

INDIANA JONES™

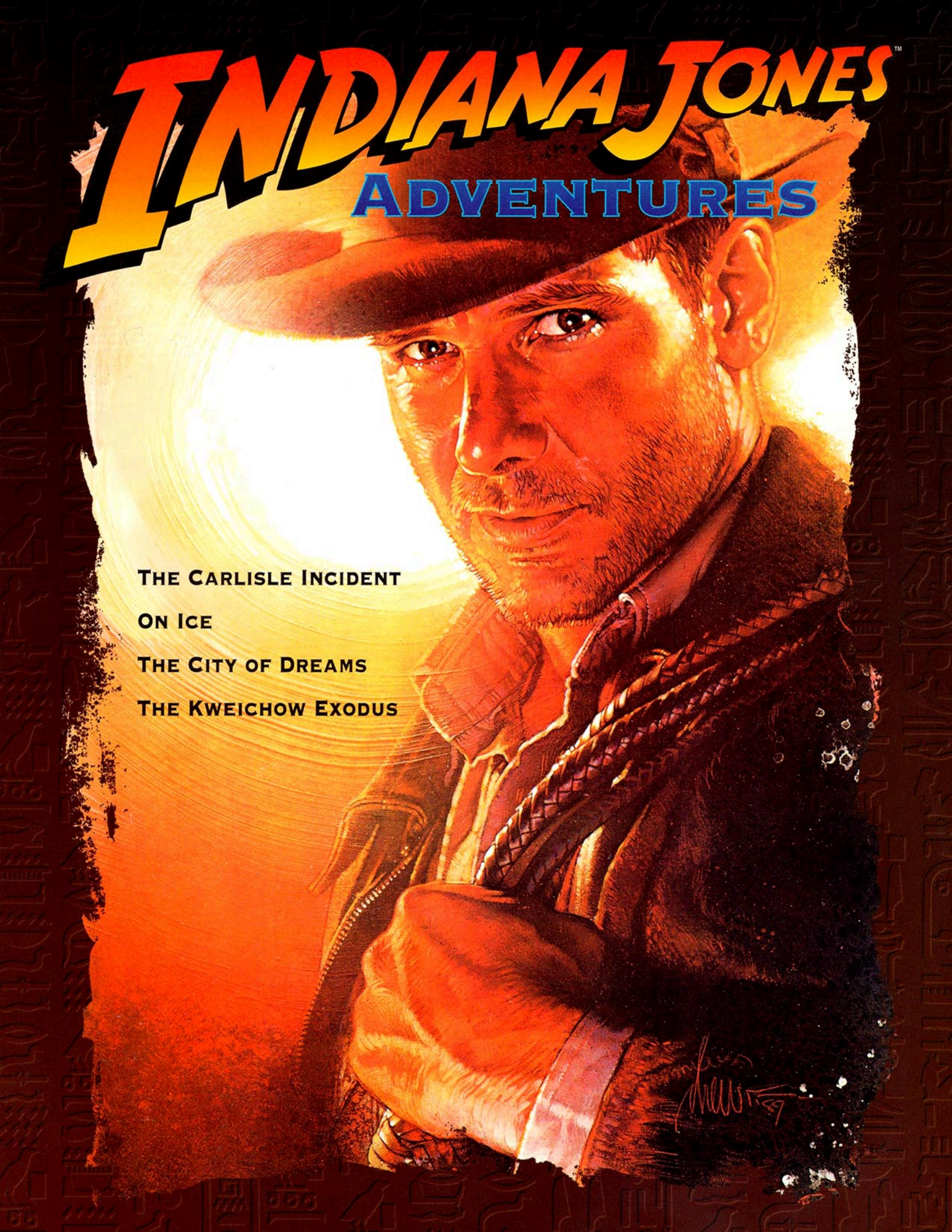
ADVENTURES

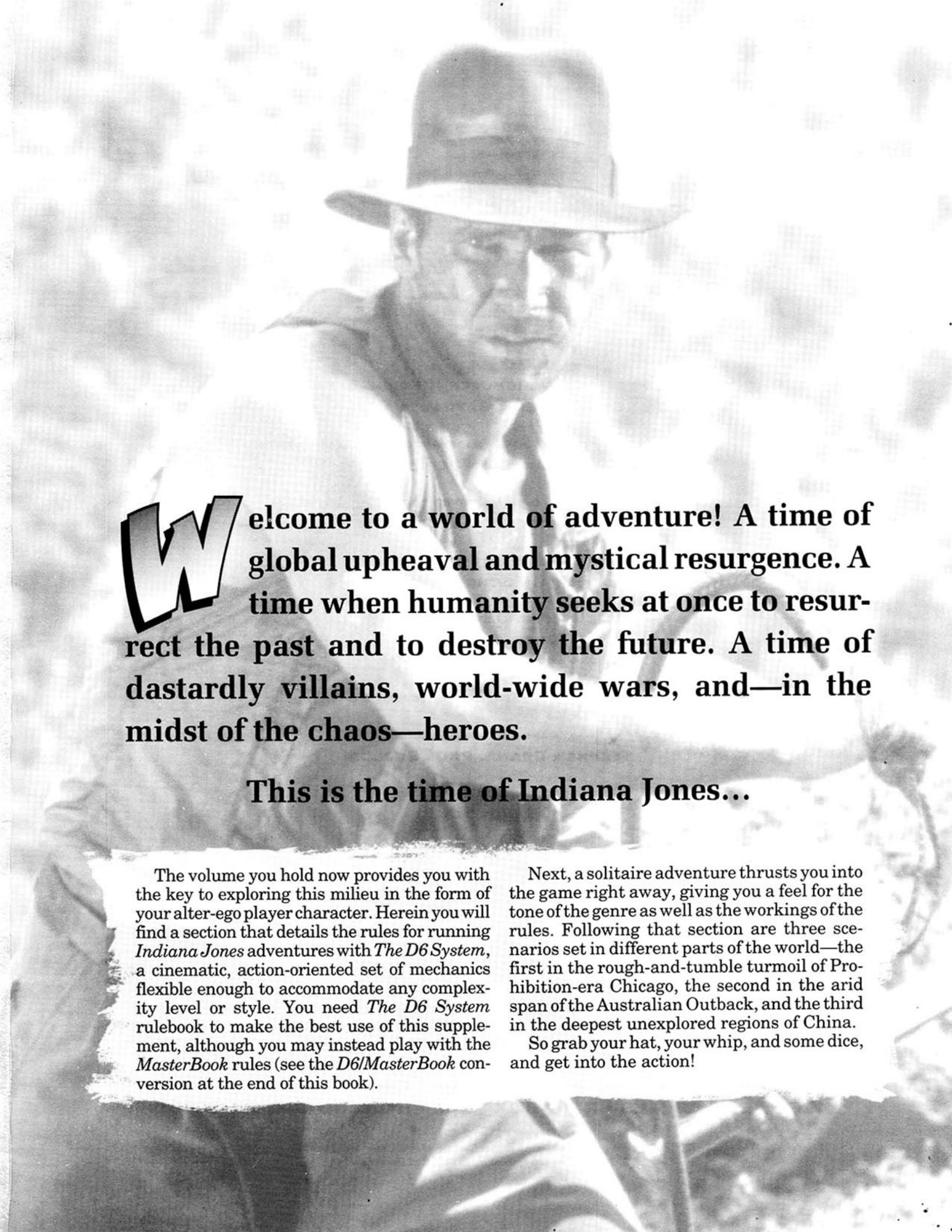
THE CARLISLE INCIDENT

ON ICE

THE CITY OF DREAMS

THE KWEICHOW EXODUS





Welcome to a world of adventure! A time of global upheaval and mystical resurgence. A time when humanity seeks at once to resurrect the past and to destroy the future. A time of dastardly villains, world-wide wars, and—in the midst of the chaos—heroes.

This is the time of Indiana Jones...

The volume you hold now provides you with the key to exploring this milieu in the form of your alter-ego player character. Herein you will find a section that details the rules for running *Indiana Jones* adventures with *The D6 System*, a cinematic, action-oriented set of mechanics flexible enough to accommodate any complexity level or style. You need *The D6 System* rulebook to make the best use of this supplement, although you may instead play with the *MasterBook* rules (see the *D6/MasterBook* conversion at the end of this book).

Next, a solitaire adventure thrusts you into the game right away, giving you a feel for the tone of the genre as well as the workings of the rules. Following that section are three scenarios set in different parts of the world—the first in the rough-and-tumble turmoil of Prohibition-era Chicago, the second in the arid span of the Australian Outback, and the third in the deepest unexplored regions of China.

So grab your hat, your whip, and some dice, and get into the action!

INDIANA JONESTM

ADVENTURES



DESIGN

**JOHN ROBEY, PETER SCHWEIGHOFER, GEORGE STRAYTON, PAUL
SUDLOW, ERIC S. TRAUTMANN**

ORIGINAL WORLD OF INDIANA JONES MASTERBOOK WORLDBOOK DESIGN

BRIAN SEAN PERRY

DEVELOPMENT AND EDITING

GEORGE STRAYTON

COVER DESIGN AND GRAPHIC DESIGN

BRAIN SCHOMBURG

COVER ILLUSTRATION

DREW STRUZAN

INTERIOR ILLUSTRATION

PAUL DALY, BRIAN SCHOMBURG

MAPS AND DIAGRAMS

STEPHEN CRANE, PAUL SUDLOW

ADDITIONAL ILLUSTRATION

DAVID DAY

Publisher: Daniel Scott Palter • Associate Publisher/Treasurer: Denise Palter • Associate Publisher: Richard Hawran • Senior Editor: Greg Farshtey
Editors: Peter Schweighofer, Bill Smith, George Strayton, Paul Sudlow, Eric S. Trautmann • Art Director: Stephen Crane • Graphic Artists: Tim Bobko,
Thomas O'Neill, Brian Schomburg • Sales Manager: Jeff Kent • Sales Assistant: Carl Klinger • Licensing Manager: Ron Seiden
Warehouse Manager: Ed Hill • Accounting: Karen Bayly, Mary Galant, Wendy Lord • Billing: Amy Giacobbe

WEST END GAMES • RR 3 BOX 2345 • HONESDALE, PA 18431

TM and © 1996 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.
MasterBook is a trademark of West End Games Ltd.



Illustration by David Day

C O N T E N T S

<i>THE WORLD OF INDIANA JONES D6 RULES</i>	4
<i>THE CARLISLE INCIDENT</i>	19
<i>ON ICE</i>	36
<i>THE CITY OF DREAMS</i>	58
<i>THE KWEICHOW EXODUS</i>	74
<i>APPENDIX: MASTERBOOK/D6 SYSTEM CONVERSION</i>	93



CHAPTER ONE

THE WORLD OF INDIANA JONES D6 RULES

The *Indiana Jones* game can be played with either the *MasterBook* or *The D6 System* rules, whichever best suits your style of play. *MasterBook* emphasizes detailed, realistic mechanics while *D6* stresses quick and simple guidelines that keep the game moving. The rules statistics in this book are presented in the *D6* format, but you can easily convert these values to the *MasterBook* system using the conversion in the appendix. You'll also need the *MasterBook* rulebook, the *World of Indiana Jones* book, and some ten-sided dice (the *MasterDeck* cards are optional). To play *D6* requires only *The D6 System* rulebook and a handful of six-sided dice.

This section of the supplement covers the game mechanics necessary for running any *Indiana Jones* adventure using *The D6 System*, from character creation to equipment, adversaries, and scenario ideas.

If you would like to get right into the game and learn it by playing, skip ahead to the next chapter for the solitaire adventure "The Carlisle Incident." Once you've completed that scenario you can return to this point for a more detailed overview of the game system.

CHARACTERS

CHOOSING A CHARACTER TYPE

When you create a character for an *Indiana Jones* game, you have several options. First, you can base your character on one of the character templates provided at the end of this book. For example, if you pick the occult expert, you simply photocopy the template and fill in the blanks (name, description, skill dice, and so forth). It shouldn't take more than a few minutes before you can get right into the adventure. Templates come in espe-

cially handy when you want to start the game quickly and no one has previously developed a character (like when your friends suddenly decide to take a break from your usual roleplaying campaign and would like to try their hand at infiltrating a Mayan temple in the 1930s). Also, if a player's character dies during the course of a scenario, she can immediately fill out a new template and return to the game in a different persona.

Second, you can create a character from scratch based on the *Indiana Jones* Character Creation Template also found in this book. Think of this form as a guideline for designing any character for use with the *Indiana Jones* game. You can build your alter ego from the components provided, writing the information on a blank piece of paper or on an *Indiana Jones* character sheet (also included in this book).

Third, you can just look through the remainder of this section, decide what you find interesting and copy it down. When you're done, you can hand the character to your gamemaster (GM) and get his approval (or make any changes he might have).

You'll most often find it easier to first picture in your mind the type of character you want to play, i.e., figure out a basic personality/profession combination. Is he a rough and tumble explorer? A mild-mannered expert on Egyptian studies? An obsessive reporter seeking the truth about recent government activities in the Middle East? Once you have determined the general idea for the character, you can select his skills and distribute his attribute and skill dice appropriately. For example, if you decided on a sixty-year-old archaeologist with a specialty in Biblical studies, you should make sure to give him the *archaeology: Biblical studies* skill specialization. You'll also most likely want to concentrate his attribute and skill dice in mental rather than physical areas.



SKILLS

COORDINATION

Fire Combat
Pick Pocket
Missile Weapons
Thrown Weapons

ENDURANCE

Swimming

REFLEXES

Acrobatics
Brawling Parry
Dance
Dodge
Escape Artist
Melee Combat
Melee Parry
Running

STRENGTH

Brawling
Climbing/Jumping
Lifting

KNOWLEDGE

Alteration
Apportation
<Artist>
Bureaucracy
Business
Cartography
Conjuration
Divination
Espionage
Inventor
Intimidation
Journalism
<Language>
Linguistics
Performance Arts
Photography
<Science>
Streetwise
<Subject> Scholar
Summoning
<Terrain> Survival
Willpower

PERCEPTION

Bribery
Charm
Con
Counterfeiting
Deduction
Disguise
Faith <Religious
Organization>
Forgery
Gambling
Hide
Interrogation
Research
Persuasion
Search
Sneak
Teaching <Area>

MECHANICAL

<Beast> Riding
<Gunnery>
<Heavy Weapon>
Navigation
Radio Ops
<Vehicle> Piloting

TECHNICAL

Demolitions
First Aid
Lock Picking
Medicine
Safe Cracking
<Vehicle> Mechanic

For the sake of clarity, you may wish to list skill types (those skills that appear within angled brackets (<>)) as follows:

languages: Aborigine 3D+1

or

Aborigine language 3D+1

rather than just

Aborigine 3D+1.

COORDINATION

FIRE COMBAT

The *fire combat* skill covers all forms of weapons that operate on gunpowder, from revolvers to machineguns.

PICK POCKET

This skill represents a character's ability to slip objects out of or into the pockets (or into some spot) of another character without alerting him to the occurrence.

MISSILE WEAPONS

Missile weapons include any projectile launched by any means other than exploding gunpowder (bows, blowguns, slingshots, et cetera).

THROWN WEAPONS

The *thrown weapons* skill covers projectiles hurled by a character (spears, knives, shurikens, and so forth).

ENDURANCE

SWIMMING

The *swimming* skill represents a character's ability to prevent himself from drowning and to move through water.

REFLEXES

ACROBATICS

Acrobatics gauges a character's proficiency at tumbling, balancing, and other dexterous physical stunts.

BRAWLING PARRY

This skill allows a character to block blows from unarmed attacks.

DANCE

The *dance* skill measures a character's ability to perform physical maneuvers in time with rhythmic music.

DODGE

Dodge allows a character to evade attack strikes, whether from missile, melee, or thrown weapons.

ESCAPE ARTIST

The *escape artist* skill represents a character's proficiency at contorting and maneuvering his body to slip out of various types of bonds, from ropes and chains to straightjackets.

Restraint

Ropes
Wires
Handcuffs
Straightjacket

Difficulty

Easy
Moderate
Difficult
Very Difficult

MELEE COMBAT

Melee combat covers attacks with handheld weapons like knives, swords, clubs, and so on.



Paul Dudy

MELEE PARRY

Melee parry measures a character's ability to defend against melee combat attacks. The character must have a weapon or object of similar endurance to the striking weapon to deflect a blow (arm vs. fist, sword vs. sword, chair leg vs. baseball bat, and so forth).

RUNNING

The *running* skill is used to increase the number of movements a character may make during a combat round. See Chapter Eight of *The D6 System* rulebook for more information.

STRENGTH

BRAWLING

Brawling represents a character's pugilistic proficiency.

CLIMBING/JUMPING

This skill gauges a character's ability to scale edifices and vertical terrain. It also governs how far horizontally and vertically a character can leap.

LIFTING

Lifting measures how much a character can pick up or elevate.

KNOWLEDGE

ALTERATION

Alteration is a magic skill that governs spells having to do with mutations and changes in reality. (Most player characters should not have access to magical skills since they can easily upset game/party balance.)

APPORTATION

The *apportation* skill covers magical abilities that in some way move, transfer, or displace objects or living beings.

<ARTIST>

A character with this skill must choose a form of art in which he has particular ability. For example, he may be a sculptor, painter, pianist, author, or the like.

BUREAUCRACY

Bureaucracy represents a character's knowledge of governmental structures, organizations, and policies. Using this information he can more easily cut through red tape and bypass obnoxious clerks.

BUSINESS

Characters with business contacts can often provide financial backing for expeditions, funding for special studies, or access to otherwise prohibited, expensive, or hi-tech merchandise or services.

CARTOGRAPHY

The ability to map given areas can prove essential to any type of expedition, from an exploration of an ancient series of catacombs to a journey into the heart of a jungle never before penetrated by humanity.



CONJURATION

The *conjunction* magic skill allows characters to create something out of nothingness.

DIVINATION

The magical skill of *divination* includes spells that allow characters to draw knowledge about various people, locations, or events from mystical sources.

ESPIONAGE

The *espionage* skill covers all spying techniques and methods, from wire-tapping to code-breaking.

INVENTOR

Inventor represents a character's ability to create technological items. Often these devices are designed and built on the spur of the moment, but may have long development periods depending on the complexity of the function the item will perform.

INTIMIDATION

This skill gauges a character's proficiency in using the threat of psychological or physical abuse to pressure another character into taking some action.

JOURNALISM

The *journalism* skill measures the ability of a character to find, develop, and write news stories. Skill rolls determine how much information a character discov-

ers in the course of his interviews and investigation as well as his success in conveying that information accurately and succinctly.

<LANGUAGE>

A *<language>* skill (like English, Russian, German, Italian, and so on) represents a character's overall ability to read, write, and speak the specified tongue.

LINGUISTICS

The linguistics skill represents a character's aptitude for deciphering another language by applying several identification and cryptographic techniques. A character can do no better than get the gist of a given instance of communication (whether spoken or written), but he can do so with any language (modern or ancient) he encounters.

PERFORMANCE ARTS

This skill covers all forms of creative endeavors that are performed rather than created (acting, singing, and so forth).

PHOTOGRAPHY

The *photography* skill measures a character's proficiency at handling cameras, finding photo opportunities, setting up shots, and developing film.

<SCIENCE>

Characters with a *<science>* skill have knowledge of a given field, from physics to chemistry to biology.



STREETWISE

The *streetwise* skill represents a character's intuition, common sense, and acquired knowledge in matters of a mundane nature.

<SUBJECT> SCHOLAR

The *<subject> scholar* skill indicates a particular area of knowledge in which a character has acquired a certain level of education. Having information on a subject, however, does not necessarily mean that a character can perform activities related to the given area. For example, a character who has learned about archaeology may be able to read the reports of an archaeological expedition, but may not be able to set up the dig on his own. Possible subjects include any non-scientific area like theology, psychology, history, and so on.

SUMMONING

The magical skill of *summoning* covers all incantations that concern the calling of objects or beings from one location to another, whether by instantaneous mystical means or by normal physical movement.

<TERRAIN> SURVIVAL

This skill measures a character's ability to keep himself alive in the harsh conditions typically associated with the specified terrain (jungle, desert, Arctic, and so forth).

WILLPOWER

The *willpower* skill represents mental fortitude—the ability to resist the stress of physical pain, torture, intimidation, fear, and so on.

PERCEPTION

BRIBERY

Characters with the *bribery* skill know when and how to offer compensation for the subtle bending or outright breaking of a given restriction by an individual charged with its execution or enforcement.

CHARM

This skill gauges a character's ability to produce a given reaction in others. Most often, the sought reaction is one of friendship or captivation, but it could also be hostility or revulsion.

CON

With the *con* skill a character can use deception to convince another to take a particular course of action.

COUNTERFEITING

This skill covers to the production of fake soft and hard currency. Plates for paper or molds for coins are required to create such counterfeit money, and the skill has a base difficulty of Moderate (15).

DEDUCTION

The *deduction* skill represents a character's ability to assemble seemingly unrelated information and discover a previously hidden connection that links the separate facts in a possibly unexpected way.

DISGUISE

This skill allows a character to alter his appearance to pass as another person.

FAITH <RELIGIOUS ORGANIZATION>

This skill indicates the ferocity of a character's belief in a given religion. Note that the character need not have a high level of education in the theological tenets, history, and rituals of the religion to have strong faith.

FORGERY

The *forgery* skill covers the duplication or creation of false documents, from birth certificates and driver's licenses to official notices and personal correspondence.

GAMBLING

The *gambling* skill represents a character's luck at games of chance and proficiency at games of skill.

Chance of Winning	Odds	Difficulty
50%	Even	Easy
33%	2-1	Moderate
25%	3-1	Difficult
17%	5-1	Very Difficult
10%	9-1	Heroic
1%	99-1	Heroic+

HIDE

The *hide* skill governs a character's proficiency at masking his presence by slipping into shadows, ducking behind cover, or in some way blending himself into his surroundings (moving characters may not hide; they must instead rely on their *sneak* skill).

INTERROGATION

Interrogation allows a character to draw out information from another character using a variety of interviewing and psychological-manipulation techniques.

RESEARCH

The *research* skill measures a character's aptitude for gathering data on a given subject, whether from library texts, student theses, empirical evidence, or direct experimentation.

PERSUASION

With this skill a character can talk another into performing an action which that person would not attempt under normal circumstances.

SEARCH

The *search* skill is used to locate, uncover, or discover a previously hidden object, person, piece of evidence, or the like.

SNEAK

Characters use the *sneak* skill to move through areas stealthily. Other characters within range of the sneaking character may make Perception checks against the total *sneak* roll to notice that character.



TEACHING <AREA>

A character with this skill can convey information about the specified area to individual or groups of students. He knows how to structure courses, seminars, and lectures, as well as how to create and give tests on the subject. Areas include history, English, mathematics, physics, and so on.

MECHANICAL

<BEAST> RIDING

A <beast> riding skill gauges a character's ability to ride and control the specified mount (horse, camel, donkey, and so forth). See the <creature> riding skill in *The D6 System* rulebook for more information.

<GUNNERY>

The <gunnery> skill covers large weapons typically mounted on vehicles. Sample types include battleship guns, airplane machineguns, and the like.

<HEAVY WEAPON>

A <heavy weapon> skill represent's a character's ability to operate and control large weapons like mortars, grenade launchers, and bazookas.

NAVIGATION

The navigation skill allows a character to plot a course through a given body of water to avoid grounding.

RADIO OPS

Characters with the *radio ops* skill can monitor and transmit radio signals using various types of equipment. Knowledge in this area includes everything from types of frequencies (emergency, military, banned, et cetera) to the finer points of radio etiquette.

<VEHICLE> PILOTING

A <vehicle> piloting skill measures a character's ability to operate and control the specified vehicle. Types include: cars, trucks, steamships, airplanes, tanks, and so forth.

TECHNICAL

DEMOLITIONS

The *demolitions* skill covers all aspects of handling, setting, and creating explosive substances or devices. Failing a skill attempt can result in the premature detonation of the explosive, so characters should take care when performing such actions.

FIRST AID

The *first aid* skill allows a character to prevent an injured individual from bleeding to death or causing additional damage to himself by bandaging wounds and keeping the hurt character immobile. The next *medicine* attempt on that character after a successful *first aid* gains a +1D bonus.



Paul Daly



LOCK PICKING

Lock picking gauges a character's proficiency at releasing locks with the key or combination.

MEDICINE

Medicine allows a character to heal an injured person. The following chart lists the injury levels and their associated difficulties. A successful roll heals a character by one wound level or 2D body points. Only one *medicine* attempt can be made per day on a particular character.

Current Wound Level of Victim	Difficulty
1 wound/75–100% of body points remaining	Very Easy
2 wounds/50–74% of body points remaining	Easy
3 wounds/25–49% of body points remaining	Moderate
4 wounds/1–24% of body points remaining	Difficult
5 wounds/0% of body points remaining	Very Difficult

SAFE CRACKING

Characters with the *safe cracking* skill know the best ways to bypass the security features of various types of safes. Methods involving everything from acid to explosives can be used to perform the feat.

<VEHICLE> MECHANIC

A *<vehicle> mechanic* skill indicates a character's ability to deduce the problem with and repair a malfunctioning vehicle of the specified type. It also enables him to purposely disable a vehicle or check for possible future problems.

MAGIC

Magical skills are included in the above list of entries so that gamemasters can create adversaries and items with mystical powers to challenge the player characters. While a player's character may have knowledge of these skills, he should not have the ability to use them.

A future supplement for the *Indiana Jones* game will focus on magic and mysticism. If you would like more information on spells and shamans that you can use in your adventures, see that book.

ADVANTAGES AND DISADVANTAGES

Indiana Jones characters may take any Advantage or Disadvantage defined in *The D6 System* rulebook except infravision and ultravision. New entries are as follows:

AMBIDEXTROUS (–2D)

An ambidextrous character can use either hand for any action he wishes to take. He may also take two of the same action (one with each hand) in a round without

suffering a multi-action penalty. Note that the action must be exactly the same (like firing two guns) to eliminate the penalty.

ANIMAL FRIENDSHIP (–1D)

A character with this ability has an inherent repore with animals, thereby gaining a +1D bonus to any skill attempt involving an animal.

ENVIRONMENTAL RESISTANCE (–2D)

Characters with this Advantage can survive longer in harsh conditions, especially heat or cold. All Endurance rolls to resist damage from climatic occurrences gain a +1D.

ILLITERATE (+2D)

Some characters do not have the benefit of formal (or even informal) education, and therefore never learn to read or write their native tongue.

MASTER OF DISGUISE (–3D)

A character with this Advantage has a natural ability for disguising himself. He gains a +2D bonus to all *disguise* skill rolls.

NATURAL RESISTANCE (–2D)

Characters with this Advantage have a high resistance to diseases, gaining a +2D bonus to any Endurance check to resist disease.

SENSE OF DIRECTION (–1D)

This Advantage indicates a character's inherent ability to determine his general location at all times. He gets a +1D bonus to all *cartography* attempts and to all Perception rolls to find his way.

SENSE OF DUTY (+2D)

A character with a sense of duty has a strong belief in his role in a particular organization. He may at times have to undertake actions (or not undertake actions) as deemed appropriate by that organization, whether he is made to do so as a result of a direct order, or in an indirect way like an understood moral code.

UNCOORDINATED (+1D)

This character is inept at skills requiring coordination. If he rolls a one on the Wild Die while performing a Coordination skill or action, he must spend five seconds (the following round during a combat) picking himself up off the floor or otherwise extracting himself from whatever position he wound up in after his failed attempt.

UNEDUCATED (+1D)

A character with this skill has had no formal training in the art of learning skills and acquiring knowledge. He must spend one extra Character Point every time he increases a skill's die code.

EQUIPMENT

Characters need gear to help them succeed in (or at least survive) their adventures.



FIREARMS

FIREARMS			Range*			
Weapon Type	Damage	Ammo	Short	Medium	Long	Price (Ammo Price)
PISTOLS						
Colt .45 Peacemaker	3D+2	6	3-10	15	40	\$45 (\$2)
Luger P08	4D	8	3-10	25	40	\$60 (\$1)
Smith & Wesson .38	4D	6	3-10	25	40	\$15 (\$1)
Smith & Wesson .357 Magnum	5D	6	3-10	25	50	\$40 (\$2)
Walther PP08	4D	8	3-10	25	40	\$80 (\$1)
Walther P38	4D	8	3-10	25	50	\$90 (\$1)
Webley Mark 6	4D+2	6	3-10	25	50	\$40 (\$2)
RIFLES						
Springfield Rifle	5D	1	5-15	50	150	\$20 (\$1)
Enfield .30	5D+1	5	5-20	75	175	\$25 (\$2)
Remington Mod 30	5D+1	6	5-20	75	200	\$32 (\$2)
SHOTGUNS						
Remington Mod 31 (20 gauge)	5D+2	5	5-20	30	75	\$25 (\$1)
Remington Mod 32 (12 gauge)	5D+1	2	5-10	20	40	\$20 (\$1)
SUBMACHINE GUNS						
Bergmann	4D+1	11	5-10	20	50	\$50 (\$3)
Schmeisser MP38	4D+1	32	5-10	20	50	\$40 (\$3)
Schmeisser MP40	4D+2	11	5-15	30	60	\$40 (\$3)
Thompson	4D	30	5-10	20	50	\$90 (\$3)
MACHINE GUNS						
Browning .50	25	11	5-15	75	150	\$150 (\$6)
Spandau 7.92	6D+1	15	5-15	75	150	\$300 (\$5)
Vickers MK.1	6D+2	20	5-15	75	150	\$300 (\$5)

*All values given in meters.

HEAVY WEAPONS AND GRENADES

Weapon Type	Scale/Damage	Ammo	Range*			Price
			Short	Medium	Long	
15mm cannon (T)	0/6D+2	15	3-400	2.5k	4k	\$6000
20mm cannon (T)	1D/5D+1	8	3-400	2.5k	4k	\$7500
30mm cannon (T)	2D/5D+1	10	3-400	2.5k	4k	\$10k
75mm anti-tank (T)	3D/4D+1	1	100-600	1k	2k	\$30k
81mm mortar (G)	1D/4D	1	100-400	750	1k	\$800
105mm LEFH 18 howitzer (A)	3D/5D+1	1	400k-1k	4k	12k	\$20k
155mm howitzer "Long Tom" (A)	3D/5D+1	1	1k-6k	25k	200k	\$20k
75mm tank (T)	3D/5D+2	1	100-400	1k	2.5k	\$25k
122mm tank (T)	3D/6D	1	100-1k	2.5k	4k	\$55k
128mm tank (T)	3D/6D	1	100-800	3k	4.5k	\$55k
Tellermine 35 AT mine (G)	2D/5D+2	1	-	-	-	\$30
Elia Mine (anti-submarine) (G)	3D/6D	2	-	-	-	\$400
MK Torpedo (A)	4D/6D	1	-	500-1k	13.5k	\$2000
Explosive Burst Radius						
(G) grenade	-	-	0-3	8	15	-
(T) tank shell	-	-	0-4	10	25	-
(A) artillery shell	-	-	0-5	15	40	-

*All values given in meters.



