltrating a medieval simulation society.

Perhaps you are playing a pulp game of a different sort–that of swords and sorcery, like the tales of Robert E. Howard, Clark Ashton Smith, or Lin Carter. In any case, the ability to call upon traditional armor types can be valuable in a game such as this. Here is a system for using such armor in your **Amazing Adventures** game, which can work right alongside the system for pulp armor found in the core rulebook on page 45.

Using this system, players who don traditional armor gain a bonus based on the type of armor worn rather than based upon the design of their pulp costume. Traditional armor, however, does not stack with costume pieces. Thus, it is possible to have one character with an AC based upon costume, and another with AC based upon armor, but no single character will have an AC based upon a combination of costume and armor.

CATEGORIES OF ARMOR

Armor is divided into three categories: light, medium, and heavy. Wearing light armor carries no drawbacks or penalties. Medium armor halves the wearer's dexterity bonus (if any) when making dexterity-based checks and imparts -4 to spell casting checks unless the character has dexterity as a prime, in which case medium armor can be worn without penalty. Heavy armor completely negates the character's dexterity bonus when making dexterity-based checks and makes spell casting impossible unless the character has dexterity as a prime, in which case dexterity bonuses are halved and spell casting is at -4. For characters with dexterity penalties, the penalty is increased by 50% for medium armor, and doubled for heavy.

ARMOR AND GADGETEERS

Suits of armor can be quite useful to gadgeteers, forming the basis for powered armor or a base into which the gadgeteer can build other effects. The gadget point cost to buy these suits is equal to the suit's AC bonus, minus 1 (minimum 1). Some varieties of armor (plate armor, for example) naturally lend themselves as the basis for a powered suit. Others may require some justification on the part of the player. As always, it is up to the GM in the end what is and is not available to player characters, and the player and GM should work together to find the best solution for the game.

SUITS OF ARMOR

Armor	AC	Weight	Initial Era	Notes
Padded Armor	+1	Lt	Stone Age	Includes 1880s ballistic vests
Leather Coat	+1	Lt	Stone Age	Includes motorcycle jacket or heavy leather trench coat
Leather Armor	+2	Lt	Medieval	Includes full motorcycle leathers
Ring Mail	+3	Med	Medieval	
Hide	+3	Med	Stone Age	
Studded Leather	+3	Lt	Medieval	Includes high-end fetish gear
Ballistic Suit	+3	Med	1880's	"Ned Kelly's Ploughboard Ballistic Suit"
Mail Shirt	+4	Med	Medieval	
Scale Mail	+4	Med	Medieval	
Plated Infantry	+4	Med	1930s	Military infantry armor
Breastplate	+5	Med	Bronze Age	
Mail Hauberk	+5	Med	Medieval	
Coat of Plates	+5	Med	Medieval	
Plastic or Aluminum Vest	+5	Med	1950s	
Banded Mail	+6	Hvy	Bronze Age	
Splint Mail	+6	Hvy	Bronze Age	
Full Chain Suit	+6	Hvy	Medieval	
Plate Armor	+7	Hvy	Medieval	AC +5 vs. bullets
Kevlar Vest	+6	Lt	Modern	AC +3 vs. bladed or stabbing weapons.
Modern Combat Armor	+7	Hvy	Modern	AC +5 vs. bladed or stabbing weapons.

BLACK POWDER WEAPONS

For those wishing to play in steampunk, colonial, or swash-buckling-style games, statistics for black powder weapons are a must. These weapons, the earliest examples of firearms, were in wide use from the 1600s all the way up through the American Civil War and later. While they were eventually displaced by weapons like the Colt Peacemaker and Winchester repeating rifle, these more modern weapons were expensive, and many people still relied on their old-fashioned flintlocks for day to day use in both hunting and military, well into the late 1800s.

Black powder weapons are, as you might expect, different from modern firearms. While they do have range and accuracy statistics, recoil is not an option because every black powder weapon has a rate of fire of 1, and most have a capacity of 1, though early revolvers of the cap and ball variety do exist and these will be able to fire up to six times before needing to be reloaded.

Rather than a recoil field, these weapons have a reload (Rel.) field. This describes the number of rounds, sometimes with a die value, that it takes to reload the weapon. Reloading primitive firearms was an involved process that generally took longer than the few seconds or so it takes to swap out a magazine or thumb a few rounds into the chamber of a modern weapon.

With a flintlock, this process involved pouring powder into the barrel of the weapon, placing the ball onto a patch of fabric, using a rod to tamp the ball down tightly into the barrel, pouring a different kind of powder into a pan on the size of the weapon (called the "frizzen"), then cocking the gun, aiming and firing (and hoping that the spark from your flint and steel ignites the priming powder, causing it to in turn light the powder in the barrel, which leads to the gun firing, sometimes a second or two later.

With a matchlock (earlier than a flintlock) the process was similar, but also required lighting a fuse (the match), which would fall onto the priming pan when the trigger was pulled, lighting the powder.

With a percussion cap weapon, caps much like those used in modern cap guns were used to spark the powder and cause the weapon to fire.

Later flintlock and percussion cap weapons used conical shaped bullets instead of balls, which threaded into the rifled barrel and didn't require the use of a patch. Even still, the basic process was similar across the board. These guns were not fast once discharged. This is why many people during the era of these guns also carried swords, knives, hatchets and other implements of destruction.

Still, the idea that these weapons were not accurate is, to a degree, a myth. The 1850-1881 Sharp's .50 cal, for example, was accurate out to 500 yards and effective up to 1,000!

SPECIAL RULES FOR BLACK POWDER WEAPONS

Black powder weapons, unfortunately, are much easier fouled than more modern firearms and can jam and even in some cases, explode. They are very dangerous weapons in this respect. When using a black powder weapon, on a roll of natural 1 (imploding result), the gun does not fire due to being jammed or the powder simply not igniting. On an implosion result of 1-5, or 6 followed by 1-5, the die (or dice) result indicates the number of rounds it will take to clear the fouled weapon before it can be used again.

On an implosion result of 6, if the second die roll is also a 6, the weapon explodes from the jam, dealing normal damage to the user.

BLACK POWDER WEAPONS

Weapon	Caliber	Range	Dam.	Acc.	Cap.	Rel.	Year	Country
Pistols								
Wheel-lock	Var.	15'	D10	-2	1	2	1475	All
Flintlock (Short)	Var.	20'	D10	-1	1	2	1520	All
Flintlock (Long)	Var.	25'	D10	0	1	2	1520	All
Percussion (Short)	Var.	25'	D12	+1	1	1	1820	All
Percussion (Long)	Var.	30'	D12	+2	1	1	1820	All
Pepper Box	Var.	10'	D8	-2	4-6	1d4	1790	All
Rifles								
Arquebus	.60-.90	75'	2d8	-3	1	d4+1	1411	All
Matchlock	.38	75'	2d8	-2	1	2	1475	All
Basic Flintlock	.38	100'	2d8+2	-1	1	2	1610	All
Scattergun	Shot	30'	D8	+1	1	d4+1	1600	All
Long Rifle	.40	125'	2d8+2	+2	1	2	1776	N. American Colonies
Sharps .50	.50	150'	2d10	+3	1	2		United States

EXPANDED FIREARMS LIST

One of the more popular elements of **Amazing Adventures** has been the firearms rules, which are uniquely pulp in their implementation, and yet add just enough realism to satisfy many simulationist gun enthusiasts. One of the most common requests has been for an expanded list of firearms.

Look no further, folks! Here is a broad list of firearms, from the 1800s through the modern era. No matter which decade you are looking to use for your game, you should have plenty of options herein. A very few of the firearms from the original

core rulebook are reprinted here for purposes of updating their statistics. Where discrepancies exist, GMs can feel free to use whichever entry better suits their game, but these statistics should be considered to replace those in the core book.

Prices were listed in the original book by way of creating a point of reference for the GM. It is assumed, however, that the alternate Wealth system will be used in **Amazing Adventures** games, and prices have not been included here. This is largely due to the fact that the table spans so many different eras, with each having a wildly divergent economy.

Weapon	Caliber	Range	Dam.	Rec.	Acc.	ROF	Receiver	Cap.	Year	Country
Pistols										
1. Astra 400	9mm Largo	30'	d10	3	1	3	grip	8	1921	Spain
2. Type 14 Nambu	8mm Nambu	20'	d8	2	1	3	grip	8	1927	Japan
3. Colt M1908	.380 ACP	10'	d10	3	1	3	grip	7	1908	USA
4. Webley MK VI	0.455	30'	d12	4	2	3	Rev. (DA)	6	1915	UK
5. Webley MK IV	.38/200	30'	d10	3	2	3	Rev. (DA)	6	1942	UK
6. Colt Police Positive	0.38	30'	d10	3	2	3	Rev. (DA)	6	1907	USA
7. Colt Detective Special	0.38	10'	d10	3	1	3	Rev. (DA)	6	1927	USA
8. S&W Model M&P	0.38	30'	d10	3	2	3	Rev. (DA)	6	1899	USA
9. S&W Triple Lock	.44 Special	30'	d12	4	2	3	Rev. (DA)	6	1907	USA
10. Colt Single Action Army	.45 Colt	30'	d12+2	N/A	2	1	Rev. (SA)	6	1873	USA
11. S&W Registered Magnum	.357 Magnum	40'	d12	4	2	3	Rev. (DA)	6	1935	USA
12. Tokarev TT-33	7.62x25mm	30'	d10	3	2	3	grip	8	1934	USSR
13. M1895 Nagant Revolver	7.62 Nagant	20'	d8	2	2	3	Rev. (DA)	7	1895	USSR
14. Lahti L-35	9mm	30'	d10	3	2	3	grip	8	1935	Finland
15. Modele 1935A	7.65x22	20'	d8	2	2	3	grip	8	1935	France
16. CZ-27	.32 ACP	10'	d8	3	1	3	grip	8	1927	Czechoslovakia
17. S&W Safety Hammerless	0.38	10'	d8	3	1	3	Rev. (DA)	5	1887	USA
18. Howdah Pistol	.577 Snider	10'	d12+4	4	1	2/B	Individ.	2	1895	UK
19. Colt Woodsman Target	.22 LR	20'	d6	1	3	3	grip	10	1915	USA
20, High Standard Model D	.22 LR	20'	d6	1	3	3	grip	10	1937	USA
21. Smith & Wesson 686+	.357 Magnum	40'	d12	4	2	3	Rev. (DA)	7	1996	USA
22. Beretta M9/92FS	9mm	30'	d10	3	2	3	grip	15	1985	Italy/USA
23. Glock 17	9mm	30'	d10	3	1	3	grip	17/33	1982	Austria
24. Glock 22	.40 S&W	30'	d10+1	4	1	3	grip	15/22	1990	Austria
25. SIG P226	9mm	30'	d10	3	2	3	grip	15	1984	Germany
26. SIG P210	9mm	40'	d10	3	3	3	grip	8	1949	Switzerland
27. Makarov PM	9x18mm	20'	d10	3	1	3	grip	8	1951	Russia
28. Smith & Wesson Model 29	.44 Magnum	40'	d12+2	4	2	3	Rev. (DA)	6	1955	USA
29. Freedom Arms Casull	.454 Casull	50'	d12+3	4	2	1	Rev. (SA)	5	1983	USA
30. IMI Desert Eagle	.50 AE	50'	d12+3	4	1	3	grip	7	1988	Israel/USA
31. Keltec P32	.32 ACP	10'	d8	2	1	3	grip	8	1999	USA
32. Ruger MK I/II/III	.22 LR	20'	d6	1	3	3	grip	10	1949	USA
33. Ruger Super Redhawk	.480 Ruger	50'	d12+3	4	1	3	Rev. (DA)	6	2003	USA
34. Ruger LC9	9mm	20'	d10	3	1	3	grip	7	2011	USA

35. Beretta 950	.25ACP	10'	d6	1	1	3	grip	8	1952	Italy
36. Smith & Wesson 5906	9mm	30'	d10	3	1	3	grip	15	1990	USA
37. SIG P229	.40 S&W	30'	d10+1	4	1	3	grip	12	1992	USA
38. Smith & Wesson Centennial	.38 Special	10'	d10	3	1	3	Rev. (DA)	5	1952	USA
39. SIG P220	.45 ACP	30'	d12	4	2	3	grip	8	1975	Germany
40. FN Five-seveN	5.7mm	50'	d10	2	2	3	grip	20	1998	Belgium

Submachine Guns

1. Bergmann MP18/I	9mm	100'	d10	3	1	A	box	20	1918	Germany
2. Lanchester MK 1	9mm	100'	d10	3	1	3/A	box	32 /50	1941	UK
3. Beretta M1938	9mm	100'	d10	3	2	3/A	box	20/30	1938	Italy
4. PPsh 41	7.62x25mm	100'	d10	3	1	3/A	box/drum	35/71	1941	USSR
5. Suomi M/31	9mm	100'	d10	3	1	3/A	box/drum	36/71	1931	Finland
6. Steyr MP-34	9mm	100'	d10	3	2	3/A	box	20/32	1934	Austria
7. Type 100	8mm Nambu	80'	d8	2	1	A	box	30	1940	Japan
8. MP-38	9mm	100'	d10	3	1	A	box	32	1938	Germany
9. Mauser M712 Machine Pistol	7.63 Mauser	50'	d10	3	1	3/A	box	20	1930	Germany
10. Lebman M1911 Machine Pistol	.38 Super	30'	d10	3	1	A	box	20	1930	USA
11. Uzi	9mm	100'	d10	3	1	3/A	Box	25/32	1954	Israel
12. Sten Gun (MK II, III, or IV)	9mm	75'	d10	3	1	3/A	Box	32	1941	UK
13. Sterling L2A1	9mm	100'	d10	3	1	3/A	Box	34	1953	UK
14. Heckler & Koch MP5	9mm	100'	d10	3	2	3/A	Box	30	1966	Germany
15. Heckler & Koch UMP	.45 ACP	100'	d12	4	1	3/A	Box	25	1998	Germany
16. Beretta M12	9mm	100'	d10	3	1	3/A	Box	32	1959	Italy
17. MAC 10	.45 ACP	50'	d12	4	1	3/A	Box	30	1970	USA
18. KRISS Vector	.45 ACP	100'	d12	3	1	3/A	Box	13/25	2006	USA
19. SIG MPX	9mm	100'	d10	3	2	3/A	Box	30	2014	USA
20. AKS-74U "Krinkov"	5.45x39mm	150'	2d8	3	1	3/U	Box	30	1978	Russia
21. Glock 18 Machine Pistol	9mm	30'	d10	3	1	3/A	Box	17/33	1986	Austria
22. Stechkin APS Machine Pistol	9x18mm	25'	d10	2	1	3/A	Box	20	1951	Russia
23. Vz61 Skorpion Machine Pistol	.32 ACP	20'	d8	2	1	3/A	Box	20	1961	Czechoslovakia
24. Madsen M/50	9mm	100'	d10	3	1	A	Box	32	1950	Denmark
25. FN P90	5.7mm	100'	d10	2	2	3/A	Box	50	1990	Belgium

Shotguns

1. Winchester 1897 Pump	12 Gauge	30'	d10	N/A	1	1	tube	5	1897	USA
2. Marlin Game Getter	0.22	30'	d6	N/A	2	1	Single	1	1921	USA
(Over under .22/.410)	.410	10'	d6	N/A	1	1	Single	1		
3. H&R Handi Gun 8" barrel	.410	10'	d6	N/A	1	1	Single	1	1921	USA
4. Ithaca Model 37 Pump	12 Gauge	30'	d10	N/A	1	1	tube	4	1937	USA
5. Winchester Model 1901	10 Gauge	30'	d12	N/A	1	1	tube	4	1901	USA
6. Greener Police Gun	14 Gauge	30'	d10	N/A	1	1	Single	1	1921	UK
7. Browning Auto-5	12 Gauge	30'	d10	4	1	3	tube	5	1905	
8. Remington 870	12 Gauge	30'	d10	N/A	1	1	tube	4	1951	USA

9. Mossberg 590	12 Gauge	30'	d10	N/A	1	1	tube	9	1975	USA
10. Benelli M4	12 Gauge	30'	d10	4	1	3	tube	8	1999	Italy
11. Saiga-12	12 Gauge	30'	d10	4	1	3	Box	5 or 8	1990	Russia
12. Keltec KSG	12 Gauge	30'	d10	N/A	1	1	Dual Tube	12	2011	USA
13. Beretta 1201FP	12 Gauge	30'	d10	4	1	3	tube	6	1990	Italy
14. Mossberg 500	20 Gauge	30'	d10	N/A	1	1	tube	6	1961	USA
15. USAS-12	12 Gauge	30'	d10	4	1	3/A	Box	10/20	1990	South Korea

Rifles

1. Enfield No. 1 MK III	0.303	200'	2d8+4	N/A	1	1	Clip	10	1907	UK
2. Mosin Nagant M91/30	7.62x54	200'	2d8+4	N/A	1	1	Clip	5	1930	USSR
3. Carcano M91TS	6.5x52	150'	2d8+2	N/A	1	1	Clip	5	1891	Italy
4. Winchester Model 1895	.30-40	175'	2d8+2	3	2	2	Box	5	1895	USA
5. Winchester Model 1894	.30-30	150'	2d8+2	3	1	2	tube	6	1894	USA
6. Remington Model 8	.35 Rem.	150'	2d8+2	3	2	3	Box	05/15	1906	USA
7. Ariska Type 38	6.5x50	200'	2d8+2	N/A	1	1	Clip	5	1906	Japan
8. K-31 Straight Pull	7.5x55	200'	2d8+4	3	2	2	Clip	6	1930	Switzerland
9. Steyr M-95 Straight Pull	8x56R	150'	2d8+2	3	1	2	Clip	5	1930	Austria
10. SVT-40	7.62x54	200'	2d8+4	3	1	3	Box	10	1940	USSR
11. Carl Gustav M38	6.5x55	200'	2d8+2	N/A	2	1	Clip	5	1938	Sweden
12. Holland & Holland Double	.500 Nitro	75'	4d6+2	5	1	2/B	Individ.	2	1903	UK
13. Rigby EXPress Rifle	.416 Rigby	175'	2d10	N/A	1	1	Box	4	1912	UK
14. Remington Rolling Block	.43 Spanish	200'	4d6	N/A	1	1	Single	1	1870	USA
15. Remington Model 14 Pump	.35 Remington	150'	2d8+2	3	1	2	Tube	5	1913	USA
16. Winchester Model 07 Police	.351 WSL	100'	d12	3	1	3	Box	5/10	1907	USA
17. Marlin Model of 1895	.45-70	200'	2d10	4	1	2	Tube	9	1895	USA
18. Savage Model 99 Lever Action	.303 Savage	150'	2d8+2	3	1	2	Box	5	1899	USA
19. Mossberg Model 51M	.22LR	75'	1d6	1	3	3	Tube	15	1939	USA
20. Winchester 1906 Pump	.22 LR	75'	1d6	1	2	2	Tube	14	1906	USA
21. Ar-15 (various models)	5.56mm	200'	2d8	2	2	3	Box	20/30	1963	USA
22. M-16/M4 (various models)	5.56mm	200'	2d8	2	2	3/A	Box	20-30	1962	USA
23. AK-47	7.62x39mm	150'	2d8+2	3	1	3/A	Box	30	1949	Russia
24. M-14	7.62x51mm	200'	2d8+3	3	2	3/A	Box	20	1959	USA
25. Heckler & Koch G3	7.62x51mm	200'	2d8+3	3	1	3/A	Box	20	1959	Germany
26. FN-FAL	7.62x51mm	200'	2d8+3	3	1	3/A	Box	20	1953	Belgium
27. Ruger Mini-14	5.56mm	150'	2d8	2	1	3	Box	20/30	1973	USA
28. Ruger 10/22	.22 LR	75'	1d6	1	1	3	Box	10/25	1964	USA
29. Marlin Model 25	.22 LR	75'	1d6	N/A	1	1	Box	7	1979	USA
30. Remington Model 700	.30'06	200'	2d8+4	N/A	2	1	Clip	5	1962	USA
31. Winchester Model 70	7.62x51mm	200'	2d8+3	N/A	2	1	Clip	5	1964	USA
32. Steyr AUG	5.56mm	200'	2d8	2	1	3/A	Box	30	1978	Austria
33. AK-74	5.45x39mm	200	2d8	2	1	3/A	Box	30	1978	Russia
34. Heckler & Koch G36	5.56mm	200'	2d8	2	1	3/A	Box	30	1997	Germany
35. Barret M82	.50 BMG	400'	4d6+4	4	1	3	Box	10	1989	USA

Machine Guns

1. Bren MK 1	0.303	200'	2d8+4	3	1	3/A	Box	30	1937	UK
2. Lewis Gun	0.303	200'	2d8+4	3	1	A	Drum	47	1914	UK
3. MG08	8mm Mauser	200'	2d8+4	3	1	A	Belt	250	1908	Germany
4. Vickers MK 1	0.303	200'	2d8+4	3	1	A	Belt	250	1912	UK
5. Browning M1917 or M1919	.30'06	200'	2d8+6	3	1	A	Belt	250	1917	USA
6. Degtyarev DP	7.62x54	200'	2d8+4	3	1	A	Drum	47	1927	USSR
7. Type 92	7.7x56	200'	2d8+4	3	1	A	Strip	30	1932	Japan
8. MG-34	8mm Mauser	200'	2d8+4	3	1	3/A	Belt	50/250	1934	Germany
9. ZB-26	8mm Mauser	200'	2d8+4	3	1	3/A	Box	20	1926	Czechoslovakia
10. Madsen LMG	6.5x55mm	200'	2d8+2	3	1	A	Box	30	1902	Denmark
11. Browning M1921 Water Cool	.50 BMG	400'	4d6+4	4	1	A	Belt	100	1921	USA
12. Browning M2HB	.50 BMG	400'	4d6+4	4	1	A	Belt	100	1930	USA
13. MAC Modele 1924/29	7.5x55	200'	2d8+2	3	1	3/A	Box	20	1929	France
14. Hotchkiss M1930 HMG	13.2mm	400'	4d6+4	4	1	A	Box	25	1930	France
15. US M60 GPMG	7.62x51mm	200'	2d8+3	3	1	A	Belt	100	1957	USA
16. RPK LMG	7.62x39mm	200'	2d8+2	3	1	3/A	Box	40/75	1961	Russia
17. FN M249 SAW	5.56mm	200	2d8	2	1	A	Belt	250	1984	Belgium
18. FN MAG GPMG	7.62x51mm	200'	2d8+3	3	1	A	Belt	100	1958	Belgium
19. PKM GPMG	7.62x54mm	200'	2d8+4	3	1	A	Belt	100/250	1969	Russia
20. DShK 1938	12.7x108mm	400'	4d6+4	4	1	A	Belt	50	1938	Russia

FIREARMS DESCRIPTIONS

PISTOLS

1. ASTRA 400: Used by the Spanish and Chilean military but also by the German military in 9x19mm during WWII. Made from 1921 into the 1950's, the Model 400 was also sold widely on the civilian market.

2. TYPE 14 NAMBU: The standard service pistol of the Japanese military during WWII. While well made, its 8mm round was notably underpowered compared to its wartime contemporaries.

3. COLT MODEL 1908: A compact, easy to conceal pistol from Colt, the 1908 was popular with cops and criminals alike and even carried at times by General George S. Patton and other U.S. generals.

4. WEBLEY MK VI: A powerful .455 caliber revolver used by the British military during WWI and British colonies. The break open action allowed for faster reloads than traditional revolvers.

5. WEBLEY MK IV: A smaller .38 caliber revolver which replaced the heavy MK VI during WWII. The MK IV shared the break open design and was very popular with Commonwealth police even into the 1950's and later.

6. COLT POLICE POSITIVE: A very popular police revolver made from 1907 until 1947.

7. COLT DETECTIVE SPECIAL: A snub nosed version of the Colt Police Positive popular with police detectives and anyone else needing an easy to conceal revolver.

8. SMITH & WESSON M&P: Probably the most popular law enforcement revolver in history. Made in various forms from 1899 until today the M&P was used by police, security guards, and even the military for decades.

9. SMITH & WESSON TRIPLE LOCK: A heavy revolver from Smith & Wesson popular with those wanting more punch than the .38 could offer. The Triple Lock was adapted to .45 ACP during WW I and called the Model 1917 to make up for a shortage of 1911 automatic pistols.

10. COLT SINGLE ACTION ARMY: Also called the Model 1873 or the Peacemaker this is the classic cowboy revolver. Rugged and powerful it was used well into the 20th Century and models are still being made in modern times.

11. S&W REGISTERED MAGNUM: The world's first Magnum pistol cartridge the .357 Magnum was introduced in 1935 by Smith & Wesson and was extremely popular with law enforcement for its durability and stopping power. Versions of the Registered Magnum are still in production today.

12. TOKAREV TT-33: The standard sidearm of the Soviet Union and its satellite states during WW II. The Tokarev was made by a number of countries including Russia, China, Poland, Romania and Yugoslavia amongst others.

13. NAGANT REVOLVER: The M1895 Nagant revolver was a 7 shot s sealed revolver used from the late Czarist days into the 1950's even though it was officially replaced by the TT-33 Tokarev in the 1930's. The Nagant is unique amongst revolvers in that it can actually be effectively silenced due to its gas sealed design.

14. LAHTI L-35: A rugged 9mm pistol designed to work in the cold conditions of Finland. The Lahti was also used by Sweden as the M/40 and was in service up into the 1980's.

15. MODEL 1935A: The standard sidearm of the French military from the late 1930's into the early 1960's. A well-made and accurate design it was somewhat underpowered for its size, like the Japanese T14.

16. CZ-27: A rugged .32 ACP pistol made in Czechoslovakia but also used by the German military in WW II and exported to over 48 countries in the post war year. Silenced versions were popular for clandestine work.

17. S&W SAFETY HAMMERLESS: Made from the late 1880's into the 1940's the Safety Hammerless was a compact break open revolver with a concealed hammer which made it suitable for concealed and pocket carry.

18. HOWDAH PISTOL: Howdah pistols were massive handguns often chambered in rifle calibers. Popular in India and Africa for defense against dangerous game such as lions and tigers, double barreled versions chambering the .577 rifle round were popular with British officers and are typical of the style.

19. COLT WOODSMAN TARGET: A .22 target pistol made for nearly six decades. While popular with both military and civilian marksmen it also had a more sinister side being used by mob assassins and in a silenced version by OSS agents in WW II.

20. HIGH STANDARD MODEL D: Another quality .22 target pistol. The HDM version was an integrally suppressed version which replaced the earlier silenced Colt Woodsman models with the OSS.

21. SMITH & WESSON 686+: A rugged stainless steel revolver in .357 first available in 6 shot form in 1980 the 686. The 7 shot 686+ version became available in 1996.

22. BERETTA M9/92FS: Based on the earlier Beretta Model 92 the M9 became the U.S. service pistol in 1985 replacing the venerable Colt 1911. The civilian version, the 92FS saw use with many police agencies including the LAPD.

23. GLOCK 17: While not the world's first polymer framed handgun the Glock 17 was the first truly successful one and took the world by storm in 1992. Its light weight, rugged

design and high capacity made it an instant hit with law enforcement. The Glock 19 and 26 are smaller more compact versions of the 17 and feature a 15 and 12 round magazine respectively.

24. GLOCK 22: A heavier caliber version of the Glock 17. The 23 and 27 are the compact versions of the 22 and feature 13 and 10 round magazines respectively.

25. SIG P226: The runner up in the U.S. military pistol trials in 1985. The preferred sidearm of the Navy SEALs and another common law enforcement and military sidearm.

26. SIG P210: An extremely accurate and expensive 9mm from SIG. While at one time the military sidearm of Switzerland P210's are primarily used for competition shooting.

27. MAKAROV PM: A compact sidearm based upon the Walther PP, the Makarov PM officially replaced the Tokarev in Russian service in 1951.

28. SMITH & WESSON MODEL 29: At one time billed as the most powerful handgun in the word the .44 Magnum Model 29 is an evolution of the old S&W Triple Lock.

29. FREEDOM ARMS CASULL: The rugged Freedom Arms revolver in .454 Casull is designed for big game hunting and packs a punch heavier than even the renowned .44 magnum. More than suitable for taking down aliens, cyborgs or rhinos if need be.

30. IMI DESERT EAGLE: While actually designed as a hunting handgun the Desert Eagle has developed a reputation as a combat pistol based upon action movies and video games. The .50 caliber version is the most popular version in action circles.

31. KELTEC P32: An extremely light and compact .32 ACP automatic pistol well suited to deep concealment.

32. RUGER MK I/II/II: While made in various versions since 1949 the MK I, II, and III versions are functionally identical. A rugged and accurate target pistol, it too has seen silenced used by government entities much like the High Standard HDM before it.

33. RUGER SUPER REDHAWK: A large, rugged, double action revolver designed for big game hunting. While .45 Colt and .44 magnum versions are available the heaviest model fires the powerful .480 Ruger cartridge.

34. RUGER LC9: A slim, compact polymer frame 9mm suitable for concealment.

35. BERETTA 950: A small concealable automatic pistol that fits as well in the back pocket as the ladies pocketbook.

36. SMITH & WESSON 5906: A steel framed high capacity

9mm popular with law enforcement during the 1990's.

37. SIG P229: A compact version of the P226 chambering the more powerful .40 S&W round.

38. SMITH & WESSON CENTENNIAL: A compact, hammerless revolver typically chambered for .38 Special. The Centennial was the spiritual successor to the Safety Hammerless design and various models were made in blue and stainless steel from 1952 until present day.

39. SIG P220: The replacement to the SIG P210 in Swiss service in 9mm caliber. The .45 ACP version is popular with U.S. law enforcement and those wanting a .45 ACP alternative to the Colt 1911 design.

40. FN FIVE-SEVEN: A lightweight, low recoil semi-automatic pistol chambering the high velocity 5.7mm round. The Five-seveN was designed as a companion piece to the P90 SMG and as a lightweight personal defense weapon capable of penetrating ballistic vests for military and law enforcement personnel.

SUB MACHINEGUNS

1. BERGMANN MP18/I: An early German sub machinegun designed for trench combat in WW I. The MP18 heavily influenced many other sub machineguns that followed it. The later MP28 was an evolution of the design that saw widespread use throughout the world.

2. LANCHESTER MK 1: A British copy of the German MP28 sub machinegun used WW II. A well-made SMG, the Lanchester was primarily used by the British and Commonwealth navies.

3. BERETTA M1938: A rugged, well made sub machinegun used by Italian and German forces in WW II.

4. PPSH-41: One of the most prolific SMG's of WW II with over 6 million being produced by the Soviet Union the PPsh—41 was known for its high rate of fire and its high velocity 7.62 cartridge. Copies were later made in China and other Eastern Block countries and used well after WW II.

5. SUOMI M/31: Considered one of the most successful SMG's of WW II the Suomi was also used by Sweden, Denmark, and Switzerland. Its large 71 round drum was later copied by the Russian for use in their PPsh-41 SMG.

6. STEYR MP-34: An extremely high quality SMG used by the Austrian police and military which also saw fairly widespread use throughout Southern Europe and South America in various forms.

7. TYPE 100: The Type 100 was a Japanese design chambering the 8mm Nambu pistol cartridge and featuring full automatic fire only.

8. MP-38: The MP-38, often erroneously called the Sch-

meisser, and the later simplified MP-40 were fully automatic only SMG's that saw extensive use by the German army in W II and made their way all around the globe in post war years.

9. MAUSER M712 MACHINE PISTOL: A selective fire version of the Mauser C1896 pistol the M712 was often fitted with an optional wooden shoulder stock. Large numbers were exported to South America and China where they proved popular enough to be copied locally by the Chinese.

10. LEBMAN M1911 MACHINE PISTOL: Hyman Lebman was a San Antonio gunsmith who specialized in turning .38 Super and .45 ACP 1911 pistols into fully automatic machine pistols. His converted machine pistols were used by notorious gangsters John Dillinger and Baby Face Nelson.

11. UZI: One of the world's most famous sub machineguns, the Uzi was developed in Israel and first produced in 1954. Since that time it has been exported to over 90 countries and has been sold to more military and law enforcement units than any other sub machinegun made.

12. STEN GUN: The Sten gun in its various configurations came about from the need for an inexpensive SMG that could be produced in large numbers by the British during WW II. Over 4 million Stens were produced during the war and they remained in British service until replaced by the Sterling in 1953.

13. STERLING L2A1: A higher quality, selective fire SMG designed in the closing days of WW II. It eventually replaced the Sten SMG in British service; a suppressed version called the L34A1 was also developed.

14. HECKLER & KOCH MP5: While not quite as prolific as the Uzi the MP5 is still one of the most widely used SMG's in the world. Developed by the German's in the 1960's the MP5 is available in a variety of configurations including the compact MP5K and the silenced MP5SD.

15. HECKLER & KOCH UMP: Designed as a lighter and cheaper alternative to the MP5 the Heckler& Koch MP5 is also available in the heavier .45 ACP caliber.

16. BERETTA M12: A successor to the reliable WW II M1938 the M12 is a more compact Aside from Italy the Model 12 is widely used in Africa, South America and some Arab countries.

17. MAC 10: An extremely simple and compact machine pistol designed for clandestine use. MAC 10's have a very high rate of fire and are often fitted with a suppressor.

18. KRISS VECTOR: An extremely modern design featuring an unconventional blowback system which reduces recoil, the Vector is extremely controllable even in its powerful .45 ACP chambering.

19. SIG MPX: A modern SMG from SIG that uses a rotating bolt and controls similar to the M16. An integrally suppressed version, the MPX-SD, is also available.

20. AKS-74U "KRINKOV": A short barreled SMG version of the Russian AK-74 assault rifle.

21. GLOCK 18 MACHINE PISTOL: A selective fire version of the Glock 17 pistol. Typically used with the extended 33 round magazine and sometimes fitted with a shoulder stock.

22. STECHKIN APS MACHINE PISTOL: A selective fire machine pistol originally intended for use by tank crews and other support troops, the Stechkin also saw service with Russian Spetsnaz Special Forces units. The Stechkin can be fitted with a detachable shoulder stock and a suppressor.

23. Vz61 SKORPION MACHINE PISTOL: A compact machine pistol chambered in the controllable .32 ACP cartridge. Like the Stechkin the Skorpion was developed for support troops. The Skorpion can be equipped with a suppressor and was used throughout Eastern Europe and Africa.

24. MADSEN M/50: A simple and robust stamped sheet metal SMG from Denmark. The M/50 was fairly widespread in various Asian and South American countries. The Madsen was an extremely popular movie SMG, particularly for arming henchman and villains.

25. FN P90: A radical Personal Defense Weapon (PDW) designed to replace handguns for military support troops, the P90 chambers a high velocity 5.7mm cartridge capable of penetrating body armor. The P90 has found favor with police and antiterrorism units due to its compact size, high capacity and controllability on fully automatic fire.

SHOTGUNS

1. WINCHESTER 1897 PUMP: An extremely successful pump shotgun design that was used by police departments into the 1950's A military variant with a barrel shroud and bayonet lug was used for trench warfare during WW I.

2. MARLIN GAME GETTER: A compact over under .22/.410 rifle shotgun combination with a detachable stock designed for hunting and survival use.

3. H&R HANDY GUN 8" BARREL: A short barreled single shot shotgun pistol designed for pest control and personal defense. The Handy Gun was legal to own in the U.S. until the National Firearms Act of 1934 which essentially outlawed short barreled shotguns.

4. ITHACA MODEL 37 PUMP: A quality pump shotgun common with both hunters and law enforcement officer. The Model 37 was known for being able to fire rapidly by holding the trigger back while pumping the action which allows the shotgun to fire the instant a new round is chambered.

5. WINCHESTER MODEL 1901: A stronger version of the lever action 1887 shotgun. The 1901 is chambered for the 10 gauge shotgun shell, which is larger and more powerful than the more common 12 gauge round.

6. GREENER POLICE GUN: A sturdy single shot shotgun issued to British Commonwealth police units. It used a special 14 gauge cartridge which was not available through commercial sources making it useless to anyone who stole one once they ran out of any ammo stolen with the gun.

7. BROWNING AUTO-5: The first successful semi-automatic shotgun design,. The Auto-5 stayed in production until 1998. Sporting versions were most common although police riot guns were also made and a version was used by the British military in Malaya in the 1950's.

8. REMINGTON 870: With over 10 million models produced the Remington 870 is one of the most prolific firearms ever made. Very popular with sportsman, the 870 is also one of the most commonly encountered police shotguns available. Short barreled police versions and models with extended 8 round magazines are also available.

9. MOSSBERG 590: Adopted by the U.S. military in 1975 the Mossberg 590 is a variation of Mossberg's civilian and police Model 500. The 590 is fitted with a barrel shroud and a bayonet lug which accepts the standard M16 bayonet.

10. BENELLI M4: Developed for the U.S. military but used by military and police units worldwide the Benelli M4 is a semi-automatic combat shotgun fitted with a collapsible stock.

11. SAIGA-12: Based upon the legendary Kalishnikov rifle action the Saiga-12 chambers the 12 gauge shotgun cartridge. Available in a variety of configurations from sporting models to short barreled military and police models, the Saiga is a fast handling semi-automatic shotgun that feeds from a detachable box magazine.

12. KELTEC KSG: The Keltec Shotgun (KSG) features a bullpup action that keeps the overall length of the weapon quite compact while still maintaining a full sized 18 inch barrel. The pump action weapon is fed via twin tube magazines mounted under the barrel.

13. BERETTA 1201FP: A reliable, lightweight semi-automatic police shotgun from Beretta popular with U.S. and European law enforcement.

14. MOSSBERG 500: The main competitor to the Remington 870 shotgun, the Mossberg 500 is also popular with sportsman and law enforcement officers alike. While the 20 gauge sporting model is listed variants are available in 12 gauge and .410 as well in both sporting and defense configurations.

15. USAS-12: A fully automatic shotgun design based upon the American Atchison design, the USAS-12 resembles an overgrown M16 assault rifle. The USAS-12 is surprisingly controllable for a fully automatic shotgun and feeds from either a 20 round box or 30 round drum magazine.

RIFLES

1. ENFIELD NO. 1 MK III: The standard British service rifle of WW I and unique in having a 10 round magazine, double that of its contemporaries. The No. 4 rifle from WW II has some basic improvements but would carry the same statistics.

2. MOSIN NAGANT M91/30: A slight update of the original 1891 design, the M91/20 was the standard Soviet infantry rifle through WW II. Captured Mosin Nagants were used extensively by Finland and the later Soviet M44 carbine versions were used throughout the world at least into the Vietnam War era.

3. CARCANO M91TS: A short carbine version of the Italian Carcano infantry rifle. The 91TS was very similar to the later 91/38TS used by Lee Harvey Oswald to assassinate President Kennedy.

4. WINCHESTER MODEL 1895: A box feed lever action rifle designed by John Browning to chamber more powerful smokeless powdered loads. The Model 1895 was used in .30-40 Krag by President Teddy Roosevelt when he commanded the Rough Riders at an Juan Hill.

5. WINCHESTER MODEL 1894: One of the most famous and popular hunting rifles of all time the Winchester 1894 has had over 7 million models produced since its inception. Light, handy and fast handling its endured the test of time and was quite popular with early law enforcement as well as hunters, ranchers, and cowhands.

6. REMINGTON MODEL 8: An early semi-automatic rifle used by both the police and hunters. Texas Ranger Frank Hamer sued a Model 8 with special extended police-only magazines in the ambush of famous outlaws Bonne and Clyde.

7. ARISKA TYPE 38: The standard Japanese service rifle from 1906 through 1945. Although technically superseded by the 7.7mm Type 99 rifle Type 38's saw use throughout WW II. Carbine versions, including a takedown paratrooper's carbine, were also made.

8. K-31 STRAIGHT PULL: The standard issue rifle of the Swiss military from 1933 through 1958. The K31 was very accurate and used a fast operate straight pull bolt action.

9. STEYR M-95 STRAIGHT PULL: Another fast handling straight pull rifle, the M-95 served Austria for 50 years in various forms including a compact carbine version.

10. SVT-40: A 10 shot semi-automatic design originally intended to replace the Mosin Nagant bolt action rifle. WW II disrupted the replacement of the Mosin but large numbers of

SVT-540's were issued including sniper variations equipped with telescopic sights.

11. CARL GUSTAV M38: Based upon my Model 96 Mauser action the Swedish M38 and its 6.5x55mm cartridge proved extremely accurate. A sniper model with a telescopic sight was designated as the M41.

12. HOLLAND & HOLLAND DOUBLE: A high quality, double barreled hunting rifle chambered for the powerful .500 Nitro cartridge. Holland & Holland rifles were used for hunting dangerous game in Africa and India.

13. RIGBY EXPRESS RIFLE: A heavy caliber bolt action safari rifle designed for hunting dangerous game.

14. REMINGTON ROLLING BLOCK: A sturdy single shot rifle for both military and hunting use. Buffalo hunters in the American west relied heavily on .45 and .50 caliber versions and military units from all over the world used variants of the Rolling Block during the late 1800's and into the early part of the 20th Century.

15. REMINGTON MODEL 14 PUMP: A pump action hunting rifle made from around 1913 until 1950.

16. WINCHESTER MODEL 07 POLICE: Like the Model 8 the Winchester Model 07 was an early successful semi-automatic rifle used by both hunters and police. The Police versions used an extended 10 round detachable magazine.

17. MARLIN MODEL OF 1895: A sturdy lever action hunting rifle chambered for the hard hitting .45-70 Government cartridge.

18. SAVAGE MODEL 99 LEVER ACTION: A sleek lever action hunting rifle firing from an internal box magazine.

19. MOSSBERG MODEL 51M: A semiautomatic target rifle chambered in the inexpensive and accurate .22 LR cartridge.

20. WINCHESTER 1906 PUMP: A pump action .22 LR caliber often called a "gallery gun" due to its use in recreational shooting galleries.

21. AR-15 (VARIOUS MODELS): A semi-automatic version of the military M16 rifle. Originally made by Colt but later made by a myriad of manufacturers in endless variations from pistols, through carbines, to match target rifles.

22. M-16/M4 (VARIOUS MODELS): The standard infantry rifle of the United States military since 1965 and widely used by other military units around the world. Available in a number of configurations from sub machinegun sized Colt Commando models, to the current compact M4 carbine, the M16 is an extremely modular platform that can be adapted to many roles.

23. AK-47: Designed during the closing days of WW II Mikhail Kalashnikov's AK-47 went on to become one of the most prolific assault rifle designs in the world and became the direct counterpart to the American M16. Simple, rugged, and reliable the AK-47 became known for working under extremely adverse condition. The AK-47 and later AKM variants have been made by many countries over the years and can be found in both semi-automatic civilian versions and selective fire military versions in every corner of the globe.

24. M-14: The successor the M1 Garand, the M14 only technically served as the primary U.S. service rile for 5 years. However, the M14 proved to be a very accurate rifle and sniper and target versions remain in use today. While military models are capable of automatic fire they were typically used in semi-automatic mode due to lack of controllability in fully automatic mode.

25. HECKLER & KOCH G3: The main post war West German service rifle from 1959 until 1997 when it was replaced by the G36. The G3 has been license built by a number of countries and is still used by some military units. A semiautomatic only civilian version designated the HK 91 was also made.

26. FN-FAL: Called the "right arm of the free world" the Belgian designed FN-FAL has seen worldwide use that rivals that of the American M16 and Russian AK-47. The FN-FAL was produced in both semi-automatic versions and selective fire versions with British, Australian and Canadian troops using the semi-auto variations called the L1A1 and C1A1 respectively.

27. RUGER MINI-14: Resembling a miniature M-14 rifle the Ruger Mini-14 has proved to be a solid, reliable rifle popular with sportsmen and law enforcement. A selective fire version called the AC-556 is also available for military and law enforcement use.

28. RUGER 10/22: A light, reliable, semi-automatic .22 LR rifle popular with hunters and target shooters. The 10/22 is available in a number of factory variations and has innumerable aftermarket modifications available.

29. MARLIN MODEL 25: A basic bolt action .22 LR rifle typical of that used by small game hunters and casual target shooters.

30. REMINGTON MODEL 700: The Remington Model 700 has proved to be one of the most popular bolt action hunting rifles produced and is also used as the base for many military and police sniper rifles.

31. WINCHESTER MODEL 70: A direct competitor to the Remington Model 700, the Model 70 was used as a sniper rifle by the Marine Corp during WW II and into the Vietnam War.

32. STEYR AUG: One of the first successful bullpup designs, the Steyr AUG is a compact rifle used by a number of nations militaries including Austria and Australia.

33. AK-74: An updated version of the earlier Soviet AKM in the smaller, high velocity 5.45x39mm cartridge.

34. HECKLER & KOCH G36: A largely polymer designed 5.56mm weapon adopted by the German army in 1997 to replace the G3.

35. BARRET M82: A large, semi-automatic .50 BMG caliber sniper rifle designed for anti-material use. The Barret M82 is in use with the many military units and has seen extensive use in the Iraq and Afghan wars of the 1990's and 2000's.

MACHINE GUNS

1. BREN MK 1: The Bren LMG was adopted by the British military in the 1930 and used by it and other British Commonwealth nations up into the 1990's in various forms. During the 1950's many were re-barreled to the 7.62 NATO cartridge and adapted to use FAL (British L1) magazines in 20 and 30 round capacities.

2. LEWIS GUN: The Lewis gun, with its distinctive air cooled barrel shroud and top feed drum magazine was first developed in 1911. U.S. General Pershing had a number of Lewis Guns with him in 1916 during his famous Punitive EXPedition to track down Pancho Villa in Mexico in 1916. It was used extensively in WW I in both ground and aircraft roles by the Belgians, British and even the Russians and saw continued use into WW II with portions of the British Home Guard and Navy. The United States used the design on aircraft in WWI and the Navy and Marines used the design in WW I with the Navy and merchant marines continued to use it through WW II. The Japanese even copied the design as the Type 92 in the 1930's for aircraft use. While calibers varied by nation the weapons performance was essentially the same.

3. MG08: The MG08 was a tripod mounted, water cooled design based upon Hiram Maxim's original 1884 Maxim Gun. Developed in 1908 it was extensive use with the German Army in WW I. A somewhat lighter and ore portable version called the MG08/15 was later developed and featured a wooden buttstock and a bipod.

4. VICKERS MK 1: Like the MG08 the Vickers gun was also based upon Hiram Maxim's Maxim Gun. A water cooled, tripod mounted design it served the British military from 1912 into the 1960's. It was also widely sold in a variety of calibers to other nations. The Vickers .5 inch MK III was a larger .50 Caliber version used on armored fighting vehicles and for antiaircraft use on ships. Its stats would be the same as the American Browning M2HB.

5. BROWNING M1917 OR M1919: The Browning 1917 machine gun was another design from the fertile mind of John Browning. The 1917 was a water cooled tripod mounted design comparable to the German MG08 and British Vickers Mk I. The design arrived late for WW I and only saw limited use in that conflict but remained in service with the American

military up through the Korean War. The Browning 1919 was a lightened air cooled version of the 1917. The Model 1919 was used by the U.S. military up through the Vietnam War. Many 1919's were later converted to the 7.62 NATO cartridge and continue to see use around the world today.

6. DEGTYAREV DP: The Russian DP machine gun is similar to the Lewis Gun in that it is an air cooled design with a top feed drum magazine. Adopted in 1928 it was used by the Soviet's up into the 1950's when it was superseded by the RPD light machine gun. The DP saw use in many Soviet satellite nations tough and has seen active combat use at least as recently as the 2011 Syrian civil war.

7. TYPE 92: Entering into service in 1932 the Japanese Type 92 Heavy Machine Gun used the 7.7mm Japanese round and fed from a 30 round Hotchkiss style strip. Not to be confused with the other Japanese Type 92 aircraft machine gun this was essentially a copy of the aircraft variants of the Lewis Gun.

8. MG-34: The MG-34 was introduced in 1934 and was a radical departure from WW I era belt fed machine guns. Lighter, more portable and with a much higher rate of fire the MG-34 proved to be a formidable foe. While a successful design the MG-34 was expensive to make and was later supplemented in 1942 with the MG-42, which was a less expensive design. The MG-42 proved more rugged than the MG-34 and had an even higher rate of fire in excess of 1,200 rounds per minute which earned it the nickname "Hitler's Zipper" due to the distinctive ripping sound that the guns made when firing. Stats for the Mg-34 and MG-42 would be the same for game purposes.

9. ZB-26: The ZB-26 was a Czech design that fed from a top mounted magazine. Its design influenced other box fed machineguns such as the Bren gun and it saw use throughout Europe and in South America up into the 1960's.

10. MADSEN LMG: The Madsen LMG was one of the earliest light machine guns produced being first adopted by the Danish Army in 1902. It is also one of the longest serving LMG's having been manufactured in over a dozen calibers and used by more than 34 countries worldwide and serving up until at least 2008 when it was finally retired from Brazilian police service.

11. BROWNING M1921 WATER COOL: As a result of experiences from WW I American General Pershing requested a larger caliber machine gun than the .30 models he had been using be built. The result was the .50 Browning M1921. A large, water cooled machine gun designed to be used from a tripod or vehicle mount. Air cooled versions of the M1921 were also used on aircraft.

12. BROWNING M2HB: An evolution of the Browning M1921, the M2HB (Heavy Barrel) Browning was officially adopted in 1933. The M2 was a simpler, more modular air cooled design that was used from a tripod, on vehicle

mounts, as an antiaircraft gun, and as aircraft armament. The M2HB proved immensely successful and was used by over 100 nations worldwide in various capacities and is still in service today.

13. MAC Modele 1924/29: A French top feed, box magazine light machine gun similar to the British Bren and Czech ZB-26. The MAC Modele 24/29 saw service with the French military and its colonies into the 1950's.

14. Hotchkiss M1930 HMG: The Hotchkiss Heavy machine Gun saw use in various Western European countries as well as with the Japanese military, where it was built under license.

15. US M60 GPMG: The United States first General Purpose Machine Gun the M50 replaced the Browning BAR and Browning 1919 machine guns in service. While based upon the German MG-42 the M60 never gained the reputation for reliability that the MG-42 had. Despite that the gun had a long service career with the U.S. military and still serves in some capacity today. The M60 can also be found in use with many other militaries throughout the world.

16. RPK LMG: A light machine gun variant of the AKM assault rifle. The RPK uses a longer, heavier barrel to better allow sustained automatic fire and is fed with a 40 round magazine or 75 round drum, although it can also still use the standard 30 round AK magazine. An updated version, the RPK-74, is chambered in 5.45 Russian and uses either the AK-74's 30 round magazine or a 45 round magazine.

17. FN M249 SAW: The Belgian M249 Squad Automatic Weapon was adopted by the U.S. military in 1984 to replace the M60 GPMG for infantry use. Chambering the same 5.56 NATO round as the M16 rifle the SAW can feed from either a 250 round belt or from M16 magazines.

18. FN MAG GPMG: Adopted in 1958 the Belgian MAG has become one of the most common GPMG in the Western World. The MAG was adopted by the U.S. military as the M240 in 1977 first as a tank machine gun and then in 1995 to replace the M60 GPMG although it has never entirely done so.

19. PKM GPMG: The primary Russian General Purpose Machinegun since 1969 and one of the most common GPMG's to be found throughout Eastern Europe, Africa and the Middle East.

20. DShK 1938: The primary Russian Heavy Machine Gun since 1938. While now replaced in Russian service by newer 12.7mm deigns the DShK is in widespread use worldwide and is the Eastern Block analogue to the Browning M2HB.

NEW VEHICLES

The tables below match those in **Amazing Adventures**, page 162, except that they add several new cells: Cr (cruising speed), Mx (maximum speed), Al. (acceleration increments), DR (damage reduction), and Nat (nation). Cr, Mx, and Al. are measured in miles per hour.

These new fields are for use with the expanded vehicle combat rules found in this book on page 88. If you wish to continue to use the basic vehicle rules in the core rulebook, page 158, the dexterity and constitution modifiers and speed ability and modifier are all present in the tables and should be all you need.

For World War I and II vehicles, "nation" refers to the country of origin—that is, Curtiss aircraft were designed and manufactured in the U.S. However, many of the nations involved in WWI shared the use of aircraft.

Finally, please note that we recognize this list is far from exhaustive; there were literally thousands of designs and variants of vehicles used in World Wars I and II. However, the aircraft we've given are a representative sample of a few of the most common and well-known. Using this list, GMs should be able to extrapolate statistics for many of the aircraft, armored, and ground vehicles used in the war.

Maneuver Rating

"MR" in the tables below stands for "maneuver rating." This figure is utilized in the new Advanced Vehicle Rules found on page 88. To determine MR for a vehicle, if it is an aircraft or land-based vehicle post-1970, subtract the dexterity bonus from 7. If it is a land-based vehicle before 1970, subtract the dexterity bonus from 8.

For example: you determine that a WWII fighter you are working up has a dexterity bonus of +2. Subtracting 2 from 7 would give a maneuver rating of 5. If, however, the WWI fighter you are working up has a dexterity of -3, subtracting -3 from 7 gives an MR of 10.

Vehicle Weapons

The "weapons" field lists the kinds of guns or ordnance each aircraft possesses. The damage code is per round fired. If an "A" designation is present, it is fully automatic. See **Amazing Adventures** page 150 for rules concerning fully automatic firearms. While weapons varied greatly, in general terms and for purposes of game play, machineguns have 250 to 500 rounds each, in increments of 50, while cannons carry 30 to 60 rounds per gun, in increments of 10.

Canons are not fully automatic, and on aircraft should be assumed to have a rate of fire (ROF) 5. Because they are securely mounted to the aircraft, there are no accuracy or recoil ratings for these weapons, though it is generally not possible to shoot at more than one target with cannons in a single round of combat, as doing so requires repositioning the aircraft.

On armored vehicles, cannons have a rate of fire (ROF) of 1.

STATISTICAL ACCURACY

In many cases, complete and exact real-world statistics were not readily available; as such, the statistics have been estimated from what information was easily available. This is especially true in the case of cruising speed, AL, AC, DR and Hit Points. Cr and Al have been estimated based off of maximum speed and capabilities as compared to other craft, while HP, AC and DR have been estimated entirely based on comparison with other craft.

If the players or GM are particularly knowledgeable regarding these vehicles and wish to alter the stats accordingly, by all means do so! The author claims no expertise in this area and these statistics are designed to provide a rough estimation of real-world values while also fostering entertaining game play.

NAVAL COMBAT

We apologize that this supplement does not cover naval vehicles–naval combat often requires an entirely different set of assumptions from ground and air combat and we just don't have the space here to do it justice. For one thing, exactly where a ship is struck is important, as it can determine whether or not she is scuttled. Weapons used tend to be much larger and combat tends to be slower and more ponderous between naval vehicles. There is far less maneuvering once the battle begins, and more of an exchange of fire until one ship goes down.

Since this is a pulp game and not an historically accurate war game, GMs are encouraged to use naval battles as a backdrop to greater adventures, and wing the results using the existing rules. In the context of this game's tropes, for example, it would be far more appropriate to have fast-moving submersibles dogfighting underwater, which could be accomplished by using the aircraft stats herein, and simply setting the battle beneath the waves. A few quick and common-sense tweaks to the rules could allow for puncturing of cockpits and the potential of drowning. Just remember to keep it fast and light, and you're good to go!

AIRCRAFT OF WORLD WAR I

Vehicle	Dex	Con	Spd	MR	Cr	Mx	Al	AC	DR	HP	Nat	Weapons
Fighters												
Albatross D.V.	+1	-2	12 (+0)	6	70	116	10	12	5	30	Ger	(2) 7.92 mm machineguns (3d6+6/A)
Curtiss JN-4 "Jenny"*	0	-2	8 (-1)	7	60	75	5	10	5	25	US	None (training and recon)
Fokker DR.1	+2	-2	13 (+1)	5	80	115	15	12	5	30	Ger	(2) 7.92 mm machineguns (3d6+6 /A)
Neiuport 17	+2	-2	12 (+0)	5	75	110	15	12	5	30	Fr	7.7 mm machinegun (2d8+6 /A) (8) Le Prieur rockets (1d8x10)**
Sopwith Camel	+3	-2	12 (+0)	4	65	115	10	12	5	40	UK	(2) 7.7 mm machineguns (2d8+6 /A)
SPAD XIII	+2	-2	15 (+1)	5	90	135	15	12	5	30	Fr	(2) 7.7mm machineguns (2d8+6 /A)
Bombers												
Airco Dh.4	-1	-2	16 (+2)	6	100	145	10	13	5	40	UK	7.7mm machinegun (2d8+6/A) Up to 460 lb of bombs
Curtiss H-16 seaplane	+1	-2	9 (+0)	6	65	85	5	11	5	35	US	(4) 7.7 mm machineguns (2d8+6/A) (4) 100-lb bombs (3d4x10)
Gotha G.V.	0	-2	9 (+0)	7	67	87	5	11	5	40	Ger	(2) 7.92 mm machineguns (3d6+6/a) (4) 220 lb. bombs (4d6x10)

*While this aircraft was generally a training craft, it also serves as a model for a standard civilian biplane in the pre-and-postwar years, up to the modern day.

**-4 to hit; maximum range 125 yards

AIRCRAFT OF WORLD WAR II

Vehicle	Dex	Con	Spd	MR	Cr	Mx	Al	AC	DR	HP	Nat	Weapons
Fighters												
P-51 Mustang	+3	+2	18 (+3)	4	295	400	40	16	5	120	US	(6) 12mm Browning Machineguns (3d6+6/A)
Grumman F6F Hellcat	+2	+3	19 (+3)	5	125	375	50	17	5	140	US	(6) M2 Browning Machineguns (3d6+6/A) (6) 5-in HVAR rockets (2d6x10) Up to 4,000 lb. of bombs
Messerschmitt Bf-109 (Me-109)	+3	+2	20 (+3)	4	250	385	30	18	5	115	Ger	(2) 13 mm machineguns (3d6+6/A) (3) 20 mm cannon (2d10+8) (2) 8-in rockets (3d4x10) (1) 551 lb or (4) 110 lb bombs (5d6x10 or 3d4x10)
Mitsubishi A6M "Zero"	+4	-1	21 (+4)	3	225	410	50	12	0	90	Jap	(2) 7.7 mm machineguns (2d8+6 /A) (2) 20mm cannon (2d10+8)
Lavochkin La-5	+2	+2	20 (+3)	5	270	400	45	18	3	120	Rus	(2) 20mm cannon (2d10+8) (2) 100 lb bombs (3d4x10)
Supermarine Spitfire	+3	+2	19 (+3)	4	255	380	40	17	5	100	UK	(2) 20mm cannon (2d10+8) (4) .303 machineguns (2d8+6/A)
Bombers												
B-17 Flying Fortress	+0	+3	17 (+2)	7	195	290	40	20	10	250	US	(13) .50 cal machineguns (3d6+6 /A) (11) 500-lb bombs or (22) 100-lb bombs (5d6x10 or 3d4x10)
B-29 Superfortress	+1	+4	18 (+3)	6	230	360	40	22	12	300	US	(12) .50 cal machineguns (3d6+6) 20mm cannon (rear) (2d10+8) (20) 500-lb bombs (5d6x10)
Junkers JU-88A (Or any Generic Heavy Bomber)	+1	+3	17 (+2)	6	200	315	30	20	10	225	Ger	(6) 7.92 mm machineguns (2d8+6/A) (14) 200-lb bombs (3d6x10)
Mitsubishi G4M "Betty" (Or any Generic Medium Bomber)	+2	+2	17(+2)	5	200	270	40	18	8	150	Jap	(3) 7.7 mm machineguns (2d8+6/A) (6) 100-lb bombs (3d4x10)

ARMORED VEHICLES OF WORLD WAR II (TANKS)

Vehicle	Dex	Con	Spd	MR	Cr	Mx	Al	AC	DR	HP	Nat	Weapons
A27 Cromwell	0	+3	8(-1)	7	18	40	6	20	17	200	UK	75mm cannon (2d6x10) (2) .30 cal machineguns (2d8+6/A)
M5 Stuart	+1	+3	9(+0)	6	25	40	12	21	15	150	UK/US	35mm cannon (1d10x10) (3) 7.62 machineguns (2d8+6/A)
M4 Sherman	0	+3	7(-1)	7	18	30	5	20	18	220	US	75mm cannon (2d6x10) (2) .30 cal machineguns (2d6+6/A)
Panzer IV	+1	+4	7(-1)	6	15	25	5	22	20	215	Ger	75mm cannon (2d6x10) (2) MG-42 machineguns (2d8+6/A)
T-34	+1	+3	10(+0)	6	36	55	11	20	15	215	Rus	76.5mm cannon (3d4x10) (2) 7.62mm machineguns (2d8+6 /A)
Type 97 Chi-Ho	-1	+2	7(-1)	8	18	25	6	20	12	150	Jap	57mm cannon (1d8x10) (2) 7.7mm machineguns (2d8+6/A)

AUTOMOBILES

Here we have a listing of generic representative automobiles from the earliest days through the modern era, for use in your game. Please note that the cars listed herein may be amalgams of many different years and models. In an effort not to repeat many vehicles, the author has chosen to begin with the 1950s to represent a general class of car for each era—thus, as muscle cars, the game statistics for a Pontiac Firebird would be substantially the same as those for a Jaguar XKE, even though in the real world there are appreciable differences between the two.