VEHICLES

Vehicle Type	Speed (kmh/mpg)	Pass.	Scale	Hull/Body Strength	Hull Hits/ Body Points	Man.*	Price
AIR VEHICLES							
Zeppelin	100/60	92	1D	4D	6/21	-2	\$50k
Sopwith Camel	200/120	1	2D	3D	4/14	0	\$8000
Fokker DVII	200/120	1	2D	4D	5/17	+1	\$8000
Spitfire VB	600/380	1	2D	4D+2	6/19	+2	\$25k
Me109 F-2	600/380	1	2D	5D	4/13	+2	\$25k
DC-2	320/200	16	3D	2D+1	5/16	-1	\$45k
DC-3	320/200	36	3D	2D+2	5/16	-1	\$47k
Avro C.8L Mk II	160/100	1	2D	4D	4/12	0	\$30k
PA-19	150/90	4	2D	3D	3/10	+1	\$45k

*The Maneuver rating is applied to the character's <vehicle> piloting total

LAND VEHICLES

Rolls Royce Phantom III	145/90	5	1D	2D	3/8	+1	\$5000
BMW 315/L	140/90	2	1D	2D+1	2/7	+2	\$800
BMW R.71 Motorcycle	125/78	2/3**	0	2D	3/8	+2/+1**	\$800
Ford Coupe	200/125	5	1D	1D	3/8	+1	\$500
Sporty Roadster	280/175	2	1D	1D+2	3/9	+2	\$2000
Nash Sedan	250/150	5	1D	1D+1	3/8	+2	\$1000
Safari Sailer	150/90	4	1D	2D+2	4/11	0	\$3000

**Values after the slash are with sidecar attachment.

WATER VEHICLES

Coal Steamer	30/18	24	4D	2D+2	10/36	-1	\$200k
Diesel Steamer	40/25	24	4D	3D	10/37	0	\$300k
Luxury Liner	25/15	3000	6D	5D	15/45	0	\$500k
Z-16 Dragonfly	150/90	3	2D	2D	5/15	+2	\$5000

MILITARY VEHICLES

Daimler Benz G3A	61/38	6	1D	3D	4/12	-3	\$25k
Jeep	250/80	4	1D	2D+2	4/11	0	\$1000
Mercedes-Benz L6500	125/80†	2	2D	3D	6/16	0	\$10k
Maus "Super Heavy"							
MBT	19/12	6	3D	4D	5/14	-4	\$500k
U-boat	40/25	20	4D	4D+2	15/46	-1	\$500k

†Unladen

MELEE WEAPONS

Weapon Type	Damage Value	Price
Club/Baton	STR+2	\$2
Knife/Dagger	STR+1D	\$3
Rapier	STR+2D	\$30
Broadsword	STR+2D+2	\$40
Two-handed sword	STR+3D+1	\$75
Machete	STR+2D+1	\$15
Bullwhip	STR+1D	\$15

ARMOR

Armor Type	Damage Resistance Bonus	Price (In Dollars)
Hides and Furs	+2	-
Soft Leather	+2	\$5
Padded Leather	+1D	\$10
Hard Leather	+1D	\$25
Chain Mail	+2D	\$100
Plate Mail	+3D	\$500
Flak Jackets	+3D+1	\$250



ADVENTURING GEAR

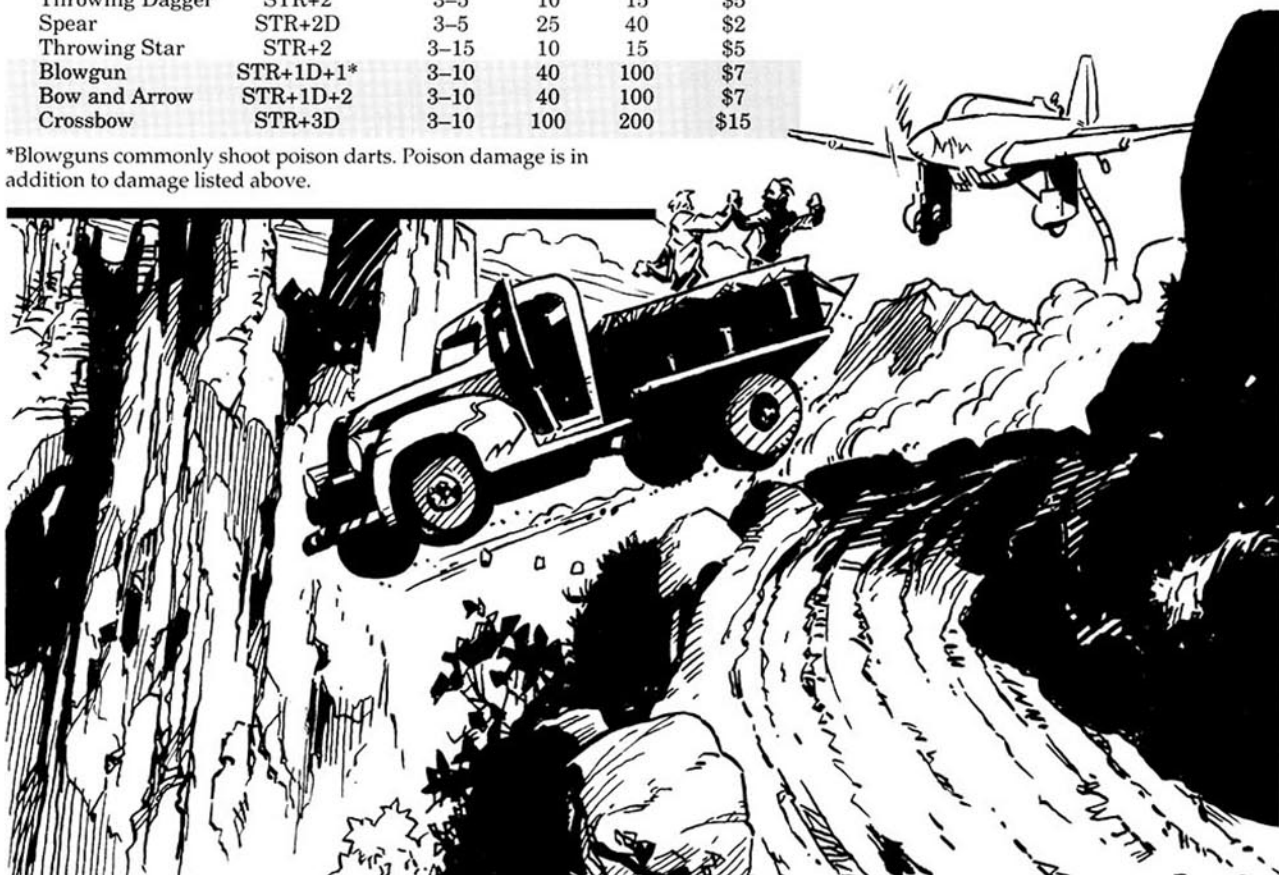
Item (Availability*)	Cost	Item (Availability*)	Cost	Item (Availability*)	Cost
Archaeologist's Tool Kit (U)	\$25	Gas Mask (U)	\$16	Phonograph (C)	\$15
Backpack (A)	\$10	Gas Stove (C)	\$50	Pulp Magazine (A)	10 cents
Basic Adventurer's Clothing (A)	\$20-\$50	Geiger Counter (U)	\$90	Radio (A)	\$10
Basic Rations (A)	\$1	Handcuffs (U)	\$6	Hemp Rope (A)	\$5
Binoculars (C)	\$30	Holster (C)	\$3	Sewing Machine (A)	\$12
Blanket (A)	\$5	Jungle Adventurer's Pack (U)	\$30	Shovel (A)	\$4
Daily Newspaper (A)	5 cents	Iron Spikes and Piton (A) (8 spikes)	\$1	Sleeping Bag (A)	\$2
Camera (C)	\$20	Kerosene Heater (C)	\$7	Steamer Trunk (A)	\$10
Canoe (A)	\$50	Lantern (A)	\$5	Telephone (A)	\$10
Carpenter's/Construction Tool Kit (A)	\$25	Lighter (A)	25 cents	Telescope (U)	\$30
Crowbar (A)	\$4	Lockpicking Tools (U/X)	\$5	Tent — 1-man (A)	\$7
Duffel Bag (A)	\$5	Mechanic's Tool Kit (C)	\$25	Tent — 3-man (A)	\$20
Eating Utensils (A)	\$5	Medical Kit (U)	\$25	Typewriter (C)	\$15
Electrician's Tool Kit (C)	\$25	Movie Camera (U)	\$55	Torch (A)	25 cents
Field Radio (U)	\$75	Parachute (U)	\$15	Watch (A)	\$5
Fishing Gear (A)	\$5	Personal Hygiene Kit (A)	\$3	Wind-up Alarm Clock (A)	\$2
Flashlight (C)	\$5			Wire Cutters (A)	\$7
				Wood Stove (A)	\$30

* Availability Key / A = anywhere / C = cities or mail order only / I = illegal / U = unusual or rare

MISSILE WEAPONS

Weapon Type	Damage Value	Short	Med.	Long	Price
Throwing Dagger	STR+2	3-5	10	15	\$5
Spear	STR+2D	3-5	25	40	\$2
Throwing Star	STR+2	3-15	10	15	\$5
Blowgun	STR+1D+1*	3-10	40	100	\$7
Bow and Arrow	STR+1D+2	3-10	40	100	\$7
Crossbow	STR+3D	3-10	100	200	\$15

*Blowguns commonly shoot poison darts. Poison damage is in addition to damage listed above.



Paul Daly



Paul Daly

CREATING AND RUNNING ADVENTURES

The *Indiana Jones* game focuses on an exciting era of history, when political forces strove to tear the world apart and ancient artifacts returned to humanity. Like the *Indiana Jones* movie series, the roleplaying game involves devious villains, unexplored ruins, dangerous feats, and powerful mystical forces. Adventurers hop across the globe, visiting both modern and millennia-old cities, crossing paths with allies and enemies, always seeking truth and the triumph of good over evil.

The *D6 System* rulebook provides information on creating and running adventures using the *D6* rules. Refer to that chapter (chapter seven) for the basics. The rest of this section covers those areas of writing adventures that relate specifically to the *Indiana Jones* game.

HISTORY

Do not overlook the adventure potential lurking in the history of the early 20th century. While *Indiana Jones* is often associated with supernatural items and events, the movies also hit on many historical facts that enlivened the story. You can easily incorporate important personages, key world events, secret societies, and famous items (like the *Titanic* or the *Hindenburg*) into your scenarios. And while Nazis immediately leap to mind for your adversaries, don't forget about gangsters, unscrupulous businesspeople, and power-hungry politicians.

For more information on the history of the *Indiana Jones* era, you can consult the *World of Indiana Jones* product as well as books from the reference or history sections of your local library. There you'll find maps of the world at the time and a plethora of background material for creating adventures.

ARCHAEOLOGY

When most people think of *Indiana Jones* they conjure images of dig sites, deadly traps, and lost treasures. Often, your characters will head off on jaunts to retrieve such objects from long-forgotten temples, citadels, or other unidentified structures. Such expeditions usually involve travel into remote areas (which can become an adventure in itself), the solving of riddles that allow entrance to the ruin (or survival of its pitfalls), and the avoidance of animals that have taken up residence within the sanctuary.

Creating and detailing maps of such areas is a high priority for scenarios of this type. Make the discovery of the site and its hidden wealth part of the adventure; don't just let the characters happen upon it. It's more fun (and creates a great deal more anticipation) to piece together seemingly unrelated facts to uncover a previously missing or unknown site and then to be the first to venture into its long-dark recesses.



Paul Daly

ADVERSARIES

Throughout their adventures, player characters will encounter many groups and individuals who seek to prevent the successful completion of the characters' goals. Below you will find a list of entries containing the basic statistics for these adversaries (or allies in some cases), whether human or animal.

PEOPLE

Typical Gangster. All stats are 2D except: *fire combat 4D, dodge 3D+2, melee combat 3D, brawling 3D+2, intimidation 2D+2, streetwise 5D, bribery 3D+1, con 3D, wheeled-vehicle piloting 3D+2, safe cracking 3D+1.* Move 10. .45 Automatic (5D), Thompson submachine gun (4D+1), \$10.

Typical Nazi Stormtrooper. All stats are 2D except: *fire combat 3D+2, dodge 3D, melee combat 2D+2, intimidation 3D.* Move 10. Walther P38 (4D), Schmeisser MP38 submachine gun (4D+2), 2 grenades (4D+2), military paper, \$25 in German marks.

Typical Gestapo Officer. All stats are 2D except: *fire combat 4D, dodge 4D+2, melee combat 3D+1, bureaucracy 2D+2, espionage 5D, con 3D, interrogation 5D, radio ops 3D+2.* Move 10. Luger P.08 (4D), military papers, \$35 in German marks.

ANIMALS

Vampire Bat. All stats are 2D except: *brawling 2D+2.* Move 22 (flying). Teeth (STR+1), claws (STR+1).

Camel. All stats are 2D except: *brawling 2D+1,*

running 3D. Move 14. Hooves (STR+1D), teeth (STR+2).

Crocodile. All stats are 2D except: *Endurance 3D, dodge 3D, brawling 2D+2, sneak 2D+2.* Move 8 (15 in water). Claws (STR+2), tail (STR+1D), teeth (STR+1D+1). Note: a character caught within a crocodile's eyes must make a successful Strength roll against a Moderate (12) difficulty to free himself.

Elephant. All stats are 2D except: *Endurance 4D, Strength 8D.* Scale 1D. Move 14. Tusks (STR+1D), stomp attack (STR+2D).

Gorilla. All stats are 2D except: *dodge 3D+2, climbing/jumping 6D, lifting 3D+1.* Move 9 (12 in trees).

Lion. All stats are 2D except: *dodge 3D+1, running 3D, Strength 3D+1, brawling 4D, climbing/jumping 4D+1, sneak 5D.* Move 16. Claws (STR+1D+1), teeth (STR+1D).

Rhino. All stats are 2D except: *Endurance 3D, Strength 6D.* Move 12. Horn (STR+1D), trample (STR+3D).

Snake, Asp. All stats are 2D except: *dodge 4D, brawling 3D+2.* Move 14. Fangs (STR+1D+1). Note: when an asp causes at least one wound of damage in a single attack, it injects venom into its victim; the poison inflicts 5D damage every ten minutes until the character receives first aid.

Tarantula. All stats are 2D except: *sneak 6D.* Move 6. Fangs (STR+1D+1).

Tiger. All stats are 2D except: *dodge 4D, running 3D+2, brawling 4D+2, climbing/jumping 3D+2, search 4D.* Move 15. Teeth (STR+1D), claws (STR+2).

INDIANA JONES™

THE  SYSTEM

CHARACTER CREATION TEMPLATE

Character Information

Species: Human

Age Requirements: Any

Groups: Any 20th century organization or political party.

Starting Attribute Dice: 24D

Starting Skill Dice: 7D

Starting Money: \$200

Damage System

☒ Wounds #: 5

☐ Body Points Formula: _____

New Advantages and Disadvantages

Ambidextrous (-2D), Animal Friendship (-1D), Environmental Resistance (-2D), Illiterate (+2D), Master of Disguise (-3D), Natural Resistance (-2D), Sense of Direction (-1D), Sense of Duty (+2D), Uncoordinated (+1D), Uneducated (+1D)

Attributes and Skills

COORDINATION

Fire Combat

Pick Pocket

Missile Weapons

Thrown Weapons

KNOWLEDGE

Alteration

Apportation

<Artist>

Bureaucracy

Business

Cartography

Conjuration

Divination

Espionage

Inventor

Intimidation

Journalism

<Language>

Linguistics

Performance Arts

Photography

<Science>

Streetwise

<Subject> Scholar

Summoning

<Terrain> Survival

Willpower

ENDURANCE

Swimming

PERCEPTION

Bribery

Charm

Con

Counterfeiting

Deduction

Disguise

Faith <Religious Organization>

Forgery

Gambling

Hide

Interrogation

Research

Persuasion

Search

Sneak

Teaching <Area>

REFLEXES

Acrobatics

Brawling Parry

Dance

Dodge

Escape Artist

Melee Combat

Melee Parry

Running

MECHANICAL

Beast Riding

Gunnery

Navigation

Radio Ops

<Vehicle> Piloting

STRENGTH

Brawling

Climbing/Jumping

Lifting

TECHNICAL

Demolitions

First Aid

Lock Picking

Medicine

Safe Cracking

<Vehicle> Mechanic



CHAPTER TWO

THE CARLISLE INCIDENT

AS TOLD BY PETER SCHWEIGHOFER

San Francisco, 1935

It all began when the lady came into my office near the museum, crying into a white hanky. Said her name was Christine Carlisle. Her husband had been missing for days; seems he took off after some fight they had. I told her I specialize in finding antiquities, following tattered maps and clues from crazed shamans. Don't get me wrong, I wanted to help her out. But I'm just a treasure hunter. I don't do mysterious missing people.

Then she said someone broke into her swank villa and stole an odd statue: some kind of old Chinese Foo dog that was supposed to be the key to finding a lost treasure or something. The lady thinks somebody grabbed her husband, then snatched the idol, thinking they can force him to lead them to this treasure.

I don't like playing private eye. But if there's some artifact at stake—especially one that's the key to greater loot—I can't resist. A missing husband, a stolen statue, and a lost treasure. Just up my alley.

"The Carlisle Incident" is an introductory solitaire adventure designed to teach you the basic mechanics players need to know when joining a *World of Indiana Jones* roleplaying game using the *D6* rules. This section contains some short rules on how to accomplish certain tasks with your character, including how to roll your attribute and skill dice, and how to relate those rolls to your character's success or failure at certain tasks. There's even a sample character for you to try.

Gamemasters can use this quick adventure to introduce the rules to new players. It's designed for moderate-level characters.

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: Mack Stanton
PLAYER NAME: _____
TYPE: Treasure Hunter
GENDER: Male
AGE: 38 **HEIGHT:** 6' **WEIGHT:** 185 lbs.
PHYSICAL DESCRIPTION: This rugged-looking adventurer has a thin mustache and black hair peppered with splotches of gray. His well-toned physique betrays his experience as an explorer and treasure seeker.

COORDINATION _____ 3D+2
 Fire Combat _____ 5D+2

KNOWLEDGE _____ 3D+1
 Cartography _____ 4D+1
 Scholar _____ 4D
 Streetwise _____ 4D+1

ENDURANCE _____ 3D+1

PERCEPTION _____ 3D+2
 Charm _____ 5D
 Con _____ 4D+2
 Research _____ 4D
 Persuasion _____ 4D
 Search _____ 4D+2
 Sneak _____ 4D

REFLEXES _____ 2D+2
 Dodge _____ 4D+2
 Running _____ 4D

MECHANICAL _____ 2D

STRENGTH _____ 3D+1
 Brawling _____ 4D+1
 Climbing/Jumping _____ 4D

TECHNICAL _____ 2D

SPECIAL ABILITIES _____

FATE POINTS _____ 1
CHARACTER POINTS _____ 5
MOVE _____ 10
BODY POINTS _____

WOUND STATUS
☐ 1 Wound ☐ 4 Wounds
☐ 2 Wounds ☐ 5 Wounds
☐ 3 Wounds



Illustration by Paul Daly

Equipment: .44 Magnum pistol (5D damage), fountain pen, magnifying glass, notepad, pocket knife (STR+1 damage).

Background: You always enjoyed history as a kid, especially stories of lost civilizations and buried treasure. In college you pursued archaeology, but you were always more interested in running off on field work rather than sitting in class taking notes. You finally dropped out to join a team searching for a ruined city in Central America. It was all just the rich patron's scheme for an exciting holiday, but it fueled the spark within you for adventurous archaeology work. These days you aid the local museum in recovering stolen artifacts, and sometimes accompany the more rugged expeditions.

Personality: You're a professional ne'er-do-well, wandering from one treasure-hunting scheme to another. As long as your clients pay up, you're happy. Hey, somebody has to pay your rent.

Objectives: To someday hit pay dirt, by either uncovering some immense treasure, or making some great archaeological discovery.

A Quote: "Look, I'd love to help you find King Midas's lost tomb, but not if you aren't paying me..."

Connections With Characters:



YOUR CHARACTER: MACK STANTON

The character provided with this solitaire adventure is Mack Stanton, an investigative treasure hunter who recovers stolen artifacts and follows leads to buried riches. As a character, Mack is described by a short background and several attributes and skills. Attributes are things you're born with—innate abilities. There are eight attributes—Coordination, Endurance, Reflexes, Strength, Knowledge, Perception, Mechanical, and Technical. Skills are abilities you learn, and they include things like *fire combat*, *dodge*, and *brawling*.

Mack has a die code for every attribute and skill. The die code is the number of six-sided dice you roll when you use the attribute or skill (for example: 1D, 2D, 3D, 4D, etc.). If there is a +1 or a +2 after the "D," add that number to your total.

Example: Mack's Perception is 3D+2, so if he tries to notice something out of the ordinary in a crowd, his player rolls three dice, adds the rolls together and adds 2 to get his Perception total.

The same system works for skills, which can be treated as more specific rolls for certain tasks under an attribute. For instance, the skill *fire combat* is a more specific use of your character's Coordination. For now don't worry what actions each attribute and skill covers—this adventure tells you when and what to roll.

All skills begin with the same die code as their respective attribute. Some are improved: Mack's increased skills include *fire combat*, *dodge*, *cartography*, *streetwise*, *charm*, *con*, *search*, *sneak* and *brawling*, among others. There are many other skills than those Mack has improved—even though they are listed on his character sheet with a blank next to them, they each have the same die code as their respective attributes above them.

Don't worry about the listings for Character Points, Fate Points, Move and some of the other categories. These are stats used in the roleplaying game which are not necessary to play this adventure. They are provided here in case you wish to use this character in other *Indiana Jones* roleplaying adventures.

HOW MACK DOES THINGS

The gamemaster (or in this case, the adventure notes) assigns a difficulty level or number to each task a character tries to accomplish—like shooting a pistol at enemy agents, conning a street vendor, or dodging out of the way of someone's fist. If your roll is equal to or greater than the difficulty number, you succeed. If it's lower, you fail.

Example: Mack wants to fire his .44 Magnum at the nefarious agent chasing him. His *fire combat* skill is 5D+2. In combat using the D6 rules, rolling higher than a 10 (or the target's *dodge* roll) hits the mark. Mack's player rolls five dice (3, 3, 2, 4, 5) and adds two more points to get a total of 19. Mack's shot hits the agent since 19 is higher than 10. If, however, the agent dove for cover and made a *dodge* skill roll

of 20 or more, the shot would miss.

When your character tries to do something difficult in the game, roll the appropriate skill. The higher you get, the more successful your character is. Of course, the more difficult a task is, the higher the difficulty number.

Sometimes the number of dice you roll varies based on certain aspects of the game. For instance, if you're trying to shoot at a target at point blank range, you get to roll +1D. If you're shooting at a target at long range, however, you might have a -2D penalty to your *fire combat* roll, reflecting the difficult nature of the shot. In this case, you'd roll your regular die code minus two dice.

Example: In the firefight above, the agent is at medium range (based on the range limits for Mack's .44 Magnum pistol). As long as the enemy agent isn't dodging, Mack still needs to beat a 10 to hit him using his *fire combat* skill; however, since the target is at medium range, Mack must roll one less die than he usually does. Instead of rolling 5D+2, he'd roll 4D+2. If Mack's target were at long range, he'd roll only 3D+2 (-2D penalty at long range).

INCREASING YOUR ROLL

If you make a particularly bad roll, you may use a Character Point to roll an additional die and add it to that skill roll. This represents your character's tapping into a small portion of fate, luck, or destiny (call it what you will). Besides, since *Indiana Jones* is a game about heroes—and your character is a hero—you shouldn't always be subject to the whim of the dice. Character Points help you improve your character's rolls, sometimes when your character needs it most.

Example: The enemy agent Mack is shooting at has taken cover. Now Mack needs to roll a 20 to hit him with his *fire combat* skill of 5D+2. Mack rolls a 17. Rather than missing a shot at the agent, Mack decides to spend one Character Point. After lowering his Character Point total from 5 to 4, he rolls the extra die, gets a 5, and adds it to his *fire combat* roll of 17. With a total roll of 22 (17 + 5), Mack nails the enemy agent.

For now, you'll just be allowed to use one Character point to improve any one particular skill roll. But don't use up your Character Points too quickly. You never know when you'll really need them. It's always good to have a few around to help your character through the adventure's exciting climax.

LET'S GET STARTED

You now know enough about the rules to start playing. But a roleplaying game is more than rules—roleplaying games are really about roleplaying and storytelling. Playing this solitaire adventure will give you a feel for the game. Simply read ahead and follow the directions. You'll be directed to several numbered entries, sometimes determined by your own choice, and sometimes determined by how well you make your skill rolls. Don't read the entries straight through, and don't read entries you're not supposed to look at—that would spoil the surprises. Just follow the instructions and you'll be okay. Good luck, and clear skies!

THE CASE OF THE MISSING FOO DOG

It was a slow afternoon. You had just finished wrapping up the Case of the Missing Mummy, and were lazily completing the last lines of your file report. Then the lady walked into your office. Her name was Christine Carlisle, and, with a tear in her eye, she asked if you could help find her husband.

During your career you've recovered several stolen artifacts for the museums in San Francisco. You've indulged a few eccentric millionaires intent on pursuing some lost treasure. You even traveled to Mexico City to prevent a certain rival "antiquities agent" from selling off a client's ill-gotten collection. But in all your adventures, you never once had to recover a person.

Still, you decided to hear Mrs. Carlisle out, at least until she stopped sobbing.

"He disappeared last week," she said. "We...we had just had an argument, and he dashed out of the house and roared off in the car. I felt awful. It was one of those arguments about nothing. I can't even remember. He didn't return later that night. The next day I went into the city to his office, and he hadn't shown up for work. I thought he had returned home. He hadn't. When I got back to the villa, it had been ransacked. The thieves took no money, just a Chinese Foo dog sculpture."

Ah, something of interest. You asked if this idol had any significance.

"I don't know. It was Jacob's. Some Chinese dignitar-

ies gave it to him during one of his survey trips to Asia. The statue was maybe a foot high, made of green-glazed porcelain, I think. I don't know for sure. It was in the shape of a snarling dog, one foot up on some globe. Oh, and its eyes were rubies. Jacob displayed it with his other mementos of his Asian travels. There was supposed to be some legend about the idol being the key to unlocking an ancient Chinese tomb. I have this terrible feeling somebody kidnapped Jacob and stole the statue. Maybe they think he knows something about the treasure."

This sounded like a case for your expertise in artifact recovery. No doubt whoever kidnapped Jacob Carlisle is somehow connected to the Foo dog treasure. Mrs. Carlisle invited you out to her villa to look around. Perhaps the kidnappers left some clues. You were a little rusty on your Chinese history; if Jacob Carlisle knew anything about the Foo dog and the ancient tomb whose location it guarded, maybe he kept some kind of notes or books on the subject at home.

After agreeing on a "consultation fee" to begin investigating Mrs. Carlisle's case, she drives you out of the city to look for clues at her home.

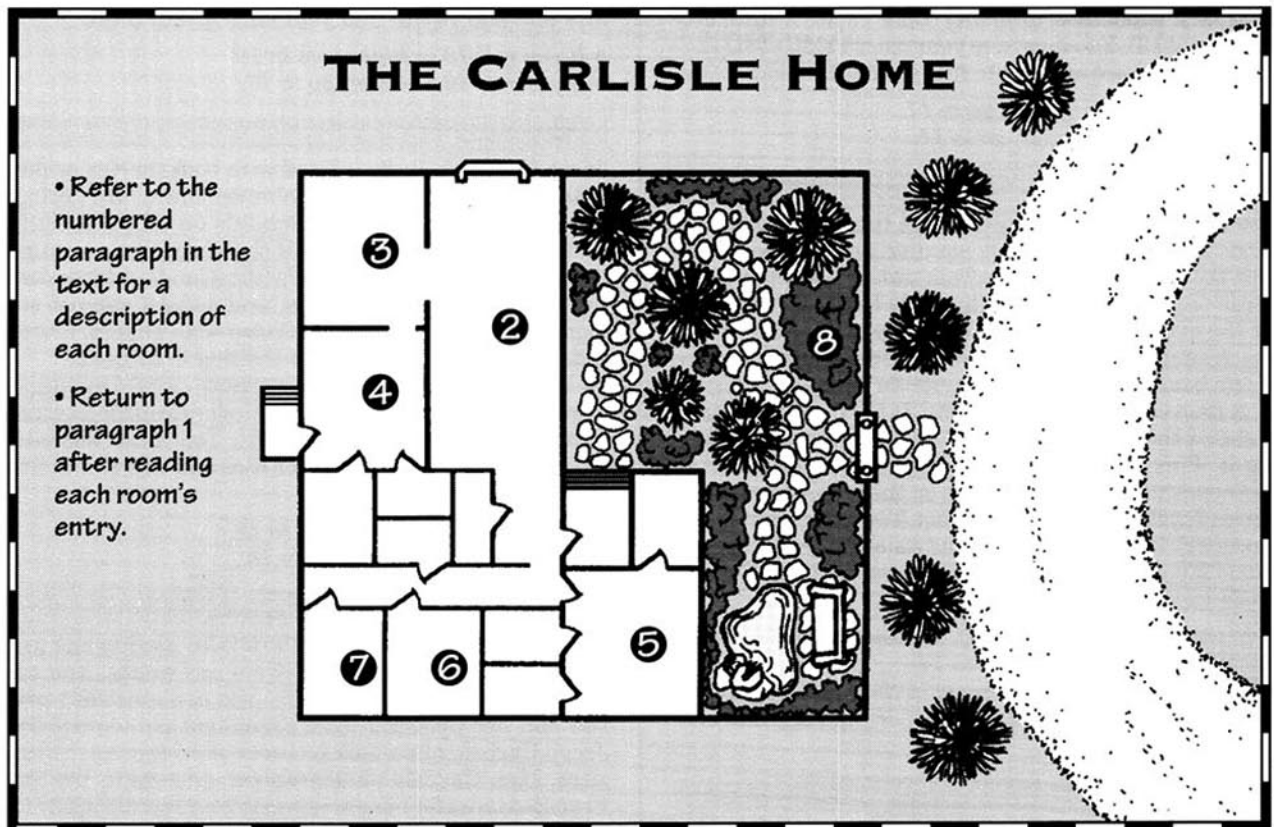
• If you're ready, start by reading entry 1 below.

1

During the drive, Mrs. Carlisle gives you some basic information on her husband. Jacob Carlisle is a prominent geologist and oil prospector for Consolidated Drilling. He spends about half his time working out of the firm's headquarters in San Francisco, and the other half



Paul Daly



- Refer to the numbered paragraph in the text for a description of each room.
- Return to paragraph 1 after reading each room's entry.

surveying sites throughout the Pacific Rim which might be suitable for oil-drilling enterprises. Jacob's travels have taken him to points along the North American west coast, Alaska, Australia, Indonesia, the Philippines, and Southeast Asia. He's an accomplished small-plane pilot, and often flies himself into remote areas for geological survey work.

Mrs. Carlisle explains that several years ago her husband worked as a consultant at several oil drilling sites in Siberia and China. To show its appreciation for his efforts, colleagues in China gave him a Foo dog statue. He kept it on display along with his other memorabilia—maps, photographs, Asian artwork—in the Carlisle's living room.

After about a half an hour, the car pulls into a gravel driveway near a pine grove. The house seems well-kept. The front yard consists of a walled-in garden with an oriental-style gate. Mrs. Carlisle leads you along a winding stone path, past trees and shrubs that add to the exotic air. She apologizes that the house is still a mess: she hasn't had much time to clean up since the break-in. After telling you to make yourself at home, she goes to the kitchen to make some coffee.

You decide to get right to work. Mrs. Carlisle said to make yourself at home—and to an investigator, that means wandering around looking for clues. Examine the map of the Carlisle home: each major room has a number. To check an area, simply refer to the entry number that matches the one in that room. When you're finished with an entry, return here. You have all afternoon to search for clues about Jacob Carlisle's disap-

pearance; however, you may not return to an entry after you've gone there once.

- When you're finished exploring the home, go to 25.

2

Looking about the living room, you notice many mementos scattered around. Several framed photographs hang crooked on the wall (apparently knocked askew by the burglars). Most show Jacob Carlisle with colleagues in various exotic locations: standing near a Chinese pagoda, resting along a jungle trail with colorfully adorned natives, pointing at a smoking volcano, posing with a large shark he apparently caught.

You notice several oriental art objects here and there. A fanciful dragon sculpture—probably in the same green-glazed style as the Foo dog—arches across a coffee table. A Chinese sword hangs over the fireplace.

The bookcase is packed with volumes of all sorts, including texts of history, architecture, literature, and Asian cultures. What space is left on the shelves is covered in brick-a-brack, mostly with an oriental theme. After examining the bookshelves and nearby cabinets, you figure out where the Foo dog sat: on top of a cabinet in a strangely empty space next to a large piece of expensive ivory carved with a troupe of elephants.

You also notice that the furniture—couches, chairs, lamps, even a radio—is definitely on the expensive side. Apparently Jacob Carlisle makes some good money as an oil surveyor.

You decide to search the living room more carefully.



This is a Moderate difficulty task (with a difficulty number of 13). You must use your *search* skill of 4D+2—roll four dice and add two to find your search skill total.

- If you roll 13 or higher, go to 17.
- If you roll 12 or lower, go to 11.

3

The dining room is separated from the living room by a large, arched entryway. A smaller arched door leads into the kitchen. Windows look out on the pine grove bordering the back yard. The table has been prepared for the evening meal, with only one place setting where you assume Mrs. Carlisle will sit. Jacob Carlisle's place at the head of the table is not set for dinner.

A map covers the wall behind Jacob Carlisle's chair. It shows the Pacific ocean and all the countries bordering it. Pins with little red triangles of paper glued to their ends are stuck into points on the map, presumably places Jacob visited in his travels. You notice that many pins mark locations in Southeast Asia: Thailand, French Indo-China, the Philippines, Malaya, and the Netherlands Indies.

- If you discovered a small, charred scrap of paper somewhere in the house, go to 14.
- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

4

Mrs. Carlisle is in the kitchen, preparing a cup of coffee and a few finger sandwiches for you. The room has all the amenities of a modern kitchen. A back door (the maid's entrance, Mrs. Carlisle explains) leads off to a porch overlooking the back yard. Two other doors lead to adjacent rooms: the pantry and the maid's workroom. The maid has the day off.

You decide it's best not to snoop around the kitchen while Mrs. Carlisle is around; besides, you don't notice anything out of the ordinary here.

- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

5

The master bedroom seems to be in order. Mrs. Carlisle explained that whoever broke into the house concentrated on the living room and her husband's study. Still, you think it's a good idea to check out the room. As bedrooms go, it's not that bad. Like much of the rest of the house, there are bits of oriental decoration here and there. Japanese fans blossom on the wall above the bed's headboard. A Chinese or Japanese screen unfolds along one wall. It shows a mountain scene with rivers, valleys, clouds, and a caravan picking its way along a precarious cliffside path.

A bathroom is connected to the bedroom, as are two walk-in closets: one for Mrs. Carlisle and one for her husband. While Mrs. Carlisle is in the kitchen getting your coffee, you decide to have a closer look around. This is a Moderate difficulty task (with a difficulty number of 13). You must use your *search* skill of 4D+2—roll four

dice and add two to find your *search* skill total.

- If you roll 13 or higher, go to 10.
- If you roll 12 or lower, go to 13.

6

Jacob Carlisle's study is lined with bookshelves packed with all sorts of reference volumes. Many are geology texts, some are technical manuals on oil prospecting and drilling, and others cover the languages, customs, and cultures of Asia and the Pacific islands. A large desk faces the office's one window, and a chart cabinet sits along one wall. The desk is strewn with papers, mostly indecipherable Consolidated Drilling documents.

You should probably make a more careful examination of Carlisle's office. This is a Moderate difficulty task (with a difficulty number of 13). You must use your *search* skill of 4D+2—roll four dice and add two to find your *search* skill total.

- If you roll 13 or higher, go to 12.
- If you roll 12 or lower, go to 18.

7

The Carlisle home sports a darkroom used in the processing of photographic negatives and prints. You ask Mrs. Carlisle about the room—she explains that both she and her husband were competent photographers. Jacob Carlisle often took pictures of promising drilling sites. Mrs. Carlisle photographed subjects in the San Francisco area for her own pleasure and occasionally for the newspapers. Heavy black cloth covers the windows, and both red and regular white lights illuminate the room. You're not terribly skilled in photography, but you know enough to identify several cameras, an enlarger, and the pans and storage canisters for the processing chemicals.

You really don't want to disturb much around here in a more detailed search, especially with Mrs. Carlisle around.

- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

8

Excusing yourself for a moment, you wander back out the front door to take a look at the gardens. The stone path winds back toward the oriental-style gateway, then branches off toward a shallow pool. Water trickles down a pile of rocks into the pond, creating a peaceful setting with an inviting stone bench nearby for those seeking to enjoy the fountain. You poke around in the thick underbrush, looking underneath several large pine trees within the garden wall, but find nothing of interest.

- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

9

After carefully examining the scrap of paper and the dining room map, you discover that the letters "matra"



are part of the name "Sumatra," a large island within the Netherlands Indies. Why would someone burn a map of Sumatra?

- *You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.*

10

On one wall of what is obviously Mrs. Carlisle's side of the bedroom you find an interesting photograph. It shows a young girl and her parents posing in front of what looks like a Buddhist temple. You lift it off the wall and read the faded letters scribbled on the back: "Karl, Theresa, and Kristina Schmidt, Nagasaki, 1908." It apparently shows Mrs. Carlisle as a young girl with her parents.

You also notice something odd when you examine the bathroom and Mr. Carlisle's closet. Some of his personal items are missing from the bathroom, and some of his clothes are gone from the closet (nobody leaves that many empty hangers around, even on laundry day). You're beginning to get the feeling that maybe Jacob Carlisle wasn't abducted—he just might have run out on his wife.

- *You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.*

11

You complete your examination of the living room. Overall it doesn't look like whoever broke into the house made much of a mess. Either that or Mrs. Carlisle and her maid did a good job cleaning up.

- *You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.*

12

As you more thoroughly search Carlisle's study, you find it odd that his desk drawers—in which one would think he kept important documents and survey journals—are unlocked. Glancing quickly through the stationery, blank office forms, and other junk, you find nothing anyone could consider a valuable clue. In a drawer packed with files, however, you notice something amiss. Several folders are missing.

It seems the files were organized by region. The few remaining folders hold survey reports with comments that correspond to maps supposedly kept in the chart cabinet. The missing files probably held reports on other locations—folders that, for some reason, were taken or possibly destroyed.

You decide to compare the existing files in the drawer to locations on one of the maps from the chart cabinet. To make some connection, you need to make a *cartography* roll. This is a Difficult level task (with a difficulty number of 18). You must use your *cartography* skill of 4D+1—roll four dice and add one to find your skill total.