The reason this approach has been taken should be obvious. There are literally millions of vehicles from which to choose, and volumes upon volumes could be written on cars alone. Since we are attempting merely to give a good variety of fun toys for your game, selectivity was needed. Providing "baseline" statistics for vehicles seemed the best way to provide this variety.

Those out there who consider themselves gear-heads or auto fanatics can feel free to research individual models of cars. The expanded vehicle rules herein use real-world speeds; you will just need to work out the Dex, Con, AC, DR, and hit points for your vehicles, which can be done by using those here as a guide. I also don't claim to be an expert on vehicles—feel free to adjust any statistics here as needed.

VEHICLES OF THE PULP ERA 1897-1939

Vehicle	Dex	Con	Spd	MR	Crs	Max	AL	AC	DR	HP	Year/Notes
Stanley Steamer	-2	0	5 (-2)	10	20	30	5	12	5	30	1897
Wogglebug	-1	0	15 (+1)	9	50	127	10	12	5	30	Steamer mod.
Baker Electric	-1	0	6 (-1)	9	15	25	5	13	5	30	1899
Oldsmobile Roadster	0	+1	6 (-1)	8	15	25	5	13	5	30	1901
Ford Model T	+2	+1	8 (-1)	6	30	50	5	13	5	30	1908
Roadster	+3	+2	14 (+1)	5	50	100	5	13	5	30	Model T mod.
Rolls Royce Silver Ghost / Phantom	+3	+3	12 (0)	5	30	85	5	15	8	45	1926
Fiat Raceabout	+3	-1	8 (-1)	5	40	60	5	10	5	25	1910
Duesenberg Model J	+1	+2	14 (+1)	7	40	116	10	12	10	45	1929
Chevrolet Master	+1	+2	11 (0)	7	55	80	5	13	10	40	1934

CARS OF THE 1940'S

Vehicle	Dex	Con	Spd	MR	Crs	Max	Acc	AC	DR	HP	Notes
Jeep	+2	+3	10 (0)	6	50	70	10	12	4	45	Military versions may have mounted machinegun

Vehicle	Dex	Con	Spd	MR	Crs	Max	Acc	AC	DR	HP	Notes
Buick Roadmaster	+3	+3	11 (0)	5	55	79	10	14	8	50	
Dodge Power Wagon	0	+3	8 (-1)	5	30	50	5	16	10	60	Early pickup truck
Studebaker Champion	+2	+2	9 (0)	6	30	70	8	15	5	45	
Aston-Martin DB1	+3	+1	13 (+1)	7	50	95	15	13	5	50	Introduced in 1948

CARS OF THE 1950'S AND 1960'S

Vehicle	Dex	Con	Spd	MR	Crs	Max	Acc	AC	DR	HP	Notes
Sedan	+1	+2	13 (+1)	7	55	100	20	12	3	40	Fleetwood, Impala, Fairlane, Galaxie
Muscle Car	+4	+3	17 (+2)	4	65	120	30	13	5	60	Charger, Corvette, Thunderbird, Fury, Camaro, GTO
Compact Sports Car	+4	+2	19 (+3)	4	60	140	25	12	5	50	Mustang
Station Wagon	-1	+3	16 (+2)	9	50	90	20	14	5	55	Savoy, Bel Air, Ambassador
Van	0	+3	13 (+1)	8	65	110	20	14	5	60	Econovan, VW Minibus

CARS OF THE 1970'S THROUGH TODAY

Vehicle	Dex	Con	Spd	MR	Crs	Max	Acc	AC	DR	HP	Notes
Muscle Car	+4	+1	21 (+4)	3	70	220	35	14	5	45	Trans-Am, Camaro, Corvette, Jaguar XKE
High-end Sports Car	+5	+1	25 (+6)	2	70	250	40	14	5	45	Lamborghini, Porsche, Ferrari
DeLorean	+3	+3	18 (+3)	4	65	130	25	15	8	65	
Full-Size Sedan	+2	+2	18 (+3)	5	65	130	15	14	5	50	Bonneville, Grenada
Mid-Size Sedan	+2	+2	17 (+2)	5	65	120	15	13	5	40	Escort, Corolla, Maxima
Full-size Pickup	+1	+3	13 (+1)	6	65	110	10	15	5	65	F-150, Silverado
Compact SUV	+2	+2	13 (+1)	5	65	110	10	14	5	60	RAV-4, CX-5
Full-size SUV	+1	+3	13 (+1)	6	65	110	10	14	5	70	Suburban, Expedition
Luxury Car	+2	+2	18 (+3)	5	65	130	15	14	5	60	Benz, Towncar
Compact Car	+3	+2	17 (+2)	4	65	120	10	13	5	55	Datsun 280SX, Beetle

MOTORCYCLES

Vehicle	Dex	Con	Spd	MR	Crs	Max	Acc	AC	DR	HP
Ducati 916	+3	0	20 (+3)	4	60	160	30	10	0	25
Honda Shadow	+2	+1	12 (0)	5	50	100	20	10	0	30
Kawasaki Ninja	+3	+1	13 (+1)	4	60	110	20	10	0	25
Indian Chief	+2	+3	14 (+1)	5	55	115	15	10	0	30
Triumph Speed Twin	+2	+2	12 (0)	5	50	100	20	10	0	35
Harley-Davidson Softail Deluxe	+2	+2	14 (+1)	5	55	115	15	10	2	35

EMERGENCY, SERVICE AND MISCELLANEOUS VEHICLES

Vehicle	Dex	Con	Spd	MR	Crs	Max	Acc	AC	DR	HP	Notes
Ambulance	+1	+3	13 (+1)	6	65	110	20	14	5	60	Contains medical equipment
Fire Truck	+1	+5	14 (+1)	6	60	100	10	17	10	75	Also use for 18-wheelers
Police Cruiser	+4	+1	21 (+4)	3	70	220	35	14	5	45	Souped-up sedan
Paddy Wagon	+1	+3	13 (+1)	7	65	110	20	14	10	65	Reinforced van
Humvee	+3	+4	11 (0)	4	50	80	10	20	10	70	Military only
Eurocopter AS365 Dauphin	+4	+2	15 (+1)	3	90	130	40	15	5	90	Police helicopter
Boeing 747	0	+4	28 (+6)	7	550	615	70	15	10	200	Commercial aircraft

BOOK TWO: ADVANCED ACTION HEROES

NEW FATE POINT USES

The following is a new use for Fate Points.

I'LL LIVE!

A character may spend 1 fate point to roll his fate die and immediately heal the result in hit points. Characters can, as an action, spend as many fate points as they like at one time to heal the resultant rolls in hit points, up to the maximum number of fate points they currently have. Thus, if a character has four fate points at 1d8 each left, he may choose to roll three of those four at one time, instantly healing 3d8 hit points, or may choose to use one fate point to heal 1d8, two to heal 2d8, or all four to heal 4d8. A character can never heal more hit points than their maximum in this manner. Thus, if a character's normal maximum hit points are 24, and the roll of the dice would heal them up to 28, they still only stop at 24.

NEW GENERIC CLASS ABILITIES

ALWAYS ON GUARD (WIS)

You are exceptionally hard to surprise and are always alert for danger. Any time a situation arises where you may be surprised, you are entitled to a wisdom SIEGE check to avoid surprise, even if this check would not be permitted. Further, in situations where you would normally be surprised as the result of a check (if you fail or your opponent rolls better than you do) you may re-roll your check to avoid surprise. At 5th level, your increased alertness translates to a +1 on wisdom checks to avoid surprise and to initiative rolls. At 10th level, these bonuses increase to +2.

BERSERKER (CHA)

Also known as battle rage, fighting madness, or just plain "seein' red," people with this capability find that their innate rage is an important advantage when they enter battle. Once per day, you can make a charisma check to enter a battle rage which grants you +4 to Strength and Constitution and a +2 on wisdom or charisma saves against fear or mind control effects, but you suffer -2 to your AC. Hit points gained from the constitution improvement are cumulative for every level and count as Temporary Hit Points (**AA,** p. 154).

While in a battle rage you may only make melee attacks. You will not attack friends unless they attack you first, at which point you immediately view them as a foe. You may use melee weapons, but cannot use ranged weapons, and you automatically fail any checks that involve concentration, finesse (including the weapon finesse generic class ability) or patience. This rage lasts for one encounter, combat or scene as deemed appropriate by the GM. When the rage wears off, you suffer from the exhausted condition (**AA,** p. 145).

At 7th level, you may rage twice per day and your modifiers increase to +5 strength and constitution, but you suffer -3 AC. At 15th level, you may rage three times per day and your modifiers increase to +5 to wisdom and charisma saves vs. fear and mind control effects and -4 AC.

BLIND FIGHTING (WIS)

When you are in absolute darkness, blinded, fighting invisible opponents or are otherwise visually impaired in combat, you may, once per round, re-roll any missed attack roll. In addition, you may make a wisdom check with a CL equal to your attacker's level or hit dice. If this check is successful, you negate penalties for blindness or concealment (see "Situational Combat Modifiers," **AA** p. 151). Normally, attackers gain +5 to hit blinded opponents, and are -10 to hit opponents who are completely concealed.

CASTING FOCUS

Choosing this ability requires an arcanist to sacrifice a level of spellcasting ability. At some point in time, you have foregone studies in magic to create a wand, staff, ring, gris-gris bag, or fetish into which you have poured magical energy and with which you have created a link. So long as you use this item in your spell casting, you gain +2 to all casting rolls and spellcraft checks. At level five (or five levels after you gain this ability) this bonus increases to +3, and at level ten, to +4. If you ever lose your casting focus, you can create another, but it requires 1d4 months of down time to accomplish, and you must succeed at a spellcraft check with a CL equal to the level of this ability when your focus was lost.

CLEAVE

Whenever you strike down an opponent in melee combat, you may make an immediate second attack at another enemy who is also within reach. If no other enemies are in immediate reach, you cannot use this ability (you can't move after taking down an enemy to cleave through to another). At 6th level, you may, if you strike down your second enemy, make a third attack at an enemy within reach.

At 12th level, you may instead forego all other actions in the round to make a single attack at each enemy within reach. These attacks do not combine with the normal cleave attacks you gain at first and 6th level.

DABBLER IN THE DARK ARTS

You have a spark of magic in you that allows you to create minor magical effects. Choose one zero-level spell from any list. You may cast that spell using the list's primary spellcasting attribute. You gain a pool of 1d4 M.E.P. to use in casting that spell. At 5th level, you gain a second zero-level spell from the same list as your first, and an additional 1d4 M.E.P. At tenth level, you gain a single 1st level spell from the same list, but no additional M.E.P. If your GM is using the rules for sanity and spellcasting, you are subject to sanity checks when you cast your spells as normal. This ability may not be available in games that do not include supernatural elements. Check with your GM before taking it.

ESCAPE ARTIST (DEX)

You are an expert at escaping tight spaces and confining bonds. You have the ability to twist and contort your body in such a way that manacles pull free, ropes slip loose, and bars seem to part for you to squeeze through. The process is never without some pain to you, but tight spots have a tough time holding you. The CL for your dexterity check depends on the form of restraint from which you are attempting to escape. Basic ropes have a CL equal to the level of the person who restrained you. Manacles or metal restraints such as handcuffs have a CL based on the construction of the device (GM's option), but in general, old-west-style "one size fits all" restraints are CL 5. Modern handcuffs are CL 10. Heavy-duty manacles form fit to your wrists are CL 15 or higher.

Escape artists gain +2 to escape from being grappled.

At 5th level you can attempt to escape or wiggle through a tight space where your head fits but your shoulders don't. This requires a check at CL 15. If the space is long you may need to make multiple checks, at the GM's option. You can't get through a space that your head does not fit through.

At 10th level you can try to escape from magical bonds resulting from the casting of a spell. This requires a saving throw against the spell that binds you, though a character with escape artist is entitled to a second saving throw if the first fails, and may substitute their dexterity bonus for any other ability called for by the spell. In addition, those with escape artist are entitled to a saving throw even if the spell would normally not allow one.

Making an escape artist check to escape from rope bindings, manacles, or other restraints (except a grappler) requires 1 minute of work. Escaping from a net or an animate rope, command plants, control plants, or entangle spell requires a full round. Escaping from a grapple or pin is a standard action and can be done in place of an attack or move. Squeezing through a tight space takes at least 1 turn, maybe longer, depending on how long the space is.

NIGHT-SIGHTED

You have keen eyes and can see even in the deepest shadows, almost as though you were a cat. At 1st level, you have dusk vision. At 4th level, your vision improves to twilight vision. At 7th level, you have dark vision, and at 10th level, your vision is as keen as those who live in the deepest, darkest places of the earth: you have deepvision.

When you gain new forms of low-light sight, you may choose to shift your vision between any version as is most beneficial. For example, while you have dark vision at 7th level, if a situation arises when there is low light and it would be advantageous to see colors, you may choose to use twilight vision instead.

OCCULT LIBRARY

The character has access to an impressive library of occult and esoteric tomes. These libraries are often magical in nature and can be accessed by portals and keys, wherever the character is. This key can be a talisman that, when placed onto a closet door, allows the character to enter her library (which is kept in an extra dimensional space that is keyed to a real-world physical locale), an actual key that when placed in a door lock and turned has the same function, or it can be an apparently blank book that she carries with her, which displays the information needed when she whispers research terms at the book.

Each key is coded to the owner, who is the only one that knows how to use it, and the possibilities for what the key is and how it works can be endless, only restricted by the player's imagination and the GM's approval. If this key is lost, it takes the player at least a month to create another, and she must journey to the physical location of the library and spend money and resources equal to $100 times the bonus the library provides (wealth check with a CL equal to the library's bonus). If the character who owns the library is not an arcanist, part of the cost includes hiring an arcanist to perform the magical rituals necessary to link the new key to the library.

An occult library adds +1 to any checks related to esoteric, mystical or occult lore and research, and when rolling to see if an arcanist can learn a new spell. As the character improves in experience, she can add more tomes to her library, increasing the bonus it provides. By 3rd level, the bonus from the library increases to +2. By 6th level, the bonus is +3, by 9th, +4 and by 12th level the library provides +5 to esoteric research.

In addition, at 5th level, access to the library adds +1 to all spellcraft and spell casting checks, as well as +1 to the CL of saving throws against the arcanist's spells. At 7th level, this bonus increases to +2 and at 10th level, the bonus is +3.

Finally, access to an occult library can never be used as a means of travel from one location to another—even if the library is physically located in Boston, when a character accesses it from Pittsburgh, she cannot emerge in Boston, but will always emerge when done researching at the location she began. This is simply the nature of the library; it is not a convenient means of escape from danger. Indeed, once a character opens it, anyone from their prior location can enter so long as she is in there, which could potentially lead to theft or severe damage to the library.

SHOOT-THROUGH

This generic class ability may not be taken until 4th level. Whenever you strike down an opponent in ranged combat, your shot passes through to make a second attack at another enemy who is in a direct line and within short range for your weapon beyond the first target. At 8th level, you gain +1 to strike this second target. At 12th level, you gain +2 to hit the second target and may make a third attack if you strike down your first two opponents and a third target is also in a direct line and within short range of your second target.

SNIPER'S BANE

You are an expert at avoiding ranged attacks, whether they are from thrown weapons, bows, or firearms. Whenever you are targeted by a ranged attack you gain +1 to your AC. At 5th level, this bonus increases to +2, and at 10th, to +3

WILD TALENT

You have a minor touch of sixth sense that is unreliable, but comes in handy from time to time. Gain a single basic psionic power. This ability must be rolled at random from the following list, and regardless of what your primary attributes may be, using this power is always treated as non-prime in nature. Thus, even if you get combat awareness and already have intelligence as a prime attribute, you must still roll to activate this power as though intelligence was not prime. In addition, you do not add your level to checks to activate your power. fate points may, however, add to the die roll as normal.

In addition, the ability may manifest at random, particularly when you are stressed. At any time, the GM can call for a save based on the power's associated ability at a CL based upon the situation at hand (GM's option). Failing this save means a random manifestation of your power, which could be distracting or damaging, depending on the power and situation.

At 5th level, you may begin to add a cumulative bonus to your rolls of +1 per additional level to activate your powers. Thus, at 5th level your activation roll is at +1, at 7th +3, at 8th +4, etc. At 10th level you may, if you have the correct prime, activate the power using the primary attribute's CB of 12 and no longer have random manifestations of the ability.

TABLE: RANDOM DETERMINATION OF WILD TALENT

D12 Roll	Power
1	Clairaudience
2	Clairvoyance
3	Combat Awareness
4	Empathic Transmission
5	Empathy
6	Mental Stun
7	Mesmerism
8	Psychic Defense
9	Psychometry
10	Telekinesis
11	Telepathic Communication
12	Telepathic Probe

BOOK THREE: MYSTERIES OF MAGIC, MENTALISM, AND GADGETS

THE OCCULTIST

INTRODUCTION

The arcanist, as written, forms the basis for an excellent addition to a pulp game in the style of street superheroes, as many magazines of the Golden and Silver Ages of Comics would feature. When the game was built, the idea behind the character classes was that of customizable archetypes that could be shaped within a broad overarching theme, to be whatever the player liked. Supreme sorcerers like this can, if played properly, be mysterious and threatening as both heroes and villains.

However, spell-slinging wizards of a classic fantasy style don't always fit; in many pulps magic takes on a more distinctly sinister nature, and here we look at ways to alter the arcanist class to make it more Lovecraftian or Howardian in form. Using this variant, the arcanist character class is re-named the occultist. The core of the character class, including the advancement table, hit dice, and BtH bonus, all remain the same. The only thing that changes is the magic system and spells available.

MAGIC AND SANITY

The first way to make occultists more alien and scary is to attach a sanity drain to their spells—this makes occultists prone to become less human and more mysterious and unpredictable as the otherworldly energies upon which they draw begin to bleed away their mind while at the same time opening their perceptions to a larger consciousness. The magic corrupts them to their very core and they eventually become utterly inhuman as a result.

In the **Amazing Adventures** core rulebook, there is a sidebar on page 74 that provides a simple system for accomplishing this with the arcanist as written. These rules greatly expand upon that option, providing a more robust system for madness and corruption associated with magic, as well as a new book of shadows which can be used to augment or replace the existing spells in the core rulebook.

SANITY CHECKS

When using this system, each spell has two sanity costs associated with it, expressed as a number followed by a slash and a die code (1/1d4+1, for example). These SAN costs are the success and fail costs for the spell. Every time the occultist casts a spell, he must then make a saving throw against madness at a CL equal to the spell's level, using his primary spellcasting ability. If he succeeds in the check, he takes only the success loss to his SAN score. If he fails at the check, he takes both the success and fail cost to his SAN score.

FOR EXAMPLE: Martin the Magnificent, an intelligence-based occultist, casts burning hands, with a SAN cost of 0/1d4. He must then make a SIEGE check using his intelligence at a CL of 1 (for Int occultists, this is a 1st spell). If he succeeds, he takes no SAN loss.. If he fails, he takes 1d4 SAN loss.

Remember that SAN loss is cumulative; failing a sanity check means the hero suffers loss equivalent to both the success and fail levels. Failing a check for a 3rd level spell, then, would result in a sanity loss of 1d6+2, while succeeding would result in losing just 2 points of sanity.

In general, the SAN loss for a spell in the core **Amazing Adventures** rules is based upon its level:

Spell Level	SAN CL	SAN Loss
0	0	0/1
1	1	0/1d4
2	2	1/1d6
3	3	2/1d6
4	4	3/1d8
5	5	4/1d8
6	6	4/1d10
7	7	5/1d10
8	8	5/1d12
9	9	6/1d12

In this variant, occultists do not suffer spell burn (**AA** p.88) for failing to cast a spell. The potential sanity drain replaces spell burn for failed cast; on a failed casting, the occultist makes a saving throw against madness, and forgets the spell for the rest of the day, as standard.

The effects of losing sanity and means by which it can be regained are exactly as described in **Amazing Adventures**, p.77.

FORBIDDEN KNOWLEDGE

All occultists, in this variant, begin play with the forbidden lore knowlege, as a bonus in addition to any other knowlege skills they choose to take. If the GM opts not to use knowlege skills in her game, occultists should gain forbidden knowledge as a free class ability, adding +3 to any ability checks where such occult-related blasphemous insights are applicable.

EXCEPTIONS

Finally, spells that are designed specifically to aid, bless, or help others, such as the aptly named aid, bless, cure, and heal spells, see their sanity losses halved (round down), with a minimum of 0. Thus, the level 2 Wis spell aid has a SAN loss of 1 for a successful SAN check and 1d6+1 (halved) for a failed check.

On the other hand, those spells which deal with the undead, which cause damage by draining life, or are otherwise cursing or necromantic in nature, see their sanity losses increased by the spell's level. Thus, the cause light wounds spell (reversal of cure light wounds) would have an increased sanity loss of 1/1d4+1. Exactly which spells fall under this guideline are at the discretion of the GM, but a guideline is, any spell which is the reverse form of a beneficial spell increases its sanity loss, and spells such as energy drain, trap the soul, any summon monster spell, summon planar ally, nightmare, phantasmal killer, the power word spells, etc., will all see increased SAN loss due to their very nature.

If the GM is feeling particularly cruel, she can offer bonuses (at her discretion) to the spellcraft roll for casting spells that see an increased SAN loss of +1 for spells of level 1-3, +2 for levels 4-6, and +4 for levels 7-9, but with a corresponding (identical) penalty to the madness save. The rationale for this is that these spells want to be cast.

MYSTERIES OF MAGIC, MENTALISM, AND GADGETS

CORRUPTION

The additional cost to giving oneself over to dark forces is that of becoming corrupted by the energies of the deeper dark. In order to represent this, all occultists must begin play with an Alignment (**AA** p.49), even if the game is not using the alignment rules for other characters. Occultists can begin play as any alignment they like, with the GM's approval.

For every ten points of sanity lost, the occultist gains one darkness point. For every five points thus gained, the caster suffers a corruption level. Each corruption level imparts a cumulative -1 to all future sanity checks and madness saves, and causes the occultist to become a bit less human.

At first this begins with his outlook—he slides ever more towards evil/chaos, one step for each corruption level, in the following sequence: LG – NG – CG – LN – N – CN – LE – NE – CE. As the energies of the Deeper Dark infest his body and mind, the caster's attitudes and perceptions shift and sway regarding the way the universe works—this can be wildly unsettling to his companions as he goes quite suddenly from a chaotic to lawful outlook, for example.

However, it is important to note that no matter what alignment with which a character begins play, the same number of failed saves are required to fall to the next level as would be required if she began play as lawful good. Going from any starting alignment to chaotic evil requires eight corruption levels. If a character begins play as lawful neutral, he still requires four levels of corruption before he slides to true neutral. The rationale for this is simple: just because a character starts off with lower or different morals from a human standpoint does not mean he is corrupted by sorcery. Characters who start off as chaotic neutral, for example, still have no corruption levels. They are just less likely to note the effects their sorcery is having upon them until they rack up more corruption than a good character would. While the worldview of the lawful good character is immediately affected by corruption, the chaotic neutral character has much farther to fall before his problems become evident.

Regardless of what alignment an occultist may be, other occultists will be able to sense the corruption within them by making a spellcraft check. These levels of corruption can be hidden or masked by the occultist through the use of an opposed spellcraft check, though any physical effects of corruption (see below) will still be plain. Hiding these requires the use of the mask corruption spell (p. 63)

Once the character reaches his 9th corruption level, he begins suffering physical effects. Exactly what these effects are is up to the GM, but they should include things like glowing red eyes, jet black or scaly skin, an aura of corruption that makes those around him uncomfortable, causes plants to whither, food to rot, etc., vestigial tentacles, clawed hands, gaunt appearance... the options are left to the GM and are nearly endless.

BOOK 3

THE DARK GRIMOIRE

What evil or dark sorcerer would be complete without some equally vile spells to use? This section lists new spells for your game, which are especially appropriate for this system. The spells are presented in the standard format for **Amazing Adventures**. These spells can, at the GM's option, augment or replace those in the core rulebook. It is recommended, however, that these spells add to those in the core rules, and revised spell tables have been included that take the additional spells into account.

Where spells in the core rulebook have the same name as spells herein, the new versions of these spells should trump the old. *Banishment*, for example, exists as a spell for arcanists in **Amazing Adventures**. The new version of that spell in this tome should replace the original.

GREATER AND MASTER SPELLS

There are quite a few spells in the new book of shadows that have greater and master versions. Any time a sorcerer wishes to learn such an advanced spell, he must have all lesser versions. Thus, the occultist must know the basic version of a spell in order to learn its greater version, and must then know its greater version before he can inscribe into his own book of shadows, the master version. In general, spells of the same type do not combine with one another. Thus, a character cannot cast Cat's Grace, Greater Cat's Grace, and Master Cat's Grace to gain +18 Dexterity. Rather, the higher level ones would trump the lower, resulting in a total of +8 from the Master version.

SPELLS TO REMOVE

In order to keep magic of a darker, more mysterious and horrific bent, it is recommended that the following spells be removed from the game and unavailable, as they are deemed too flashy or over the top for arcanist and occultist characters, and mostly involve elemental effects which deal direct combat damage. This corrupting take on magic is not appropriate for games that involve artillery casters. Such spells could still be used as the basis for gadgets, however, as can any new spell in this chapter. A scattered few massive damage spells have been retained, but all are at 7th, 8th, or 9th level of difficulty.

Spells that it is recommended to remove include: *arcane bolt, blade barrier, burning hands, call lightning, chain lightning, color spray, delayed blast fireball, disintegrate, faerie fire, fireball, fire shield, fire storm, fire trap, flame strike, globe of invulnerability, ice storm, lightning bolt, prismatic sphere, prismatic spray, prismatic wall, resilient sphere, shadow evocation, sleet storm, spiritual weapon, wall of fire, wall of force, wall of ice, wall of iron,* and *wall of stone.*

AGONIZING DOOM, LEVEL 5 WIS
CT 1 **R** 10ft/level **D** Special (see below)
SV Con neg. **SR** Y **COMP** V,S

Tendrils of black energy—the dark stuff of the Outer Dark—seep forth from the sorcerer's outstretched hands and entangle an opponent, draining his life away in agonizing pain. The victim is half-paralyzed, suffering -4 on all attack rolls and moving at half his normal speed. In addition, the tendrils drain 2d6 hit points per round until the victim dies. The victim gets a constitution-based saving throw immediately, and every round thereafter to fight off the effects, but each save after the first one suffers a cumulative -1 penalty as the black energies of the Outer Dark gain their sway.

ANIMATE DEAD, GREATER, LEVEL 7 WIS
CT 1 **R** 50 ft. **D** n/a
SV none **SR** none **COMP** V, S, M

As *animate dead*, but the wizard can also create ghouls, shadows, wights, or wraiths—roll for the number of skeletons one would normally create; this determines the hit dice worth of undead the sorcerer can create. He may divide these hit dice amongst the type of undead created as he desires. Undead created in this manner are subservient to the sorcerer.

ANIMATE DEAD, MASTER, LEVEL 9 WIS
CT 1 **R** 50 ft. **D** n/a
SV none **SR** none **COMP** V, S, M

As *animate dead greater*, but the sorcerer can now split hit dice amongst all types of undead, including mummies and vampires (but not liches). Any undead over 8 hit dice, however, get a saving throw against spells to retain their own will and not be subservient to the caster. Such canny undead may decide to work with the sorcerer on their own, until the time comes for their eventual betrayal. This spell cannot be prepared in advance; it requires a ritual lasting at least six hours to complete.

AWFUL RITE OF UNDEATH, LEVEL 9 WIS
CT 12 hours **R** self **D** permanent
SV n/a **SR** n/a **COMP** V, S, M

This spell allows a sorcerer to live on beyond death as a creature called a lich, placing his or her soul (or what's left of it by this time) into a separate vessel, always a fist-sized gem, which becomes a magical artifact. So long as this vessel is intact, the sorcerer will always live on, though their appearance will continue to degrade as they grow ever more ancient, appearing more and more gaunt, desiccated, dry, and mummified as the centuries pass by. Illusion magic is often used to cover this unfortunate side-effect.

To use this spell, the sorcerer must have a minimum of 15 points of corruption and a fist-sized gem in which to place his soul. Upon completion of the spell, the sorcerer collapses, dead to all appearances and examination. The vessel in

which his soul is kept must then be placed upon his chest and the ritual completed, usually by a trusted assistant or acolyte, at which point the lich awakens. Once the lich awakens, the soul-vessel can be removed as far away from the lich as desired, and indeed few liches keep their soul-vessel with them, as anyone who gains access to the bauble can exercise control over the lich, who will be terrified of death at the hands of the one who holds its soul. The lich, however, will always plot to get its soul-vessel back, and should it do so woe betide the one who sought to control such an ancient evil.

A lich can only be destroyed by one who holds its soul-vessel. Any other attempts to destroy it will result only in temporary defeat; the lich will, if killed, rise again (even if it needs to re-form) within one week. If one who holds the gem kills the creature, however, it will remain dead unless a new resurrection ritual is performed using the soul-vessel as a focus.

Unfortunately, the soul-vessel itself cannot, by its very nature, be destroyed, so those who manage to kill a lich in this manner often end up guarding the gem for the rest of their natural lives, even passing it down to their children, that it may never be used to raise the creature. Some have attempted to rid the world of the soul-vessels by burying them deep in tombs, or throwing them into volcanoes or the ocean, but there is always the risk of the gem being found once more and raising the lich from the grave.

BANISHMENT, LEVEL 2 WIS; LEVEL 3 INT; LEVEL 3 CHA
CT 2 **R** 20 ft. **D** Instant
SV Wis neg. **SR** Y **COMP** V, S, M

This spell requires a devil, demon, or creature from the Deeper Dark to make an immediate wisdom-based saving throw, or immediately be banished to its shadowy realm of origin and trapped there for 1d6 x 10 months. Following such banishments, the creature often seeks to return and exact vengeance for having been banished. This spell requires the use of a special bronze disc inscribed with an elder sign symbol that is anathema to creatures from the Deeper Dark, and can only be used against creatures of up to 4 HD.

BANISHMENT, GREATER, LEVEL 5 WIS; LEVEL 6 INT; LEVEL 6 CHA
CT 2 **R** 20 ft. **D** Instant
SV Wis neg. **SR** Y **COMP** V, S, M

As *banishment*, above, but the spell can be used against creatures of up to 8 HD and the duration is extended to 1d6 years.

BANISHMENT, MASTER, LEVEL 8 WIS; LEVEL 9 INT; LEVEL 9 CHA
CT 2 **R** 20 ft. **D** Instant
SV Wis neg. **SR** Y **COMP** V, S, M

As *banishment, greater*, but can be used on any creature, no matter its hit dice, and the duration is extended to 1d6 x 5 years.

BEAR'S ENDURANCE, LEVEL 2 INT
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **COMP** V, S

The transmuted creature becomes more hearty and hale and their overall endurance improves. The spell grants a +4 to constitution, adding the usual benefits to constitution-based checks and other uses of the intelligence modifier. This spell also grants additional hit points, if the increased constitution would provide them, for the duration.

BEAR'S ENDURANCE, GREATER, LEVEL 4 INT
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **COMP** V, S

As *bear's endurance*, but constitution is increased by +6, and if the character did not previously have constitution as a prime, it is treated as prime for the duration of the spell.

BEAR'S ENDURANCE, MASTER, LEVEL 6 INT
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **COMP** V, S

As *bear's endurance*, but constitution is increased by +8, and if the character did not previously have constitution as a prime, it is treated as prime for the duration of the spell.

BERSERKER BEAST, LEVEL 4 CHA; LEVEL 5 INT
CT 1 **R** 50ft **D** 1 rnd/lvl
SV Cha neg, **SR** n/a **COMP** V, S

This incantation turns a normal animal into a violent, ravening monstrosity which is extremely hard to kill. Creatures affected by this spell at a glance appear to be rabid, frothing at the mouth and driven to attack anyone in their vicinity. Only normal animals can be affected by this spell. Creatures affected immediately gain a bonus to hit and damage in combat equal to half the level of the occultist who cast the spell. The creature can be directed by the caster to attack her enemies, but should it suffer an attack by an ally, it will retaliate.

In addition, creatures reduced to 0 hit points while under the effects of this spell continue fighting, making a saving throw using their prime attributes each round. The CL for this save begins at 0 and increases by one each round. So long as the creature continues to save, it may continue to fight.

When saving against any effect that allows a saving throw for half-damage, creatures under the effects of this spell suffer no damage on a successful save, and half damage on a failed save.

When the spell's duration expires, the animal collapses to the ground, exhausted and unconscious, if it has any hit points left. If the animal has been reduced to zero or fewer hit points, it dies immediately.

BOOK 3

BLESS, GREATER, Level 3 Wis
CT 1 **R** 50ft. **D** 10 min/lvl
SV none **SR** Yes **Comp** V, S, DF

This spell functions exactly as *bless*, in the core rulebook, but grants +2 to hit and saving throws against fear. Its reverse, *greater bane*, inflicts a like penalty on victims.

BLESS, MASTER, Level 6 Wis
CT 1 **R** 50 feet **D** 10 min/lvl
SV none **SR** Yes **Comp** V, S, DF

As *bless greater*, except that the bonus is +4. The reverse, *master bane*, imparts a -4 penalty.

BLESSED BULLETS, Level 2 Wis, Level 3 Cha
CT 1 **R** Touch **D** Special
SV n/a **SR** no **Comp** V, S

By invoking a deity or the divine power of the universe, the caster blesses a single full load (magazine, clip, quiver of arrows, tubular load or otherwise) of ammunition. Each round of ammunition in this load is +2 to hit and damage, and deals double damage to supernatural creatures. If a creature has special vulnerability to a certain type of ammunition (such as werewolves and silver or certain spirits or fey and cold iron), the blessed bullets are treated as though they were made of that kind of ammunition.

The expenditure of mana energy to cast this spell is semi-permanent; that is, the caster does not recover the MEP used in casting this spell until every shot in the blessed ammo load has been expended. So long as there is a single unused shot, the caster cannot recover MEP from casting this spell.

This spell can also be used to bless melee weapons; a single blessing imparts 1d8+2 blessed attacks, each at +2 to hit and damage, treated as a supernatural creature's weakness (if any) and dealing double damage. Until all charges are expended, the mage does not recover the MEP used in casting.

BOIL THE BLOOD, Level 3 Int, Level 4 Wis, Level 4 Cha
CT 1 **R** Touch **D** 1 rnd/lvl
SV Con Neg **SR** Yes **Comp** V, S

This vicious spell has effects that are both beneficial and devastating to the target. By touching the victim and whispering an incantation to the Red God, the sorcerer causes the victim's blood to superheat and begin boiling. The effect is excruciatingly painful and deals 1d6 damage per level of the sorcerer. The sorcerer can choose at this time whether to deal all the damage at once, or to spread it out over the spell's duration.

If the sorcerer chooses to spread out the damage, the victim suffers 1d6 damage per round until he dies or the spell ends. During this period, the victim sees his speed increased by ten feet per round and gains +2 to all attacks and damage.

Regardless of whether damage is spread out or suffered all at once, if the damage from this spell is enough to kill the victim, the victim explodes, showering a ten foot radius area with boiling blood and dealing 3d6 damage to all in the area (dexterity save for half).

BREATH OF YIG, Level 5 Wis
CT Instant **R** 100 yds **D** See Below
SV Con Neg. **SR** None **Comp** V,S

This spell is a death-curse, which can only be cast as a last resort by a sorcerer who is below zero hit points and dying. Even if he would normally be unconscious, he can use this spell as a final act. The spell imparts a penalty to all attacks and checks (including saves and spellcasting checks) equal to the number of hit points below zero the casting sorcerer is. It will combine with any other curse and affects a single target of the sorcerer's choosing, unless the target makes a constitution-based saving throw. The effect lasts for one month per point of penalty inflicted. One this spell is cast, the sorcerer who casts it dies immediately and irrevocably, his soul likely cast into some unmentionable hell.

BULL'S STRENGTH, Level 2 Int
CT 1 **R** Touch **D** 1 min/lvl
SV Wis Neg **SR** Yes **Comp** V, S

The target's strength score increases by 4, adding any appropriate bonuses to attack, damage and saving throws.

BULL'S STRENGTH, GREATER, Level 5 Int
CT 1 **R** Touch **D** 1 min/lvl
SV Wis Neg **SR** Yes **Comp** V, S

The target's strength score increases by 6, adding any appropriate bonuses to attack, damage and saving throws. Further, the target's strength score is treated as prime for the duration of the spell, even if it is not currently prime. If the target currently has strength as a prime, there is no additional effect from this spell.

BULL'S STRENGTH, MASTER, Level 8 Int

As *bull's strength, greater*, but the strength score increases by 8.

CALL VERMIN, Level 1 Int
CT 1 **R** 50 ft **D** 1d6 rounds
SV Special (See below) **SR** Comp

This spell summons a small swarm of spiders, scorpions, centipedes, or other ghastly miniscule creatures (always arachnids, insects, or similar) to swarm over the caster's foes. The spell summons 1d6 x 5 creatures per level of the caster; these creatures distract and can even kill opponents. Every five creatures summoned imposes a -2 penalty to attack rolls by a single target. Every ten creatures summoned counts as a 1 HD monster for purposes of attacking. Thus, up to 10 bugs is a 1 HD creature; 20 bugs is a 2 HD creature or two 1 HD creatures (should the caster choose to split them amongst multiple targets), etc. The creatures have a poison attack; if they succeed in damaging an opponent, the opponent suffers no physical damage, but

must make an immediate constitution-based saving throw against a type 2 poison. The victim can automatically kill 1d6 x 5 creatures every round by forgoing their normal attack, by swatting, stomping, or otherwise smashing them. The spell lasts 1d6 rounds or until all summoned vermin are killed. The caster may not re-cast this spell until it expires.

CAT'S GRACE, LEVEL 2 INT
CT 1 **R** Touch **D** 1 min/level
SV Wis neg. **SR** Yes **COMP** V, S

The target of this spell becomes faster and more agile, lithe and graceful. Their dexterity score is increased by 4 for the duration, with commensurate bonuses to ranged attacks, AC, saves, and the like.

CAT'S GRACE, GREATER, LEVEL 5 INT
CT 1 **R** Touch **D** 1 min/level
SV Wis neg. **SR** Yes **COMP** V, S

As *cat's grace*, but dexterity is increased by 6. In addition, if the target does not currently have dexterity as a prime, it is prime for the duration of the spell.

CAT'S GRACE, MASTER, LEVEL 8 INT
CT 1 **R** Touch **D** 1 min/level
SV Wis neg. **SR** Yes **COMP** V, S

As *cat's grace, greater*, but dexterity is increased by 8.

CORRUPTION MASK, LEVEL 3 CHA
CT 1 **R** self **D** 1 hour/level
SV Special (see below) **SR** n/a **COMP** V, S

The sorcerer can mask the effects of corruption; upon a successful casting, other sorcerers will not sense any levels of corruption he possesses, unless they succeed at a successful charisma-based save. This spell lasts for one hour per level of the caster, and will also mask any physical effects of corruption such as horns, glowing eyes, a stench of death, etc. Only other sorcerers may attempt a charisma save to note the caster is corrupted (this includes seeing physical effects); so-called mundanes are not entitled to a save against this spell, though animals will automatically succeed and may act hostilely towards the sorcerer using this spell.

CORRUPTION MASK, GREATER, LEVEL 5 CHA
CT 1 **R** self **D** 1 hour/level
SV Special **SR** n/a **COMP** V, S

As *corruption mask*, but the sorcerer can cast the spell upon others.

CORRUPTION MASK, MASTER, LEVEL 8 CHA
CT 1 **R** 50ft **D** 1 hour/level
SV Wisdom Neg. **SR** Y **COMP** V, S

The sorcerer can project his own corruption onto others—he will sense to other sorcerers as completely mundane, while another target of his choice, if he fails a wisdom-based save,

will appear to mystical senses as having the caster's levels of corruption. Thus, a caster with six levels of corruption wishes to set up a world leader for a nasty fall. When another sorcerer enters the room, the corrupted sorcerer casts this spell, choosing to temporarily transfer (in an illusory sense) his corruption to the leader.

To the viewing magician, the *corruption masked* sorcerer will sense as completely uncorrupted, while the world leader will sense as having six levels of corruption. This spell is even powerful enough to transfer (in an illusory sense) the physical effects of corruption—onlookers will see any physical corruption effects that normally belong to the sorcerer, as manifest upon the spell's victim. Sorcerers may make a charisma-based save to see through the effects of this spell.

CURSE OF LYCANTHROPY, LEVEL 8 WIS; LEVEL 9 CHA
CT Special **R** Touch **D** Permanent
SV Cha Neg. **SR** Yes **COMP** V/S/M

This spell inflicts a single target who fails a constitution-based save with the curse of lycanthropy. Worse, the victim is under the thrall of the sorcerer, and over the course of the next month will gradually come to view the sorcerer as his master, at first obeying orders reluctantly, even attempting to rebel, but gradually coming around to view his master with devotion and/or fear (dependent upon how the sorcerer treats him). This spell cannot be cast or prepared on the fly; it requires a ritual lasting three days to cast, must be cast during the full moon, and the sorcerer must have a small quantity of blood, a fingernail or toenail, and a lock of hair from the victim.

CURSED FATE, LEVEL 1 WIS, LEVEL 2 CHA
CT 1 **R** Sight **D** Special
SV Cha Neg **SR** Yes **COMP** V/S

The occultist points a finger at his victim and utters an incantation that temporarily darkens the fate of the target. If the victim does not succeed at a charisma-based saving throw, he is unable to use fate points for the rest of the encounter. Should the victim survive and be encountered again later, he suffers -1 to save against further uses of this spell from the same caster.

DOMINATE, LEVEL 3 CHA
CT 1 **R** 20ft. **D** Concentration
SV Wis neg. **SR** Y **COMP** V,S

The sorcerer can control the actions of any creature upon whom she has already cast *charm person* or *charm animal*, provided that the creature can understand her commands. Once this spell is cast, charm ends, replaced by the effects of this spell. The creature gets an immediate wisdom-based saving throw to resist, albeit at -5 as it is already charmed. Likewise, additional saving throws are granted any time the sorcerer orders the target to perform any action against its nature or which places it into conflict, such as putting the subject in a position to harm friends or harm oneself. Common uses of this spell include removing memories, putting subjects to sleep, or using unwitting targets as

messengers or on other errands. This spell is permanent and issuing new commands after a subject is dominated requires only concentration on the part of the occultist.

EAGLE'S SPLENDOR, LEVEL 1 INT
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **COMP** V, S

The transmuted creature becomes more poised, articulate, and personally forceful. The spell grants a +4 to charisma, adding the usual benefits to charisma-based checks and other uses of the charisma modifier. charisma-based arcanists affected by this spell do not gain any additional bonus spells, but do gain any appropriate bonus MEP for the increased charisma.

EAGLE'S SPLENDOR, GREATER, LEVEL 4 INT
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **COMP** V, S

As *eagle's splendor*, but charisma is increased by +6, and if the character did not previously have charisma as a prime, it is treated as prime for the duration of the spell.

EAGLE'S SPLENDOR, MASTER, LEVEL 6 INT
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **COMP** V, S

As *eagle's splendor*, but charisma is increased by +8, and if the character did not previously have charisma as a prime, it is treated as prime for the duration of the spell.

ENCHANTING SMOKE, LEVEL 3 CHA; LEVEL 4 INT
CT 1 **R** 30 ft. **D** one minute/lvl
SV Wis Neg **SR** N **COMP** V, S, M

The sorcerer can capture, enhance, and control a source of smoke be it from a campfire, burning torch, candle or blazing inferno. Note that this spell requires an existing source of smoke; it cannot conjure smoke from thin air. The caster hurls a special blend of incense and herbs at an existing smoke source, causing the smoke to ebb, flow, weave and dance about the occultist in a 30 foot radius, granting ¾ concealment (**AA** p. 174) to all within. The occultist can choose a number of allies equal to his level who can see through the smoke as though it were not there and are unaffected by its magic. In addition, victims may make a wisdom save; success means the smoke grants only ¼ concealment and does not affect them.

Those affected by the smoke feel dizzy and disoriented, suffering -2 to all SIEGE checks while within its range. In addition, the sorcerer can cause the smoke to create illusions to hid features, create images horrific, fanciful or erotic, or force victims to make sanity checks or suffer the Caster's level/double caster level in SAN loss. Alternately, the caster can force a fear check using the table under "Tales of Sword and Sorcery" on page 120. The CL for this check would be equal to the caster's level and charisma modifier. The caster can force only a single sanity or fear check on a given victim, regardless of the success or failure of the saving throw.

ENSLAVE, LEVEL 8 CHA
CT Special (see below) **R** touch **D** permanent
SV special **SR** Y **COMP** V, S, M

This spell turns a single victim into a willing and devoted slave for life, through sexual seduction. It cannot be cast on the fly, requiring a 1 hour ritual to perform. The sorcerer must have a magical link of some sort to the target, be it a nail clipping, lock of hair, or some object intensely personal to the victim.

Once the spell is cast, the sorcerer must, within 24 hours, engage in consensual sexual intercourse with the victim, *without the use of magical enchantments* (i.e. the victim must be willing and in full possession of their own faculties), who will become a completely devoted and passionate servant of the sorcerer. The victim gets a saving throw to determine the lengths to which he or she will go for their new master; a failed save means the victim will follow any order without question, even to murder or self-destructive acts, rationalizing anything they do as necessary to their master's well-being. A successful save means that the victim will obey the master out of deep love and respect, but will not perform self-destructive acts or acts against their nature.

EVIL EYE, LEVEL 2 WIS; LEVEL 1 CHA
CT 1 **R** 20 ft **D** 1 hour
SV Wis neg **SR** Y **COMP** V, S

This spell inflicts a single enemy with a penalty of -1 to all attack rolls, saving throws, damage rolls, and morale checks for one hour.

EVIL EYE, GREATER, LEVEL 4 WIS; LEVEL 3 CHA
CT 1 **R** 30 ft **D** 1 hour
SV Wis neg **SR** Y **COMP** V, S

As *evil eye*, above, but imparts -4 to attack rolls, saving throws, damage rolls, and morale checks for one hour.

EVIL EYE, MASTER, LEVEL 7 WIS; LEVEL 6 CHA
CT 1 **R** 30 ft **D** 1 hour
SV Wis neg **SR** Y **COMP** V, S

As *evil eye*, but imparts 5 points of penalties divided among as many targets as the caster desires (be it -5 to one target, -1 to five targets, -2 to one and -3 to one, etc.)

FIRE OF PASSION, LEVEL 5 WIS; LEVEL 4 CHA
CT 1d4 hours **R** Special **D** Special
SV Cha Neg **SR** Y **COMP** V, S, M

This spell requires the sorcerer to create a special candle that is linked to the victim; the creation of this candle requires a spellcraft check and 1d4 hours' time, during which a special focus is blended into the wax. The wick of the candle must have the victim's hair woven into it, and the candle itself requires something of personal value to the victim to be melded with the wax. While the candle burns, the occultist causes

the victim to be overcome with intense, obsessive emotion controlled by the caster. Such emotion could be passion or lust targeted at a specific person or people in general, anger and rage, hatred directed at a person, cause, or object, fear or terror (general or directed), hallucinatory madness (requiring sanity checks), deep and abiding love, joy, happiness, crippling depression or any other emotion the sorcerer desires.

So long as the candle burns the victim is subject to these emotions. The caster can at any time (but only once per round) change the emotion the victim feels. The candle will burn for a maximum of 12 hours; the caster can extinguish it before the duration is up, canceling the effect, and then re-light it later to create the effect anew. Each time the candle is re-lit the victim must save to resist the effects. Lighting or extinguishing the candle takes one round to complete.

Victims who fail their charisma save may also make wisdom saves as appropriate to avoid acting upon their emotions in a given situation. A successful wisdom save does not end the effects of the spell; it merely allows the victim to maintain control of their emotions and not succumb to their obsessive power.

FOX'S CUNNING, Level 2 Int
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **Comp** V, S

The transmuted creature becomes more focused, studied, and intelligent. The spell grants a +4 to intelligence, adding the usual benefits to intelligence-based checks and other uses of the intelligence modifier. Intelligence-based arcanists affected by this spell do not gain any additional bonus spells, but do gain any applicable bonus MEP for the increased Intelligence.

FOX'S CUNNING, GREATER , Level 5 Int
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **Comp** V, S

As *fox's cunning*, but intelligence is increased by +6, and if the character did not previously have intelligence as a prime, it is treated as prime for the duration of the spell.

FOX'S CUNNING, MASTER , Level 8 Int
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **Comp** V, S

As *fox's cunning*, but intelligence is increased by +8, and if the character did not previously have intelligence as a prime, it is treated as prime for the duration of the spell.

I CLAIM YOUR HEART! Level 7 Int
CT 1 **R** 20 ft. **D** Instant
SV Special (see below) **SR** Y **Comp** V,S

This spell rips forth a victim's very heart from their chest, drawing it to the sorcerer's hand via telekinetic force. If the victim fails her constitution-based saving throw, her heart bursts forth from her chest and flies to the sorcerer's hand, killing her instantly. The sorcerer immediately takes the heart into himself (how this occurs varies from sorcerer to sorcerer; some place the heart within their own breast, some see it sizzle and burn to ash in their hand, others actually eat it); from that point on, for 24 hours, the sorcerer gains +4 to all spell casting and spellcraft checks. If the victim makes her saving throw, she suffers 4d6 damage and is stunned for 1d6x10 minutes as she suffers (and recovers from) a mild heart attack, during which time she can only move at half her base speed and cannot attack; thereafter she suffers -2 to all die rolls for 24 hours. At the GM's option, over-exerting oneself during this 24-hour period can result in a full heart attack requiring medical attention or death.

IT IS WRITTEN, Level 0 Int; Level 1 Wis; Level 1 Cha
CT 3 hours **R** Self **D** Special (see below)
SV n/a **SR** N **Comp** V, S, M

To cast this spell, the occultist performs a 3-hour divination ritual, be it reading cards, casting bones, or simply interpreting the star-signs in play, at the end of which he gains (if the casting succeeds) +2 to a single die roll at some point in the next week. The occultist must declare the use of this bonus before he makes the die roll, but can choose any time. The caster cannot benefit from successive simultaneous castings of *it is written*—he may only cast the spell again after he uses his +2 bonus. Likewise, this spell benefits only the caster; the +2 cannot be granted to another character.

IT IS WRITTEN, GREATER , Level 3 Int; Level 4 Wis; Level 4 Cha

As *it is written*, though the bonus is +3 and the occultist may grant it to himself or any other character. The character must know it is written before this spell can be learned.

IT IS WRITTEN, MASTER, Level 6 Int; Level 7 Wis; Level 7 Cha

As *it is written, greater*, though instead of a static +3 bonus, the occultist may instead choose to call upon one free use of a fate point, which he can use himself or grant to another character, within one week. Any fate point use can be called upon—even those that require expenditure of multiple fate points. The character must know *it is written, greater* before this spell can be learned.

MUNDANE GUISE, Level 4 Cha
CT 1 **R** self **D** 1 hour/level
SV Special (see below) **SR** n/a **Comp** V, S

This spell masks the sorcerer's magical nature entirely; sorcerers who fail a charisma-based save will not sense the power within her and she will appear to all mystical senses as a completely mundane human. Note that physical effects of corruption are not disguised by this spell. The spell lasts for one hour per level of the caster. Only other sorcerers

may attempt a charisma save to note the caster is corrupted (this includes seeing physical effects); so-called mundanes are not entitled to a save against this spell, though animals will automatically succeed and may act hostilely towards the sorcerer using this spell.

MUNDANE GUISE, GREATER, Level 6 Cha
CT 1 **R** Touch **D** 1 hour/level
SV Special **SR** n/a **Comp** V, S

As *mundane guise*, but the sorcerer can cast it upon others.

MUNDANE GUISE, MASTER , Level 8 Cha
CT 1 **R** 10' Radius **D** 1 hour/level
SV Special **SR** n/a **Comp** V, S

As *mundane guise,* but the sorcerer can cast it upon herself and 1d6 others within a ten foot radius.

MY PAIN IS YOURS, Level 3 Wis; Level 4 Cha
CT 1 **R** self **D** Special
SV none **SR** no **Comp** V, S, M

This horrific spell causes anyone hostile to the caster to share her pain. When the spell is cast, roll 1d6 per level of the caster. The result of these dice forms a pool of points that determine the duration of the spell. Whenever the caster is damaged by a foe, an equal number of points are subtracted from the pool and inflicted back upon the foe. If there are not enough points left in the pool to do full damage to the attacker, the attacker suffers however many points are left.

Thus, if the spellcaster casts this spell and rolls a die whose result are 15, she has 15 points in her pool. If she then suffers a gunshot wound for 10 points of damage, the person who shot her also suffers 10 points of damage, and the pool is reduced to 5 points. If the next gunshot does 8 points of damage, the shooter suffers the remaining 5 points in the pool, and the spell expires.

OWL'S WISDOM, Level 2 Int
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **Comp** V, S

The transmuted creature becomes more collected, perceptive and wise. The spell grants a +4 to wisdom, adding the usual benefits to wisdom-based checks and other uses of the wisdom modifier. wisdom-based arcanists affected by this spell do not gain any additional bonus spells but do gain any applicable bonus MEP for the increased wisdom.

OWL'S WISDOM, GREATER , Level 5 Int
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **Comp** V, S

As *owl's wisdom*, but wisdom is increased by +6, and if the character did not previously have wisdom as a prime, it is treated as prime for the duration of the spell.

OWL'S WISDOM, MASTER, Level 8 Int
CT 1 **R** Touch **D** 1 minute/lvl
SV Wis Neg **SR** Y **Comp** V, S

As *owl's wisdom,* but wisdom is increased by +8, and if the character did not previously have wisdom as a prime, it is treated as prime for the duration of the spell.

PSYCHOMETRY, Level 3 Int
CT 15 minutes **R** touch **D** Instant
SV n/a **SR** n/a **Comp** S

By laying his hands on an object, the sorcerer gains insight into its history. He will see important events that have befallen the object in the past 24 hours, though the visions may be chaotic, traumatic, and difficult to interpret. Note that this is not always entirely helpful; spellcasters have been driven mad when viewing the history of particularly blood- or tragedy-soaked objects. GMs can apply an additional sanity loss as may be appropriate to the visions gained.

PSYCHOMETRY, GREATER , Level 4 Int
CT 15 minutes **R** touch **D** Instant
SV n/a **SR** n/a **Comp** S

As *psychometry,* above, but information is gained up to a week before the object has been touched, and a sense of when the visions took place will be imparted. The caster must know basic psychometry before this spell can be learned.

PSYCHOMETRY, MASTER , Level 6 Int
CT 15 minutes **R** touch **D** Instant
SV n/a **SR** n/a **Comp** S

As the other versions of *psychometry* but can allow a caster to perform object reading years or even centuries into the past, gaining detailed information about the object's history at the GM's discretion. The caster must know psychometry and improved psychometry, greater before this spell can be learned.

STRANGE DREAMS OF THE DEEPER DARK, Level 6 Int; Level 7 Wis; Level 7 Cha
CT 5 minutes **R** touch **D** 12 hours
SV SAN **SR** Y **Comp** V,S

The subject immediately falls into a deep slumber for twelve hours, wherein he experiences visions both beautiful and horrific, torturous and pleasurable, and entirely alien...but always prophetic. This spell may be cast upon oneself or upon another, though non-sorcerous types who receive this spell must make a sanity check or suffer 1/1d6 points of sanity Loss from the horrific dreams. If the game is not using sanity points, a successful wisdom-based saving throw must be made or the victim loses 1d3 points of wisdom, permanently.

The end result of the spell is that the caster gains 2d4 free uses of fate points that may be used sometime within the next week, at the spell recipient's discretion. These fate point uses may benefit the recipient or any other person, and even those

uses that require the expenditure of multiple fate points may be called upon. No person can benefit from this spell more than once per month and it cannot be combined with it is written, though all three levels of it is written must be known before this spell can be learned.

TASTE OF MORTALITY, Level 3 Wis; Level 4 Cha
CT 1 **R** 30ft. **D** 1 rnd/level
SV Cha neg **SR** Y **Comp** V, S, M

This spell forces any extra planar creature such as a demon who is manifest on Earth to have a taste of what it is like to be a vulnerable mortal. The creature targeted must make a charisma-based saving throw at a CL equal to the caster's level. If it fails, it loses any immunities or damage reduction it normally possesses, and sees its AC penalized by 3.

The material component of this spell is a pinch of sulfur, which is lit and then blown at the target.

TORMENT OF THE GRAVE, Level 1 Wis
CT 1 **R** 10ft/level **D** Special (see below)
SV Con Neg. **SR** Y **Comp** V, S

The sorcerer points a finger at a target and, uttering a dark incantation that calls upon the black Ancient Ones of the Outer Dark, gives the victim a taste of what it is like to die in agony. If the victim fails a constitution-based saving throw, he is wracked with horrific pain as his entire body locks up in rigor mortis, and he can take no action for 1d6 rounds. In addition, he suffers 1d6 points of non-lethal damage per round from the spell. If this damage causes his hit points to reach zero, the victim is unconscious and the spell ends. Victims get a new saving throw every round to immediately shake off further effects of the spell, and temporary damage returns at a rate of 1d6 per hour.

TOUCH OF DEATH, Level 9 Int
CT 1 **R** Touch **D** special
SV Con partial **SR** Y **Comp** V,S

While this spell is active, any mortal creature that the caster touches, dies instantly. A creature touched by this spell is entitled to a constitution-based save to resist its effects. If he succeeds, he is stunned for 1d4 rounds and takes 5d6 damage instead. Use of this spell on a creature often leaves an identifying mark that may be traced back to a sorcerous group, coven or individual occultist with the right investigation and research.

This spell remains active for 1 round per level of the caster, or until the caster uses it on 2d6 victims, whichever comes first.

VAMPIRIC TOUCH, Level 5 Wis
CT 1 **R** Touch **D** Instant
SV Con neg. **SR** Y **Comp** V, S

The wizard touches his foe, draining 4d6 hit points, which are immediately transferred to the sorcerer, healing any damage

he has previously taken. The sorcerer cannot exceed his current base hit points using this spell; additional points are lost.

VAMPIRIC TOUCH, GREATER, Level 7 Wis
CT 1 **R** Touch **D** Instant
SV Con neg. **SR** Y **Comp** V, S

This spell functions exactly as *vampiric touch*, but the sorcerer can transfer the drained hit points to another person, to heal their wounds instead of his own. However, the subject must immediately make a saving throw vs. death, or gain 1d6 points of corruption exactly as though she were a sorcerer, unless the subject is a fellow sorcerer, in which case she must make a standard corruption save as though she cast the spell herself, or gain a point of corruption.

VAMPIRIC TOUCH, MASTER, Level 9 Wis
CT 1 **R** Touch **D** Instant
SV Con neg. **SR** Y **Comp** V, S

This spell functions exactly as *vampiric touch, greater*, but the sorcerer can drain 1d6 points of damage per caster level and divide the drained hit points among any number of subjects he chooses. However, the subject must immediately make a saving throw vs. Death, or gain 1d6 points of corruption, and be subject to the caster's control for 1d6 hours as per the *domination* spell (p. 65)

VERMIN WEAPON, Level 1 Int
CT 1 **R** Touch **D** 1d6 rounds
SV n/a **SR** n/a **Comp** V, S, M

The caster can pluck scorpions, snakes, and other such creatures or vermin off the ground and use them as weapons. The creature grafts itself onto the sorcerer's hand, granting him a stinging attack; the sorcerer is automatically proficient in using the creature as a weapon. Such creatures deal very little damage (1d3) and the caster suffers -2 to hit with the creature, but if successful, the caster is able to sting his opponent, requiring a constitution save vs. a type 1 poison. The spell lasts for 1d6 rounds or until the spell which summoned the creature expires, after which time the sorcerer may suffer an attack from the held creature unless he drops it, kills it (automatic success) or re-casts this spell.

VOODOO DOLL, Level 4 Wis, Level 5 Cha
CT 10 minutes **R** Special; see below **D** 1 day/level
SV Special; see below **SR** Y **Comp** V, S, M

In this devastating spell, the occultist (usually a voodoo houngan) creates a doll in the likeness of an individual, wrapping several items personal to the victim into the doll. This doll becomes a magical focus through which the houngan can affect the victim. To create the doll, the houngan needs a lock of hair, fingernail clippings, and a personal effect of the victim (a piece of fabric from a favorite shirt, a lucky coin, something that connects the doll to the person).

When the doll is created, the victim must succeed at a constitution-based saving throw or become mystically connected to the doll for the duration of the spell. While connected, she feels the effects of whatever happens to the creation. Each time the houngan applies an effect to the doll, the victim suffers the effects, though an additional constitution-based save is allowed for half damage each time. Victims who suffer damage from a doll may, at the caster's discretion, show physical signs of the damage or may simply suffer un-seen damage with no outward manifestation.

Burning the doll will deal 2d6 fire damage to the victim. Any visible damage will manifest as red or black charred and burned skin. Stabbing or cutting the doll deals 1d8 damage plus the sorcerer's level to the victim. Visible damage would result in open stabbing or slashing wounds. Crushing the doll deals 1d10 damage, plus the victim will begin to suffocate. So long as the crushing continues, the victim can make a new constitution save each round; success means half damage is suffered, but the victim is not suffocating. Visible damage from this would be coughing up blood or bleeding from the nose, ears, or eyes. Immersing the doll in water subjects the victim to the effects of drowning; each round a save can be made to not suffer the effects that round.

At the end of the spell's duration, the doll falls apart and is destroyed along with all personal links used to make it.

WARDING, Level 1 Int; Level 2 Wis; Level 2 Cha
CT 1 **R** Self **D** 1 rnd/lvl
SV n/a **SR** n/a **Comp** V, S

This spell goes above and beyond the normal sorcerer's ability to counter the spell of another caster. This ability surrounds the caster with a field of magical energy that cancels the ability of other casters to affect the sorcerer with magic energies. When the sorcerer successfully casts this spell, her spell casting roll serves as spell resistance for the duration of the spell. Thus, if a sorcerer used warding and rolled an 18, another sorcerer would need an 18 or better on their casting roll for their spell to affect the warded sorcerer. This spell will negate a number of magic attacks equal to one half the sorcerer's level before expiring (round down, but with a minimum of 1). The sorcerer may not use warding to protect others; it functions only on herself. Note that if the attacking sorcerer fails to affect the target, but would otherwise normally successfully cast the spell, he does not suffer the effects of spell failure (losing access to the spell, backlash, etc).

WARDING, GREATER, Level 3 Int; Level 4 Wis; Level 4 Cha
CT 1 **R** Touch **D** 1 rnd/lvl
SV n/a **SR** n/a **Comp** V, S

This spell functions identically to *warding*, but can be cast on others and not just the sorcerer herself.

WARDING, MASTER, Level 6 Int; Level 7 Wis; Level 7 Cha
CT 1 **R** Self **D** 1 rnd/lvl
SV n/a **SR** n/a **Comp** V, S

This spell functions similarly to *greater warding*, but the sorcerer splits her protection amongst multiple targets; instead of the roll becoming spell resistance for a single target, the sorcerer gains a pool of points equal to her level which she can spread equally among targets, granting a bonus to saving throws against spells. Thus, if a 12th level sorcerer casts master warding and chooses to protect six targets, each target gains +2 to any saving throws against spells; Thus, if the sorcerer above chooses to protect seven targets, each target gains 1 point of protection; the remaining 5 points are lost, as there are not enough to circulate a second time.

Master warding grants saving throws against any and all spells that target the protected character; even spells that normally would not allow saves. While under the protection of master warding, a successful save always negates a spell entirely.

As with *greater warding*, protection lasts for a number of spell attacks equal to half the caster's level, rounded down, minimum of 1.

MORE SPELLS

For more spells to enhance your occultist or arcanist characters, we direct you to the excellent sourcebook for **Castles & Crusades, The Player's Guide to the Haunted Highlands**, by Casey W. Christofferson. Beginning on page 88 of that tome is a laundry list of excellent spells, many of which are appropriate for **Amazing Adventures**. Those spells beginning on page 102 under the heading, "Nartarus, God of the Undead," are ideal for dark occultist-style magic users.

If using these spells, any spells for wizards are good for intelligence-based arcanists. Any for clerics are good for wisdom-based arcanists, any for illusionists are good for charisma-based arcanists. Any for druids are good for wisdom and charisma-based arcanists, and any for necromancers are ideal for intelligence or wisdom-based arcanists.

UPDATED SPELL TABLES

Spells marked with an asterisk (*) are new spells found in this book.

INTELLIGENCE-BASED CASTERS	WISDOM-BASED CASTERS	CHARISMA-BASED CASTERS
0 Level	**0 Level**	**0 Level**
Arcane Mark	Blinding Flash	Arcane Mark
Dancing Lights	Create Water	Dancing Lights
Detect Magic	Detect Chaos, Evil, Good, Law	Detect Illusion
Detect Poison	Detect Neutrality	Detect Magic
Endure Elements	Detect Magic	Detect Undead
Ghost Sound	Detect Poison	Ghost Sound
It Is Written*	Endure Elements	Influence
Light	First Aid	Light
Mage Hand	Know Direction	Magical Aura
Mending	Light	Mage Hand
Message	Purify Food/Drink	Message
Open/Close	Message	Prestidigitation
Prestidigitation	Prestidigitation	Stun
System Shock		
Touch of Death*		
1st Level	**1st Level**	**1st Level**
Alter Size	Alarm	Change Self
Arcane Bolt	Animal Friendship	Charm Person or Animal
Bear's Endurance*	Bless	Color Spray
Burning Hands	Bless Water	Command
Call Vermin*	Command	Darkness
Change Self	Cure Light Wounds	Daze
Charm Person	Cursed Fate*	Erase
Comprehend Languages	Detect Secret Door	Evil Eye*
Eagle's Splendor*	Detect Snakes/Pits	Faerie Fire
Erase	Detect Undead	Hypnotism
Feather Fall	Faerie Fire	Identify
Floating Disk	Invisibility to Undead	It Is Written*
Hold Portal	It Is Written*	Obscuring Mist
Identify	Magic Stones	Read Magic
Jump	Obscuring Mist	See Invisibility
Protection from Chaos, Good, Evil, Law	Pass Without Trace	Shield
Read Magic	Protection from Chaos, Evil, Good, Law	Silent Image
Shield	Remove Fear	Sleep
Shocking Grasp	Resist Elements	Summon Familiar
Sleep	Sanctuary	Undetectable Aura
Spider Climb	Shield of Faith	Unseen Servant
Summon Familiar	Sound Burst	Ventriloquist
Unseen Servant	Torment of the Grave*	
Vermin Weapon*	Turn Undead	
Warding*		

2ND LEVEL	2ND LEVEL	2ND LEVEL
Acid Arrow	Animal Messenger	Alter Self
Bull's Strength*	Armor	Animal Messenger
Bulletproof	Aid	Blur
Cat's Grace*	Augury	Burning Hands
Continual Flame	Banishment*	Continual Flame
Darkness	Blessed Bullets*	Corruption Mask*
Detect Thoughts	Charm Person/Animal	Cursed Fate*
Enhance Attribute	Consecrate	Detect Thoughts
Fog Cloud	Darkness	False Trap
Fox's Cunning*	Delay Poison	Fog Cloud
Invisibility	Detect Traps	Hold Person
Knock	Entangle	Hypnotic Pattern
Levitate	Evil Eye*	Invisibility
Locate Object	Fire Trap	Magic Mouth
Magic Mouth	Heat Metal	Minor Image
Mirror Image	Hold Person or Animal	Mirror Image
Owl's Wisdom*	Lesser Restoration	Misdirection
Pyrotechnics	Produce Flame	Pyrotechnics
Ray of Enfeeblement	Remove Paralysis	Remove Blindness/Deafness
Rope Trick	Silence	Remove Paralysis
Scare	Speak with Animals	Scare
See Invisibility	Speak with Dead	Silence
Shatter	Shillelagh	Warding*
Web	Warding*	

3RD LEVEL	3RD LEVEL	3RD LEVEL
Banishment*	Animate Dead	Aid
Blink	Bless, Greater*	Augury
Boil the Blood*	Call Lightning	Banishment*
Clairaudience/Clairvoyance	Continual Flame	Blessed Bullets*
Dispel Magic	Create Food/Water	Blink
Explosive Runes	Cure Serious Wounds	Charm Monster
Fly	Dispel Magic	Clairaudience/Clairvoyance
Gaseous Form	Fireball	Dispel Illusion
Glyph of Warding	Magic Circle (against chaos/evil/good/law)	Dominate*
Gust of Wind	My Pain Is Yours*	Enchanting Smoke*
Haste	Neutralize Poison	Evil Eye, Greater*
Hold Person	Prayer	Fear
Invisibility Sphere	Protection from Elements	Hallucinatory Terrain
Lightning Bolt	Pyrotechnics	Heat Metal
Magic Circle (against chaos/evil/good/law)	Remove Blindness/Deafness	Illusory Script
Nondetection	Remove Curse	Invisibility Sphere
Psychometry	Remove Disease	Major Image
Stinking Cloud	Snare	Nondetection
Suggestion	Shape Stone or Wood	Produce Flame
Summon Lesser Monster	Spiritual Weapon	Remove Curse

Tiny Hut	Taste of Mortality*	Rope Trick
Tongues	Wall of Wind	Secret Page
Water Breathing	Warp Wood	Stinking Cloud
Warding, Greater*		Suggestion
		Tongues
		Turn Undead

4TH LEVEL	**4TH LEVEL**	**4TH LEVEL**
Arcane Eye	Air/Water Walk	Animate Dead
Bear's Endurance, Greater*	Boil the Blood*	Berserker Beast*
Charm Monster	Control Plants	Boil the Blood*
Confusion	Control Water	Confusion
Detect Scrying	Discern Lies	Discern Lies
Dimension Door	Dismissal	Dismissal
Eagle's Splendor, Greater*	Divination	Dispel Magic
Enchanting Smoke*	Evil Eye, Greater*	Emotion
Fear	Freedom of Movement	Explosive Runes
Fire Shield	Hallow	Fear
Fire Trap	Healing Circle	Fire of Passion*
Hallucinatory Terrain	It Is Written, Greater*	Freedom of Movement
Ice Storm	Restoration	Illusory Wall
It Is Written, Greater*	Quench	Improved Invisibility
Locate Creature	Repel Vermin	It Is Written, Greater*
Minor Globe of Invulnerability	Sending	Lightning Bolt
Mnemonic Enhancer	Sleet Storm	Minor Creation
Polymorph Self/Other	Spike Stones	Mirage Arcana
Psychometry, Greater*	Summon Animals	Mundane Guise*
Remove Curse	Tongues	My Pain is Yours*
Resilient Sphere	Shatter	Phantasmal Killer
Scrying	Scare	Rainbow Pattern
Shout	Voodoo Doll*	Seeming
Wall of Fire	Wall of Force	Shadow Conjuration
Wall of Ice	Warding, Greater*	Shout
		Solid Fog
		Taste of Mortality*
		Warding, Greater*

5TH LEVEL	**5TH LEVEL**	**5TH LEVEL**
Animate Dead	Agonizing Doom	Antilife Shell
Berserker Beast*	Animal Growth	Create Undead
Bind Elemental	Atonement	Corruption Mask, Greater*
Bull's Strength, Greater*	Awaken	Death Ward
Cat's Grace, Greater*	Banishment, Greater*	Dream
Cloudkill	Breath of Yig*	Faithful Hound
Cone of Cold	Commune	False Vision
Contact Other Plane	Control Winds	Feeblemind
Faithful Hound	Cure Critical Wounds	Greater Shadow Conjuration
Feeblemind	Death Ward	Guards and Wards

BOOK 3

Fox's Cunning, Greater*	Dispel Chaos, Evil, Good, or Law	Hold Monster
Hold Monster	Ethereal Jaunt	Major Creation
Magic Jar	Fire of Passion*	Mass Suggestion
Owl's Wisdom, Greater*	Fire Shield	Magic Jar
Passwall	Flame Strike	Nightmare
Permanency	Ice Storm	Persistent Image
Secret Chest	Insect Plague	Project Image
Summon Monster	Plane Shift	Sending
Telekinesis	Scrying	Shadow Evocation
Telepathic Bond	Summon Beasts or Plants	Telepathic Bond
Teleport	Transmute Rock and Mud	True Seeing
Transmute Mud and Rock	True Seeing	Voodoo Doll*
Wall of Force	Vampiric Touch*	
Wall of Iron	Wall of Fire	
Wall of Stone	Wall of Thorns	

6TH LEVEL	**6TH LEVEL**	**6TH LEVEL**
Antimagic Shell	Banishment, Greater*	Anti-Illusion Shell
Banishment, Greater*	Blade Barrier	Banishment, Greater*
Bear's Endurance, Master*	Bless, Master*	Creeping Doom
Chain Lightning	Create Undead	Evil Eye, Master*
Control Weather	Find the Path	Greater Shadow Evocation
Disintegrate	Fire Seeds	Geas
Eagle's Splendor, Master*	Geas	Mass Suggestion
Geas	Heal	Mislead
Globe of Invulnerability	Ironwood	Mundane Guise, Greater*
Guards and Wards	Wind Walk	Permanent Image
It Is Written, Master*	Delayed Blast Fireball	Programmed Image
Legend Lore	Stone Tell	Repulsion
Mass Suggestion	Wall of Stone	Shades
Move Earth		Veil
Project Image		Wind Walk
Psychometry, Master*		
Strange Dreams of the Deeper Dark*		
Transmute Flesh and Stone		
Turn Undead		
Warding, Master*		

7TH LEVEL	**7TH LEVEL**	**7TH LEVEL**
Finger of Death	Animate Dead, Greater*	Create Greater Undead
Greater Scrying	Control Weather	Insanity
I Claim Your Heart!*	Creeping Doom	It Is Written, Master*
Instant Summons	Evil Eye, Master*	Mass Invisibility
Limited Wish	Fire Storm	Maze
Mass Invisibility	Greater Restoration	Power Word Stun
Phase Door	Greater Scrying	Prismatic Spray
Power Word Stun	Holy Word	Sequester
Sequester	It Is Written, Master*	Shadow Walk

Summon Greater Monster	Legend Lore	Simulacrum
Teleport Without Error	Refuge	Strange Dreams of the Deeper Dark*
Veil	Regenerate	Vanish
Word of Recall	Repulsion	Vision
	Sequester	Wall of Force
	Strange Dreams of the Deeper Dark*	Warding, Master*
	Transmute Metal to Wood	
	Vampiric Touch, Greater*	
	Warding, Master*	

8TH LEVEL	**8TH LEVEL**	**8TH LEVEL**
Antipathy	Animal Shapes	Antipathy
Binding	Banishment, Master*	Corruption Mask, Master*
Bull's Strength, Master*	Command Plants	Distort Reality
Cat's Grace, Master*	Create Greater Undead	Enslave*
Clone	Curse of Lycanthropy*	Find the Path
Earthquake	Discern Location	Mass Charm
Fox's Cunning, Master*	Incendiary Cloud	Mundane Guise, Master*
Mass Charm	Finger of Death	Polymorph
Maze	Holy Aura	Power Word Blind
Mind Blank	Mass Heal	Prismatic Wall
Owl's Wisdom, Master*	Shapechange	Screen
Polymorph Any Object	Summon Planar Ally	Sunburst
Power Word Blind	Sunburst	Symbol
Symbol	Symbol	Trap the Soul
Teleportation Circle		Wind Walk
Trap the Soul		

9TH LEVEL	**9TH LEVEL**	**9TH LEVEL**
Astral Projection	Animate Dead, Master*	Astral Projection
Banishment, Master*	Antipathy	Banishment, Master*
Disjunction	Astral Projection	Binding
Gate	Awful Rite of Undeath	Clone
Imprisonment	Energy Drain	Curse of Lycanthropy*
Power Word Kill	Gate	Disjunction
Prismatic Sphere	Meteor Swarm	Imprisonment
Refuge	Mind Blank	Maze
Shapechange	Prismatic Wall	Mind Blank
Temporal Stasis	Raise Dead	Polymorph Any Object
Time Stop	Soul Blind	Power Word Kill
Whirlwind	Storm of Vengeance	Prismatic Sphere
Wish	Trap the Soul	Regenerate
	Vampiric Touch, Master*	Weird
	Word of Recall	

BOOK 3

NEW PSYCHIC POWERS

BASIC PSIONIC POWERS

DANGER SENSE (WIS)

You have a sixth sense that warns you of impending danger. Any time you are in a situation where you would be surprised, you can make a wisdom check to avoid surprise. The CL of this check is set by the GM, but generally if it is an ambush scenario, it is equal to the average level or hit dice of your enemies. In situations such as a natural disaster such as an avalanche, rock slide, or encountering traps or quicksand, the GM will determine the CL of the check to avoid the disaster or trap. If you succeed at this wisdom check by at least 5, you have enough time to warn your companions before the danger occurs, thus allowing them to also avoid surprise.

As a result of their danger sense tingling, mentalists who have this power gain a bonus of +2 to initiative rolls. This benefit is always active and needs no wisdom check to activate.

DETECT MINDS (WIS)

By spending one full round standing still and concentrating, the psychic can scan for the presence of other minds within a 150 foot radius of her. She can tell the difference between sentient and non-sentient minds (humans and animals, for example), the presence of alien (or supernatural) intelligences and the presence of any psionic or magically-active minds. She knows the basic direction of each mind, but not the precise location (ie. "there are about six people within my perception to the general left, and one is psychic" but she cannot know "There is a man exactly 24 feet ahead, behind those crates.")

To identify specific minds, the psychic must spend one additional round per mind concentrating on that specific presence. She may then make another wisdom check at a CL equal to the level and wisdom bonus of the mind in question. Success means she has pinpointed the mind–she knows exactly where they are, their approximate level of power (weaker, the same as her, or more powerful than her), and whether they are mystically or psychically active. If the mind is someone she knows or has encountered before, she will also know exactly who they are. She may target that mind with psionic abilities just as if she could see them. However, if they are magic, psychic, or have alien powers, they can also target her.

By increasing the CL of the ability, the psychic can further attune senses and increase the range. For each +1 added to the CL, an additional 50 feet is added to the power's radius, or the time needed in concentration reduced by one round. Thus, increasing the CL by 4 would allow the psychic with one standard action to locate all of the minds in a 200 foot radius and zero in on three specific minds in the area. Normally, the psychic would have to spend a full round in concentration

to locate all minds in a 150 foot radius, and it would take a further three rounds to zero in on the three specific minds.

ELECTROKINESIS (INT)

Electrokinesis is the power to control and manipulate electricity. Using this ability requires an Intelligence check; the CL depends upon the effect the mentalist is trying to generate. Generally, using this power offensively to cause direct damage to another in combat uses an Intelligence-based psychic attack roll and allows a constitution save for half damage by the opponent; the CL of this save is equal to the level (or hit dice, in the case of monsters) of the mentalist.

The effects of any electricity-based magical spell can be duplicated by this ability; the CL of these effects are equal to the spell's level plus 3. Thus, to mimic lightning bolt, a third-level spell, has a CL of 6. Mimicking shocking grasp, a first-level spell, has a CL of 4. In addition, both of these effects, since they are offensive in nature, would use an Intelligence-based psychic attack roll instead of a standard Intelligence check.

Controlling electricity in other ways is also possible. Simple effects, such as building a field of static electricity around a person or object, have a CL of 0. Moderately difficult effects (arcing electricity to daze a target for a round) have a CL of 2. Short-circuiting an obviously electrical device such as a radio has a CL of 2 as well. More difficult effects can have a CL of anywhere from 5 (causing a car to start or stall) to 50 (creating a massive lightning storm over the city) or greater, at the GM's discretion.

It gets worse; this power is as dangerous to the mentalist as it is to the target. Any time a mentalist fails a roll to activate a power, the electricity arcs back upon him, dealing 1d6 damage per CL of the attempt (CL 0 effects deal 1d4 temporary damage; the backlash just causes a minor, small, but painful burn). The mentalist may make a constitution save against a CL equal to that of the effect he tried to create, for half-damage.

HIDE MIND (WIS)

This ability allows the mentalist to hide the presence of her mind from both magic and psionic scans. This ability is constantly active, so that the psionic character need not be aware that someone is trying to scan for her presence for it to work. Any time a spell or psychic power would detect the presence of the mentalist, she is entitled to a wisdom-based saving throw to resist being detected. The CL for this save is equal to the level of the arcanist or mentalist attempting to scan or scry, plus their appropriate ability bonus. This power only obscures the psychic's mental presence; it does not render her invisible to normal senses, nor cameras or reflecting devices.

If the mentalist uses a power, all checks to hide mind for the next 1d4 rounds are at a CL of 5 higher than normal.

ADVANCED PSIONIC POWERS

BLINDSENSE (WIS)

PREREQUISITES: Clairvoyance, Clairaudience, Combat Awareness

You can use your psychic senses to perceive the area around you, thus enabling you to clearly "see" even when you are in absolute darkness or otherwise blinded. By making a wisdom check, you can sense your surroundings within a 30' radius with absolute clarity, pinpointing the presence of allies and enemies, even those invisible or silent.

You can distinguish the dimensions and shape of objects with this ability, but not their details. You cannot see color, contrast, read, or otherwise determine exactly what a target looks like, though you can differentiate between different people through minute differences in shape, weight distribution and gait. Thus, you could encounter a specific thug who escapes a combat encounter. You would not be able to describe this thug to the police, but should you encounter him again you would recognize him.

BURST OF SPEED (INT)

PREREQUISITES: Dexterity 15, Telekinesis, Combat Awareness

You can, for brief periods of time, use telekinesis achieve incredible bursts of speed. By making an intelligence check, you can double your normal rate of speed. By increasing the CL of this check, you can further increase your speed. For every 5 added to the CL, you increase your multiplier by one. Thus, for a CL 5 check, you triple your speed. At CL 10, you quadruple it. At CL 15, it quintuples, etc.

This burst of speed lasts only for one round. Each round thereafter, you must make a new check to maintain the speed. Failure means you are exhausted (AA p. 145). When you are finished using this ability, you must make a constitution save at a CL of 1 per round you spent at heightened speed; failing this save means you are Fatigued (AA p. 145)

SYNAESTHESIA

PREREQUISITES: Combat Awareness, Clairvoyance, Clairaudience, Psychic Defense

You perceive the world in a completely different way than others. This ability is often defined as hearing color, tasting sounds, feeling smells and the like, but is actually much more subtle than such brash descriptors. You generally associate sensory input in an entirely different way than others. You have learned to adapt your mental gift to give you a great advantage in certain situations. As a result, you may always substitute your best mental attribute bonus for any other when a SIEGE check is made.

MYSTERIES OF MAGIC, MENTALISM, AND GADGETS

This means that if wisdom is your highest mental ability, you may use wisdom for any mental check, even if that check would normally be intelligence- or charisma-based. Likewise if intelligence is your best, you could use it in place of any wisdom or charisma-based check, and if charisma is your best, you can substitute it for intelligence or wisdom.

The only exception is for psionic powers, which must still be activated with their listed associated abilities.

TELEKINETIC LEAP (INT)

PREREQUISITES: Strength 14, Telekinesis, Combat Awareness

You have learned to use your telekinetic powers to perform great feats of agility, including the power to leap great heights and distances. As a result, your leaping ability far exceeds that of normal humans. This manifests in several ways.

First, you substitute Intelligence for strength when making Jump checks, using your telekinetic powers to boost your leap. Second, you may add your level to jumping checks, unlike most mentalists (see rules for jumping on page 26). Third, your base jump distance is three times that of a normal character: you may, with a basic strength check, jump 30 feet long and ten feet high, provided you have at least a ten foot run-up. Increased CLs for jumps are in five-foot increments instead of one. Thus, if you have no run-up and wish to jump a 30 foot gap or ten foot height, you are at CL 2 to do so. Jumping a 35 foot gap or 15 foot height with no running start requires a CL 3 check.

TOTAL RECALL (INT)

PREREQUISITES: Clairvoyance, Psychometry, Telepathic Probe

You have the ability to recall memories with absolute detail and precision. By spending 2d6 minutes in complete concentration and meditation and making a successful intelligence check based on the complexity of the memory, and how old the memory is, you can call to mind everything about the experience in question. The CL for this check is 3 if the memory is a month old or less, 5 if the memory is a year old, 10 if the memory is less than five years old, 15 for memories of ten years old, and 20 for memories more than ten years old. If the memory carries significant or traumatic associations, the CL is reduced by 5 (to a minimum of 0). If it is insignificant or very casual the CL increases by 1, and if it requires you to dig deeply into your subconscious (such as describing the face of every single person you saw on the street car three weeks ago), the CL increases by 5.

If the check is successful you have total recall of the memory in question for 1d4 hours, during which you can relate it in absolute detail and clarity. If the check fails, or after the memory fades, you may not try again for 1d4 days.

THE GADGET ROOM

Here are a few pre-generated gadgets that you can simply pop into your game with no modifications, enabling you to generate a gadgeteer more quickly. In addition, these can serve as a model for those looking to build their own gadgets. These sections demonstrate how spell effects can be built upon and restricted to create weapons that will not unbalance the game, but add a degree of versatility to the gadgeteer class.

READING THE GADGET BLOCKS

Each gadget is set up using a standard stat block which outlines everything you need to know to use the item in game. These stat blocks are set up as follows:

GADGET NAME: This self-explanatory header displays the descriptive and sometimes grandiose and pompous name for the gadget in question. Many creators like to name their gadgets after themselves, so that everyone knows who created this amazing super science.

SPELL EFFECT: The spell name that was purchased and upon which the effects were modeled.

BASE COST: Lists the base cost for the spell for both intelligence- and charisma-based gadgeteers.

ON THE FLY: Whether the gadget can be whipped out as an on the fly creation.

EFFECTS: Descriptive text outlining what the gadget does, its abilities and limitations.

IMPROVEMENTS: The potential for improvements, including associated additional gadget point costs.

THE GADGETS

BARNABY'S BOMBASTIC BULLETPROOF FIELD GENERATOR
SPELL EFFECT: Bulletproof
BASE COST: (Int) 5 (Cha) 3
ON THE FLY: No

EFFECTS: This device manipulates electrical, kinetic and magnetic fields to create a resistance to projectile weapons. While it is active, no regular missiles, be they stones, arrows or bullets, can penetrate the field, providing a large degree of protection to the wielder. The device will function for 1d10 minutes before requiring 24 hours to recharge. It has two drawbacks: first, any time an enemy scores an exploding die result on an attack, a bullet strikes the field generator, knocking the device out of commission until the gadgeteer can spend 24 hours repairing it. Secondly, it provides no protection at all against melee weapons, which simply don't move fast enough for the field's kinetic resistance to affect them. Sometimes it's the slow blade you have to watch out for!

IMPROVEMENTS: None, though other effects, such as invisibility, can be built into the same field generator that projects the bulletproof shield.

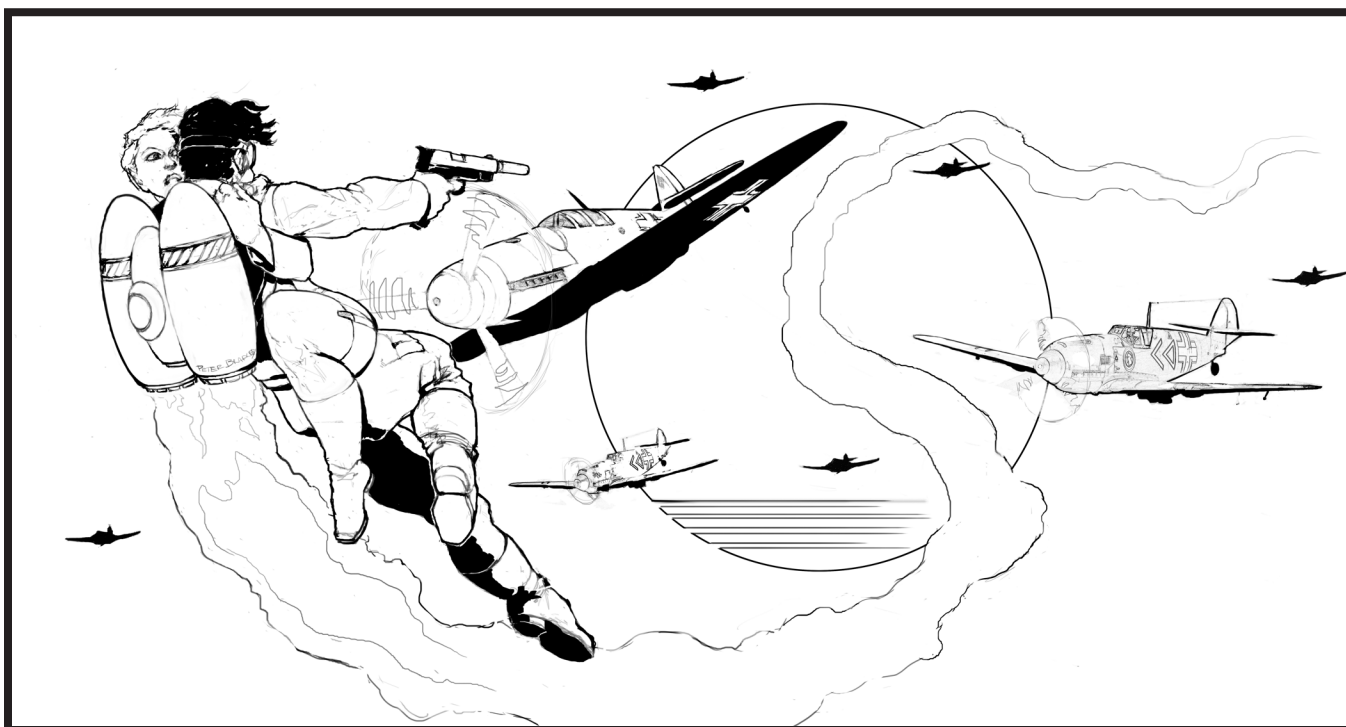### BUCKY'S MAGNIFICENT ENERGY DETECTION DEVICE
SPELL EFFECT: Detect Magic/Detect Poison
BASE COST: (Int) 2 (Cha) 1
ON THE FLY: Yes

EFFECTS: This device must be calibrated to a specific sort of energy. It can detect radiation, psychic energy, mystic en-

ergy (including ghosts and spirits), the presence of poison or disease, or just about any other hidden presence. The device is considered calibrated to a specific kind of energy when produced and if an "on the fly" gadget, cannot be altered to detect other forms of energy.

IMPROVEMENTS: If purchased as a permanent gadget, every additional 1 (Cha) or 2 (Int) gadget points spent allows one additional type of energy. Calibrating the device to change from one type of energy to another requires fine adjustments that require an intelligence check with a CL equal to the total number of detections available, and 1d4 rounds to complete. Spending an additional 3 gadget points removes the need for the intelligence check (there is simply a switch and dial setup).

BUCKY'S AMAZING LIE DETECTOR GOGGLES
SPELL EFFECT: Detect Chaos, Evil, Good, Law
BASE COST: (Int) 2 (Cha) 1
ON THE FLY: Yes

EFFECTS: Allows the wearer to make an intelligence check to tell if a subject is being untruthful, hiding information, has ulterior motives or hostile intent.

IMPROVEMENTS: None.

BUCKY'S FANTASTIC FLYING JETPACK
SPELL EFFECT: Fly
BASE COST: (Int) 4 (Cha) 7
ON THE FLY: No

EFFECTS: This contraption allows the gadgeteer to fly at a speed of up to 90 feet per round. It can climb up to 45 feet per round, dive at up to 180 feet. The character can maneuver in flight, even at maximum speed, just as easily as he could if running, making standard dexterity checks. If using the vehicle rules, this device has a dexterity of +6, constitution of 0, speed of 2 (-3) (6 mph), cruising speed and maximum speed are the same, MR 1, AC 17, DR5 and HP 25. When under attack, the tanks must take all 25 points of damage before the fuel leaks out, but each 5 points of damage suffered imparts a cumulative -1 to any SIEGE checks to maneuver the device. If the device is destroyed, assuming that the gadgeteer survives the crash, it can be repaired with the appropriate skill rolls in 24 hours (no additional gadget points need be spent). The fuel tank that powers the jet pack lasts for ten minutes before it must be refilled. Refilling requires access to refined alcohol, jet or rocket fuel and ten minutes time. The gadgeteer will usually have spare fuel or the ability to cook it up at his base of operations.

IMPROVEMENTS: Spending an additional 1 (Cha) or 3 (Int) gadget points can increase the fuel capacity and efficiency, allowing for an additional ten minutes of flight. It can also increase the speed by 5 mph, or add 1d6 hit points to the fuel tank.

DR. PYRO'S NITRO BLAST GRENADE LAUNCHER
SPELL EFFECT: Fireball
BASE COST: (Int) 7 (Cha) 4
ON THE FLY: No (but see below)

EFFECTS: This device launches an explosive charge up to 450 feet away. The charge, when it lands, explodes with massive force and deals 3d6 damage to everything in a 20 foot radius. Firing the weapon requires an attack roll; a miss means that the charge landed somewhere other than intended.

On a success, the charge explodes and deals its damage. Everyone within the damage radius is entitled to a dexterity-based saving throw at CL 5 for half-damage.

On a miss, roll a d4 and a d8. Imagining a square grid, the d8 indicates the direction the charge was off-course, with 1 being further away from the wielder, and counting clockwise from the intended point of impact thereafter. The d4 determines the distance in five foot increments the charge traveled. Thus, a result of 3 on the d8 and 2 on the d4 indicates that the charge went ten feet straight to the right of the intended target, where an 8 on the d8 and a 1 on the d4 would indicate the grenade landed five feet ahead and to the right of the intended impact.

After firing, this weapon requires 1d6 rounds to reload before it can be used again. Normally, this weapon comes with ten grenades. When they are expended, the weapon cannot be used again until the next adventure (ten more grenades can be created during down time). Spending "on the fly" gadget points will allow an additional grenade per 2 points spent.

IMPROVEMENTS: Each additional point (Cha) or 2 points (Int) spent increases the damage by 1d6 (to a maximum of 6d6), adds +1 to the weapon's accuracy, or reduces the number of rounds required to reload by 1 (minimum 1). Every d6 of damage added to the weapon also increases the CL of the saving throw by 1.

DR. ALVIN'S ECTOPLASMIC DEATH SIMULATOR
SPELL EFFECT:
BASE COST: (Int) 2 (Cha) 2
ON THE FLY: No

EFFECTS: This gadget looks like a hose attached to a sort of miniature still. The gadgeteer aims it at the victim and presses a button, emitting a stream of ectoplasm at a target up to ten feet away which, upon contact, gives the victim a taste of what it is like to die in agony. The gadgeteer must succeed at an attack roll to hit the target.

If the victim fails a Constitution-based saving throw, he is wracked with horrific pain as his entire body locks up in rigor mortis, and he can take no action for 1d6 rounds. In addition, he suffers 1d6 points of non-lethal damage per round. If this damage causes his hit points to reach zero, the victim is unconscious and ectoplasm dissipates. At the end of 1d6 rounds, the victim gets a new saving throw to shake off further effects; failure means another 1d6 rounds of torment. Once the ectoplasm dissipates, temporary damage returns at a rate of 1d6 per hour.

IMPROVEMENTS: For every 1 (Cha) or 3 (Int) points spent, the range can be increased by 10 feet, or the stream further focused, granting a +1 to hit (to a maximum of +3).

Dr. Pyro's Portable Flamethrowing Pistol
Spell Effect: Burning Hands
Base Cost: (Int) 2 (Cha) 2
On the Fly: N

Effects: This pistol emits a jet of fire covering a ten foot wide path at a range of ten feet in front of the shooter. It deals 1d4+1 points of damage to all in the path but requires a roll to hit; a miss indicates the targets were able to dive out of the way without suffering damage. The flames will result in flammable materials catching fire. On the down-side, an imploding die result can be devastating as it indicates that the flames have turned back upon the shooter, via a backfire or simply an unfortunate gust of wind; imploding dice results equate to additional damage (beyond the base 1d4) that the wielder must suffer for playing with fire. The fuel for this weapon is worn in tanks on the gadgeteer's back; these tanks are shielded with AC 21 and must take at least 25 hit points of damage before the fuel would leak out. Should this occur the device can be repaired in 24 hours' time with the appropriate ability checks. It is unlikely that a ruptured tank would result in an explosion, but this is left to the GM's discretion, taking exploding and imploding die rolls into account.

Improvements: Each 1 (Cha) or 2 (Int) additional gadget points spent increases the damage by 1; every 2 points of damage added converts into an additional d4 instead. Thus, if an intelligence-based gadgeteer spends an additional 2 points on the device, it will deal 1d4+2 damage. If he spends 4 points, it will deal 2d4+1 rather than 1d4+3. This effect could feasibly be also built into the nitro-blast grenade launcher.

Homing-Blast Radium Pistol
Spell Effect: Arcane Bolt
Base Cost: (Int) 2 (Cha) 2
On the Fly: No

Effects: Pistol fires glowing blue radium bolts that home in on their target. This weapon has a Rate of Fire 1, zero recoil, and accuracy +6. It deals 1d4+1 damage and has rechargeable batteries, so it never runs out of ammunition.

Improvements: For every additional 3 (Cha) or 4 (Int) gadget points spent on this item, increase the rate of fire by one.

The Phantom's Phenomenal Obfuscation Device
Spell Effect: Invisibility
Base Cost: (Int) 5 (Cha) 3
On the Fly: No

Effects: By making use of mirrors and crystals combined with a specialized X-ray and electrical field generator to bend the light around the subject, this device renders the user completely invisible to the naked eye and most visual recording devices. The down side is that the device is fragile, so any overly rapid, reckless or aggressive movements (including attacking another person) result in the user being revealed until the device recharges. A typical charge lasts for 2d6 minutes or until the user does something to give away their presence, after which it takes an additional 1d6 minutes to recharge and recalibrate the device. The invisibility field surrounds the user to a radius of approximately three feet. It does not mute sound.

Improvements: By spending an additional 1 (Cha) or 3 (Int) points, the field can be extended to cover a 10 foot radius (per invisibility sphere), or can be improved so that the device is not so fragile (per improved invisibility); rapid and aggressive movements will not cause the device to break down and reveal the user's presence.

Tesla Gloves
Spell Effect: Shocking Grasp
Base Cost: (Int) 2 (Cha) 2
On the Fly: No

Effects: These resemble chain mail gloves with copper wiring threaded through the rings and a battery pack worn at the wrists. When the gadgeteer activates the gloves, they arc with electrical current. Touching another person while the gloves are active deals 1d8+1 damage. Those wearing metal armor suffer an additional 1d4 points of damage. Touching an electrical or electronic device while wearing these gloves will burn it out. Activating the gloves takes one round and after they are discharged, they require a round to recharge before being used again.

Improvements: Every point (Cha) or 2 points (Int) spent increases damage by +1. In addition, 1d4 other electrical effects may be built into the gloves by purchasing the appropriate effects.

Tesla Gun
Spell Effect: Lightning Bolt
Base Cost: (Int) 7 (Cha) 4
On the Fly: No

Effects: This device resembles a futuristic rifle with an energy coil mounted on front instead of a barrel. It fires a bolt of lightning in a line up to 100 feet long (or until it hits a barrier), dealing 3d6 damage to everything in its path. A roll to hit is necessary as the gun jerks and pulls against the caster; a miss means that the path of the lightning goes 15 degrees left or right (roll a die to determine direction). All in the lightning's path are entitled to a dexterity-based save at CL 5 for half damage. After firing, the weapon requires 4 rounds to recharge before it can be used again.

Improvements: Each additional point (Cha) or 2 points (Int) spent increases the damage by 1d6 (to a maximum of 6d6), adds +1 to the weapon's accuracy, or reduces the number of rounds required to recharge by 1 (minimum 1). Every d6 of damage added to the weapon also increases the CL of the saving throw by 1.

Other Ideas

The options for gadgets are endless; a clever gadgeteer could use delayed blast fireball to mimic grenades, or exploding runes to model landmines. Ghost sound can be a clever on the fly gadget to throw opponents off a trail, and obscuring mist or fog cloud are perfect means of creating smoke grenades to protect the party's escape. The abilities of a gadgeteer are endless, and limited only by your imagination!

BOOK FOUR: ASTONISHING STORIES

In this book we will examine some new and expanded rules for play, including expansions of existing rules such as being flat-footed and using suppressed firearms, and entirely new ideas like rules for live-action roleplay with the SIEGE engine!

SIEGE CHECKS

In the SIEGE engine, the most important aspect of an ability score or attribute is the bonus it gives to die rolls. As mentioned in the **Amazing Adventures** core rulebook, it is even possible to play the game without the 3-18 ratings for abilities and simply assign an attribute of -3 to +3.

However, the actual score of an attribute can be important to play. Consider that an ability score of 13-15 grants +1 to die rolls. However, someone with a score of 15 is certainly better than someone with a score of 13. This comes into play whenever two people with similar ability bonuses engage in contests against one another.

CONTESTED ROLLS AND THE SIEGE ENGINE

In general, an attribute check will be made by only the active participant—the attacker, so to speak. The defender of any given check generally adds their level to the attacker's CL, and sometimes if the GM is feeling frisky, their appropriate ability bonus. Part of the elegance of this system is that it is neat and plays quickly—there is no need to worry about

resolving ties, for example. The person making the roll either succeeds or does not.

For example, a hooligan trying to get around an elaborate security system may make a SIEGE check with a CL equal to the level or hit dice of the person who designed the system, possibly further increased (at the GM's option) by that person's intelligence score. The hooligan's check will either meet/exceed the final CC, resulting in success, or will not reach the required target, meaning failure. In this case, meeting or exceeding the CC is a success—there is no chance for a stalemate.

There is, however, a down side to this approach. Sometimes the GM and players may want a more active defender. This is especially true when an enemy is making a roll against a player character. The player will generally appreciate having a sense of active control over her character's destiny rather than relying on static bonuses and penalties. In some situations, the GM may want a more head-to-head contest where there is a chance of a standoff or stalemate, or where the margin of success is more dynamic.

In this case, both parties make a roll and whoever succeeds by the greatest margin wins the test. If the test ends up being a tie, the GM can call for a re-roll to keep things exciting and tense. Alternately, she can bring the actual ability scores of each party into play. When a contested roll is made and the result is a tie (both parties succeed by the same margin), the GM checks the hierarchy of scores to determine the winner.

HIERARCHY OF SCORES

When two people with the same attribute bonus square off against one another, there are several things to take into account. These stages of importance are referred to as the hierarchy of scores and are used to determine the outcome of a tie during contested rolls.

PRIMARY VS. SECONDARY

The first is whether the ability in question is prime. This will generally play itself out in terms of the check itself—a character with a primary attribute has a lower CB and thus a much better chance of succeeding at a task. In some cases, however, both parties may roll and succeed by the same margin. In this case, if one party us using a prime attribute and the other a Secondary attribute, the party with the prime wins the check.

ACTUAL ABILITY SCORE

Second in the hierarchy comes the attribute itself. If both parties are using prime attributes and the results are still a tie (the same margin of success), whoever has the highest ability score wins. Thus, if two parties are making contested strength checks, both are prime, but one party has a strength of 13 and the other 15, the character with the score of 15 will win the contest in the event of a tie.

EXPERIENCE

If both parties are using a prime attribute that has the same 3-18 score and the result is still a tie, the party with the higher level or hit die wins the check.

RE-ROLL

In the unlikely event that both parties are using a prime attribute that has exactly the same 3-18 ranking, are of equivalent level/hit dice, and the results are a tie, simply roll again to determine the winner of the check.

In this manner, the actual ability score becomes as important as the bonus it gives.

JUMPING

A normal character, with a twenty foot running head start, can jump ten feet long and three feet high with a basic strength check (CL 0). Attempting distances longer than this requires a check at +1 to the CL for each foot longer and higher. Thus, attempting to jump a twelve-foot gap would require a CL 2 strength check, assuming that the character has a twenty foot run-up. For each five feet less than twenty feet, the CL for the check also increases by one.

For example, attempting a basic ten-foot leap with only a fifteen foot run-up requires a CL 1 check. Attempting a fifteen-foot leap with a ten-foot run-up must be done at CL 7.

Arcanists, gadgeteers, socialites and mentalists may not add their level to jump checks.

MOVIE PHYSICS

"Movie physics" is a term that refers to things working the way they do in big-budget action pictures. Applying these things in your game can add a great deal of fun and excitement. However, it is difficult to apply hard game mechanics to the use of movie physics. Rather, the GM should take into account the characters' actions and determine whether the intended result would be fun, dramatic and exiting.

Many gamers are really into simulationism and will argue real-world science and physics up and down. Always remember that your game is not bound strictly to real-world physics. While certain standards like gravity have to remain in play, other things are completely malleable based upon dramatic effect. Particularly in a game where you've got arcanists, mentalism and super science in play, the laws of physics should bend to your needs as GM.

For example, in real life if you shoot a car's gas tank with a gun, the gas will run out and the car will stop. In movies, on the other hand, shooting a car with a gun often results in a spectacular explosion that throws people ten feet in all directions. The latter result is due to movie physics.

As GM, you are well within your rights to invoke movie physics whenever the situation dictates. Look at the tropes of your game and determine what is acceptable in a given situation. Weigh what would happen in the real world vs. what might happen in a movie, and decide which is cooler for the current circumstances. You need not even be 100% consistent. One time a car could explode when shot. The next time, the gas might just drain out. The game world physics are based solely around the concept of dramatic appropriateness. Indeed, many game rules are dependent upon game world physics.

Have you ever had a player make a strength check to break down a door? In real life, unless said door is structurally weakened in some way, putting your shoulder through a door is just as likely to result in a shoulder injury as it is to result in busting open a door. But in movies the hero does it all the time. What about breaking a padlock with a rifle butt? This would be an unlikely occurrence in the real world. You could end up with a broken rifle stock. But again, watch them do it in films whenever it makes sense to the story.

In the end, whatever works best for the situation, go for it! And finally, never, ever forget that in the end you can also always fall back on awarding fate points to characters whose players feel they have been slighted by movie physics.

INITIATIVE AND COMBAT

FLAT-FOOTED CHARACTERS

At the start of a battle, before you have had a chance to act (specifically, before your first regular turn in the initiative order), you are flat-footed. While flat-footed, you lose your dex-

terity bonus to AC (if any), and you also cannot use the dodge, disengage, evade, or fighting eefensively combat maneuvers.

Some characters may have class abilities which allow them to avoid being flat-footed.

Some GMs may not want to use this rule, viewing it as another combat complication. However, it is integral to the martial arts system, and it adds a degree of excitement and danger to combat as those who act first are more likely to hit those who act later, which can be thrilling or terrifying, depending on where you fall in the initiative spectrum.

FATE POINTS AND INITIATIVE

The GM can, at her option, allow player characters to spend fortune's favor fate points to affect initiative rolls, even though these are made using a d10 rather than a d20. The player, in this case, must declare the use of the fate point immediately after the initiative roll and before he knows where he falls in the overall initiative order.

Of course, if player characters can do it, so can monsters and villains...

AIDING OTHERS – GANGING UP

Just as with normal SIEGE checks, characters can aid each other in combat. The process, however, works differently than that outlines on page 143 of the <I>**Amazing Adventures**<I> core rulebook.

When multiple attackers gang up on a single foe, this is called "ganging up." In a gang-up situation, each attacker beyond the first gains +1 to their attack roll for every other character engaging, to a maximum of +7. The rationale for this is that a single person cannot defend against multiple attackers as effectively as they can against a single attacker. Only those attackers engaging in melee combat, however, impart this bonus. Shooters do not count as part of a "gang up" attack.

NPCs, monsters and villains also benefit from this tactic, which makes first-level attackers potentially deadly to higher level targets. The maximum bonus of +7 also means that no more than 8 characters can engage in melee combat against a single target at one time.

If a character with an ability that relies upon surprise or victim distraction such as sneak attack or back stab engages in a gang-up attack, they can use their special ability, so long as they can maneuver into proper position (a hooligan trying to back stab must, for example, be able to get at his targets back).

SUPPRESSED FIREARMS

Some firearms, especially in games set post-WWII, are designed to be fitted with a silencer, or suppressor, which can limit the noise the gun makes as well as help to hide barrel flash in the night. Contrary to popular film and novels, however, suppressors do not make guns completely quiet or dark, nor do they reduce the sound to a little "zip" noise. Guns fitted with suppressors still go "bang," and still can be seen in the dark. They are simply less loud and bright than normal.

As such, whenever a character has a chance to use a suppressed firearm in game, those within a certain distance of the firearm may make a wisdom check to hear and/or see the weapon in use. Normally, when gunfire is exchanged, it can be heard for several city blocks' distance and will likely draw unwanted attention to the shooter. If the firearm is suppressed, however, the distance is greatly reduced. For pistols, the gun can be heard (or seen, if there is a clear line of sight) with a successful check by those within 50 yards. For rifles, the distance is increased to 100 yards.

The CL for this wisdom check is based on the caliber of the gun. Light caliber weapons up to 9mm are CL 10. Medium caliber weapons like .40 and .45 are CL 5, and heavy caliber handguns like the .50 Desert Eagle or .357 Magnum would be a CL 0 check.

Similar CLs are in place for rifles. Lower caliber rifles that use pistol cartridges or up to .220 caliber are CL 10, while medium caliber rifles like the 30-30 or 30-06 are CL5, and .50 big guns are CL0.

SUPPRESSORS AND MOVIE PHYSICS

If you like, you can forego the wisdom check for suppressed weapons and assume they sound like they do in the movies. After all, in general if your players were running around firing handguns as often as they likely are, not only would they find themselves in trouble over their heads all the time, they would likely be deaf from not wearing ear protection!

In real life, guns are incredibly loud and most people in civilian jobs who carry them as a matter of course (like police) don't fire them very often, except at a targeting range where they wear eye and ear protection. This carries over to soldiers in the field on active combat duty. They fire their weapons far more often, but they also wear headgear that protects their ears.

SUPPRESSORS IN YOUR GAME

Opening the door to suppressors is a can of worms and GMs should consider this carefully. After all, what player would not want to carry around a gun that is quiet and dark? There are several means by which you can restrict the use of these items in your game to situations where they are actually appropriate.

The first issue with a suppressor is availability. Suppressors are not sold in your average gun shop or sporting goods store. In fact, while they are legal to own in some European and Middle Eastern countries, in the United States they are patently illegal. This may seem strange to some readers, but it is true.

The second issue is concealability. Screwing a suppressor onto the end of a barrel makes it a lot longer and nearly impossible to hide. If you're going to walk around with a suppressed weapon, guess what? You are going to be visibly walking around with a suppressed weapon...which in many cases defeats the purpose. If your players concede this and choose to carry the suppressor separately, it should take a full round of combat to fit the suppressor onto the gun, making it non-optimal for use in most combat situations.

Keeping these issues in mind should help you to keep those players in check, who think all their weapons should be suppressed at all times. In the end, it's your game. Go with what feels right for you.

NEW COMBAT MANEUVER

RIPOSTE OR RETORT

When engaged in melee combat, by choosing to accept an AC of 10 against an opponent's attack (essentially sacrificing all costume or armor and dexterity-based AC bonuses), the victim of an attack can make a retaliatory strike against which her opponent is also automatically considered to be AC 10. At the GM's option, this maneuver can also be used in ranged combat if both combatants have ranged weapons and have an unobstructed line of fire.

DAMAGE

SUFFOCATION

A character who has no air to breathe can hold her breath for 1 round per point of constitution. After this period of time, the character must make a constitution check in order to continue holding her breath. The save must be repeated each round, with the CL increasing by +1 for each previous success.

When the character fails one of these constitution checks, she begins to suffocate. In the first round, she falls unconscious (0 hit points). In the following round, she drops to -1 hit points and is dying. In the third round, she suffocates.

SLOW SUFFOCATION

A normal human can breathe easily for 6 hours in a sealed chamber measuring 10 feet on a side. After that time, the character takes 1d6 points of subdual damage every 15 minutes. Each additional character or significant fire source (a torch, for example) proportionally reduces the time the air will last. On the round after a character falls unconscious from this damage, she drops to -1 hit points and is dying. In the next round, she suffocates.

DROWNING

Any character can hold her breath for a number of rounds equal to her constitution score. After this period of time, the character must make a constitution check every round in order to continue holding her breath. Each round, the CL increases by 1.

When the character finally fails her constitution check, she begins to drown. In the first round, she falls unconscious (0 hp). In the following round, she drops to -1 hit points and is dying. In the third round, she drowns.

It is possible to drown in substances other than water, such as clouds of ash, quicksand, fine dust, and silos full of grain.

AMAZING LIVE ADVENTURES

LIVE ACTION RULES FOR THE SIEGE ENGINE

Live action roleplaying is similar to the role playing you're used to doing every week around the table in your dining room or smoky basement, but instead of simply describing your character's actions, you actually get up and do them. This leads to a fancier, more dynamic game that requires a bit more investment and effort on the part of both the players and the GM, but can be a great deal of fun nevertheless.

There is an adage that tabletop roleplaying games are a throwback to the tribal tradition of shared and collaborative storytelling through which many of our ancient myths, legends, sagas and fairy tales come to us. If this is the case, live action gaming is similar to improvisational theater, albeit with rules in place to resolve disputes. It's in many ways like playing cops and robbers, cowboys and Indians, or war when you were a kid, only now you're going to draw cards to see if you hit your opponent, and likely, he's not going to be able to cry, "Nuh-uh! I'm bullet proof!"

...Unless he actually has the *bulletproof* spell, of course.

The key to live action gaming, what makes it fun and different from tabletop gaming, is that it's more immersive. Instead of telling a story about Titanus Williams, private eye, you're actually acting as Titanus, wearing his clothes, talking in his voice, and slinging your own trusty (prop) .38 snub-nose at a group of street thugs with bad intentions (who are being played by other players in your group of friends).

Live action games generally tend to be larger and involve more players than tabletop games—the GM will need help portraying his stable of villains and NPCs, so extra bodies are needed for those as well. If you've ever played in or heard of murder mystery parties, you've been at least exposed to the idea of live action roleplay.

Some groups run massive live-action campaigns that involve dozens of players, complicated plot lines, and detailed political scheming between factions and run for years. Others are one-shot storylines involving a handful of protagonists solving a mystery or plot in a single evening.

Whatever your preference for live action roleplay, it's really

easy to adapt the SIEGE Engine to the realm of improvisational theater-style gaming. The rules, as simple as they are, translate very nicely and in a straightforward faction. These rules are specifically designed for the **Amazing Adventures Role-playing Game**, but will work equally well with any SIEGE Engine RPG, including **Castles & Crusades**. All you need do is remove such things as Fate Points from the mix, and remember that in **Castles & Crusades** there are no exploding or imploding critical die results, and you'll be good to go!

THE CHARACTER CARD

The first step in translating your game from tabletop to live action is in moving the character stats to a more easily portable version. In a live action game, it can get cumbersome carrying your character sheet around everywhere you go, and yet, you'll need to be able to access your statistics. Fortunately, with a SIEGE engine game, everything you need to know will generally fit on a set of 4" x 6" index cards. Characters who don't have an ever-growing suite of powers will generally fit on the front and back of a single index card. Characters who utilize magic or psychic powers may eventually need several cards to fit all of their data; in this case it's a good idea to punch a hole in the corner of the cards, and feed them onto a key ring.

In general, you'll want your character name, level, class, and alignment (if any) on the top line of the card. Place your ability scores and bonuses across the top of the second line, indicating primes by circling them or putting an asterisk by them.

The third line should include your saving throws and total ability score check bonuses, combining your level, ability bonus, and prime bonus where applicable.

The fourth line of your card should include your AC, hit points, hit dice, BtH, standard melee (BtH + Str bonus) and ranged (BtH + Dex bonus) scores, and fate points.

On the remaining lines, list the following:

- Your weapons and attack methods, including total attack bonus, damage and any special features of the weapons such as accuracy, capacity, range, etc.
- Traits (If any) and game effects
- Equipment
  On the back of the card, you should note the following:
- Class abilities, associated ability scores, and notes on game functions (including page references is always a good idea).
- Backgrounds, knowlege skills, and languages (if any)
- Spells, powers, gadgets, and notes regarding their function

In the end, especially in the early levels, you shouldn't have much trouble fitting your whole character onto an index card. Here's an example of a completed card for Tennessee O'Malley:

Tennessee O'Malley   Raider 5   Fate Points: 9(d8)

Str 9 Dex 18 (+3) Con 9 Int 16 (+2) Wis 16 (+2) Cha 13 (+1)

Primes: Str, Dex, Int   AC: 17   Hit Points: 41 (5d10)

Class Abilities: Cryptolinguist, Disguise, Legend Lore, Traps, Resist Elements, Two-Fisted, Weapon Finesse

Backgrounds: Academic, Classicist   Traits: Aggressive, Reckless

Languages/Knowledges: English, Latin, Greek, German French, Archaeology, History

Gear: (2) Colt Service Revolvers (1d12), (2) Tomahawk (1d6), notebook, pen, cigarettes, lighter, knapsack, digging tools, translation codices, ball of string

SPELL BOOKS AND POWER SETS

If you're playing an arcanist or mentalist character, you may want to keep a separate set of cards (3x5 cards work fine) detailing your spells or psionic powers. You can detail one power on each card, put them in alphabetical order, and then punch a hole in the corner of each card, allowing you to slip the stack onto a key ring so you can easily flip through them. Having such a quick reference set will save a lot of time in play.

For mentalist characters especially, another great idea is to use a diary, journal or other blank book to copy your spell statistics into. This can then become an in-game prop representing your character's grimoire, and allows you quick access to your spells.

SIEGE CHECKS: USING THE TAROT DECK

Now that you've got your character sheet translated, let's look at the basic system used. It's cumbersome to have everyone roll dice, and a good surface for die rolling may not be readily available in every situation, so the default rules for live action SIEGE Engine games use a Tarot deck—or part of one, anyway.