- *If you roll 18 or higher, go to 20.*
- *If you roll 17 or lower, go to 16.*

13

On one wall of what is obviously Mrs. Carlisle's side of the bedroom you find an interesting photograph. It shows a young girl and her parents posing in front of what looks like a Buddhist temple. You lift it off the wall and read the faded letters scribbled on the back: "Karl, Theresa, and Kristina Schmidt, Nagasaki, 1908." It apparently shows Mrs. Carlisle as a young girl with her parents.

Your bedroom search turns up nothing else of significance.

- *You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.*

14

You believe there is some link between the dining room map and the charred piece of paper you found near the living-room fireplace. Use your *cartography* skill to determine if there's any other connection. This is a Moderate difficulty task (with a difficulty number of 12). You must use your *cartography* skill of 4D+1—roll four dice and add one to find your *cartography* skill total.

- *If you roll 12 or higher, go to 9.*
- *If you roll 11 or lower, you find no further connection—you may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.*

15

You walk warily along the path leading directly toward Carlisle's crashed plane—and the volcano. If Jacob Carlisle didn't die in the crash, if he really parachuted to safety, he's somewhere on this island. Since he hasn't come running out to greet his potential rescuers, you have an odd hunch that he might not be too hospitable to visitors.

As you cautiously head up the jungle trail, you decide to be on the lookout for any signs of Carlisle. Use your *search* skill to see if you find any clues. This is a Moderate difficulty task (with a difficulty number of 15). You must use your *search* skill of 4D+2—roll four dice and add two to find your search skill total.

- *If you roll 15 or higher, go to 22.*
- *If you roll 14 or lower, go to 19.*

16

After examining several maps from Carlisle's chart cabinet, you fail to draw any conclusions regarding the exact nature of the missing files. You notice, however, that the maps you consult seem to be relatively new geological survey maps, with few notations you'd expect an oil prospector like Jacob Carlisle to make. Perhaps several maps—ones with more exact survey and drilling notes—are missing, too.

- *You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.*



17

You continue examining the living room. Overall it doesn't look like whoever broke into the house made much of a mess. Either that or Mrs. Carlisle and her maid did a good job cleaning up.

Looking near the fireplace, you notice that someone's set a blaze here not too long ago—possibly just before Jacob disappeared, you guess. The ashes are pretty well burned down. However, you find something interesting in some ashes piled up in the corner: a charred scrap of paper. When you pick it up, it seems brittle: the paper must have been part of a larger piece burned in the fireplace. Although one edge is charred, you can make out some printed letters on it: "matra." Some symbols and notations just above these letters seem to be part of a geological map key...

- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

18

As you more thoroughly search Carlisle's study, you find it odd that his desk drawers—in which one would think he kept important documents and survey journals—are unlocked. Glancing quickly through the stationery, blank office forms, and other junk, you find nothing anyone could consider a valuable clue.

- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

19

You continue along the path. Suddenly the ground gives way and you fall into a deep pit! Roll 2D to see how much damage you take—compare this number with your Endurance roll (3D+1).

- If your Endurance roll is greater than the damage roll of 2D, go to 24.
- If the damage roll of 2D is greater than your Endurance roll but less than twice your Strength roll, go to 26.
- If the damage roll of 2D is greater than twice your Endurance roll but less than three times your roll, go to 21.
- If the damage roll is greater than three times your Endurance roll, go to 28.

20

While examining several maps from Carlisle's chart cabinet, you notice that the maps you consult seem to be relatively new geological survey maps, with few notations you'd expect an oil prospector like Jacob Carlisle to make. Perhaps several maps—ones with more exact survey and drilling notes—are missing, too.

By comparing the existing files in the desk drawer with locations on the map where you suspect Carlisle would have surveyed, you determine that those missing folders probably covered areas throughout the Netherlands Indies (Sumatra and Borneo), Malaya, and the Philippines.

- You may search another room in the house by going to the number indicated on the map, or you may end your search by going to 25.

21

Your fall inflicts some damage. You have been injured (taking 2 Wounds in D6 game terms). Whenever you make any skill or attribute roll for the rest of the adventure, you subtract 1D from that roll (don't even roll the die, just count how many dice you'd usually roll, lose 1D, then make the roll). If you must make a Endurance roll to resist damage, however, ignore this penalty. After a moment, you shake your head, come to your senses, and take a look around.

- Go to 24.

22

You proceed carefully along the jungle path, looking for signs that Jacob Carlisle was here. Ahead you notice an area where lots of moss and leaves have overgrown the trail. This doesn't look right—so far the path has been a fairly clear track of earth, with little or no vegetation growing over it. Taking a fallen stick, you warily probe the trail ahead. To your surprise, the stick pokes through the leaves and moss into empty space beneath. Someone has set a pitfall trap for those rushing up the trail. There's no telling how deep the pit is, and you'd rather not find out by falling in. You take your time edging around the pit area through the nearby jungle undergrowth.

- Please go to 29.

23

The undergrowth is thick along both sides of the trail. The path itself seems well-cleared, and you continue along it with few problems. It heads off almost parallel to the lagoon, then turns uphill, leading toward the volcano. You begin thinking about what the natives said: a large, wounded "bird" descended to the island, and a "ghost" left the bird and floated to the ground. If Jacob Carlisle didn't die in the crash, if he really parachuted to safety, he's somewhere on this island. Since he hasn't come running out to greet his potential rescuers, you have an odd hunch that he might not be too hospitable to visitors.

As you cautiously head up the jungle trail, you decide to be on the lookout for any signs of Carlisle. Use your search skill to see if you find any clues. This is a Moderate difficulty task (with a difficulty number of 15). You must use your search skill of 4D+2—roll four dice and add two to find your search skill total.

- If you roll 15 or higher, go to 31.
- If you roll 14 or lower, go to 27.

24

You pick yourself up and examine your surroundings. You've fallen into a pit trap someone set along the jungle path. Broken tree branches, underbrush, and moss have all collapsed into the hole with you. It doesn't take long for you to climb out, using the debris to aid in your escape.

- Go to 29.

25

After you look around the house, you spend a few moments jotting some notes down on your pad, trying to seem busy. Mrs. Carlisle asks if you've found anything,



but right now you have a handful of clues that might not mean anything at all. As she drives you back to your downtown office, you promise to follow up with some questions around San Francisco. Although you don't say it out loud, you've got a hunch that something isn't right about this whole Carlisle situation.

Still, you ask some questions around town to try to find any leads. The employees at the Consolidated Drilling offices confirm the date Jacob Carlisle disappeared. His secretary said the night before he left with an extra bag packed with files. A Pan American Airways Systems ticketing clerk confirms your suspicions: the day of his "kidnapping," Mr. Carlisle took the Pacific clipper out to the Hawaiian Islands. So far it looks like this is a cut-and-dry case of a husband leaving his wife and running off to the South Pacific.

When you inform Mrs. Carlisle of your latest findings, she encourages you to track him down, offering up a nice sum to cover your expenses and make the investigation worth your time. Thinking Jacob Carlisle continued from Hawaii to Southeast Asia, you arrange to send out letters to some of your old treasure-hunting contacts in Hong Kong, Singapore, and Manila. If he doesn't turn up somewhere, you're pretty sure the Foo dog will show up on the black market or near some excavation.

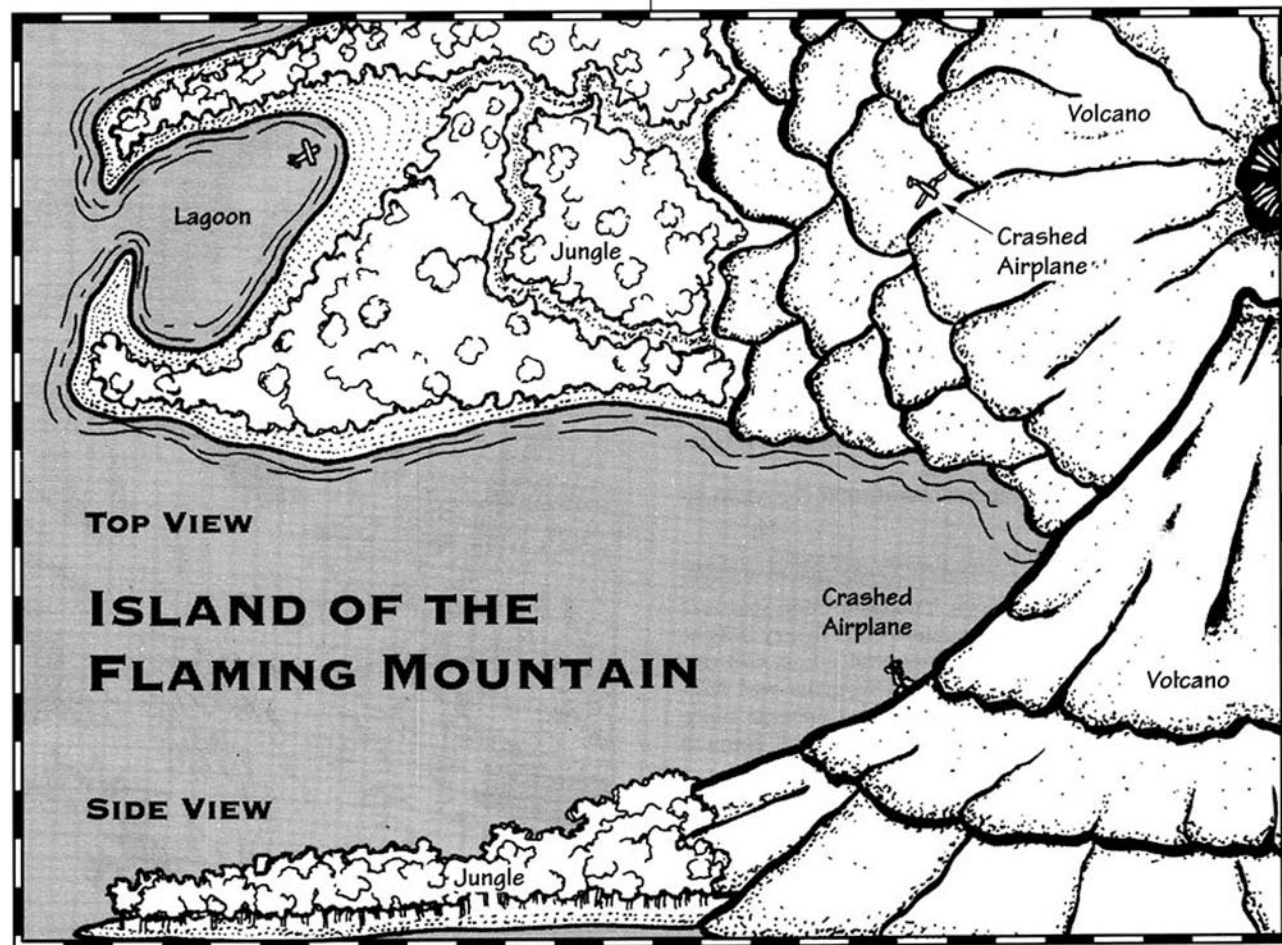
Two weeks pass. You're just about to drop the case when you receive a message from your contact, Juan, in Manila. Jacob Carlisle was spotted in the Philippines

purchasing a small, single engine plane. It didn't seem like he was held captive by anyone, although Juan thinks he might have been followed. Your contact intended to follow Carlisle as best he could, so he'd leave word where to meet him. You tell Mrs. Carlisle what you've discovered, then catch the next Pacific clipper out to Hawaii, and then on to Manila. There you find another note from Juan, who has moved on to Singapore.

There you rendezvous with your contact, who has since gathered more information. About five days ago he lost track of Carlisle, who had been island-hopping from Manila to Singapore, then headed south toward Sumatra. Then only yesterday Juan heard from some missionaries who had returned from work throughout the remote villages along the Javan coast. Natives reported seeing a large, wounded "bird" descending to a nearby island; a "ghost" left the bird and floated to the ground before the bird itself crashed into the side of a "flaming mountain."

It seems Carlisle fled to Java, and parachuted to safety before his plane crashed on the slope of an active volcano. This is just the lead you've been looking for. If you can track down Jacob Carlisle, you can finally solve the mystery of his unexplained disappearance.

You hire the best pilot you can find on short notice, a woman named Shain Weinstein who keeps her floatplane moored along the Shanghai docks. She seems the adventurous type, and accepts your money as willingly as any mercenary. You spend the next few days flying along the





Sumatran and Javan coast, until you find the village the missionaries visited. In exchange for a few trinkets, the natives point you toward the "flaming mountain," warning you not to invoke their fire god's wrath.

The island isn't too far off. Shain gives you a good fly-by to reconnoiter. There's a lagoon at one end which will provide a good mooring spot for her floatplane once you land. From there the terrain rises in a thick jungle until it meets the volcano's lower slope. Hazy smoke wafts up from the cone, but it doesn't seem to be erupting...yet. As you fly clear of the super-heated updrafts, you notice wreckage about halfway up the volcano's slope. It looks like the remains of a small plane, probably one of those old photographic scout biplanes converted into a one-pilot floatplane.

Shain sets her plane down in the ocean just beyond the lagoon's entrance, then revs the engines to slowly coast into the calmer inlet and nudge her floatplane's nose into the warm tropical sand. Hopping out the nose hatch, she moors the plane to the beach. You jump out behind her and start looking around. You don't find any signs of habitation along the lagoon beach; however, you soon discover a crude trail leading off into the jungle. Checking your .44 Magnum, you prepare to investigate the path.

Shain says she's not cut out for jungle duty; she'll wait for you at the lagoon until you return. "Don't do anything to get yourself killed," she warns. "I'm still expecting you to pay me for getting you back to Singapore." She smiles and gives you a mock salute, and then disappears behind of curtain of flora as you move along the path into the jungle.

As you begin walking, the ground trembles, shaking leaves and causing the trees to sway uneasily. Peering up through the jungle growth, you can see a new plume of black ash rising from the crater. After a moment, the tremors subside. The volcano isn't spewing lava yet, but you have the feeling it could erupt at any time. You hasten along the jungle path.

Soon the trail diverges along two courses. One path leads through the dense jungle growth almost directly toward the wreckage of Carlisle's plane. The other veers off to the right, and doesn't seem to head toward the volcano at all.

- If you take the path straight ahead toward the wreckage, go to 15.
- If you veer off and take the trail heading to the right, go to 23.

26

Your fall inflicts some damage. You have been stunned (taking 1 Wound in D6 game terms). Your injury is light enough that no penalties are incurred when you use your skills. Just be careful ahead—injuries will subtract dice from your skill rolls, making success more difficult. After a moment, you shake your head, come to your senses, and take a look around.

- Go to 24.

27

As you walk along the path, you hear a whipping noise, then your legs are yanked out from beneath you. Before



Paul Daly



you know what's happened, you're dangling upside-down, a vine snare suspending you above the jungle path. Luckily you're not hurt, just a little disoriented. Still, it's probably not a good idea to be hanging around out in the open like this. You reach into your coat, grab your pocket knife before it slips out, and manage to saw away at the vine wrapped snugly around your legs. You fall a few feet to the jungle floor, free from the snare.

- Go to 29.

28

Your fall inflicts some damage. You have been severely injured (taking 3 Wounds in D6 game terms). Whenever you make any skill or attribute roll for the rest of the adventure, you subtract 2D from that roll (don't even roll the die, just count how many dice you'd usually roll, lose 2D, then make the roll). If you must make an Endurance roll to resist damage, however, ignore this penalty. After a moment, you shake your head, come to your senses, and take a look around.

- Go to 24.

29

You're continuing along the jungle path when a gunshot rings out and a bullet zips very close to your head!

- You may dive for cover; go to 35.
- You may remain standing in the path and fire back into the jungle where you thought the shot came from; go to 34.

30

You draw a bead with your .44 Magnum. To shoot at Carlisle, you'll roll your *fire combat* skill (5D+2). Game modifiers for shooting at Medium range would normally give you a -1D penalty, but since you're taking time to set up your shot, that penalty is negated by the +1D bonus for taking careful aim. Roll your *fire combat* skill of 5D+2.

- If you roll 16 or higher, go to 36.
- If you roll 15 or lower, go to 41.

31

You proceed carefully along the jungle path, looking for signs that Jacob Carlisle was here. Ahead you notice an area where a small patch of moss and leaves have overgrown the trail. This doesn't look right—so far the path has been a fairly clear track of earth, with little or no vegetation overgrowing it. You look more carefully.

Beneath the moss you can just see a taut vine stretched across the path, forming a noose to snare unwary visitors. Following the vine, you see it's tied to a young tree bent to provide a spring for the snare. You take your time edging around the booby-trap through the nearby jungle undergrowth.

- Go to 29.

32

You warily poke your head out from behind a few jungle trees. "Excuse me," you say, "I'm an American. Your wife sent me to find you. She's very worried about your disappearance."

Carlisle sends another shot into the tree you're hiding behind. "You're just like everyone else," he cries. "All traitors and spies, working for those Japanese warmongers. I know you've been following me. You just want to get your hands on those photographs and my maps! Well, they're out of your reach. When this volcano erupts, the lava will burn what wasn't destroyed in the crash. Until then, I'll do everything I can to make sure you fail. I won't let you betray my country!" He fires another shot over your head.

It doesn't seem like Jacob Carlisle is in the mood to talk. Then again, it doesn't seem like he has all his marbles.

- You may try to sneak away along the trail toward the volcano, avoiding being shot; go to 48.
- You may take careful aim and try and shoot to incapacitate Carlisle; go to 30.

33

You bound through the jungle and find Jacob Carlisle lying in pain behind a stand of trees. He's clutching his arm, blood seeping through his fingers. His pistol has been dropped in the bushes nearby. Seeing you, he curses, calls you a "filthy Japanese traitor," and, ignoring his pain, dives for his gun.

- You may shoot Carlisle to keep him from reaching his pistol; go to 37.
- You may kick the gun away from him; go to 44.
- You may retreat back into the jungle and sneak off up the trail toward the plane; go to 48.

34

Another shot zips past you as you grasp your .44 Magnum and fire into the jungle where you think the gunfire came from. To do this, you'll roll your *fire combat* skill dice (5D+2), with a penalty because your target is at Medium range (-1D); roll your modified *fire combat* skill dice (4D+2).

- If you roll 21 or higher, go to 36.
- If you roll 20 or lower, go to 38.

35

To dive for cover, you'd usually roll your *dodge* skill of 4D+2; however, the jungle gives you enough cover so dodging is enough to get you out of the line of fire. A few more shots whip by, cutting down leaves and nicking trees. Luckily, you took cover, so you instead concentrate on figuring out where the shots are coming from. After a moment, you notice a man hiding in a stand of trees deeper in the jungle. It looks like Jacob Carlisle, and he's busy reloading a revolver...

- You can take careful aim and shoot him; go to 30.
- You can try to talk to Carlisle to find out why he's shooting at you; go to 32.

36

Carlisle cries out and falls back onto the ground. He stops shooting at you. You've hit him! To find out how badly damaged he is, you'll have to make your way through the jungle to his position. You'll also have to



find out how much damage your shot inflicted. Roll your .44 Magnum's damage of 5D, then roll Carlisle's Endurance of 2D. Compare the two numbers:

- If your gun's damage roll is less than twice Carlisle's Endurance roll, go to 40.
- If your damage is more than twice Carlisle's roll but less than four times his Endurance score, go to 33.
- If your damage roll is more than four times Carlisle's Endurance roll, go to 43.

37

At this range it's hard to miss. You send a bullet into the back of Carlisle's left leg. His body jerks as if you've shot a marionette and then goes still. Maybe shooting him was too much. In these situations, it's better to think that it was self defense—you'd rather have someone else sprawled wounded on the jungle floor than yourself.

You're not going to get anything out of Carlisle at this point. The ground shudders as another tremor shakes the island. That volcano could blow any time—and if you don't get to that plane wreckage, all this is going to be for nothing. You decide to leave Carlisle where he is. You turn and trudge back through the jungle and head for the plane.

- Go to 45.

38

You fire into the underbrush toward your ambusher—but you obviously miss your target, because he fires at you again. Standing out here on the jungle path isn't exactly your idea of a fair fight, though. One of these bullets is going to hit you if you don't seek cover.

- If you have taken only one shot, you may shoot once more; go to 34.
- If you have taken two shots already, or you wisen up, you may dodge for cover; go to 35.

39

You miss kicking the gun. Carlisle grabs it and begins turning around to shoot you!

- You may shoot Carlisle to keep him from reaching his pistol; go to 37.
- You may retreat back into the jungle and sneak off up the trail toward the plane; go to 48.

40

You bound through the jungle and find Carlisle unconscious behind a stand of trees. It looks like your shot only grazed him. He's dropped his pistol a few feet away. Suddenly he wakes up and scrambles for the gun!

- You may shoot Carlisle to keep him from reaching his pistol; go to 37.
- You may kick the gun away from him; go to 44.
- You may retreat back into the jungle and sneak off up the trail toward the plane; go to 48.

41

Your shot misses Carlisle, and he fires back. You duck behind your tree just as the bullet splinters a nearby branch.

- You may try shooting back at him; go to 30.
- You may try to sneak away along the trail toward the volcano, avoiding being shot; go to 48.

42

Keeping your head low, you sneak off, using the jungle for cover. Your escape seems to be successful—Carlisle fires a few more shots into the brush back where you had been before. You continue to creep on. After a few more shots, the gunfire stops.

- Go to 45.

43

You race through the jungle to find Jacob Carlisle behind the stand of trees. He's badly wounded and unconscious. You do your best to make him comfortable. In these situations, it's better to think of your actions as self defense—you'd rather have someone else sprawled wounded on the jungle floor than yourself.

You're not going to get anything out of Carlisle at this point. The ground shudders as another tremor shakes the island. That volcano could blow any time—and if you don't get to that plane wreckage, all this is going to be for nothing. You decide to leave Carlisle where he is. You turn and trudge back through the jungle and head for the plane.

- Go to 45.

44

To successfully kick the gun out of Carlisle's reach, roll your *brawling* skill of 4D+1.

- If you roll 11 or higher, go to 47.
- If you roll 10 or lower, go to 39.

45

Eventually you reach the jungle's edge. Before you the volcano rises, its peak still belching black smoke. The mountain slopes upward in fields of dark, smooth rock that seemed to have once flowed down from the crater—hardened lava. Wisps of sulfurous fumes waft from cracks in the cooled rock. About one third of the way up the volcano you see the plane wreckage.

Just as you're about ready to begin your ascent, the ground shakes with another tremor. Another dark cloud rises from the volcano, but you don't see the telltale glow of molten lava anywhere. When the mountain stops its trembling, you take a deep breath and begin climbing over the cooled lava flows toward the downed plane.

The ascent is difficult. Most of the way you can walk straight, although you wish you had a climbing ax or even a hiking stick to help keep your footing. At times you must proceed on hands and knees, grabbing at rocky knobs to keep from slipping back down.

Eventually you reach the plane wreckage. It seems as if it's just slammed right into the mountainside—Carlisle probably set the controls somehow, then bailed out in his parachute. Both wings have snapped off, sitting limply on either side of the main fuselage. The tail section also seems to have broken off upon impact, hanging at an odd angle to the rest of the plane.

You decide to have a closer look—roll your Perception



skill of 3D+2 to see what you find.

- If you roll 16 or higher, go to 51.
- If you roll 15 or lower, go to 54.

46

Leaving the crashed plane behind, you begin to dash down the slope. Lava is already pouring from the crater's edge and is slowly rumbling toward the wreckage. You run as fast as you can, trying to keep your footing on the uneven ground as it trembles with the volcano's fury. To stay on your feet you must roll your *running* skill of 4D.

- If you roll 11 or higher, go to 53.
- If you roll 10 or lower, go to 49.

47

You kick the gun farther into the thick jungle undergrowth, out of Carlisle's reach. He rolls over and snarls at you. "Dirty Japanese dog," he growls. "You may have stopped me, but there's no way you'll be able to retrieve the maps and photos from the plane wreckage before the volcano blows and covers it all with lava." Carlisle looks like he's been roughing it in the jungle for about a week. His clothes are dirty and torn, and he hasn't shaved in a while. All this gives him the look of a crazed man.

You ask him what he's babbling about—Mrs. Carlisle didn't say anything about photographs and maps. You just wanted to find Jacob Carlisle and the missing Foo dog. "You Japanese lapdog," Carlisle growls, "You know all this anyway, so why should I tell you? You know my wife's working for you, betraying her country just like you are. You and she and all those traitors just want the survey maps and plans for the oil fields so your Japanese friends can invade and use all the petrol to fuel their insane plans for world conquest. You'll never succeed! I've made sure that whatever I didn't destroy back home will be burned up when that volcano erupts."

Carlisle continues calling you names like "Japanese dog" and "filthy traitor." But he has a point—if you don't hurry, the volcano could erupt and destroy the plane and everything in it.

You decide to leave Carlisle where he is. In his state, and without his gun, he won't harm anyone. Still, his words puzzle you. Is Mrs. Carlisle really working for the Japanese? Maybe when you reach the wreckage you'll find out. You turn and trudge back through the jungle and head for the plane.

- Go to 45.

48

Rather than try to fight Carlisle, you decide to creep through the jungle in an attempt to reach the plane wreckage and avoid his gun fire. To do this, you must roll your *sneak* skill of 4D. Roll four dice and add them to get your skill total.

- If you roll 8 or higher, go to 42.
- If you roll 7 or lower, go to 52.

49

You stumble on the rock, fall forward, and begin rolling uncontrollably down the slope. You desperately try to

control your descent, but you keep sliding and spinning down the mountainside. Soon you're nearing the edge where the cooled volcanic rock meets the dense jungle. But the slope doesn't gradually descend into the vegetation—instead, it ends in a short cliff! You spin and roll right over it, and go crashing down into the trees.

- Go to 55.

50

Thinking quickly, you wrench the airplane's tail section apart from the main fuselage, give it a good push down the slope, and hop on back, riding it like some aeronautical rocking horse. It glides swiftly over the smooth rock, gaining momentum as it races downhill. Soon you're nearing the edge where the cooled volcanic rock meets the dense jungle. But the slope doesn't gradually descend into the vegetation—instead, it ends in a short cliff! You try slowing your makeshift sled down with your foot, but it careens over the cliff edge and crashes down into the trees, taking you with it.

- Go to 55.

51

As you head around the airplane wreckage to the cockpit, you notice something odd about the tail section. It seems like the tail has been riddled with bullets! Checking out the rest of the plane, you notice a few stray bullet holes through the starboard wing. The airplane's nose is smeared with soot and oil—several shots found their mark within the engine. Whatever happened here, it doesn't seem like Carlisle crash-landed here intentionally—someone shot him down!

- Go to 54.

52

You dash off through the jungle underbrush as quickly and quietly as you can. Carlisle sends a few more bullets in your direction, though most slice through leaves above your head.

You continue to creep on. After a few more shots, the gunfire stops.

- Go to 45.

53

Somehow you manage to stay on your feet, although you're stumbling down the mountainside rather than running. Soon you're nearing the edge where the cooled volcanic rock meets the dense jungle. But the slope doesn't gradually descend into the vegetation—instead, it ends in a short cliff! You try slowing down, but you slip on the smooth rock, slide over the cliff's edge and go crashing down into the trees.

- Go to 55.

54

You make your way past the wreckage to the cockpit. Peering inside, you find a pile of debris—crumpled charts, the innards of a small suitcase, and shards of what you suppose was once a green-glazed Foo dog statue. You sift through the items. The maps are de-

INDIANA JONES™



Paul Daly



tailed survey charts of various oil prospecting sites throughout Southeast Asia. Notes include locations of rich petroleum reserves and comments on constructing drilling rigs at these sites. You also find the cracked head of the Foo dog statue. Several photographic prints have been rolled up and inserted into the head—when the idol was whole, they were probably hidden inside through a plug in the base. The photos show many of the same maps that are stowed in the plane, as well as paperwork on specific drilling instructions for optimum oil extraction.

What all this means you're not sure. Perhaps by examining some of the clues you've discovered along the way you might be able to piece together the entire picture.

Your examination is cut short by another, more powerful tremor. You look up at the volcano's peak, only to see it explode in a fiery plume of lava! If you don't get out of here fast, you're going to be burned to cinders like the plane wreckage. In your haste you may decide to leave the charts and photographs behind, or stuff them into your pockets to take with you (if you do so, mark the photos and charts down under "Equipment" on your character sheet).

You need to get back to the lagoon as soon as possible. Right now, with the mountain erupting above, you can see only two ways down:

- If you decide to run down the slope, go to 46.
- If you want to try and use part of the plane as a sled and slide down the mountainside, go to 50.

55

The dense jungle undergrowth cushions your fall. After a moment, you wake up dazed and disoriented, your head feeling like it's exploding. Then you remember that it's the volcano that's erupting, and you'd best be running back to the plane moored in the lagoon. You begin crawling through the thick jungle undergrowth toward a nearby clearing...

...Where you find two Japanese soldiers and Mrs. Carlisle waiting for you, all pointing guns in your direction.

"I see you've found my husband," she says coyly. "So have we. We've taken care of dear Jacob. And now I believe you have something that belongs to me, some photographs that my Japanese friends here are very interested in seeing."

- If you have the photographs and charts, you may hand them over to Mrs. Carlisle; go to 59.
- Whether or not you really have the photographs, you can try to bluff Mrs. Carlisle; go to 62.
- You can try to stall, waiting for some kind of distraction so you can run away or draw your gun; go to 63.

56

"Uh, what photographs?" you ask. "I don't know about any photographs. Surely you must be mistaken. Do I know you?"

"Nice try, Mr. Stanton," Mrs. Carlisle says. "Charming to the last. If you don't hand over those photographs, we'll just have to kill you and take them from your corpse." She raises her gun to shoot...

- Go to 63.

57

Unfortunately the tremor is so powerful that it knocks you to your feet. There's still a chance you can escape. Mrs. Carlisle and the Japanese soldiers have also been thrown to the ground by the volcanic explosion. Under normal circumstances you'd probably try to sneak away—but right now running is your best option, especially since the tremor is subsiding. To get out of range, you need to make an Easy (10) difficulty roll using your running skill of 4D.

- If you roll 10 or higher, go to 61.
- If you roll 9 or lower, go to 64.

58

To shoot Mrs. Carlisle, you must roll your fire combat skill of 5D+2.

- If you roll 11 or higher, go to 70.
- If you roll 10 or lower, go to 67.

59

You slowly draw out the photos and the charts you took from the plane wreckage and hand them over to one of the Japanese soldiers.

"That was very brave of you, Mr. Stanton," Mrs. Carlisle says. "Now that we have the maps to the Southeast Asian oil fields, my friends will be able to more quickly bring the entire region under their influence. And since we don't want you running back to the United States to let everyone know what we have planned, we'll just have to get rid of you." She raises her gun to shoot...

- Go to 63.

60

"Look," you say, "I don't know what you and your Oriental friends here are talking about. You hired me to find your husband and the missing Foo dog statue. I don't know—hunting around for some photographs is going to cost you extra. Let's see, with the volcano exploding and you bringing along your gun-toting friends, I'm going to have to charge you danger pay."

"What?" Mrs. Carlisle says. "Stop babbling and hand over the photographs."

"Look, lady," you insist, "I don't know about any photos. And if I did, I'd have to charge you extra because it wasn't in the original deal, see..."

- Go to 63.

61

You manage to get up and bolt out of the clearing. Bounding through the jungle, you don't even bother to look back to see if anyone's pursuing you.

- Go to 73.

62

To try to fast-talk your way out of this situation, you'll need to make a Difficult difficulty (16) roll on your con skill of 4D+2.

- If you roll 16 or higher, go to 60.
- If you roll 15 or lower, go to 56.



63

Suddenly the volcano explodes again, shaking the entire island in a violent tremor. Mrs. Carlisle and the two Japanese soldiers begin to sway and lose their footing. This is your chance to escape, but first you have to stay on your feet. Make a Moderate (15) difficulty roll on your Reflexes of 3D+2.

- If you roll 15 or higher, go to 65.
- If you roll 14 or lower, go to 57.

64

You bolt out of the clearing. Behind you someone shouts "After him!" and you hear a rifle shot tear through the thick jungle foliage. Drawing your gun, you send a few random shots behind you to discourage pursuit. It seems to work, and you continue your frantic run toward the lagoon.

- Go to 73.

65

You miraculously manage to stay on your feet while your foes fall to the ground. Here's your chance!

- You may run for the lagoon, leaving Mrs. Carlisle and the soldiers behind; go to 61.
- You may take a shot at one of the Japanese soldiers; go to 68.
- You may shoot Mrs. Carlisle, go to 58.

66

Your shot misses the Japanese soldier. Before you can either dodge or fire again, a shot rings out, and a bullet slams into your side, knocking the wind out of you. Mrs. Carlisle shot you! Rolling over, you see one of the Japanese soldiers approaching. Before you come to your senses, he whacks you in the back of your head with his rifle stock. As the darkness of unconsciousness closes over you, you wonder just how well the Japanese treat their prisoners...It looks like this is the end of your adventure.

- Go to 74.

67

Your shot misses Carlisle by a few inches! She turns, taking aim with her own pistol. You can stand your ground and take another shot at her; go to 69. Or you can wise up and dive for cover; roll your *dodge* of 4D+2!

- If you roll 20 or higher, go to 64.
- If you roll 19 or lower, go to 71.

68

To shoot one of the soldiers, you must roll your *fire combat* skill of 5D+2.

- If you roll 11 or higher, go to 72.
- If you roll 10 or lower, go to 66.

69

You fire again just as Mrs. Carlisle gets off a shot with her pistol. Both bullets find their marks. As you col-

lapse, you see Mrs. Carlisle clutching at a nasty stomach wound. One of the Japanese soldiers regains his footing. He approaches you and whacks you in the back of your head with his rifle stock. As the darkness of unconsciousness closes over you, you wonder just how well the Japanese treat their prisoners...It looks like this is the end of your adventure.

- Go to 74.

70

Your shot hits Mrs. Carlisle. She flies back from the bullet's impact and lands in some jungle undergrowth. You decide not to stick around for the Japanese soldiers to get to their feet and figure out what's going on. Turning around, you dash out of the clearing and run through the jungle, heading toward the lagoon.

- Go to 73.

71

You make a break for the cover of the jungle. A shot rings out, and a bullet slams into your side, knocking the wind out of you. Rolling over, you see one of the Japanese soldiers approaching. Before you come to your senses, he whacks you in the back of your head with his rifle stock. As the darkness of unconsciousness closes over you, you wonder just how well the Japanese treat their prisoners...It looks like this is the end of your adventure.

- Go to 74.

72

Your shot hits one of the soldiers. He flies back from the bullet's impact and lands in some jungle undergrowth. Then you see Mrs. Carlisle turning toward you, taking aim with her own pistol. You can stand your ground and take a shot at her; go to 69. Or you can wise up and dive for cover; roll your *dodge* of 4D+2!

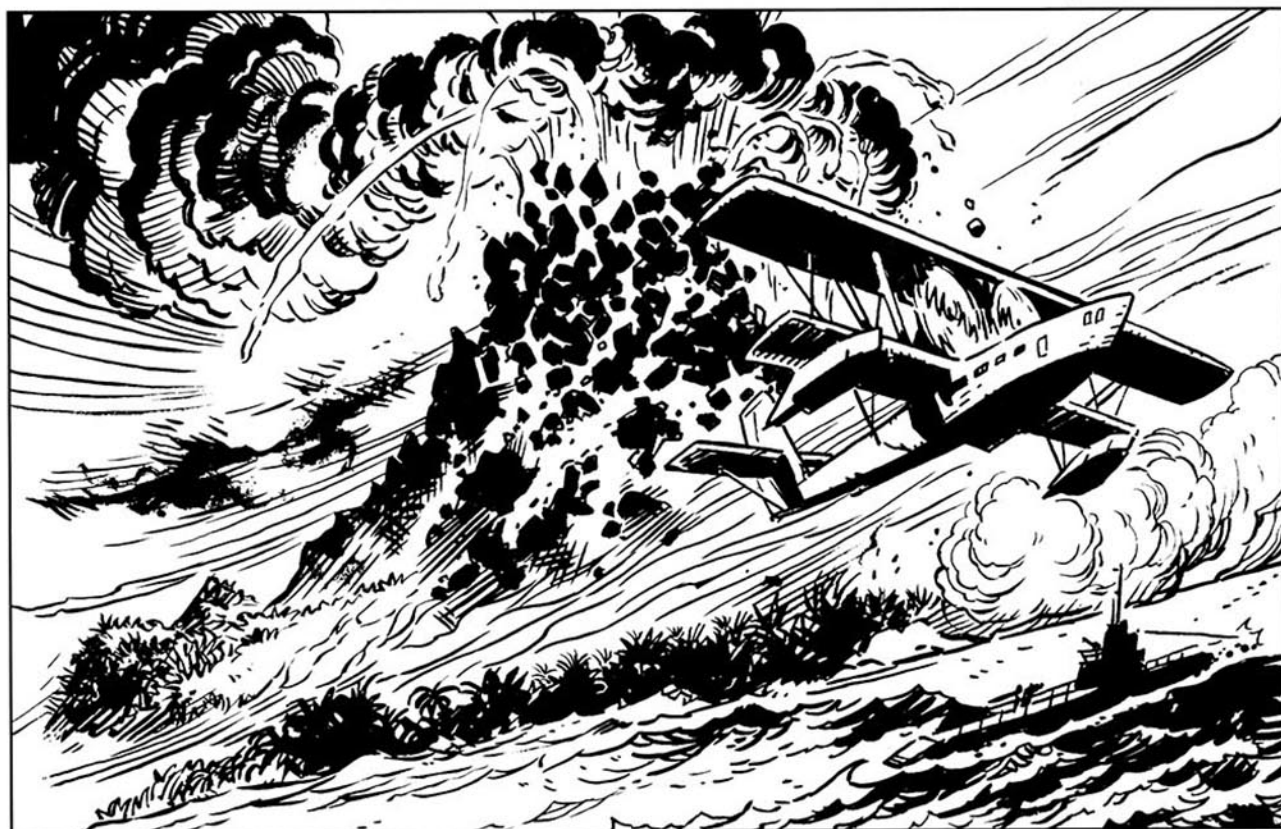
- If you roll 20 or higher, go to 64.
- If you roll 19 or lower, go to 71.

73

You emerge from the jungle and run out onto the beach. Shain is standing over an unconscious Japanese soldier, a knife in her hand—a deflated rubber raft has been dragged ashore and slit open. "Don't ask me where he and his friends came from," she says. "I was just minding my own business when this raft motors up to the beach. I hid in the jungle, but everyone went off in a different direction, leaving this goon to guard my plane. Didn't take much to knock him out—just a good punch right in the kisser." She winks.

Looking back as lava explodes from the volcano, you mention that you might want to be getting out of here. Shain agrees. "I didn't know if you were coming back, what with the mountain blowing up and all," she explains, revving the engines and slowly cruising out of the lagoon toward the open sea. "But I figured, hey, if you did make it back alive, I'd get paid for flying you back to Singapore."

The plane having passed the lagoon entrance, Shain



Paul Daly

opens the engine throttle and begins accelerating for takeoff. Ahead you notice the ocean begins to churn—a Japanese submarine begins surfacing! “So that’s how they got here,” Shain says. “At least it’s not the entire Japanese fleet, eh Stanton?”

Being the hotshot pilot that she boasts herself to be, Shain lifts off and comes dangerously close to colliding with the submarine’s conning tower. Luckily for both of you, she only roars past the senior officers in the tower; they shake their fists at you as you fly out of danger.

• Go to 74.

74

Well, you’ve finished “The Carlisle Incident.” Maybe you figured out that Mrs. Carlisle double-crossed her husband and her country. If you didn’t succeed and escape in the end, you might want to try running through this scenario again, making different choices.

Feel free to use the character of Mack Stanton in other *D6* adventures for *The World of Indiana Jones*. You may also try running through this adventure using another character you’ve created—a private investigator or explorer who would fit well into the opening situation. Just ignore all the specific instructions in the text regarding how many dice to roll for skills and attributes. Refer to your new character for your die codes. The difficulties still remain the same, and you’ll follow the same guidelines for meeting the difficulty numbers specified in the text.

If you’re a gamemaster and would like to run “The Carlisle Incident” as a full-length game with several players, you’ll find short stats for all the major characters below. You might wish to play through this adventure on your own a few more times, exploring all the choices and jotting down the difficulties for the various tasks so you can easily refer to them while running the scenario for others. The adventure can be suited for a variety of characters, including secret agents working counter-intelligence against the Japanese, private investigators, archaeologists, mercenaries, and even a pilot (to substitute Shain Weinstein’s role). Use the maps accompanying this adventure as props to help direct players.

Christine Carlisle. All stats are 2D except: Reflexes 3D+1, *dodge* 4D+1, *fire combat* 6D, Knowledge 3D, *espionage* 4D+2, *photography* 6D, Perception 4D, *charm* 6D, *disguise* 5D, *persuasion* 5D, *search* 6D, *sneak* 5D+2. Move: 10. Luger P08 (4D).

Jacob Carlisle. All stats are 2D except: *fire combat* 3D, Knowledge 4D, *business* 5D, *geology scholar* 7D, *jungle survival* 5D, *airplane piloting* 5D, *research* 5D, *sneak* 4D, Technical 3D+2, *first aid* 4D. Move: 10. Backpack, binoculars (+1D to Perception), canteen, .38 Special (4D), jungle survival supplies.

Japanese Soldier. All stats are 2D except: Reflexes 3D, *dodge* 4D, *fire combat* 4D, *melee combat* 4D. Move: 10. Backpack, bayonet (STR+1D), canteen, Arisaka 38 rifle (4D).



CHAPTER THREE

ON ICE

AS TOLD BY ERIC S. TRAUTMANN

ADVENTURE BACKGROUND

Chicago, circa 1926—Prohibition is in full swing and the liquor-peddling mobs hold the city in a grip of terror. Recently, a string of daring jewel heists has swept the city, and the local police have been unable to stop the wave of crime. The Chicago authorities believe the robberies are the work of an ambitious bootlegger who plans to use the ill-gotten loot to finance a large shipment of high-quality Canadian whiskey into Chicago.

The Federal Prohibition Bureau has asked the player characters to look into the crime spree and identify the mastermind behind it. "But be careful," warns Mackenzie, the Prohibition agent who contacts the player characters. "Most of the Chicago police are in the pocket of the mobs. Watch out who you trust."

BACKGROUND INFORMATION

The following information is provided to help gamemaster's capture the proper "feel" for a Prohibition-era adventure set in Chicago. Gamemasters are encouraged to use this information to flesh out further scenarios that may springboard from "On Ice." (For more information, see pages 65–68 of *The World of Indiana Jones*.)

THE VOLSTEAD ACT OF 1919

The passage of the 18th Amendment (also known as the Volstead Act) prohibited the manufacture, sale, or transportation of intoxicating liquors. From the outset, Prohibition was an unpopular and somewhat ineffective

NOTE TO GAMEMASTERS

This adventure assumes that the players are using new characters that have not participated in an *Indiana Jones* campaign. However, it is possible to modify the adventure to suit more experienced characters.

For example, the player characters need not be recruited by the Prohibition Bureau to participate in this scenario. The gamemaster may instead come up with a reason for the group to be in Chicago. A gangster character may be interested in moving in on some of the bootlegging operations in the region; a reporter may be after a scoop on corrupt politics; a private investigator may be following a lead while in the city.

If less "urban" characters are called for—a soldier

of fortune, an archaeologist, and so forth—gamemasters may want to alter the goal of the adventure to a certain extent. Perhaps one of the diamonds stolen in the crime spree is part of a valuable Aztec headdress or Japanese samurai sword; this should interest characters like museum curators or archaeologists a great deal (either to capture the artifact for themselves or to return it for display). If the artifact has a reputation for being cursed or extremely lucky, an occult expert would obviously want in on the operation.

Gamemasters can also use the interests and motivations of existing characters to work them into this adventure with a minimum of fuss.



piece of legislation. While there was a modest decrease in the number of people who consumed alcoholic beverages during this period, Prohibition also increased the power of existing organized criminal groups—notably the organizations of Bugs Moran and Al Capone.

There were a total of 1,500 Prohibition agents responsible for preventing millions of Americans from making and consuming alcohol. Few Federal Prohibition Bureau investigation agents proved effective; many were overzealous and thoroughly incompetent, often using their guns so freely that they were more of a danger to the community than to those they attempted to apprehend.

Many of these agents were also corrupt and easily coerced into “looking the other way.” During the first 11

years of Prohibition, roughly one in 12 agents was dismissed from service on corruption charges. In addition, these badly trained agents had to contend with a drinking populace that steadily grew more creative in its attempts to conceal intoxicants. Many people strapped their liquor bottles to their legs, hid them in waistbands, poured the drink into hollow canes, or tied bottles to their belts. (The term “bootlegger” originally referred to those who hid whiskey in their “bootlegs”—inside the cuff of their boots—but from 1920 to 1933, the term referred to anyone who dealt in illegal alcohol, a traffic which exceeded 70 million gallons per year.)

Typical Prohibition agent. All stats 2D+1 except: Coordination 3D, fire combat 4D, thrown weapons 4D, business 4D, counter-intelligence 3D+2, intimidation

PUBLIC ENEMY NUMBER ONE

Any *Indiana Jones* adventure set in 1920s Chicago will likely feature Al “Scarface” Capone, though it is recommended that Capone be used as a background element in the story rather than the central villain. Characters meddling in bootlegging activities may find themselves facing the gangster’s ruthless henchmen, however.

The following timeline traces Capone’s rise to power in Chicago and can help gamemasters accurately capture the “feel” of a bootlegging adventure.

- **1920.** Within a month of the passage of the Volstead Act, a gangster named Johnny Torrio—once a “lieutenant” of fellow mobster Frankie Yale—took over Chicago’s illicit liquor trade. After using favors and killing off the primary competition, Torrio kept some districts of Chicago to himself and arranged for the distribution of power in other areas.

Alphonse Capone was recruited as Torrio’s chief enforcer, as he had learned his trade under Frankie Yale as well and killed “Big Jim” Colosimo—Torrio’s toughest competition—to cement his employer’s position in Chicago.

Dion O’Banion was given control of Chicago’s North Side; a group including the six Genna brothers—the so-called “Terrible Gennas”—got the West; Joe Saltis and shotgun expert Frank McErlane got the South Side.

This eclectic group of criminals began to constantly battle amongst themselves to gain power. The battle came to a head when O’Banion sent an anonymous tip to Prohibition agents which led to Torrio’s arrest while shipping beer from a warehouse. Torrio’s crew struck back; three men entered the flower store headquarters O’Banion favored and shot him six times. (Apparently, O’Banion recognized the three men and was smiling and rising to shake their hands when he was killed.) O’Banion’s successor, Hymie Weiss, swore he’d get even and Torrio himself was wounded in the retaliatory strike.

- **1923.** Torrio granted Capone control of the Chicago suburb of Cicero.

- **1924.** Capone hired 200 gunmen to ensure that his

hand-picked political candidates won the 1924 local elections. Thereafter, Cicero was Capone’s “feudal domain.” Because Capone basically controlled Cicero’s government, he used it as a rest-and-recreation center for all of the Chicago underworld. Capone was secure enough in his position that he once shoved the mayor down the steps of city hall and then kicked him when he tried to rise.

- **1925.** After recovering from his wound, Torrio retired, selling his holdings to Capone and departing for Italy. Capone was now the major crime boss in Chicago; Hymie Weiss had been killed and Schemer Drucci took over his interests. Drucci was later killed and succeeded by Bugs Moran.

- **1927.** Capone’s gang took in an estimated \$60 million dollars in bootlegging operations.

- **1929.** On February 14, 1929, five men—three in police uniforms—lined up six members of Bugs Moran’s gang (plus a young optometrist who happened to be present at the time) and executed them with machinegun fire. The event, which has never been solved, was nicknamed the Saint Valentine’s Day Massacre. Capone is a strong suspect—Moran was his biggest competitor.

After the St. Valentine’s Day Massacre, the Chicago Crime Commission labeled Capone “Public Enemy Number One” in an attempt to focus attention on Capone’s every action.

On the return trip from a New York City meeting of various bootlegging kingpins, Capone was arrested in Philadelphia for carrying a concealed weapon and sentenced to a year in prison. His sentence lasted only 10 months, but he was out of prison only a short time.

- **1931.** The federal government—acting on information procured by Treasury Agent Elliot Ness and his so-called “Untouchables”—successfully tried Capone for income-tax evasion. Convicted and sentenced, he was eventually incarcerated in Alcatraz.

After his arrest, Capone’s grip on the Chicago criminal underworld was substantially weakened, and he never again enjoyed the power he held during Prohibition.



5D, streetwise 3D, vehicle piloting: car 4D, Perception 3D, bribery 4D, con 4D, interrogation 4D, brawling 4D. Move: 10. Colt Model 1911 pistol (5D), Thompson sub-machine gun (5D), badge, handcuffs.

SPEAKEASIES

After the Volstead Act went into effect in 1920, drinking became a sign of status, as only those with a significant amount of disposable income could afford to purchase alcoholic beverages in illegal saloons (called "speakeasies" or "speaks").

Speakeasies were in fact less numerous than the saloons of the pre-Prohibition era. It is also probable that there were fewer drinkers in the 1920s than before; in that sense, the Volstead Act was somewhat successful.

Prior to Prohibition, the saloons in working-class neighborhoods were generally run-down dives where the drinks were bad, the food was worse, and the bartender doubled as a pander and gambler's tout. However, the saloon also served as a "workingman's club," providing entertainment and relaxation at a reasonable price. The typical speakeasy, by contrast, was patronized by white-collar workers, college students with ample allowances, and others with a fair amount of extra cash.

Larger speakeasies often cleared up to \$4,000 per week and provided entertainment (such as songs, skits, and dancing) to customers who paid as much as \$25 for a fifth of Scotch. Often, the most elegant speakeasies became fashionable if they had a few jazz musicians or

a celebrity—the more notorious the better—that made the establishment a regular hangout.

That is not to say, however, that all speakeasies were fashionable or opulent; "smoke joints" sold beverages that consisted largely of wood alcohol and Jamaican ginger, a concoction that blinded, paralyzed, or killed thousands by the end of Prohibition. Characters venturing into a speakeasy should pay particular attention to what is being served simply to safeguard their own health.

RECENT EVENTS

For the past several weeks, a series of daring robberies has been committed throughout Chicago. The local authorities have been unable to determine who is behind the crime spree, or where the stolen money and gems have been taken.

Because the Prohibition agents in Chicago are believed to be in the pocket of the mobs (or, at the very least, utterly incompetent) the Chicago Crime Commission has called for outside help: the player characters.

Mackenzie, the Washington Prohibition agent who recommended the player characters for the job, has suggested that they find Eddie Stanchek, a Chicago journalist who is reportedly chasing this story. "Eddie knows everybody who's *anybody* in Chicago," he says. "If there's anything going on, he'll know what it is...and who's behind it."

Mackenzie also adds, "Be even more careful who you get mad. Everyone in Chicago is pretty jumpy. And



Brian Schomburg



when these guys jump, a lot of people tend to get hurt. I'd hate to see you get caught in the crossfire."

ENCOUNTER ONE: MIDNIGHT MEETING

The player characters have an appointment to meet Eddie Stanchek, a well-known freelance photographer and reporter. Getting in touch with Eddie to set up a meeting was something of a challenge, as the high-strung man seems to race all over town chasing stories. Still, he's agreed to meet the characters at midnight in a dingy flop-house on the South Side.

Read the following aloud:

You've arranged a meeting with Eddie Stanchek, a somewhat shady reporter who's pretty well known in town. Unfortunately, the meeting is for midnight—not the best time for strangers to be wandering around the South Side.

Eddie's room—Number 12—is on the third floor of the small brownstone, and you can see a light burning in the window; somebody's home, at least.

The flop-house Stanchek favors is old and quite run down; most of the lights are out on the way up the stairs and the building has an unpleasant odor. As the player characters enter the building, secretly roll each character's Perception; anyone who makes a Moderate (12) attribute check notices someone in the shadows of an alley across the street. The figure in the alley quickly vanishes if anyone moves to confront him, though the character who approaches the skulking man notices he is dressed in a white suit and fedora before he disappears into the night.

As the player characters approach the door to Number 12, read the following aloud:

The door to Number 12 is ajar, and dim light filters out into the hallway. From inside you can hear the sound of someone talking in competition to a scratchy jazz recording. "C'mon in," a voice bellows in response to your knock.

The inside of the apartment is as bad as the outside: unwashed dishes, dirty laundry, and half-empty tins of food litter every available surface. The only corner of the room that is remotely well-organized houses photographic equipment, a

EDDIE STANCHEK

Type: Chicago Reporter

COORDINATION 3D

ENDURANCE 2D+2

Stamina 4D

KNOWLEDGE 3D

Bureaucracy: Chicago politics 7D, jour-

nalism 7D, photography 8D, streetwise

5D, streetwise: Chicago 10D

MECHANICAL 3D+1

Vehicle piloting: car 5D+1

PERCEPTION 3D+2

Bribery 4D, charm 4D+1, con

7D, deduction 5D, persuasion

5D, search 5D, sneak 5D, taunt

4D+2

REFLEXES 3D+2

Brawling parry 5D, dodge 5D,

running 4D+2

STRENGTH 2D+1

Brawling 3D

TECHNICAL 3D

Fate Points: 2

Character Points: 11

Move: 10

Equipment: Notebook, fountain

pen, American Graflex camera, five

"plates" of film, \$20 dollars.

Capsule: Eddie Stanchek grew up on Chicago's South Side, which is why he seems to know everybody there is to know in that part of town. Shortly after his fifteenth birthday, he developed a love of photography after working for a summer developing wedding pictures in his uncle's darkroom.

A few months after he had earned enough money

to buy a camera of his own, his uncle's studio was firebombed; Uncle Stanchek had apparently refused to pay the protection money some mob heavies demanded. Eddie began to look on the neighborhood

"wise guys" in a new light. Where he had once admired the mobsters—who always had the best clothes, the best cars, and the pretti-

est girls—Eddie now saw them for what

they were: crooks, thugs, and killers.

It didn't take long before Eddie started using his photographic skills and innate curiosity to investigate the destruction of his uncle's business. To his surprise, Eddie was remarkably good at "scooping" reporters in his quest for justice. To finance his own battle with the mobs, he began freelancing for various Chicago papers.

Now Eddie is known as one of the most tenacious reporters in Chicago, particularly for his hard-nosed, uncompromising stories about prominent gangsters.

Eddie Stanchek is a short, balding, red-cheeked man in his early thirties. He tends to dress in baggy, rumpled suits and wears a battered gray fedora at all times. Eddie speaks in a constant stream, rarely pausing for breath (and usually then only to puff on the cheap cigars he favors). Despite his brash, oafish exterior, he is an extremely intelligent, streetwise reporter.





small writing desk, and a phonograph.

Pacing amid the clutter is Eddie Stanchek. He is speaking rapidly into a telephone, and is apparently trying to browbeat the unfortunate individual on the other end of the line into agreeing to something against his better judgment. After soliciting a faintly positive result, Stanchek grunts, "Good. See you then," and slams down the phone.

Relighting his cigar and scowling at you, he growls, "Awright, gents. What can I do for ya? You got five minutes."

Eddie is extremely reluctant to part with his information, especially since he's only agreed to meet the characters on the recommendation of a Prohibition agent—quite often not the most trustworthy of individuals. Instead, he tries to pump the player characters for any relevant information they might have by attempting to confuse them with a constant stream of conversation.

The player characters can, however, attempt to bribe (for a minimum of \$50), *con*, or *persuade* Eddie into revealing some of what he knows.

On a Easy (6) result or lower, Eddie says, "Somethin' up in Chicago, but I ain't got th' slightest idea who's pullin' it off."

On a Moderate (13) result, Eddie reveals that he has a meeting sometime tomorrow with an informant who might be able to shed some light on the subject. "None of dese birds can be trusted," he grunts, puffing cigar smoke in the face of the nearest character. "But sometimes a rat can be useful."

On a Difficult (18) result, Eddie indicates that his meeting is tomorrow night in a "smoke joint" on the West Side, a seedy dive called The Hip Flask. ("It's not 'zactly the nicest place—a bunch of the Genna brothers hang out there and there's usually a fight or a shootin' most every night," he says.) He also indicates that he'll dry up as an information source if he so much as sees one of the player characters near The Hip Flask.

After five minutes has elapsed, Eddie hustles the characters out of the flop-house. Read the following aloud:

"All right, I'll tell you what. Mebbe you and me, we can help each other out. I need you to run some stuff to my uncle's place downtown. If ya' do my little errand, you can join up with me after my meeting at the Flask. Just remember...never drink in a smoke joint. They only serve wood alcohol, so drinkin' stuff in there can be a little damagin'...unless you have a particular fondness for goin' blind."

Eddie has a handful of photographic "plates" he needs to have delivered to his uncle for developing. Eddie explains that running the delivery will keep him from making an important meeting with a bootlegging contact, a meeting he can ill afford to miss. If the player characters deliver the goods to his uncle before dawn, Eddie says he'll let the group in on his meeting at The Hip Flask the next day.

PHOTO OP

As the player characters leave Eddie's brownstone—either to undertake his errand or to plan their next move—they are under surveillance. As Eddie pushes past them and moves towards his own car, have each player character make a Perception check. A Moderate (11) or better result reveals movement from a nearby alley and the sudden strobe of a camera flashbulb—someone just took the group's picture. Meanwhile, Eddie, moving at his normal hyperkinetic speed, is driving away before anyone can react, either unaware or unconcerned by the surveillance.

OPTIONS

The player characters can go in several directions from this point; they can pursue their unseen photographer, follow Eddie, deliver Eddie's package to his uncle, or return to their hotel (or other base of operations) to plan their next move.

- If the player characters follow the photographer, read the following aloud:

As you move toward the alley, you can hear someone several yards ahead of you, running the other way—your hidden shutterbug is making a break for it!

Cut to "Foot Chase."

- If the player characters follow Eddie, read the following aloud:

Eddie drives like he talks—fast. Catching up with him is going to be tough. Possibly tougher than you think...as you pull away from the curb, another car starts up and begins chasing you!

Note to gamemasters: Eddie should not be followed after this encounter; if necessary, "fudge" the appropriate die rolls to allow Eddie to evade any pursuit or surveillance attempts by the player characters.

Cut To "Motor Chase," below.

- If the player characters deliver the package to Eddie's Uncle Luigi, read the following aloud:

Eddie was relieved that he didn't have to deliver the package to his uncle's place. He gives you the address and says not to worry about knocking in the middle of the night—Uncle Stanchek is apparently quite used to the erratic hours his nephew keeps. "Jus' tell him Little Eddie sent you. And if any o' youse ever call me 'Little Eddie' in public, you can get your information somewhere else, got it?"

As Eddie drives off, you pile into your car. As you pull away from the curb, you hear the growl of a car-engine sputtering to life, and a heavy black car lurches after you!

Cut to "Motor Chase."

- If the player characters decide to regroup and rest for the night, cut to Encounter Two.

FOOT CHASE

The photographer is heading east down a nearby alley but doesn't seem to be moving like an Olympic sprinter—



39

INDIANA JONES™

And Eddie steps on a lot of toes, so I figure he's got it coming."

The player characters have a few moments left to interrogate the hapless Wilt. After a short time elapses read the following aloud:

"Oh, hey, sure guys," Wilt says. "I'm not a bad guy. The guy who hired me is a kind of big figure these days. He operates down on the South Side. His name is..."

He breaks off, glances toward the roofline above him, and curses under his breath as a terrified look crosses his face. A sudden shot rings out, catching the scrawny photographer in the chest. Turning, you get a brief glimpse of a man in a white fedora on the roof above you. Before you can react, he tosses you a quick wave and vanishes.

"Well, well, well," a new voice from behind you purrs. "What have we here?" As you face the newcomers, you see a half-dozen burly men in well-tailored suits. "Aw, poor Wilt. Guess he's squealed his last, huh? Too bad you won't be around to attend his funeral," the leader of the thugs quips, "what with you attending your own."

Six Mob Heavies. All stats 2D except: *fire combat* 5D, *brawling* 5D, *brawling parry* 4D+2. Move: 10. Brass knuckles (STR+1D), knife (STR+1D).

MOTOR CHASE

Read the following aloud:

The car behind you is heavy, black, and full of men with guns. The heavy chatter of a Tommy-

gun can be heard faintly behind you, but the staccato crash of your car's rear window shattering as bullets smash through it is considerably louder.

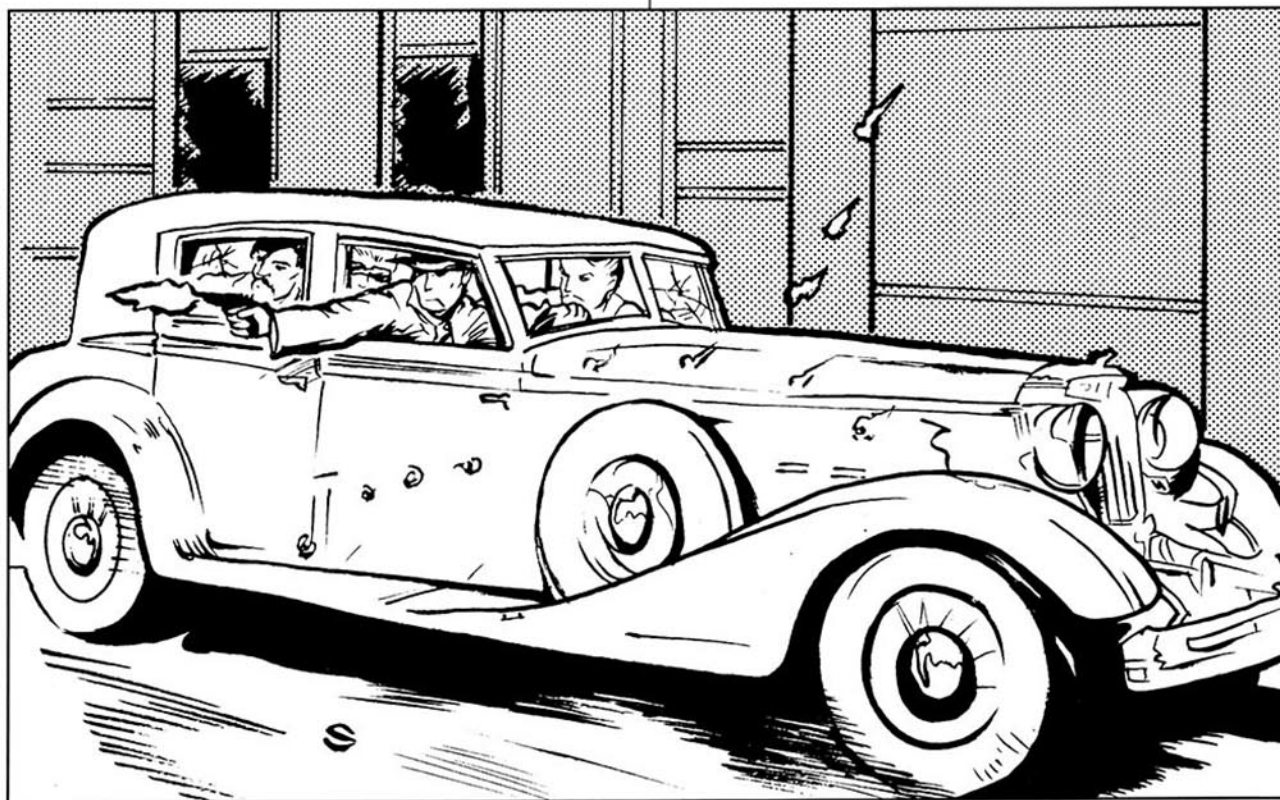
The mobsters' car is not much better than the one the player characters are driving; however, the six thugs inside are all heavily armed, and they are under orders to separate Eddie and the player characters.

The Mobsters' Car. Maneuverability 0D, move 35;100 kmh, body strength 3D, cover: full.

Mob Thugs. All stats 3D except: *fire combat* 5D, *vehicle piloting* 5D. Move: 10. Tommy-gun (5D), Colt M1911 .45 Automatic (5D).

The player characters are at something of a disadvantage—the driver of the other car knows the streets of Chicago far better than they do. On the plus side, it is the middle of the night so traffic and pedestrians are at a minimum. The mobsters are shooting at the tires of the player characters' car, which they successfully hit on a Very Difficult (22) *fire combat* result (modified by any evasive maneuvers the characters' take). If they have difficulty hitting the tires, the mobsters attempt to ram the car and slam the characters vehicle into a utility pole, which requires a Difficult (16) *car piloting* result (which is also modified by any evasive maneuvers the characters take). If the characters' car is stopped, the mobsters drive away, their mission accomplished. Eddie is now on his own.

If the player characters win, the mobsters are all unconscious and are unable to answer any questions. However, Eddie has slipped away in all the confusion.





ENCOUNTER TWO: SPEAKEASY (AND CARRY A BIG STICK...)

The next day, the player characters receive a message from Eddie Stanchek. Read the following aloud:

There's a knock on your door, and the hotel bellman smiles at you (despite the fact that it's seven o'clock in the morning—far too early for cheerfulness) and hands you a hastily scrawled note from Eddie Stanchek. The note reads:

"Fellas, I'm convinced you're on the up and up, so I want you to meet me at noon at The Hip Flask. Bring \$100 in cash, and no cops! Tell the guy at the door that Eddie sent you."

The note is signed, "Eddie S."

THE SET-UP BEGINS

The note is not from Eddie, but since the player characters don't really know the reporter's handwriting, they have no way of telling that. The note was actually written by Mr. Frost, and is the next step in framing the player characters for Eddie's murder. The player characters have no real reason to doubt that the letter is genuine and should be encouraged to pursue this lead—especially since it is the only clue they've found so far.

The Hip Flask is not a nice place, even in a city filled with dives and greasy spoons. The door is barred with a deceptively frail-looking metal gate, though it is doubtful that a dozen men with battering rams could get through it without serious effort. Behind the gate, a massive bouncer is eyeing the player characters suspiciously, but he lets them in with a smile when they mention Eddie Stanchek. "Oh, okay," the bouncer says, grinning. "If yer awright wit' Eddie, yer awright' wit me." Once inside The Hip Flask, read the following aloud:

Inside the bar, the crowd is pretty light—most "speaks" don't start jumping until nightfall. The interior of the place is decidedly grim: a thin coating of filth seems to encrust every surface, and empty bottles and broken glasses litter the floor. There is a suspicious-looking bartender making a halfhearted attempt to clean up the debris from the night's debauchery, though he doesn't seem to care much that his rag is dirtier than the bartop.

In the back of the room, you can just barely make out Eddie's battered fedora. He appears to be alone, with his back to you.

As the player characters approach Eddie, have them make Perception or *streetwise* checks. Any character

who gets a Very Difficult (21) result notices that the bartender is whispering to the bouncer, who has stopped grinning and is now speaking urgently into a telephone. After reaching the table, the player characters notice something much more important. Read the following aloud:

Eddie is slumped down on the table as if asleep—but a closer look reveals that this is not just a catnap. A bullet wound is visible just above his left jacket pocket and it looks like the hapless reporter has been dead for a while. Clutched in his right hand is a small white piece of paper.



The paper is the size of a business card, and it has a small address and membership number on the bottom of it. Across the top of the paper it simply says: "The Moonglow Club."

If the player characters examine Eddie's body, they find his notebook, a single plate of film, and some cash.

THE PLOT THICKENS

The gangster behind the diamond heists has one final nail for the player characters' collective coffin. The Hip Flask was in full operation last night, but "Mr. Frost" managed to sneak in after closing and eliminate the staff—the bartender and the bouncer actually work for a small-time speakeasy owner named Nicholas Torponi.

Torponi is behind the criminal plot, and he hopes to throw both the police and the mob off his trail by framing the player characters. By photographing the characters at Eddie's flop-house last night and then leading them to the scene of Stanchek's murder, the police—who have all been paid off by Torponi—will have plenty of evidence to arrest the player characters. Even worse, the bouncer has been paid very well to swear up and down that he saw the player characters arguing with Stanchek for hours, mostly over money.

If arrested, it will take a very good lawyer to get the characters off. If Torponi's scheme works, the player characters are on a one-way trip...to the electric chair.



FRAMED!

If the player characters attempt to leave the speakeasy or use a phone, read the following aloud:

The bouncer isn't smiling at you anymore. In fact, he seems more than a little angry. "You bums hurt Eddie, huh? I saw you arguing wit' him!" With that, he launches himself at you with a bel- low of rage!

Angry Bouncer. All stats 3D except: Strength 5D, brawling 6D, brawling parry 6D+2. Move: 10. Blackjack (STR+2D), derring (3D).

The bouncer is not particularly bright, but he is very strong and very tough. If the player characters subdue him, he reveals that he works for "The Torpedo" and just called the cops. The bouncer only heard the basics of the framing scheme. He spills what he knows, ending with his phone call a moment before—a phone call to Chicago's finest. The player characters know that they've been set-up, and now they're wanted by the police. In the distance, a number of sirens can be heard approaching.

OPTIONS

The player characters should try to lie low for a while. They can attempt to call Mackenzie in Washington, though he will be very reluctant to help them. If they ask Mackenzie for help, read the following aloud:

"I'm sorry," Mackenzie says. "I believe you, but they have a photograph placing you at Eddie's apartment, and a witness that says you were fighting with him the whole night. There's nothing I can do. My advice is to turn yourself in."

If the player characters managed to get Eddie's notebook and the plate of film, they have one other option: to talk to Eddie's uncle. If the player characters decide to contact Uncle Stanek, read the following aloud:

Because the police are still looking for you—the newspaper even printed your pictures and called you "armed and dangerous"—you wait until after dark to approach Uncle Stanek. When you tell him who you are, he isn't surprised.

"Eddie said he felt he could trust you," he says, "and I'm the one who introduced him to Mackenzie. I know you're on the level. What can I do for you?"