Tarot decks are used because they can provide a near-perfect spread that closely matches the probability of a 20-sided die, and add two more options on top. The artwork, imagery and meaning behind the tarot also adds a great flavor to the game, a sense of intrigue, mystery and magic that is uniquely suited to pulp and fantasy role playing games.

A tarot deck is comprised of four suits, much like a set of standard playing cards, but with each suit comprising fourteen cards instead of thirteen. In addition, there is a set of 22 cards which are known as the major arcana or trump cards. It is this set with which we'll concern ourselves. You can set aside the four suits; they are not needed for the live action rules; all you'll need is the major arcana cards. These are numbered 0 (The Fool) through 22 (The World). Each card in the major arcana has a name and number—for the purposes of our rules, only the number is important. As such, make sure that you've got a Tarot that actually numbers the major arcana, or get a correspondence chart to reference (or to use to number the cards yourself).

The basic system is very straightforward: the GM will keep a copy of the major arcana deck on hand. It's not necessary for the players to have their own. Whenever any d20 roll would be required by the rules, the players instead draw a random card from the major arcana deck. The number on this card is the result of the d20 roll. There are two exceptions, both concerning how critical successes and failures are handled.

1. If The Fool (0) is drawn, this is a critical failure – the GM should concoct a reasonably entertaining and explosive failure for the effort. This replaces an imploding die result in **Amazing Adventures**. In a combat situation, this can be anything from a gun jam to losing or breaking a weapon, to falling flat on your face.

2. Likewise, if The World (21) is drawn, this is a critical success – the GM should concoct a reasonably entertaining and over-the-top success. This replaces an exploding die result in **Amazing Adventures**. In a combat situation, damage from the weapon should double.

This means that a draw of 1 (The Magician) is simply a result of 1, and a draw of 2 (Judgment) is simply a result of 20.

EXPLODING AND IMPLODING RESULTS

If you wish to keep the exploding and imploding system from **Amazing Adventures** intact, the process gets a little more complex, but better replicates the core system. Remove the Fool and World cards from the major arcana, leaving you with a straight, 1-20 spread. Then, pull the 1-6 numbered cards from each of the four suits and shuffle them as a second, nova deck.

When either The Magician or Judgment cards are drawn, the nova deck is used for the exploding result. Add or subtract the value of the nova card to or from the total as appropriate, and if the result is 6, reshuffle the nova deck and draw again, continuing the process as long as results of 6 are drawn, just as you would when rolling a d6 for exploding results in **Amazing Adventures**.

USING STANDARD CARDS

If you don't have a tarot deck, or want a far simpler and straightforward system, it's easy to use a standard set of playing cards. Simply pull out all jokers and face cards, leaving only ace through 10 in each suit. Set the jokers aside; you won't need them.

The number cards form your SIEGE deck. The face cards form your nova deck.

At any time when you would normally roll a d20 in game, have the player draw a card from the SIEGE deck. If the card drawn is black, use the face value of the card as the result. If the card drawn is red, add ten to the face value. In this way you have a range of 1-20 for your card draw results. Thus, a

draw result of the 5 of spades is a 5; a 5 of hearts, on the other hand, is a 15.

When your SIEGE deck draw is a 1 or 20, it's time to pull forth the nova deck. These cards have a value of 1 (Jack), 2 (Queen), or 3 (King). Black cards use the face value of the card; red cards add 3. So a Jack of clubs is 1, where a Jack of diamonds is 4. This deck will be used for exploding and imploding results. As always, if you draw a 6 (King of Hearts or King of Diamonds), add or subtract the result to or from your score, shuffle it back into the nova deck and draw again, continuing to add or subtract as appropriate, as long as the numbers keep coming up 6.

If all of this seems complicated, it shouldn't: All you are doing is replacing the d20 with a draw from a deck of cards. From a rules and task resolution standpoint, the rest of the SIEGE Engine plays out just as it does around the tabletop.

BUT I NEED MY DICE!!!

While the use of cards (especially tarot) adds a lot of flavor and atmosphere to a live action game, if you and your group are more comfortable with good old-fashioned die rolling there's really no reason you can't simply have your players keep a set of dice in their pocket and run with it! It's possible to forego the tarot or playing card deck system altogether in this fashion and just play **Amazing Adventures** by the book, except you're doing it live action!

Another option which accounts for not always having a surface handy on which to roll dice involves simply downloading a die rolling application for your mobile device, many of which can be customized for an individual game (or even for your character). It's not the purview of this book to recommend specific third-party applications, but they are out there, and using them can have the same result as rolling dice, while solving the problem of, "but we're outside and there's only grass around!" The only issue here is breaking the atmosphere of the game—in the pulp era, there weren't smartphones and in live action games it is usually best to avoid anachronisms.

RESOLVING RULES ISSUES

In a live action game, the Game Master will keep on hand at all times a copy of the **Amazing Adventures** core rulebook, and any supplementary material he or she feels may be needed. The players are not required to have copies of the rulebooks, and indeed, this practice should be discouraged. The point of live action roleplaying is story immersion, and players constantly consulting rulebooks can ruin the mood and pace of the story. Only the GM should ever look at a rulebook, and then, only when needed and during stops in action such as combat resolution where the system is being utilized.

This also means that while engaging in live action play, rolls and card draws should be kept to the bare minimum. If it is possible to resolve a situation through role play to avoid drawing a card from the deck, you should absolutely do so. Judge whether the player would be likely to succeed at an average draw in a situation and if so, just let them have it rather than bogging down the game with too much play stoppage for card draws.

THE HALT

When the gigantic tentacle horror rolls in through the walls, Joe and Martha are starting to argue about the finer points of the rules instead of pursuing the story, combat is about to commence or a bit of exposition regarding the events of the game is required, the GM can call a halt to the action, usually by saying, "halt" or "hold." When this command is given, every player must immediately freeze in place, exactly as they were at the point when the halt was called (within reason; if you're stuck on one foot, it's usually okay to avoid falling on your face by putting it down). At this point, the action transitions from relative real-time to combat rounds or "cinematic time," wherein the GM engages in exposition or description, or resolves an in-game or out-of-game dispute.

Whilethe halt is most often used at the outset of combat, the GM can use it at any time during the game when something big happens, when something needs to be explained, when a judgment call regarding a current situation has to be rendered, or for any reason he feels the need to stop the action to intercede. The halt is the most powerful tool at the command of the GM, and whenever a halt is called, all players must freeze in place exactly as they were, until the GM releases them, usually by saying, "Continue," or "As you were."

During the halt, no player should move or speak without the GM's okay, unless said player is being directly engaged by the GM or the events at hand. This means don't hold side conversations, but pay attention to what's going on—it's likely important to the game.

HANDLING ANTAGONISTS AND NPCS

In some ways, live action games are a bit trickier than table-top ones, because they require the GM to have a team of players handy to function as his monsters, antagonists, and non-player characters with whom the group interacts. In most cases, he will still direct the actions, but the way in which people play out those directives will vary from person to person. This means that the GM doesn't have the kind of 100% total control she may have in a tabletop game.

In general, people tapped to help the GM out as NPCs will portray multiple characters and antagonists throughout the night. The GM may provide basic costumes for them, if they are to play monsters, or may ask them to provide a general costume of their own, just as the other players do, and then use subtle makeups, masks, gloves, or even signs and nam-etags to denote who they are at any given moment. For this reason it's often good to stick to as few realized non-player characters as possible, let your players play out the scenario, and use your stable of helpers as monsters and antagonists.

Another option is to tap players to double as antagonists or NPCs if they are not currently in the spotlight. For an important moment in the game, the GM may tap a player in another room and ask them for help for a few minutes. She will then escort the player to the area where the NPC is needed, explaining her motivation and goals for the scene. When they arrive at the designated spot, the GM will describe to those players present what they see, and play will proceed from there.

There are many ways in which to solve the issue of NPCs in a live action game. It really just comes down to the resources and players available to the GM, and how creative you get with what and who you've got on hand.

MOVEMENT

Movement is largely freeform – carrying a tape measure around is cumbersome and the best way to break the flow of the game. Rather, in the (hopefully rare) situation where precise movement becomes an issue, all players present should agree on the approximate distance from Point A (where the player stands) and Point B (where he wishes to go) as well as any obstacles between. A very brief discussion should resolve any disagreements – majority rules and the GM has final say. In general, don't worry about "my character has a movement of 30 feet;" just estimate whether the action could be performed in the space of the allotted time, i.e., "Is it reasonable for me to get across the room and cold-cock that guy?"

TOKENS, COUNTERS, AND STONES

You will throughout this system see references to counters, tokens and/or stones. In order to preserve the functionality of the SIEGE engine mechanics, these are how you will track such things as fate points, hit points, and M.E.P.

Each character, at the start of the game, should be given one or more bags (dice bags are great for this, but plastic zipper bags will work as well) each of which contains a number of counters equal to their total hit points, fate points, or M.E.P (if applicable). These counters can be anything from pennies to poker chips to glass beads or stones, which are available at most craft stores and only cost a few bucks. The GM can customize the kinds of tokens she uses to add further flavor—a game set in 1940 in Las Vegas, for example, would do well to use poker chips for fate points.

For example, all players at the beginning of a session will be given a pouch of tokens representing their character's hit points. If a character has 12 hit points, the pouch will contain 12 counters. In addition, all characters should be given tokens in a pouch equal to their fate points (if a character, for

example, has 6 fate points, their fate point pouch would have 6 counters). Not all characters will have M.E.P. Those that do should be given a pouch with the applicable number of counters, as explained above.

When a character takes damage, the appropriate number of hit point counters are surrendered to the GM. Likewise, when fate points and/or M.E.P. are used, the appropriate counters from those bags are surrendered. When a character reaches zero Fate Points or M.E.P., they are out of that resource and no longer have fate points to spend, spells to cast, etc. In the case of M.E.P., if enough time passes in game for the character to recover any of that resource, the GM can return an appropriate number of tokens to the character. Likewise, the GM can award fate points to characters as normal, handing out bonus tokens in this situation.

When a character runs out of hit point tokens, that character is unconscious. When appropriate, the player should lay on the floor. The player is also given ten more tokens to represent hit points -1 to -10, and progresses towards death as indicated in the **Amazing Adventures** core rulebook.

DAMAGE CODES AND VARIABLES

Calculating damage and variable dice codes are also handled differently in a live action game; since we don't have dice and keeping multiple decks of cards handy for every code would be a logistical nightmare, all weapons and variable effects have a flat value equal to half the maximum die result if a single die, or average the die code if multiple dice. For example, a sword that normally deals 1d8 damage, in a live action game would deal 4 damage. A gun doing 2d6 damage, on the other hand, would deal 7 damage.

This can get tricky when dealing with spells that do multiple dice of damage. A lightning bolt dealing 7d6 damage, for example, could be a headache to work out. In this case, here are a couple of quick-and dirty tricks to quickly calculate damage. Both are functionally similar, but go with whichever one sticks in your head best. As long as you're consistent, the game will trundle on, no problems.

METHOD ONE: The average result of a single die should be considered to be half its value, plus 0.5. So the average value of a d20 is 10.5. The average value of a d6 is 3.5, etc. This is not precise, but is close enough for horseshoes and hand grenades. So, that 7d6 lightning bolt does 7*3.5=24.5, drop the fraction, for 24 points of damage.

METHOD TWO: Another method for calculating damage assumes that half the dice come up on the low end of the average, and half come up on the high end. If there's an odd number of dice, the odd one skews low. So in this case, with 7d6, four dice come up three, and three come up four. (3x4)+(4x3)=24.

COMBAT

Handling combat in a SIEGE engine live action game works in a similar fashion to tabletop, which means while most of the story has been progressing in real time, combat breaks down into individual actions spread out among combat rounds. Think of this as sort of a live action, full-sized version of turn-based combat in a video game.

THE HALT

When combat ensues, the GM calls a halt to the action and every player freezes in place, exactly as they were at the point when the halt was called. At this point, the action transitions from relative real-time to combat rounds. For more about the halt, see p. 86.]

INITIATIVE

For initiative, each player character involved draws a card. The GM can then either draw one card for all villains and monsters, one card for each individual antagonist, or can divide antagonists into groups (maybe there's a group of thugs, a group of cultists, a group of zombies, and the big boss, for example) and draw one card for each group.

Each player, NPC, and antagonist notes their initiative number, and combat proceeds from the highest result to the lowest, just like in the standard rules.

ACTION DECLARATION

The GM next goes around to each person involved in the combat, in initiative order, and has them declare what they are doing this round. They describe their action, and then strike a pose representing what they're about to do.

For example, if the gumshoe is planning to shoot out a chandelier and drop it on a group of thugs, he'll voice that intent, then aim his prop pistol at the spot where the chandelier supposedly hangs (if there's an actual chandelier there, all the better!). Likewise, if the stealthy rogue is planning to slip into the shadows to remain unnoticed, she'll let the GM know, and then might crouch down and lean slightly towards the curtains in the corner. The group of zombies might resolve to attack a group of player characters, and their players would turn menacingly towards those players, arms up or out in a threatening fashion.

RESOLUTION

Now combat progresses, from highest initiative to lowest. Each character and antagonist, in turn, draws a card, resolves the action, and acts out the result (hopefully without actually hitting or shooting anyone).

For example, Savage Steve McDermott is throwing a punch at a thug with an AC of 14, and he has a BtH of +2, and a

strength of 18 (+3). He draws from the Tarot SIEGE deck and the result is The Hanged Man (12). 12+2+3=17; since he hits the thug, Steve's player places his fist (gently) against the jaw of the thug, who mimes being slugged, possibly in slow motion for effect. Had Steve drawn the Heirophant (5), his total result would've been 10, below the thug's AC. Steve would've mimed throwing the punch, and the thug's player would mime dodging out of the way.

One of the advantages to live action play is the ability to use your environment. This means it's possible in the above example, for the thug to dodge Steve's punch (the result of Steve missing his attack) by rolling over a big piece of furniture, taking cover from further attacks. In this manner live action can be much more freeform than tabletop play.

DAMAGE AND HIT POINTS

After an attack is resolved, damage is suffered as described in "Damage Codes and Variables," on this page. When-ever a character takes damage, the appropriate number of counters are removed from her bag of hit point tokens and turned over to the GM; likewise, if a character receives some sort of healing, the appropriate number of counters are given to the player by the GM.

When the bag is empty, you're at zero and the countdown to -10 begins; the player should sit or lay on the floor to represent being down and out. The GM will give the a number of tokens equal to ten minus the number of hit points below zero she is, and takes away tokens as the character begins to bleed out. For example, if a character takes a blow that reduces her to -2 hit points, she turns over her remaining tokens, and the GM hands back 8. Each round until she is stabilized, the GM takes one of these tokens back. If she runs out of tokens, she is dead. Stabilization and healing follow the standard **Amazing Adventures** core book rules (**AA**, p. 179).

Unless the players want to take prisoners, monsters and ad-versaries are usually out automatically when they reach zero hit points or below.

For more information, see "Tokens, Counters, and Stones," on p. 85 of this book, and "Hit Points," in the **Amazing Adventures**, core rulebook, p. 177.

CONTINUING COMBAT

Combat generally continues in this fashion until one side or the other is wiped out, retreats, or surrenders, just as in the tabletop version of the game. It's up to the GM whether or not to re-draw initiative every round, or to continue on a cycle using the initial draw. In general, it's faster to simply continue on a cycle—the GM can note each player's and antagonist's initiative rank on a card and just continue on into a new declaration phase, with initiative only changing on a situational basis, such as when a player holds an action, which will lower their initiative accordingly.

COSTUMES, WEAPONS AND PROPS

Costuming in a live-action game is almost requisite. The more people put into their appearance, the better the game will go and the more engaging it will be. It generally doesn't work, for example, if you're trying to run a live action game set in the 1930s and everyone is wearing blue jeans and concert T-shirts. If they're playing a gumshoe and dressed in a brown, three-piece suit and fedora, on the other hand...

You don't have to spend a fortune on costumes in a live action game (though some folks do!). In many cases, the local thrift store will have everything you need to put together a passable and even impressive period-looking costume, and hitting up Halloween stores in October can yield a great many costume pieces and props that can be recycled over and over again in different ways. We're not looking to be a primer on how to put together an amazing costume for your **Amazing Adventures**, however. Suffice it to say, your players should put some effort into their appearance, and just as in the **Amazing Adventures** core rulebook, if their costume is really eye-popping or they put some work into making it period-authentic, the GM should give them an extra point or two on their AC as a result.

Now let's turn to the subject of weapons. This is a tricky topic, and at the risk of sounding too soap-box, there are things you really need to keep in mind. Weapons, from swords to guns, are an important part of SIEGE engine games. However, in practice as live action game scenarios go, they are largely props, since the draw of the cards resolves issues. However, they are an important element in adding flavor to any game.

When those of us in the age group of the author were kids, there were no concerns about realistic-looking toy guns. In fact, we used to actively seek them out to add a sense of realism to our war games. Unfortunately, those times are over and the world has undergone some pretty fundamental changes in the past few decades. The use of realistic-looking prop guns in play can (and has) lead to unfortunate and even tragic accidents.

As such, in the interest of safety there are certain ground rules that should be followed when the use of props comes into play, particularly when running or playing in a live action game event that involves a large number of people, all of whom may not know one another on a personal level.

1.   In all games, but especially in a public game where many people are playing and not everyone knows each other, safety must absolutely be paramount. Any weapon-like props, from toy guns to swords, should very clearly be toys. Try to keep prop swords, knives and the like in the realm of brightly colored foam or plastic representations, and prop guns should either be clear plastic water pistols or, at minimum, have bright orange caps at the ends of the barrels which clearly mark them as non-firing repli-cas. In small home games where everyone is friends with

adage: there's no such thing as an unloaded firearm. For most people this should be common sense. Unfortunately in this day and age, these things must be said.

3. Regarding other props, the GM should approve any and all props that players wish to provide for their characters. If a player has a unique prop that would add to his character or their abilities in a given situation–for example, a set of lock picks for his roguish cat burglar–the GM can award in-game bonuses to an ability check related to that prop. Players should be encouraged to be creative when fashioning these props – lock picks, for example, could just be a set of Allen wrench keys that the player has somehow decorated or modified, but are designated as lock picks for the purposes of the game.

FATE POINTS

As discussed earlier, it's best to handle fate points by using counters or tokens and small bags (or even just put them in your pocket). This alleviates the need to carry a pencil around to mark up your character card as you go, which can cause you to break character and disrupt the flow of the game. Handing over tokens or counters, by comparison, is quick and easy.

When spending a fate point would add a variable, it adds the average amount as described in "Damage Codes and Variables," on page 88. So if at your level, fate points add 1d8 to a d20 roll, in a live action game they would add 5.

WHY ALL THE POMP AND CIRCUMSTANCE?

Once again, counters add a sense of flare to the game which allows you to track resources without breaking the fourth wall and while maintaining the game's atmosphere and flavor. That being said, if you don't have access to enough counters or stones for everyone, or you prefer to not use them, passing out golf pencils and erasers to all of your players can be an alternative solution. This enables them to keep track of hit points, MEP, fate points, and the like right on their character cards. This method carries its own difficulties–it can be tough to erase and make notes when you do not have a hard surface, for example–but avoids the need to carry around counters.

In essence, these rules can be largely ignored and the system played as it often is on the tabletop–by tracking damage, fate points, MEP, etc., on the character cards via pencil and eraser, and by rolling dice instead of drawing cards. In this manner, you will be playing the game almost as you are familiar with playing it, only in a larger, more immersive setting. The rules for acting out intentions during combat situations and the like should be maintained to keep a sense of drama and action intact.

It is recommended, however, that you stick with transferring characters to index cards to avoid the cumbersome and mood-breaking effect of everyone carrying around large character sheets. It is also recommended that only the GM carry around

one another, this may not be such an issue, but when dealing with guns, one can never, ever be too careful.

2. Under NO circumstances should real firearms EVER be used as props in a live action role playing game, even if you're 100% positive they are unloaded. This is simply asking for trouble. Remember the responsible gun owner's

any rulebooks. All effort should be taken in a live action game to maintain the immersion of the players; never should a player be looking at a rulebook during this kind of play.

EXPANDED VEHICLE COMBAT

INTRODUCTION

Amazing Adventures includes fast, workable rules for vehicle combat and chases using the SIEGE Engine system. This section will expand upon those rules, adding a few more options to the system in the core book. If there is any confusion or variance between the rules here and those in the core rulebook, these rules should supplant the earlier version.

The rules in the core rulebook, augmented by these new guidelines, are now referred to as the "Basic Vehicle Rules." Following this section, an entirely new and somewhat more complex sub-system will be given in our "Advanced Vehicle Rules" on page 90. While some aspects of those rules can be adapted to suit the basic rules, they should be considered a new core set of vehicle rules and it is advised that GMs choose one of the two systems to use in game.

INTERMEDIATE RULES

If you don't feel the need for expanded vehicle combat, the vehicle rules in the core rulebook can be used as written, without incorporating these extra bits. Those rules, then, would be the basic rules, while incorporating these enhancements would create a set of Intermediate vehicle rules. The new system on page 90 remains the advanced system.

Head spinning yet? Don't worry about it—just pick a set of rules and go; don't worry about the rest!

SCALE AND SPEED

In the core rulebook, the section "A Sense of Scale" (**AA,** p. 182) states that vehicular combat does not take place on a different scale than normal combat. This is true to a point, and common sense is necessary to adjudicate the fact that, say, a Colt 1911 .45 will not damage a tank. When noting that scale remains the same, this is a reference to very small-scale combats where vehicles and humans interact; bootleggers in a running gun battle with FBI agents, both driving Model T's, for example, do not see any sort of change of scale. Likewise, the machineguns on a WWII fighter do the same damage against humans as they do against another fighter; it's just that the fighter is likely to take a lot more damage before it goes down.

In these rules, vehicles have a new statistic to help represent this: damage reduction (DR), which represents the amount of damage a vehicle can shrug off from each hit; a vehicle with DR 5, for example, ignores the first five points of damage suffered with each hit. Any weapon whose maximum damage is more than twice a vehicle's DR, will ignore the DR entirely.

Thus, for the vehicle above with DR 5, a weapon capable of doing 10 points of damage in a single shot will ignore the vehicle's DR entirely, punching through its armor, even if it only does 1 point of damage on a given shot.

If the GM wishes, he can use real-world speeds for vehicles instead of the more abstracted attribute; each vehicle stat block herein will include for each vehicle a cruising speed, acceleration speed, and maximum speed. The cruising speed is the speed at which a vehicle can be safely piloted; that is, with no penalties to piloting roll.

The acceleration speed is the speed that can safely be increased or decreased each round; exceeding this acceleration speed beyond the base requires a piloting check to maintain control of the vehicle; this check suffers +1 to CL per increment (or portion thereof) beyond the acceleration speed. Thus, if a vehicle's acceleration is 10 mph, and the player opts to decelerate by 20 mph in one round, he suffers +1 to the CL of his check made to control the vehicle while he brake slams. If he opts to instead decelerate by 25 mph, this puts him into the second increment, meaning his CL goes up by +2.

Likewise, for each acceleration increment above the base cruising speed, all piloting checks suffer +1 to CL so long as that speed is maintained. However, for each increment below the base cruising speed, the pilot gains a +1 bonus to all piloting checks. Thus, a vehicle with acceleration 10 going 20 mph over its base cruising speed suffers a +2 to the CL of all piloting checks; however, that same vehicle going 10 mph below the cruising speed would grant the driver a +1 to all piloting checks; slower-moving vehicles are easier to control.

INCREASED SPEED ATTRIBUTES

You will note that vehicles herein see their speed attributes increased from those in the core rules. This is to allow for greater diversity in vehicle combat; remember that these attributes do not necessarily reflect real-world speeds in any direct correlation and are a measure of in-game comparison between two vehicles for the purposes of combat.

Where scale matters is in the use of the speed attribute. That is to say, a vehicle with a speed attribute of 11 is not the same as an average human who moves 30 feet per round. The Speed attribute exists solely as an abstract means of comparing and adjudicating the difference in combat speed between two vehicles.

Always remember, a vehicle with a speed rating of 18 is not the same as a player character with a speed of 18. If a situation arises where you want to compare a vehicle's speed to the speed of a running human, the answer is simple: the vehicle wins, regardless of the difference in the human's dexterity and the vehicle's speed attribute score. Even the slowest motorized vehicle moves more than 30 feet in ten seconds.

The expanded attribute table on page 19 allows the GM to account for these increased speed ranges.

COMBAT MANEUVERS

Bootleg Stop

This maneuver functions exactly as it does in the core rulebook; however, aircraft making a bootleg stop will immediately begin to fall out of the sky, and require a piloting check at CL 15 to control again as the engines stall and the plane goes into a nosedive. Aircraft equipped with dive breaks require a CL 10 check rather than CL 15.

Defensive Rolls and Juking

Aircraft with adept pilots can attempt to make defensive rolls and fly erratically, a term known as "juking," to avoid attacks. Defensive flying requires a Piloting check with a CL based on the vehicle's current speed; success grants a +1 to the vehicle's AC per increment above cruising the vehicle is (or, if using speed attributes, +1 per point of speed bonus); however, the pilot suffers an equal penalty to any attack rolls or other maneuvers that round. Thus, if a pilot flies defensively and in so doing manages to grant a +3 to the vehicle's AC, he suffers -3 to any attack rolls or other maneuvers attempted.

DEFENSIVE MANEUVERS AND CARS

Ground-based vehicles can attempt defensive maneuvers as well, simply by swerving and driving erratically, though at the GM's option doing so could end up with the vehicle driving through pedestrians on the sidewalk, plowing through crates in alleyways or stalls in open-air markets, all requiring additional piloting rolls. Remember there are a lot more obstacles on the road than there are in the sky; adjudicate this in whatever way seems the most action-packed and colorful; plowing through a stack of crates in an alley could damage the driver's vehicle, but could also create hardships for the pursuer as the debris goes airborne!

REGARDING BOMBS

In a system so abstracted, it's important not to get too bogged down with details. In general, assume that a bomb dropped from an aircraft which results in an air-burst does damage to an area in yards equal to its weight (thus, a 100 pound bomb deals damage to an area with a 100 yard diameter; a 500 pound bomb devastates a 500 yard diameter area). Bombs that burst on impact with the ground affect an area half the size of those that burst in air, but does double damage to targets within 30% of its total blast radius from the point of impact. Thus, the 100 pound bomb on ground burst deals damage to a 50 yard diameter, but deals double damage to the first 15 yards across. This holds true for both the basic and advanced vehicle rules; while it may not be perfectly accurate in a real-world sense, it will suffice for in-game use.

ADVANCED VEHICLE RULES

The rules above augment the basic rules in the core rulebook for vehicle chases and combat. These rules are fast-playing and workable. For those desiring more robust rules for vehicle combat, which add more options and many more vehicle statistics than those found on the table in **Amazing Adventures**, we present these advanced vehicle rules.

Some of the options herein are adaptable to the basic rules system; specifically, the modifiers to the CL of SIEGE checks for driving, which constitute the bulk of this particular system. If this system is used, any rules herein trump those in the core rulebook; that is to say, these advanced rules are intended to replace those in the rulebook.

CORE SYSTEM ASSUMPTIONS

The original system for vehicle rules in **Amazing Adventures** granted ability scores to vehicles, which were used in conjunction with the driver's ability scores to determine the bonus to a SIEGE check when performing various maneuvers. This system drops that idea, instead using simply a SIEGE check for all vehicle maneuvers, based on the dexterity bonus of the driver. Factors such as weather, terrain, specific maneuvers, the vehicle's own maneuverability, etc., may modify the CL of the check.

In the end, the biggest difference between this system and that in the core rules is that modifiers are generally applied to the difficulty of the check, rather than to the check itself, and all the player need concern herself with, is her character's dexterity-based SIEGE check. Rather than including various and sundry bonuses for the player to track, the onus is placed upon the GM to increase or decrease the CC of the check as need be. While this system includes much more detail in terms of the means by which to accomplish this, in many ways the system itself is much simpler, as the player needn't worry about situational or vehicle-based bonuses to her check.

VEHICLE TRAVEL AND SPEEDS

It is relatively simple to equate mile-per-hour speeds to distance traveled in rounds or seconds. The table on page 91 breaks down miles per hour to feet per second, round, and minute. Vehicle travel is similar to bipedal overland travel. For land-road-based vehicles, maximum speed is possible only on paved roads. Cruising speeds for most vehicles are roughly half maximum speed and should be used when determining miles per day.

ACCELERATING AND DECELERATING

As a general rule and without making speed calculations too complex, a vehicle can safely accelerate at one quarter its top speed per round. It can achieve cruising speed in two rounds, and top speed in four. It is possible to increase this acceleration by adding to the CL of the check. Accelerating

to cruising speed in one round adds +2 to the CL, and accelerating from cruising speed to top speed in one round adds +3 to the CL (the faster you go, the harder it is to control the vehicle). Thus, accelerating from a dead stop to top speed in three rounds, rather than four, adds 5 to the CL of the check.

Since braking technology evolved at roughly the same rate as internal combustion and transmission technology, a vehicle can stop twice as fast, coming to a stop from cruising speed in one round, and in two rounds from top speed. Brake slamming is possible to halve the time and distance of the stop, but adds +2 to the CL of the check if at cruising speed, and +5 (not cumulative) to the CL if at top speed.

CHASING, CLOSING, AND PLAYING CHICKEN

When a vehicle is chasing another, it is a simple matter to determine whether the vehicles are closing or distancing themselves. Speed is determined for each vehicle involved at the beginning of the round. For each 10 mph difference in speed, the vehicles close or recede 15 feet per second, or 150 feet per round. To calculate this manually, the feet per round is equal to ten times the feet per second, and the feet per minute is equal to six times feet per round.

To simplify the calculation, find the difference of the speeds involved, and see the Speed vs. Distance table to determine the change in range between vehicles.

FOR EXAMPLE, if one vehicle is traveling at 30 mph and the other at 20 mph, the difference between these two is 10 mph. Consulting the "10" column in the table, the distance between the two would close at a rate of 15 feet per second, 150 feet per round, and 900 feet per minute.

If the vehicles are moving towards one another (playing chicken), find the sum of the vehicle speeds and consult the table to determine the change in range. If one of the two vehicles wishes to veer off to avoid a head-on collision, the CL of the check to do so is equal to the sum of the speeds divided by 10.

FOR EXAMPLE, if the two vehicles above were traveling towards each other, the sum of 30 and 20 is 50. The vehicles would close at 75 feet per second, 750 feet per round, and 4,500 feet per minute. If one of the two vehicles wished to veer off to avoid a collision, the CL to do so would be 5 (50 divided by 10), for a CC of 20 plus the MR of the vehicle trying to veer off.

DAMAGE REDUCTION

Damage reduction (DR) as described in the expanded basic rules is used in the advanced system. Whenever a vehicle takes damage from a crash, apply DR after any multipliers. Thus, for a vehicle with DR 3 that takes 1d6 damage for each 1,000 lbs of weight on a crash, roll the d6, apply the multiplier, and then subtract damage reduction.

FOR EXAMPLE: A vehicle with DR 3 and weighing 3,000 lbs. suffers a crash dealing 1d6 damage per 1,000 lbs. of weight. The GM rolls the d6 and the result is 5. 5x3 (for 3,000 lbs. of weight) is 15 damage. Subtract DR 3 and the vehicle suffers 12 damage.

THE KAMIKAZE ATTACK

A kamikaze attack is when the pilot or driver deliberately runs his vehicle into another at a high rate of speed. This generally results in the death of the kamikaze driver, and often the destruction of his target and the death of its driver. In game terms, kamikaze attacks are handled just like playing chicken, except that the kamikaze pilot must make a successful charisma-based Saving Throw to complete the crash. Failure means he attempts to veer off per the rules above. A successful kamikaze attack deals 1d10 damage times the veer off CL to both vehicles and to all drivers and passengers therein.

SPEED VS. DISTANCE TABLE

MILES/HR.	FEET/SEC.	FEET/RD.	FEET/MIN.
10	15	150	900
20	30	300	1,800
30	45	450	2,700
40	60	600	3,600
50	75	750	4,500
60	90	900	5,400
70	105	1,050	6,300
80	120	1,200	7,200
90	135	1,350	8,100
100	150	1,500	9,000
120	180	1,800	10,800
150	225	2,250	13,500
180	270	2,700	16,200
200	300	3,000	18,000
220	330	3,300	19,800
250	375	3,750	22,500
280	420	4,200	25,200
300	450	4,500	27,000
320	480	4,800	28,800
350	510	5,100	30,600
380	555	3,800	33,300
400	585	5,850	35,100

MANEUVERING A VEHICLE

MANEUVER THRESHOLD

The maneuver threshold (MT) is the maximum safe speed that a vehicle can travel based on normal terrain or navigating a turn, without increasing the CL of the driving check. For airborne vehicles in a clear sky, this is the vehicle's cruising speed. For land-based vehicles, the situation gets more complex, as it's harder to drive quickly on a curvy road or over rough terrain than it is on a smooth, paved road. The CL of controlling the vehicle increases based upon the angle of the turn; for each 15 degrees of turn, the CL increases by +1, but only if the vehicle is traveling above the MT for that type of turn.

For S-curves or complex turns (making a right followed by an immediate left), either navigate each curve with a separate driving roll, or combine the total turns and make a single check increasing the CL per each 15 degrees as standard. Combining the checks into a single roll has advantages; it makes the player far more likely to succeed at the maneuver, as each additional check increases the chance for failure, and also reduces the amount of die rolling in the game. However, it is left to the GM to decide which approach he wishes to take.

Determining the MT for complex turns is simple: if making each roll separately, apply the vehicle's current speed to each turn. If combining the turns into one test, use the least advantageous MT to determine if the CL will be raised.

MT speeds for navigating turns and curves are as follows:

GENTLE TURN (15 DEGREES OR COUNTRY ROAD): 50 mph

MODERATE TURN (30 DEGREES OR RURAL ROAD): 40 mph

SHARP TURN (45 DEGREES OR HILLSIDES, RIVER ROADS): 30 mph

TIGHT TURN (60 DEGREES OR CITY ROADS): 20 mph

VERY TIGHT TURN (75 DEGREES OR CITY INTERSECTION): 10 mph

INSANELY TIGHT TURN (90 DEGREES OR ENTRANCE TO GARAGE OR ALLEYWAY): 4 mph

Terrain also plays a factor in safe driving speeds. Terrain-based maneuver threshold is based upon the vehicle's normal safe cruising speed. Some examples follow.

OPEN HIGHWAY: normal cruising speed

CITY/TOWN: ¾ cruising speed

DESERT: ½ cruising speed

WOODS, FOREST, JUNGLE: ¼ cruising speed

MOUNTAIN OR ROCKY, UNEVEN TERRAIN: ½ cruising speed

OFF-ROAD BUT OPEN, SMOOTH TERRAIN: normal cruising speed

MANEUVER RATING

Instead of having its own dexterity score, a vehicle will now have a maneuver rating (MR). The MR represents the base CL of checks to maneuver that vehicle, raising the CC accordingly, if the driver attempts a maneuver while driving above the vehicle's MT. This means that a lower maneuver rating for a vehicle is better than a higher one. For example, a vehicle with an MR of 0 does not modify the CC, where a vehicle with an MR of +5 represents a base CL 5 check.

FOR EXAMPLE: If Donald is navigating an S-curve that consists of three gentle turns, each at 15 degrees, so long as he is traveling 50 mph or less, he will need to make three driving tests (if the GM even makes him roll), but will not see his CL increased as he is at the MT for a 15 degree turn. If, however, he is traveling 60 mph, ten mph above the MT, he will need to make his tests each at a CL of 1 (plus his vehicle's MR) per turn. If the GM wishes, she can combine these tests and have Donald make a single driving check at CL 3 plus the vehicle's MR.

Another Example: Eric is racing through a maze of streets trying to avoid a bunch of gangsters. His vehicle has a cruising speed of 42 mph and an MR of +4. He tries to lose them by making three turns in quick succession: a gentle 15 degree turn around a curve followed by an immediate 45-degree and backed up by an effort to bootleg his car into an alley at a 90 degree angle. Eric is traveling through the city streets at 30 mph. If the GM chooses to make each test separately, he first checks the terrain; city streets allow an MT of ¾ the vehicle's cruising speed. In this case, the MT would be 32 mph; Eric is safe. Now, the GM checks the turns. He's safe for 15 degrees, safe for 45 degrees, but very much not safe for 90 degrees. If making three checks, Eric would have to make his first two checks at the normal CL of 12 (dexterity is a prime for him) as he's below the MT for safe navigation. His third check, however, would suffer a CL of 6 (90 divided by 15) plus his vehicle's MR of 4, for a total CL of 10. He would need to succeed at a dexterity check of 25 for his third check.

If the GM decides to roll all of the checks into one, Eric's vehicle does not meet the least advantageous MT for the 90 degree turn. Thus, his single check would be at a CL of 10 as above, plus one for the 15 degree turn, plus 3 for the 45 degree turn—CL 14, or a CC of 26 (Again, assuming a CB of 12 for him).

The reason the CL/CC is higher for a single check than for three (or more) separate checks is simple: with each successive check, the chance for a failed roll increases. A higher CC for a single check that combines the three maneuvers helps to account for that potential for a failed check.

ROAD CONDITIONS

Road conditions are a great concern when driving recklessly or in excess of safe speeds. The type of road certainly plays into this—a dirt road is much harder to navigate than

a smoothly paved road, and driving through an open field is harder yet. Weather conditions also have an effect on maneuvering a vehicle. Rain, snow and ice effectively increase the speed of the vehicle for maneuvering purposes, making already difficult maneuvers even harder. The following factors play into adjusting the CL based on road conditions. Some conditions will have a range of CL modifiers, at the GM's discretion. Traveling off-road, for example, depends on the terrain. It's easier to drive through a smoothly plowed field than through the woods, or over severe, rocky terrain.

Other conditional modifiers are possible at the GM's discretion; these are but a few possible examples.

PAVED, OR CEMENT ROAD: CL 0

BRICK OR GRAVEL ROAD: CL +5

DIRT ROAD OR OFF-ROAD: CL +5 to +10 (dependent upon individual terrain)

RAINY/WET CONDITIONS: CL +1

MUDDY TERRAIN: CL +1 to +5 (dependent upon how much mud)

SNOWY TERRAIN: CL +1

ICY TERRAIN: CL +5 to +10 (dependent upon how icy)

OIL SLICK: CL +5 to +10 (dependent upon oil coverage)

BOOTLEG STOP AND TURN

These two maneuvers, detailed in the core rulebook for the basic vehicle rules, are common in car chase scenes. They work a bit differently in the advanced rules than in the basic rules.

A bootleg stop occurs when a pilot attempts to skid to a sudden halt, turning his vehicle broadside as he does so, generally so that his passengers can open fire on an oncoming vehicle or dive out, presenting the oncoming vehicle with an imminent collision.

A bootleg turn, on the other hand, happens when two vehicles are heading towards each other and one pilot attempts to spin around into the other's blind spot for a combat advantage, or when a driver attempts to do a complete, 180 degree turn and reverse direction while maintaining control of his vehicle.

These maneuvers are dangerous and deadly. They are neither for the faint of heart, nor are they recommended for amateur drivers! In game terms, both are handled via the same system. The driver makes a check with a CL equal to the vehicle's MR, plus 1 per ten miles an hour the vehicle is going, plus any CL modifications for road or environmental conditions. Thus, for a MR 5 vehicle traveling at 50 mph on a CL 6 oil slick, the CL would be 16 (5 + 5 + 6). On a normal, paved road the CL would be 10 (5 + 5 + 0).

Success on this maneuver for a bootleg stop gives the passengers and driver one free action on their opponents, who then have to attempt to break off from striking the obstruction. As

with the basic rules, a bootleg stop performed by an aircraft results in the craft beginning to fall from the sky, requiring a dexterity check at CL 15 to re-start the engines, or a CL 10 check if the aircraft is equipped with dive breaks.

Success on a bootleg turn, if attempting to get into an opponent's blind side, means the opponent must make a wisdom-based save at a CL equal to the hit dice or level of the bootleg driver, plus the bootleg driver's dexterity bonus. If this saving throw succeeds, the bootleg has failed and the opponent can defend as normal. If the saving throw fails, the bootleg driver gains one free round of attacks on his opponent.

FOR EXAMPLE: Maddie Black, a 5th level powered gumshoe with a 15 dexterity, is heading towards Doctor Serpent in her 1935 Stout Scarab (MR 5). As the two blaze past one another, Maddie pulls a bootleg turn to get on his rear. She is traveling 50 mph on a paved road, requiring a CL 10 driving check (see example above). She succeeds; Doctor Serpent now must make a wisdom check at a CL of 6 (Maddie's level of 5 plus her dexterity bonus of 1). He throws the die and the fates are against him—he fails! Maddie now can make a full round of attacks against him and/or his vehicle, against which he cannot defend (he loses any dexterity bonus to AC and cannot make defensive maneuvers with his vehicle).

If simply trying to spin his vehicle 180 degrees, success on a bootleg turn means he has done so, but the vehicle's speed is reduced to zero (it is motionless) for one round, after which it may accelerate normally.

AVOIDING OBSTRUCTIONS

An obstruction is defined as any object in the path of the vehicle that is not another vehicle controlled directly by an opponent. In essence, anything that isn't your opponent's vehicle but could be in your way, is an obstruction. This could be a moving vehicle, sheep in the road, a falling piano or anvil, or a crater from a bomb. Determining the difficulty of avoiding an obstruction combines the time you have to react, how large the obstruction is or how difficult it is to go around, and how fast you are going.

There are three core factors in determining the CL of the check to avoid an obstruction:

1. **VEHICLE MANEUVER RATING:** This maneuver rating determines the base CL for the check, as with all other SIEGE checks.

2. **SIZE OF OBSTRUCTION:** This is similar to cover (**Amazing Adventures** p. 174). The bonus an object would give to AC in this case increases the CL to avoid it. Simply determine how much cover the object would provide a target in combat, and apply half that AC bonus as an increase to the CL to avoid hitting it. Thus, an object that would normally provide 1/4 cover, granting +2 to AC, as an obstruction increases the CL to avoid it by +1.

3. **SPEED:** The maneuver threshold for avoiding objects is assumed to be 20 mph. As with most other checks, each 10 mph the vehicle is traveling above this MT adds +1 to the CL.

4. **REACTION TIME:** This relates to how much time you have to react after seeing the object, and how far away it is. The GM will generally make a judgment call on this, but if you have more than one full round to react, there is no CL adjustment for reaction time. If you have one round to react, the CL is +1. Assuming ten seconds in a round, for each second under ten that you have to react, the CL increases by 1.

5. **ROAD/ENVIRONMENTAL CONDITIONS:** Apply road and environmental conditions to the check as needed.

EXAMPLE: Doctor Serpent pulls off a bootleg stop, diving from his vehicle. Medusa Black, in her MR5 1935 Stout Scarab at 30 mph, has to try to avoid hitting his car. A full-sized vehicle, is a 3/4 obstruction, so it increases the CL by 3. Medusa has eight seconds, the GM rules, to turn aside. The road is slick with rain, adding +1 to the CL. Totaling this all up, we have:

MANEUVER RATING: +5

SPEED (30 MPH; 10MPH OVER MT): +1

¾ OBSTRUCTION: +3

EIGHT SECONDS: +2

RAINY CONDITIONS: +1

Adding these all together, we see Medusa's drive check CL is 12. Even with dexterity as a prime this would result in a CC of 24 for her check—not easy to do for a 5th level character!

VEHICLE SAFETY FEATURES

Seatbelts have been a feature in vehicles for a long time, and modern vehicles have reinforced frames, airbags, antilock brakes and other active and passive features to improve safety conditions for drivers. At the GM's option, if a vehicle is equipped with passive safety features, damage from collisions and such can be reduced by 25% (round down). If characters within the vehicle are wearing seatbelts, reduce the damage by a further 25%. This reduction is before any dexterity save. Thus, if the total damage from a collision would be 50, wearing seatbelts reduces this damage by 12. Passive safety features would also reduce the total damage by 12 (or, if the GM desires, having both features simply reduces damage by 50%, or 25).

A dexterity save for half damage would then be against the reduced damage of 25. It could then be possible for a character to suffer only 13 points of damage of the initial 50!

While these rules may seem complex, once you get the hang of assigning the CL to a given check, accounting for MR, MT and environmental factors, you might find them highly adaptable, flexible and easy to use. They are designed to create exceptionally dynamic and action-packed car chases, dogfights and other vehicular action sequences while remaining firmly in the simplicity and elegance of the SIEGE engine. If nothing else, the various CL adjustments for such things as obstructions, icy roads, and environmental conditions could add some flavor to the basic vehicle rules.

FAILING A DRIVING ROLL

The consequences of failing a driving roll range from no appreciable effect all the way up to suffering massive damage from a vehicle falling on you. Roll 1d8 and consult the following table if you fail a driving roll. Whenever a dexterity save is called for, the CL is equal to 1 per 10mph of speed.

ROLL RESULT	EFFECTS
1-2	Everyone jostled about. Maneuver succeeds but driver is -2 on next check and all occupants -2 on any checks this round.
3	Car swerves and skids; everyone thrown about inside. Driver suffers -4 to next check and all occupants -4 on any checks this round.
4	Vehicle forced to skid to a stop or runs off the road. If near an embankment or cliff, it may go over the edge (30% chance), dealing falling damage to occupants plus 1d10 per 1,000 lbs of the vehicle (dexterity save for half).
	If the vehicle runs off the road and does not fall into an embankment or off a cliff, it is still moving; a second check at an appropriate CL based on speed, terrain, etc., can get back on the road. In a city setting this could place the vehicle on the sidewalk, requiring rolls to avoid obstructions as well!
5	Vehicle collides with an object or another vehicle; 1d6 damage to vehicle and all occupants per 10 mph of speed (dexterity save for half).
6	Vehicle flips or rolls over (possibly after colliding with another object); occupants are thrown clear and suffer 1d6 damage per 10 mph speed traveled (dexterity save for half)
7	Vehicle strikes an object and rolls over; occupants suffer 1d6 damage per 10 mph of speed and are pinned under the auto, suffering an additional 1d10 per 1,000 lbs of vehicle. Dexterity save means the occupants get clear after the collision and negates the damage from being pinned.
8	All occupants are crushed or pinned under rolled or flipped auto. Damage is 1d6 per 10 mph of speed and1d10 per 1,000 lbs. of vehicle; no save possible.

BOOK FIVE: SPINNING STRANGE TALES

INTRODUCTION

In this book we will look at all of the elements that make your pulp game stand out and have a sense of its own. We will examine different sub-genres of the pulps and any additional rules or rules alterations you should need to consider to use **Amazing Adventures** to run games in these types of settings. We will also cover mystic locales that you can use as plot points or background in just about any pulp game, with adventure hooks for each.

SUB-GENRES OF PULP

The term "pulp" has, in common usage, come to mean stories of high flying, two-fisted adventure along the lines of such heroes as Doc Savage or Indiana Jones. However, originally this was not the case—at least, not entirely. The pulps were magazines and novels that covered a broad spectrum of genres, named for the cheap, pulpy paper upon which they were printed. These works had their origins in the dime novels, Gothic fiction and penny dreadfuls of the 1800s.

The era of the pulps lasted well into the 1960s and even, some argue, into the 70s. The legacy of these magazines has continued to the modern day in games, films and literature. Even a few of the classic pulp magazines continue to publish today. In this section we will examine some of the various sub-genres of pulp, and how you can adapt **Amazing Adventures** to play in your favorite style.

Note that we will not be including extensive sets of world information, political outlines and statistics for major figures in these sections. Nor will we provide expansive rules information and alterations. There is simply not enough space in one book to cover every possible sub-genre of pulp in any kind of extensive detail. Entire genre books could be written on each of the sections that follow—which we do hope to produce in the future, if time and fortune permit!

What these sections are intended to do is give you the basic information you need to run an **Amazing Adventures** game in your chosen genre, with a minimum of work on the part of the GM and players. In a few of these, just as a bonus, we'll whip in some adventure scenarios to get you started. Unfortunately, we just don't have the space or time to do it for all of them.

Again, it is our hope that future sourcebooks (and possibly some forthcoming adventure modules) will further expand on these sub-genres of pulp and cover them in greater detail. For now, we seek to give you the tools to run games in settings with which you are familiar and which may have been lacking in the core rulebook. In most cases these tools are few; the SIEGE Engine and **Amazing Adventures** contain a robust rules set that can handle just about any style of play you like.

BOOK 5

MODERN PULP

High action and adventure. Massive explosions and lens flare. Gangsters vs. vampires. Street-level supers defending the back alleys of the city. The zombie apocalypse. Pulp fiction has continued its legacy down to the modern day, and the most popular genre films, literature and television out there today are descended directly from the pulps. **Amazing Adventures** gives you everything you need to play in whatever modern-era sub-genre you like.

To be clear, we're not talking about fantasy, space opera, or period films made in the modern day in this section. No, that comes in just a minute. We are talking right now about such genre play as the films of Quentin Tarantino, Robert Rodriguez, John Woo, and other modern action-adventure superstars. Really, we're only talking about it so all our bases are covered and to point out something you may not have already considered.

Truthfully, between the core rulebook and this companion, you have everything you need to model modern gaming right at your fingertips. No changes need to be made to style, character classes, equipment or rules. Whether you want to have a character who is a mysterious nighttime avenger protecting his city against those who have wronged it, a bunch of ultra-cool hit men caught up in events way above their pay grade, burned spies trying desperately to clear their name, or any other form of modern play, just make your characters, grab your gear, and go for it!

We have advertised **Amazing Adventures** as a pulp role playing game, but the truth is, I like to think of it more as a pulp-modern game. It's versatile enough to handle whatever you want to throw at it, and modern gaming is ready to go. Have at it!

SWASHBUCKLING TALES

Adventures on the high seas in the Golden Age of Piracy. Musketeers engaging in intrigue and guile peppered with flashy swordplay and rapier wit while defending the interests of the King. Dour Puritan adventurers rooting out evil in the Black Forests of Eastern Europe, or the mysterious Dark Continent of Africa. All of these adventures set in the 17th or 18th centuries fall under the genre of Swashbuckling Tales. The adventures they face are similar to those of our 1930s heroes—lost cities in the jungle, otherworldly horrors, forgotten treasures and the greed that surrounds them, political intrigue and action. Here are some rules adjustments you will need to run a game in this era.

CHARACTER CLASSES

In general, the acrobat, duelist, pirate, hooligan, archer, socialite and arcanist are excellent classes for this sort of game. If there will be a lot of political intrigue, adding the gumshoe into the mix can provide a useful set of class abilities.

The gunslinger could be an interesting addition as well, applying his skills to black powder firearms and allowing the character to be bristling with braces of pistols. Give him the additional (no EPP cost) class ability to swap out firearms without expending an action after each shot.

BLACK POWDER FIREARMS

Firearms in this period are not the same as those we are accustomed to. Matchlocks and flintlocks are the order of the day (depending on which period in which you play). These pistols and rifles, though more accurate than is commonly believed, had some major drawbacks that must be accounted for. A discussion of black powder firearms and statistics for the different types can be found in "Book One" on page 39. In the swashbuckling era, matchlocks and flintlocks are available, but percussion cap weapons are not. Flintlocks were invented sometime around 1610, the beginning of the 17th century and were popular throughout Europe by 1630. Matchlocks had been around since the mid-1400s and were already prevalent throughout the region. While there are real-world differences between the two in terms of reliability, accuracy, etc. in game terms the weapons are similar—their differences are outlined in the weapons table in "Book One" of this work.

The Kentucky/Pennsylvania long rifle was invented c. 1700 and so may be available in games set after this year.

NEW PULP ARMOR PIECES

Armor	AC Bonus	Suggested Stack	Notes
Cavalier/Slouch Hat	+1	All	
Cloak/Cape	+2	Tunic, Pirate/Poet Shirt, Boots, Gloves (AA)	
Leather Tunic	+2	Hat, Boots, Tabard, Shirt, Mask/Sash, Gloves	
High Boots	+1	Any	
Military Tabard	+3	Any	Musketeer, Royal Guard, etc.
Pirate/Poet's Shirt	+1	Any	
Captain's Coat	+3	Any except cloak or tabard	
Mask	+1	Any	AA p.45
Scarf/Sash	+1		
Long Gloves	+2	Any except short gloves	AA p.45
Short Gloves	+1	Any except long gloves	AA p.45

MELEE WEAPONS OF THE ERA

The weapons table in **Amazing Adventures**, page 54, contains statistics for the common weapons of the era: knives, daggers, fencing foils, rapiers, sabers, scimitars and (possibly) pistol crossbows. For an expanded list of weapons available in this era, we recommend you take a look at our flagship game, **Castles & Crusades**, which includes a wide range of weaponry and gear that could be useful in a swashbuckling game.

NEW GENERIC CLASS ABILITY

MUSKETEER: You are an expert with a musket. At 1st level you suffer no penalty to use a black powder firearm in melee combat. At 4th level, you ignore the first range increment penalty for your weapon. At 8th level, you ignore the second range increment penalty for your weapon. At 12th level, you suffer no range increment penalties for your weapon at all. The weapon, however, is still limited by its maximum range.

BRIEF ADVENTURE: SAVE THE QUEEN!

In this adventure, the heroes are all Musketeers of the king of France. The year is circa 1630, and the Thirty Years' War is in full swing. France and Spain at this point are in something of a cold war; while both are Catholic, Cardinal Richelieu, France's First Minister, feels the Hapsburgs and Holy Roman Empire are too powerful and has been secretly supporting Protestant nations, to the Pope's chagrin. Most of Europe is enmeshed in a series of bloody conflicts that will reshape the continent. France has not yet officially intervened in the war.

ACT ONE: GRAVE NEWS

The PCs are called before M. de Tréville, the Captain of their order, with grave news. It seems that the queen, while en route to Spain as an envoy for the crown (and to visit her relatives there) has gone missing.

The attack happened while the queen was still within the bounds of France. The king has received a letter of ransom from the kidnappers, who are as yet unidentified. No one has any clue how the ransom note arrived—it simply appeared in the king's quarters.

A scout was dispatched along the route the queen was to take; her carriage was found, along with the bodies of the drivers and three of the five guards, all Musketeers. The Queen, her ladies-in-waiting, and the other two guards are missing. M. de Tréville does not want to suspect foul play on the part of the guards, as it means the King's Musketeers may have been infiltrated by foreign interests, but the facts look grim.

Cardinal Richelieu, for his part, has convinced the king that Spain is to blame, and if the queen cannot be saved, the war between the two nations could erupt in unimaginable ways.

THE RANSOM NOTE

The heroes can examine the letter if they like. It simply demands that France cease its covert activities in support of Sweden and other Protestant nations, publicly swear fealty to Spain, and enter the war in support of the Catholics. When this is done, the queen will be returned alive and well. If France does not comply, she will be returned, but quite dead.

If there are any psychics, occultists or arcanists in the group who are capable of reading any psychic imprints on the letter (using clairvoyance, object reading or the like), they get the strangest image—the letter floated into the king's chambers on a strange gray mist; a sense of evil is palpable through the room. The mist deposits the letter on the king's nightstand and dissipates; the king immediately awakens in a cold sweat.

THE SCENE OF THE CRIME

The PCs can also visit the scene of the crime. What they find along the forest roads a few hours outside of Paris should make them heartsick. It is just about dusk when they arrive on the scene. The bodies have not yet been cleaned up and are scattered about in a manner distinctly unbecoming the respect a Musketeer deserves. They have been savagely attacked and their throats slit from ear-to-ear; there are an incredible number of sword and dagger wounds on each. Whoever their assailants were, they were expert swordsmen.

Any healers or characters with medical skills will immediately note that there is no blood surrounding the bodies; closer examination reveals that they have been exsanguinated. " If there are no characters with healing or medical abilities, a simple wisdom check at CL 0 will reveal the same information. An intelligence check at the same CL will point out (if the players don't figure this out on their own) that the cuts, then, would have to have been made after the blood was drained; otherwise there would be blood everywhere. What happened here is that someone drained these men of blood, then cut them up for some reason.

Remember, this is a romantic era—it would not be unreasonable to call for charisma saves to avoid breaking down in some way (even taking sanity loss for the sight).

THE ATTACK!

Suddenly, just as the sun sinks below the horizon to reveal the full moon in the sky, a howl splits the air, joined by a second, a third, a fourth...then the characters are attacked by huge black wolves! A surprise check is in order at CL 5; the wolves were utterly silent until they attacked. Follow the rules for surprise in **Amazing Adventures**, page 169.

The creatures are loup-garou (werewolves; see the **Manual of Monsters** or **Amazing Adventures** page 226 for

full information). If the PCs are low-level (levels 1-2) there is one wolf per two characters. If mid-level (levels 3-6) there is one wolf per PC. Characters of level 7-10 have two wolves per character, and levels above ten should be attacked by 3 wolves per PC. If the wolves are outclassed, they will call upon regular wolves in the area to support them; at the GM's option if the players are having too easy a time of it, 1d6 wolves per werewolf can arrive at any time to bolster the werewolves.

LOUP-GAROU *(Werewolves) (These CE shapeshifters have vital stats HD 4d8 [16 hp], AC 16, move 50 feet Their saves are P. They attack by bite for 2d4 damage. Their special abilities are curse of Lycanthropy, Wolf Empathy, Trip, Alternate Form, Twilight Vision, Protect.)*

WOLVES *(These N animals have vital stats HD 2d8 [9 hp], AC 13, move 50 feet. Their saves are P. They attack by bite for 1d6 damage. Their special abilities are Trip, Scent, Twilight Vision, Track.)*

When a werewolf is killed, it immediately reverts to its human form.

Before the battle is over, one of the wolves will flee into the night. It can be tracked, if anyone is canny enough to do so.

TROUBLESHOOTING

If the characters do not go to investigate the crime scene, some clever rearranging of encounters is in order. The werewolf attack can take place in their home quarters or even, for a very exciting development, in the hotel of M. de Tréville – the headquarters of the Musketeers! This could lead to a chase through the streets of Paris at night. If this occurs, you should relocate the base of the assassins to somewhere within Paris itself; perhaps the Court of Miracles area, where Musketeers would be very unwelcome.

THE COURT OF MIRACLES

The Court of Miracles is the name given to the somewhat lawless slum districts of Paris and were located in the area surrounding the Filles-Dieu convent. The region was named for the fact that many of the apparently disabled beggars that held their hands out for alms, were "miraculously" cured when they went home at the end of each day. The area is a haven for thieves, killers and criminals of all stripes, and holds its own sub-culture complete with societal systems. Legitimate law is not welcome there and will be targeted by the populace. To say it is a dangerous area for Musketeers to openly flout their status is an understatement.

ACT TWO: THE HIDEOUT

The trail of the werewolf, or a mad chase through the streets of Paris, leads the PCs to the hideout of our rogues, either a cave deep in the forests or the basement of a ramshackle dwelling in the Court of Miracles (depending on where the initial attack took place in Act One).

Here the heroes slip into the darkness, only to face an overwhelming number of foes, led by an expert swordsman who wears a mask to hide his face. You should, in this section, double (at minimum) the number of foes from the prior section. Allow the heroes to feel as though they have a fighting chance, but against overwhelming odds.

The queen, obviously, is not here. She has been taken to another location, and the hideout itself has been left behind as a trap for the heroes. There are, however, several clues to be found in this area. The first is a piece of red tunic carrying the emblem of the Cardinal's Musketeers. The second, if the PCs are lucky enough to emerge victorious, is a potential prisoner to interrogate.

The mysterious swordsman will escape into the night (expending fate points to do so if need be) through a secret entrance to the main complex. He may exchange a few rounds of swordplay with the heroes, if only to toy with them. He is not above firing a pistol ball into the lantern at the center of the room to give himself cover of darkness.