When he sees the photo plate, he agrees to develop it, which takes him roughly an hour and a half. The photo is of a burly, heavyset man with a scar on his left cheek. He is speaking to a man in a white linen suit. Uncle Stanek even knows who the men are: Nick Torponi and Mr. Frost.

If asked, Uncle Stanek ("Call me Luigi!") reveals the following:

- Nick Torponi is a pretty minor crook in Chicago, though he's always made himself out to be a major player. Most of the other criminals in town view him as something of a joke.

- Mr. Frost is a well-known "mechanic." He charges \$1,000 dollars a contract and has reportedly never missed.

- Torponi's only real holding is a well-known speakeasy: The Moonglow Club. Eddie had mentioned the Moonglow a number of times, and even hinted to his uncle that the club's owner may have been behind the firebombing of Luigi's photo studio years ago. "Soon," Eddie had said to his uncle, "I'll flush the Moonglow and it's owner down the nearest sewer. They're up to something, and I'm gonna find out what."

If the player characters examine Eddie's notebook, they learn a more detailed version of the information found in the stats for Torponi and Frost. In addition, Eddie has several cryptic references to a man named "Maple," who is very important to Torponi, though Eddie apparently never found out why. He had planned to find out more about Maple that night—at the Moonglow.

STAGING TIP

The meeting with Uncle Stanek is an excellent opportunity for roleplaying; Eddie's uncle is a kindhearted old man who doesn't have many people to talk to, so he is likely to start discussing anything that crosses his mind. The information he reveals can be interspersed with exasperating anecdotes about his military service in "The Big War," the weather, the comedy program he listens to on the radio, and so forth. To gather the above information the player characters should have to lead him back to topics after he flies off on a tangent.

ENCOUNTER THREE: MAYHEM AT THE MOONGLOW

The player characters' best shot at clearing themselves is to catch the bootleggers at the Moonglow, and hopefully recover—or determine the location of—the missing diamonds. If the player characters attempt to move around in daylight, gamemasters should have the group have a series of close-calls with the Chicago police. This should convince them that the need to clear themselves of the criminal charges is urgent, and that the Moonglow is their best shot.

When the player characters approach the Moonglow Club, read the following aloud:

The Moonglow Club is, to say the least, well-concealed. The entrance is hidden on what appears to be a brick wall facing the street, though a bouncer is visible patrolling the sidewalk. Well-dressed men and women obviously out for a good time flash small white cards at the bouncer, who pushes aside a hinged section of the building's wall, revealing a concealed set of stairs leading inside. The faint strains of jazz and laughter can be heard from within. As soon as the customers



disappear down the stairs, the bouncer quickly slides the wall back and waits for the next patrons to arrive.

The player characters need the small membership card Eddie had in his hand when he died if they wish to easily enter the Moonglow—when the bouncer sees the card, he smiles politely and slides aside the false wall. If the characters ignored the card at the Hip Flask, they can still attempt to *bribe*, *intimidate*, or fight their way into the club.

If the player characters attempt to bribe or intimidate the bouncer, they are in for a tough time: he's been ordered not to let anyone in without a membership card and he takes his job very seriously. However, the more exorbitant the bribe (\$500 dollars or more), the more likely he is to cooperate. He is not so easily intimidated, however; he's a rough customer in a rough job. To *intimidate* him requires a Very Difficult (24) skill check.

If the players try to take him out using physical means, they have to do it quickly and above all quietly. If the fight lasts more than two rounds, five more bouncers arrive to help him out. However, the bouncers are under orders not to draw attention to the speakeasy and therefore refrain from using their guns unless absolutely necessary. Instead, they attempt to drag the characters to a nearby alley and deal with them more privately.

In addition, Torponi has paid off a number of the cops in the neighborhood; attempting to draw police attention to the speakeasy leads only to the player characters' arrests.

Moonglow Bouncers. All stats 3D+2 except: *fire combat* 5D+2, *brawling* 5D+2, *brawling parry* 5D+2, *willpower* 6D. Move: 10. Brass knuckles (STR+1D), Colt Army Special M1908 revolver (4D).

OFF THE RAILS

If the characters go hopelessly "off the rails," particularly by getting arrested, the gamemaster should have the players roleplay out their incarceration briefly—the electric chair is looming menacingly in their future. As they start to become a bit more panicky, Mackenzie (the group's Washington contact) arrives and bails them out. "You have to get to the bottom of this mess," he tells them, handing each of them a membership card to the Moonglow Club. "If you don't go in there and get the evidence we need to hang Torponi and recover the gems, you're probably not going to clear your names. Remember, as far as the Chicago police are concerned, you killed Eddie Stancheck!"

INSIDE THE MOONGLOW CLUB

The Moonglow Club was constructed in 1921, and since falling under "Torpedo" Torponi's control, has been modified extensively. Originally little more than a con-

cealed room, Torponi has managed to turn the Moonglow into an elegant and entertaining—if illegal—restaurant and speakeasy.

The player characters' best chance is to search the speakeasy and try to gather whatever evidence they can that might clear their names. The following are descriptions of the various rooms in the Moonglow. Specific encounters are keyed to individual locations and are described below.

CONCEALED DOORS

The map of the Moonglow Club shows the locations of several concealed doors within the speakeasy. These doors can be detected by player characters who actively seek them, a task which requires a Difficult (16) *search* check (unless otherwise indicated in the individual room descriptions that follow). However, seeking these doors out is not a matter of simply looking around the room. The characters have to push, poke, prod, and thump the walls to find the doors—in a speakeasy crowded with gangsters and patrons. Gamemasters should force the players to roleplay these scenes out in order to heighten the suspense of this episode.

THE ENTRANCE

The entrance, hidden behind a concealed and well-armored door is—like the rest of the speakeasy—roughly two feet below street level. In the northwest corner of the room is a single door, and the sound of jazz music can be heard from beyond it. The room itself is featureless—a small set of stairs leading back up to street level, gray brick walls, and a few bouncers are all that can be seen. One bouncer is standing near a small button set into the wall, an alarm that both alerts the patrons inside to dump their liquor down several strategically placed drains and prompts the waitresses to rapidly hand out glasses of iced tea and lemonade. Torponi has trained his staff to eliminate all traces of liquor in seconds, and even in the busiest shifts at the speakeasy, the concealment operation can be carried out in as little as two minutes.

Moonglow Bouncers. All stats 3D+2 except: *fire combat* 5D+2, *brawling* 5D+2, *brawling parry* 5D+2, *willpower* 6D. Move: 10. Brass knuckles (STR+1D), Colt Army Special M1908 revolver (4D).

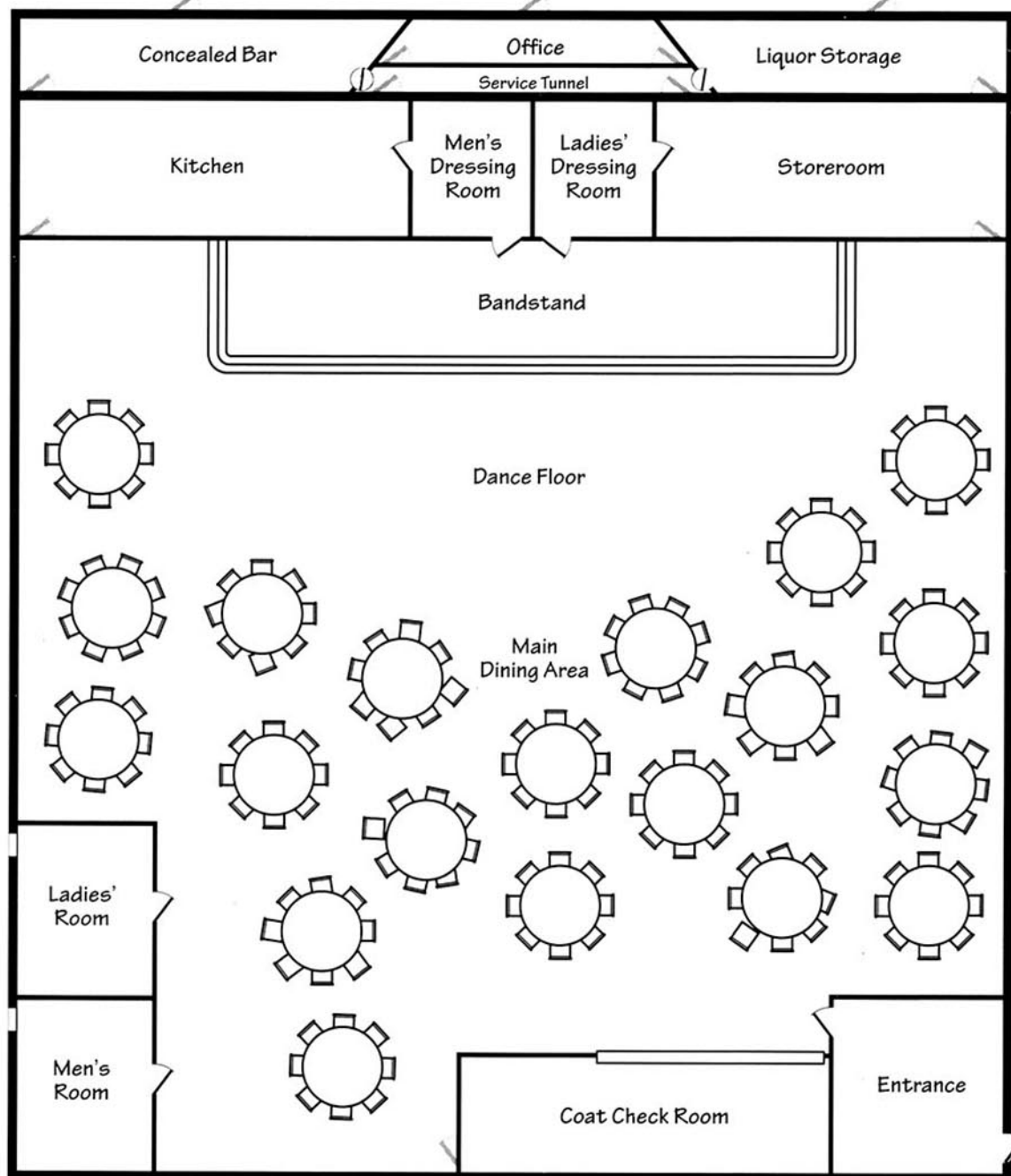
COAT CHECK ROOM

The coat check room is used to store all the coats and wraps favored by the glamorous patrons. There is a single bouncer standing near the window of the coat check room who is making sure the incoming patrons aren't armed. Characters who come in with weapons are asked—firmly but politely—to deposit any weapons with the coat check girl. Small weapons—knives, deringers, pistols and so forth—can be hidden from the bouncer with a Moderate (12) *hide* roll.

There is a concealed door in the southwest corner of the room. The door does not hide any shady activity; rather, it was installed to keep boisterous or rowdy patrons of the club from stealing or damaging other people's belongings. Two bouncers are stationed just inside the door to the coat check room, and an attractive



THE MOONGLOW CLUB



KEY:

Door
 Concealed Door
 Armored Door
 Rotating Concealed Door
 Window



young lady named Emily is taking the coats. Emily took the job in the Moonglow Club because she has a somewhat naïve view of gangsters and crime, hoping that she'll meet a "knight in shining armor" who will sweep her off her feet. She talks freely with characters who flirt with her, particularly if they are more rough-and-tumble types (such as a soldier of fortune) or look like they have a lot of money to throw around (such as an actor or a gangster).

If asked, Emily reveals the following:

- Nick Torponi is the owner of the Moonglow.
- Torponi's office is somewhere in the building, but she never sees him leave or enter; he always makes his entrance from the storeroom. (Emily also points out the concealed door to the storeroom, explaining that it isn't hidden to keep the customers out; it is hidden to keep any Prohibition agents or police from finding the liquor.)
- Some very rough customers are in the building tonight, including some legbreakers who work for the "Terrible Gennas," and who are apparently very angry with one of the other customers. She's worried a fight will break out.

Moonglow Bouncers. All stats 3D+2 except: *fire combat 5D+2, brawling 5D+2, brawling parry 5D+2, willpower 6D*. Move: 10. Brass knuckles (STR+1D), Colt M1911 .45 automatic pistol (5D).

Emily. All stats 3D except: *dodge 5D, con 5D*. Move: 10.

In addition, any player character who has glimpsed Mr. Frost in previous encounters and who makes a Moderate (14) *search* or *Perception* check notices an immaculate white overcoat hanging in the coat check room—an overcoat that looks familiar.

NOTE TO GAMEMASTERS

Emily, the Moonglow Club's coat check girl, can be used if the player characters are floundering in their search for evidence. If, after several minutes of searching, the characters still have not located the entrance to the storeroom or the kitchen, Emily can become "smitten" with one of the characters, and will be willing to reveal her suspicion that Torponi's office is concealed somewhere behind the dressing rooms and the store-rooms.

THE MEN'S AND LADIES' ROOMS

There is little of interest in these rooms; however, small windows located near the ceiling in each restroom allow access to the street and can be used as an escape route if necessary. Characters attempting to wriggle through these small, slot-like openings must make a Reflexes check. Characters who get an Easy (7) or lower result become stuck in the window until they make a Moderate (11) Strength roll to dislodge themselves—which causes

them to fall back into the room. A Moderate Reflexes result indicates the character can wriggle through the window in three rounds. A Difficult (18) result allows the character to escape in two rounds. A Very Difficult (21) or higher result indicates that the character slips through the window in one round.

THE MAIN DINING AREA, THE DANCE FLOOR, AND THE BANDSTAND

As the characters enter the main dining area, read the following aloud:

The Moonglow Club is rapidly becoming a very popular place. Several radio personalities, jazz musicians and stage performers regularly frequent the speakeasy and many are present this evening. Dozens of tables are scattered throughout the room in a seemingly haphazard arrangement, but the serving staff seems able to negotiate the labyrinthine layout with ease.

The walls are decorated with expensive paintings, and colorful murals and tapestries help make up for the fact that there are no windows. The overhead lighting is subdued, making it somewhat difficult to identify the patrons from a distance...a feature many of the shadier customers find quite useful.

At the front of the room, a massive jazz band is jamming out a raucous number as a female singer belts out the lyrics. The dance floor is packed with what looks like a hundred couples who are clearly having the time of their lives.

The dance floor is nothing more than a wide-open area with well-maintained wooden floors. It is packed with people dancing and singing and carousing, which provides some cover for player characters attempting to search out hidden doors or otherwise "case the joint."

Gamemasters are encouraged to give the player characters a few scares during their search of the dining room and dance floor. Some suggested encounters are:

- A beautiful woman who is obviously here with a large, angry looking mobster-type asks a player character to dance (in a blatant attempt to make her date jealous). The player must extricate himself from the situation without angering or insulting the woman or her date.
- A patron of the bar mistakes one of the player characters for a friend of his and starts a long, boring conversation (about the weather, Chicago politics, prominent criminal trials...even what he prepared for dinner the previous night). The friendly but misguided man begins following that character around and generally makes a nuisance of himself.

- A practical joker comes up behind one of the player characters and shouts, "Got you, pal! Prohibition agent! This is a raid!" Some of the other patrons don't feel this is a very funny joke and a brawl nearly ensues.

None of these encounters should have any major results—disaster should appear imminent and then be averted at the last moment in order to heighten the tension of the scene.



Brian Schomburg



The bandstand is a long, wide platform, raised a few feet above the dance floor. There is a large jazz/swing band playing, and no matter what commotion erupts on the dance floor or in the dining hall, they continue as if nothing is out of the ordinary. Two doors, artfully concealed behind drapes and other stage decorations, lead into the dressing rooms for the male and female performers.

FROST WARNING

After the player characters have a few minutes to examine the dining area, read the following aloud:

Near the dance floor, you can hear a commotion break out. While the band plays on, several of the patrons are clearing back from a small table.

A calm figure in a white linen suit and fedora is facing four tough-looking men who are leveling .45-caliber pistols at him. "We heard what you did at The Hip Flask, Frost," the largest of the pistol-toting heavies growls, "and we're sick of you taking guys like us out. The Gennas put out a contract on you, and we mean to collect."

Before the toughs can fire, Frost pivots sud-

denly, a pair of pistols appearing in his hands like magic. Without hesitation, he fires each pistol twice, wounding his opponents, either by shooting them in the hand or the leg. "Don't worry, boys," he says, his voice a silken purr. "There isn't any money in killing you—yet. Just stay out of my way."

As he turns to leave, one of the wounded gangsters grabs a bottle from a nearby table and moves to strike the white-suited gunman. Frost, again moving with preternatural speed, spins and lands a roundhouse punch on the man's jaw, sending him flying over a table to sprawl unconscious on the floor.

Several of the bouncers are already picking up the unconscious gangsters as Frost sketches a mock bow to the stunned crowd and resumes his seat.

By now, the player characters should know that Frost is a threat to them, though he hasn't noticed them yet. Shortly after his fight, another man joins Frost at his table—the owner of the club, Nick Torponi.

Torponi is less than thrilled about Frost's participa-

"MR. FROST"

Type: Gangland Hit Man

COORDINATION 4D

Fire combat 6D, thrown weapons 5D+1

ENDURANCE 2D

Stamina 5D

REFLEXES 3D+2

Brawling parry 6D+2, dodge 6D, melee

combat 5D+2, melee parry 5D+2

STRENGTH 3D+1

Brawling 6D

KNOWLEDGE 2D+1

Intimidation 5D+1, streetwise

4D+1, streetwise: Chicago 8D,

willpower 6D

MECHANICAL 2D+2

Vehicle piloting: car 5D+2

PERCEPTION 4D

Bribery 4D, charm 5D, con

5D, gambling 6D, interroga-

tion 6D, search 6D, sneak 6D

TECHNICAL 2D

First aid 4D, safe cracking 4D+2,

security 6D

Fate Points: 2

Character Points: 12

Move: 10

Equipment: Two M1911 .45 automat-
ics (5D), switchblade (STR+1D), white linen
suit, white fedora, \$2,500.

Capsule: "Mr. Frost" is the codename for one of the most feared and deadly hit men operating in and around Chicago. For the past several years, Frost has been a freelance "mechanic" for various mob operations, eschewing loyalty to any particular faction.



Despite his mercenary tendencies, most mob bosses value (and probably fear) his abilities and have ordered their men to leave Frost alone. "Scarface" Capone and Bugs Moran particularly value this mysterious assassin and have reportedly used the hit man to their own ends on a number of occasions.

Unfortunately, most of the lower-level mob heavies don't like Frost all that much; normally, Frost's contracts are for hits on "soldiers" for competing mobs, and most of them don't appreciate it.

Mr. Frost's identity is unknown; the few facts surrounding this enigmatic individual are shrouded in superstition and exaggeration. Some more impressionable mobsters believe that Frost is bulletproof and has never missed a shot when fulfilling a contract. While this is probably untrue, Frost's success rate has been high enough to impress the likes of Capone (who willingly pays the assassin's rather high fee of \$1,000 per contract).

Mr. Frost always wears a clean, well-tailored, white linen suit with a fresh red rose pinned to its lapel. He is gaunt, tall and lean, though he is surprisingly strong for his size. Though he possesses a somewhat grim sense of humor, his general demeanor leads people to believe that he has in fact *never* smiled. Frost is always armed with twin .45 automatics and a switchblade, which he wields with consummate skill.

NICK "THE TORPEDO" TORPONI

Type: Chicago Underworld Figure

COORDINATION 2D

Fire combat 4D+2

ENDURANCE 3D

KNOWLEDGE 3D

Bureaucracy: Chicago politics 5D+2, business: bootlegging 5D+2, intimidation 6D, streetwise: Chicago underworld 5D+2

MECHANICAL 3D

Vehicle piloting: car 4D

PERCEPTION 4D

Bribery 4D+2, charm 4D+1, con

5D, taunt 5D

REFLEXES 3D+1

Brawling parry 5D+1, dodge 4D+1

STRENGTH 3D+2

Brawling 5D+2

TECHNICAL 2D

Fate Points: 2

Character Points: 7

Move: 10

Equipment: Colt New Service M1917 revolver (4D), walking stick (glass bulb on head, contains acid that does 3D damage each round until treated, one use only), \$5,000, cigar case, lighter.

Capsule: Nick Torponi earned his nickname working as a heavy for Frankie Yale. "Torpedo" Torponi was little more than a leg-breaker for the mob, and a fairly mediocre one at that. Torponi was constantly



overshadowed by a younger gangster on the way up: Al Capone.

Capone and Torponi were distant competitors until 1920 when Johnny Torrio recruited Capone as a lieutenant. Five years later, Torponi was given a small franchise—a single speakeasy in Chicago—under Capone's control. Torponi is less than thrilled with the arrangement.

Nick Torponi is behind the daring string of robberies; a Canadian whiskey contact has a shipping pipeline to a diamond buyer in Europe and is willing to fence high quality gems in exchange for high-quality whiskey. Torponi plans on dominating the illicit liquor trade on the South Side by serving the best product in the area. In addition, "Torpedo" plans on importing a number of high-priced "mechanics" to eliminate his superior, Capone (one such hit man is the enigmatic "Mr. Frost").

Nick Torponi is of moderate height, with thinning gray hair and a heavy salt-and-pepper mustache. He is extremely heavy-set, and his face is cast in a perpetual scowl. He has a three-inch scar on his left cheek, a holdover from his "hired-muscle" days. He has broad shoulders and thickly muscled arms; he may be older and losing the edge of his youth, but he is still a tough, dangerous man.

tion in a gunfight inside the Moonglow Club. Any player characters nearby who make a Moderate (13) Perception roll can overhear Torponi say, "We can't afford a war with the Gennas yet—not until the diamonds get to Maple. Let's finish this discussion in the office."

Frost merely smirks at the over-the-hill mob boss and follows Torponi through a concealed door into the kitchen.

THE KITCHEN

The kitchen is a large room filled with new and expensive food preparation equipment. A staff of waiters, waitresses, and chefs labor over extremely good meals. A trio of bouncers is located inside the kitchen, making sure unauthorized entry into this area is kept to a minimum. In the northwest corner, a small concealed door leads into a hidden room where the illegal drinks are prepared. A normal, unlocked door in the center of the east wall leads into the dressing room for the male performers.

THE STOREROOM

The storeroom is little more than an extremely well-stocked pantry, where food and supplies—napkins, table-

cloths, and so forth—are kept. This room only has one bouncer in it, and there is a large amount of traffic through here, mostly waiters and waitresses. A door in the west wall leads into the ladies' dressing room; this is where the bouncer is stationed. Any attempts to *con*, *bribe*, or *intimidate* him are increased by two difficulty levels. He is under strict orders to make sure the female performers have total privacy when not performing.

Ladies' Dressing Room Bouncer. All stats 3D except: *brawling* 6D, *brawling parry* 6D+2. Move: 10. Blackjack (STR+1D).

THE CONCEALED BAR

The bar in the back is well-hidden—and despite a few liquor raids, has yet to be discovered by outsiders. This room is a "bar" in name only; liquor is stored in barrels and crates and only a small card table is used to handle the preparation of all the drinks in the establishment. Since the serving staff comes and whisks drinks away almost as soon as they are poured, the small table is more than adequate for the task. This room also has a well-concealed door in the southeast corner that leads into a small tunnel. Since the door actually rotates (much like the revolving door common in many big-city



office buildings), it has been cleverly disguised as a series of liquor barrels—a Very Difficult (24) *search* roll is needed to locate the revolving door.

A single, harried bartender is in the room, frantically pouring drinks and handing them off to the serving staff with barely a glance.

If the player characters are disguised as serving staff, the bartender only suspects duplicity if he makes a Difficult (16) Perception check.

If the player characters are not disguised, he immediately demands to know who they are. The characters have one round to *con* the bartender before he summons the bouncers from the next room.

Bartender. All stats 2D except: *brawling* 5D, *fire combat* 5D, *dodge* 4D+2. Move: 10. Knife (STR+1D), Colt New Service M1917 revolver (4D).

LIQUOR STORAGE

This is merely a storeroom for the barrels and crates of whiskey, beer, and wine that the Moonglow Club serves its patrons. It is all of high quality and quite expensive; in the Moonglow, the “good stuff” can cost as much as \$20 dollars a bottle. Like the concealed bar, a door leads to an alley outside. These doors are only hidden from the outside; no *search* check is required to notice them from inside. This is where liquor is off-loaded from trucks into the Moonglow.

THE SERVICE TUNNEL

This tunnel allows bottles from liquor storage to be moved over to the bar to replenish its supplies. It also provides access to Torponi's office through the revolving door.

TORPONI'S OFFICE

All the information the player characters need to bury Torponi is hidden in this office.

As the characters enter the office, read the following aloud:

Torponi's inner sanctum reveals a great deal about the bootlegger: the furniture is expensive but tacky, the paintings on the wall must have cost a bundle but are unspeakably ugly; the atmosphere of the entire room exudes an aura of wealth without class or taste. Obviously, Torponi feels that wealth will buy him into “classier” circles than he was born to.

If the player characters successfully followed Torponi and Frost to the office after the fight in the dining area, they have to eavesdrop instead of entering. If they listen at the door, they overhear Frost saying that the diamonds will be picked up in the alley behind the speak-easy in an hour. Frost also mentions that Eddie Stanchek and “the frame job” worked well and that the player characters are essentially out of the picture. Torponi is angry that the group isn't in police custody yet—he claims to have paid off some prisoners to rub them out—but he is leaving town for a while after the diamonds are picked up by his courier.

There is a brief moment of silence; the conversation is over. Each character who is eavesdropping must

make a Moderate (12) Perception check to hear the muffled footfalls of Frost and Torponi heading right for them. If the listeners successfully make their Perception rolls, they have one round to get away before Torponi discovers them. If he finds the player characters cut to “Trouble,” below.

If the characters do not immediately follow Torponi back to his office after the fight in the dining room, he reappears on the dance floor with Frost after a few minutes. The player characters can examine the office for a few minutes without interruption. The following items can be found in the office:

- Torponi's safe is hidden behind one of the paintings in the office (requiring a Moderate (15) *search* roll to locate). It requires either the combination or a Difficult (16) *safe cracking* roll to open it. Inside the safe are \$50,000 dollars and a small ledger (which indicates how much money is being transferred to a small Canadian company—Maple Exports—in Quebec).

- In the desk are a small derringer (3D damage) and a note pad. The note pad is blank though the impressions from the writing on the previous page can be deciphered with a Moderate (13) Perception check: “Malone, New York, June 15, midnight.” This is the location, date, and time of the whiskey shipment that Torponi is expecting.

- In the wastebasket (Easy (7) *search* roll) is an invoice from a Canadian exporter—Maple Exports—with an address in Huntington, Quebec. The invoice is dated a week ago and is for “300 50 gal. drums, motor oil; 300 50 gal. drums, anti-freeze.”

- Near the desk is an ice bucket with an expensive bottle of champagne. A Difficult (17) *search* or Perception check reveals that the bottle is warm. A Very Difficult (23) result reveals that the “ice” in the bucket is actually several thousand dollars worth of uncut diamonds!

After the player characters have searched the room for a few minutes, they hear someone come in—three bouncers and Torponi. “It's them,” he snarls, “Kill them!” The bouncers pull out their guns and prepare to fire.

TROUBLE

When Torponi discovers the player characters in his office, he immediately screams for help and his bouncers arrive. The player characters may have some thoughts about leaving through the concealed door in the back of Torponi's office, but those thoughts will likely be dispelled when five more thugs pour in from the alley—the crew preparing to drive the liquor trucks to New York State responding to the commotion from the office. The player characters have to find a way past Torponi, his three bouncers, and the five truck drivers.

Torponi's Bouncers. All stats 3D except: *fire combat* 4D+2, *dodge* 4D. Move: 10. Colt New Service M1917 revolver (4D).

Torponi's Truckers. All stats 3D except: *brawling* 5D, *brawling parry* 5D+2, *dodge* 3D+2. Move: 10.

The player characters can attempt to push their way past the bouncers, and cut through the main part of the speakeasy—possibly toward the bathroom windows. As



an alternative, they can try to barrel their way past the truckers and flee down the alley. Whatever the case, the player characters will likely be unable to defeat all the bouncers; during the first round of the fight, Torponi runs out of the office and begins screaming for Frost and the other bouncers to help. Gamemasters should encourage the players to flee the speakeasy as quickly as possible.

STAGING TIP

Gamemasters should “fudge” some of the die rolls in this scene to help keep the player characters alive and herd them out of the speakeasy...and toward the only available hideout they can find: a nearby radio station that is currently airing its evening programming.

In order to usher the characters towards WXXL, the gamemaster can use groups of police—who are shooting at the group on sight—or gangs of mob thugs to steer them in the right direction. The flight from the Moonglow Club should be harried and frantic, leaving the players little time to ponder their situation. Once inside the radio station they have a few minutes to regroup and try to plan their next move.

ENCOUNTER FOUR: ON THE AIR

As the player characters flee the speakeasy, either down the alley or through the main dining area, they are in a bad situation: gunshots ring out and the crowd of the illegal club is panicking.

Because of the panic, the Chicago police cannot help but respond to the disturbance—the gunplay has sparked a near riot. Upon seeing the characters, any nearby police officers—and there are several of them—immediately order the players to stop. Without another word they begin firing. (The first salvo should miss; it serves as a reminder that the players are still considered murderers and thieves by the local authorities.)

As they scramble down the alleys of this darkened Chicago street, they can hear several angry voices behind them—the mobsters are not far back.

Read the following aloud:

Ducking down an alley, you run as fast as you can to avoid the combined might of the police and several gangsters. The assassin, “Mr. Frost,” is even getting in on the act, coordinating the search with several angry mob thugs.

It is well past sundown and most of the buildings are locked, though you can see a crowd of people standing in a line in front of a small office building, chatting pleasantly among themselves. It shouldn't be too hard to slip into the crowd to avoid detection.

The crowd are all attending the evening broadcast of

WXXL Radio, a fledgling radio station that is currently entering its fourth night on the air. The doorman lets the characters in with a wink and a smile, bids them a good evening and asks for twenty-five cents apiece for a ticket. If the player characters are stalling, gamemasters should indicate that at the north end of the street a group of police cars is swinging around the corner, sirens blaring. At the south end of the block a mob of at least twenty bootleggers, led by Mr. Frost, is moving purposefully up the street, checking doorways and alleys with ruthless precision.

STAGING TIPS

This episode is somewhat different than the others presented in “On Ice”—it is not featured in a linear fashion. The gamemaster should allow the player characters to roam as freely as they like through the radio station, running the suggested encounters described in this section as needed.

The gamemaster should use the following as guidelines for running the mobsters and the police as the characters move throughout WXXL:

- There are a total of twenty gangsters. They break into four teams of five gangsters each. They do not use their guns unless they are absolutely positive there are no witnesses nearby; as long as the player characters stay in a relatively populated area of the station (such as the seating area, the stage, the orchestra pit or the stage area), they will probably not be shot outright.

- The teams are each moving room to room in the station. One team is heading cautiously down the hallway area on the west side of the building; as they are moving with such care, their movement rates are halved, but all attempts to *sneak* past the thugs are increased by one difficulty level.

A second team is moving quickly through the eastern hallway in the station. They are not as cautious as the first team and all attempts to *sneak* past them are decreased by one difficulty level.

A third team is on the second floor, checking the balcony. They are trying their best to look innocuous, but are still fairly cautious in their search.

The fourth team is moving along the eastern balcony section. They are led by Torponi and Mr. Frost.

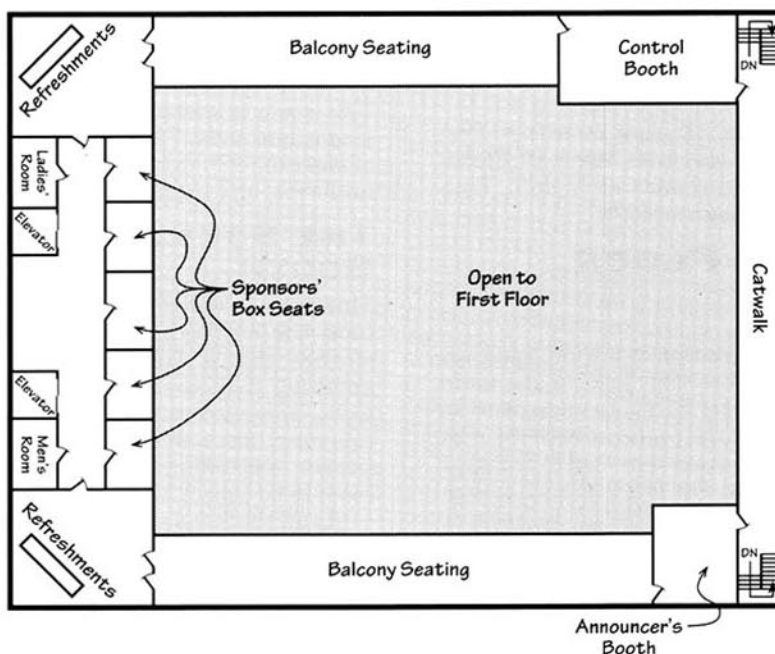
After completing their sweep of the building, they rendezvous near the control room if they have not located the player characters.

- The police have figured out that the player characters and a number of armed mob heavies are running loose in the radio station and have cordoned off the building. They will not enter the building until they are sure that there is no hostage situation developing. However, four police officers who have been paid off by Torponi are patrolling the backstage area and, while not cooperating with the bootleggers, will not hinder the gangsters' actions.

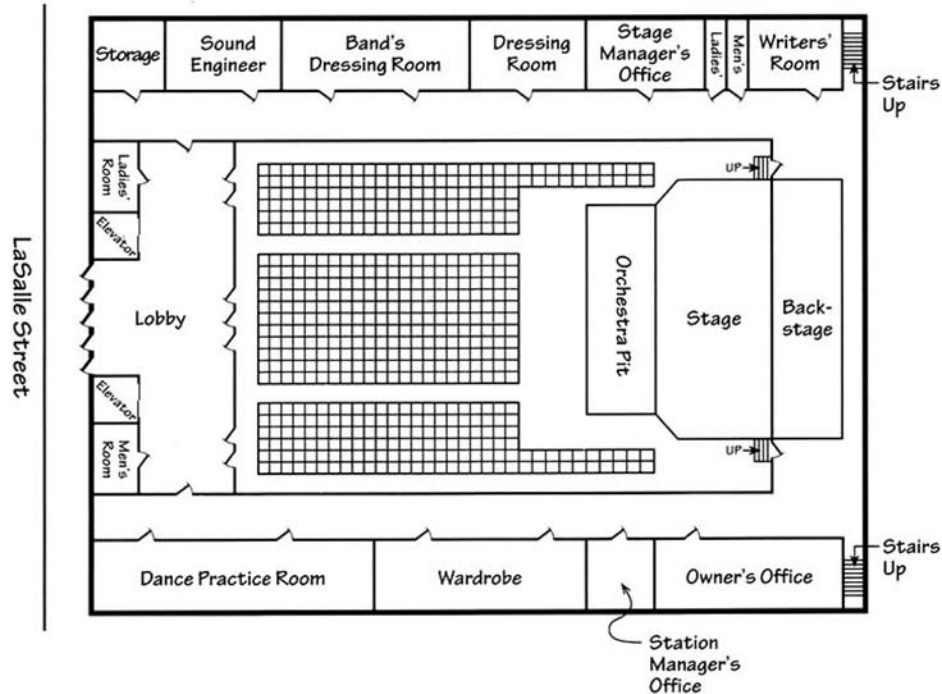


WXXL RADIO

WXXL — SECOND FLOOR



WXXL — FIRST FLOOR





BUILDING SECURITY

There are a dozen security guards patrolling the WXXL building. Most of them are fairly harmless, though they chase people that they know are unauthorized. Torponi's men subdue the guards that accost them, or bribe them if necessary.

The security guards patrol the building in a clockwise direction, moving up the eastern hallway of the first floor, cutting through the backstage area, heading south toward the lobby. They then reverse direction, walk up the rear stairs, and patrol the upper levels, also moving in a clockwise direction.

WXXL Security Guards. All stats 2D except: Perception 4D, *streetwise* 4D+1, *search* 5D. Move: 10. Flashlight (does STR+1D damage if used as a club), keys (opens all locks in the building), whistle.

WXXL: FIRST FLOOR

THE LOBBY

The lobby area of the radio station is a wide, spacious affair, with multiple doorways that lead to the main seating area. A pair of elevators flank the main doors to the street. A locked door is in the center of both the east and west walls of the lobby—doors that lead to the more sensitive areas of the station. The locks require a Moderate (12) *lock picking* roll to open, though an Easy (6) *Strength* roll allows a character to smash through the doors in a pinch.

There are three security guards in the lobby, as well as dozens of audience members, chatting excitedly about the shows they are about to see.

THE MEN'S AND LADIES' ROOMS

The lavatory facilities are simple, clean, and well-maintained. The ladies' room is empty.

A lone security guard is in the men's room, as well as a towel boy. Player characters can jump the security guard to gain his uniform and keys if they so desire; the guard puts up only a minor struggle (or no struggle if one of the characters pulls a gun).

THE MAIN SEATING AREA

The floor in the main hall of the station is canted slightly downward, so that the audience has a good view of the shows being performed and broadcast. A sign near the entrance lists the programs for the next two hours: a science fiction program called "Dirk Lightning, Space Soldier"; a mystery program called "The Dark Phantom Strikes!"; a soap-opera called "Home Fires"; and a western, "The Range Rider."

The player characters will be easily spotted by the balcony teams of gangsters, though they thugs won't be willing to start shooting unless the player characters use their weapons. Instead, the thugs may try to grab the characters and use some muscle to capture them, something the security guards won't tolerate for long.

THE ORCHESTRA PIT

The orchestra pit is only used during the radio pro-

grams, and then only sparingly. It has a wood cover over it, and the player characters—if they manage to sneak past the security guards and the gangsters—can use it as a temporary hiding place. By stooping low, the characters can move beneath the stage and gain access to the backstage area. A small trapdoor in the northwest corner of the backstage area allows them back onto the main floor.

STORAGE ROOM

The storage room in the southwest corner of the building is locked, requiring an Easy (8) *lock picking* roll to open. This room is essentially a small closet, lit only by a single light-bulb. The room contains a number of bottles of cleaning solvents, mops, brooms, a pair of janitors' uniforms, and supplies for the rest rooms.

THE SOUND ENGINEER'S BOOTH

This room is wired for sound; a series of microphones lines the northern wall, and a massive collection of strange objects fills the rest of the room. Virtually anything that can make noise—starter pistols, hammers, noisemakers, horns, cymbals—can be found in this room. The sound engineer, a tall, lanky man named Gregor, immediately orders anyone who enters the room to be totally silent.

As all the radio skits that air tonight are live performances, his timing is critical—all his gunshots and crashes and bloodcurdling screams must be precisely timed to coincide with the events of the scripts being read on the stage.

- **Suggested encounter:** Gregor may insist that whoever enters the sound engineer's booth must help him find "the perfect sound" he is looking for. "I can't find a good death-ray sound for the 'Dirk Lightning' show."

Gamemasters can roleplay this encounter for drama or laughs, whichever best suits the mood of the players. For example, an actor may be able to make a good "death-ray" noise, and the player should have to make it at precisely the right moment. Gregor signals the character at the appropriate moment to make the sound and the player must make the requisite noise immediately. Otherwise, it looks like Gregor has blown his cue and he becomes enraged, screaming at the characters and ejecting them from the sound engineer's booth.

THE BAND'S DRESSING ROOM

The band's dressing room is constantly in a state of chaos. Because the musical numbers require the band to make sudden and frequent costume changes, they are constantly running back and forth between the dressing room and the stage.

- **Suggested encounter:** As the player characters are quietly sneaking around the back hallway, a song ends and the thirty musicians immediately come charging down the hall, knocking the characters out of the way. At this moment, one of the teams of gangsters comes into view; the player characters must all make successful Difficult (16) *sneak* rolls to blend in with the band and evade their pursuers.



DRESSING ROOM

This dressing room is used by one of the station's most notorious prima donnas: Monica DeMornenschild (billed as "The Chicago Chanteuse"). Monica has a massive ego that far eclipses her meager talent—she is a passable but unexceptional singer who believes she's the best in radio. She is fiercely protective of her dressing room, and anybody who breaks in or knocks is screamed at to leave immediately.

Her dressing room contains a number of gowns and wigs that could conceivably be used as a disguise. In addition, Monica has a telephone in her dressing room.

Monica DeMornenschild. All stats 2D except: *intimidation* 6D. Move: 10.

THE STAGE MANAGER'S OFFICE, THE STATION MANAGER'S OFFICE, AND THE OWNER'S OFFICE

The management offices are all occupied by their respective tenants, who will be furious at any intrusion, immediately yelling for security. Any kind of hostile behavior is seen by the police outside, who are watching the windows for any sign of trouble. The police shoot through the windows if they witness anyone using a gun or other obvious weapon.

The managers may be willing to let the player characters leave if they make successful Very Difficult (23) *con* rolls, though gamemasters are encouraged to make the players roleplay these scenes.

THE WRITERS' ROOM

The dozen staff writers who produce the scripts read by the actors on stage are all crammed into this tiny, dark, hot room. The door is unlocked, and the writers are all inside, screaming at each other about a script.

The room is littered with half-eaten sandwiches, half-empty coffee cups, and hand-scribbled story notes.

• **Suggested encounter:** The player characters stumble into the middle of a story crisis. A last minute rewrite is needed for the "Dark Phantom" mystery program. The writers, unconcerned about the player characters' identities, start asking them opinions about the script.

The characters can bow out gracefully (which annoys the writers, who immediately begin throwing wadded up notepapers, lunch remnants, and so forth at them), or they can assist with the script.

Gamemasters should use the following script fragment as the basis for the story session:

(Sound Effect: Seagulls, wind, faint sound of cars passing by)
Dark Phantom: Give it up Phillips! You've nowhere left to run!
Phillips: No, Dark Phantom! I've got the gun! And I've got Penelope, your sweetheart. One step closer, and I'll throw her off the bridge!
Penelope: Don't listen to him, Phantom! Use your Tibetan Darkness Power on him! He can't stop you!
Phillips: Ha! The Dark Phantom can't do that and he knows it! He so much as twitches, and you're history!
Dark Phantom (internal dialogue, tell Gregor to use the echo effect): He's right! If I use my Darkness Power, he'll see me start to disappear, and then Penelope is...finished. And Marco Phillips, my arch nemesis, will have beaten me!

At this point, the writers have ten minutes to finish this script (by producing roughly three more minutes of dialogue) and get it to the actors backstage.

At this point, a team of gangsters is making its way past the writers' room, peeking inside. The player characters can pretend to be involved with the script. A successful Difficult (17) *con* roll is needed to fool the gangsters into believing that the characters are writers.

However, if the players are attempting to help finish the script, gamemasters should roleplay the scene out—force the players to finish the script while the gangsters nod encouragement or shoot down silly ideas. If the gamemaster deems that the players are roleplaying well during this scene, the characters all receive a +2D bonus to *con* the gangsters.

When the script is completed, the writers scream at the players to run the finished document to "Lenny," the assistant stage manager who is waiting for it backstage.

THE BACKSTAGE AREA AND THE STAGE

The backstage area is literally in chaos; as the show progresses, things are going badly. The assistant stage manager, Lenny, is overwhelmed by the responsibilities of his job, and is consequently unable to organize *anything* backstage.

• **Suggested encounter:** As the characters move through the backstage area, Lenny mistakes them for a group of radio actors, who are late for the show because they cannot get through the police cordon outside. Some of the gangsters are searching the backstage area, and Lenny shoves the characters out on stage, yelling at them to "break a leg!" They have little choice but to pretend they are the radio actors.

The characters have been mistaken for the cast of the "Dark Phantom Strikes," a supernatural-detective drama. Any character who makes a Moderate (12) Knowledge check is familiar with the program and remembers the following facts about the show:

• Last night, the Dark Phantom (a pulp vigilante who can turn himself invisible using his "Tibetan Darkness Power," was chasing Marco Phillips, an evil



criminal mastermind.

- Marco has taken the Dark Phantom's girl Friday, Penelope, hostage.
- Dark Phantom and his trusty sidekick, Buddy, have followed Marco to the Brooklyn bridge at midnight.

The characters must flounder through the show without a script. Based on how well the players roleplay the situation, the crowd either boos them off the stage or cheers them on. (Whatever the case, the gangsters move on, ignoring the stage.) If the player characters assisted in the writers' room, they already know how the story ends, so they only have to fill two minutes of dialogue before they can start using the script. Otherwise, they better be *very* good at ad libbing. One of the writers backstage yells, "Not yet!" if the characters start using the script before the two minutes are up.

Give the characters a few seconds to register applause before the announcer's voice booms through the speaker system: "And now, for the latest thrilling installment of 'The Dark Phantom Strikes!'"

WARDROBE

The wardrobe is a massive closet and makeup room. Hundreds of costumes of all descriptions—cowboys, Indians, dancing girls, penguins, bears, and so forth are hanging neatly on racks. The wardrobe is unoccupied.

THE DANCE REHEARSAL ROOM

The rehearsal room is filled with a number of dancing girls practicing their routines and warming up for the show. Since the occupants are all dancing and in "work-out clothes," the player characters can be easily spotted by the gangsters. If the gangsters arrive, the player characters have to beat a hasty retreat or fight it out on the spot.

WXXL: FLOOR TWO

THE UPPER LOBBY

The upper lobby gives access to the sponsors' box seats, the refreshment kiosks, and the balcony seating. There are two security guards stationed here at all times, though they are not expecting any kind of trouble. At the moment, since the shows on the stage are still going on, there is little traffic near the refreshment vendors. The refreshment tables are covered with snacks, bottles of soft drink, glasses of tea, coffee, water, and small sandwiches. There is a single clerk behind each table, giving change and filling orders as needed.

SPONSORS' BOX SEATS

The boxed seats are fairly spacious and afford an excellent view of the stage. They are all occupied, mostly by businessmen and their families, enjoying an evening of music, drama, and comedy.

- **Suggested Encounter:** If the player characters enter the center box, they are greeted by two muscular bodyguards. "This is Mr. Capone's box, gentlemen," the taller of the pair says. "Please leave before we are forced to remove you."

The player characters have an opportunity to convince Capone that Torponi is moving against him. If they make a successful Very Difficult (24) *intimidation*, *con*, or *persuasion* check, Capone agrees to hear them out. If they discovered any two of the pieces of evidence in Torponi's office, Capone believes them. He then uses his muscle and political connections to clear the characters' names and calls up "his boys" to round up Torponi and his thugs. Capone thanks them for the information and says, "I owe you one, boys. If you're ever in Chicago again, let me know." Cut to "Conclusion."

BALCONY SEATING

The balcony seating is "bleacher-style"; three rows set at angles to afford the best visibility of the stage. The bleachers on the west side of the building are only partially full. Because of the lack of people on the west side, any gangsters patrolling the area will gain a +1D bonus to their *search* rolls when looking for the player characters.

THE CONTROL BOOTH AND ANNOUNCER'S BOOTH

The control booth and announcer's booth doors are always locked, though a Moderate (13) *lock picking* or Strength check allows a character to open or smash through into the room. The booth is elevated over the stage and here, like backstage, chaos reigns. The player characters may be able to sneak through the booth if they are *extremely* quiet (Difficult (18) *sneak* roll) and do not draw any undue attention to themselves.

- **Suggested Encounter:** Torponi and Frost see the characters and chase them into one of the booths. The employees inside naturally panic and start calling for security. Torponi and Frost pursue the characters out onto the catwalk nearby, making for an excellent opportunity to stage a showdown. Gamemasters are encouraged to set the final confrontation between the player characters and the criminals on the catwalk.

THE CATWALK

The catwalk stretches above the stage and backstage area, which is roughly 20 feet below. The catwalk is nothing more than a metal-and-wood scaffolding supported by chains and wires. A series of ropes allows the stage curtains to be manipulated, and a few spotlights are also in fixed positions midway across the platform.

- **Suggested Encounter:** Torponi and Frost appear at opposite ends of the catwalk, and cut off the player characters from escape through the rear stairs. However, there are several ropes nearby that the player characters can grab and use to swing down to the backstage area (requiring a Difficult (18) *climbing/jumping* check). Grabbing the ropes and dropping to the floor below also closes the stage curtains—right in the middle of a musical number. This draws attention to the stage area, and the other gangsters head there immediately.

Because of the isolated location and the noise from the band below, Torponi and Frost both attempt to shoot at the player characters.



• **Alternate Encounter:** The player characters can knock down the catwalk by shooting or knocking out several of the metal pins that the support cables for the scaffolding are attached to (base difficulty of Moderate (12) to do so). The pins are spaced evenly throughout the ceiling and are roughly ten feet distant. The characters must dislodge three of the six pins to tip the catwalk on its side, spilling its occupants to the backstage area below. Again, the characters can attempt to grab the nearby ropes when the catwalk is tipped, sending Torponi and Frost to the floor below and knocking them unconscious.

• **Alternate Encounter:** The characters can also attempt to stall Torponi and Frost. If the player characters manage to hold them up for three rounds, the police (led by Mackenzie) arrive and arrest the gangsters.

CONCLUSION

If Torponi and Frost are subdued, the gangsters flee the building. If Capone and his men get involved, they round up Torponi and his men and allow the police into the building, where Mackenzie grills them for whatever information they can give him.

The player characters can successfully clear their names to the police if they have any three of the following pieces of information:

- The date, time, and place of the whiskey shipment to Malone, New York. Torponi wanted to use the small upstate New York town as an import site because it is far enough away from the common smuggling routes used by the other Chicago gangsters.
- The address of Maple Exports, Quebec—located a

short distance away from Malone, New York.

- The location of the liquor storeroom or concealed bar in the Moonglow Club.
- The location of the bag of diamonds in Torponi's ice bucket or the cash in his safe.
- Mr. Frost's current whereabouts, plus their evidence—however sketchy—that Frost was behind the murders of Eddie Stanchek and Wilt Schultz.

If the player characters only possess two of the pieces of information listed above, Mackenzie steps in and authorizes a raid on the Moonglow, gathering the remaining evidence.

If the characters only gather a single piece of necessary evidence, the police grudgingly let them go, but insist that none of the group ever returns to Chicago. In addition, corrupt Chicago police officials make the groups' names available to the local bootlegging underworld. This may help or hinder any future adventures the characters have involving organized crime.

REWARDS

If the player characters managed to get through the adventure without being arrested, award them three Character Points and a Fate Point. If they managed to apprehend (not kill) "Mr. Frost," award them an additional two Character Points. If they gathered enough evidence to have Torponi arrested (or to convince Capone that Torponi is a threat), award them an additional Character Point. If they recovered the diamonds and identified the Canadian whiskey contact, award them an additional Character Point.



CHAPTER FOUR

THE CITY OF DREAMS

AS TOLD BY JOHN ROBEY

INTRODUCTION

Australia hides many wonders, some exquisitely beautiful, others deceptively dangerous, many a combination of the two. It is to this land of plateau, plain, and desert that the player characters come to solve a mystery: the disappearance of Professor Derek Wallace.

Dr. Wallace had traveled to Australia to study Aboriginal mythology, his main goal the awesome Ayers Rock, or *Uluru* in the Aboriginal tongue. There, he believed, he would find the City of Dreams and the Heart of the World, a massive pulsating ruby that

supposedly keeps the Earth alive. Unfortunately, he had told no one of his true objective, telling his colleagues that he merely wished to catalog more of the Aboriginal culture in and around the enormous stone. Even Dr. Julia Brennells, Wallace's closest confidant, knows only that the professor planned to travel into the Outback for a few days to do research.

When Wallace's daily radio check-ins suddenly ceased, Dr. Brennells became worried and decided to request help from as many of his friends and colleagues as she could contact. The player characters each receive a similar message (see below), and thus the adventure begins.

AN AUSSIE PRIMER

There is a great deal of Australian and Aboriginal lingo in this adventure, for obvious reasons. To help keep it clear, here are some concise definitions, as well as selected Australian slang to be used by gamemaster characters.

bloody: the Great Australian Adjective; use it early and often

bunyip: a water-dwelling monster from Aboriginal lore that combines aspects of a crocodile, a walrus, and a human; buniyps have glowing eyes and bellowing roars

Dreamtime: the time in which myths and dreams take place, as well as the place where spirits of the dead go; theoretically before the beginning of time, yet somehow mysteriously contemporaneous as well

G'day: generic Australian greeting

Jingana: a fictional Aboriginal tribe living near Ayers Rock, the caretakers of the City of Dreams; named after a variant of the "Rainbow Snake" of Aboriginal lore

Kurpannga: a hairless devil-dingo associated with Ayers Rock

jackaroo: a young man, generally a sheep or cattle herder, looking for adventure, or a city boy learning to rough it in the Outback

larrikin: high-spirited youth

mate: term of friendliness used exclusively among male company

mob: a bunch of people or animals; used in preference to herd, gang, lot, or similar terms

narghun: a living, animated stone (a monster from Dreamtime)

Uluru: Aboriginal name of Ayers Rock

wirrunen: Aboriginal term that translates roughly as "clever man"; generally, a sorcerer

yank: Americans



ADVENTURE SUMMARY

In Sydney, the characters meet with Dr. Brennells, who tells them of the mysterious circumstances surrounding Wallace's disappearance. Brennells suspects that Dr. Wallace has been kidnapped or killed by poachers, disreputable miners, or some other Outback menace. However, the truth of the matter is that Dr. Wallace has been taken prisoner by an Aboriginal tribe, the Jingana, because he discovered the large complex of tunnels under Ayers Rock called the "City of Dreams." The place is considered a sacred site of major importance to many of the Aboriginal peoples of central Australia. The Jingana, under the guidance of Jambuwal, their wirrunen (sorcerer), have kept the City of Dreams hidden from non-Aborigines for several reasons, not the least of which is the presence of several rich quartz and ruby deposits in the tunnels, including a huge ruby known as "The Heart of the World." To the Jingana, the City and its stones are important not because of their monetary value, but because they represent the life and magical power of the planet, and the Jingana believe that removing the stones (particularly the Heart) from the rock would cause the death of the Earth.

The characters are harassed almost from the moment they arrive in Sydney. First, they have to fight off the Barrett brothers, a pair of rogues friendly with the Jingana; then they are plagued by nightmares on the flight out to Ayers Rock, only to be threatened and verbally abused by a band of Jingana warriors once they arrive. When it becomes clear that the attempt at intimidation has failed, Jambuwal, who has been with the characters the whole time disguised as a servant, conjures up horrors from the Dreamtime in a last-ditch attempt to wipe out the characters before they find the entrance to the City of Dreams.

The characters finally find their way inside Uluru (Ayers Rock) where they come upon Jambuwal, Dr. Wallace, and the Heart. After explaining why he has done what he has done, Jambuwal conjures one final horror, a narghun (a huge creature made of living stone, which the characters won't see directly). The narghun pounds away at the section of the stone above the cave entrance in an attempt to cave in the City and thus protect the Heart for the rest of eternity—sealing the characters and their knowledge of the stone inside! The characters have to grab Dr. Wallace and get out of the City before it comes crashing down around them.

THE SETUP

If the characters are not already in Australia when they receive Julia's missive about

Dr. Wallace's disappearance, they can reach Sydney by some combination of air, sea, automobile, or rail. Eventually they arrive in Brisbane or Melbourne, where they can hire a plane or boat to take them to Sydney. A cab or short walk from there brings them to the Regents Hotel, a nice (but not ritzy) establishment downtown. Each character finds a note in his room (one room per character) asking him to meet Julia in the hotel restaurant at 6pm local time.

DR. JULIA BRENNELS

Type: Brilliant Linguist

COORDINATION 2D+1

ENDURANCE 3D+2

REFLEXES 3D+1

STRENGTH 2D+2

Climbing/jumping 2D+2

KNOWLEDGE 4D

Anthropology scholar 4D+2, Australian history scholar 4D+1, bureaucracy 4D+1, languages: Aboriginal 5D, languages: English dialects 5D, languages: Indonesian 5D, languages: Polynesian 5D, languages: pidgins and creoles 5D+2, linguistics 5D, psychology scholar 4D+1

PERCEPTION 3D+2

Research 4D

MECHANICAL 2D

Camel riding 2D+1, horse riding 2D+1, car piloting 2D+1

TECHNICAL 2D+1

First aid 3D+1

May 23

Dear colleague,

I apologize for the brevity of this letter, but I have an urgent matter to attend to and time is already running out. One of our colleagues, Dr. Derek Wallace, has disappeared in the Australian Outback. He supposedly had gone to conduct research on the Aboriginal culture near Ayers Rock, but I have reason to suspect that he may have had additional motives. I cannot speculate on that at the moment, for I do not have enough evidence as of yet. I am just worried that Dr. Wallace may have gotten himself into something he cannot handle, and I need your help in finding him before it's too late.

Meet me in Sydney at the Regents Hotel as soon as you can; I've made reservations there in your name.

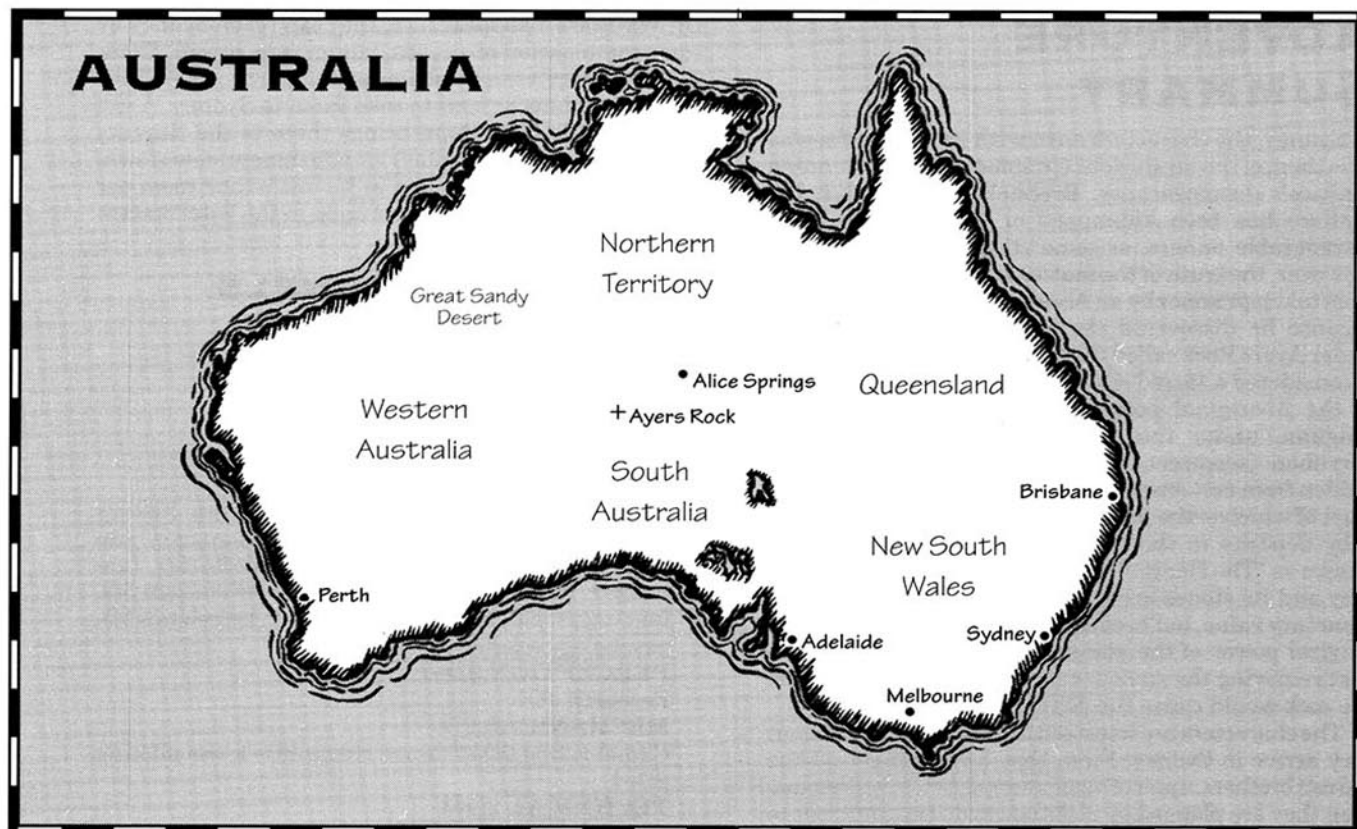
Please come as soon as possible. I don't know how much longer Dr. Wallace can survive out in the wilderness alone—or in the company of those who would stop at nothing to get what they want.

Yours in haste,

Dr. Julia Brennells
Dr. Julia Brennells



INDIANA JONES™



Stephen Crane

Fate Points: 1

Character Points: 4

Move: 10

Equipment: Glasses, a pad and pencil, reference books on Aboriginal culture and languages.

Capsule: One of the first women to get a Ph.D. in Australia, Dr. Julia Brennels is a world-class linguist and expert on the language, cultures, and history of Australia and its global neighbors. She is particularly interested in the lore of the Australian Aboriginal cultures.

Dr. Brennels holds a strict (but slightly skewed) Jungian view of culture, myth, and folklore, and she is fascinated by the Aboriginal concept of "Dreamtime," which she believes is an attempt by the Aboriginal culture to explain and tap into the forces of the collective unconscious.

She was born in Melbourne but has spent her life traveling from city to city. She currently lives and works out of Sydney, where she teaches a popular but difficult course on Aboriginal anthropology at the University. She has worked with Dr. Wallace for the past few years. As many of the Aboriginal ceremonies and religious functions are male-only (or at least male-dominated), he usually attends the events and makes notes about them, which Julia interprets and catalogs on his return.

Julia is a white woman in her late twenties, with brown hair cut in a "flapper" style—not for fashion reasons, but just to keep it out of her face. She has emerald-colored eyes that look unnaturally large behind her round glasses. She is friendly but has a

tendency toward bookishness that has been detrimental to her social relationships. She considers herself an expert on Jungian thought, and tends to analyze everyone. While she does it in the nicest possible way, it still often annoys people. Julia is a brilliant woman, but can be out of touch when it comes to day-to-day realities.

"TEDDY" (JAMBUWAL)

Type: Aborigine Sorcerer

COORDINATION 3D+2

Pick pocket 4D, thrown weapons 4D

ENDURANCE 2D+2

REFLEXES 3D+2

Brawling parry 4D, dodge 4D+2, escape artist 4D, melee combat 4D, melee parry 4D

STRENGTH 2D+2

Climbing/jumping 4D+2

KNOWLEDGE 3D+1

Apportation: Dreamtime 5D, Australian Outback survival 3D+2, conjuration: Dreamtime monsters 5D+1, divination: Dream-sight 4D+1, streetwise 4D

PERCEPTION 4D

Con 4D+2, faith 4D+2, persuasion 5D, search 5D, sneak 6D

MECHANICAL 2D

TECHNICAL 2D

First aid 3D (tribal remedies specialization +1D), security 3D

Fate Points: 2

Character Points: 6

Move: 10



Equipment: Hand-me-down, threadbare suit (when posing as "Teddy"), leather belt, loincloth, bag of totemic items.

Capsule: "Teddy" is the persona created by Jambuwal, a wirrunen (sorcerer) of the Jingana tribe. He had a vision/dream in which he was a narghun sleeping under Uluru, awakened after a thousand year sleep by the sound of millions of feet trampling the floors of the City of Dreams. In the dream, his narghun-self burrowed up from the Earth and found the City full of white men, who carried off pieces of the City and took with them all of its power. His narghun-self went into a berserk rage, destroying the men, the City, and the rock itself.

Taking the dream as an omen of trouble to come if he didn't prevent white people from finding the City, he presented himself to Dr. Wallace pretending to be an old and out-of-work cattle drover seeking employment as a butler. He asked for pay that was lower than average, but not low enough to arouse Dr. Wallace's suspicions. He has been Dr. Wallace's companion for the past several months, but when the Jingana were forced to take Dr. Wallace prisoner, he came back to Sydney in an effort to hamper (or even completely halt) search-and-rescue efforts.

In his disguise as Teddy, Jambuwal seems like a perfectly ordinary, friendly Aborigine. He appears to be a reserved and soft-spoken old man, preferring not to have attention directed his way for any length of time. He has gray hair and a bushy gray beard that he keeps neatly trimmed when he's in the city. He dresses in an old-fashioned suit that looks like it was passed down to him or bought at a secondhand store (which is, in fact, where it came from). He is extremely thin, with bony joints, and looks vaguely scarecrowish.

In his natural element, Jambuwal takes on an entirely different aspect, that of a powerful and secretive wizard. Depending on how much magic you want to include in the story, he may have a wide array of powers, including the ability to create (not summon) creatures from Dreamtime (theoretically the prehistoric past, but treated by Aborigines as a kind of alternate dimension in which past, present, and future all exist simultaneously), travel into the Dreamtime or send other people into Dreamtime, or use other traditional Aboriginal magicks (for example, he may have kurdaitcha, shoes made of feathers and blood that allow him to become effectively invisible).

Against Aboriginal foes—should he have any—he can place a curse on them known as "pointing the bone." To do this, Jambuwal prepares a magic stick (made of stone or bone, it doesn't really matter), points it at his intended victim, then performs a dark ritual under the moon. When the intended victim finds out about the curse, they must succeed a Difficult roll on the highest of Perception or Strength, or spend a Fate Point, or they will die within a day. (Whether this ability works against player characters or non-Aborigines is up to the GM.)

ENCOUNTER ONE: SOME ASSAULT WITH YOUR DINNER

At the restaurant, Dr. Brennells, followed at a short distance by her butler/valet/secretary Teddy, greets the characters warmly and thanks them for coming to help. Julia is an Australian woman in her late 20s, fairly tall of stature with a subtle arrogance that makes her either charming or infuriating, depending on the person who encounters her. Teddy is a quiet and shy Aborigine in his forties. Unless anyone addresses him directly, he stays completely uninvolved in any conversation or action that occurs, and at all times tries to remain as transparent as possible. In truth, Teddy is Jambuwal, the sorcerer of the Jingana tribe, operating in disguise.

Once the characters have ordered their meals, Julia informs them about recent events. Read aloud or paraphrase the following:

"Derek was sending me back radio reports every week, and had been strictly punctual for a month-and-a-half. Ayers Rock is in the middle of the outback, you know, and isn't easy to find without native help. Anyway, the radio broke down and he sent Teddy back to town with his last report written on notebook paper. He told me about a pair of prospectors he'd encountered who were also on their way to the Rock because they'd heard stories about tremendous quartz deposits in a deep cave.

"Of course, those stories are completely foolish. There are crevices all over the rock, but no deep caves. Derek said he tried to explain that to the prospectors, but they didn't want to give up until they'd seen it with their own eyes."

She shifts in her chair uncomfortably for a moment. "That was the last I heard from him. As soon as I could I hired a plane to fly Teddy and me out there so we could try to find his campsite, but the land was bare and empty. We passed over Ayers Rock several times in our search, but we couldn't find anything, not even a sign of Aborigine activity. It was as if everyone had completely disappeared.

"I reported everything to the police, and they've conducted searches, but they haven't been able to find anything. Frankly, I called you in because I don't know where to turn."

While the characters are having dinner with Julia, Teddy excuses himself to use the men's room. Anyone who follows or watches him sees him head for the entrance foyer to the restaurant instead of the restroom. In the lobby he uses the public telephone to call the Barrett brothers, a pair of larrikins who are friendly with the Jingana, and asks them to gather up a double handful of thugs and "discourage" the characters from continuing their investigation (characters who make a Moderate (12) Perception roll manage to overhear the name, but nothing more). After his phone conversation ends, Teddy goes to the men's room before returning to the table.



Brian Schomburg



If asked about the phone call, Teddy says that he had to check on the flight arrangements for tomorrow's expedition. If the characters fail to believe his story, he just shrugs and walks away. In the meantime, the Barrett brothers, Rick and Will, assemble their mates (one per player character) and wait outside the restaurant for a chance to ambush the characters.

During dinner Julia answers whatever questions she can, but she knows little more than she has already indicated. She does, however, evade queries concerning Dr. Wallace's reasons for going on the expedition in the first place. Though she does not know for sure, she believes Wallace had encountered financial difficulties recently and needed to undertake an unscrupulous endeavor to regain a stable income.

When the characters run out of questions or when dinner ends—whichever happens first—Dr. Brennels informs the characters that she has asked Teddy to arrange transportation out to Ayers Rock. The group should assemble at 6 a.m. tomorrow morning to leave for the airstrip. Unfortunately, she has no money to purchase any additional equipment, so the characters must bring whatever they have or can buy with their own funds.

Julia takes care of the dinner bill and then excuses herself, saying she would like to get a full night's sleep. The characters may do whatever they wish (at this point it is 8 p.m.), but she recommends that they retire as early as possible so they are rested enough to face the rigors of the coming trip. Teddy follows Julia to her room and then goes to his own for the rest of the night.

If any characters venture out into the city, the Barrett brothers and their mates attack them at some point, preferably in a poorly lit area or in a remote alleyway. If necessary, the thugs follow the characters around in a workvan loaned to them by one of their mates, trying to find a good spot to ambush the characters without too many witnesses.

As the attack begins, the mob surrounds the characters, wielding sticks and brass knuckles. Will says, "You ratbags better stay away from Ayers Rock if you know what's good for ya," and then the fight begins. If the characters start winning or if they pull out guns, the thugs try to gather up their comrades and flee. If the thugs win, they leave the characters thrashed but not dead. Then, repeating the warning to stay away from Ayers Rock, they drive off, laughing as the van doors slam shut halfway down the street.

If the characters instead retire for the night, the thugs wait until about 2 a.m. and then sneak into the characters' second-floor hotel rooms via the balconies (one jackaroo per character).