HEROES DEFEATED

If the PCs are defeated, they will awaken, bound together, their weapons and gear gone, and in mortal peril. They are tied in front of several barrels of black powder, a trail of which has been led to the door. Just as they regain consciousness, one of their attackers lights the trail and leaves the room with a sneer, slamming the door behind him.

It will be up to the characters to figure out how to get out of this mess, but if they come up with any clever idea, roll with it. The more outlandish their efforts, the better off–remember, this is swashbuckling adventure, after all! Simply trying to interrupt the path of the gunpowder with their feet is unacceptable unless they can't come up with any other plan, and even then, make them spend a fate point to reach the trail. They should come up with something descriptive, heroic, and flashy to get out of this mess. GMs feel free to remind them of this if they fail to be appropriately over-the-top.

If the PCs escape, they should at least still have (or find, if they have not yet) the piece of uniform tabard from the Cardinal's Musketeers. Upon taking the tabard to the Cardinal, he will recognize a certain stitching on the cloak that reveals it to belong to a specific one of his guardsmen. He will be furious at the betrayal and have the man dragged before him and the player characters for interpretation (see "Heroes Victorious," below). In this case, however, the guardsman will have more

information to offer than a captured thug; he will admit to being a part of a plot between factions in France and Spain to create a war between the two nations in the name of destabilizing the region and taking advantage of the political opportunities that would present themselves in such a situation.

He will laugh off any questions about loup-garou or supernatural monsters, accusing the heroes of reading too many fairy tales. The Cardinal, of course, will take great umbrage to this; as a man of God he thinks denying the existence of Satan as a physical presence in the world is blasphemous, and will add witchcraft to the list of charges against his now-former Musketeer.

The traitor will then be hauled off to the Bastille to await trial and execution. If the Cardinal has been warned about the loup-garou, he will have the man bound in chains of an iron-silver alloy.

THE CARDINAL

An important reason why the Cardinal believes stories of werewolves and the like is simple: he is a vampire himself, having sold his soul to Satan for the glory of France, and for personal power and glory. Richelieu is different from a typical vampire, however, in that he is able to move about unhindered during the day, and does not adversely react to many of the common weaknesses of vampires. He can consume garlic, handle crosses and holy water and give mass (though with some discomfort that he has learned to hide). He is vulnerable to attacks from cold-forged iron and wood, as well as fire. He is also a powerful occultist with a broad array of spells at his disposal, and he constantly has magicks active that hide his corrupted nature.

The Cardinal himself is behind the queen's kidnapping, but this will never become known to the PCs. He is a genius and an expert at covering his tracks, and more than willing to sacrifice underlings to hide his own agenda, which is war with Spain. He has two minions in this scenario; the mysterious swordsman and the Comte de Rochefort, both of whom are vampire spawn in the Cardinal's thrall. See the Manual of Monsters, page 63 or **Amazing Adventures**, p. 229, for details on vampire spawn. Richelieu himself is a 15 HD vampire, which means his spawn are 7 HD each.

ACT THREE: THE SAFE HOUSE

The PCs rush to yet another hideout for the villains. This particular safe house is located in a different section of the Court of Miracles. Navigating the slums of Paris should not be an easy task, but how difficult you wish to make it is up to the GM and depends on whether this adventure is a one-shot for a single setting, or intended as an extended conflict. In fact, if there are any gumshoes among our Musketeers, the clues found in Acts One and Two could be used as part of an extended cat and mouse (**Amazing Adventures** page 29) chase to find the queen as the PCs work their way through the Parisian underworld to rescue her.

In this case, the player characters will encounter little resistance when they arrive at the safe house, a 2-storey hotel deep in the slums. There will be perhaps one swordsman of equal or slightly lower skill than the characters, per hero. As they fight their way up the stairs, they hear women crying out for help.

At last, they burst into a room through a locked door to find the queen's handmaidens, looking more than a little worse for wear, huddled in the corner. If asked where the queen is, the handmaidens will answer that she has been taken. They will then move upon the heroes, asking for comfort and solace in their time of need.

HANDMAIDENS OF SATAN

This is a trap; the handmaidens are unique, Satanic, undead creatures created by the Cardinal's vile sorcery. They have the abilities of 6th level socialites, save for connected, which is replaced by children of the night as per the vampire ability. They are now utterly devoted to the plot against the queen. Their powers are backed up by sorcery; any saving throws against their abilities suffer a -2 penalty. They suffer only half-damage from all mundane attacks.

Finally, their attacks (claw and bite) inject a venom that acts as a type 4 poison (see **Amazing Adventures**, p. 179). If a character dies from this poison, they rise within 48 hours as a new undead of the same type as the handmaidens, entirely under the thrall of the Cardinal and his schemes. PCs raised in this fashion keep their normal class abilities in addition to those of the Handmaiden, and their hit dice replaces that of the Handmaidens, unless they are lower than 6th level, in which case they

HEROES VICTORIOUS

If the heroes are victorious the rogues in the castle will be defeated (whether or not there are a few werewolves left is up to you), and the PCs will at least have a shred of tunic from the Cardinal's Musketeers, and may have a prisoner to interrogate, if they left anyone alive.

The prisoner is little more than a thug, but he can reveal that a man in a crimson cloak wearing an eye patch hired the bandits to kidnap the queen, and gave each of them a tonic designed to strengthen their fighting abilities. The PCs may surmise that it was this "tonic" that turned the kidnappers into loup-garou, and they would be correct. He also knows of a safe-house in the Court of Miracles section of Paris where the queen has been taken for the time being, to be held right under the king's nose.

have a minimum of 6 HD. The properties of this venom create one of the most unique features of the Handmaidens: they do not bleed. The venom in the system causes the victim's blood to boil and to evaporate, leaving a corpse that is completely exsanguinated but leaves no trace of blood behind.

Male versions of the Handmaidens are referred to as Squires of Satan.

If defeated, one of the Handmaidens will reveal that the heroes are too late; the queen is being taken to Bordeaux, where she will be placed on board a ship to Spain. There is nothing the heroes can do about it; the conspirators have far too much of a head start! This, of course, is posturing, and a successful cat and mouse check, or a successful charisma check, will reveal that if the player characters hurry, they may still be able to rescue the queen.

> **HANDMAIDENS OF SATAN:** *(These CE undead have vital stats HD 6d8 [27 hp], AC 15, move 40 feet. Their saves are M. They attack by two claws for 1d4 damage and bite for 1d6 damage, plus Type 3 Disease. Their special abilities are Charm, Exalt, Embolden, Fascinate, Demoralize, Children of the Night, Damage Resistance [1/2 physical], Create Spawn.)*

ACT FOUR: RACE AGAINST TIME

Now the race is on as our heroes fly to rescue the queen before she is swept off to a foreign land to face God only knows what horrible fate! The heroes will doubtless engage horses or a carriage to set off in pursuit. It should be noted that even if the heroes do not believe the handmaiden's tale about the queen being placed on a boat to Spain, it still makes sense that her captors would take her south towards Bordeaux to reach the rival nation overland.

The GM has two options, here: either the player characters can catch up to the villains en route to Bordeaux, leading to an exciting chase and battle through the forest, or they can arrive in Bordeaux just in time to track down the ship before it leaves harbor. This will lead to a swashbuckling battle on the decks of the vessel, including such stunts as climbing in the nets, swinging from the masts, and acrobatic battles on precarious platforms.

There are three main villains to face here: the two missing Musketeers (who have risen as Squires of Satan) and the mysterious swordsman, who is the Comte de Rochefort. In addition, a number of pirates and rogues will have been hired to crew the vessel and act as escort in getting the queen to Spain. It should be noted that Rochefort will absolutely not fight to the death; he is far too clever and canny for that. He is also, however, too clever to reveal himself as a vampire spawn. He will not resort to overt uses of his abilities that reveal him as a member of the undead, unless it is to escape capture. He will fight bravely, but he knows when he is beaten and will take the road of escape so that he may fight another day.

It is also unlikely that the characters will recognize him for who he is—Rochefort is not a member of the Cardinal's Musketeers, but a secret agent who does not reveal his identity.

That being said, if this adventure is being run solely as a one-shot, it is fair for the PCs to utterly defeat the villains and win the day. In the end, it is up to you, the GM.

> **MUSKETEER SQUIRES OF SATAN:** *(These CE undead have vital stats HD 6d8 [27 hp], AC 15, move 40 feet. Their saves are M. They attack by 2 claws [1d4] and bite [1d6] plus Type 4 Poison, or by weapon [rapier and dagger, 1d6 each]. Their special abilities are Charm, Exalt, Embolden, Fascinate, Demoralize, Children of the Night, Create Spawn, Florentine, Taunt.)*

> **COMTE DE ROCHEFORT:** *(This CE undead has vital stats HD 7d8 [32 hp], AC 20, move 30 feet. His saves are M, P. He attacks by slam [1d6] or by rapier and dagger [1d6 each]. His special abilities are Blood Drain, Children of the Night, Dominate, Energy Drain, Alternate Form, Electrical Resistance [half], Florentine, Defensive Fighting, Taunt.)*

> **PIRATES:** *(These NE humans have vital stats HD 3d8 [13 hp], AC 14, move 30 feet. Their saves are P. They attack by cutlass [1d6]. Their special abilities are Seamanship, Taunt, Overwhelming Assault, Signaling, Wet the Deck with Blood.)*

> **ROGUES:** *(These NE humans have vital stats HD 3d6 [11 hp], AC 16, move 30 feet. Their saves are P. They attack by long knives [1d6]. Their special abilities are Back Attack [+4/x2], Case Target, Climb, Hide, Lingo, Listen, Move Silently, Open Lock, Pick Pocket, Traps.)*

ANNE OF AUSTRIA

If the battle is held on the ship at Bordeaux, Queen Anne is chained below decks in the hold. If the final struggle takes place in the forests, the queen is chained inside of a horse-drawn carriage surrounded by guards (use statistics for rogues, above), Rochefort, and the two undead Musketeers.

In either case, she is terrified and has been putting up a defiant, brave front for far too long. She is thus now nearly broken and exceptionally vulnerable. She is also quite beautiful; given that she is currently in a loveless marriage arranged out of political convenience, and out of sheer relief and gratitude to her rescuers, she may be open to an illicit relationship with one or more of the heroes. Of course, that is entirely up to the Game Master. If it is required, Anne has the abilities of an 8th level socialite.

DENOUEMENT

Upon returning to Paris with the queen in tow, the Musketeers are welcomed as heroes and given commendations and medals by the king himself, who struts and boasts to the Cardinal of the resourcefulness and expertise of his men. The Cardinal, for his part, is chastened and somewhat bitter—the King's Musketeers and his own have something of a

half-friendly/half-bitter rivalry. The player characters should get the impression that while the king views them in an exceptional light, they may have made a rival of the Cardinal, particularly due to the revelation that one or more of his own personal guard were involved in the conspiracy.

Always the diplomat, Anne endeavors to make peace in all sides, pointing out that corruption can rear its ugly head anywhere, and that they should focus on the valiant efforts of these few men (and/or women) in saving her life. She may announce a few weeks later at a banquet in their honor, that she is with child and that the king will have an heir. Given the year, of course, this child will end up as one of her many miscarriages, but it could serve to worry the player characters just a little.

Continuing the Adventure

There are a few loose ends that could serve to continue the adventures. Rochefort can escape the final battle, leaving him a loose end that needs to be tied up. Captain Tréville could call the heroes before him once more, concerned that when men were sent to bring the bodies of the three fallen Musketeers home from the original crime scene, they were not there, leading to a new investigation. The bodies were exsanguinated; are they vampires? Are they Squires of Satan? Or was there another sinister motive in their disappearance?

Of course, there are always the further machinations of Cardinal Richelieu to contend with. And what about the queen? She spent several days being held captive and possibly tortured by minions of the devil—is she still the pure and good soul she appears to be, or is she now in league with the Cardinal as a witch or undead consort?

The possibilities are endless.

MYSTIC VICTORIANA: WEIRD WEST, GASLIGHT AND STEAMPUNK

The Victorian era is an increasingly popular style of gaming these days. Whether the flavor is the Weird West, Steampunk or Gaslight horror, the tropes are similar, with Steampunk breaking away for a more fantastical style of game. The key when deciding to run a Victorian era game is picking and choosing which fixings from the kitchen sink you want to include.

The Setting

The setting of your game will create a big difference in the tropes and style of play you choose. A game set in the American West, for example, will look a lot different than one set in London during the same period, and both will be different from one set in New Orleans or New York City. We are not going to spend a great deal of time on the cultural specifics of the Victorian Era. To do this justice would take at least an entire book, and many have already been written on the topic, in a much more authoritarian way than the author of this book is currently capable of delivering.

The assumption is that if you want to run a Weird West game you are familiar (at least in passing) with the history of the American West. Likewise if you are looking to run Steampunk you have read some fiction in that style, or if you're looking to tackle Gaslight Horror you've done some reading about Jack the Ripper, the fog-shrouded streets of Whitechapel and the various Occult mysteries of Victorian London.

If you have not looked into these things, well, there's your first step. Do some research into the style of game you want to run. Learn what ins and outs there are of the setting, get acquainted with the stereotypes and exaggerations and make some notes about how you can make them your own.

Let's look at a couple different styles of play and the general tropes involved.

THE WEIRD WEST

Weird Western tales have been around since the pulps of the 1930s and possibly even earlier. Robert E. Howard was known to spin some excellent weird western tales, which incorporate elements of horror and the supernatural on top of cowboys and Indians. In some ways, the planetary romance of Edgar Rice Burroughs' Barsoom stories are spun off from a Weird West beginning.

The key in this type of tale is to take the normal Western yarn and add a few elements of horror and the supernatural on top. Consider the following ideas:

- An ancient Indian burial mound is actually home to a vampire, evil spirit or wendigo.
- The silver mine in the rocky cliffs of New Mexico has unleashed a demonic horror upon the boom town nearby.
- The infamous Johnny Ringo is actually one of the restless dead, doomed to draw down against every gunslinger he finds until he's beaten in a fair fight.
- Billy the Kid and Annie Oakley are renowned gunslingers...because there's a supernatural force looking out for them.
- Doc Holliday is really an occultist who is desperately seeking a magical means to cure his tuberculosis, even if it means dealing with the devil to do so.
- A secret tribe of shape-shifting serpent men from the days before recorded history have awoken and infiltrated the up-and-coming urban community of Las Vegas. They are looking to reclaim this world and wipe humanity off the map.
- Dr. Marvelous' Incredible Strength Enhancement Tonic, surprisingly, actually works to grant superhuman power to anyone who drinks it. The side effects, however, are

something else entirely. After all, who wants to turn into a hell hound?

- Visiting Deadwood in the Dakota Territory, the player characters discover that the local brothel is actually staffed by succubi eager to drink their lives away. How do you kill an entire brothel full of demons, especially when the man who runs the place might not be a man after all, but a certain Prince of Darkness himself?

- Darkholm's Wondrous Carnival of the Night visits Dodge City, but the freaks in the freak show are more than they seem, and children have begun to vanish...

- The player characters, tired from a long trail ride and low on provisions, stumble upon a ghost town that looks recently abandoned. Of course, when night falls they find out that it is populated by real ghosts...or worse.

Gunslinging, Horror and Fantasy

Running a Weird West game is all about capturing the horror of the supernatural and combining it with outlaws, gunslingers, boom towns, railroads, horse thieves and batwing-door saloons. Most of the character classes in **Amazing Adventures** fit right into a Weird West game:

- Gunslingers, obviously, are a natural fit in the Weird West, and little more needs be said about them.

- Raiders function well as prospectors or scholars from the city come to investigate strange goings-on.

- Socialites can cover everything from a powerful cattle baron to the femme fatale prostitute at the local brothel to the Southern Belle traveling across country with her Senator husband.

- Gumshoes certainly exist in terms of Texas Rangers and Pinkerton detectives as well as local sheriffs and county marshals.

- Hooligans are a natural fit for bank or train robbers and outlaws.

- Pugilists can be found in many towns and cities, engaging in good old-fashioned slugging matches to earn a few extra bucks. With a few tweaks and generic class ability swap-outs, these could also represent Chinese martial artists come to the new world to build a life for their family.

- Archers certainly exist in terms of the Native American nations that are being gradually driven out by the white incursions.

- Duelists can be in play by altering the flavor of the class a bit—a Native American warrior battling his foes with a pair of tomahawks certainly fills the bill of this class.

- Pirates will be difficult to fit into this sort of campaign, but if you can think of a way to do it—run with it!

- Spell casters generally are not going to be wearing elaborate robes and waving magical staves around. More likely they'll be gambling against the devil to get their magic, or drawing power from snake oil tonics. Some of them might be literal spell-slingers who shoot magic out of their Colt Peacemakers. Depending on the level of horror you want to inject, the standard arcanist or the revised occultist (or a combination of both) might play well in a Weird West game.

- Since the Weird West is a kitchen sink game, mentalists and gadgeteers can play very well in this sort of game, especially if you are taking a more science-fiction approach, like having Martians invade a cow town in Arizona.

THE WEIRD WEST AND GUNS

Many people have a vision of the Wild West that involves gunslinging outlaws walking around towns and cities with six-shooters openly strapped to their hips. In real life this was rarely the case. It was very common for towns and cities to have ordinances against openly carrying firearms in town. Visitors were required to check their guns with the local marshal or sherriff, or at the local saloon. They would then be issued a claim check to pick up their irons when they left town.

While in many cases it was legal to shoot and kill a man in a fair fight (or even using the "he needed killing" defense), it was often illegal to carry and use a gun in town. Thus, while one might get off on a murder charge, he could also be charged with a firearms violation which, while a lesser crime, could ruin a cowpoke's day. GMs can feel free to ignore this custom if they feel it makes for a better game, but it also can be used to inconvenience player characters to their horror. After all, a werewolf in town is a lot scarier when guns aren't in play...

Know Your History

The best way to run a Weird West game is to immerse yourself in the genre. Watch Western movies, be they historical or of the spaghetti variety. Read Western fiction. Read about the history of the Wild West (which, let's face it, is often even cooler and more exciting than anything Clint Eastwood or John Wayne ever did).

Get to know the history of the period. Do a little checking into what things cost, what the common weapons were, the jargon and politics of the era. All of this can play into your game, and keeping the flavor strong is what Weird West gaming is all about. Knowing, for example, that a good steer cost $20 in 1880 and a Colt Peacemaker cost $5 may not come into play directly in game, but it certainly helps when spinning your story to know how these things relate to one another!

Then, jot down ideas for stories. Iron out a few plotlines that you see recycled across the board. Once you've got a feel for the formula, as it were, throw a wrench in it by making

the bad guy a supernatural monster or the location somehow tainted by the unknown. That's really all it takes!

There are really two different ways that history plays into a Weird West game: altered history and events that occur beneath the surface.

ALTERNATE HISTORY

The most over-the-top Weird Western stories involve a game-changing event that completely alters history as we know it. The Civil War may never end. The Native American tribes all over the continent may hold a conclave where they join together and, en masse, drive the white man back east, with a line on the map establishing the Native Empire. An voodoo houngan in the deep south, angry at the treatment of blacks, throws some Juju that unleashes the Loa on the world with a vengeance. Vampires walk the streets and werewolf bounty hunters wear six-shooters. Mediums openly walk the land and talk to ghosts, while dark necromancers summon armies of ghouls deep in the deserts. This type of game can be wildly entertaining and requires the GM to have only a passing knowledge of real historical events, especially those beyond the actual turning point where everything changes. Stories set in altered timelines tend to be gonzo and over-the-top. Anything is possible and anything goes. These games, while they certainly have horror elements, tend to be more fantastical in nature and peppered with archetypes.

BENEATH THE SURFACE

"Beneath the Surface" games assume that monsters and the supernatural have always been present, hiding in the shadowy forests and dark caves. Mankind in general does not know that these things exist, outside of superstitions that make pioneers shutter their windows, bar their doors, and hang crosses and hex signs above their entryway.

In this game, the GM will want a fairly strong knowledge of history, if for no other reason than to twist events to her use. Cults worshipping the Great Old Ones or other dark gods are always trying to get their fingers into world events. Degenerate pre-human species feast on unwary travelers. Vampires mingle among humans, yet never revealing themselves unless it is to feed. The howls in the night may be coyotes, wolves... or something more sinister.

In a beneath the surface game, the player characters often serve as paranormal investigators or demon hunters whose (often self-appointed) duty it is to protect mankind both from the monsters themselves, and from the deadly and corrupting knowledge that the supernatural is real and out there hunting us. The heroes will stand alone against the forces of darkness in a winner-take-all contest for the souls of humankind.

This sort of game can take a broad variety of approaches. It can see the characters as an elite team of Pinkertons or Texas Rangers whose duty it is to investigate unusual occur-rences (perhaps nobody really takes them seriously because the heroes are just too creepy for mainstream duty, what with believing in all that mumbo-jumbo). These characters would have arrest powers, the ability to swear warrants, and a degree of local or federal authority.

It can see the player characters as part of their own secret society of warriors or occultists who are sworn to root out and destroy vampires, werewolves and demons wherever they arise in an effort to beat back the encroaching darkness. Such characters might have a wealth of mystical knowledge and artifacts at their disposal, perhaps through access to an occult library.

The game could take a knowledge-gathering approach, where the characters seek to uncover lost tomes of dark magic and ancient artifacts of power, to guard and protect them from misuse by their demon-worshipping foes. Indeed, a game along these lines could easily cross over with a gaslight horror game (see p. 111).

Of course, many games combine these approaches and many others. The only real common thread in this sort of game is that while society at large may be superstitious about the supernatural, and may believe it exists, they do not know that it is real. Very few people have concrete evidence of the supernatural, and that evidence must never become public knowledge, for the consequences to humankind could be disastrous. Consider, for example, that vampires thrive on secrecy because of their daytime vulnerability. One would think that revealing them to the world would result in their extermination.

However, what would happen if vampires decided, upon this revelation, to move as a species against humankind? It is highly unlikely that their daytime hiding places would be so quickly revealed, and the sheer power of the undead would overcome mankind very quickly should they feel pressed into action. As the armies of the night grew, humans would be farmed like cattle, for food...come to think of it, this might be a great option for an altered history scenario, though it would quickly become post-apocalyptic.

ISOLATION AND HORROR

The key to a successful horror story is a sense of isolation, of being utterly trapped and alone without help. Most people think of dark forests or haunted houses when they think of these things, but certainly there are abandoned caves and mine shafts aplenty in the old West. But perhaps the most terrifying and deadly place a cowpoke can be trapped is the vast, open desert. This is prime territory for a horror game. Think about it—resources are low. You are running out of water and food, and there isn't a river or stream for miles around. There isn't a town for a week's ride in either direction. It's hot and dry. You're exhausted on the trail.

That's exactly when the monsters show up—when you're already at your rope's end with nowhere to go. That's when

survival becomes your every focus and when desperation sets in. That's when you quietly start to go mad, when you're fighting for your very life.

When running a horror game of any type, emphasize the sense of aloneness, the idea that nobody is coming to help the player characters and they are on their own against truly horrific foes that they may or may not be able to defeat with guns. In fact, guns should absolutely not be the answer to every Weird West tale. There are a lot of creatures out there who will at best wince at gunshots. At worse, they'll laugh and just keep coming!

Also, what happens when there is a sudden torrential downpour and the characters' powder gets wet, or their guns get fouled with sand or rust? Part of a good Weird West yarn could have the players rushing to find another way to defeat or escape from a supernatural horror.

WEIRD WAR TALES

Another common format for pulp fiction, especially in the 30s and 40s, was the Weird War tale. These stories, set in World War I, World War II, or really any other war you like, added an element of supernatural horror on top of the real-life horrors of war. They are essentially the same thing as doing a Weird Western tale, save that you are using the history and tropes of whatever war you're targeting. In general, Weird War stories need no adjustment to the rules, since the core **Amazing Adventures** rulebook assumes a 1920 – 1950 period of time.

Characters in this sort of game could be a military fire team stuck behind enemy lines, OSR spies battling the Nazi menace in Eastern Europe, a single soldier escaping from a vampire- and zombie-ridden prison camp, or any other story set in the wartime era that you can imagine! DC Comics published a series in the 1960s and 1970s called *Weird War Tales*, which can serve as great inspiration, as can novels like *The Keep* or films like *Frankenstein's Army*. Video games like *Castle Wolfenstein* are also excellent sources of inspiration.

Of course, the best inspiration for a Weird War tale is to simply do some research into the real-life horrors of the war. There were, for example, rampant rumors of cannibalism during the siege of Leningrad during World War II...

ADVENTURE SCENARIO: THE CRIMSON DEATH

ACT ONE: ARRIVAL

The player characters have been riding the trail between destinations for several weeks. They are exhausted, their stores of food and water are running extremely low, and if they don't get their horses down for a rest soon, things are going to go bad for them fast.

So when they ride over a bluff and find themselves looking down onto what appears to be a boom town, they are thrilled. The GM at this point should take pains to convey their exhaustion, the sense of isolation and of being completely alone against the elements. Describe a confrontation they had with a pack of wolves or coyotes a few days ago, the creatures emboldened by the player characters apparent weakness. Successful wisdom checks note that there doesn't seem to be much activity down there—it may well be that the posse has found themselves a ghost town. Nevertheless, they can see a well at the center of town and if it's still viable, at least there'll be water. There's also always the chance that some stores have been left behind.

It's also dusk, and the sun is barely visible as a pink line on the horizon. With the shadows growing long and the cold desert night spreading its tendrils over the land, shelter seems like a good idea.

The first indicator that something is wrong comes as they ride towards the outskirts of town. They pass a sign that once read, "Paradise, Population: 150." That has been scratched out and painted over to read, "Hell, Population: 5."

The town at first seems to have been very cosmopolitan. The buildings are well-constructed and there are all the amenities of a growing community: a saloon, hotel, barber, doctor, general store, marshal's office, a brothel and even a records and claims office, indicating that there were mines nearby.

ACT TWO: HORROR OF THE DEAD

It's not going to be difficult to resupply, which leads the group to the second red flag: it looks like the place was abandoned overnight—everything is empty but still well-stocked. The saloon has a rancid smell about it as the fresh meat has gone bad, and the sound of flies is loud out back. If they investigate, they will find the half-rotten corpses of several horses, which appear as though they were savagely attacked and torn apart, possibly by animals.

At some point as they resupply, someone in the group will notice a flash of color as someone runs between two buildings. A brief chase can result from this, with the player characters trying to catch whoever it is making their way through the town. Eventually, they may catch up to their quarry, a young girl of about 13. She wears a blue gingham dress, tattered and torn, and she is filthy and terrified. She will not let the group get close, but will lead them through the town to a two-story home whose windows have been crudely boarded up.

She really doesn't want to talk and is half-crazed, but if there is a socialite among the group, or someone with a high charisma, they may be able to calm her down. Her affect is unsettling at best. She goes from frantic one minute to sitting in the corner, giggling madly, the next. If the player characters try anything like removing the boards or lighting a fire, she will completely lose her mind and do anything short of attacking them to stop them from doing so, insisting that "they" will see, that they have to be quiet until morning.

Not long after dark, the player characters will hear noises out in the street: sounds like wet meat being slapped together, groans and animalistic vocalizations. Looking through one of the many cracks in the boards, they will see a sight that is so horrific, it will result in sanity checks if using that mechanic. If you are not using sanity (**AA** p. 72), it is suggested that the fear and horror table in the "Swords and Sorcery" rules on page 120 be used instead.

Outside are dozens of creatures that look like men and women, but their clothes in tattered shreds, and the skin entirely missing from their bodies. There is a dim green glow in their eyes, and their teeth resemble those of a shark, rows of needle-like projections, and the protruding bones of their fingers like vicious claws.

Caitlin's Tale

The young girl's name is Caitlin, and if the cast can keep her calm enough, she can fill in some details, though this will eventually result in disaster.

It seems that up until about three weeks ago the town was booming. That all changed when two miners who she describes as awful men, bullies, drunks and lechers, returned from their claim bearing more than gold. The two men were named Barnes and Jacobs. When they came down from their mine, they were followed by a weird red mist trailing down from the crags to the north of town. They proclaimed that they'd found God in the mines and brought him back to visit upon the people.

As the mist spread through town, everyone it touched went mad, turning on the others, and before long the whole town was tearing each other apart with their bare hands. Barnes and Jacobs demanded a sacrifice for their lord and master, who Caitlin is convinced has to be the Devil himself. They said that a woman was in town with a special birthmark, and she had to be found and delivered to them. The townsfolk, in their madness, obeyed the two men...and came for Caitlin's mother, Annie, who bore the birthmark they wished.

Caitlin panicked as she watched her own father and brothers overcome by the madness. Annie took her and left their home and the two of them hid in various places all over town for the next few weeks. They were afraid to try to leave, lest the creatures follow them and catch them in the open desert. Annie told Caitlin that eventually someone would come for them and they'd get out.

They couldn't, however, evade the monsters forever. Two days ago the townsfolk found them hiding in the brothel. Caitlin hid in a closet as her own father and brothers dragged her mother away. She watched from the window as four of them, accompanied by Barnes and Jacobs, dragged Annie up north towards the mines. Caitlin has been hiding here, in the mayor's house, ever since. She begs the player characters to find her mother. Barnes and Jacobs, she said, had a claim. There have to be records of it somewhere, because that's how

it works. She insists that she is at least old enough to know that much.

The monsters that used to be the townsfolk only come out at night, and hide during the daylight hours. She once saw one of them get caught out at dawn, and it started to make the most awful sounds, screaming while its body started to smoke, and then it melted away to nothing, leaving only that red mist, which dissipated on the breeze.

As she talks, Caitlin gets more and more unhinged—whether it's seeing sane people after so long or finally talking about everything she's been through, the player characters aren't going to be able to keep her quiet. Her screams and ranting draws the creatures straight to the house, and they begin violently banging at the doors and windows.

The player characters have a few rounds to work out a plan before the monsters break into the house. The GM can drag this battle out as long as he likes, but it's likely that Caitlin isn't going to get through it. The creatures are out to get her, recognizing on a subconscious level both that she is one of them, and that she is Annie's daughter. At some point, the player characters should see her dragged away under a mass of the creatures, and lose sight of her. They will likely presume she is dead, but they won't find a body.

> **UNDEAD TOWNSFOLK:** *(These CE undead have vital stats HD 2d8 [9 hp], AC 15, move 30 feet Their saves are P. They attack by Slam [1d8] or Grapple and Bite [1d6+1d4/rnd]. Their special abilities are Feed, Disease [Type 3], Group Attack [Each gains +1 to hit for every undead attacking a single target, maximum +8]. They are worth 33 XP each.)*

There are dozens of these things; no matter how many the player characters kill, there always seem to be more. Their only hope quickly should become getting the hell out of town and finding a place to hole up for the night. If the player characters have trouble coming up with this solution, call for wisdom checks to notice that the creatures seem to be contained within the town somehow. None of them are leaving the town borders, and a strange ring of low-hanging white mist seems to surround the town, broken only by a small area to the north, where it forms a sort of bordered passage towards the mountains. Some of the creatures wander up and down this path, but none seem to be crossing the actual border of the mist.

Troubleshooting

If the player characters manage to get out of town, the creatures do not follow them beyond the boundaries of the place. Depending on how heroic they are, they may decide to leave this place behind and move on. If that's what they decide to do, the adventure could well end here, a one-night beer and pretzels game.

The GM could decide, if that's the case, for the red mist to find its way to other towns, overcoming town by town until someone (read: the PCs) goes to the source to put a stop to it. Potentially Annie's sacrifice could create a sort of plague demon that spreads its influence across the entire West, and all of the undead's disease ability could increase to type 4 or 5, with all those killed rising as new undead. This could lead to an ongoing full-on zombie apocalypse in the Old West if that's how you want to go.

ACT THREE: THE MINES OF MADNESS

The player characters have several options available to them. Trying to take that mist path at night is an obvious suicide run. The moment the sun comes up the next morning, however, the mist vanishes, as do the undead townsfolk.

The player characters can try to track the creatures north, if any have that ability. Otherwise, they can try to check out the claims office, where Barnes and Jacobs have indeed filed a mining claim. Either approach will yield results–the player characters eventually find themselves at the entrance to a cave in the rocky desert, which is covered with Native American pictographs. If any of the player characters can read the language, they will note that the pictographs are very, very old and describe an evil spirit, a lord of decay and flies, trapped and buried deep within. It was unleashed by Spanish invaders hundreds of years ago, and later trapped by an alliance of the Indians and a Spanish priest, who sacrificed himself to seal the cave. There are warnings not to delve inside the cave, lest the creature be unleashed upon mankind.

It would seem that's where the monsters took Annie.

Within the caves the player characters will eventually come to a crossroads of sorts–a chamber with four exits, including the one through which they entered. They will soon find themselves once again under siege by both the undead and mutated, vile cave pygmies that have been corrupted by the evil within. Any player characters who are defeated in this battle will be dragged away by the pygmies. If they are not killed outright in the fight, they're not out of the game, yet: they're being dragged off to bear witness to the coming sacrifice (but they won't know that). If all the players are defeated, one or two will awaken an indeterminate time later, having been dropped or lost in the caverns. They can continue on.

If the player characters manage to deal a significant amount of damage to the creatures, on the other hand, the monsters will retreat, allowing the player characters a means to follow. This could result in tracking or a chase scene to the final showdown.

DEGENERATE PYGMIES: *(These NE undead have vital stats HD 3d8 [13 hp], AC 13, move 30 feet. Their saves are P. They attack by crude knives [1d6]. Their special abilities are Darkvision, Savage Attack [serrated blades cause bleeding – 1 point of damage for 1d6 rounds after an attack]. They are worth 23 XP each.)*

ACT FOUR: THE FINAL BATTLE

The final battle takes place in a huge underground cavern. Any player characters defeated in the earlier battle will awaken to find themselves chained to a wall on a raised platform. Before them, tied to a sacrificial altar, is an attractive young woman who languidly tries to fight against her bonds. The sour odor of incense reaches their nostrils from two braziers lit on either side of the woman (who at least one of the player characters may note bears a resemblance to Caitlin). An intelligence or wisdom check at CL 0 will divine that this woman is likely Caitlin's mother, Annie. Every two rounds while in this chamber, the player characters must make a CL 3 constitution check to avoid being overcome by the smoke. If they fail, they suffer a feeling of lethargy, a desire to surrender, and are -3 to all actions while the braziers continue to burn. Knocking a brazier over will end the effects within 1d4 rounds.

The gear of any captured players is tossed in a pile in the corner, about 30 feet away from them. Also littering the area are tons of gold coins and jewels, the remains of Spanish treasure from hundreds of years ago. Also present are a few crates of dynamite and blasting caps, likely left from the mining operations.

Caitlin stands over Annie, her dress further tattered, the pupils of her eyes covered by milky white cataracts. Her blonde hair is matted, filthy and greasy, and she holds a wavy ceremonial knife in her hands. She is flanked by two grizzled, middle-aged men whose eyes are entirely black; their faces each crisscrossed with dark veins. These are Barnes and Jacobs, possessed by the spirits of hell. Each has two six-shooters and a repeating rifle slung over his shoulder.

Those player characters who survived the earlier battle and followed or tracked their way to the chamber find themselves a good 100 feet away, with a gauntlet of undead and pygmies between them and the dais. A set of crude stairs leads down from their platform to the floor–the trick will be running the gauntlet to get to Annie.

Seconds after they arrive, the room quakes violently, and a sense of pure evil washes over all present. The undead raise their heads in reverence. The pygmies whoop, shout, and leap up and down. The shadows in the far corner of the dais undulate and converge to form a ten-foot tall shape which emerges into the room. It is humanoid but has the head of a fly. The stench of decay fills the room, all the way to any player characters at the far end, and the buzzing of flies assaults their ears, so loud that they can barely stand it. This is Beelzebub, Lord of the Flies, a devil from the black pits of hell.

Fortunately for the player characters, if they act fast, they have a fighting chance. He's far from at his full power. First he needs to mate with Annie, then have her daughter stab her in the chest. At this point he will gain full power on Earth. He moves towards the woman and his intentions become obvious. Caitlin raises the dagger and waits.

It should be obvious to the player characters that the demon is the key to everything. Those chained to the wall can break the ancient, rusty chains with a CL 10 strength check (if they don't try, a basic Intelligence check will reveal that the chains are rusty and not entirely structurally sound). Any check that succeeds at less than CL 10, counts its successes toward what is needed. In this way over the course of several rounds the captured player characters can get free. For example, if a PC makes a strength check and does not make CL 10, but would have made CL 4, on the next round needs only CL 6. If on the next round he makes CL 2, he needs only CL 4 on the following round, etc.) Characters who are freed can help others as per the rules on **Amazing Adventures** p. 164.

If the characters kill the demon or escape with Annie and blow the mine closed using the dynamite, victory is theirs. The moment they get Annie and/or Caitlin clear of the mines, the spell that ensnares the two ladies will abate and both will be of sound mind again.

> **BARNES AND JACOBS:** *(These NE possessed humans have vital stats HD 4d10 [25 hp each], AC 17, move 30 feet. Their saves are P. They attack by pistol [1d10; RoF 3; Range 30] or rifle [1d12+2; RoF 1; Range 100]. Their special abilities are Regenerate [1d6 hp per round]. They are worth 110 XP each.)*

> **BEELZEBUB:** *(This LE demon has vital stats HD 8d10 [50 hp], AC 18, move 50 feet. Its saves are P/M. It attacks by claws 1d8+4 and sword 1d10+4. Its special abilities are fly 100 feet, Darkvision, spell-like abilities [2/day: Command, Curse, Fear, Animate Dead 1/day: Blur, Energy Drain]. It is worth 1600 XP).*

DENOUEMENT

When the demon is killed, the undead all melt, dissolving into the red mist which dissipates through the complex. The pygmies scatter into the depths of the cave complex, terrified of those who are so powerful as to best their master. Barnes and Jacobs will return to normal if they are still alive when Beelzebub is defeated, and will beg for mercy. What the player characters do with them is entirely at their discretion. The PCs, hopefully, escape the mines with Annie and Caitlin. The curse on the town is lifted, and all of the undead townsfolk also dissolve. The player characters may be visited by the local Indians, who have come themselves to put an end to the curse and thank them for their bravery, naming them friends of the tribe. In the end, everyone rides off into the sunset...

STEAMPUNK

Steampunk is an extremely popular genre right now. It's fun, over-the-top and full of action, adventure, and best of all, SCIENCE!

Or at least, pseudo-science.

Steampunk is airships and gadgets powered by steam engines and sorcery. It's phlogiston, luminiferous aether, phrenology,

mysterious tunnels in the Tibetan mountains, and secret cabals in the farthest reaches of the world. It is the works of Jules Verne and H.G. Wells. It is almost always set in an alternate history where pseudo-science is real and steam-powered machinery has altered the way people interact with the world.

A (VERY) BRIEF HISTORY OF STEAMPUNK

Arguably the first work to incorporate elements of what would later be known as steampunk was Percival Leigh's "*The Aerial Burglar*." The genre itself later arose out of the Victorian writings of authors like Jules Verne, H.G. Wells and Mary Shelley. Over the ensuing decades, occasional forays into the burgeoning genre would appear in both literature and film, such as Marvin Peake's *Titus Alone*, and the popular television series *The Wild, Wild West*. In 1971, Michael Moorcock published the A *Nomad of the Time Streams* trilogy, which was also an influential forerunner of the genre.

Steampunk as a term did not emerge until the late 1980s and was first used as a humorous poke at cyberpunk. Author K. W. Jeter is generally accepted as the first person to coin the term in an effort to classify his own fiction along with that of authors Tim Powers and James Blaylock. The first to use the term in the title of a work was Paul D. Philippo in 1995's *The Steampunk Trilogy*.

These days, it seems that the genre is ubiquitous. From comics and films such as *The League of Extraordinary Gentlemen* to continued preponderance in literature, to the clothing and aesthetic vendors found at every sci-fi, comic and gaming convention in the world, steampunk is here to stay.

VICTORIAN PULP SCIENCE FICTION

In many ways, steampunk is certainly an offshoot (or even precursor) to pulp fiction. Robert Warren, a close friend of the author, described steampunk as "Indiana Jones with better manners and different tech," and that description really holds true. Steampunk is about science, exploration, discovery and exploitation of the few unknowns left in the world. By the late 1800's the world had been fairly thoroughly mapped out. Science was taking root and driving out the old superstitions. However, many of the scientific theories that took root in the Victorian era were naïve and utterly paranormal by today's standards. Here are a few of the popular theories of the day:

PHLOGISTON

Phlogiston was a theoretical substance that scientists of the day believed responsible for flammability and combustion in objects. Anything that would burn was considered to have a high quantity of phlogiston in it. It was also believed that rust was caused by metals containing a high degree of phlogiston, which resulted in corrosion of the material. Through the years, the substance

was given a number of outlandish theoretical qualities: that it was lighter than air or had negative mass, for example.

Phrenology

Phrenology was an early attempt at neurology, a theory that measured a person's skull to determine which areas of their brain were dominant over others. It was believed that the brain, as the home of the mind, had different sectors that were strictly responsible for different aspects of the mind. Thus, people with photographic memories would have a larger memory center than those with poor memories.

Morality, too, was tied up in phrenology with phrenologists believing that some had a larger moral center of the brain than others. Evil men would have comparatively small moral and ethical centers in their brains. In many ways, while very primitive, the basic understanding of different thought centers in the brain holds up, though measuring the skull for abnormalities and lumps due to its ability to size itself to different thought centers of the brain has certainly been long disproven.

Luminiferous Aether

This pseudo-scientific substance was believed to be the means by which light was able to move through the cosmos. Light, at the time, was believed to require a medium through which to move. This medium was theorized to be aether. Aether was the substance that filled space and through which Earth, the stars, the planets and other celestial bodies moved.

The substance itself took on increasingly magical properties as time went on. It was, for example, believed to be both a liquid and to simultaneously have a stronger tensile strength than steel. It was invisible, but everywhere. Measurable, but difficult to impossible to capture.

In steampunk, the idea of aether could lead to humankind being able to walk amongst the stars, as the idea of absolute zero and vacuum was only beginning to be understood, and Einstein's Theory of Relativity was decades away.

Spiritualism and Mediumship

In the Victorian Era, séances were all the rage. The idea that some people blessed with psychic gifts could reach out and contact the spirit world was a commonly accepted one, supported by men like Sir Arthur Conan Doyle. This process was considered by some to be scientific fact rather than supernatural, and great social events were often built around the contacting of the deceased.

There were specific principles involved with spiritualism and mediumship. Practitioners of the art believed that there was an Infinite Intelligence that was responsible for all phenomena of nature, and that true religion relied upon a gnostic understanding of this Infinite Intelligence. They believed that the ability to call upon and communicate with the dead was a scientific fact that could be empirically proven. In addition, healing and prophecy were real arts that were achievable through mediumship.

Under this philosophy, each person had a moral responsibility to seek both their own happiness and support the happiness of others as part of a divine Will that was directly tied to living in accordance with natural processes. Death, to the spiritualist, was not an end but simply a change in the nature of being.

Theosophy

This philosophy was heavily tied to spiritualism, particularly in its efforts to achieve a gnostic understanding of nature and the divine. The core concept behind it is that there is a hidden knowledge and wisdom which could only be unlocked using certain spiritual keys. Once unlocked, an individual could achieve true salvation and enlightenment. The central organization associated with this pseudo-science was the Theosophical Society, and one of the most important figures, Madame Helena Blavatsky.

Blavatsky's most important work is *The Secret Doctrine, the Synthesis of Science, Religion and Philosophy*. This magnum opus, published in two volumes, outlines the practices, secrets, and goals of the Theosophical Society and is viewed even today by spiritualists as a seminal work. Blavatsky claimed that the work was divinely revealed to her by spiritual mahatmas, who had knowledge into the divine nature of man from the origin of the universe to the modern day. It was heavily influenced by esoteric Hindu beliefs and quite complex. In a steampunk setting works like this would be the core of any magic system and could hold great and secret truths.

In theosophy, spirits both benevolent and malevolent, illusion, spiritual essence, and the idea of a Divine Intelligence that directs all natural processes are accepted as important facts. Esoteric study and wisdom are the primary foci of practitioners.

Sacred Geometry

Sacred geometry is the religious and spiritual idea that Pythagorean geometrics are the key to understanding and manipulating the entire universe through quantum mechanics. This concept is particularly useful in a game that makes strong use of Lovecraftian elements, but given that it has been applied in the construction of many religious buildings it can play a strong role in any steampunk game.

The core idea underlying sacred geometry is that God used a geometric plan to structure the universe, and by unlocking that plan through a deep understanding of mathematics, one can achieve some power and control over the natural world. Among those mathematicians revered by proponents of sacred geometry are Pythagoras and Euclid. The concepts have been applied in architecture, philosophy and even music in an attempt to approximate magical effects.

ELECTRICITY AND ENERGY

Bronze, copper and brass aesthetics combined with steam-powered clockworks and phlogiston-powered energy grenades stored in a stable aether are pretty much the archetype of steampunk technology. But what about electricity and computers?

One cannot think about steampunk without considering such important figures as Thomas Edison and Nikola Tesla. While electricity itself can sometimes be considered post-steampunk, it is impossible to ignore in an historical context, and can be often combined with clockworks and steam engines to create a broad range of super science with the bronzed aesthetic of the genre.

Tesla, for example, was a huge proponent of the idea that energy could be broadcast without wires to provide free power to the entire world without the need for expensive cables and maintenance. There are many rumors regarding his various theories, from elevators that could take man from Earth to the moon, to death rays that could destroy objects miles away. His not-so-secret war with Thomas Edison is the stuff of legend and the very beginning of what we now know as industrial espionage.

In addition, Charles Babbage's Difference Engine and later Analytical Engine, produced in the mid-1800s, represented the very first computers. When one considers the possibility of combining the Difference Engine, the telegraph, and Tesla's idea on wireless transmission of power, it is not difficult to conceive of a steampunk version of the internet itself!

THE STEAMPUNK AESTHETIC

Aesthetics are everything when it comes to this genre. Combining pseudo-Victorian modes of dress with goggles, wild head dresses, elaborate leather vests and waistcoats, bandoliers, and the like makes the genre. Be sure that as the GM when you describe a character or scene you go in whole hog. Do not be afraid to be verbose and flowery with your prose and descriptions. All of this goes into the look and feel of the steampunk genre.

To that end, also don't be afraid to use over-the-top and stereotyped versions of names. The names of steampunk heroes should border on sounding like Victorian superheroes. First names like Bartholomew, Alton, Atticus, Brisco, Emmeline, Evangeline, Gwendolyne, Socrates and Vash are good examples of steampunk names.

When you present your characters, do it in terms of broad and giant archetypes. Speak with a proper British accent (or your best imitation of one). Be haughty but restrained. Honor, politeness and manners are of utmost importance, even when dealing with foes. Never shoot a man in the back, use contractions or end a sentence with a preposition, for goodness' sake! After all, if you are not civilized, you are no better than those against whom you seek to do battle.

A RANGE OF SUB-GENRES

Traditionally, steampunk is all about the New Science, about adventure and exploration in a distinctly Victorian world view. Recent entries into the genre, however, have greatly expanded what many view as the steampunk aesthetic. There are now steampunk stories and games that focus on a highly fantastical outlook, with brave captains of lighter-than-air dirigibles fighting over kingdoms in the sky while armed with bronze blasters as well as swords. These tales, which could almost be seen as Star Wars turned Victorian, form an entire sub-genre of Steampunk literature and entertainment.

Television series like *Wild, Wild West* and *The Adventures of Brisco County, Jr.* showed us how the steampunk image fits into the American West—thus essentially combining steampunk with the Weird West, though focusing more on super science than on the supernatural.

For many purists, however, the works of Jules Verne and H. G. Wells are the core of steampunk. Magic, if it exists at all, is subtle, mysterious and focused on divination and contacting the spirit world. Technology in all its forms is vitally important, though it is always big, clunky, noisy and belches steam. Steampunk heroes are more likely to race against a villainous crime league to find the lost realm of Shangri-La in the mountains of Tibet than they are to root out Cthulhu cultists in the swamps of Florida or face down snake men in the Wild West.

What it comes down to in the end, however, is that in many ways steampunk is traditional two-fisted pulp adventure, but with a Victorian skin overlay. The changes you need to make for your game depend largely on how over-the-top you want to take your adventures and stories.

GADGETEERS, MENTALISTS AND OCCULTISTS

Many of the character classes in **Amazing Adventures** work just fine with little to no modification in a steampunk game. When it comes to the more fanciful character types, however, there are a few things that need to be taken into account.

THE GADGETEER

There is perhaps no other character class in the game that is more suited to a Steampunk game than the gadgeteer. These men and women are all about the super science that permeates the genre and can be used to their fullest ability. No real changes need to be made to this character class for a Steampunk game, but there are a couple of things to keep in mind regarding playing the character.

The first thing to remember is that though exceptions do exist, most gadgeteers in steampunk scenarios will not be dashing and adventuring heroes; if they are, they will be of the sort who has a gadget man from whom they get their devices (charisma-based). Scientists in this period are bookish and awkward, but full of their own abilities.

The most important thing to remember about your steampunk gadgeteer is that they should always take full advantage of the pseudo-science of the Victorian era and embrace the aesthetic. When describing gadgets, player characters should always work in terms that make the best use of the pseudo-science concepts above, and incorporate adjectives like, "mangificent," "marvelous," "astounding," "amazing," and "incredible." Steampunk heroes are very full of their own self-importance.

Finally, the alchemist approach to the gadgeteer found on page 19 is a wonderful fit for steampunk games—consider the goggle-wearing, half-crazed adventurer with wild, spiky hair and a bandoleer that is stuffed with potion bottles and vials. When it all hits the fan, he hurls one of those bottles, which shatters and the combined mix of aether and phlogiston combines to produce a massive explosion...then he quaffs another, which causes him to transform into a hulking, hairy brute of a man, fueled by a desire to engage in sin and damage, so that he can cover his comrades' escape.

The Mentalist

Mentalism can fit into a steampunk game, and fit in well, but should be held to abilities that are not flashy. There are not many instances of pyrokinesis or telekinesis in steampunk games. Abilities like clairaudience, clairvoyance, empathy, psychometry, and even such powers like obfuscation and combat awareness can come into play well. These abilities are subtle in their functionality and thus fit in well to the more science-based themes of steampunk. Indeed, given the importance of ideas like Mara (illusion) in the theosophy and Hindu myth-cycles, even telemagry can be a viable choice.

Mentalists should be very spiritual in outlook and often could be a member of a secret society like the Theosophical Society or other mysticism-based groups. They stress innate understanding of the natural world and a gnostic connection with the Divine Intelligence at the core of all things.

The Arcanist

The arcanist is a very tricky class to fit into steampunk. More modern and current examples of the genre have on occasion featured spell-slinging magicians, but traditionally these tend to be at odds with the overall idea behind steampunk. In the end, it is up to the GM how to use arcanists but it is recommended that the available spells are restricted to those that are not in any way offensive or flashy in nature. Arcanists in a steampunk world will generally not throw fireballs, lightning bolts and arcane blasts.

Instead, occultism in a steampunk world will be limited to spells that focus on warding, divination, and the contact and controlling of spirits. At higher levels, the undead and demons may come into play as well. Healing magic may exist, but may also be very rare and restricted. GMs are well advised to carefully consider the spell lists available to arcanists and

tweak them as best fits both the genre and their game.

In addition, most magic in a steampunk game will not be of the spell slinging variety, but will be ritualistic in nature. It is not outside the realm of possibility for the GM to rule that any spell takes much longer to cast; A spell which normally goes off in a round, now takes a full Turn (1 minute) to cast. A spell taking a turn could take fifteen minutes. Spells that already have an extended casting time can probably be left as they sit; the key is to keep it ritualistic rather than making your casters into magical artillery pieces. This makes certain spells much less useful in the long run. If your game is more horror-centric, the occultist version of the arcanist described earlier in this book (p. 58) can be adopted, tying corruption and madness to the use of magical spells.

GMs may wish to consider the above theories when assigning Primary Spellcasting Attributes to arcanists. Intelligence-based arcanists would use Sacred Geometry to cast their spells, where wisdom-based arcanists would be spiritualists and mediums, and charisma-based arcanists fit into the school of theosophy. If you are going to use full arcanists in game, these divisions could provide a desperately-needed bit of flavor to make them fit.

It is more likely for a character of another class to take the dabbler or wild talent generic class abilities (p. 59) than it is to have a full arcanist running around in a steampunk game. This option might allow for a socialite who can hold a séance or manipulate emotions, or a raider who can use sacred geometry to stabilize a sick or dying character.

Again, however, it is in the end the purview of the GM to make such decisions. There are recent additions to the genre which include very over-the-top elements like pirate ships that fly through the air, supported by lighter-than-air mechanisms. These could very likely have fireball-throwing magi aboard as additional artillery. It depends on how fantastical or classical you want to make your steampunk game.

New Generic Class Ability

Analytical Network Hacker (Intelligence)

Your character is expert at the use of Difference and Analytical Engines and at hacking into telegraph lines and remotely accessing Analytical Engine Networks (AENs). You can take down security, send, intercept or disable communications, pull down information and input programs. All you need to do is access a telegraph line and patch your terminal in, and you can run punch cards that allow you to access, control and program other mainframes or terminals along the line. In settings with wireless transmission of power and communications, you can do this at range, so long as you are within an area of wireless power transmission.

The CL for the check to use this ability is dependent upon the defenses you face and any other hackers trying to battle

you for control. In general, if there is another hacker present, the CL is equal to their hit dice and Intelligence modifier. If it is the system itself you are battling, the CL is equal to the hit dice of the original programmer. A failed roll means taking 1d6 times the CL in electrical damage from feedback.

HORROR BY GASLIGHT

This sort of story refers to those games that are set in the Edwardian and Victorian eras, in urban settings, and which feature an element of supernatural horror. In many ways this sort of game can easily cross over with the Weird Western, and bringing gunslingers from the west into an urban area where they cannot simply gun down supernatural monsters makes for an interesting juxtaposition of styles.

For those looking to run an exciting, thrilling and atmospheric horror game full of mystery, madness, and terror, the gaslight era is ripe for the picking. Between fog-shrouded streets, vicious serial killers, and the underlying abandon and sin hidden beneath the surface of Victorian prudishness, these eras are perfect for games of stark, naked horror.

Dime Novels and Penny Dreadfuls

The beginnings of pulp fiction can be found during this era, in the 1800s, with dime novels and penny dreadfuls. Dime novels were generally set in the Old West and featured the kind of two-gun adventure that many view as part and parcel of pulp today. The dime novels made outlaws into heroes, and brought the idea of Robin Hood to the west. Billy the Kid was a wandering hero and champion of the people whose outlaw status came from misunderstandings and setups.

It is, however, the penny dreadful that we will look at here.

The Penny Dreadful

If dime novels can be viewed as the precursor to the pulp tales of authors like Robert E. Howard, the penny dreadful is the precursor to H. P. Lovecraft. These publications were printed on cheap paper, often serialized in multiple parts, and catered to those who were interested in escapist fiction that delivered thrills, chills and titillation. In the United States, authors like Edgar Allen Poe made their name during this period. In England this was the era of Mary Shelley, Lord Byron, Robert Louis Stevenson, and Bram Stoker.

Penny dreadfuls took the tropes of gothic fiction to extremes. They were raunchy, explicit and exceptionally gory by the standards of the day. They delivered thrills and chills to their readers, who would buy them in huge numbers but would keep them well hidden from the eyes of polite society. In the penny dreadfuls, damsels in distress were not always rescued; often, they were dismembered or otherwise violated before the heroes could save them.

The Unknowable Other

The horror in these novels revolved around "Man vs. the Unknowable Other." Everything alien was to be mistrusted. The million gods of the Hindu religion were seen as demons by Imperialist Britain. Africa was referred to as the Dark Continent, both for racist terms and out of fear of the shadowy unknown.

In 1823, the Unitied States issued the Monroe Doctrine, which declared that any attempt by European powers to colonize Latin America would be considered an act of aggression against the U.S. Anything "beyond our shores" was a threat, regardless of whose shores you were referencing. This fear of the other was reflected in the horror of the day. Monsters were as alien as authors could make them.

The vampire became an important figure in the gothic fiction of the age, because it was anathema to everything society held right and proper. The walking dead who feasted on the blood of the living was seen as everything from a metaphor for all manner of sexual deviancy and sexual aggression to the danger posed by the mysterious stranger from abroad.

The Beast Within

Another take on the alien other is the hidden beast that resides in all of us. Consider tales like Stevenson's Dr. Jekyll and Mr. Hyde, Wilde's The Picture of Dorian Gray or Wells' The Invisible Man, all of which deal in some way with the consequences of what happens when a man gains the ability to act unfettered by his public image. In all three stories, the protagonists are upstanding men who seek an escape from the restrictions of moral society. Through science (in two of them) or magic (in Gray) they all end up achieving their goals, to vicious, degenerate and tragic ends.

The Monster Outside

In gothic and post-gothic fiction, there is always a monster right outside the door, just waiting to get in. Often, as is the case with vampires, it needs to be invited by a dark or seduced heart. Investigation is the order of the day as the heroes try to track down the monster and put it to rest, ending the threat to society. In the end, however, when the heroes get too close, the monster often comes to them and a great final battle takes place. There are exceptions and twists on this rule—consider that in Dracula, the monster comes to each of his victims but in the end the heroes chase him down in an action-packed confrontation that would be at home in any Weird West tale.

The monster is almost always foreign. Look at the seminal vampire stories Varney the Vampire, Dracula, and "Camilla." Each of these tales involves a life-consuming undead creature with power over mortals and the beasts and aspects of the night—wolves, bats, rats, darkness and mist—but all of whom come from another country and take up residence in England.

BOOK 5

Rationality vs. Superstition

The 19th Century was a time of major change. The world and society was evolving at a breakneck pace. Between scientific advancement and industrialization, many people were terrified at the way the world looked different every day. As many nations got left behind by those engaging in the new industry, people around the world held on tight to the old superstitions and fears in the face of this new science.

Many so-called scientific theories were what we today call pseudo-science, but at the time were accepted as hard fact by many. Séances, spiritualism and theosophy combined the idea that mediums could speak with the dead with burgeoning scientific practices to advance the idea that life after death was a demonstrable fact. The section on steampunk (p. 107) gives a very brief overview of several pseudo-science theories which can serve as background for a gaslight campaign.

Consider the adventures of Sherlock Holmes, an archetype of the super sleuth. In several of his casefiles, Holmes faced down supposed supernatural threats such as the Sussex Vampire and the Hounds of the Baskervilles, only to prove in the end that these paranormal monsters were indeed nothing more than mundane villains. Holmes himself was thought by some to have paranormal powers of perception, when in reality he was just an expert at investigation and problem solving.

In real life, however, Holmes' creator Sir Arthur Conan Doyle was a staunch believer in the paranormal and a proponent of spiritualism and mediumship. He attended séances regularly.

Also look at Mary Shelley's Frankenstein. In this story, science and mysticism combine as Dr. Frankenstein creates a monster stitched together from dead parts and gives it life... but then questions whether it can possibly have a soul. The monster eventually tracks his maker down several times to pose this exact question and demand the creation of a mate. In this book the final confrontation comes in the desolate Arctic wastes, where no one can survive and the landscape could not possibly be more alien.

The Appearance of Propriety

In the 19th century, especially in Great Britain, the appearance of propriety was all-important. Women were to be covered from the ankles to the neck and strapped into tight corsets so as not to reveal anything that might titillate men, who were seen as emotionally weak and unable to control their sexual desires.

Men never showed emotion, save for brief flashes of anger. They were expected to be logical, rational and cool-headed at all times. They, too, wore stiff clothing that covered from the ankle to the chin. These outfits, which today are seen as dashing, were the order of the day in those years and they were anything but comfortable.

Anyone perceived to be engaging in improper behavior was ostracized from polite society and seen in many ways as less than human. This did not mean, however, that nobody engaged in misdeeds—quite the opposite, actually.