RICK BARRETT

Type: Brawny Rogue

COORDINATION 3D

Fire combat 4D, thrown weapons 4D+1

ENDURANCE 4D

REFLEXES 3D+1

Brawling parry 4D, dodge 4D+2, melee combat 3D+2, melee parry 4D

STRENGTH 4D

Brawling 5D+1, climbing/jumping 5D

KNOWLEDGE 2D

Australian Outback survival 3D, intimidation 4D+2, streetwise 4D

PERCEPTION 2D

Gambling 4D+1, search 3D

MECHANICAL 3D

Car piloting 4D, horse riding 4D, radio ops 3D+2

TECHNICAL 2D+2

Car mechanic 3D+2, security 3D

Fate Points: 1

Character Points: 8

Move: 10

Equipment: Bowie knife (STR+1D), crocodile-skin vest (STR+1 protection versus melee damage only), Webley .44 pistol (4D), Enfield .30 rifle (5D+1).

Capsule: The Barrett brothers are a pair of cattle-droving rogues, basically good at heart but very rough around the edges, who are good friends of the Jingana tribe from way back. Rick is the elder brother, a big brawler, while Will is the brains of the pair. An old mate of theirs, Yero, is the son of the patriarch of the Jingana tribe, and through hanging around with Yero, they've gotten to be very sympathetic to the Aborigines. They help out the tribe when they can, and in return the tribe gives them help and haven when they're in trouble with the law or other hostile people (which is fairly often).

Will and Rick always eventually do the right thing, but if it causes them the slightest bit of inconvenience, they complain and avoid it until the last possible moment.

Rick is a big, brawny white male with leathery skin and brown hair that has been bleached by the sun. He is in his mid-twenties, but looks closer to thirty due to the harsh environment of the Outback. He often wears a crocodile-skin vest with no shirt underneath, and usually has a wide-brimmed, brown hat. He is beefy and muscular, with a tattoo on his right bicep that reads "The Persuader," the result of a lost bar bet.

WILL BARRETT

Type: Brainy Rogue

COORDINATION 3D

Fire combat 4D, thrown weapons 5D+2

ENDURANCE 2D+1

REFLEXES 3D+1

Brawling parry 3D+2, dodge 5D, melee parry 4D, running 4D+2

STRENGTH 3D

KNOWLEDGE 2D+2

Espionage 3D, streetwise 5D

PERCEPTION 3D+2

Con 4D, gambling 4D+2, hide, 4D+2, interrogation 4D, search 4D+1, sneak 5D+2

MECHANICAL 2D+1

Horse riding 4D

TECHNICAL 3D+2

Demolitions 4D, first aid 4D, security 4D+1

Character Points: 4

Move: 10

Equipment: Wristwatch, pocket knife (STR+1), "digger" hat, Walther P-38 (4D), lasso.



Capsule: See the background for Rick, above. Will is three years younger, but is a lot brainier and is the unquestioned leader of the pair. Very often when they want to get something from someone, Will plays "good cop" to Rick's "bad cop."

Will is a white male in his early twenties, although the effects of the sun make him look at least five years older. He is of average height, but his compact, knotted muscles make him seem small. His hair is naturally very dark brown, but it has been bleached to a sandy blonde color by the sun and harsh environment. He doesn't have his brother's exuberant nature, although he'll engage in witty banter from time to time.

Rick and Will Barrett are generally accompanied by a dozen jackaroos. Most of them are cattle drovers or buddies the Barrett brothers met at the pub. They're rowdy and boisterous, not terribly well educated. They don't know who the characters are, but Will Barrett said that they needed a good scare. If it gets out of hand (for example, if knives or guns come out), they grab any fallen mates and scatter.

Jackaroos. All stats 2D except: *brawling* parry 3D, *thrown weapons* 3D, *horse riding* 4D, *streetwise* 3D, *Strength* 3D, *brawling* 4D. Move: 10. Brass knuckles (STR+1D), club (STR+1D).

Julia has no idea who the Barrett brothers are, nor what they have to do with Ayers Rock. Probably fewer than a hundred non-Aboriginal people have even seen Ayers Rock at this point, and she can't think of a single

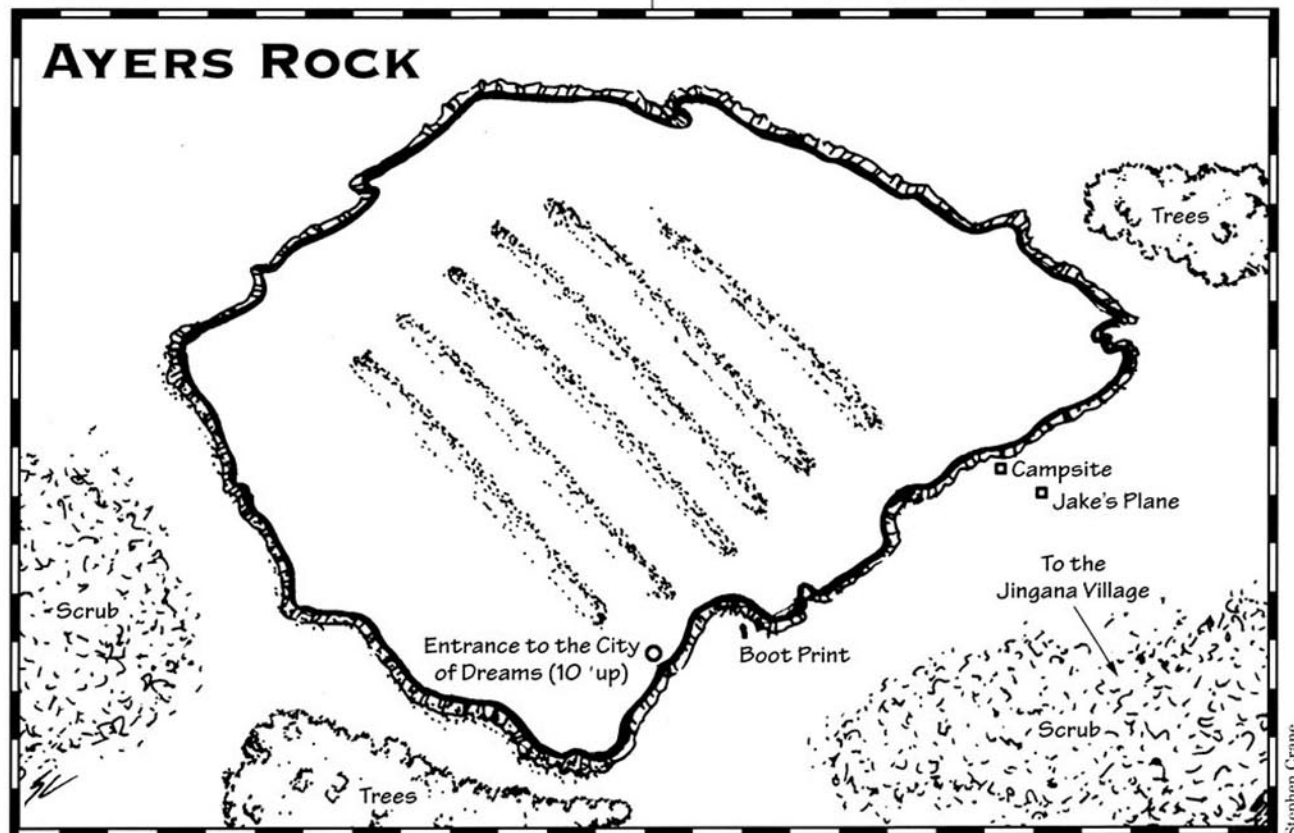
convincing reason why a half-dozen young thugs would want to keep people away from it. The only theory she has is that maybe a mining company performing illegal excavation in the area kidnapped Dr. Wallace and hired the attackers.

ENCOUNTER TWO: TO THE ROCK

At dawn the next morning, Dr. Brennells meets the characters in the hotel lobby and takes them to a small, private airfield about half an hour outside of the city. There they meet Jake MacGee, the pilot she and Teddy used on their previous trip. When the characters get to the airport, they find he and his mechanic, Frank Curtis, prepping the plane for takeoff.

Before leaving, MacGee wants to sit down and dicker over the fine print in their contract, specifying in explicit detail what the trip will and won't entail, asking whether or not there will be aerial searching, how many passengers will travel to and from Ayers Rock, how long they'll stay if they don't find Dr. Wallace, and so on. This gives the characters time to include any other specifications (such as doing aerial scouting for mining operations or other such things), and provides a good opportunity for character interaction with Julia, Teddy, Jake, or Frank. Frank will not join the characters unless they specifically arrange for him to do so.

If asked about the route, Jake tells the characters that they must head first to Port Augusta in South Australia to pick up fuel, and then on to Ayers Rock in





the Northern Territory. The trip will take the whole day and will almost empty the plane's fuel tanks. On the return trip, they'll have to go to Alice Springs first, then back to Port Augusta, and then to Sydney.

JAKE MACGEE

Type: Cynical Pilot

COORDINATION 2D+2

Fire combat 3D

ENDURANCE 2D+1

REFLEXES 3D+2

Brawling parry 4D, dodge 4D

STRENGTH 3D

KNOWLEDGE 2D+2

Bureaucracy 3D, business 3D+2, photography 3D, streetwise 4D

PERCEPTION 3D

Con 3D+1, hide 4D, sneak 4D

MECHANICAL 4D

Airplane piloting 4D+2, navigation 4D+1, radio ops 4D

TECHNICAL 2D+2

Airplane mechanic 4D+2, first aid 3D

Fate Points: 1

Character Points: 4

Move: 10

Equipment: Tri-motor airplane (christened "Old Suzie"), tool kit, wristwatch, navigational equipment, a pad and pencil, a pocket knife with about twenty tool attachments, and a Colt M1911 .45 automatic pistol (5D).

Capsule: Once upon a time, Jake MacGee was a happy-go-lucky grease monkey with an affinity for planes. Then the War came. It is a matter of public record that Jake was at the infamous battle of Gallipoli, but just what he did there is unclear.

When the War was over, he was a different man. His confidence and good-natured demeanor were gone forever. He is now aging, cynical, and somewhat cowardly. He runs a private chartered air service (that consists entirely of him and his mechanic Frank Curtis) out of Sydney that will never make him rich, but at least enables him to keep body and soul together.

He has a very strict business ethic: he always makes sure that the duties of his job are clearly spelled out up front in the contract so that he knows exactly what they are and when they're fulfilled. While he will always live up to whatever terms he's agreed to at whatever cost, he will absolutely refuse to do anything that strays from those terms (for example, there's nothing in his contract that says he'll explore ancient cities buried under the Outback, so he'll wait at the plane until they're done) unless his life is somehow threatened (there's nothing in his contract about fighting supernatural snake spirits, but if they attack him, he'll fight). This rigid mindset may have come from his experiences in the War... or maybe not. Jake doesn't explain his motivations to people.

Jake is a smallish white man of indeterminate age (but clearly over forty). His hair and skin are the same nut color from the sun, although his hair also has streaks of silver. He has a neatly trimmed nautical-style beard and a perpetual squint that makes

his eyes look like two black beads surrounded by a sea of wrinkles.

Jake isn't a malicious man, but he's not exactly friendly, either. Other than when negotiating a contract, which he does in a "strictly business" manner, all he seems to say in his gravel-filled voice is "g'day," "see you later," or "not in my contract." He never calls anyone "mate."

FRANK CURTIS

Type: Laconic Mechanic

COORDINATION 3D+2

ENDURANCE 3D+1

REFLEXES 3D+2

Dodge 4D

STRENGTH 2D+2

KNOWLEDGE 2D

Business 2D+1

PERCEPTION 2D+1

MECHANICAL 3D+2

Airplane piloting 4D, navigation 4D

TECHNICAL 2D+2

Airplane mechanic 4D

Character Points: 1

Move: 10

Equipment: Tools.

Capsule: Frank and Jake met at an air show in Perth, where they sensed a certain kinship with each other. Neither one liked to talk much, but they were both interested in airplanes. Jake needed a mechanic, and Frank needed a job. When asked how he feels about Jake, Frank replies, "He's a nice enough fella, I guess." (When Jake is asked how he feels about Frank, he also replies, "He's a nice enough fella, I guess.")

Frank wears a grease-covered jumpsuit with a rag sticking out of one pocket and always has an unlit stub of cigar in his mouth (he's trying to quit). Unless a character is interested in the minutiae of airplane repair, Frank is a very dull conversationalist.

ENCOUNTER THREE: NEXT STOP, DREAMTIME

If the characters didn't have too much trouble with the Barrett brothers, Jambuwal becomes annoyed and a bit worried. He doesn't want to kill anyone if he can avoid it, but the characters are unusually skilled and perceptive, and if they go out to Uluru, there's a good chance they'll discover the City in their search for Dr. Wallace. He'll have to either produce a dead Dr. Wallace (to preserve the secret) or convince the characters that Wallace isn't at the rock, which won't be easy.

Jambuwal decides, for the moment, to continue his plan of intimidation, hoping to make the characters give up. This time, he takes advantage of the sleepiness that naturally comes over passengers on long trips to invade the characters' dreams.

After four hours in flight, every character must make an Endurance roll against an Easy (7) difficulty. For each hour thereafter, increase the difficulty by five (until all characters have fallen asleep, or after seven hours have elapsed). All sleeping characters experience a similar dream, a spell incanted by Jambuwal.



Brian Schomburg

Describe all of the dreams at once, since Jambuwal is manipulating them simultaneously. Information or history that appears in one person's dream may show up in another's, which should eventually tip off the players that a single mind is at work.

In each person's dream, the character stands alone at the bottom of an immense, sand-colored stone bowl, above which hangs the sky, supported by a single, impossibly-thin pillar. The other characters can't be seen or heard in any way, and the players may not directly effect each other's dreams. Ancient carvings and paintings run up and down the length of the pillar; anyone with the knowledge to recognize the motifs (an Easy (6) *languages: Aborigine* roll) can immediately place them as Aboriginal in origin.

Let each character poke around the pillar for a few minutes. Gradually they become aware that the pillar seems to have a force of presence of its own. Anyone who makes an Easy (8) Perception roll notices with a start a huge pair of baleful red eyes staring down at him from the pillar. Although the eyes are painted on the pillar, they are animate and most definitely glaring at the character. A booming voice echoes from the pillar, "Mortal! You are attempting to gain entrance to a place that is not for you! Give up your quest; leave Uluru and return to your home at once, while I am still inclined to mercy!"

Questions, demands, or smart remarks are not tolerated. If the character says something that displeases Jambuwal (which is likely to be right away), he immediately changes the dream environment into a terrifying hurricane centered on the pillar, bolts of lightning arcing from the column and cascading around the character. Alternatively, if the character has any significant creature phobias, a horrific manifestation of that creature takes the pillar's place and attacks the character. If the character has a phobia of a more metaphysical nature, such as a fear of heights, the dream personifies that. For example, the character suddenly seems to be falling from miles up, being pushed downward toward the distant Earth by the unseen hands of a malevolent force.

For each character, roll Jambuwal's *apportation: Dreamtime* skill of 5D against the character's Perception, and find the result on the chart below:

Roll Result	Effect
Character wins by 4+	Character wakes up calmly, thinking he heard Teddy's voice
Character wins by 1-3	Character wakes up, disoriented
Rolls exactly	Dream ends, character keeps sleeping
Character loses by 1-3	Character wakes up, startled and adrenaline pumping
Character loses by 4-8	Character wakes up with a frightened yelp and is so rattled that all of his rolls suffer a penalty of -2 for the rest of the adventure



Roll Result

Character loses by 9+

Effect

Character descends into a horrific nightmare of his own creation that dovetails with Jambuwal's "artificial" nightmare; character tosses and turns, waking up others in plane, but cannot be awakened for several minutes; when the character finally wakes up, he is so rattled that all of his skill and attribute rolls are reduced by 1D for the rest of the adventure

Other than this psionic attack, the flight is uneventful. In the late afternoon, Ayers Rock is visible in the distance.

ENCOUNTER FOUR: A BUMPY LANDING

Ayers Rock is a huge, red, roughly kite-shaped sandstone, 1,141 feet high, 5.6 miles around, and two miles across at its widest point. Like the tip of an iceberg, only a quarter of the whole rock is exposed; the rest is buried in the ancient sand around it. The rock is generally bare of vegetation, although fig trees grow in the crags. Deep grooves from centuries of erosion (or the scratches of great spirit claws during the Dreamtime, depending on whom you ask) line the rock's surface. A palpable sense of antiquity emanates from the great stone, as if it were a temple to the spirit of the Earth. The age of the stone is unfathomable to the human mind. According to the Aborigines, the stone has and will always exist.

As the plane descends toward Ayers Rock, have the characters make Perception rolls. Anyone who generates a total of 8 or higher notices that they seem to be gaining more speed than they had when they landed in Port Augusta earlier in the day. If a character enters the cockpit, he finds both Jake and Teddy slumped over in their seats. Closer inspection reveals a small puncture wound at the base of their necks. Both are still breathing, but no amount of shaking can awaken them from their supernatural slumber. The characters must now take control of the plane and hopefully land it successfully.

In reality, Teddy knocked out Jake with a quick sleep-poisoned pin prick and then made a similar mark on his own neck. He plans to "awaken" at the last possible moment and then jump out of the plummeting plane with the parachute he has stored beneath his seat. He doesn't want to hurt the characters at this point, he merely wants to distract them by making them focus on finding a way to get back to civilization. Hopefully he can persuade them to abort the rescue operation in the meantime.

Any character who grabs the flight stick must make a Difficult (17) *airplane piloting* roll to regain control of the plane, which is hurtling toward the massive stone cliff-face of Ayers Rock. Failing the skill attempt results in the plane's crashing into the rock, tearing off a wing,

and then spiraling toward the ground. All characters within take 12D damage. A successful roll means that the character managed to pull the plane's nose up just enough to avoid a crash. Unfortunately, the top of Ayers Rock shears off the landing gear. The characters have no choice but to increase altitude and then parachute to the ground. The plane contains eight parachutes stowed beneath the seats.

Characters must make Moderate (12) Mechanical rolls to open their chutes at the appropriate time. Those who fail plummet Earthward; have these characters make Easy (6) Perception rolls to realize that the parachute comes equipped with a backup, which requires only an Easy (8) roll to release.

Eventually the characters land about a quarter of a mile from Ayers Rock and can then begin their trek toward their destination. The characters camp at the foot of the rock (unless they specify otherwise) and search the area, planning to use the rock as a focal point for an outward spiral search. However, it's dark by the time they get there, so very little searching can be done. By a quirk of fate, the characters have landed near the campsite Dr. Wallace used on the night before he was captured. Call for Moderate (12) *search* rolls; anyone who succeeds notices the shine of metal under a bit of scrub. When dug out, the object turns out to be Dr. Wallace's pocket watch, which he lost when he scuffled with his captors.

As the characters are setting up camp and generally scouting out the territory, they are approached by a group of fifteen Aboriginal men wearing ceremonial face and body paints and carrying spears, boomerangs (spear throwers), boomerangs, gs, and (manufactured) hatchets. Their leader, Yero, has obviously had some city schooling. In very clear English, he demands to speak to whoever is in charge of the group. If none of the player characters accept that honor, Julia does so. Read aloud or paraphrase the following:

The leader of the group of Jingana warriors looks at [you/Julia] as if sizing [you/her] up, then says, "This is no good. You must leave. Your presence will wake up Kurpannga, and he will come and kill everybody if we can't sing him back. Who asked you to come here, anyway? Why don't you go back to the city where you belong? You have your Dreaming in the city; leave ours alone."

When asked about Dr. Wallace, Yero says, "I'll tell you the same thing I told the police when they came. Dr. Wallace was here for a couple of days, then took to the northeast, across the bush, along with those two miners. They said they knew about some big opal deposit a couple of days away. We told them they were crazy, but they wouldn't listen us."

For all its corroborative detail, this story holds not a drop of truth, but it is the story Jambuwal told the Jingana to stick to, and they would not dare to cross the advice of their sorcerer. The intention is to lead the characters away from Ayers Rock and the entrance to the City of Dreams. If the characters ask if Yero could be lying, have them make a Perception roll against Yero's *con* skill (2D+2). If they succeed, they can tell that there's something definitely unconvincing about Yero's



tone. Julia doesn't believe it for a second since she knows Dr. Wallace would have no expertise in mineral extraction. It would be completely out of character for him to go traipsing off into the wilderness, particularly with no radio and with nobody along but a pair of questionable miners. If nobody else seems to doubt the tale, she'll come straight out and say that it's ridiculous. If the characters make it apparent that they do not believe his story, Yero replies, "Nevertheless, that is what happened."

If asked what he means by his talk of "Dreamings," he responds, "It's obvious you do not understand, and I do not have the time to explain it to you. We have to get back home before Kurpannga wakes up."

If asked where the Jingana settlement is, he points to the southeast and says, "Over there. But you can't come over there, or Kurpannga might chase you there and come after us. You must leave."

The Jingana men will not assault the characters (although the characters probably think they will), unless they are attacked first. They know from bitter experience that Aborigines who fight with white people generally face a vicious retributive attack when the story gets out. Besides, Jambuwal promised to "take care of" the situation one way or the other, and they prefer to let him handle it unless it becomes clear that he is unwilling or unable to do so.

After several minutes of trying to convince the characters to leave and being abusive and generally unpleasant, Yero and his troupe turn and leave, heading back to the Jingana village, which lies about an hour's walk to the southeast. The characters then spend a fitful night sleeping under the stars, jumping at the calls of animals and waking with memories of their nightmare earlier in the day.

If the characters do go to the Jingana village, they receive a very chilly reception. (Note: Jake won't go to the village—it isn't in his contract.) No one speaks to them other than Yero, who keeps telling them to go away. While there, however, the characters discover that the Jingana have a radio set similar to, but not identical to, Dr. Wallace's. It is through this radio set that Jambuwal was able to relay instructions to the village when necessary. This should be mentioned in passing, rather than being trumpeted as a clue, of course. ("The Jingana village is a small collection of hand-made huts with prefab buildings for things like the radio set which need to be protected from the elements.")

YERO

Type: Jingana Warrior

COORDINATION 3D

Thrown weapons 4D

ENDURANCE 3D+2

REFLEXES 3D+2

Dodge 4D, melee parry 4D, running, 4D

STRENGTH 3D+2

Brawling 3D+2

KNOWLEDGE 2D+2

Australian Outback survival 3D+2

PERCEPTION 2D+2

Hide 3D, search 3D+2, sneak 4D+1

MECHANICAL 2D

Horse riding 2D+2

TECHNICAL 2D+2

Fate Points: 2

Character Points: 8

Move: 10

Equipment: Spear (STR+1D+2), woomera (doubles throwing range of spear, no effect on damage).

Capsule: Yero is the toughest, bravest, and strongest of the Jingana warriors, and is generally chosen to lead their excursions into the bush. He is the son of the tribal patriarch and has spent a good deal of time among white people, particularly his mates Rick and Will Barrett. He has worked as a cattle drover, a hotel porter, and a variety of other jobs, finally turning his back on it all to return to his ancestral lands.

Yero is tall and broad-shouldered for an Aborigine. His nose was broken in a barroom brawl in Sydney some years ago and healed slightly askew, giving his face a slightly "off" look. He wears his hair in long ringlets that are held back from his face by a bright red scarf tied back "pirate style" as he calls it. He is somewhat prejudiced against non-Aborigines and so tends to seem gruff and surly to most player characters, but once he's made friends with someone, Aborigine or otherwise, he'll stick with them until the bitter end.

Jingana Warriors. All stats 2D except: *thrown weapons 3D, brawling 3D*. Move: 10. Spear (STR+1D+2), woomera (doubles range of spear, no effect on damage), war boomerang (STR+1D, does not return to thrower).

These are young men of the Jingana tribe selected to come on this trip because of their fighting skills. Most of them know little or no English, having spent most or all of their lives in the bush. They are not hostile unless provoked, but will fight with passion if goaded into it.

ENCOUNTER FIVE: SPIRIT SNAKES

Whether it takes a few hours or a few days, eventually Dr. Wallace's trail leads the characters back to Ayers Rock. It was Dr. Wallace's intended destination, and the only place that any trace of him was found. Julia suggests a systematic search of the rock itself for leads. Have the characters make Moderate (14) *search* rolls. Whoever succeeds by the largest margin is just about to give up near twilight when he unexpectedly finds in a muddy "soak" protected from the sun by an overhanging rock projection a boot-print that doesn't match any of the party's. Teddy says that it was probably made by a policeman, but Julia thinks it looks about the right size to be Dr. Wallace's footprint. (Actually, this is wishful thinking on her part: the footprint is actually that of one of the miners, but she's on the right track.) Unfortunately, the sun is going down fast, and Julia says it's getting too dark to continue the search.

At this point, Jambuwal decides that the characters are too close to discovering the City of Dreams, and the attempts to discourage them have failed. As much as it pains him, and as inconvenient as it will make his life, he decides that the characters, Julia, and Jake must die.



Jambuwal sneaks out of the camp and heads for a sacred spot by the cave that leads to the City. There he begins casting his spells. Around midnight, whichever character is on watch (assuming there is one) hears a quiet scraping that seems to come from all around. If no one is on guard duty, ask for Perception rolls; whoever rolls highest is awakened by the sound.

Slowly, indistinct shapes begin to coalesce in the darkness around the characters. The shapes gradually condense, forming into brightly glowing green spirit snakes. Their exact features are difficult to distinguish, although there appears to be a mane of feathers around the snakes' heads. Some of the snakes are on the ground, while others seem to float in mid-air. All of them move with the slithering motion one associates with leg-less reptiles. (The snakes in mid-air are slithering across surfaces that exist in Dreamtime rather than reality, but there's no way for the players to know that.)

The snakes are physical enough to attack and be attacked; there are a minimum of two for each player character, plus one each for Jake and Julia. Their bite inflicts minimal damage in and of itself, but injects a spirit venom that burns painfully for 3D+2 damage. Snakes that suffer two wounds flee back to Jambuwal (revealing his location to the characters if they think to chase the wounded snakes). Snakes that receive a total of three or more wounds disappear. Another snake appears every combat round until the characters find Jambuwal and interrupt his spell, at which point he flees to a hidden cave entrance about ten feet up the side of the rock. When the spell is interrupted, the spirit snakes all vanish without a trace, as do the wounds they caused. Any wounded but living characters are instantly healed by the breaking of the spell; characters who have died during the attack are still dead, however.

If you have to have Jambuwal expend Fate and Character Points at this point to stay alive (for example, if the characters come chasing him with guns blazing), do so long enough for him to get into the City of Dreams and cast his final conjuring in Encounter Six, below. Don't keep him from getting wounded (in fact, the next encounter works much better dramatically if Jambuwal is mortally wounded), just make sure he's alive and moving.

DREAMTIME SPIRIT SNAKES

Type: Mystical Serpents

COORDINATION 4D

ENDURANCE 3D

REFLEXES 3D

Dodge 5D

STRENGTH 2D

PERCEPTION 2D

Special Abilities:

Teeth: 3D damage

Move: 10

Size: Varies; 2-8 feet

Scale: 0

Capsule: Spirit snakes are indistinct presences that glow an eerie green. The heads of these bizarre creatures are capped with a feathery mane—quite unlike

most normal reptiles. Created by Jambuwal's magic, the snakes exist half in and half out of Dreamtime. They automatically know and follow Jambuwal's will.

ENCOUNTER SIX: THE CITY BECKONS

Jambuwal never expected the characters to survive the attack of his spirit snakes. He has come to the conclusion that the discovery of the City of Dreams by the infidels is inevitable, and that therefore the only way to protect it and the Heart of the World is to seal it up. To keep its secret a precious few years longer he has decided to lure the characters into the city to trap them before closing it forever. Read aloud or paraphrase the following:

The narrow cave entrance, barely visible from ground level, widens rapidly into a tunnel once you're past the huge, lop-sided boulder that covers it. At first, your eyes are unable to penetrate the darkness, but gradually you see that the tunnel slopes downward into the heart of Ayers Rock. Aboriginal paintings and chalk drawings line every inch of the wall, a pictorial history of Australia starting from before the beginning of time and projecting forward into the future, when the great trees and pillars that hold up the sky will collapse and bring the heavens crashing down onto the Earth, killing everyone and everything. Many paintings depict creatures or plants which have been extinct for tens of thousands of years, in detail as exacting as if a sample sat before you.

A flickering oil lamp sitting on a stone shelf illuminates a point ahead where the tunnel branches. Farther on, more oil lamps light the center passage, which has additional branches and seems to end at a chamber in the distance.

If Jambuwal is wounded, add:

A trail of blood leads down the center passage-way.

Let the characters wander throughout the city as they please (see the accompanying map), using the notes on the map to guide your descriptions of the various rooms. (Note: The Dream Map of the Aborigines, described in *Indiana Jones: Artifacts*, may—at your discretion—be stored in one of the rooms in the City of Dreams, if indeed it is still at Ayers Rock. If you don't want this artifact to be lost forever when Jambuwal seals up the city, you can arrange for someone to pick it up during the course of the exploration.)

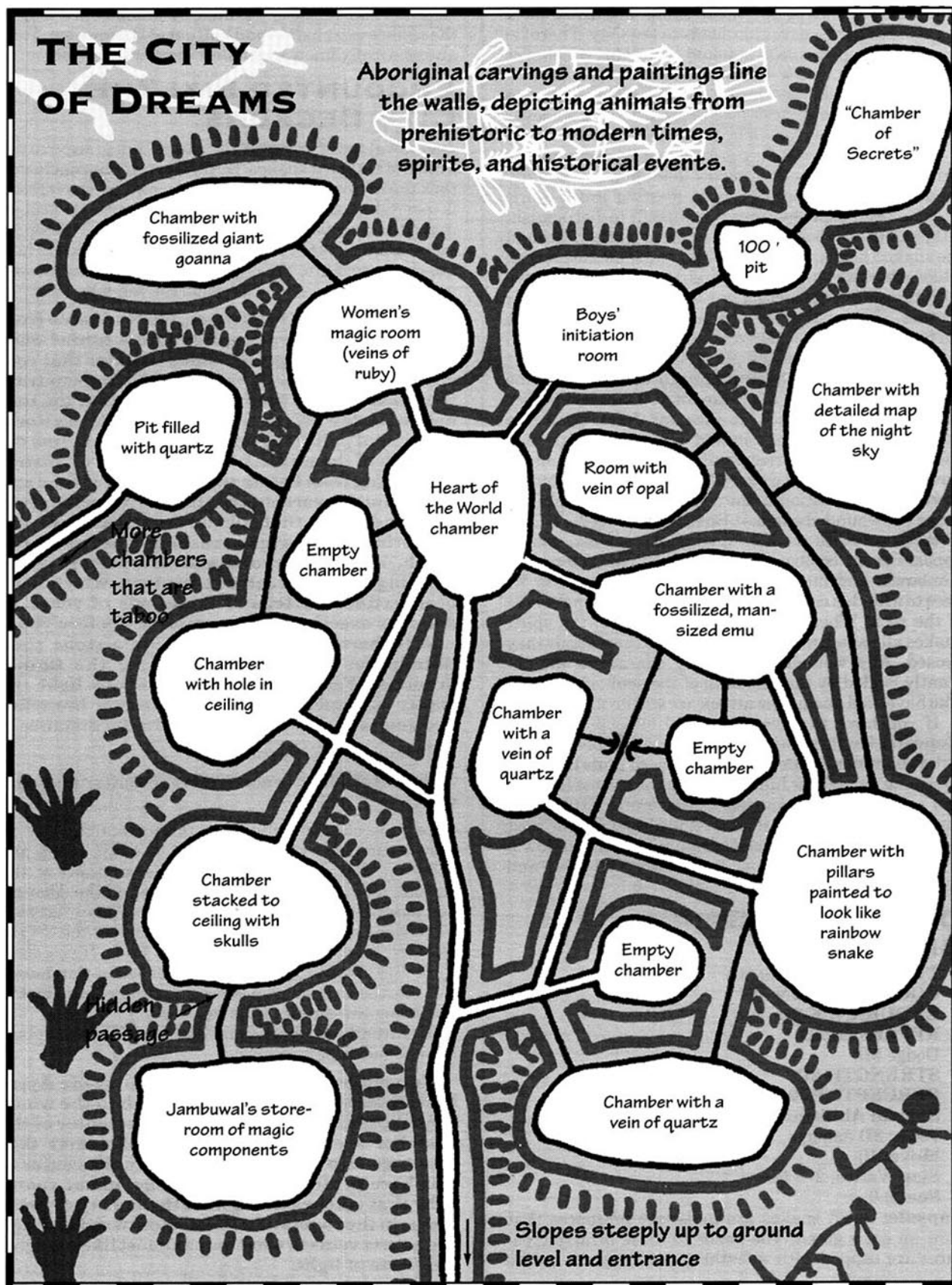
Eventually the characters reach the Heart Chamber. Read aloud or paraphrase:

You enter a large chamber deep inside Ayers Rock that seems to be a central hub to the whole tunnel complex. Radiating from the center of the chamber are bright, rich veins of quartz that converge on a crystal mound. From the center of this base protrudes an enormous, uncut round ruby that catches the light of the twenty or more lamps in the room and reflects it outward through the quartz veins in what looks almost like a bright-red pulse of light.



THE CITY OF DREAMS

Aboriginal carvings and paintings line the walls, depicting animals from prehistoric to modern times, spirits, and historical events.



Stephen Crane



You also realize that you're not alone. Sitting on the floor next to the ruby's pedestal, arms bound behind his back, is Dr. Derek Wallace! He looks pale and fatigued, but appears to be uninjured. Sitting next to him is a pair of haggard-looking men wearing typical desert survival clothing—most likely the miners you've heard so much about.

Standing over the ruby, staggering on the verge of collapse from his wounds, is Teddy, who looks up as you enter. "Yes," he says. "Come in. There are no more secrets between us now. You want to know what is happening, so I will tell you. No point in keeping it a secret any more.

"First of all, my name is not Teddy, it is Jambuwal, and I am the wirrunen of the Jingana. Since the time of the great Dreaming, my ancestors and I have kept safe the City of Dreams, and in it, the Heart of the World. See how it beats? See the blood flow? You invaders, you're all the same. You think the world is a dead thing, that you can just play with it as you please. But the Earth is alive, and this is its heart."

He points at one of the miners, and says, "That one there said he wondered how much it would be worth on the market. He doesn't understand that if you tear out the world's heart, it will die as surely as any man. We knew you and your kind would think the Heart was just another rock, so we kept it secret. But Dr. Wallace found the entrance to the city. He didn't even wait to get your own government's permission to carry away things he had no right to, just starting filling pockets with anything that could be pried away from the rock. Look at their eyes...they still want to rip out the Heart and carry it away.

"So we took them prisoner until we could figure out what to do with them. But then what happens? You people show up looking for Dr. Wallace. So now I've got an even bigger problem. The city must remain secret, and the Heart of the World must stay safe, so I am afraid you must die. I am sorry; you seem like basically good people. But it's too late to make a difference, now. The last spell has already been cast; the narghun is already getting ready to smash the entrance and lock us in forever. Yero will burn up your plane, and tell the police that you found Dr. Wallace, but that everybody crashed. There will be no more search parties."