Opium dens, brothels, underground theater and rowdy bars could all be found in most major cities, and were frequently populated. So long as a person kept their misdeeds restricted to these locales and was discreet about their actions, these places and the things that went on inside were quietly accepted, if never discussed. Society was so restrictive that these places were in many ways necessary for people to keep themselves sane by indulging their darker natures. Again, this refers back to fear of the Other and the Beast Within.

The Gaslight Campaign

Putting this all together gives a pretty clear view of the elements that should be contained in a gaslight campaign. The Alien Other, the Beast Within, the juxtaposition of the rational and supernatural, investigation and problem-solving, and sanity-blasting horror which is explicit, gory and carries subtle (and sometimes not-so-subtle) sexual undertones.

Combat and action occur, but are often between mortals or are a futile effort to stop a monster, or at least, drive it away. A perfect example of modern gaslight horror can be found in the television series *Penny Dreadful*, which includes all of these elements. The most important core concept, however, is that humankind is woefully outmatched by the supernatural. While the evil from beyond can be driven back and sometimes defeated, it never comes without cost.

Characters in a Gaslight Campaign

In general, spell casters will not be found in a gaslight campaign. If they are, they will certainly be of a similar type to those found in a steampunk game (see p. 107) and will absolutely see magic tied to sanity as outlined in the occultist modification of the arcanist on page 58. Magic will absolutely revolve around divination and necromancy, largely in terms of contacting and controlling spirits rather than corporeal undead.

Psychics may exist in this sort of game, but again, will likely not possess powers like telekinesis, pyrokinesis or other abilities with overt expression or flashy effects. The GM may want to associate madness with psychics as well, by adapting the occultist rules to the use of psychic powers.

Overall, however, the supernatural should be something that threatens humankind, not a tool that people use to fight monsters.

SCIENCE FANTASY

Buck Rogers... Flash Gordon... The Martian and Venus chronicles of Edgar Rice Burroughs... Those world-famous and genre-defining epic films by George Lucas... The great space sagas of Gene Roddenberry... The military drama pitting human fugitives against their metallic enemies in a mad flight across the stars... all of these fall into the realm of science fantasy.

Science fantasy is a style of pulp that encompasses such genres as planetary romance and space opera. The "science" in science fantasy is passing at best—it's a trapping that rarely holds up under real-life scientific scrutiny. In this type of story there are space ships and energy weapons, both beam and bolt-style. There may be laser swords and mystic powers. Not only is there sound in space, but ships rocket back and forth with rumbling and roaring engines, screaming laser cannons and spectacular explosions.

There is always a reluctant and roguish hero who is called to adventure through no choice of his own. There are princesses who are beautiful, deadly and capable, but may need rescuing anyway.

In many ways, this type of story takes the elements of all those above, from weird west to steampunk to swords-and-sorcery, and combines them together with a veneer of flashy technology layered on top. Here are some of the elements involved in creating a science fantasy game with **Amazing Adventures**.

Planetary Romance

Perhaps the best known author of the planetary romance is Edgar Rice Burroughs, but many other authors have tackled the genre over the years, including Robert E. Howard, Otis Kline, C.L. Moore, Leigh Brackett, Lin Carter and Michael Moorcock.

In a planetary romance, or sword and planet story, the hero is whisked away from Earth to another world, through various mystical or technological means. The character may find their way to the alien world through astral projection, or it may be through an unexplained "scientific" apparatus that transports them bodily from one place to the other.

Superhuman Protagonists

While on the alien world, the character often finds that they can breathe and survive, much to their surprise, but may have vastly different physical or mental capabilities than they did at home. They can run faster, jump higher, hit harder, and think faster than they are used to. Many heroes in a planetary romance tale become superhuman.

Culture Shock

Despite their heightened abilities, heroes in these stories are fish out of water. They are often completely overwhelmed by culture shock and can often end up in a lot of trouble because of not understanding the new society into which they have been thrust. The differences between the societies of the alien

world and earth are one of the main themes of a planetary romance. The initial stories in these sagas generally explore the new world and describe the various peoples, creatures and cultures while establishing various political and intrigue-based sub plots which are then detailed in later tales. The hero inevitably winds up playing a major role in these plots, sometimes rising to lead a tribe, kingdom or even the world.

Most cultures in sword and planet tales are broad and varied. There is almost always a human analog, whose inhabitants resemble humans in every way except perhaps for one minor detail: they may, for example, lay eggs instead of giving live birth, but in all other ways seem human. Their cultures range from enlightened to pseudo-medieval, to decadent and corrupt, depending upon the needs of the story, and there may be multiple human(ish) societies, with different levels of technological and cultural advancement.

These human-esque societies serve as a stark contrast to purely alien ones. These species not only live in barbaric societies, but often have starkly demonic or non-human features: great tusks, multiple limbs, wings, bulbous or multiple eyes, or any other number of monstrous features mark them as alien. Their cultures tend to be savage, but honorable (unless they are the villains of the piece, in which case they might have no honor in the eyes of the hero).

Technology vs. the Naked Blade

One of the more important tropes of the sword and planet tale is the idea that while advanced technology exists—often

in the form of flying vehicles and pulse or directed energy weapons—the protagonist and villains still often end up using swords, blades and their bare hands to do battle.

In some of the earliest examples, the rationale for this was a simple universal code of honor on the alien world: one never battled against a man using a more advanced weapon. In other examples of the sword and planet tale, the hero is either denied access to technology or simply prefers "the old ways."

In the end, it is the qualities of a warrior that define the characters in sword and planet tales. Even beyond physical and combat prowess, a stringent code of honor and ethics, chivalry and the desire and will to do what is right in the face of overwhelming evil are what mark these characters.

SPACE OPERA

In space opera, "epic" is the key word. These are stories of grand heroics where galactic and planetary empires war against one another, with the main characters either championing one side or simply caught in the middle. Space operas represent human dramas.

Consider the farm boy from the desert planet called upon to exercise mysterious powers to re-establish an ancient order of mystical knights, and overthrow an evil galaxy-wide empire. Think on the ragtag fugitive fleet of human vessels being chased across the stars by a relentless cybernetic enemy bent on destroying all of humanity. What about the roguish crew of a freighter caught between the frontier outskirts of a terraformed star system, and the advanced-yet-corrupt central planetary alliance, with the heroes just trying to eke out a living in the middle? There is also the idea of the noble crew of a gigantic starship dedicated to exploring the galaxy and meeting new forms of life wherever they go, while spreading the ideals of a benevolent and enlightened planetary federation which may or may not be showing the beginnings of corruption from within.

All of these examples should be starkly familiar to fans of science fiction and fantasy, and they demonstrate a wealth of different concepts for a space opera campaign. What they have in common are great, galactic (or at least system-wide) governments, heroes that come from common origins, human (or alien) drama, and personal stories. These stories then come peppered with a healthy dose of action, adventure, roaring space battles, intrigue and excitement. There are as many (often more) fantasy elements in a space opera as there are science. It doesn't matter how a ship's faster-than-light technology works—that can be handled with technobabble that makes only passing sense at best.

There is sound in outer space and we needn't think too much on how that works. Ships explode spectacularly regardless of the amount of oxygen present to feed the blast. Laser guns fire bolts of plasma or visible particle beams. Psychic and even mystical powers are accepted to exist, even if they may not be commonplace. There are lightning staves and laser swords that are made up of energy that is somehow shaped and restricted into a limited form.

In many ways, a space opera game is not much different than an epic fantasy one, only on a much grander scale and with the trappings of high technology. Instead of two warring kingdoms on opposite ends of a continent engaging in castle sieges using ballistae and mounted cavalry, the two opposing empires may be on different planets in neighboring star systems, and star fighters may be the order of the day. Instead of a command tent, the general of an operation sits on board a gigantic capital ship or mother ship and oversees his troops using sensors and long-range communication devices. A clever GM will slap together the tropes of a fantasy game, a World War II era game with dogfighting aircraft, and a 16th-century pirate game with huge warships ponderously battling on the open sea, and stick it all into outer space.

REGARDING CYBERPUNK

In many ways, though fans might balk at the suggestion, cyberpunk and its precursor, tech noir, fits into the science fantasy mold, though the technologies used in these types of story are more recognizable to readers than the fantastic starships and heavy blasters of space opera. In a cyberpunk game, heroes use guns that fire bullets—though said bullets may be non-lethal gel or plastic rounds, or could be very high-end armor piercing bullets unlike any we have today. They hack into computer networks to conduct industrial espionage, though the hacking usually involves plugging the brain directly into the computer.

Running a cyberpunk game using **Amazing Adventures** requires few to no adjustments. The GM can easily put a fresh coat of paint on existing firearm statistics, renaming them to fit the setting. Armor types from those below (see p.119) can easily be adopted. Cybernetics and biotech can be modeled using the gadgeteering rules.

The biggest thing to add, system wise, is the ability to hack into computers. The computer hacker can be created using the analytical engine hacker generic class ability found under the steampunk rules on page 109. Rename the ability to "computer network hacker" or "cyber jacker." The rules for hacking are no different between the two types of engines, though the type and amount of information that can be gathered is far different. In a cyberpunk game computer systems are used for everything from building security to employee records, secret formulae, communications and even news.

If desired, the GM can concoct visuals for what the web looks like when a jacker is plugged in, and can enhance computer hacking rules by allowing the character to purchase suites of cybernetic combat programs. Such characters would be built as gadgeteers with the hacker generic class ability. Gadget points would be spent building a suite of hacking programs (using spell effects as standard).

When in the network, substitute mental abilities for physical. Intelligence becomes dexterity, wisdom becomes strength and charisma becomes constitution. Whenever a SIEGE check is made inside the web or a network which would normally require a physical ability check, use the appropriate mental ability instead. Combat uses wisdom and intelligence bonuses rather than strength and dexterity.

The GM will need to construct enemy programs within the network that simply work as monsters, using standard stat blocks. These programs are firewalls or other intrusion countermeasures designed to stop exactly what the cyber jacker is trying to do: invade and manipulate information they are not cleared to access.

The hacker, once jacked in, must then engage in combat to get what she wants, using her program suite against the intrusion countermeasure or firewall's special abilities. Since this sort of scene is often vital to the story, it is recommended to simply play it fast and loose rather than risk denying the group vital information.

Mentalists are eminently appropriate in a cyberpunk or tech noir game. Certain sub-genres of cyberpunk may even incorporate fantasy elements, allowing the use of arcanists and even non-human races imported from **Castles & Crusades**. In the end, almost every character class can be used largely unmodified in this genre; it is only up to the GM which elements to include in your game.

Character Classes

No changes to character classes need to be made to play a science fantasy game, save perhaps a bit of flavor alterations and perhaps weapon proficiencies. See "Technology," below, for a discussion of the types of weapons that might be encountered in a science fantasy game.

There is a neat fit for almost all classes, the only restrictions being whatever limits on the supernatural the GM places. He may feel, for example, that mentalists fit his conception of mystic warriors, but traditional sorcery just doesn't work. Alternately, the setting could include ancient and inhuman creatures awoken from a millennia-long slumber, which bleed off energy that some individuals can shape into mystical effects, thus justifying arcanist or occultist characters. Of all the different styles of play, science fantasy is probably the most broad and unlimited in terms of options for story and character.

Technology

The first thing to establish in a science fantasy game is the level of technology you are going to use. Pistols may, in such games, include anything from projectile weapons that hurl radioactive plutonium or explosive rounds to handheld beam weapons to blasters that shoot ionized bolts of energy. Rifles can include projectile-firing pulse rifles to two-handed

particle beam weapons. Blades can include energy swords or enhanced vibro weapons (using whatever definition of a vibro blade the GM wishes to cook up).

Vehicles

Vehicles are part and parcel of space opera games, and you will need to create examples of base ships, starfighters, and even land-based vehicles from hoverbikes to repulsor-lift sports cars. Using the existing vehicle combat rules, cooking up statistics for these should not be an issue.

Huge, ponderous mother ships and capitol ships will not be as statistically detailed as starships; these should be given armor class, DR, hit points and weaponry for various sections, with the GM cooking up effects for damage to areas like the bridge, engineering, weapons and the like. They will usually be heavily armored, with shields and devastating weaponry. The GM can cook up bonuses for crew expertise and targeting sensors to define the BtH bonus for their weapons, and run them off the cuff. In essence, when it comes to battle, these vehicles are incredibly formidable but are generally all but stationary targets.

These base ships will generally be the object of a battle rather than an active participant. That is, player characters will be assigned to either protect or take out one of these ships, which will take a role in defending themselves (firing weapons and launching ships) but will otherwise not be rapidly flying around and dogfighting.

FASTER THAN LIGHT TRAVEL

FTL travel is part and parcel of science fantasy games. It is beyond the scope of this book to provide rules for FTL travel—especially since how it works varies wildly between settings. It is left to the discretion of the GM what the top speed is for faster-than-light ships and whether they work by warping space, dropping into an alternate hyperspace dimension, or use a form of jump drive which teleports ships across vast distances.

Indeed, in some space opera settings there is no FTL travel and characters instead rely on cryogenic stasis to make long trips. Whatever your setting calls for, cook up rules for long-distance travel and run with it! In general, all you are really going to need to know is how fast ships can go, and what the degrees of hyper-speed are. A general convention is that a ship going faster than light cannot be tracked or followed (at least, not easily) so it can easily become flavor more than anything else.

The Trappings of Technology

Here are some tables outlining basic technological weaponry, armor, vehicles and equipment you may wish to adopt for your science fantasy game.

BOOK 5

SCI-FI WEAPONRY

In the tables below, "Type" refers to whether the weapon is ranged (R) or melee (M). Under "Rcv." the weapon is either powered by a magazine or a battery. The capacity is how many shots before recharging, replacement or reloading is required. For those GMs who want more variety, simply adapt the weapons statistics found in the expanded table below and change the flavor to make them represent varieties of projectile or energy weapons.

WEAPONS

WEAPON	TYPE	RANGE	DAM	REC	ACC	ROF	RCV	CAP	NOTES
Blaster Pistol	R	40	2d8	2	+4	3	Bat	15	
Blaster Rifle	R	200	2d10	3	+5	2	Bat	10	
Slug Pistol	R	30	1d10	1	+2	4	Mag.	20	
Pulse Rifle	R	50	d12+2	3	+1	5/A	Mag.	100	May have barrel mounted grenade launcher
Grenade Launcher	R	10	3d6	5	+1	2	Tube	10	Damage to 10 ft. radius area; Dex save for half*
Particle Beam, Hand	R	20	d8	0	+2	A	Bat	50	See AA p. 150; these are treated as automatic weapons
Particle Beam, Rifle	R	100	2d8+2	0	+3	A	Bat	50	See AA p. 150; these are treated as automatic weapons
Vibro knife	M	n/a	1d8	n/a	n/a	n/a	n/a	n/a	Ignore 2 points of DR
Vibro sword	M	n/a	1d10	n/a	n/a	n/a	n/a	n/a	Ignore 2 points of DR
Energy sword**	M	n/a	1d12	n/a	+2	n/a	n/a	n/a	Ignore 5 points of DR

* On a miss, roll a d8 for direction of miss, starting at 1 (straight ahead) and moving clockwise to 8 (ahead and left), and d4 for distance in 5 foot increments.

**Extremely rare and unavailable on the open market. Few are proficient. Any non-proficient user who suffers an imploding result on an attack roll hits themselves, suffering the imploding d6 die results in damage. Non-proficient users also cannot take advantage of the Accuracy bonus.

VEHICLES

Here are a few baseline mockups of generic science fiction vehicles. For more variety, up the various statistics of the modern and World War II vehicles found on page 51 and give them a fresh coat of paint! Science fiction vehicles will generally go much faster and have better handling than modern vehicles—make full use of that Expanded Attribute Chart when designing them. In addition, many science fiction vehicles might have special sensor packages that add an accuracy bonus to weapons or a bonus to intelligence or wisdom checks for pilots to watch for enemies, scan other ships, etc. These would work just like the dexterity and constitution bonuses of vehicles, simply adding intelligence and wisdom scores as well.

To determine the MR of vehicles in a futuristic setting, subtract the dexterity bonus from 7, just as with modern vehicles.

VEHICLES

VEHICLE	DEX	CON	SPD	MR	CR	MX	AL	AC	DR	HP	WEAPONS
Starfighter*	+5	+2	30 (+7)	2	100	500	100	16	10	90	(2) Blaster cannons (3d8+5/A) (2) Torpedo cannons (4d6; 6 shots total)
Hover Car	+3	+2	27 (+6)	4	75	220	25	12	5	50	(2) Blaster cannons (2d6+6)
Hover Bike	+4	0	29 (+6)	3	80	250	30	10	3	40	Blaster Cannon (2d6+6)

*Targeting sensors add an accuracy value of +3 to blaster cannons and +4 to torpedo launchers.

ARMOR

Formal armor may be in existence in science fantasy games, supplementing or replacing the normal **Amazing Adventures** "Pulp Armor" rules. You may, for example, have shock troops that are clad in gleaming energy-resistant armor, while your heroes gain their AC from their badass trench coat, cargo pants and fingerless gloves, not to mention that flashy leather holster that keeps their blaster bouncing on their hip.

Just remember, the two systems of armor are compatible, but do not combine. Characters gain AC either from armor or costume; never both. If a character wants to adopt a piece of armor as part of the costume, the GM should determine whether the base AC of the armor piece would benefit the character better, or whether it should provide a +1 or +2 cool factor to the overall costume-based AC.

In science fantasy or futuristic games, many types of armor may "soak" damage of a certain type. This occurs in the form of a damage reduction value. These kinds of armors will have an AC bonus and a rating for DR. Whenever a character wearing such armor is shot or otherwise appropriately damaged, the armor soaks an amount of damage equal to the DR, and the rest (if any) gets through. Some armor types will only soak certain kinds of damage (bullet, energy, etc.)

SCI-FI ARMOR

ARMOR	AC	WT	DR	NOTES
Armored Coat	+3	Lt	0	Combines with other light armor
Reflective Armor	+8	Hvy	10	AC +6/DR 5 vs. slug-throwers and projectile pistols.
Star Marine Combat Armor	+6	Med	5	DR 0 vs. bladed melee weapons; DR 8 vs. blunt melee weapons and impact damage (ie explosions). Helmet has HUD that adds +1 Accuracy to all weapons and low-light vision
Ballistic Vest	+2	Lt	3	DR 0 vs. bladed or energy melee weapons; DR 6 vs. blunt melee weapons

OTHER TECH

This is just a basic rundown of a few very common items that may be encountered in a science fantasy setting. Using these ideas as a guideline, GMs can mine their favorite properties for other options and build an extensive equipment list. As mentioned earlier, the effects of many magic spells work wonderfully to use as a baseline for the functions of gadgets and technology, and the levels of these spells provide a rough estimate of just how powerful those effects are.

SCI-FI EQUIPMENT

ITEM	NOTES
Chameleon Suit	+5 bonus to hide and move silently
Data Pad	Tablet-like device that allows one to perform various computer-related tasks. Generally adds +2 to SIEGE checks related to computer use or cyber jacking. Specific size and functions at GM's option (some may be specialized)
Pulse Detonator	Thrown grenade-like weapon deals 4d6 damage to 15 ft. radius.
Sensor Suite (worn or cybernetic)	Various functions such as low light vision, dark vision, thermal imaging, targeting computers that increase accuracy of weapons, radiation detection, etc.
Medi-kit	Uses nanotechnology or bio-engineered bacteria to help treat illness and injuries; 1d10 uses; heals 1 hit die worth of damage per use or adds +5 to saving throws against poison and disease; alternately 1d4 uses can deliver the effects of a Lesser Restoration spell (AA p. 128), 1d6 uses delivers the effects of a Restoration Spell (AA p. 143) or 1d6+1 uses the effects of a Greater Restoration Spell (AA p. 121)
Communicator	Ear-bud, handheld device, or terminal that allows communication with allies and contacts. Short range communications are generally within 1d4 miles. Medium-range allows communications across a planet or with ships in orbit, and long-range allows communication within a star system or even across the galaxy.

BOOK 5

TALES OF SWORDS AND SORCERY

For those who own both **Amazing Adventures** and **Castles & Crusades**, combining the two games to create heroic fantasy in the vein of Robert E. Howard, Fritz Lieber, Lin Carter and the like is a natural desire and can be wildly fun and entertaining. These two games fit together like a glove, and choosing just the right options from each can create a top-notch game of gritty, heroic fantasy where muscle-bound, sword-swinging barbarians clash with icons of civilization in a time-tested conflict that sees the rise and fall of civilizations.

Sword-and-sorcery fiction has it all: pirates on the high seas, back-alley dealings and back-stabbing thieves in the night, honor-bound barbarians rescuing pale-skinned damsels, mysterious enchantresses, tall and lanky men from the realm beyond the North Winds who wield dark sorcery as well as mundane weaponry, wild riders of the steppes and priests of dark gods in proto-Egyptian realms. This section will look at some of the tropes of this form of heroic fantasy and how you can use **Amazing Adventures** combined with **Castles & Crusades** to mimic such a game at home.

American Fantasy

In many ways, this sub-genre of heroic fantasy is very much of the United States. It was developed by the writers of the pulps in the 1920s and 1930s, and made flesh by men like Robert E. Howard and Clark Ashton Smith, who took the tropes of European mythology and legend and infused them with distinctly American outlooks and world views. Howard's conception of the Picts, for example, is reminiscent of (very stereotyped) Native American peoples. Many of the characters that populate his stories were spawned from his experiences with the oil boom in Texas in the 1920s, and the effects of the Great Depression on the West.

Tolkien is known for saying that he wrote his epic legendarium to create a mythology for Great Britain, a country that had lost any native myth-cycle it ever had. The same could be said of the fathers of heroic fantasy—the United States is a melting pot, born of dozens different nations, both European and native, all of which were syncretized into a unique (and often identity-confused) culture. The creation of worlds like Howard's Hyborian Age and Smith's Hyperborean Cycle are in some ways a mythology for the United States, even though they are nominally set in a proto-European world.

Nihilism

A nihilistic world view is central to many (though not all) heroic fantasy tales. In these stories, heroes battle against an encroaching darkness that is impossible to defeat. The constant struggle is that of barbarism against civilization—great empires rise and fall, but there are always barbarians waiting in the shadows to move in and pillage. And yet, at the same time, barbaric cultures have a deep code of honor that often makes them more polite and reliable companions than do city-dwellers, who have been exposed to the corruption that civilization brings.

A Lost Age

Most sword and sorcery tales take place in a lost age of mankind. This age is often, but not always, set sometime in the distant past (10,000 years or more) before a great cataclysm wiped all traces of the ancient age from the Earth. Names like Hyperborea, Atlantis, Thule, Mu and Lemuria are common to such tales.

Not every saga of this type takes place in the past, however; some sword and sorcery tales take place in the far distant future (again, often 10,000 years or more) after a great catastrophe has destroyed our modern way of life. In these settings, elements of science fiction can sometimes be worked in. Characters may have psychic powers or find working bits of ancient technology which they then learn to use. The old fantasy trope of the ancient ruin takes on a new meaning in these sorts of stories, where the ruined city could be the remains of New York, Detroit, Pittsburgh, Dallas, Little Rock, or any other modern city.

Historical Accuracy and Stereotyping

Sadly, this is something that has to be addressed in this day and age. When it comes to historical accuracy and stereotypes, in brief: screw it. It is difficult to mimic the pulp fantasy of the 1930s without resorting to over-the-top stereotyping of the peoples of the ancient world. This is because fiction is, in many ways, written in a bubble. That bubble is the cultural region and period in which it is created.

Smith, Howard, and Lovecraft wrote stories firmly rooted in the American world view of the 1930s. That included cultural and racial stereotyping. Indeed, for their era, many of these men were actually quite liberal, though by today's standards it may be difficult to see that.

Let's be frank: historical accuracy does not come into play in this sort of game. You are presenting blindly theoretical ancestors of later ancient nations without care as to the realism of the ancestry in question. Much like American culture, your fantasy world is going to be a mish-mosh melting pot of different cultures and ideas that you syncretize into an original setting. Don't sweat the details too much, and do not be afraid to use a bastardization of a real-world nation's name, or an ancient version of such. There is nothing wrong, for example, with calling your Proto-Egyptian culture "Nilica" or "Khemish."

It is also acceptable in this sort of game to use stereotypes—even bad ones. Stereotypes create iconic imagery that your players can buy into and instantly envision. The answer to your next question is, no, it's not offensive or insulting to modern people who live in those regions.

You are not talking about real-world Greece, Italy, Egypt or Nigeria. You are establishing a world that is complete fiction and fabrication by co-opting (sometimes stupid) ideas that make for a fun storytelling experience. Just because you are creating a culture of assassins for your fictional game that is built around stereotypical assumptions out of 19th century texts regarding ancient India, that does not mean you think that the people of India are death-cult-worshipping thieves and assassins. Likewise, just because you have ninja running around willy-nilly in your proto-Asian game, this does not mean you think that all of Japan is run by shadow warriors serving organized crime families in the real world.

It would be insulting and offensive if you bought into the stereotypes you adopt and apply them to real people in the real world, but we are going to go ahead and give you the benefit of the doubt that you can separate fictional tropes from the real world. There are, of course, people out there who look for reasons to be offended by everything, but we won't justify them by giving them the time of day.

Long story short: it's okay to engage in over-the-top stereo-types for a game, so long as you can separate fantasy from reality—and, of course, provided that everyone at your table is comfortable with it.

SHADES OF GRAY

There generally are not white hats and black hats in heroic fantasy. While villains tend to be extremely corrupt, dark and deadly, there are few genuine heroes to stand against them. Protagonists in the genre of sword and sorcery tend to be self-ish, boorish, and pragmatic in their approach to adventuring. Many have a code of honor which they follow, but this does not make them good.

Nuances of character tend to be important in this kind of tale. Even characters that seem on the outset to be simple barbar-ians have complex philosophies and outlooks on life. Even those who claim to be interested only in living, loving, and slaying have fairly well-reasoned ideas on why they choose to live life this way.

What this means is that alignment can be a useful tool in a sword and sorcery game, but only very rarely will one en-counter a character who is lawful good or even neutral good. Protagonists will generally fall into the chaotic good or neutral (lawful, chaotic, or true) ranges, with villains remaining purely in the realm of evil. Many people forego the use of alignment entirely in this kind of game, favoring a more detailed personal-ity outline and consistent playing of characters.

A HUMANS-ONLY CLUB

When creating a fantasy setting in the swords-and-sorcery realm, forget the inclusion of elves, dwarves, gnomes and halflings as player characters. While it is possible for non-human races to exist in sword and sorcery stories, they exist as competitors for the Earth, evil entities that are a blight on humankind and must be stamped out. If elves and dwarves exist, they are of a more sinister or at least darker variety more akin to those seen in the Norse myths. They are creatures of other worlds, who create mischief, steal children in the night, assassinate enemies of dark sorcerers and the like.

Often, nonhuman enemies are reptilian in nature, drawing upon our primal fear of snakes and lizards. Sometimes such creatures can take the form of normal humans to infiltrate and degrade society from within.

In such a game, human cultures often replace demi-human races. Thus, instead of an elf ranger you might play a Pictish ranger. Instead of a dwarf soldier you might play a soldier in a society that is proto-Germanic in nature.

PRIME ATTRIBUTES

In **Amazing Adventures** and in **Castles & Crusades**, normal human characters gain three primary attributes. In **Castles & Crusades**, demi-human races gain only two primes, the third being replaced by special racial abilities. In a swords and sorcery game, the two ideas are combined. Players can choose a human culture, and choose two primary attributes, gaining the culture's benefits (and drawbacks) in lieu of a third, or they can choose three primary attributes and forego cultural benefits. In a later section, we will present a few sample human cultures appropriate for a sword-and-sorcery game.

SORCERY AND THE DARK ARTS

Contrary to some assertions, magic permeates heroic fantasy. Its mark is everywhere. It is just not in the form of your average high-fantasy, spell-slinging wizard or cleric. Magic in heroic fantasy is alien, otherworldly, and inherently corrupt-ing. Whether or not it is specifically evil is a matter of ongoing discourse, but by virtue of it being inherently inhuman it is a threat to humanity.

If magic users are permitted in a sword-and-sorcery campaign, they should absolutely be of the occultist variety presented in this work on page 60. Wizards, clerics, illusionists and druids as presented in **Castles & Crusades** should not be allowed in a gritty heroic fantasy game, nor should core arcanists from **Amazing Adventures**. Magic should be subtle and gradually erase the humanity from its user, turning him into something dark, amoral, and demonic. It eventually consumes its user, though it may grant him or her great power both spiritual and temporal before that happens—sometimes enough power to seek immortality as one of the undead.

Likewise, magic weapons are beyond rare in these kinds of games, and almost always have a specific purpose. Forget your standard +1 weapon; you are more likely to find a special silvered bow dedicated to killing the bloodline of werewolves hailing from a specific village, or a sword whose enchantment serves only to reveal and destroy the reptilian

beasts that haunt an ancient ruin. When these weapons serve their purpose their enchantment fades, though they still could be magnificent weapons.

MONSTERS FROM BEYOND THE PALE

Often, the menaces battled by protagonists in Heroic Fantasy tales are horrors from beyond the pale. One of the recurring themes in swords-and-sorcery is the idea of the Other, a realm of deep shadow and darkness outside of the awareness of humankind. This concept preys on the fear of the unknown, things that are far beyond mortal ken. Whether called the Void, the Shadow, or the Deeper Dark, the idea is the same: there is another dimension that resides alongside ours where unimaginable horrors dwell. These horrors are constantly looking for a way to get into our world and prey upon mortals, and only great warriors stand between us and them.

The best-known example of this otherworldly alien incursion is found in the works of H.P. Lovecraft and his circle. While Lovecraft focused on modern (for his day) horror, others in his group of writer-friends like Smith and Howard adopted some of his ideas for their fantasy worlds. It behooves you to do the same for your game. In **Amazing Adventures**, monsters like the Shen'Taq, the Shoggoth, fish-men, the spawn of Shub-Niggurath, serpent men and similar creatures, as well as vampires, werewolves and undead are the best options for haunters in dark places. From your **Castles & Crusades** books, look towards creatures like the gibbering mouther, aboleth, and similar completely alien concepts. For the most part, these monsters will be referred to as demons of whatever you name your mysterious other.

Other kinds of creatures you may encounter are degenerate humans corrupted by dark magic, carnivorous apes, or giant serpents, spiders and lizards. Avoid orcs, goblins, fairies and the like, as these are too ingrained in the minds of fantasy gamers as being associated with Tolkienesque or high fantasy. Choose unusual creatures with which you have not played a great deal.

In addition, you may want to avoid using a broad variety of monsters in a single adventure. In a typical fantasy RPG dungeon crawl, you might encounter twenty or thirty (or even more) different kinds of creature. This sort of menagerie feel does not jibe with swords-and-sorcery. Rather, your lost city may be filled with degenerate pygmies, shambling corpses or ghouls, but not all three. There may, however, be one giant demon of the Deeper Dark overseeing them all as the lord of the ruin. This will be the fiend the heroes must defeat or escape at the climax of the adventure. Use numbers, tactics and description to keep things exciting and interesting rather than using a variety of critters.

SANITY AND CORRUPTION

Rules for combining sanity, corruption and magic can be found on pages 58-60. These are always in play in a swords-and-sorcery campaign for those who choose to play a magic using character. For a grittier, darker feel, sanity can be applied to all characters across the board, though this leads to less of a high adventure game and runs the risk of putting the nihilism of the setting over the top.

Characters in swords-and-sorcery games generally don't see diminishing returns on sanity. They are not passive Lovecraftian protagonists who quietly slip into madness after delving too deeply into the scholarly secrets of the Outer Gods. Rather, they tend to be men and women who grab a sword and truly rage against the dying of the light. They do, however, occasionally get overcome by primeval terror when facing creatures beyond the pale.

Thus, it may not be appropriate to use the full sanity rules for every character in a swords-and-sorcery game. It is possible to have characters make sanity saves to represent their fear of the unknown. This save is based on wisdom with a CL equal to the hit dice of the creature triggering the save.

Rather than resulting in loss of sanity, failure on a check results in a fear, terror or horror result as on the table below. Roll the creature's full sanity rating (for example, a werewolf has 1d6/1d8 sanity rating; roll 1d6+1d8 and total the result) and consult the results below for effects:

FEAR CHECK FAILURE RESULTS

RESULT	EFFECTS
1	Creeping dread; the character loses initiative this round
2-4	Fear takes hold; character loses initiative and all attacks are at -1 for 1d4 rounds
5-7	Horror grips the character; initiative is lost and all attacks, checks and saves are at -2 until the source of the fear is removed
8-10	Terror! Fight! The character lashes out at the source of the terror unreasoningly, gaining +2 to all attacks and damage but unable to take any other action but attacking the terror without thought or reason until it is utterly destroyed or the character is killed.
11-13	Terror! Flight! The character screams like a child and runs as fast as he or she can to get away from the source of the terror. She will take no action but those necessary to get away from the creature in question. The character flees for 1d10 rounds, after which he will cower in a corner somewhere until someone comes to get him and reassures him (charisma check) that everything is okay and the monster is gone.
14-16	Terror! Freeze! The character is frozen with fear—he or she simply cannot move other than to twitch and whimper. The PC may vomit, evacuate his bowels, or otherwise lose control of bodily functions. AC is assumed to be 10 and the character remains frozen for 1d4 rounds or until a comrade takes an action to slap them out of it. Attacks by the source of the terror do not necessarily free the character from this effect; rather, they require a second roll on this table for a new fear, horror or terror effect.

17+	System shock! Heart attack, brain embolism, stroke, or other fatal occurrence! Character must succeed at a constitution save with a CL equal to the margin of SAN check failure or die immediately! Even if the save is successful, the character is reduced to -1 hit points and incapacitated; standard rules on page 177 of **Amazing Adventures** apply. Fate points may be spent either on the saving throw or to be left for dead, in the case of a failed save.

HEALING AND MAGIC

Although generally healing spells are available in both **Castles & Crusades** and **Amazing Adventures**, in a heroic fantasy game they should be disallowed. Reverses of these spells (such as cause wounds) are still available, but powerful healing magic is generally just not present in such stories.

To this end, however, characters in these stories are far more robust than those in other forms of fantasy. They can take more punishment and are much quicker to get out of bed after a horrendous injury. There is a convention in swords and sorcery tales of the hero quaffing a flagon of ale or a jug of wine to rejuvenate themselves after a battle. Slaying, after all, is damned thirsty work!

To simulate this trope, a stiff drink, be it ale, mead, wine, or any other alcoholic beverage, restores 1d6 hit points per level of the character doing the drinking, but only if the imbibing occurs immediately after a fight. This method of healing does not work during a battle or if more than an hour has passed since the melee.

In addition, normal healing levels for heroes should be drastically increased in this sort of game. Heroes restore their level plus constitution bonus, per day of normal activity. Taking a full day of rest restores one extra hit die worth of hit points (thus, a fighter resting for a day would gain an additional 1d10 hit points, where an arcanist resting for a day would gain an extra d6 hit points). Characters who undergo a week's bed rest will regain their full hit point total.

Finally, unless the GM deems otherwise (such as being in the middle of a difficult and ongoing adventure), player characters should always start a new session or adventure with full hit points.

MAGIC-USING CHARACTER CLASSES

In a swords-and-sorcery campaign, the standard arcanist is not available. Of the classes in **Castles & Crusades**, the cleric, wizard, illusionist and druid are also disallowed. All of these character classes are replaced by the occultist version of the arcanist, detailed earlier in this book (p.58).

Those occultists who choose the wisdom-based spell list are generally of a clerical nature, devoting their lives to a cult of some sort. Those who choose the intelligence-based path are sorcerers, calling upon demons and delving into forbidden books of black arts to wrest their power from the core of the earth or the mysteries of the Deeper Dark. Those who choose the charisma-based path are either natural mages or enchantresses who use their own force of personality to power mystical effects, or walk the path of Eastern magic, drawn from the ruined and lost civilizations of places like Atlantis, Thule, Mu, or the ancient Orient.

It is likely that no mage who walks one path trusts or wishes to entreat with those who walk a different path. Priests of dark gods do not trust those who approach magic as a science; they view these sorcerers as stealing magic from the gods. Likewise, those who have a natural connection to mystic powers are not trusted by those requiring an outside intermediary, be it science or divine intervention. In a swords-and-sorcery game, magic is dark, corrupting and competitive. Everyone seeks power at the expense of others, and no magic comes without a price.

OTHER CHARACTER CLASSES

Most of the other classes in **Amazing Adventures** can translate into a heroic fantasy game by following the guidelines for using **Amazing Adventures** classes in **Castles & Crusades**. The mentalist may not be a proper inclusion in a game of this type, unless the setting is in the distant post-apocalyptic future and includes science fiction elements.

Beyond this, most of the character classes in **Castles & Crusades** work fine for a sword and sorcery game, with the possible exception of the knight and paladin, both of whom represent archetypes that are too heroic and chivalrous for this type of game. Still, there may be knightly orders in your game that gain the benefits of the knight character class, but have differing codes of ethics and/or honor which are detailed by the GM. Talk to your Game Master if you wish to play a knightly character in a game of heroic fantasy.

CHARACTER CULTURES

For the most part, cultures in heroic fantasy tales are loosely drawn from real-world ancient civilizations, usually with a darker or more savage twist. Here are ten relatively generic examples that can fit into most sword and sorcery settings simply by changing the names to suit your campaign setting. Each is listed as a proto form of an ancient culture. Most are stereotyped to myth and legend and are in no way intended as real, historical versions of these characters.

Remember that if a player chooses one of these cultures, he gains only two primary attributes rather than three. On the other hand, a player can choose to be a member of the culture without gaining any of the associated benefits. In this case, the character gets three primary attributes as standard for a human character.

BOOK 5

Proto-Norse

Hailing from lands often called Asgard, Nordheim or Vanaheim, these characters are the Vikings of stereotype and myth. They tend to be a broad and muscular race, sporting blonde or red hair and blue or green eyes. They tend to braid their hair and their great beards, and are known for being berserk and terrifying warriors.

Attribute Bonuses: The proto-Norse gain +2 to constitution but have -2 to dexterity.

Berserker Rage: As a warrior culture, proto-Norse have the special ability to enter a berserker rage, which allows them to make fearsome attacks at the cost of exhaustion when they emerge. In a rage, the character temporarily gains a +4 bonus to strength, a +4 bonus to constitution, and a +2 bonus on wisdom-based saves, but he takes a -2 penalty to armor class. The increase in constitution increases the barbarian's hit points as appropriate, though when the rage ends these hit points go away, which can potentially reduce the character to below zero hit points.

While in a rage, the character cannot make any charisma-, wisdom-, or intelligence-based checks that require patience or concentration, nor can he use magic items that require a command word, trigger or reading to function. He can still make saving throws using these abilities, however.

Entering this berserk fury must be done in the first round of combat (and takes the whole round to whip the warrior into the fury), and lasts until all opponents are dead or the berserker is killed. The berserker may not voluntarily end the berserk fury, and so long as there are enemies to kill, will remain consumed by it.

After the fury wears off the character suffers from fatigue for 1d6 minutes (**AA** p. 167).

Proto-Celt

These characters are much like their Nordic neighbors in many ways. They are a ferocious, barbaric people marked by tall, muscular builds and a strong barbaric code of honor. These folk sport hair colors ranging from tawny brown to brunette to jet black, and eye colors from pale gray to crystal blue.

Attribute Bonuses: Where the Nordheimr are known for their endurance, proto-Celts are known for raw physical strength. They gain +2 to strength and -2 to intelligence.

Fighting-Madness: Proto-Celts have a similar berserk ability to the Norse, save that they do not choose to enter the fury; rather, whenever a character from this culture enters combat, he must make a wisdom-based saving throw each round, suffering +1 to the save CL cumulative for each round he remains in combat. If he fails the save, he instantly enters a berserk fury exactly as described under the proto-Norse entry. This fury occurs instantly and does not require a full round to invoke. A Celt cannot choose to enter the fury; he is simply "consumed by the fighting-madness of his people."

Mountain Tribesman

Dwelling in places like the Himalayas of Tibet or the mountains of ancient Afghanistan, mountain tribesmen tend to be a tall, wiry, hairy and superstitious people who are defined by tribal breakdowns. They are brown-skinned with black hair and dark eyes, and often wear great beards beneath voluminous robes or thick animal skins. They are a barbaric society who disdain civilized codes of behavior and chivalry, but have their own code of honor.

Attribute Bonuses: Mountain Tribesmen gain +2 to intelligence, but -2 to strength.

Class Enhancements: Mountain Tribesmen gain +2 to all checks made to perform raider, ranger or rogue abilities; however, they suffer -2 to wisdom or charisma saves against mind-affecting magic such as hypnosis, charm, command and illusion type spells.

Hyperboreans

Hyperborea is a mythical "Land beyond the North Wind," which some authors present as a paradise and others as a gray, stony wasteland. In truth, it is largely a proto-Finnish type environs, dark for half the year and populated by tall, gaunt, and grim people who are broad of shoulder and rib cage, slow of speech and violent. These are a dark and corrupt race prone to black sorcery and acts. Due to their intermingling with other races, Hyperboreans exhibit a wide variety of skin, hair, and eye pigmentation.

Attribute Bonuses: Hyperboreans gain +2 to dexterity but -2 to charisma and constitution.

Class Enhancements: Hyperborean spellcasters add +2 to the CL of saving throws against any spell they cast, and Hyperborean rogues and assassins gain an additional +2 to hit and damage when making a back stab or sneak attack attempt.

Asian Horse Cultures

These horse cultures live on the Steppes of the Eastern world, and are roughly analogous to the Huns, Mongols, and

Cossacks of history. They are renowned for their prowess at mounted archery.

ATTRIBUTE BONUSES: A hardy folk of the plains, members of horse cultures gain +2 to constitution and -2 to charisma, as they are not accustomed to the niceties of Western society.

CULTURAL ENHANCEMENTS: In addition, Asian horse cultures gain benefits with bows: All members of these cultures are proficient with the composite short bow, and gain +2 to hit and damage with a bow. When a member of one of these cultures reaches 10th level, he doubles the dice rolled for damage when attacking with a bow. In addition, characters from Asian horse cultures suffer no penalty when ring a bow from an unstable platform such as a galloping horse. Other characters suffer -4 to shoot a bow from a moving mount.

On the down side, due to their strong cultural superstitions, they suffer -2 to wisdom or charisma saves against mind-affecting magic such as hypnosis, charm, command and illusion type spells.

THE MYTHIC ORIENT

The ancestors of the modern Far Eastern peoples of China, Japan, Korea, Vietnam, etc., these characters hail from an exotic race with distinctly Far Eastern features—black hair, a slender, short stature, a yellow-tan complexion and dark, almond-shaped eyes.

ATTRIBUTE BONUSES: These characters gain +2 to wisdom and charisma, but -2 to strength and constitution, being of a slight, frail build.

CLASS ENHANCEMENTS: Occultists of the charisma-based path add +2 to the CL of saves against all spells they cast. In addition, mythic Oriental monks and pugilists gain an additional +1 to any and all rolls to use Pugilist or Monk class abilities (including attack rolls while unarmed or using martial arts weapons). However, they suffer -1 to all intelligence-based checks and saves. These are a people that value wisdom and insight over formal scholarship.

LEMURIANS

Little is known about the Lemurian race; they are a caucasian, mountain-dwelling people who live in the peaks of far Lemuria, beyond the Far East of the world, and who worship degenerate dark gods and demons of the Outer Dark. They have dark hair and eyes, sharp features, hooked noses and a dour countenance.

ATTRIBUTE BONUSES: Lemurians gain +2 to intelligence and -2 to constitution.

CLASS ENHANCEMENTS: Occultists of the intelligence- or wisdom-based paths add +2 to the CL of saves against any spells they cast, and if they have a high enough ability score to

gain bonus spells, they gain an additional bonus spell of every level they can cast, plus the extra MEP to cast the additional bonus spells. However, since they are slow, thoughtful and very deliberate of action, they suffer -1 to their AC at all times.

PRIMITIVE TRIBESMAN

Primitive tribesman refer to any stereotyped shamanic or animistic tribal culture, from proto-Native Americans to Picts, or the jungle tribes of Africa or Asia.

ATTRIBUTE BONUSES: Primitive tribesmen gain +2 to dexterity and -2 to intelligence.

CLASS ENHANCEMENTS: All primitive tribesmen gain the abilities hide, move silently, survival (restricted to their home terrain) and track, regardless of their class. They are, however, terrified of magic, and suffer a +2 to the CL of any spells against which they have to save. This increased CL combines with any other racial-based CL. For example, if a Pict has to save against a spell cast by an intelligence-based Lemurian occultist, the CL would be at +4 (+2 for the Pict, and +2 for the Lemurian).

PROTO-ARABIC

Proto-Arabic cultures cover the entire prehistoric Middle East from Persia to Iraq to Saudi Arabia, Pakistan, Palestine and everything in between. These people tend to be tall, broad-shouldered, brown-skinned, and sport great blue-black beards and dark eyes. They are renowned as skilled bowmen and fearsome warriors.

ATTRIBUTE BONUSES: Proto-Arabic characters gain +2 to intelligence and dexterity, and -2 to wisdom and charisma.

CULTURAL ENHANCEMENTS: These characters gain +2 to hit and damage with any kind of sword and are proficient with all swords regardless of class. On the down side, they tend to be a fatalistic people and suffer -2 to saving throws of any kind.

PROTO-EGYPTIAN

Whether they are called Khemites, Stygians or another epithet, these characters come from a demon-haunted, proto-Egyptian culture, the realm of the serpent god Yig. This culture usually is seen as producing the most feared sorcerers in the world. They are tall, thin, gaunt, and brown-skinned with black hair and black eyes, ruled by a god-king who is often a puppet of sorcerous cults operating within the shadows.

ATTRIBUTE BONUSES: Stygians gain +2 to intelligence and -2 to strength.

CLASS ENHANCEMENTS: Sorcerers always cast spells as though they were two levels higher than they actually are, though they are still restricted as normal regarding what level of spell they may cast. This means that while a 6th level proto-Egyptian sorcerer may still only cast 3rd level spells, all spells are

treated as though they were an 8th level caster. Thus, a lightning bolt cast by this sorcerer would inflict 8d6 damage rather than 6d6.

On the down side, proto-Egyptian people are especially prone to madness and corruption, suffering -2 to all sanity checks and corruption saves. These characters also begin play with one level of corruption already in place, even if they are not a sorcerer and regardless of alignment.

CREATING NEW CULTURES

These ten examples are far from exhaustive and are meant only to provide an easy jumping-off point for game masters wishing to run this sort of game. If you wish to create your own unique cultures, use the ones detailed here as an example. Also, take a look at the demi-human races in **Castles & Crusades** for an idea of how this all fits together.

In general, for every +2 you give to one attribute, another should be -2, and for every benefit you give a race, they should have drawbacks that offset those benefits, leaving only a slight benefit in the end. When all is said and done, the overall edge one gets from choosing a culture should just about balance out against the benefit one gets from choosing a third primary attribute.

BRIEF ADVENTURE: THE GOD IN THE DARK

An adventure for 5-6 characters of level 2-5

INTRODUCTION

The following adventure is designed for low- to mid-level characters, ideally levels 3 or 4; higher level parties will find the challenges too easy, while 1st level characters may find themselves struggling for survival against the horrors of the lost city. For higher levels or larger groups of characters, GMs should increase the number of opponents faced, increase the hit dice of opponents faced, or both. It should also be noted that some battles aren't meant to be fought. There are indeed some opponents from whom characters should flee without a second thought—if they choose to stand and fight the God in the Dark at the end, it is their foolish choice, though kind GMs may wish to point out that this is a foe beyond the current capabilities of the characters.

THE WASTED LANDS

The Wasted Lands is the author's home campaign setting, which may one day see the light of day in published format. For how, however, the names of countries, kingdoms and the like can serve as background flavor for the GM to use as she likes, or which can be replaced with the names of any countries desired from the GM's home campaign setting.

BACKGROUND

This scenario begins in media res, with the player characters waking up after having been attacked by a band of tribal savages in a mountain pass. The problem is—the caravan that the player characters were escorting was transporting a valuable cargo, which must reach the king intact. It falls upon the player characters, then, to track the stolen caravan and recover its contents. In the process they discover the ruins of a lost, ancient city hidden in the mountains, and uncover a potentially world-altering conspiracy, as an evil servitor race of the Ancient Ones thought long extinct re-surfaces and joins with a corrupt Empire to wage a war of conquest across the Wasted Lands.

The nice thing about beginning an adventure in this manner is that the GM doesn't necessarily need to put a great deal of thought into getting the characters involved—they're already involved, having signed on to guard this caravan and taken responsibility for its safe delivery. That being said, some players may dislike this sort of beginning. If this is the case (and you know your players best), you may wish to run a prelude adventure of your own design that sets the caravan trip up, and simply assault the characters with overwhelming forces.

This is a tricky balancing act; in the end, if you choose this path, you will want to reduce the player characters to at least zero hit points, but not reduce them low enough to die outright, so that they can awaken on the battlefield after the attack and proceed upon the adventure to follow. Don't be afraid to throw in a shaman amongst the savages who can cast a sleep spell over the player characters if they put up too much of a fight. This, too, is a bit of railroading, but if your players aren't willing to roll with it for the sake of setting up the adventure, well, there are likely problems in your group beyond the scope of this module to solve!

Finally, remember that you always have the option to throw your players a few extra fate points to compensate them for such a rough beginning.

ACT ONE

Aftermath!

The player characters awaken on a smoldering battlefield, their heads aching, bloody wounds covering their bodies. They groan and pull themselves to their feet, then take stock of the mess. Read the following:

> *You come to with a groan, your limbs aching from numerous bruises and wounds. The odor of blood and smoke reaches your nostrils as the buzzing of flies rings in your throbbing skulls like the pounding of cannons. The battle was fierce and your entire caravan was caught off guard. It seemed to be Kossaki, dozens of them...but*

this far west? How did they get through the Ashurii frontier without being beaten back, or at least detected? And when did the Kossaki get so organized? The tactics they used were more in keeping with what you have heard of from the Hunni—the attackers used wolf-like pack precision rather than the legendary suicidal charges for which the hillmen of Rossika are known.

Regardless, it happened right here on the World Road itself, barely a day over the Ashurii border. They took all of the treasure, nearly the entire caravan sent by King Ulfgar of Hyperboria as a tribute for Lord Sargon II of Ashurii. They took all the horses. Many of the men are dead. Most importantly, Ulfgar's daughter Briga, sent as a bride for Sargon, is missing, also taken as a treasure by the Kossaki. This is a disaster of epic proportions—the union of Ulfgar's and Sargon's houses would stabilize the north and provide a mutual defense pact between Hyperboria and Ashurrii that is desperately needed against the encroaching madness of Hastur and the dark necromancy of Khem.

To hammer home the seriousness of the situation, the player characters should be reduced to but a few hit points (say, 1d4 each). There is little chance of battle occurring in this section, but should the player characters decide to pick a fight with the guards who are about to show up, hit them all with a -2 penalty to all attacks and reduce their armor class by one as a result of their lingering wounds. This will last until they can take rest and respite at the keep of Count Elam, below.

Let the player characteres take stock of the situation. There are perhaps four or five guards still living, and all are in dire straits. What's left of the caravan is reduced to smoldering husks. There are the weapons of a few Kossaki strewn about, as well as a few bits of clothing, but in another unusual move, the Kossaki seem to have borne away their dead. As the group works to nurse the few remaining guards who are still alive, the sound of hoof beats reaches their ears, and ten cavalry bearing the standard of Babyl, the northern city-state of Ashurii and Lord Sargon's current seat of power, ride into view. These men, members of the personal guard of Count Elam, have gotten word of a battle on the road to Babyl and come to investigate.

COUNT ELAM'S KNIGHTS: *(These LN humans have 4d10 HD [23 hp each], AC 15, move 30 feet. Their primary attributes are P. They attack by long sword [1d8] or mace. Their special abilities are Horsemanship, Weapon Specialization, Combat Dominance. XP value: 192 each.)*

The group can explain the situation and display the crude weapons and tattered costuming laying around as evidence

of a Kossaki attack. One of the horsemen rides back to town with speed to gather supplies, litters and medics for those still living. Two of the remaining four horsemen accompany the player characters to Elam's keep, while the last seven remain to guard the wounded.

KINGDOMS OF THE WASTED LANDS

Like many sword and sorcery worlds, The Wasted Lands are a fantastic lost age of Earth, set 1,000 years after the stars went wrong and put the Ancient Ones to sleep; as such, the lands and cities referenced are prototypical versions of later ancient kingdoms. For reference, the Kossaki come from a country called Rossika in the East. The references are obvious: Rossika is a fantasy prototypical version of Russia, and the Kossaki fantasy prototypical versions of the Cossacks and Huns. Ashurii is a pre-historic amalgam of several mythical Middle Eastern kingdoms, specifically, myth-versions of Babylon, Akkadia and Assyria. Babyl and Qandar are the two major cities in Ashurii. Hyperboria is a fabled land in the north, where the peoples who would later found the various Norse kingdoms live in tribal groups nominally ruled over by a high king.

Other kingdoms in the Wasted Lands include (but are not limited to) Khem (Egypt), Fennokarelia (Finland and Northeastern Europe), Hastur (yes, that Hastur, complete with Lake Hali and the cities of Aldebaron and Carcosa), and, of course, Atlantis, Thule and Mu.

ELAM'S KEEP

Elam's keep and estates lie a few miles west of Babyl. It is an impressively built structure, if not large; it bears none of the alien markings of those buildings and cities claimed by men when the servants of the Ancient Ones were driven out. Rather, Elam and his men built this keep with their bare hands from white stone quarried from the nearby mountains. He has resided here for thirty years and has never wavered in his support of the line of Sargon.

At the keep, Count Elam himself takes council with the player characters. The 50-something nobleman cuts an impressive figure: tall and powerfully built, looking even at his age as though he could still swing a sword with authority. He has been waiting to receive and escort the tribute and potential bride for Sargon and is convinced that such an alliance with Hyperboria would strengthen the young king's position. He provides the player characters with food, rest, and medical care before listening to their tale.

So he provides supplies and horses for the player characters to go after the treasure, and if they request such, sends Lucius, one of his best border men, to aid in tracking. He can in light of these events spare few of his own men, as if there

are indeed Kossaki about (and potentially Hunni, from the tactics described), he will need to fortify his own lands, and send conscripts to Babyl against a possible incursion. He thus tasks the player characters with completing their original mission: deliver the treasure and princess to Babyl, and to do it before word gets back to Ulfgar that his daughter has been lost. Elam is willing to allow them one night's respite if they require rest, though he warns that every hour that passes the princess and treasure could be closer to being forever lost, and this could lead to war with Hyperboria as well as the other surrounding lands.

COUNT ELAM: *(This LN human has 9 HD [55 hp], AC 18, move 30 feet. His primary attributes are strength, constitution and wisdom. He attacks via battle axe [1d8]. His special abilities are Birthright Mount, Horsemanship, Inspire, Embolden, Demoralize, Battlefield Dominance. XP value: 1,895.)*

LUCIUS: *(This NG human ranger has 5 HD [30 hp], AC 15, move 30 feet. His primary attributes are strength, dexterity, and intelligence. He attacks via sickle [+5 to hit/1d6]. His special abilities are Combat Marauder, Conceal, Delay/Neutralize Poison, Move Silently, Scale, Traps, Survival, Track. XP value: 620.)*

ACT TWO

Tracking the Caravan

With the help of Lucius and/or the tracking skills of their own borderers, the player characters should have little trouble by the second day picking up the Kossaki trail, even in the rocky mountain terrain. If any characters in the party have the tracking ability, they can make rolls to follow the Kossaki as appropriate. Otherwise, Lucius can fill the role of tracker for this part of the adventure.

Kossaki Attack!

By the end of day two, the heroes are convinced they are gaining on the Kossaki, though their quarry has nearly a full day's head start on them (perhaps more, if they took rest for the night at Elam's). That night, as the party sleeps, allow a perception-based wisdom test for someone on watch to note a party of Kossaki sneaking into camp, and sound the alarm. Failing this test means that the Kossaki are seen too late, and while the PCs wake up in time to defend themselves, the Kossaki gain one surprise round on the characters and automatic initiative. Success on the check means that the player characters roll initiative as normal.

There is one Kossaki warrior per player charcter in this battle.

KOSSAKI WARRIORS: *(These LE humans have 2d8 HD [9 hp], AC 15, move 30 feet. Their saves are P. They attack with war clubs [1d8+1]. Their special abilities are Great Fortitude. XP value: 32 each.)*

THE LOST CITY

On day three in the late hours of the afternoon, the party comes to a bowl in the mountains, deep and vast. Sitting in the bowl are the ruins of an ancient city of spires and domes, built of some kind of glimmering, translucent green stone. The towers are high and built of arches and strangely-angled spires; they are not of mortal construction. It's not a far leap to imagine they were built by the Ancient Ones, or a servitor race thereof.

A character who succeeds at a myth and legend, forbidden lore, or a similar ability check will recognize the structure as of serpent man design, but will not be able to recall any stories of the serpent men traveling this far north.

Scouting around, the group discovers broken roads, strewn with debris and dry, tangled brush, leading into the bowl at each of the four compass points. All but the Western road (the one that the group originally followed) are guarded by sentries overlooking the bowl. Each post has one sentry per player character (use the stats for Kossaki Warriors, above) that is readily visible. The group may surmise (or generous GMs may wish to throw them a bone) that the sentries for the east road were the raiders they fought in camp last night.

The city can be as heavily or lightly guarded by sentries creeping amongst the rocks or along the roads as the GM wishes. The player characters should also see the occasional shadowy figure slinking through the ruins, but the city is too far away to make out any details at all—it's not even certain such figures are human!

From here it's really up to the players how to proceed. The next section will outline the city and the caverns below, high-lighting areas of interest and including a few random encounter tables for GMs to make use of when something needs to be generated on the fly. Eventually, of course, they will need to come to the temple and the final conflict, which will hopefully end after an epic battle with them fleeing the God in the Dark, Briga in hand, instead of foolishly standing and fighting it (and if they are that dumb...they may well all die).

MAPPING THE CITY AND TEMPLE

We have not provided maps for the city and temple, as they are not truly important to play this scenario. The original playtest of this module proceeded without maps, and it is felt that not only will this save space but encourage the GM to think on her feet and come up with additional features and buildings as she goes. If you do choose to map the city, we have hopefully provided strong enough descriptions in each keyed area to give you a good head start!

RUINS OF PURPLE AND GREEN

As the group picks their way through the treacherous rocks down to the edge of the bowl, they may spot more ruins around the green stone city, these ruins of purple stone built around the green. They surmise that at some point the ancient empire of the Old Ones must have once built up a structure around the green city, and a bard who makes a successful lore check (-2 for a bard, -4 to -6 for those using backgrounds) may recognize the layout or markings on the ruins as those used to either honor or trap the demon-gods of the Outer Dark. It is likely, then, that a demon god of some sort rests or resides inside the domed structure.

THE DOMED CITY

The domed city is a dark place of horrors and danger, a place that should not be (and perhaps should never have been). While there are six points of specific interest in the city, other buildings may have random terrors within.   . The city radiates magic and corruption, making all within feel sick to their stomachs, with the exception of sorcerers who have more than two levels of corruption; these will feel at home in the ruins.

It is this very magic that prevents the player characters from being able to accurately map the city—any time they try they will find that they are unable to come to an agreement as to the most basic of facts (north, south, straight ahead or sideways). They will, uncannily, be able to find their way to any building they wish to explore without error, as though simply willing themselves to go there is enough of a guide.

RANDOM ENCOUNTERS

There are patrols of humans and serpent men throughout the city. In addition, there may be other dark horrors that the player characters encounter. Use the charts below to determine random encounters within the city walls.

D6 ROLL	RESULT
1	Confused and drugged wandering human (no threat)
2	Patrol of serpent men
3-4	Patrol of humans (use Kossaki stats)
5	Shadows (1-6)
6	Ghouls (1-6)

NOTABLE LOCATIOS IN THE CITY

1. **EMPTY CARTS:** The empty carts from the caravan have been looted and abandoned near the Southern entrance to the city.

2. **THE MAIN HALLWAY:** When the player characters slip inside the dome, they find themselves in a long, featureless hallway that apparently circumnavigates the domed structure. The sun has set and it's nearly pitch dark in the hall; though a few beams of twilight, moonlight, or starlight seep in through the various cracks and holes in the dome, a lantern or other means of illumination will be required to see. Eventually the party will come to a break in the wall--whether this break was once a door or gate, or whether it is just the result of walls crumbling with age they cannot tell. But the opening leads into a vast city under a dome. The rest of the city, though shadowy and dark, is not as pitch as the hallway, due to gaping holes in the ancient dome, which allow more moon and starlight through.

3. **THE BODIES:** While most of the structures within the city are nothing more than crumbling rock, this mostly intact two-storey building could feasibly serve as a sort of base of operations for the group as they explore the city. Upon entering, they discover six bodies, four of which are ancient, desiccated, and covered with cobwebs, but two that have been skinned and are still juicy. Bards or characters with scholarship backgrounds, or those with prior experience with the Kossaki, can determine that while it's not unheard of for Kossaki to flay victims, it's exceptionally rare; this would seem to be some sort of warning or ritual-based act. Once they are set up within the building, they are able to spot from the second floor three (literal) points of light in the city; it would seem that at least three other buildings are occupied and in use.

At the GM's option, the player characters can find (and indeed it is likely that they will) other empty but largely intact structures which they can use to stage further excursions into the city.

4. **THE MEAD-HALL:** This building appears to be a large mead hall, single-story (as are all the intact buildings in the city), and one room, albeit with alcoves in the walls. Sorcerers in the group can sense magic and corruption from this particular structure. The player characters can peer through the windows to get a look at what's inside.

The room itself is a richly furnished hall, with a dozen bodies dressed in finery and slumped over lavish couches, chairs, and divans. The bodies appear fresh. On the central table a great feast is set out, with glasses full of a strange, golden liquid.

Suddenly, a man staggers from one of the alcoves, moving zombie-like as though in a confused stupor. He makes his way to the table, upends an entire goblet of wine, stumbles to an empty chair, and collapses. Whether he is dead, injured, or in some other sort of stupor cannot be determined from outside.

If the player characters investigate this building, it takes an Intelligence check from a bard or other character with a healing background to determine that these people are not dead, but may as well be comatose. The golden wine in the jugs radiates powerful magic, though the food, which is fresh, is normal. Any characters that wish to check for poison may do so—the food is not poisoned.

THE GOLDEN WINE

The stupor is caused by the golden wine, which will indefinitely extend the life of the imbiber, and will immediately heal all wounds, injuries, and ailments, but which places the victim into a deep slumber lasting 2d6 x 2 hours, in which he experiences vivid dreams of ancient civilizations ruled by sorcerous servants of the Old Ones. These dreams show pictures of horrific rituals, alien creatures, and whisper dark secrets to the potion's drinker. Anyone imbibing the potion must make a very difficult (-4) wisdom-based saving throw or succumb to the dreams and suffer one point of corruption and become addicted to the experience, desiring ever more time in the Old Ones' dream state.

It is left to the GM how exactly to handle addiction, but the suggested method is to treat it as a disease from which a character cannot recover without magical aid. Saving throws should be at a cumulative -1 penalty per every 1d6 days the character goes without imbibing the potion, with ability damage spread out as the GM sees fit (one day the character might suffer 1d6-2 wisdom damage due to lack of concentration, while the next 1d3 dexterity damage from shakes and physical withdrawal, etc). Addiction is a powerful force, and the GM is advised to keep this in mind.

The up side of this is that each time the character imbibes the potion, it slows his current aging rate by 1d6 x 10%, extending life accordingly. However, as the addiction grows and tolerance to the wine increases (this at the GM's discretion), those who drink it will eventually become slaves to its effects, spending their whole extended (immortal?) lives in its dreamlike slumber.

Sorcerers who choose to forego the saving throw and succumb to the effects gain an additional point of corruption, but may make a CL 8 intelligence check to learn any spell of a level they are capable of casting, through the fever dreams. This spell will replace any prepared spell of an equivalent level that the sorcerer has currently in his repertoire. Of course, if the sorcerer does not think to inscribe the spell into his books or scrolls, it is forgotten permanently the first time the character fails to cast it, or chooses to prepare another spell in its place.

It is possible that the group will attempt to awaken one of the slumbering people in the room; this is nearly impossible due to the effects of the golden wine, but if the GM chooses to have one awaken, they will babble nigh-incoherently in a language that is thousands of years dead (scholars may be able to place it, but it is unlikely they will fluently speak it); anyone who manages to even get the gist of what they are saying will get only impressions of human sacrifice, dark rituals, and praising of the Old Ones. The people in this building are also completely out of time—they have no idea what the current century is, let alone year, month or day. Nor do they have any information about the people who brought Briga here, though they may confuse the movements of the invaders with those of ancient servants of the Old Ones, thus dropping a hint that there are, indeed, serpent men here, and not just humans.

5. **THE SCHOLAR:** The second of the three lit buildings is a small house, lit by candles, in which a robed figure scribbles in a book at a desk. As with the other buildings, it is low and single-storey with windows. If the player characters observe the figure for a time, his head suddenly snaps up, he squints into a corner (out of the player characters' vantage point), then gathers up all of his papers and books and flees towards the front exit. A moment later, the city is rocked by an unearthly screech. If the player characters move around the building to see where the man goes upon exit, they round the front of the building to find the man very dead, his face frozen in a look of horror, his skin sheet-white and his books and papers scattered around him. He is splayed on the ground, but there is not a broken bone or wound on him. A successful wisdom check indicates the player character thinks (though he cannot be sure) that he sees a huge shadow gliding off through the city, impossibly fast. Within moments the shadow is lost to the darkness.

    The party can gather up the papers and book, which is written in the language of Khem and appears to be a study of the people in the first building. It appears according to the writings that they are not dead, just in an hallucinogenic, delusionary stupor fueled by the golden wine that they drink (see "The Golden Wine" sidebar). The people in the building were here when the Kossaki first came, and most avoid the building like the plague, assuming it's a source of evil sorcery and witchcraft. The writings talk about how, occasionally, one or more of the people who drink the wine go into panicked frenzies, screaming in terror and lashing out at things that aren't there.

6. **THE TEMPLE ENTRANCE:** The final lit building is an L-shaped structure near the center of the city. As they creep through the city towards the building, they hear wild screaming and panic. A patrol of Kossaki comes running around the corner straight for the player characters, who quickly duck into an alley to avoid and watch.

    The patrol is definitely fleeing from something in a wild panic. Then, it's as if they're simply swallowed up by darkness. The patrol simply vanishes for a minute, and when they reappear, they are all ghost-white and dead with looks of fear frozen on their faces. Worse, the apparent leader of the patrol is a serpent man, and the "Kossaki" actually appear to be disguised Khemites.

    The group may deduce that apparently the humans and serpent men aren't welcome here.

THE SHADOW IN THE DARK

The shadowy mist that traverses through the city is an embodiment of the God in the Dark, the demonic essence buried beneath the city. It sustains itself by consuming the patrols of Khemites and serpent men that wander through the place. It is designed to add an element of fear to the game and isn't meant for the player characters to fight. GMs should feel free to engineer one or more close calls and near-miss escapes from the mist, which drains the life energy from anyone it envelops. If the player characters do decide to battle it, it can automatically hit the entire group regardless of armor worn, dealing 1d6 damage every round that the victim fails a constitution-based save. Escaping the darkness is only possible on a round in which the victim makes his save—a failed save indicates not only damage suffered, but that the victim is trapped within the mist.

It has 10d10+10 hit dice, 65 hit points, and can only be hit by normal weapons on a critical (exploding) success, though magic can damage it normally (it still gets standard saves, however). If the GM wants to give the player characters a legitimate fighting chance against it, allow it to be vulnerable to the golden wine—smashing a bottle on the ground while enveloped within the mist will deal 4d6 damage to the creature. If by some miracle the player characters manage to destroy it, the mist is worth 3,150 XP)

The L-shaped building consists of multiple rooms and enough windows to get them a good look inside. Within, they see two things of note: in one room a girl lounges on a bed, dressed in fine gowns of black and crimson gossamer, trimmed with gold brocade. She is apparently of the same race as the people sprawled all over the furniture in the first lit building. The girl seems nervous–every so often she peeks out the door as if expecting someone to come down the hall. On the bed stand is a decanter of the golden wine, about two-thirds full, but she does not seem to be under its influence and indeed may even look at it with a combination of temptation and disdain.

The second sight of interest is in another room, down the hall and around the corner, where another scholar works diligently at a book of his own. After a few minutes, he stands, stretches, and leaves the room. If The player characters move about the building looking in windows to follow him, they note the man walking into the room with the girl...

...only the girl is no longer there. The player characters did not see her leave the room or building, and even if they dash about checking every window while one stays to watch the man, she is nowhere to be seen.

The man enters the room, fills a goblet with wine, drains it, and in a minute collapses on the bed in a stupor. The windows are accessible entrances, and this is a prime opportunity to climb into the man's study and steal the book, the decanter of golden wine, or both. The book is written in an ancient and long-dead dialect of the people of Mu, a language which only serious scholars of history and the dark arts can decipher. Any characters with lore or cryptolinguist abilities can make a CL 6 intelligence check to read the language. If the check beats CL 10, they can speak the language as well.

The book appears to be a book of religious ceremonies, rotes and rituals (though no spells) for the worship of Yig, an ancient demon of the Outer Dark. The entire world could be greatly threatened by a resurgence of the followers of Yig, who seeks to poison and consume the world.

LORE CHECKS

Clearly, this adventure makes strong use of lore-type checks, but not every group might have access to these abilities. If this is the case, keep in mind that most of the checks herein are related to the black arts and sorcerous history—allow any sorcerers in the group to make Intelligence checks to garner the same information. If the group has both sorcerers and characters with lore, cryptolinguist, or other appropriate class abilities, sorcerers may still make the checks, but do not add their level to the roll, thus giving them the chance to garner this ancient knowledge, while at the same time not stepping on the toes of other characters' class abilities.

LOST IN THE CITY

If the group seems loathe to explore the insides of any of the lit buildings, they may be at their wits' end here. Climbing atop this building to see if they can find anything pointing to where their cargo might be will witness only more patrols (and another patrol swallowed up by the darkness). If they decide to make for the Southern entrance, where the carts were abandoned, and see if their trackers can pick up a trail, they find the trail leads back to the L-shaped building.

If they continue peering through the windows, the girl will eventually reappear in another room. Watching her intently from this point will reveal that she occasionally steps into or behind a cabinet in one room, and reemerges somewhere else in the complex. It appears that there is a network of secret passages leading through the building. However, she is sometimes gone for quite some time, which should lead the group to deduce that the passages go somewhere besides just through the rooms of this building.

If they do not enter the building and talk to the girl, she will eventually enter the scholar's chambers, secure his ceremonial dagger, and return to where he slumbers, intent on killing him.

If they eventually do confront the girl, she at first appears threatened by them, but can fairly easily be talked down. She's only a minor sorceress at best, and knows she can't do battle against the entire group. She will easily surrender and beg them not to kill her.

The girl's name is Mara. She is speaking ancient Muite, so if no characters in the group speak this language, communication may take some creative thinking. In talking with her, however, she spins an unbelievable tale that the people in the first building are, in fact, ancient Muites, kept sustained and healthy by their addiction to the golden wine, which also leaves them in a catatonic stupor. She herself has broken away from the wine, wishing to live a life, but has been forced into hiding since the newcomers (Khemites/Kossaki and Serpent Men) arrived.

The other scholar in the L-shaped building, of course, is one of the newcomers. She tells them that the serpent men have a temple complex beneath the city that is accessible from this building. She is willing to lead them to a hidden trap door in one of the bedrooms and accompany them if they agree to take her with them when they leave. Together with Mara in tow, they descend into the underworld.

> **MARA:** *(This N human has 3d6 HD [13 hp], AC 14, move 30 feet. Her primary attributes are dexterity, wisdom, and charisma. She attacks via short sword (1d6). Her special abilities are: Back Attack, Lingo, Climb, Decipher Script, Hide, Listen, Move Silently, Open Lock, Pick Pocket, Traps, Spells [0-level: Detect Illusion, Detect Magic, Detect Undead, Light, Influence. 1st-level: Command, Daze, Obscuring Mist. MEP: 15. Corruption: 2 levels]. XP value: 335.)*

If the player characters have killed Mara, of course, they will not have access to this information and will be on their own in discovering the secret doors hidden throughout the building.

HANDLING NPCS

Mara and Lucius (if Lucius is with the group) are more than standard 1-HD hirelings; they are playable characters, and competent ones. To avoid the GM overshadowing any aspect of the player characters, Mara and Lucius's statistics should be given to the group on index cards, and the group allowed to make decisions and to roll for these characters in play.

The Underground Temple

1. THE COURTYARD: At the end of a long, winding stair the player characters find themselves overlooking a courtyard lit by torches, in which humans (all of the Khemite race—not Kossaki) commingle with serpent men. There are two sets of stairs leading down from the platform to the courtyard, but great stealth or a bit of legerdemain to distract the inhabitants

of the courtyard will be required for our heroes to descend the stairs and make off down one of the side passages.

2. THE TREASURE CHAMBER: This chamber holds the temple's stores of wealth, including cargo the player charac-

ters came to retrieve. It would appear that theirs was not the first caravan attacked and looted, as there is a great deal of wealth here. Unfortunately, the amount the party can carry is limited to their own cargo (assuming they can get the wagons filled) plus a few pouches of coin and jewelry for themselves. GMs can treat the amount of treasure that can reasonably be carried as treasure type 5 on the Treasure Tables (**Castles & Crusades Monsters & Treasure** p. 132). The treasure is guarded by five humans and three serpent men. For human guards, use the Kossaki warrior stat block.

SNAKE MEN: *(These NE humanoids have 2d8 HD [9 hp], AC 16, move 30 feet. Their saves are P, M. They attack via 2 claw and bite [1d2, 1d8] or by sword [1d8]. Their special abilities are alter form, tremor sense. XP value: 33 each.)*

3. THE PRIEST'S CHAMBERS: This is a sort of barracks shared by the priestly members of the cult. There is little of interest here save perhaps some robes and ceremonial daggers which may allow the player characters to move about more freely—assuming, of course, that they can acquire the outfits without raising the alarm. There are likely to be from 1d6 to 2d6 priests here, depending on the GM's discretion and the time of day when the player characters arrive (remember that a ritual is currently ongoing). Half of the priests in the chamber will be asleep. Each will be a sorcerer of level 1-3; these are acolytes, as the higher level priests will be in attendance at the ritual.

ACOLYTES: *(These LE humans have 3d6 HD [11 hp], AC 13, move 30 feet. Their primary attributes are wisdom, intelligence, and constitution. They attack via dagger [1d6], staff [1d8] or spell. Their special abilities are spells (wisdom-based) (0-level: Blinding Flash, Detect Chaos/Evil/Good/Law, Light, Prestidigitation, Endure Elements. 1st-level: Cure/Inflict Light Wounds, Faerie Fire, Magic Stones, Command. Corruption levels: 5. XP value: 150 each.)*

4. THE HIGH PRIEST'S OFFICES: This is a private suite dedicated to the high priest, a serpent man. It is unoccupied by mortals, but the priest is not lax in his defenses. 1d6 skeletons and 2 shadows occupy the room and will attack any interlopers not personally invited by the priest. However, within is type 3 treasure, the magic item being the priest's spell book which contains 1d6 spells of each level from 1-4 (do not roll to see if a magic item is present—the spell book is there).

SHADOWS: *(This CE undead has 3d12 HD [18 hp], AC 13, move 30 feet (fly 40 feet). Its saves are M. It attacks by iIncorporeal tTouch [1d4 plus 1 point of strength]. Its special abilities are Create Spawn, Strength Damage, Darkvision 60 feet, Incorporeal, Blend, Sunlight Vulnerability. XP value: 104.)*

SKELETONS: *(These NE undead have 1d12 HD [7 hp], AC 13, move 30 feet. Their saves are P. They attack by long sword [1d8]. Their special abilities are Undead. XP value: 17.)*

5. THE TEMPLE GUARD: These barracks are dedicated to the temple guard. At any given time there are 1d6 humans and 1d6 serpent men present (use the same stats for the guards at the treasure chamber). Whether any are sleeping is at the GM's discretion. A rear exit leads to a balcony surrounding the main Sanctuary (see below).

6. THE SANCTUARY: There are three ways to approach the sanctuary—the main entrance is at the rear of the chamber, while a passage leading off from the guard barracks leads to a balcony surrounding the chamber, with three sets of stairs (one at the north, south, and east ends). Finally, a secret passage from the high priest's offices leads to an opening behind the altar, not 20 feet away from the high priest himself. The entrance to the opening, however, is guarded by a pair of serpent men, making it nigh impossible to surprise the high priest, and player characters choosing this passage must enter one at a time—the door cannot accommodate more than that.

The sanctuary itself is a great hall with ornately carved stone walls depicting bas-reliefs of serpent men subjugating humankind, of Yig creating the world and in turn humans to serve its twisted pleasures, and of the Great Serpent's return, along with the other Great Old Ones.

There is an altar at the front seated between two flaming braziers emitting plumes of black, pungent smoke. Upon entering the room, player characters must make a constitution-based saving throw or succumb to the incense, fighting at -2 for the entire time they are present. The cultists, by comparison, have learned to use the smoke, and all fight at +1 while in the chamber.

The room contains the serpent man high priest, three serpent men acolytes, and twelve human cultists. The priest stands between the two braziers; he is performing a summoning ritual, and there bound to the table and ready for sacrifice, is Briga.

THE FINAL BATTLE

If the group doesn't do something fact to disrupt the ritual, Briga will become a victim and the God in the Dark will rise under the control of the high priest, who will become a vessel for Yig's power. As the group enters the room, the smoke behind the altar seems to solidify, and a giant, nightmarish creature with a humanoid body with vicious clawed hands, the long, winding neck and head of a cobra, and four tentacles writhing at its sides steps forth. The high priest raises the knife to kill the girl—it appears the group has arrived both too late and just in time. That is, the God in the Dark has been summoned, but they can still rescue the girl and disrupt the ritual.

Disrupting the ritual and freeing the girl is the best bet for the player characters, as if the ritual is incomplete, the creature will turn on the priest first, for failing at the sacrifice. Any sorcerer will know this to be true without a roll being necessary. A suc-

cessful lore check at CL 2 will allow the player characters to deduce the information, if the player doesn't assume it already.

If the player characters get it right, then true to form, the demon-god catches up the serpent man, tears him in two, and consumes him. At this point, chaos and a pitched three-way battle of sorts will erupt. The group will have to contend with the temple denizens to fight their way out as the God in the Dark wreaks havoc throughout the complex. Much like the Shadow in the Dark, this creature is not intended to be fought by player characters, but if they choose to do battle with it, use the statistics for a shoggoth (**AA** p. 228) and add the ability to shape its body enough to squeeze and slither through smaller openings.

Fortunately for the player characters, there are a lot more cultists than there are heroes from which the God in the Dark can choose its victims, and if the PCs make an effort to keep their distance, they can avoid the monster (though occasional saving throws against its breath weapon may be in order). Attacking the creature, however, will bring its wrath down upon the group.

Eventually, however, as the group fights their way to the exit, they should find themselves set upon by the God in the Dark. This should lead to a mad chase through tight corridors with the God lashing out—one attack at a time due to cramped quarters—and the player characters returning attacks as they engage in a fighting withdrawal. As they emerge into the city, the God in the Dark bursts forth from the building, assuming a stature of over 30 feet high.

The best bet for the player characters at this point is to lead the god out of the city entirely. As they emerge into the bowl, the sun's first rays are peeking over the horizon. The God in the Dark bursts forth, shattering the dome, and emits an ear-piercing screech of such force that the player characters are thrown prone, suffering 1d6 damage each from the blast (no save). Then, as the rays of the sun hit the monster, its skin begins to blister, then smolder, then it erupts into flame dealing 5d6 damage to a 30 foot radius area (dexterity-based save for half damage). Within a minute, the creature is immolated, and reduced to ash, which blows away in the morning sun.

If the player characters wonder at such a paltry weakness, sorcerers in the group will deduce that it was the result of the incomplete ritual—had Briga been sacrificed, the creature would've been free to wreak havoc upon the world. Because they saved the girl, the monster was still tied to the energies of the Outer Dark, and the light of the sun reduced it to ash.

HIDING OUT

It is possible that the group will rescue Briga and simply look for a place to hide while the drama plays itself out, hoping that the chaos will eventually abate. While this may not be the most action-packed way to end the scenario, it is a wise move and one that good players may consider. They will not receive experience for the battles they would fight while hacking and slashing their way out of the temple, but should be awarded 300 experience points each for good thinking. They will hear explosions that rock the foundations of the temple to its core, ear-piercing screams, and noises that are so gruesome, horrific, and great that they cannot even discern their source or nature. Eventually, the chaos does quit, and the group can emerge from their hiding place to find the city even more wrecked than before. The sun has risen and there are dead bodies everywhere. The dome around the city is shattered, and the God in the Dark is nowhere to be seen (and the PCs have no way of knowing what its fate was).

KILLING BRIGA

An unscrupulous sorcerer in the group may decide to attempt to kill Briga himself, in an effort to gain control over the God in the Dark and elevate his own power. This effort will fail, and fail miserably. Since the PC sorcerer did not conduct the rest of the ritual, all killing Briga will do is unleash the God in the Dark to wreak havoc on the world, uncontrolled (the sun will not destroy it as above). Its polymorph ability will now function fully and it can assume any form it likes, traveling the world to sow chaos and destruction wherever it goes. Further, the player characters will have failed in their mission and become fugitives, unless they capture or kill the PC sorcerer to pay for his crime. Such a scenario, while it requires the sacrifice of the sorcerer in question (at least as a player character—he could escape to become a villainous NPC in league with the God in the Dark), could open the door to an entire campaign centered around the return of Yig to the world.

DENOUEMENT

After determining that the demon god is gone, the party can easily load up their cargo and return to Elam's keep with both Briga and Mara in tow, where Elam congratulates them on a job well done, and provides his personal guard to escort them the rest of the way to Babyl. He offers Mara shelter and education in the ways of the modern world, which she is more than happy to accept. Indeed, Elam is currently without a wife or heir, and Mara is quite attractive...

If the group decides to take the golden wine to an alchemist in Babyl, they will be handsomely paid for the potion, which the alchemist will begin to break down in an effort to reproduce it. This could be a thread for a future adventure, as the wine itself provides an in-road for the Old Ones to return in the dreams of men. What other powers might it have...?

BOOK SIX: THE ROGUE'S GALLERY

THE ROGUE'S GALLERY

Here are some more NPC heroes, anti-heroes, and villains that you can use as player characters or to add some flavor to your game. As with those in our core rulebook, optional rules such as generic class abilities, backgrounds, knowledges and traits have been marked with an asterisk (*) for ease of reference. This will allow you to drop them if you choose not to use them.

HEROES AND ANTI-HEROES

HARRY HOUDINI

The most famous escape artist who ever lived, Harry Houdini spent his entire life entertaining, even adapting his tricks to become more and more dangerous as the vaudeville culture in which he worked lost popularity. There are stories whispered about Houdini doing secret work for the government during the war years, and the tales of him taking punches just to show his toughness are legendary (and may have indirectly led to his untimely demise).

Houdini was also a notorious skeptic, who spent years debunking and disproving the "science" of spiritualism by attending séances and then staging his own, during which he would reveal the fakery used to create the illusion of spirits haunting the world. In a pulp game that includes elements of the supernatural, he would serve as an interesting foil, always looking for the rational explanation in any situation.

In **Amazing Adventures**, Houdini was an early member of the Brotherhood of William St. John up until his death. During his exploits as an espionage agent for the U.S. government, he ran across Erik the Phantom (p. 142) several times and the two became sworn enemies.

NAME: Harry Houdini
CLASS/LEVEL: Hooligan 8
ALIGNMENT: NG
ABILITIES: Str 10 Dex 18 Con 16 Int 13 Wis 11 Cha 13
PRIMES: Dex, Int, Cha
AC: 16
BTH: +3
COSTUME DESCRIPTION: Cape, evening clothes, gloves, scarf
HIT DICE: 8d6
HIT POINTS: 43
CLASS ABILITIES: Escape Artist*, Case Target, Climb, Hide, Listen, Move Silently, Open Lock, Pick Pocket, Traps, Keen Intellect*, Nimble*
FATE POINTS: 10d8
BACKGROUNDS*: Clergy, Secret Societies
LANGUAGES/KNOWLEDGES*: Austrian, Stage Magic*
TRAITS*: Abrasive, Passionate
GEAR: Lockpicks, handcuffs, rope, skeleton keys, specialized locks
APPEARANCE: Handsome, middle-aged man with clear, intense eyes.

BOOK 6

"Maddie" Medusa Black

Maddie Black is a private detective in New Orleans, and a new member of the Brotherhood of William St. John (**AA** p. 201). She is close friends with Marie Laveau, Tennessee O'Malley, Mackie Gleeson, and Natalya Abramova after a too-close encounter with the Yig-worshipping Order of the Dragon and their mysterious leader, Dr. Serpent.

Maddie is, in fact, a direct descendent of the original Medusa, and has inherited some of the ancient gorgon's powers through her family line. These she uses in her nightly quest to punish evil, though she goes to great lengths not to petrify people, as she views it as the worst kind of torture, and she's not fond of torture.

Maddie is a serious type and can be abrasive and harsh at times. She does, however, have a big heart and has a very hard time looking the other way when there is someone in need. She knows, however, that sometimes doing the right thing means walking on the wrong side of the law, and when she sets her sights on a goal, she is single-minded in her pursuit of the ends which often puts her in danger of those ends justifying her means.

NAME: Medusa "Maddie" Black
CLASS/LEVEL: Powered 5 / Gumshoe 2 (Class 1/2)
ALIGNMENT: CG
ABILITIES: Str 10 Dex 16 Con 13 Int 16 Wis 13 Cha 13
PRIMES: Dex, Cha, Int
AC: 16
BTH: +5
COSTUME DESCRIPTION: Blouse and slacks, scarf, trench coat, fedora, gloves
HIT DICE: 5d8
HIT POINTS: 27
CLASS ABILITIES: Powers, Overwhelming Personality*, Iron Will*, Climb, Cat and Mouse, Hide, Move Silently, Take 'em Down, Precision Shot
FATE POINTS: 4d8
BACKGROUNDS*: The Mean Streets, The Social Elite
LANGUAGES/KNOWLEDGES*: Greek, Myth and Legend (Greco-Roman)*, Local (New Orleans)*
TRAITS:* Relentless, Distinctive (Both Attractive and Frightening)
GEAR: Colt 1911 (d12), Handcuffs, Notebook and Pen, Camera, Fifth of Bourbon
POWERS*: Petrify (13), Command (2), Charm Person or Animal (2) Emotion (9) (spent 6 Fate Points)*
APPEARANCE: Attractive young Stella with golden hair, piercing blue eyes and a smile that could melt a Jake's heart. That is, until she focuses that gaze on you. Then it's all writhing snakes for hair, serpentine eyes, and horrific scaly skin.

BILLY THE KID

Born Henry McCarty, the outlaw who would come to be known as Billy the Kid had a troubled childhood. He did not get along with his abusive stepfather and ran away as a child. Details of his life are sketchy until the young man came into the employ of one John Tunstall, an English cattleman in the New Mexico Territory. Tunstall would become like an older brother to Billy, teaching the boy the value of friendship and responsibility.

That all changed when Tunstall was executed by men in the employ of a rival cattle baron, Lawrence Murphy. The events that followed marked a bloody time in New Mexico which was known as the Lincoln County War. Billy and the other "regulators" who worked for Tunstall went on the war path—at first as a legally deputized posse, and then as outlaws when they began executing enemies instead of arresting them.

There are many stories and legends surrounding the Kid; separating the myth from fact is difficult, especially since the Kid has no desire to do so. He is a happy-go-lucky and fun-loving youth, but one who has a violent streak in him. He is not afraid to kill a man in cold blood, but he knows the value of having "pals." He has friends and contacts all over the New Mexico Territory, which is what has kept him alive and half a step ahead of the law. If Billy calls you a friend, he will never betray you. But woe betide you, if you betray him.

These statistics represent Billy at the beginning of the Lincoln County War. He has not yet come into his full abilities as a shootist, but has many friends in the territory, with the Lincoln County Regulators counted among his closest.

NAME: William H. Bonney, Henry McCarty, William Antrim, Billy the Kid
CLASS/LEVEL: Gunslinger 5 / Socialite 2 (Class + 1/2)
ALIGNMENT: N
ABILITIES: Str 10 Dex 16 Con 13 Int 13 Wis 13 Cha 16
PRIMES: Dex, Con, Cha
AC: 18
BTH: +4
COSTUME DESCRIPTION: Bowler hat, duster, western gear (treat as safari gear), boots, bandana
HIT DICE: 5d6
HIT POINTS: 38
CLASS ABILITIES: Deadeye Shot, Fast Draw, Favored Weapon, Shoot from the Hip, Two-Fisted, Charm, Connected, Exalt
FATE POINTS: 10d8
BACKGROUNDS: Cattleman, Law Enforcement
LANGUAGES/KNOWLEDGES: Spanish, Local: New Mexico Territory
TRAITS: Skinny, Aggressive
GEAR: Colt Single-Action, Winchester Repeating Rifle, The Clothes on His Back
APPEARANCE: A handsome young fellow with sand-colored hair and gray eyes that always seem both smiling and sad at the same time.

BOOK 6

Anne Bonny

Born circa 1700 as Anna Cormac in Kinsale Ireland, Anne Bonny was the illegitimate daughter of lawyer William Cormac and his servant Mary Brennan. Eventually the two legitimized their marriage and the family moved to the New World, where her mother soon passed away. Her father established himself as a wealthy merchant.

Eventually, Anne married a small-time pirate named James Bonny, which resulted in Anne's father disowning her. In retaliation, Anne set fire to her father's plantation and she and James moved to the Pirates' Republic in Nassau. She later became the lover of Calico Jack Rackham, to whom she bore a child. At Rackham's side, and with their partner-in-crime Mary Read, they became the scourge of the seas surrounding Jamaica. Anne was a rarity amongst women in her day; she was a canny and capable combatant and leader, and won the respect of many of her male peers.

She was captured and imprisoned in 1720. Along with the other pirates on the Revenge, she and Mary Read were sentenced to death. Both, however, entered a plea of pregnancy, which granted them at least nine months' clemency on the sentence. Read died in prison, but Bonny disappeared. No one knows what became of the 20-year-old pirate...

Bonny was an almost stereotypical Irish woman. Known as stunningly attractive, but with a violent temper and angry streak, she inspired lust, respect and fear amongst those around her. She was a true hedonist, living life to the fullest, drinking deeply, and living for pleasure.

NAME: Anne Bonny, Anna Cormac

CLASS/LEVEL: Pirate 5
ALIGNMENT: CN
ABILITIES: Str 9 Dex 18 Con 9 Int 16 Wis 9 Cha 18
PRIMES: Dex, Int, Cha
AC: 19
BTH: +2
COSTUME DESCRIPTION: White blouse open to the waist, red sash, brown breeches, high noots, gloves, red bandana.
HIT DICE: 5d8
HIT POINTS: 26
CLASS ABILITIES: Seamanship, Taunt, Overwhelming Assault, Signaling, Wet the Deck with Blood, Sneak Attack, Nimble Combatant
FATE POINTS: 8d8
BACKGROUNDS*: Lawyer, Merchant
LANGUAGES/KNOWLEDGES*: Gaelic, French, Naval Strategy*, Gambling*
TRAITS*: Reckless, Aggressive
GEAR:
APPEARANCE: Strikingly attractive young woman with red hair, green eyes, and an athletic physique. Her flashing gaze betrays a streak of mischief, violence and temper, and her smile just a touch of cruelty.

ROBERT "THE HOOD" LOCKSLEY

Robert Locksley is a direct descendent of the original Robin Hood, from whom he takes his name. Raised in privilege in England, his family moved to upstate New York when he was about twelve. Robert always had a keen mind that allowed him to pick up new skills quickly. He paid attention to his father's affairs enough to know that the elder Locklsey had become involved in some shady business. He also knew that his father kept paperwork regarding said business in a hidden safe under the floor of his office.

Tragedy struck two years later when a band of men clad in dark clothes invaded the Locksley estate in the dead of night and slaughtered Robert's family. The boy fled into the woods surrounding the estate and through sheer, blind luck managed to avoid the assassins.

Knowing that it was not safe to return home, and not knowing where to turn, the boy wandered the streets in a grief-induced rage. He began taking this anger out on punks and criminals, slowly learning the ropes of surviving as a vigilante. Knowing that he needed to adopt a symbol to strike fear into the criminals of the city, he stole a Robin Hood costume from a store and began teaching himself archery. It was through a quirk of fate that he met a master archer at an exhibition. The archer saw something in young Robert and took the boy under his wing, teaching him all the secrets of the martial art.

Years later, Robert returned to the now-abandoned estate of his parents and was surprised to find the safe still hidden and intact. He opened the door to find a dossier on all the Yakuza families his father had dealt with—and betrayed. Now he wages a one-man war on organized crime as The Hood, determined to protect the innocent and hoping to avenge his father.

NAME: Robert Locksley
CLASS/LEVEL: Archer 5
ALIGNMENT: NG
ABILITIES: Str 13 Dex 16 Con 13 Int 16 Wis 10 Cha 13
PRIMES: Str, Dex, Int
AC: 19
BTH: : +5
COSTUME DESCRIPTION: Hood, mask, gloves, tunic, boots, sash, all in varying shades of green.
HIT DICE: 5d8
HIT POINTS: 35
CLASS ABILITIES: Master Archer, Eagle Eye, Unstable Shooting, Master Bowyer, Blinding Speed, Rapid Shot, Deadeye Shot
FATE POINTS: 8d8
BACKGROUNDS:* High Society, The Mean Streets
LANGUAGES/KNOWLEDGES*: French, Latin, Classic Literature*, Secret Societies (Yakuza)*
TRAITS: Cautious, Suspicious
GEAR: Composite Recurve Bow, Score of normal arrows, Score of explosive arrows (-2 to hit, but explode to deal +2d6 impact damage to a 5' radius; Dex save for half).
APPEARANCE: Handsomely chiseled but hard features, light brown hair, blue eyes. Generally hides most of his face with a ninja-like mask under his forest green hood.

BOOK 6

Diego de la Herrera "The Night Bandit"

Diego de la Herrera was an orphan in Mexico who grew up among the cartels and drug lords of that region. As a boy, his parents were killed in the crossfire of a cartel war and to survive he entered the employ of the drug lords, paid to run errands for evil men who would just as soon kill their associates as deal with them. When he one day ran afoul of one of these men, he found himself desperately on the run.

Fleeing to Mexico City in hopes of getting lost in the crowds, Diego found himself in the care of a Catholic orphanage, where the kindly priest took the boy under his wing and showed him a better way of life. Diego became an altar boy and joined the orphanage's studio wrestling club, donning the mask of a luchador. He took to the sport like a fish to water and soon was at the top of the ranks. When he became an adult, the priests at the orphanage managed to pull some strings to get Diego an audition for a professional spot, which he aced.

Diego is now one of the most popular luchadores in Mexico, but he spends his nights stalking the streets, protecting the innocent and weak, and using his acrobatic skills to deliver his own brand of justice to the thugs and drug lords that plague his beloved country.

NAME: Diego de la Herrera
CLASS/LEVEL: Acrobat 5
ALIGNMENT: LG
ABILITIES: Str 16 Dex 18 Con 13 Int 10 Wis 10 Cha 13
PRIMES: Str, Dex, Cha
AC: 19
BTH: : +2
COSTUME DESCRIPTION: Luchador outfit (mask, long gloves, boots, wrestling singlet [treat as martial arts outfit])
HIT DICE: 5d8
HIT POINTS: 33
CLASS ABILITIES: Climb, Hide, Move Silently, Balance, Tumbling, Leap, Unarmed Combat
FATE POINTS: 7d8
BACKGROUNDS: Roman Catholic Clergy, Mexican Drug Cartels
LANGUAGES/KNOWLEDGES: English
Traits: Passionate, Honest
GEAR: Billy club, Bible
APPEARANCE: Short, stocky Mexican. His face is usually hidden by a blue and gold luchadore mask; when it is visible, he has a round face and broad features, with a long ponytail. His eyes are always smiling and mischievous.

ALICE, QUEEN OF THE FORESTS

As a young girl of five, Alice Kelly went on a camping and hiking trip with her parents to Yellowstone National Park. As she was prone to wandering, Alice went exploring while the group she was with were setting up camp, and became lost. After falling down a ravine into a stream and being washed a good distance away, the little girl wandered hopelessly until she found herself surrounded by a pack of wolves. As the pack closed in, Alice screamed for help...and her call was answered by a cougar.

The great cat leapt into the fray and dealt a mortal wound to the wolf pack alpha, causing the rest of the animals to back off. She then pushed the girl back and away and allowed Alice to ride her back. Thus it was that Alice came to be raised by a cougar that had just given birth to her own cubs. Always possessed of a moral core, Alice managed to rise among the wild culture of the park, until most of the animals would defer to her and even obey her commands. She became the Queen of the Yellowstone Forests.

For the next twelve years, Alice lived among the animals in the wilds of Yellowstone, until finally her curiosity brought her into contact with a group of hikers, and she was returned home. It took several years of therapy under an alienist for Alice to be re-integrated into society, but eventually she rejoined her family and took up her life in the city. She has, however, always remembered the nurturing she received at the hands of a great predator, and found that she cannot bear to see others suffer under the boot heel of those with no morals. Thus it is that she spends her nights patrolling the city streets to help those in need, and many of her days communing with nature in the woods surrounding her suburban home.

NAME: Alice Kelly
CLASS/LEVEL: Feral 5
ALIGNMENT: CG
ABILITIES: Str 13 Dex 16 Con 13 Int 13 Wis 13 Cha 12
PRIMES: Dex, Str, Wis
AC: 19
BTH: : +2
COSTUME DESCRIPTION: Fur and leather suit (treat as leather fetish gear), mask, gloves, trench coat.
HIT DICE: 5d12
HIT POINTS: 45
CLASS ABILITIES: Animal Communication, Animal Handling, Brachiation, Concealment, Expert Swimmer, Improvised Weapons, Scale, Survival, Unarmed Attacks
FATE POINTS: 7d8
BACKGROUNDS:* Park Ranger
LANGUAGES/KNOWLEDGES*: Local (Yellowstone Park)*, Holistic Medicine*
TRAITS: Uncivilized, Aggressive
GEAR: Survival knife, rope
APPEARANCE: Unkempt, just on the border of plain and attractive, with an athletic physique, a mop of chestnut hair, brown eyes and an eternally curious expression.

PHILIPPE DUMONT

Philippe Dumont is one of the most loyal men amongst the King's Musketeers. He is so loyal, in fact, that he has been publicly shamed and dismissed from the regiment.

This, of course, is all a ruse. Philippe is solely responsible for thwarting an attack on the king's life by what he and the clergy can only describe as demons from Hell. The attack came in the middle of the night, and Philippe, possessed of a strange, gut feeling, committed a severe breach of etiquette by barging into the king's bedchamber and dispatching a horrific creature from Hell that was hovering over His Majesty.

In gratitude, the King and the Captain of the Musketeers offered Dumont a great, but hidden honor: to root out evil and darkness in every corner of France. He was given leave to study the mystical texts kept hidden by the Church from the eyes of all people. He became an expert in the secrets of the occult.

Unfortunately, the King was unable to publicly recognize this new threat, and so to enable him to move with utter secrecy, Dumont was drummed out of the Musketeers and his death faked in a duel. As such, only three men know that Dumont is even alive: the King, the Captain of the Musketeers, and his best friend, Jean-Luc Lupin. These men serve as his contacts and keep him bound to the human world while he conducts his affairs in secret. Always masked, always lonely, he battles demons, monsters, and men in the service of the Devil. It is only recently that he has discovered others, too, have taken up this great and secret battle, and it lifts his heart that he is not truly alone in the world, after all...

NAME: Philippe Dumont
CLASS/LEVEL: Duelist 5
ALIGNMENT: NG
ABILITIES: Str 11 Dex 18 Con 13 Int 13 Wis 11 Cha 16
PRIMES: Dex, Int, Cha
AC: 21
BTH: : +2
COSTUME DESCRIPTION: Cavalier hat, mask, military tabard, long gloves, poet's shirt, high boots
HIT DICE: 5d6
HIT POINTS: 27
CLASS ABILITIES: Florentine, Danger Sense, Taunt, Defensive Fighting
FATE POINTS: 10d8
BACKGROUNDS: Royalty, Military
LANGUAGES/KNOWLEDGES: Spanish, Demonology
TRAITS: Quick, Saddleborn
GEAR: Matchlock rifle, 2 wheel lock pistols, rapier, main gauche, locket
APPEARANCE: Dashing young rogue with black hair, black moustaches and flashing dark eyes. No matter how bad things get, he is always smiling.

VILLAINS

The villains below can all be assumed to be elite members of the Order of the Dragon, the archenemy of the Brotherhood of William St. John. If your game is not exploring either of these secret societies, these rogues can either act alone, as arch-nemeses, or even as one-off bad guys in adventures. If you like, you could even change the alignments, tweak the backgrounds and use them as more heroes or anti-heroes! Whatever the situation, we hope you find them useful.

DOCTOR SERPENT

Doctor Serpent is currently a high-ranking member of the Order of the Black Dragon. While he will present himself as the absolute head of the group, this is a clear ruse that is allowed by the true Seventh Sons and High Priests of the Seventh Circle. In truth, Doctor Serpent is the face of the Order, and a face that has been worn by many men throughout the group's history. He is a high priest, but of the Sixth Circle, with many members above him. His responsibility is as field leader of the cult, overseeing all important operations and activities in the trenches.

He is a purely evil and very dangerous man, and far older than one might expect. In truth he is the same Doctor Serpent who clashed with William St. John and supposedly died in the explosion in Tibet. Rumors of his finding Shangri-La are true; he did use the regenerating pools in that lost city to restore his youth and life and so continues to this day. The residents of the lost city, however, were powerful enough to drive him out and erase his memory of the location so that he could not find his way back if he wanted to, much to his outrage.

Doctor Serpent is fanatically devoted to the goals of the Order of the Black Dragon and to the quest to awaken Jörmangund and unleash the Great Serpent on the world to bring about Ragnarok. The only organization he despises more than the Brotherhood of William St. John is the Secret Order of Mjolnir, a warrior cult of Thor that stands opposed to Doctor Serpent's own draconic brotherhood.

If Doctor Serpent is ever defeated, another will rise in his place, chosen from the ranks of the high priests, bishops, archbishops, and cardinals of the Sixth Circle. The transition will be smooth and great pains will be taken so that it is nearly impossible to differentiate between the dead and current Doctor Serpent.

NAME: True name unknown
CLASS/LEVEL: Mentalist/Raider 12
ALIGNMENT: LE
ABILITIES: Str 10 Dex 16 Con 10 Int 13 Wis 18 Cha 15
PRIMES: Dex, Wis, Cha, Int
AC: 19
BTH: +9
COSTUME DESCRIPTION: Green reptile skin trench coat, reptile skin boots and gloves, fedora, crimson scarf, black facemask resembling a serpent's head.
HIT DICE: d8 (average of d10 + d6)
HIT POINTS: 63
CLASS ABILITIES: Meditation, Psionic Powers, Psychic Senses, Bonus Languages, Cryptolinguist, Disguise, Legend Lore, Resist Elements, Favored Weapon, Keen Intellect*, Medicine*, Use/Brew Poisons*
FATE POINTS: 10d10
BACKGROUNDS:* Archaeologist, Doctor, Historian
LANGUAGES/KNOWLEDGES: French, German, Spanish, Mythology (Norse),* Forbidden Knowledge +5*

BOOK 6

TRAITS*: Nightsighted x 3 (Darkvision)
GEAR: Notebook, Ritual Gear, Occult text: Book of Yig, Luger 9mm.
APPEARANCE: He is never seen without his mask.
PSYCHIC POWERS: Obfuscation, Mesmerism, Mental Stun, Combat Awareness, Psychic Defense, Telemagry

Erik the Phantom

The infamous Phantom of the Opera, or Opera Ghost, Erik actually existed. Born severely deformed, Erik was abandoned by his Romani parents and raised in a traveling circus, where he learned the secrets of the con game and of mechanical engineering. Possessed of an incredible aptitude for music, Eric wanted all his life to perform, but knew his hideous face would never allow him a moment in the limelight.

The brilliant man eventually fled the circus and took up residence in the Paris Opera House, where he used his engineering and burglary skills to masquerade as the Opera Ghost, a phantom haunting the deep labyrinth beneath the Opera. In this guise he was able to hold the opera for ransom and blackmail the owners into providing him a private box and monthly salary. He lived well in the opera house, until he made the fatal mistake of falling in love with a young ingénue named Christine Daaé. His love led him to create a masterpiece opera just for her, but left him vulnerable to the determination of her dashing fiancé, the Vicomte de Chagny, who led a party of men after the Phantom.

In the end, Erik was defeated and presumed killed, but a body was ever found and persistent rumors have cropped up over the years of other art houses haunted in a similar fashion. The truth is, following the famous events at the Paris Opera House, Erik was recruited by the Order of the Black Dragon and functions as a chief spy and engineer for the cult in their efforts to bring about Ragnarok, a circumstance the darkly embittered man would gladly see occur.

As a member of the Order of the Black Dragon, Erik has clashed with Harry Houdini more than once and the two are sworn enemies.

NAME: Erik, The Phantom, The Opera Ghost
CLASS/LEVEL: Gadgeteer/Hooligan 10
ALIGNMENT: NE
ABILITIES: Str 13 Dex 18 Con 9 Int 18 Wis 15 Cha 8
PRIMES: Int, Dex, Wis
AC: 20
BTH: : +3
COSTUME DESCRIPTION: Evening clothes, gloves, top hat, cape, mask
HIT DICE: 10d6
HIT POINTS: 40
CLASS ABILITIES: Gadgets, On the Fly Gadgets, Jury Rig, Back Attack, Case Target, Climb, Hide, Lingo, Listen, Move Silently, Open Lock, Pick Pocket, Traps, Sneak Attack

FATE POINTS: 7d10
BACKGROUNDS: Circus, High Society, Musician
LANGUAGES/KNOWLEDGES: (Native: French) English, Arabic, German, Latin, Musical Composition (Opera), Myth and Legend (serpent-related myths)
TRAITS: Distinctive (hideous deformation), Abrasive
GEAR: Sword cane, Dagger, Punjab lasso, Opera glasses, .38 Revolver
APPEARANCE: Rarely appears without the mask that hides his deformity. His appearance is that of a living skull with yellowed, parchment-like skin stretched tautly over the bones. No nose, exceptionally thin lips, prominent teeth, sunken cheeks and eyes.
GADGETS: Vary from appearance to appearance. He is constantly tinkering, breaking down gadgets and rebuilding them. He has a total of 43 Gadget Points and is more prone to creating mechanical gadgets than "super science" ones. As such, he is less likely to have a radium blaster pistol than he is a hand crossbow that fires arrows fitted with vials of acid (Acid Arrow effect). More horrifically fantastic gadgets, however, such as Dr. Alvin's Ectoplasmic Death Simulator may be appropriate.

LILA "DEADLY NIGHTSHADE" TRUVEAU

Born Lily Totenbach, the archer known as Deadly Nightshade would lead a difficult childhood. She was born with natural athletic talents, but orphaned at a young age and lived on the streets of Berlin, until in the mid-1930s she was caught by the police and conscripted into service to train for Germany's Olympic team in women's track and field. When she failed to win a medal, she fled Germany in fear of her life and took work where she could. Unfortunately, most of the work available for an athletic, pretty young woman was of the unsavory sort and to save her from a life as a lady of the night, she turned to a different sort of nocturnal work: paid assassination. Eventually she came to Paris and caught the eye of a master assassin named Lotus who taught her the ancient art of archery, which Lily took to like a fish to water, as well as the other skills needed to successfully operate as an assassin. Lily adopted the alias of Lila Truveau and eventually killed her teacher after being recruited by the Order of the Black Dragon following a string of successful killings across Europe. She also adopted the moniker "Deadly Nightshade," and her calling card is a sprig of the plant tied to the fletching of her poisoned black arrows.

The excitement of the chase and the thrill of the kill are what motivates Lila. While she is happy to pursue the Order's goals, she's really in it for the money and murder. Still, she has a twisted code of honor and will not break her word once it is given, nor will she take jobs that involve killing children. Over the years, she has found herself at odds with Robert Locksley on more than one occasion.

NAME: Lily Totenbach, Lila Truveau, Deadly Nightshade
CLASS/LEVEL: Archer/Hooligan 6
ALIGNMENT: LE
ABILITIES: Str 13 Dex 18 Con 9 Int 13 Wis 18 Cha 10
PRIMES: Dex, Wis, Int
AC: 20
BTH: : +3
COSTUME DESCRIPTION: Cloak, tunic, long gloves, mask, high boots
HIT DICE: 6d6
HIT POINTS: 21
CLASS ABILITIES: Master Archer, Eagle Eye, Unstable Shooting, Master Bowyer, Blinding Speed, Rapid Shot, Deadeye Shot, Trick Shot, Case Target, Climb, Hide, Listen, Move Silently, Open Lock, Traps, Sneak Attack, Two Fisted*, Use/Brew Poison*
**FATE POINTS:** 6d8
BACKGROUNDS: The Mean Streets, Professional Athlete
LANGUAGES/KNOWLEDGES: (Native: German) French, Strategy and Tactics*
TRAITS: Focused, Suspicious
GEAR: Scythian Composite Recurve Bow, Twin Butterfly Knives, Cable and Grappling Hook, Lock Picks, Spy Glass, Glass Cutter, 8 vials of Type 5 poison

APPEARANCE: Mildly attractive young woman with dark blonde hair, blue eyes, and round features. She rarely smiles—due to the life she has chosen she constantly wears a serious expression and displays little sense of humor.
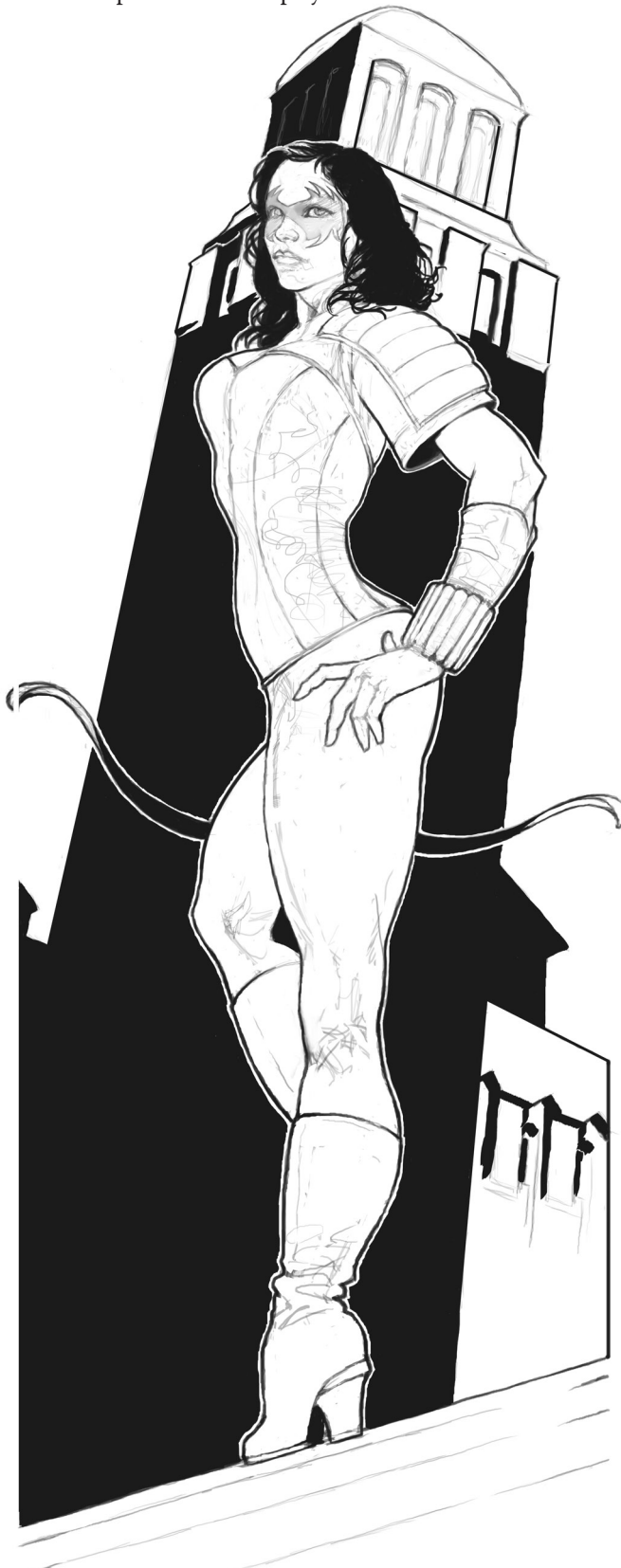
SECRET SOCIETIES

USING SECRET SOCIETIES

The core rulebook for **Amazing Adventures** outlines a system for constructing a secret society that can be used in just about any pulp game. These societies are largely flavor-based, giving the GM a strong outline and history to determine how, where, when and why a society operates, who its members may be and what kind of power and clout they possess. They make for excellent Adversary groups for those character classes who have that feature, and they provide for ongoing enemies or allies in a campaign.

What the core book does not do is provide tangible in-game benefits or drawbacks for dealing with secret societies. The idea behind this is that these sorts of organizations are intended to be flexible and strongly based in background and story material. It is possible, however, to add statistical bonuses or in-game benefits for belonging to such an organization. If you choose to do this, a secret society should add one or two benefits, and potentially a matching drawback, similar to the way Traits work (**AA**, page 65). With that in mind, here are the benefits and potential drawbacks of belonging to one of the secret societies in the core rulebook.

The Brotherhood of William St. John

Members of the brotherhood gain +1 to their Wealth ratings, due to Mackie's financial support. However, they suffer -1 to any charisma checks when dealing with law enforcement, who view them as interlopers on the territory of the law.

The Society of Ormazd

Members of the Society of Ormazd gain a free knowledge skill in forbidden lore, but suffer no associated sanity loss for the ability. They will, however, take normal Sanity loss for encounters with monsters and the Deeper Dark as normal, and for any improvements to the knowledge. On the down side, they suffer -2 to all checks to be diplomatic or blend into polite society.

The Hellfire Club

Members of the Hellfire Club gain the connected class ability, even if they are not socialites. On the down side, their debauchery leaves them prone to madness. Every time they need to make a sanity check (**AA** p. 73) or otherwise save against madness, they suffer a penalty equal to half their level to the check. In addition, every member of the Hellfire Club gains a random indefinite insanity (**AA**, p. 76) by the end of their first full month of membership. This insanity cannot be cured by any means.

NEW SECRET SOCIETIES

Here we present a few new secret societies to drop into your game, draw your players in, or act as new shadowy and deadly threats to your PCs and maybe the world at large. Some may be familiar. Others are invented whole cloth from brief mentions either in the core rulebook or in one of our adventure modules.

THE ORDER OF THE BLACK DRAGON

First mentioned in the description of the Brotherhood of William St. John, in the **Amazing Adventures** core rulebook, the Order of the Black Dragon (often simply called the Order of the Dragon) is an ancient secret society dedicated to the coming of Ragnarok and the worship of Jörmungandr, the Midgard Serpent...also known as the Great Old One, Yig. The Order is designed to be a shadowy, ongoing enemy for your players. The face of the order is Doctor Serpent. If he is ever defeated or killed, another will be appointed to take his place, and the PCs will have traded a known devil for an unknown one...

OUTLINE

GOALS AND INTENT: The Order of the Dragon is a mystery cult with elements of an espionage society and control society. They seek to infiltrate all levels of society and poison the world with the worship of Yig. Their ultimate goal is to bring about Ragnarok, the Norse End Times, and unleash the Great Serpent on the world. They believe that by positioning themselves as leaders of men, becoming the power behind the throne, and becoming unswervingly loyal to their dark god, that they can escape the massive slaughter that awaits mankind, and live on as masters of the next world.

REACH AND RESOURCES: The Order has vast resources and contacts all over the world. They began as an Oriental society of magi in ancient China, and have steadily grown and expanded their reach throughout history.

MEMBERSHIP REQUIREMENTS: Members need to have a fanatical devotion to worship of Yig, to unleashing the Great Serpent upon the world, and the moral flexibility to kill, subjugate and die for the cause. The society recruits in two fashions—they use their resources to bring in hired thugs and guns, street soldiers who do much of their in-the-trenches dirty work, and they target those who seek knowledge and power both temporal and occult-based, offering great secrets in return for absolute loyalty.

Levels of membership are defined in loose circles, with each subsequent circle representing a deeper level of knowledge and understanding of the secrets of Yig, as well as the corruption and madness that goes hand-in-hand with it. The circles are numbered, with subdivisions in the circles coming from the titles acolyte, deacon, and priest. There are currently seven circles in the order, with the seventh being the highest. The First Circle has no sub-titles, the only title being "Soldier of the Dragon." The Seventh Circle has two additional titles at the very top: the grand master of the entire order is the Seventh Son of a Seventh Son, while the second-in-command is the Seventh Son. Both also hold the nominal title of High Priest of Yig.

Once one is inducted into the Order of the Serpent, they are a member for life. There is no escaping the cult. Those who leave are a threat to reveal the secrets of Yig, and thus are targeted for death. The cult will turn all its resources to the destruction of a deserter, ceasing all other activities until this task is complete.

Members are expected to go to any lengths to maintain the society's secrets. They will kill, steal, infiltrate, subjugate, lie, cheat and die for their absolute devotion to the cause. It is said that during the initiation ceremonies, powerful magics and mind-altering chemicals are used to ensure a shift in perception which guarantees absolute and eternal loyalty to Yig.

To this end, members are expected to root out any and all knowledge and information regarding the Great Serpent, wherever it may hide, to obtain it for the cult's use, to destroy any outside the cult who gain more than a cursory knowledge of the Great Serpent, and to spread Yig's power and influence throughout society. They have infiltrated most world governments and many other secret societies like a cancer growing through the world.

Membership Benefits and Drawbacks: Members of the society of Yig can count on utter devotion and support from fellow members, so long as they are attempting to further the goals of the society. They can count on shelter, refuge, assistance, aid...and they can trust fellow members to ensure they die if captured. They also have access to vast magical and occult knowledge.

In game, members of this society gain +2 to resources and either the occult library (p.57) or dabbler generic class abilities, in addition to any other class abilities they may have. On the down side, they are prone to corruption (p. 61); even non-occultist or arcanist members gain levels of corruption due to their exposure to the machinations of the Deeper Dark. Each time a member fails a sanity check (or, if not using Sanity rules, a wisdom or charisma save against fear- or charm-based effects) they gain a darkness point, with every five darkness points equating to a corruption level, with all associated effects. (Corruption, p. 61).

OPERATIONS AND ACTIVITIES: The Order of the Dragon has its fingers in all manner of criminal activity and corrupt political operations. They are the heads of major crime syndicates; they are OSS snipers and spies. They are the voices whispering in the ears of congressmen. They are the power behind the Nazi Thule Society. They control doz-

ens of mystical groups and religious temples in the Far East. They are the secret power behind the Thuggees in India, operating as the messengers of Kali and Shiva.

If there is a power base in the world, the Order has likely infiltrated it. They have had thousands of years to pursue their goals and defeating them becomes a lifelong obsession for those who discover the Order's existence. From their origins in China as worshippers of the Great Dragon, they eventually came to Europe and knew the Dragon as Jörmungandr, the Norse Midgard Serpent. They have adopted and absorbed serpent gods from throughout history and all over the world, and melded them into Yig, the grandfather of all serpents. Everything they do is designed to corrupt mankind towards worship of the Serpent, and obtain greater knowledge and power regarding Yig's desires.

If they have a weakness, it is that they are very arrogant in their belief that they are superior to all others. Occasionally, they let slip their existence through carelessness or hubris. Occasionally, they attempt rituals designed to summon powerful servitors of the god, or even the god himself, and these rituals invariably give them away, allowing heroes to thwart their efforts on some level.

INTERIOR MOBILITY: Movement up in the ranks is achieved by members showing absolute loyalty to the cult, success in their activities, and the devotion to gaining further knowledge. The most clever, wily, studious and effective members gradually climb through the circles, granted promotion from one circle to the next by those of higher rank. Normally, one must be promoted through the ranks of their existing circle before advancing to the next, but there have been instances where a devotee does something so successful that they skip ranks and jump entire circles.

DEGREE OF SECRECY: Absolute, nominally. The Order does not wish to be revealed in the light, for such revelations could be fatal if all the world's agencies united in a witch hunt to root them out. There are, however, frequent enough slips that their existence is whispered in hushed and fearful terms among occultists and syndicates the world over. As yet, no one has gathered enough hard and believable evidence to prove the Order's existence, and those who have gathered evidence fear the consequences to the world should they reveal what they know.

HISTORY:

- **5,000 B.C.E.:** An order of sorcerers is founded in ancient China dedicated to worship of the ancient elemental dragons that live within the earth. Persecuted by the power elite, they flee to mountain temples and live as a monastic order.

  Through communing with the Great Serpent, the order eventually gains enough mystical knowledge and power that it sends agents south with the mission of infiltrating

other temples, scholarly societies, and the power elite itself. They are fantastically successful.

- **4,000 B.C.E.:** The cult has been discovered in China and is being actively hunted. With its temples burned to the ground, its agents scatter to the shadows, seeking (and gaining) control from behind the scenes. Groups of acolytes are sent west to investigate the empires there.

- **3,000 B.C.E.:** Using powerful magic to alter their features so as to blend in with other cultures, the cult has spread across Asia, the Middle East and Northern Africa, and is moving towards Europe. It has now gleaned that Yig is the true power behind all of the Great Dragons, and begins to collect legends of serpent gods the world over, seeking the secrets of the Great Serpent within. It begins to subjugate the ruling powers in India, Egypt, Greece, Persia and other ancient empires. Ley lines are used to create a vast extradimensional occult library which can be accessed by members for research, storage and communications.

- **1,000 B.C.E.:** The Order reaches Iceland and is nearly stopped cold by a secret society of warrior priests dedicated to the god Thor. It realizes, however, that Jörmungandr may be the original incarnation of Yig, hidden within the Norse myth-cycle. Aside from certain elements in its rituals, the Chinese origins of the society are becoming largely buried in increasingly Western influences.

- **0 C.E.:** The Roman Empire has spread across Europe, and the Order enters its most active and aggressive period of recruitment, using the ubiquity of Roman mystery cults and religious freedom to its advantage. At this time more than any other the Order is visible as a sort of open secret society.

- **250 C.E.:** As Christianity takes root in Rome, the Order is persecuted along with other traditional cults. It endeavors to hide amongst Christian mystery cults such as the Gnostic sects, but its presence is detected, leading these sects of Christianity to also be wiped out. It goes back underground, resuming its shadow tactics of subverting ruling powers.

- **500 C.E.:** Rome falls due to the Order's corrupting of Northern barbarians, who repeatedly raid into Southeastern Europe. The Empire's power base is split into two, with the Eastern Roman Empire being wholly and secretly devoted to the Order of the Dragon.

- **500-1,000 C.E.:** The Dark Ages descend over Europe. History fails to record that the turmoil of the time was the direct result of the machinations of the Order of the Dragon and the efforts of various nations to root out and destroy them. These efforts meet with widely varying degrees of success, but none manage to destroy the Order completely. Notable agents of the Order include Charlemagne and Maurice and Heraclius of the Byzantine Empire.

- **800-1,066 C.E.:** Much of the era sees Viking expansion in the north as the indirect result of constant clashes between the Order of the Dragon and the Secret Brotherhood of Thor. Viewing the power of other so-called pagan religions as the greatest threat to its existence, the Order begins to manipulate Christian rulers into spreading their beliefs all over the world.

- **738 C.E.:** The Order of the Serpent obtains a copy of Abdul Alhzared's *Al Azif* and summons demons to destroy the Mad Poet in broad daylight on the streets of Damascus.

- **1,095-1,291 C.E.:** The Crusades usher in the High Middle Ages, with the Order of the Dragon manipulating Christian and Muslim forces into open warfare throughout Europe in a largely successful effort to hide its own activities and cement control of world monarchies. The Order compiles a vast library of scholarly and mystical tomes concerning the Great Serpent in all of his occult and mythological forms.

- **1,300-~1650 C.E.:** The Renaissance ushers in a period of enlightenment and curiosity that enables the Order to both enlighten mankind and pursue its own occult goals in a more aggressive fashion. It increases its occult knowledge and temporal power tenfold during this period, using such notable figures as Galileo, Dante, Milton, DaVinci and others as pawns in their efforts. At one point, the Order even enters public view as a group of Byzantine knights, including one Vlad Dracula. Other notable members of the cult during that time include Elizabeth Bathory, Marie de Medici of France, Cardinal Armand Richelieu, and King Philip IV of Spain.

- **1519 C.E.:** 5th Circle Priest Hernándo Cortés arrives in the New World and begins gathering information about the serpent gods of the Aztecs, Inca and Mayans. The conquest he begins will eventually result in the utter extinction of several ancient native cultures, but will gain vast stores of knowledge for the Order's Great Library.

- **1700-1800 C.E.:** The cult actively expands its influence to the New World, being at least partially responsible for an upstart revolt that leads to the founding of the United States of America.

- **1857 C.E.:** The Cult, in its local guise as the Order of the Worm, first encounters Sir William St. John.

- **1858 C.E.:** Doctor Serpent emerges for the first time, battling the fledgling Brotherhood of William St. John as the head of the Cult of Yig in Brazil. He and Sir William become lifelong nemeses.

- **1865-1901 C.E.:** The Brotherhood of William St. John becomes a major thorn in the side of the Order, but never succeeds in capturing Doctor Serpent, until a final confrontation in the mountains of Tibet leaves both Sir William and Doctor Serpent presumed dead following a massive explosion which levels an ancient temple.

- **1901-1935 C.E.:** The Order continues its work, no longer actively challenged by the Brotherhood, while rumors persist that Doctor Serpent and Sir William still live, having been rejuvenated at the mythical city of Shangri-La.

- **1939 C.E.:** Doctor Serpent re-surfaces in New Orleans, narrowly escaping an encounter with new Brotherhood member Medusa "Maddie" Black. The revelation of his survival drives Sir William's granddaughter, Mackie Gleeson, to re-devote the Brotherhood in opposition of the Order of the Dragon.

NAMES: The Order of the Black Dragon, The Order of the Dragon, The Cult of the Worm, The Cult of Yig, The Society of Jörmungandr.

EXPANDED BACKGROUND: We are not including a detailed, expanded background for the Order of the Black Dragon, as it is designed to be an all-encompassing shadow organization that can be a constant and overarching threat for your game. Including too many details would ruin the mystery and lock Game Masters into a prescribed story. Rather, we have incorporated a somewhat detailed timeline of the group's history, which should serve for GMs to flesh out any era of the order they wish to explore or use.

CHIMERA

This secret society was first introduced in our adventure scenario, "Ashton and the Augments," wherein they were creating mutant humans and animals via a serum which they intended to weaponized and sell to the nation that proved the highest bidder.

Founded in the ashes of World War I as an offshoot of the Eugenics movement, Chimera is an international secret conglomerate of scientists dedicated to the pursuit of the biological sciences just for the sake of science. They are completely amoral and more than willing to sell their creations to the highest bidder to fund further research.

The refreshing thing about Chimera is that they are not the typical Nazi menace of 1930s and 40s pulp. They are North American in origin and are exceptionally capitalist and (unethically) scholarly in their pursuits. As a newer organization, they do not yet have the kind of clout needed to be invulnerable to PC intervention and could make for either a story arc or campaign-long villain.

OUTLINE

GOALS AND INTENT: Chimera is a scholarly society dedicated to the furthering of scientific knowledge at all costs. The group is completely amoral, believing that ethics and morality serve only to hold back scientific advancement. It will engage in highly unethical and even evil activities, so long as the end result is some small advancement in scientific

knowledge. The adage "The end justifies the means" has never been truer than with Chimera.

REACH AND RESOURCES: Nominally, Chimera has international reach. The cabal of scientists who form the society hail from all over the United States, Canada, and Europe. However, their lines of communication are not as efficient as they would like, and as a newer society they do not quite have the reach and control they would prefer. Currently they are funded through selling their discoveries to world powers and by a group of wealthy industrialists who have a vested interest in exploiting new discoveries.

They recruit much as any scholarly society would—by taking note of promising young scientists who seem to have the right degree of moral flexibility. Such young men and women are gradually introduced to the organization, their research perhaps being exploited by Chimera, and they are slowly corrupted as they gain further research grants as a reward for pushing their work to extreme levels.

There are no true "levels of membership" in Chimera—at least, not in terms of circles, titles and rank. Those scientists who have been in the group the longest, as well as those who have had the greatest success, are the ones with the most clout and authority.

There is no leaving Chimera. Like most secret societies, the members of this organization have too much to lose from someone spilling their secrets and they are not above using hired muscle and underworld contracts to end the lives of those they see as a danger.

Chimera keeps its operations and existence as secret as they can manage. With their clout relegated to the money funneled through dummy corporations and the rich men at the funding levels, it relies upon bribery, research grants and intimidation to keep things quiet.

Members are expected to remain loyal to the group's goals, to not waver in the face of the disturbing actions they must take to keep the society going, and to advance the cause of the biological sciences ahead of and above all other concerns.

MEMBERSHIP BENEFITS AND DRAWBACKS: Members of the society tend to live the good life. These brilliant scholars have fat bank accounts and all the research grants they can shake a stick at. In return, they are expected to obey and advance the objectives of Chimera without conscience or regret. In game terms, members gain +4 to their Wealth score and access to high-end scientific facilities almost anywhere they go. On the down side, they suffer -2 to Charisma saves, saving throws against fear effects, and on Sanity checks.

OPERATIONS AND ACTIVITIES: The society is largely a research-based organization working out of University, medical and industrial research facilities. Many of the experiments, since they are unethical, are carried out after hours and in secret. When a breakthrough occurs, the businessmen step in to broker sales to those who may find the research useful.

Much of the work is compartmentalized, so that several different facilities may be working on different parts of a whole and never be aware of it until they see the results of their work combined with others to sometimes horrific ends. The lowest levels of the organization consist of criminal contacts and connections to organized crime. This means that if anyone decides to rat on the group, they are targeted for extinction with extreme prejudice.

HIERARCHY: As of this point, the group is rather democratic, though the industrialists who fund the research tend to have more power than the scientists who rely on money to fund their pursuits.

There is a shadowy leader who is known only as "The Other." This wealthy businessman issues general directives and goals for the society, and leaves it to the conglomerate of industrialists and scientists to work out exactly how the group's goals are pursued, so long as they stay on task. It is said that failure to keep the end game in sight results in a rather grisly death as a research subject.

In fact, The Other is an immortal who has been around since the days of the Roman Empire. His true name, Lucius Sophus, is known only to him. His true goal, the one thing he wants from the society, is to find a way to die. He does not know how he became immortal, but he is tired after thousands of years of life and cares nothing for humanity. Science, he believes, is finally at a stage where he might be able to find his solution and he will bring the world to an end if it means he can finally die.

Ironically, The Other goes to great lengths to stay completely out of view because his greatest fear is that someone will use him as an experimental subject to find the secret of immortality. He does all his dirty work through others and never reveals his presence or identity.

INTERIOR MOBILITY: Given the informal nature of Chimera, mobility is a factor of respect. The greater success a scholar has in their pursuits, the more clout they have. The more successful a businessman is, the more of a voice he will have. Success is the only way to climb the ranks.

DEGREE OF SECRECY: Near-Absolute. The group keeps its membership and work utterly secret, going so far as to assassinate those who are a danger to them. However, they allow the name to slip on occasion, building a degree of threatening mystery around it. People who hear about Chimera are intimidated by the name alone, and this is useful to an organization that wants to cow investigators into leaving them alone, or wants an edge in shady dealings.

HISTORY:

- **500 B.C.E.** Lucius Sophus is born to a wealthy merchant family in Rome.

- **475 B.C.E.** Lucius stops aging.

- **450 B.C.E.** Lucius realizes that he has gained immortality and cannot die.

- **270 C.E.** Lucius spends several years scouring the Library of Alexandria for solutions and, finding none, eventually burns the place to the ground in a fit of rage, using an attack by the Emperor Aurelian as cover for his act.

- **500 C.E.** Lucius searches the Far East for solutions to no avail.

- **1,200 C.E.** Lucius, after fighting in well over a millennia of wars and conquests, constantly wandering the world and re-inventing himself, has become an expert at hiding his identity and begins to seek ways to die.

- **1,600 C.E.** By the Renaissance, Lucius has searched libraries and resources the world over, and has failed to find a mystical solution to his problem. With the enlightenment approaching, he turns to science.

- **1800 C.E.** Lucius begins actively recruiting scientists to explore biological causes and solutions to his immortality. Frankenstein's Monster is one of the resulting failures.

- **1818 C.E.** Former Frankenstein associate Mary Wollstonecraft Shelley publishes *Frankenstein; or, The Modern Prometheus.* Lucius realizes that he has grown overconfident and that failure to take care in his efforts could expose him.

- **1839 C.E.** Lucius secures a position as Shelley's personal physician and begins a gradual process of poisoning the woman.

- **1845 C.E.** Lucius arranges blackmail and smear campaigns against Shelley to further weaken her.

- **1851 C.E.** Mary Shelley dies. The suspected cause of death was a brain tumor.

- **1918 C.E.** World War I ends. The atrocities committed also resulted in amazing scientific advances. Lucius sees the value of using war to advance science. He begins shadowy recruitment of businessmen and promising scientists to build an organization dedicated to the advancement of the biological sciences. Those he recruits know him only as "The Other" and never see his face.

- **1920s C.E.** Lucius turns his scientists towards the study of eugenics and names his society "Chimera," after the ancient mythological monster that was an amalgam of many different animals.

- **EARLY 1930s C.E.** Lucius becomes interested in the policies of Nazi Germany. He quietly works to discredit Eugenics publicly while secretly encouraging its furthering. He now believes that if he can create a superman, he may discover how he became immortal, and in so doing find a way to undo his curse.

- **MID 1930s C.E.** Lucius realizes the need for muscle to secure his organization and begins securing ties with underworld and organized crime families. Chimera makes several breakthroughs in bioscience and several of The Other's agents steal important Nazi discoveries.

- **1939 C.E. EVENTS OF "ASHTON AND THE AUGMENTS":** A group of heroes with ties to an assassinated former Chimera researcher foils a Chimera effort to create mutant human and animal "soldiers" to unleash on the battlefields of Europe, but fails to delve too deeply into the organization itself. Chimera covers its tracks and fades back into the shadows...

NAME: Chimera

EXPANDED BACKGROUND: The story of Chimera comes from rather humble beginnings. A young man named Lucius Sophus was born to a wealthy merchant house in Rome. The boy had a normal childhood for the times, with an average and loving family. Things changed around Lucius' 25th year of age, when he somehow ceased aging. By the time he was fifty, Lucius had suffered enough injuries and accidents (some deliberate) to realize that he was somehow incapable of dying.

At first, the immortality seemed a gift; he was un-aging, healed very fast, was immune to poisons and disease. Even situations where damage was massive or death was inevitable would result in unconsciousness for varying amounts of time based on the amount of damage done. Lucius would never have to face the fear of the unknown that comes with death.

Such gifts have a way of turning to curses, however, and after watching several generations of his family grow old and die, Lucius had become coldly distanced from humanity. He had quickly grown weary and unwilling to feel for anyone lest he have to suffer the inevitable pain of their death. He threw himself into hedonism and debauchery, reveling in his self-pity, before realizing after a few more decades that it was not filling the hole inside him.

Eventually, the man suffered accusations of demon-worship and witchcraft, and was hung, drowned and burned several times before he learned to move from place to place, hiding his curse and changing his identity as needed. He began a frantic and desperate search for an answer to his problem...for a way he could die. Nothing worked—even getting himself beheaded resulted in his head somehow being inexorably drawn back to his body, re-attaching, and his awakening as good as new.

Eventually, Lucius came to the Library of Alexandria, the greatest repository of knowledge in the ancient world, and spent a full five years going through every tome in the building. Finding nothing, his rage boiled over and he decided that if this place could not solve one simple problem, it did not deserve to exist. Using an attack by the Roman Emperor Aurelian as a cover and excuse, he burned the library to the ground and left Egypt behind, also walking away from Rome forever.

He spent the next several centuries first searching the Far East for esoteric answers to his problems, then throwing himself into

the life of a warrior throughout the Middle Ages, sating his rage in bloodlust. It was during this time that he first began to study how the human body worked, as an agent for the Inquisition.

With the dawn of the Renaissance and the Enlightenment, Lucius came to believe that since magic had failed him, science must be the answer. He worked with many of the most famous men of the High Middle Ages through the Enlightenment, including occultists John Dee and Roger Bacon and noted scholars such as Leonardo da Vinci and Nostradamus.

By the 1800s he had made strides in his understanding of the workings of the human body and recruited an eccentric scientist with similar drives to understand death to help him. This scientist, Victor Frankenstein, managed to create life from stitching together the parts of a dead man, but was unable to duplicate the experience and Frankenstein's creation destroyed the scientist, only to be later destroyed in turn by Lucius.

A near-fatal (such as it is) mistake occurred when Lucius had a brief dalliance with a young woman named Mary Shelley, who was married to a bohemian poet. Shelley was a young, attractive and deeply lonely woman, and Lucius found in her a kindred spirit, detached and alone in the world. He made the mistake of telling her his story, and she hit upon the story of Frankenstein, later publishing it as a book.

Realizing how careless he had grown, and stung by Shelley's betrayal, Lucius put his quest aside and set about ruining the woman. Having himself installed as her physician, he set about poisoning her with certain chemical compounds he knew to result in the growth of tumors, and arranging blackmail and smear campaigns to weaken her emotional health. His plan succeeded, and Shelley passed away before she became a further threat.

When World War I broke out, Lucius saw the results of scientific advancements due to war on a massive scale. He got involved in the war, serving in the British medical corps and managed to experiment on many bodies during the four-year tenure of the conflict.

When the war ended, he journeyed to Germany, taking great interest in the eugenics research being done there. Eventually, he noted the danger of the emergent Nazi regime and left for the United States, where he began to recruit the best and brightest scientific minds and the wealthiest and canniest industrialists under an umbrella organization he called "Chimera." His quest now had an infrastructure and it was not long before breakthroughs began to happen.

Being intelligent enough to take care, he kept projects split among widely disparate scientists so that few were aware of the true nature of the research being done. He also began to recruit muscle from amongst organized crime, using old family connections to cement associations with the Italian mafia. Seeking to completely obfuscate his identity, Lucius was now

known only as "The Other" amongst those in his employ, and he used a small cabal of scientists and businessmen as middle management to carry out his directives.

His first success nearly turned into a disastrous failure when an experimental serum designed to create physically superior but violent mutants for use as disposable troops in warfare was developed. One of his scientists developed a conscience and was set to unveil the secrets of Chimera. The scientist was assassinated and the testing phase of the serum moved forward, but it was foiled by a group of small-time adventuring heroes. The plan was ruined and Chimera took a huge financial loss, but The Other managed to fade his organization into the shadows once more.

Research is still ongoing...

THE ILLUMINATI

The Illuminati is the Queen Mother of all secret societies. It has appeared in conspiracy theory and literature for time immemorial, it seems. As an antagonist, this society represents the shadowy, overarching, untouchable New World Order that runs everything. GMs should think carefully before incorporating this group into their games. The Illuminati is not suited as a single-story villain; rather it could be the focus of an entire campaign, somehow pulling the strings behind every other villain and society the PCs encounter. Its motives are unknowable, its operations indecipherable. Sometimes it could be an important ally to the PCs; others, a lethal enemy.

Interestingly enough, the origins of this ultimate secret society are drawn from real-world history. The Bavarian Illuminati was an actual political control and scholarly society founded on May 1, 1776 by Adam Weishaupt, a German philosopher.

GOALS AND INTENT : The Illuminati's goals are nothing short of complete world domination and control of the New World Order. Indeed, so insidious and all-consuming are they that they may well have already achieved their goal. They are a complex web of scheming, infiltration, control, and protection, incorporating elements of every other kind of secret society. They are a a Fraternal Order whose members swear a blood oath of support. They are a scholarly society with libraries all over the world that rival the most mythical interpretations of Alexandria. They are warriors and assassins who cold-bloodedly destroy any enemies. They are masters of infiltration and espionage with agents in every government, agency, and brotherhood in the world. They are a mystery cult steeped in religious trappings and ritual, particularly those surrounding the all-seeing eye. They are guardians who seek to defend the world (or at least secure the New Order) from enemies without and within, and protect humankind from dark knowledge that might threaten his complacency. Finally, and most of all, they are a control society who looks to rule, contain and guide society to an end that only the Illuminati's Secret Masters know.

REACH AND RESOURCES: The Illuminati has global reach and unlimited resources. They can tap into terrorist cells, world governments and military, international banking, and the elite amongst arts, culture, and high society.

They have the ability to provide succor and shelter to any of their members and can be a powerful ally or deadly enemy to anyone who comes onto their radar at any time. However, this does not mean they always flex those muscles. The strength of the Illuminati is secrecy and if a devoted member makes a mistake that threatens to expose the group's existence, they will hang that member out to dry while burning their body and throwing it under the bus. All too often the secrecy of the group's goals exceeds its reach, and the society will utterly turn its backs on even high-powered members.

MEMBERSHIP REQUIREMENTS: No one seeks out the Illuminati for membership. Members are carefully selected and groomed for those things that they can offer the society. Whether an expert archaeologist, a high-ranking corporate CEO, a world leader, an expert in medieval art, or even a private detective who has seen too much, if the person has something important in the eyes of the Secret Masters to offer the Illuminati, they may be recruited. The method of recruitment varies from person to person, but always involves a lengthy period of courtship and indoctrination, possibly into another society which is controlled by the Illuminati. Many members do not even realize they are serving the greatest of all secret societies.

There are no levels of membership, per se, in the Illuminati. Members are either in or they are not. If there are titles and membership levels other than the Secret Masters, they are only for mid-and upper-level members, who would not reveal such titles to lay members or outsiders.

There is no leaving the Illuminati. Members are gradually indoctrinated and brainwashed to have unswerving, complete and utter loyalty to the group. Any betrayal of secrets, release of information, or other failure to operate in the best interests of the Grand Agenda results in the betrayer vanishing from the face of the earth and indeed, from history itself. Friends and loved ones will completely forget the person ever existed (or at least, will refuse to admit they know anything about the person). There will be no tangible records whether family, financial, corporate, criminal, or public, that there ever was such a person. No body will ever be found.

It is impossible to say how far the secrets of the Illuminati go. Certainly they have knowledge that will rival the Great Library of Alexandria combined with the Vatican archives and the occult libraries of every scholar in the world. Depending on the scope of the campaign they should wield great temporal, military, political and possibly psychic and mystic power as well, and be able to access any knowledge they need at any given time.

Each member will be limited based on their expected duties to what knowledge they can access–the leader of a small paramilitary terrorist cell in Montana will be unlikely, for example, to have access to all the tomes referencing the Great Old Ones. The Illuminati is highly compartmentalized so that it can at any time cut off a hand, arm, toe or foot without harming the rest of the body. As such, each individual member will have expectations based on their individual duties. Scholars are charged with seeking out and obtaining knowledge. Warriors take out threats with extreme prejudice. Religious leaders are charged with overseeing the rituals and trappings of the organization's mythology. Each type of member and each sub-society has its own agenda, goals and duties underneath the massive umbrella of the Secret Masters' Grand Agenda.

MEMBERSHIP BENEFITS AND DRAWBACKS: At a glance it would seem like being a member of the Illuminati would be a sweet deal. All the power and resources you can shake a stick at, and the ability to stick it to every enemy you ever had. Unfortunately, that's not the case. The benefits of membership are actually rather restricted, despite the vast resources of the society. These vary from member to member, depending on how valuable the person is to the Illuminati. Members can expect to be able to call upon legal representation, contacts and safe houses as well as some minor financial stipend, the size of which varies with each member.

In addition, members must be *very* careful to always protect the society, putting it even before their own lives. The very moment a member becomes even a slight liability, the Illuminati abandons them. They are on their own and often set up to be vanished from history as though they were never born. There are rumors of a rival society made up of members who were powerful and canny enough to survive being disappeared, but if these rumors are true, nobody knows who or where these people are. After all, by all records and standards...they don't exist.

In game terms, members of the Illuminati at the PC level increase their Wealth rating by 1 and have the Socialite's Connected class feature, though unless they are a socialite, characters do not add their class level to Connected checks. Those agents who are already socialites add an additional +3 to Connected checks. Powerful NPCs can have benefits that are practically unlimited.

OPERATIONS AND ACTIVITIES: The Illuminati has not adopted the all-seeing eye as its symbol at random. The society is everywhere, all the time. Any case that the PCs happen to be investigating, any adventure they might undertake, can see them encountering agents of the Illuminati, possibly even without ever knowing it. This makes it ideal for the GM to work in the Illuminati at any point in her campaign, simply by deciding that the auto mechanic they dealt with three adventures back was actually an eye for the Illuminati and the group is now on their radar.

THE ALL-SEEING EYE

The infamous sign of the All-Seeing Eye represents the idea that the Illuminati is everywhere and everything, and can be anyone at any time. They know and see all, and are untouchable in their dealings.

For the GM, this means the Illuminati can fit into any style of campaign you like. In a traditional two-fisted pulp adventure game or a gritty noir thriller game, they can represent the corrupt world criminal syndicate and control group at the heart of the local, regional or national governments. In a game involving the mythos of H.P. Lovecraft the Illuminati can be a sorcerous brotherhood either in league with or opposing the Old Ones and their minions at every level of society.

In a game of government conspiracies and UFOlogy, the group could be powerful psychics who have forged bonds and allegiances with one or more alien races to shepherd humankind towards a mysterious and unknown end. They can even, if you like, be benevolent in their intent, if not their methods. This can lead to an excellent "shades of gray" campaign where your players in their dealings must weigh the consequences against the benefits of this society's existence.

The beauty of this group is that they can be whatever you need them to be, whenever you need them. They are ready-made bad guys and are instantly recognizable to most players of RPGs. The mere mention of them will send shivers up most players' spines as they have not been overused and made lovable like many other well known shadowy menaces. For more on this, see the Expanded Background section of this society on page 154.

The temptation is there to make the group completely untouchable and unbeatable, which can be frustrating to the players. It is, therefore, important to allow your group to make some headway against the Illuminati if you choose to use them in game. Since the Illuminati is everywhere, all the time, they are unable to keep their existence a complete secret, no matter how hard they try. It's even possible that the Illuminati wants the world to know it is out there, watching. The All-Seeing Eye, for example, can be found on the currency of the United States. It's also unlikely they have been completely successful in eliminating every threat throughout their history entirely.

The aforementioned rival society comprised of assassination-attempt survivors could provide the PCs a motivation to uncover more about the society, leading them into a deep and nightmarish web of corruption and control. Even if they manage to track down and ally themselves with the rivals, however, who can trust a group that is powerful enough to evade the most powerful control group in the history of the world?

HIERARCHY: If there is a hierarchy amongst members of the Illuminati it is unknown to the masses and even to most within the group. The only members of the Illuminati to be commonly addressed by titles are the Secret Masters. Nobody knows who these men or women are, or indeed, how many there are. They are just as likely to be robed priest-like figures, powerful government officials in three-piece suits, or homeless people dressed in rags. Player characters can encounter a Secret Master and never be any the wiser.

In general, however, the hierarchy of Illuminati members is the same as that in mundane society. A private dick from the inner city will be expected to show due deference to a world leader when they encounter one another. This is because except in rare situations, the world leader has much more to offer the group than does the private eye. As such, there is not a real need for titles and rank within the Illuminati. The brotherhood works towards the common goal of the New World Order, each member contributing to the best of his or her abilities and directives.

The trick comes when running other secret societies. The Illuminati can be in control of major crime syndicates like the Chicago Mob, they can run orders such as the Rosicrucian Order or the Freemasons, they can secretly control the Hellfire Club and the Society of Ormazd, and see no conflict of interest in having their fingers in such diverse groups. After all, everyone has a role to play and when it comes right down to it, the Illuminati was in control of both the Axis and the Allies in World War II, playing a greater game of which none of their pawns were aware.

Each secret society, obviously, has its own interests and hierarchy. The best approach to this is to assume that members of other societies are not aware of Illuminati control (if any). Their rankings and titles do not translate to the Grand Agenda except within their own small group.

INTERIOR MOBILITY: Much like hierarchy, interior mobility in the Illuminati is fluid at best. A person's status within the group is only likely to change if their economic, political, or social status changes or their power base otherwise increases.

Moving up in the society, however, would carry with it certain obvious benefits: access to more and greater power and information, better finances, better contacts, and more effective means to control the world around them, so long as they continue to put the society first.

It is possible that with a show of extreme loyalty and success, the Illuminati might arrange for a certain prestigious raise or leg up in the world. Likewise, a failure might see the character reduced to abject poverty.

Note, however, that the Illuminati is not entirely cold and heartless towards its members. While massive failure may result in demotion of this sort, it is possible that so long as the society's interests were not unduly endangered by the failure, the member would still be provided for at a basic level until the day came for her to redeem herself with a new (and likely very risky and possibly quite deadly) task. Success would mean restoration to her former glory or even higher, while a second failure....

DEGREE OF SECRECY: The **Amazing Adventures** core rulebook (page 200) mentions the Illuminati specifically. This society is extremely secret. There are only two things generally known about them: their name, and that they are somehow associated with that pyramid and floating eye thing. These things are only known because either someone lost to history screwed up in a big way...or they want people to know just that much. After all, the more crazed conspiracies about them are out there, the less real information there is to cover up, and the more powerful and influential they grow on intimidation alone.

HISTORY:

The modern status and history of the Illuminati is intended to be flexible and able to be molded into whatever the GM needs it to be. As such, this section will focus only on the history of the actual Bavarian Illuminati, leaving its development and activities following its decline in the late 1700s entirely up to the GM to determine.

- **FOUNDED IN 1776** by Adam Weishaupt, German Philosopher and Professor of Canon Law and Practical Philosophy at the University of Ingolstadt. The original symbol is the Owl of Minerva, the goals to spread Enlightenment ideals and discredit the Church.

- **1776:** Founding members include law students named Massenhausen, Bauhof, Merz and Sufor. Aliases were chosen for use within society activities. Weishaupt becomes Spartacus; the other four become Ajax, Agathon, Tiberius, and Erasmus Roterodamus, respectively. Sutor (Tiberius) later expelled for indolence. It is possible that the adoption of aliases continues to this day.

- **1777:** Weishaupt infiltrates the Freemasons to acquire knowledge, intelligence and rituals to expand his society. He eventually achieves a high rank in the organization.

- **1777-1778:** Massenhausen is the most enthusiastic and active member in expanding the group's membership and message. Recruits Xavier von Zwack, who is in charge of the Bavarian lottery.

- **1778:** The group has a nominal membership of twelve; Massenhausen graduates and leaves the group, moving away from Bavaria under scandal; he had been deemed an erratic liability who engaged in recruitment of unsuitable candidates.

  Zwack takes a position of leadership and begins recruiting more important candidates, raising the order's membership to 27 people amongst five cities: Munich, Ingolstadt, Ravensburg, Freysingen and Eichstaedt. Favored candidates were wealthy, enlightened Christian docile male intellectuals deemed to be of good character and aged 18-30. Priests, monks, people of non-Christian backgrounds, women and members of other societies were expressly forbidden.

- **1779:** Under Zwack's advisement, Weishaupt gains permission to form his own Masonic lodge, the Theodore of the Good Council Lodge, which is quickly populated with Illuminati members. Masonic trappings, rituals and secrets are adopted. The lodge gains independent status with the ability to spawn sub-lodges of its own.

- **780:** High-ranking Mason Adoph Knigge recruited into the Illuminati and after gaining the leadership's trust and rising in rank, begins reforming the Illuminati creating intricate orders of membership and producing propaganda for members outlining their goals, views and enemies within the state.

- **1781:** Weishaupt shares knowledge with Knigge about a creation myth and philosophy of serving a set of possibly supernatural "Most Serene Superiors" that guided the society, and that orders and revelations for the higher levels had not been received. Knigge is given free range to explore higher level degrees and begins to work in his ideas about alchemy and other higher sciences.

- **1782:** Following two years of peacemaking to control internal strife, Knigge creates three grades of order for the Illuminati. These grades are in three classes which outline ranks in the order:

  o Class I Illuminatus - Consists of Noviciate, Minerval and Illuminatus minor ranks. Also called the Nursery.

  o Class II - Apprentice, Companion and Master "Blue Lodge" grades and "Scottish Grades" of Scottish Novice and Scottish Knight. Also called the Masonic Grades.

  o Class III - The grades of Priest, Prince, Mage and King. These were known as the Mysteries.

- **1782:** The order has swelled to 300-plus members. Duke Ferdinand is counted as one. Internal strife regarding observance of rites and rules threatens to tear the society apart.

- **1782:** The Convent of Wilhelmsbad is called to hopefully resolve internal disputes and strife. It accomplishes little except for granting more power to the mystics in the organization. The group begins to divorce itself from borrowed Masonic and Templar trappings. Weishaupt proposes a new confederation-style organization for the group consisting of a number of interconnected lodges with provincial oversight.

- **1784:** Under the continued guidance of Weishaupt and Knigge, the society reaches its zenith, boasting as many as 2,500 members across the Bavarian region. Member-

ship includes powerful men such as Karl august, Grand Duke of Saxe-Weimar-Eisenach and Ernest II, Duke of Saxe-Gotha-Altenburg.

- **1784:** Conflict with the Rosicrucian order and the Freemasons leads to the final removal of the Illuminati from the Masonic Lodges. The Illuminati becomes its own, completely separate society, but internal dissent begins to wear at the fringes.

- **1784:** A power struggle between Weishaupt and Knigge erupts which eventually leads to Knigge leaving the order.

- **1785-1787:** The machinations of the Rosicrucians combined with Indiscretions by members of the order lead to some of its secrets being exposed to the public, and backlash leads to the Bavarian government banning all secret societies. Weishaupt's documents and internal correspondence, as well as much of the group's literature, was siezed from Von Zwack's home and published, outing many members and leading to public fear and outcry. Weishaupt flees Bavaria and goes into exile. A virtual witch hunt begins which, at least at the surface level, decimates the membership and destroys the society at an organizational level.

- **1797-1798:** Publications by Augustin Barruel and John Robison publish detailed conspiracy theories about the Illuminati, including claims that it had survived as a society deeply underground that was controlling world politics and indeed may have been behind the French Revolution. Such theories make their way to the New World, where it is also claimed that the group has spread their influence. These ideas continue to the present day, with some theorists even believing that the Illuminati has even gained control of their old enemies, the Freemasons and Rosicrucians. There is not a scrap of hard evidence to support the claims, and those who claim to have such information have a tendency to meet accidents or disappear entirely...

NAME: The Illuminati

EXPANDED BACKGROUND: The Illuminati in Your Game

The bullet points above, slightly fictionalized, are a timeline of the actual Bavarian Illuminati. A modern history is not presented, as this group is the greatest and most mysterious of all Secret Societies. Modern conspiracy theories have tied the Illuminati to everything from the Skull and Bones to the Freemasons, Knights Templar, Rosicrucian Order and even the Bilderbergers.

Using the Illuminati in your game means introducing the ultimate villain. Every thread the player characters follow should introduce a new mystery. Unless you are playing a truly epic "fate of the world" campaign, the Illuminati will generally remain in the shadowy background, pulling the strings of many of your villains. While this may seem like more work for the GM, using the Illuminati is really very simple and

the society can fill any need you want. If you are playing a two-fisted, high adventure game, the Illuminati makes for a great "Secret Masters" idea behind a world crime league, or a conspiracy dedicated to using war to guide the fate of the world. If you are doing a Lovecraftian Horror campaign, the Illuminati can be a controlling force dedicated to the Great Old Ones, guiding cults in their various activities towards the day when the Stars are Right and Great Cthulhu rises once again. Alternately, they can be a benevolent society battling against the minions of the Old Ones, gathering vast mystical power in their efforts to stop the rise of these eldritch horrors.

In a dark noir campaign the Illuminati could serve as a shadowy antagonist that the PCs will never defeat, or an equally shady benefactor, funding their operations while guiding the PCs to an end the players will never truly divine.

In a 1950's style science fiction game, the Illuminati could serve a similar purpose to that in a Lovecraftian one. The society could be in league with secret alien invaders, believing that it is protecting humanity by forging shadowy deals. Alternately, it could represent a world conspiracy to battle these invaders, who are already among us.

Alternately, a sci-fi campaign could involve the Illuminati as the force behind the psychic research of the U.S. and Soviet Governments in the post-World War II era. They could be the men and women behind MKULTRA, seeking to guide humanity's evolution towards its eventual conclusion as beings of psychic consciousness. Until then, they use psychic agents to control and guide the path of the world, establishing their New World Order behind the scenes.

Finally, if you want to run a very epic, world-spanning and apocalyptic campaign, the Illuminati could be behind it all. These sorts of campaigns should start small–perhaps with a single cult in the swamps of Florida or the Louisiana bayou. As the PCs defeat the cult, they find that it is attached to a larger organization. This organization in turn leads to the inclusion of a Secret Society like the masons or Rosicrucians, which takes a number of adventures to infiltrate and defeat. When they finally defeat this society, they discover a regional conspiracy which then leads to a national and eventually, global one which turns out to be the Illuminati. Each stone the cast overturns should lead to a deeper web of conspiracy and secrets, and they will have to survive many attempts to recruit, assassinate or erase them from history. They may eventually make the acquaintance of the rival society whose members have also survived efforts by the Illuminati to erase them.

The group itself should only show its face in the final stage of the campaign, where the PCs seek a way to tear it apart and bring it down, thus restoring humanity's ability to guide its own fate. Such a campaign would be truly epic and eventually set the PCs up as power mongers in the affairs of world governments.

The real key to using the Illuminati is secrets, shadows, lies and conspiracy. Everything the characters do should lead to a new twist, a new pitfall, a new web of danger and frustration. Intrigue, espionage and power are the mainstays of such a campaign. The group should have a bizarre network of pseudo-religious beliefs involving the oversight of the Most Serene Superiors and Secret Masters which, lacking access to the group's highest orders, the PCs can never fully comprehend or put together. This makes the group very easy to apply in game. There are bound to be red herrings and things that just don't make sense. Even if it contradicts everything the PCs know, if you need to use the group, run with it. They can be allies one day and deadly enemies the next. Their final goals and motives are unknowable to anyone outside of the society itself.

So why use the Illuminati if they are that free form and "hand-wavey?" The name of the group itself is all the reason you need. Just about everyone who plays RPGs has heard of the Illuminati. Simply dropping their name or some iconic imagery will strike fear into your players and give the campaign a sense of excitement, thrills, and gravitas. In the end, the real trick is keeping them effective as a power group. Let the PCs make some in roads against them, but never truly defeat them. Make them a true force to be reckoned with. If the PCs defeat them at every turn, the group quickly loses its impact. Turn Illuminati defeats into successes; what the PCs thought was a victory somehow plays directly into the society's hands. Have the PCs flat-out lose against them every so often. Keep them a real threat without drilling utter hopelessness into your group. That's the trick, and that's how to keep the Illuminati a grand archenemy in your game.

For more information on the historical Bavarian Illuminati, and a detailed history of that organization, or for modern conspiracies about the group, check out the following resources:

http://en.wikipedia.org/wiki/Illuminati

http://armageddonconspiracy.co.uk/the-illuminati(903482).htm

http://www.conspiracyarchive.com/

A quick Web search or trip to your local book store or library will turn up many more resources.

ARCANE LOCALES: SECRET SOCIETY SAFE HOUSES AND BASES

When people think of exotic and arcane locales for pulp gaming they often consider the Pyramids of Egypt, the Aztec, Incan and Mayan Temples of Central and South America, or places like El Dorado and Shangri-La. These places are certainly part and parcel of the adventures of many intrepid explorers; where would Allan Quatermain be without King Solomon's Mines, after all?

However, such locations are obvious and information about them can be found anywhere for the GM who takes the time to look (or even just has a grand imagination). Through the course of your game it can be a lot more fun to introduce arcane locales right in the middle of the city where your heroes operate. Indeed, such places were not uncommon in many large cities from the late 1800s through the 1950s. Bohemians often looked for shocking and controversial places to gather.

Even better, such nightclubs, cabarets, cafes and bars can tie into your secret societies and conspiracy groups. Every secret society needs a number of safe houses and home bases. These places, handled properly, can become a supremely creepy or fun recurring theme in your game. Most pulp stories involve the hero having contacts at a local bar or somewhere in the city's seedy underground. Doing a bit of research can turn up real-world locations that can easily be spun for fantastic inspiration for your clandestine group, religious cult, or international conspiracy. Here we present a few such locales. The first three, Clubs Hell, Heaven and Death, were real places in Paris. Following these three we will look at a few other iconic possibilities for places to slot into your game.

BOHEMIAN NIGHTCLUBS OF PARIS

While these clubs were at their peak of popularity in the 1890s (making them ideal for a Gaslight campaign), they survived past World War II and even into the 1950s. This makes them perfectly suited and even ideal for any Pulp era campaign. The clubs examined here are all historic but can serve as inspiration for any sort of strange bar, club or exotic and unusual location for your characters to explore, anywhere in the world. What if, for example, a club themed around El Dorado contained clue's to the ancient city's real location? Or a cafe dedicated to Shangri-La was in fact the gateway to finding that strange paradise? Creating a club, cafe, or bar as a safe house or strange location to launch your game or as a recurring locale for your characters is just a matter of drawing from dark themes and strange mythologies and applying them to modern(ish) concepts. Search the Web, your local library and the darkest corners of your imagination, and have at it!

The information on the following locations was gathered at:

http://io9.com/5910963/the-awesomely-insane-heaven-and-hell-nightclubs-of-1800s-paris

http://voyagesextraordinaires.blogspot.com/2009/10/cabarets-du-ciel-et-de-lenfer.html

The above-referenced articles also contain photographs of the clubs described here.

CABARET DE L'ENFER

Paris in the 1890s was a hotbed of bizarre bohemian locations where people went to feed their most bizarre, arcane and divergent desires. Among the strangest was the Cabaret de l'Enfer, or Club of the Inferno...Club Hell. This club was Satanically themed and located in Montmartre. It was one

of the most popular hangouts of the day and treated guests to such sights as a snake turning into a devil, heckling by a performer dressed as the Devil, and a strange dichotomy of walls that seemed to melt although the temperature was bordering on uncomfortably cold.

An author visiting the club described a chorus of harsh voices calling out, "Enter and be damned, the evil one awaits you!" As patrons entered, they would see a cauldron suspended over a fire, in which danced a number of demonic musicians both male and female. Imps with pitchforks would stab and poke the musicians who played such demonic selections as pieces from "Faust." These imps danced throughout the club, harassing patrons even as they served drinks and stoked the fires throughout. The walls "ran with streams of molten gold and silver, and here and there were caverns lit by smouldering fires from which thick smoke issued, and vapors emitting the odors of a volcano."

THE CABARET IN YOUR GAME

What if, in your game, Cabaret de l'Enfer represented the den of a powerful cult dedicated to the dark forces of Occultism, where the darkest secrets of the forbidden world could be had...at a price? Your heroes could track cultists here, call in favors for information, or trade favors for the same. The club could be untouchable, operating brashly in the open while dealing in secret information because of some hidden but very powerful patron.

Alternately, in a campaign that includes supernatural themes, the club could be the headquarters of a powerful cabal of sorcerers and occultists, access to an occult library, or even contain portals to Hell itself! When using this place in your game, be sure to stress in detail the creepy elements: the stone walls, the hard benches, the demons dancing about, and the overall sense of evil and debauchery about the area.

CABARET DU CIEL

In direct contrast to Club Hell, and located right next door, was the Cabaret du Ciel, or the Cabaret of the Sky...Club Heaven. This bar was divinely themed and featured greetings from figures such as Father Time and Dante himself. Beautiful women costumed as angels would flit about the room, teasing the patrons, and St. Peter himself presided over the revelries and at various times each night would appear through a hole in the sky to gaze upon the crowd while blessing them from a bin of holy water. Following the blessing, he would gradually vanish into a thick mist.

The teasing angels served as waiters and waitresses in much the same manner as the imps of l'Enfer, and featured white robes, sandals, gauze wings and brass halos. The greeting in this establishment was delivered by a bearded man who shouted, "The greetings of heaven to thee, brothers! Eternal bliss and happiness are for thee. Mayst thou never swerve from its golden paths! Breathe thou its sacred purity and

renovating exaltation. Prepare to meet they creator and don't forget the garcon!"

CLUB HEAVEN IN YOUR GAME

Club Heaven can form a similar role as Club Hell in a Pulp game. It can be the secret headquarters of groups like the Freemasons or Rosicrucian Order who are dedicated to religious rites and benevolence. St. Peter himself could be a voice for these orders, either a leader or a representative, providing aid and succor to worthy player characters, or even information along the same lines as that from Hell, and at similar cost of favors.

An interesting twist could be to make Club Heaven a sinister place in the guise of goodness. It uses its benevolent imagery to draw in those who need help, making its victims more and more dependent upon its services with each visit. In a supernatural-themed game, the figure of St. Peter could actually be a mystic oracle who speaks in riddles and delivers arcane knowledge hidden in nonsense. A portal to an occult library could be accessed from somewhere in the club's various rooms.

CABARET DU NEANT

The Cabaret of Nothingness, or Club Death, was located in the Montmartre neighborhood. Visitors to the club would sit and drink at coffin-shaped tables while contemplating and being reminded of their own mortality and the idea that all things, no matter how wonderful, eventually snuff out to nothingness.

William Chambers Morrow, in his 1899 work <I>Bohemian Paris of To-Day<I> described the club as being peppered with heavy and large coffins resting on biers. Their arrangement, he said, was "in an order suggesting the recent happening of a frightful catastrophe." He described the walls as being decorated with skeletons, skulls-and-bones, reliefs of battle images, guillotines. The decor of the place was dominated by carnage, assassination and death.

A creature at the far end of the room emerged from a black hole to announce, "One microbe of Asiatic cholera from the last corpse, one leg of a lively cancer, and one sample of our consumption germ!" Waiters dressed like pallbearers would deliver beer and wine, designated as various toxins and disease, to patrons, entreating them to "Drink, Macchabees! Drink these noxious potions which contain the vilest and deadliest poisons!"

CLUB DEATH IN YOUR GAME

This particular club is a natural safe house for death cults or assassins' guilds throughout Europe in the Victorian or Pulp eras. If one needs to track a murderer or hire a killer, Club Death may well be the place to go. Just be careful that you know the right pass phrase and who to talk to...otherwise a knife in the

dark could be waiting for you when you get home. In addition, they say the dead know things the living cannot.

What if dark rituals at this club allowed the living to ask one question of a dying man? Such power could corrupt even the noblest of souls, and watching a man murdered in front of them could terrify and madden the hardest of pulp heroes. The club itself, of course, is untouchable for reasons the PCs may never divine, and no one is ever arrested or charged for the atrocities that take place within. Perhaps only the homeless and derelicts are targeted for death. Perhaps the true benefactor of the society is none other than the Illuminati themselves.

Whatever reason, PCs using this option would have to make a Charisma-based save to retain the presence of mind to ask their question at just the right moment; otherwise, the victim expires and they get no information.

Alternately, what if the club offers the ability to experience the knowledge that resides at the doorway to death? What if the rituals therein allow–at great and vast personal risk–the character to glean knowledge otherwise unachievable by being brought to the very brink of death? PCs would be brought to -9 hit points and have to make a Constitution-based save to survive and experience the promised visions, and then make an Intelligence check to retain the information when (if) they come back. Strange and foul concoctions available only to those who go through the ritual could be available to restore them to health within a day or two, but of course would not come with out a price. Many who undergo this experience have been said to go stark, raving mad in the process....

OTHER LOCALES

The locales below are more generic and represent locations that are commonly added to pulp scenarios. They include the asylum, explorer's club, library and church. Each can fill an important role in your game.

THE ASYLUM OR SANITORIUM

Though not one of the historical Parisian nightclubs above, an old, battered asylum or sanitorium can be a chilling location for any pulp game, especially those who deal with eldritch and arcane horrors from beyond the pale. If you are running a horror-themed game, the stereotype of the darkened asylum on the hill can play a major role. It never seems to grow old or become overly familiar to your players.

Sanitariums in the pulp era are often built into huge, mansion-like complexes that carry feelings of elegance and extravagance at the same time as elements of decay and corruption. They could even juxtapose the two–the idea of a dungeon-like basement that hides unimaginable horrors is a staple of horror fiction. Alternately, they can function as places of healing and succor for those characters who need to recover from grievous injury or the lingering effects of madness.

A quick web search can easily turn up floor plans for asylums and sanitariums across the world; the GM can easily adapt these plans into his game, which saves a great deal of time on mapping the building.

THE ASYLUM IN YOUR GAME

When using an asylum in game there are several approaches you can take. First, the PCs can head there to visit a contact who has gone completely mad but has vital information. The doctors can be either helpful, hinder the investigation, or even be a dangerous part of the conspiracy the PCs seek to uncover.

Secondly, the PCs can themselves wake up as prisoners in the asylum, having upset a powerful foe who wishes to do away with them. They will need to escape while dodging sinister attendants and plots to subject them to torture, ECT treatments or even lobotomy. Indeed, an interesting campaign would be to have the characters awaken in a filthy asylum with no memory of who they are or how they got there. In the course of escaping they recover their knowledge and skills, and begin to pull back the threads of a dark, global conspiracy.

Thirdly, the PCs can target the asylum as the source of the villains' power, and the base of the dark forces against whom they struggle. This requires them infiltrating and taking down the facility, possibly with extreme prejudice, while avoiding the attention of the authorities.

In a supernatural-themed game, asylums both in-use and abandoned can be full of creatures like ghosts, phantasms, vampires, shadows and ghouls just waiting for unwary intruders to invade their terrain. Such locations are part and parcel of Lovecraftian horror games and should prominently feature in the heroes' investigations.

Finally, in the vein of the cabarets presented above, what about creating a "Club Madness," which is asylum-themed? Such a club could be owned by a former alienist who was drummed out of the profession for performing unethical experiments. Perhaps certain patrons are kidnapped and subjected to a bizarre form of lobotomy that turns them into zombie-like slaves, eager to do their master's bidding. The club manager, of course, is quite mad himself and his plan is to cause chaos and destruction, watching the city burn for its crimes against him. Alternately, knowledge or power might be gained through illegal experimentation, but at great risk, just as above.

THE EXPLORER'S CLUB

Every society of intrepid adventurers and explorers needs a place where they can swap stories and rumors, gather information, and seek out old comrades and experts for help in their exploits. The explorer's club is a staple of early pulp works. Usually situated in a lavish lounge-like club, membership is often restricted to members of a specific adventuring society or to those who have proven themselves through a noted

reputation for noteworthy accomplishments in adventuring or exploring.

THE EXPLORER'S CLUB IN YOUR GAME

Many arcane locales in a pulp game are going to be mysterious and sinister places where the PCs will go to find information or track down villains. The explorer's club is the exact opposite. It is a place of safety for the characters, where they can swap stories and information and find experts to help them when they are stumped. As such, these places should always be presented as warm and welcoming. They should present a respite from the dangers of adventuring. They should have an open bar, friends and relaxation.

What the club looks like will largely depend on where it is located. A club in New York City will likely have a dark wood bar, comfortable tables, couches and lots of earth tones. A similar location in the Middle East may be structured as a group of open-air patios arranged for maximum airflow, where adventurers lounge on cushions scattered across the floor in the shade of palm trees while white-garbed waiters serve coffee, chai and brandy.

These places are the perfect setup for Socialites to make use of their Connected class ability and find friends and acquaintances to help with whatever the group may need.

An interesting twist on using the explorer's club could come when the game's major villain attacks the place and injures or kills someone near and dear to the party–perhaps an aged and retired adventurer who is loved by all and is known as a fountain of knowledge in a variety of disciplines. Such an event can set the PCs off on a campaign of revenge that can start your campaign with a bang.

While the explorer's club is not an absolutely necessary addition to a campaign, it can present an opportunity for a great base of operations for your PCs. It can add a great deal to your story without the risk for unbalancing your game or handing over too much in the way of resources. After all, there's no guarantee that someone will be available in the club to provide what the characters need all the time.

THE LIBRARY

At some point during your campaign, the characters are likely going to need to do some research and investigation. In a game set between the late 1800s and mid-1950s, the library is a natural location to slot into your story. Whether it's the vast stacks of the New York Metropolitan Library or the august shelves of a University research library, characters can make great use of this kind of location.

Libraries are sources of knowledge. In the decades before the Internet, they were the best way to find old newspaper archives, dusty books of knowledge both current and ancient, and expertise in finding such information in the form of the local librarian. A library also needn't be the public or university facility that immediately pops to mind. A city's hall of records and archives is as much of a library as the Met, and contains property records, birth and death registries, census reports and more.

Deep in the catacombs under a Middle Eastern temple, or in the caves of Afghanistan's mountain regions the players could stumble upon a vast treasure trove of ancient codices and scrolls. This, too, represents a library. Anywhere the characters can access information and knowledge in written form fits the definition of a library.

THE LIBRARY IN YOUR GAME

As stated above, libraries come in all shapes and sizes, and you can use multiple libraries in your game, each with its own flavor. Indeed, you can have a lot of fun by hiding a tome of arcane knowledge amongst the children's collection in a neighborhood public library. The PCs have to conduct their research while dealing with a couple of precocious six-year-olds who are desperate for attention.

The **Amazing Adventures** scenario, "The Heart of Yhtill," located in the core rulebook, includes a vast an ancient library that rivals the fabled and near-mythical Library of Alexandria. In the context of the adventure the PCs are presented with a stark choice: risk trying to grab a few books and sink with the city, or run and let the knowledge stored therein disappear once more into the desert. What if the GM decides to allow the PCs some alternate access to this store of knowledge?

Libraries in the traditional sense of the word can serve a similar purpose to the explorer's society. They are a quiet respite from the dangers of adventuring, where characters can read, research, learn, and relax. They can also be the scene of dramatic and non-violent confrontations with brooding or arrogant villains that are heavy in scene-setting and role playing. The library is a place where one does not want to draw attention, so they can be ideal for whispered threats and banter, while avoiding battle and catastrophe.

What if, on the other hand, a villain decides to destroy the future of education by plying his apocalyptic schemes against libraries all over the city or even the world? This gives the heroes a solid reason to unite against him and save undreamed-of knowledge from being lost.

Finally, those characters who possess the Occult Library generic class ability in this book might structure their library as a lounge and safe haven for their group, their own private meeting place where they can take rest and plan their next adventure or strategy against their enemies. In supernaturally-themed campaigns, access to an occult library is almost a prerequisite for characters who want to take down eldritch evil or learn new magical rituals. The librarian of such a facility can make for a fun NPC, be they overly worldly or bookish and irksome.

BOOK 6

CHURCHES AND HOLY SITES

The church is another iconic image in pulp works, from the penny dreadfuls of the Victorian era through the science fiction works of the 1950s. In those days, there was not as much skepticism surrounding religion and the institution of the church, and priests were viewed as good people that could be trusted to give aid and succor to those in need.

The idea of the church, however, need not be relegated to Roman Catholic or even Christian institutions. Synagogues, Mosques, Voodoo Humfors and even Pagan shrines in the jungles of Africa can serve as holy ground and places for the characters to seek refuge and help, be it mundane or mystical.

THE CHURCH IN YOUR GAME

The idea of the church or a holy site in pulp fiction serves two purposes. The first is as a refuge from the mundane horrors of the world. There are many stories throughout history of priests, rabbis, and ministers protecting fugitives from despotic regimes. A family on the run from the Nazis in 1939 might find refuge hiding in the basement of a church whose good-hearted priest is willing to sacrifice himself to keep them safe.

The second purpose the church serves in a game is the power of the gods against supernatural evil. The most obvious application of this concept is the aversion vampires and demons have to church relics, symbols and holy ground. Alternately, a rabbi versed in Kabbalistic studies might aid the characters by providing magical knowledge to battle a dark ritual that threatens to upset the Sefirot, or Kabbalistic Tree of Life which represents the various worlds that make up the Universe. A Muslim Sufi might offer a shrine as refuge from minions of Iblis, the Islamic name for the Devil.

In some cases, two opposed factions of a religion could play a role in a game. For example, a Voodoo mambo might ply the magic of her humfor to do battle against the black juju of a necromantic houngan on the back streets of New Orleans. The key concept here is the idea that the church can be sinister as well as benign. One of the more horrific ideas one can face is the idea of an ancient vampire or demon who makes as their base a defaced and corrupted cathedral, having used the tainted energies of the Deeper Dark to turn the once-holy place into a haven for decadence and evil. Such a location could be one of the most horrific things your PCs ever face; after all, they say the worst evil is one that has fallen from a place of goodness and light....

AFTERWORD

Well, there you have it—the first of hopefully many more sourcebooks to come for **Amazing Adventures**. There was so much I wanted to do with this book, and unfortunately had I fit all of it in, the book would have been two years late and topped 500 pages. As it sits it was a pretty monumental task getting it all together. I do hope that it enhances and improves your **Amazing Adventures** games. I hope that it inspires you to try new types of gaming and to expand your horizons as far as pulp goes. If this book encourages you to check out some sub-genres of pulp that you have never read before, then I've done my job.

This has been a wild ride from the initial speculative submission way back in 2008 to the first preview edition at Gen Con 2012, through this big hardcover re-release. This is not my first rodeo in the RPG industry, but it's definitely the one in which I take the most pride. I am looking forward to what I hope will be a very bright future for AA as the fan base (that's you!) continues to expand and grow.

Remember, **Amazing Adventures** is a toolkit game. Take what you want from what is in here, and don't bother with the rest. It is my dearest hope that the options in here make you realize that a "pulp" game has a broad definition and that **AA** can be your go-to game for whatever kind of scenario or campaign you're looking to run. From swords and sorcery to 16th century swashbuckling to tales of modern gangsters facing down vampires in seedy bars, to wild steampunk adventures and tales of earthly heroes transported to far off worlds, or alien invasions, the tools are in your hands to do it.

I am proud of **Amazing Adventures.** I hope you enjoy it half as much as I do, and I very much hope that you will continue your ongoing support of the game so that I can keep cranking these books out. There is still more to tell, from complete genre books to books describing mysterious locations, and of course tons of adventure modules running the gamut of styles.

But I'll stop running my mouth—or word processor, as the case may be. After all, you have games to run. Farewell for now, and I'll see you all out there!

Jason Vey, February 2015

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