Suddenly, the floor is shaken by a resounding crash and rumble. Jambuwal smiles. "Here he comes now."

If Jambuwal has already taken four wounds, at this point he dies. Otherwise, he tries to physically restrain anyone who tries to escape. If anyone makes a grab for the Heart of the World, he attacks them viciously.

The giant form of Ayers Rock is being shaken by what feels like a rhythmic earthquake centered somewhere near the entrance to the city. (Any characters who are outside hear a pounding that seems to come from inside the rock somewhere.) Shards of wall and ceiling begin to



Brian Schomburg



fall all around the characters, followed by even larger chunks as the pounding intensifies. Julia, Dr. Wallace, and the miners all run.

Anyone who tries to take the Heart of the World has one chance to think better of the idea before a huge chunk of rock falls from the ceiling and crushes them. Ask for a *dodge* roll against an attack roll of 4D. Characters who successfully *dodge* manage to dive out of the way just in time. Those who fail suffer 9D damage. The rubble takes several seconds to clamber over or around to reach the Heart, not enough time to avoid becoming trapped by the cave-in. (If it seems like it would add to the drama of the situation, you can have this grisly fate befall one of the miners.)

As everyone runs for the exit, call for *dodge* rolls, and make a single attack roll of 5D. Anyone who fails the *dodge* roll takes 4D damage from falling rocks. The characters come bursting out of the cave entrance just as it collapses entirely, and the rhythmic pounding subsides. The City of Dreams, and the Heart of the World, are sealed off forever.

Standing around the cave entrance are Yero and the Jingana warriors. They don't look happy.

DR. DEREK WALLACE

Type: Missing Anthropologist

COORDINATION 3D+1

Fire combat 3D+1

ENDURANCE 2D+2

REFLEXES 2D

Brawling parry 2D+2, *dodge* 2D+2

STRENGTH 3D+1

KNOWLEDGE 3D

Bureaucracy 4D, languages: Aborigine 5D+1, linguistics 4D, photography 4D, scholar, anthropology 4D, survival 4D, willpower 4D+2

PERCEPTION 3D+2

Research 5D, search 4D+2, teaching 5D

MECHANICAL 2D+1

Radio ops 2D+2

TECHNICAL 3D+2

Fate Points: 3

Character Points: 9

Move: 10

Equipment: Reading glasses, notebook, pen, pencil.

Capsule: One or more of the player characters involved in this adventure met Dr. Wallace when they both studied at a University in England or Scotland. Although Australian, Dr. Wallace is a devout Anglophile, believing that no matter how innovative, brilliant, or reputable Australian universities and science may be, its English counterparts are better. This has, understandably, engendered hard feelings among his Aussie peers.

Dr. Wallace is a brilliant anthropologist and linguist, but when he didn't get the post he sought at an English University, he knew it was because he was an Australian. He has since plunged into his studies of the Australian Aborigines with incredible vigor, publishing volumes of important works on the study of Aboriginal culture and language, in a nearly-desperate attempt to gain critical acclaim among the English intelligentsia. The supreme irony of it all is

that the English intelligentsia have nothing but respect and admiration for his work, but they would never want him to come to England: how could he possibly continue to do such brilliant research on the Aborigines from a classroom in London?

Dr. Wallace is a white man in his late forties, with hair that has thinned to almost nothing at his temples but is still quite thick and dark brown on top. He wears a round pair of glasses for reading. He has brown eyes.

While he is very knowledgeable about Aboriginal ways, it is purely an intellectual curiosity. He thinks of the Aborigines alive today as all that's left of a vanished race and as little more than interviewable artifacts—something which the Aborigines can tell when speaking to him. While they are still courteous to him and are willing to let him watch and report on most of their ceremonies, they have also chosen to keep much from him. Thus, while his knowledge of Aboriginal culture is broad, it is rather shallow.

The view of the Aborigines he holds is precisely why they kidnapped him when he discovered the City of Dreams: to them, it represents the heart of their culture and their hope for the future, while to him, it represents a giant museum and his chance to get a post at an English University.

HARVEY AND MEL

Harvey and Mel are a couple of crusty old prospectors who have made and lost a dozen fortunes together, mostly in quartz and opal mines. They're pretty much like a pair of Australian Gabby Hayeses. They're friendly enough, but are definitely "realists." As far as they're concerned, the idea of there being anything mystical about the Heart of the World is a bunch of hoo-hah.

Harvey is round, with a long and scraggly beard and a floppy, wide-brimmed hat. Mel is short and bent, with a short, white beard and a "digger" style bush hat with one flap buttoned up on the left.

Wallace tried to discourage the prospectors because he wanted to make the discovery of the City of Dreams on his own. Unfortunately, the miners intimidated him, destroying his radio and threatening to do the same to him if he didn't help them find the precious minerals hidden within the rock. Soon after, the Jingana captured the trio, and Jambuwal returned to Sydney to begin his plans to prevent the situation from escalating.

Outback Prospectors. All stats 2D except: *science: mineralogy* 4D, *Australian Outback survival* 3D+2. **Move:** 10. Picks, shovels, mining gear.

EPILOGUE

Assuming Jambuwal has gone to be with his ancestors in Dreamtime, the largest threat to the characters among the Jingana has passed. Yero and his warriors detain the characters briefly at their village (if Jake did not enter the city, he has been captured by the tribe), during which time Yero confers with his father and the Barrett brothers (who came out to the village at Yero's request to help bolster village security). How the characters behave largely determines their fate. Most likely



Yero asks the characters to imbibe a syrupy potion created by Jambuwal before his death that erases memories and substitutes them with alternate events. If the characters agree, Yero takes an hour to ready the liquid. Upon drinking the potion, all characters fall into a deep sleep, eventually waking up at their plane with Dr. Wallace and the miners. They all remember finding Dr. Wallace when they arrived at Ayers Rock, his radio broken but otherwise unaffected. Whatever they ate last night must have been contaminated because they all got sick and had to sleep it off. Now they're ready to return to civilization.

Dr. Wallace seems to have changed from the entire experience, apparently taking up a new appreciation for

the Aborigines as a vital, living culture rather than a museum curiosity. The focus of his work changes from anthropological study (although he continues his studies) to working among the Australian population as an advocate for Aboriginal interests. Even if he never does get a post in Britain, but it wouldn't bother him.

Deep below Ayers Rock, the Heart of the World still beats...

REWARDS

Award the characters five Character Points each for surviving the adventure. If they managed to rescue Dr. Wallace, also give them one Fate Point.



CHAPTER FIVE

THE KWEICHOW EXODUS

AS TOLD BY PAUL SUDLOW

INTRODUCTION

"The Kweichow Exodus" features a tour through southern China in the summer of 1933—from the forests and gorges of the remote interior, down pirate-infested rivers on sampans, and into thronging cities. The emphasis is unashamedly biased toward two-fisted pulp action and exotic locations, though there are certainly opportunities to roleplay (certain encounters, such as the final scene with Shao, can be expanded if you want to place more of an emphasis on roleplay-intensive scenes).

Because the scenario is linear (as befits a "road-picture" sort of adventure), it is easy to run, especially for beginning gamemasters. It also works well as a campaign starter since it provides a logical premise for bringing together characters of different backgrounds.

BACKGROUND

"The Kweichow Exodus" concerns the characters' attempts to husband a priceless cargo of ancient Chinese artifacts from the wild Chinese hinterlands to the bustling port city of Hong Kong, despite the best attempts of cultists and river pirates to stop them.

The archaeological dig is located in China's remote Kweichow Province. The dig team hails from the University of Chicago, lead by Sino studies specialist Professor Harold Maxwell. The team has been digging in a series of limestone caves located in a deep ravine in Kweichow Province for several months, and has successfully unearthed and documented a series of burial artifacts which promise to shed new light on the culture of past indigenous civilizations.

From the beginning of the dig, the team has been plagued by a series of accidents and setbacks which have seriously interfered with the expedition—supplies disappearing in the night, previously stable caves col-

lapsing, sudden mud slides wrecking the camp, and so on. Most of these incidents have not seriously threatened the safety of team members, but several, including the cave-ins, have come close to killing expedition team members.

With the approach of fall, the team is wrapping up the project, and is preparing to pull out with its supply of recovered artifacts, which are bound for the States for further study. The diggers, unnerved by the numerous calamities befalling the dig, are quite ready to leave the area.

The sabotage is the work of a cult of aborigines—the Miao—who have spent centuries worshipping and protecting the ancient kings buried in the limestone caves. The local Miao are generally shy, peaceful, and reluctant to protest the dig, but a more militant faction of

A NOTE ON CHINESE NAMES

Somewhere along the line, Peking became Beijing. Mao Tse-tung became Mao Zedong, and before too long, Hong Kong will be officially known as Xianggang. The change in names reflects the transition by the People's Republic of China to a new system of writing Chinese in the Roman alphabet (the new system is called pinyin, in case you're interested).

Because we're concerning ourselves with the China of the 1930s, we'll be using the older systems in this adventure to evoke a period feel. Thus, the adventure begins in the *Kweichow* Province instead of the *Guizhou* Province. The adventure adheres to the usage of the prior translations where possible, but we occasionally resort to the use of pinyin when older names cannot be found.



worshippers has decided to take matters into its own hands. Despite their militancy, even the rogue Miao will not resort to violence against the expedition members themselves—unless and until they attempt to leave the valley with the urns containing the ashes of their holy ancestor kings.

The cult members plague the expedition party from the dig site all the way to Liuchow in the neighboring Kwangsi Province. There, bereft of funds and resources, they dejectedly return home. Unfortunately for the characters, they soon encounter a more dire threat in the form of ruthless river pirates.

CHARACTER SET-UP

Maxwell has asked the characters to join his team as he prepares to ship the artifacts from the dig to Singapore. He is concerned at the numerous attacks and sabotage attempts which have occurred over past weeks, and desires some capable backup.

The circumstances under which Maxwell contacts each character depends on the characters' background and profession. Fellow archaeologists and anthropologists will of course be colleagues, and may be invited to share in the study as well as to lend a protective hand. Reporters may be invited to cover the dig wrap-up, and mercenary types may well be asked to help guard the precious cargo of artifacts.

Because Maxwell is asking the characters for help in

a potentially dangerous situation, he should have a personal tie with each of the characters, or at least as many of them that the others will tag along for the sake of those who do know him personally. Some may be friends of the professor, while others may share his great interest in getting the urns into a museum. It is always possible that some of the characters, if they are under 35 or so, are former students of Professor Maxwell. As a last resort, Maxwell offers payment of up to \$50 per day per character.

THE HWA KIANG GORGE DIGS

Read aloud or paraphrase the following:

It's been a long, grueling trip to the remote Chinese city of Kweiyang. You might have thought that the trip from the States to Hong Kong was rough, but that cramped tin plane they took from Canton to Kweiyang, filled with chickens and mail bags, helped you revise your opinion of "rough."

Kweiyang, the capital of Kweichow Province, is a bustling trade town. Its name means "Precious Sun," perhaps because its inhabitants see so little of it; the area is almost constantly bathed in clouds and drizzle. You are met in Kweiyang by Yu-Ting Liu, Dr. Maxwell's Chinese assistant. Once you are all together, Liu serves as your guide to the remote dig site.



Brian Schomburg



You travel westward by train to Anshun. "An unexpectedly civilized start to a trip into the heart of darkness," Liu jokes. Anshun is a small inland commercial city positioned along one of China's ancient Imperial trade routes. Like many of China's southern cities, Anshun was once an opium trading center, but has branched out into more legitimate industries in recent decades.

From Anshun, the going gets considerably rougher. There are no rail lines or roads leading to the Hwa Kiang Gorge. Instead, you must travel as privileged Chinese have traveled in these parts for centuries—by sedan chair. You make your way over some rough but scenic terrain. The rocky trail winds through deep forested canyons and past the majestic karst formations this region of China is famous for—immense limestone rock protrusions which rise thousands of feet into the sky. The weather is somewhat chilly at this altitude, even at the height of summer.

After a few hours on the slowly narrowing trail, the characters notice a band of silent Chinese bearing crates and boxes filing through the foliage a few hundred feet from the path. Liu tells the characters that they are seeing a small band of aborigines known as the Miao, who live in the region. This group is carrying

supplies it bought in Anshun back to its village, Liu guesses. They aren't using the path because they are shy of outsiders. The Miao travel apace of the characters for an hour or so, and then head deeper into the forest.

Read aloud or paraphrase:

After two days of difficult travel, you reach the Hwa Kiang Gorge, the deep valley containing the dig site. The descent down the side of the gorge starts off as a scramble across steep banks, but before too long you come to a jagged stone roadway, and the going gets a little easier (often, the road is little more than a steep stair-stepped path paved in stone). According to Liu, this is the ancient imperial highway of southwest China, which winds downward some 2,500 feet until it reaches a 300-year-old chain bridge. As you descend, you can feel the air warming and the air pressure increasing.

The chain bridge spans the gorge and the raging Hwa Kiang River, a tributary of the Yu River. Liu explains that it was built in the Ming Dynasty of 1632 AD. It is about 10 feet wide—plenty of room for sedan chairs, carts, and pack animals—and is constructed of 16 stout iron chains, upon which are attached broad wooden planks. The ends of the huge chains are anchored into the rocks by lead.

YU-TING LIU

Type: Chinese adventurer

COORDINATION 2D+2

Fire combat 4D, pick pocket 4D+1

ENDURANCE 2D+1

Swimming 3D

REFLEXES 3D+2

Brawling parry 4D, dodge 5D+1, running 4D

STRENGTH 3D+1

Brawling 4D+2, climbing/jumping 4D, lifting 3D+2

KNOWLEDGE 4D

Business: Southeast Asia

6D+1, cartography: China

5D+2, English 6D+1, scholar:

Western civilization 5D,

streetwise 5D+2, survival

4D+2, willpower 5D

PERCEPTION 3D

Bribery 4D+1, charm 4D+2,

con 3D+2, persuasion 5D

MECHANICAL 3D

Navigation 4D, vehicle piloting:

car 4D

TECHNICAL 2D

First aid 3D, vehicle mechanic 2D+2

Fate Points: 1

Character Points: 7

Move: 10

Equipment: Webley Mark 6 pistol (3D+2), compass, backpack, canteen.



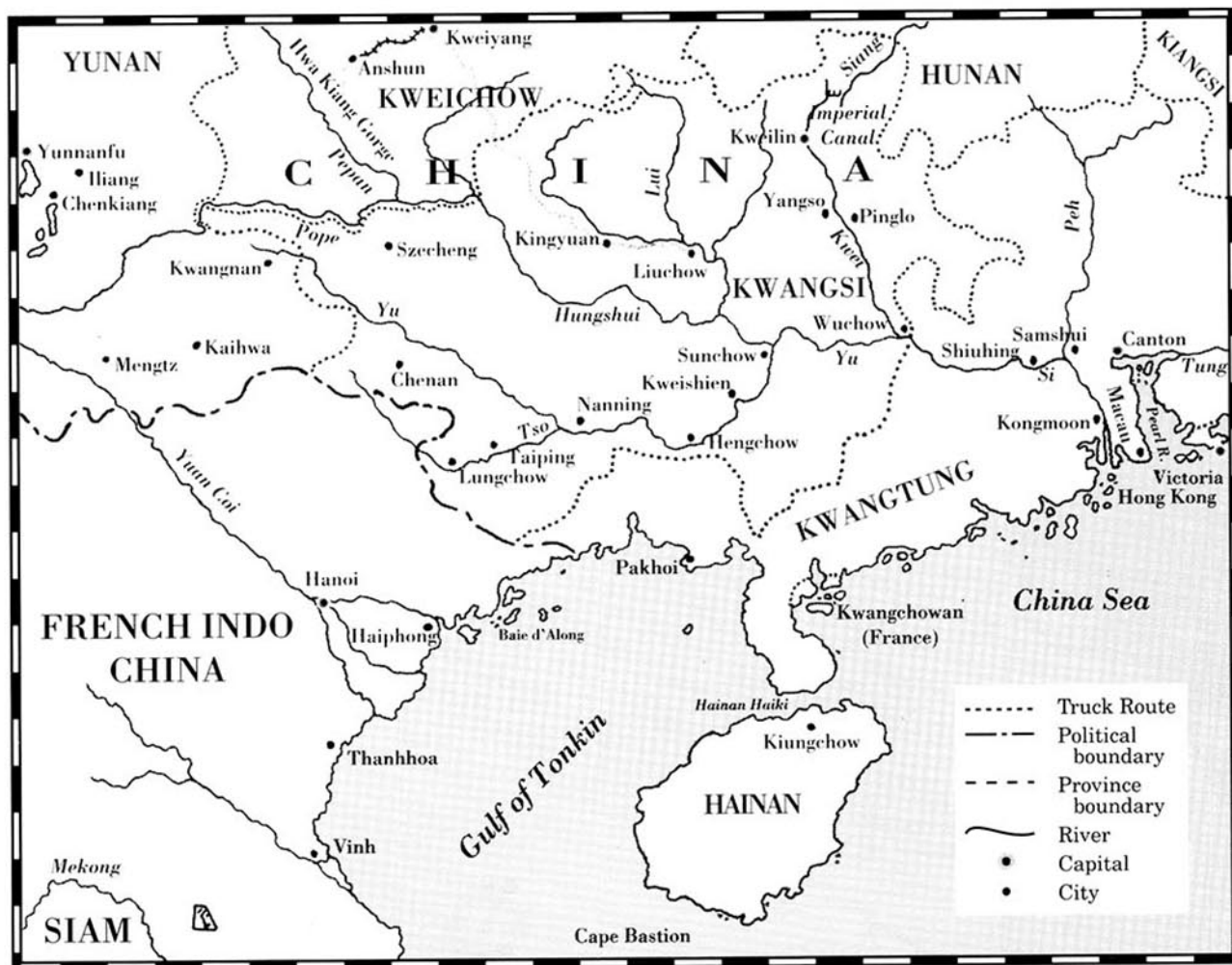
Capsule: Yu-Ting Liu is from a prominent merchant family based in Canton. His family has business connections throughout southeast China, as well as in French Indo China and the Dutch East Indies. As a third son, he is not expected to manage the Liu trading company, and has spent several years indulging his desire to wander Asia and explore the remains of its many fallen empires.

Educated at Eton and Cambridge, Liu speaks the King's English, and is well-educated and well-cultured.

He is a flamboyant man who thrills at the thought of danger. He is extremely—and recklessly—curious and brave, and is as likely to get himself killed as save the day in a fight.

He met Harold Maxwell in Hong Kong, and leapt at the chance to help on an American dig in Kweichow. Liu's connections and knowledge of this region of China have proven invaluable to Maxwell. Together they assembled the dig team, and Liu made most of the arrangements to get the team members from Canton and Kweichow to the remote location.

Liu is casually familiar with the Miao tribes who live in Kweichow, but knows no more about the cult activities around the Hwa Kiang Gorge than does Maxwell.



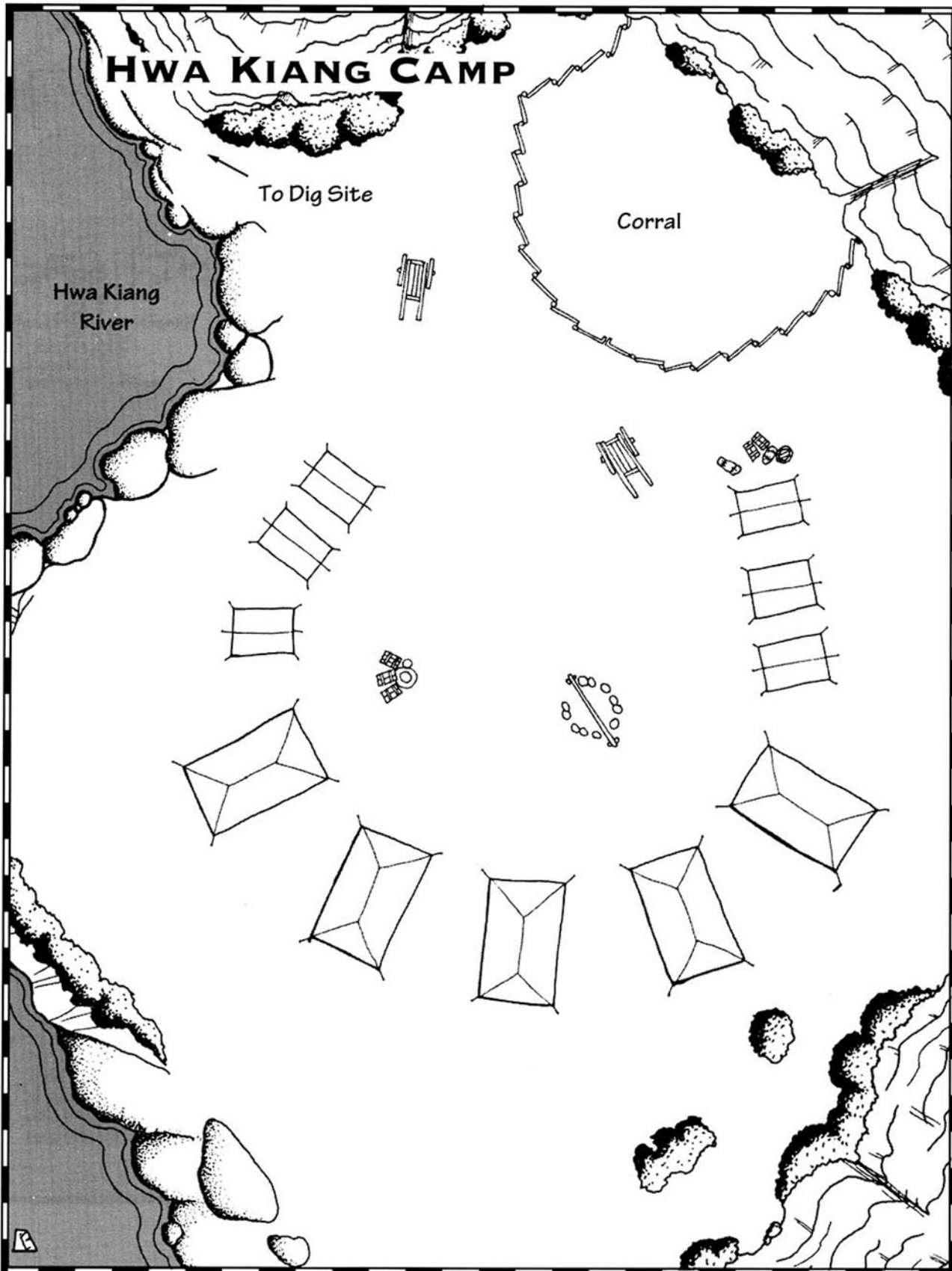
KWEICHOW PROVINCE

Characters who have experience with Asian history or culture may be aware of the following information. Determine how much knowledge a character possesses by asking for an appropriate skill roll (*Asian history*, for example). If the character generates a Moderate (15) total or greater, convey all of the information below. Otherwise, provide only a few of the more obvious or important facts.

Kweichow Province is one of China's most backward provinces—more inaccessible than Yunnan and less known to the outside world than Tibet. Mountains and plateaus make up 87 percent of its topography, making land travel dangerous and slow. The province's inhabitants have only recently discovered the outside world, and many still go about their daily routines as their ancestors have for hundreds of years.

The Han dynasty set up administrative offices in the area 2,000 years ago, but the Chinese merely contented themselves with maintaining some control over the non-Chinese tribes who lived there. Chinese settlement was largely confined to the north and east of the province. The eastern areas were not settled until the 16th century, when the native minorities were forced out of the most fertile areas. Another wave of Chinese immigration in the late 19th century brought many settlers in from overpopulated Hunan and Sichuan.

In the hills live aborigines known as the Miao. Not much is known about them, but locals estimate that about 70 tribes call the region home. Their dress is somber and dark, though colorful threads often line sleeves and collars, and they are normally shy and peaceful.



Paul Sudlow



Salt caravans are common on the old Imperial highway, and as you near, a caravan of pack horses is crossing, heading in the opposite direction. You see that the merchants only allow two horses to cross the bridge at a time. Liu notes that they are fearful that their heavy loads might put too great a strain on the bridge, but he assures you that the bridge is perfectly safe for lesser loads.

Once across the bridge, you come to a rough path which winds downward again, to the dig site some 10 miles away at the foot of the gorge.

A TOUR OF THE DIG, AND ANOTHER ACCIDENT

The characters arrive at the dig site. They met the archeological team, view the dig site, and watch as the crew packs up the various artifacts. That night, the rogue Miao create something of a stir.

THE CAMP

Read aloud or paraphrase the following:

The rough path makes its way down the steep gorge wall, winding and switching back on itself several times before a bend in the gorge reveals the campsite below. The dig site is located in a narrow neck of the gorge, where the raging river encounters a sudden fifty-foot drop and spills down in a stunning waterfall. The sides of the gorge, thick with bushes and tangled vines, rear up steep and foreboding, shutting out direct sunlight except for the two or three hours each day when the noonday sun stands directly overhead. The gorge is cool and a bit misty near the waterfall.

The camp is located in an open patch near the foot of the waterfall. Eleven tents are staked out in a semi-circle facing the falls, and several cooking fires are located in the center of the camp. A group of horses are clustered in a simple corral of lashed bamboo fencing located at the side of the camp. A muddy path leads toward the rocky crevasses surrounding the waterfall. Several people can be seen moving about the camp, and walking along the path.

As you watch, a large, portly man emerges from behind the falls, pushing a wheelbarrow covered with a tarp. He is the first to notice you, and rapidly makes his way across the camp to greet you.

INTERVIEW WITH MAXWELL

The man is Professor Maxwell, the dig leader. He addresses the characters enthusiastically, and invites them into his tent for a drink. The characters immediately notice a young Caucasian man standing outside the tent. Maxwell introduces the man as Peter Gaines, one of his prize graduate students. Gaines nods and shakes hands, but says little. He is guarding the dig's prize finds, Maxwell explains.

The inside of the tent is roomy and moderately comfortable. A cot stands in one corner, alongside a small rugged dresser, and a footlocker that serves as a short table. In the center of the tent stands a large mound of crates partially covered by a canvas tarp. Maxwell gestures at the stack and calls them his greatest joy and greatest headache all in one: his prized archeological find.

Once everyone is settled, Maxwell tells the characters of the importance of his findings, as well as the various accidents and blatant sabotage attempts which have plagued his project for several months. The gist of the information imparted is as follows:

- The excavation site is in a series of limestone caves located behind the waterfall. The ancient Chinese of the region apparently buried their kings there. The big find is a series of crude but elaborately decorated brass urns containing the cremated remains of the dead rulers. The urns are of historical significance because Dr. Maxwell has dated the vessels to a time before brass was used in this region.
- The accidents began about three months ago, shortly after the Kweiyang group arrived to assist the diggers brought in from Canton. At first the incidents were of little consequence, but grew more serious as time passed. When the sabotage became overt last month, Dr. Maxwell cabled the characters to help him get the urns back to Hong Kong safely.

Naturally, Dr. Maxwell has made his own investigation into the affair, and he and Liu share their findings with the characters. After it became apparent that the "accidents" were intentional, Liu soon learned from his contacts in the region that some of the Miao in the mountains regard the dig site and the remains of its kings as sacred, and that some in this group feel strongly enough about the matter to take proactive steps to keep the remains of the kings in the valley.

Maxwell immediately suspected that someone in the camp must be an agent of the Miao, though Liu disagreed. To determine the truth, Liu led the new local workers back to Kweiyang on a supply run. The accidents and mishaps continued in their week-long absence, and the two leaders concluded that the threat must be external (it was decided early on that the Canton workers, themselves outsiders, were probably not involved). This was a great relief to Liu since the Kweiyang men had come with his recommendations.

It was not such a relief to Maxwell, who had to worry about camp security. Progress in the dig was slowed, not only by the constant sabotage, but by the need to divert some of the Canton workers for night-time guard duty. Despite such precautions, however, the sabotage continued, the Miao proving to be extremely subtle and stealthy.

In any case, the characters need not concern themselves overmuch with ferreting out saboteurs, Maxwell tells them—the whole team is preparing to move out the next day, and the valley, the local diggers, and the Miao will soon be far behind. He merely wants the characters around for the grueling trip back to Hong Kong to ensure the safety of the urns, not only from pursuing



Miao (he isn't too concerned on this score), but from anyone else who might decide they want them.

As Maxwell mentioned earlier, the urns are kept in his tent, already sorted, cataloged, and packed up, ready for their trip back to Chicago. If the characters express an interest in seeing one or more of the urns themselves, Maxwell cracks open one of the crates, and, with a bit of help, gingerly pulls out one of the heavy brass urns which sits in a bed of straw and wood chips. About two feet tall, the urn is ornate in a crude fashion. An elaborate bas-relief Chinese dragon winds itself around the exterior. A thick ceramic stopper seals the urn. According to Maxwell, most of the urns have not been opened (the ones that contain ashes).

The players may suspect an insider (probably Liu or Gaines) of being involved in the sabotage attempts. Alas for those used to spotting wheels within wheels, the situation is as straight-forward as Maxwell supposes. The source of the trouble is a small but fanatical faction of the Miao tribes, whose members slip into the camp to cause chaos. If the players are determined to turn the camp upside-down in search of imagined fifth-column villains, feel free to encourage their delusions.

It is also probable that the characters will insist on opening all of the urns. Maxwell grumbles a bit at the inconvenience of this (since the urns are all packed up), but defers to the expertise of the characters. The urns contain nothing more than the ashes of dead kings, however.

THE DIG SITE

As evening nears, Maxwell offers to show the characters around the dig site. The path passes over mossy boulders, and behind the roaring foam of the waterfall. There is an enormous limestone cavern concealed behind the curtain of water, lit by the wavering half-light that filters through the falls. Inside, a large statue of an ancient Chinese warrior-monk, chiseled from the rocky wall of the cavern, stands watch over the main digging site.

White cord and stakes mark the various sectors of the dig. Indentations reveal where objects were removed, and layers of rocky soil have been removed, layer by layer, in numerous areas. To the sides are piles of earth, as well as picks, shovels, brooms (for more delicate soil removal), and wheelbarrows.

Openings in the cavern walls lead farther into the caves that riddle the mountain. Maxwell states that he and his group have thoroughly explored most of these, and have found little of historical interest.

SHOOTOUT AT HWA KIANG CORRAL

Maxwell announces that the convoy will move out the following day (they were waiting for the characters to arrive). By noon, he hopes to have the horses loaded up and headed toward Kweiyang, the first stop on the trip.

If the characters propose setting watches, inspecting the campsite by night, or other security measures, he only shrugs and says that the characters know their business better than he. Characters who make a Moderate (13) Perception roll notice that Gaines is not particu-

larly happy about this. He isn't plotting nefarious deeds, however; he is just concerned that if they neglect their sleep, they will be ineffective guardians on the road.

Whatever the characters plan, the Miao radicals plan on paying the camp a visit. They have been keeping a close watch on proceedings over the past few weeks, and can see that the Maxwell expedition is preparing to pull out. They are happy to see the backs of the Westerners and their lackeys, but rightfully fear that Maxwell intends to take the sacred urns with him. To prevent him from removing the ashes of their ancient kings, the Miao cultists are planning to steal into the camp and cripple or slay all the horses stabled there. They believe that this will frighten Maxwell into leaving—without the urns.

The Miao begin their infiltration of the camp at about three in the morning, after the moon has set, and the camp's inhabitants are most likely to be soundly asleep. The Miao are extremely stealthy, and difficult to spot in the dark (their dark clothes help hide them, and they wrap their faces in dark cloth ninja-style to prevent the shine of their faces from giving away their positions). If the characters have not set a watch and have not doused the fire, give the Miao a +2D *sneak* bonus (the smallest flame, even that of a flaring match, ruins the characters' night vision).

The attackers do not use the path or any of the ground around it in their approach. Instead, they descend down the rocky incline of the gorge walls from directly above the camp (alternatively, they emerge from the cavern where a tunnel known only to them links the falls with the upper world). When they reach the pebbly river beach below, they are only a few dozen feet from the corral where the horses are kept.

The Miao carry with them long serrated knives for the bloody work ahead. They know that they have only a few moments to put the horses down, since the screams of the beasts will alert the whole camp. They have two rifles and three pistols among them to use in their escape attempt, and to finish off surviving horses at a distance. They do not plan to actually harm the people in the camp, but will defend themselves with lethal force if attacked. They will not surrender, preferring death to being captured. Those who can escape will do so, leaving captured or injured comrades behind.

While the two Miao armed with the rifles take up defensive positions behind boulders, the others creep into the corral to kill the horses (from the east, which is downwind). The horses react nervously as the Miao approach, but they will have little time to make too much fuss before the Miao swarm into the corral and put them down.

How far the Miao get in executing their plans depends greatly on the characters' actions. If left to themselves, the regular guards (two Cantonese diggers) sit beside a blazing fire, and attempt to watch everything within the lit boundaries of the fire. In this case, the Miao successfully slay all of the horses before making their escape. The characters may, if they react quickly enough, engage them in battle as they flee, but such a last-second counterattack won't accomplish much.

If the characters are on watch, they can get to the corral almost as soon as the Miao begin killing the



DR. HAROLD MAXWELL

Type: University professor

COORDINATION 3D

ENDURANCE 3D

REFLEXES 3D

Dodge 4D

STRENGTH 2D+2

Brawling 3D, climbing/jumping 4D, lifting 3D+1

KNOWLEDGE 4D

Archaeology 7D+1, bureaucracy: University of Chicago 7D, cartography 4D+1 (China specialization +1D), Cantonese 5D+2, linguistics 5D, photography 4D+2, scholar: China 6D, streetwise 5D, survival 4D+2, willpower 4D+2

PERCEPTION 3D+1

Charm 4D+1, con 4D, deduction 5D, persuasion 4D+2, research 6D, teaching archaeology 5D+2

MECHANICAL 2D

Car piloting 3D+1, navigation 4D

TECHNICAL 3D

First aid 4D+2

Fate Points: 2

Character Points: 11

Move: 10

Equipment: Knapsack, canteen, journal, spare spectacles.



Capsule: Harry Maxwell, a professor of archaeology at the University of Chicago, is a stout but handsome man of fifty or so. He has a weathered face and thin blonde hair, sideburns, and small spectacles. While in the field, he favors rugged khaki cotton and denim clothes appropriate for heavy work in a hot climate.

Maxwell is a bluff but hearty man given to telling long-winded jokes and anecdotes (he often remarks that if the characters think his obsession with the urns is bad, they should hear his colleague Abner babble on about Biblical archeology). He revels in the adventure of the dig, and greatly enjoys the outdoors. He tends to put a good face on even the most desperate of situations, and can't resist cracking a joke even when his life is in danger. He and Liu suit one another very well.

Maxwell is serious about his work, however. He feels a great responsibility to his field of Sino-archeological studies to get his prized urns back to the States for studies. He firmly believes that the Chinese will not be in a position to do the job properly for decades, and is therefore acting in their stead to preserve their culture. He isn't going to abandon the urns for all the tea in the area.

horses (characters who make an Easy (8) Perception roll hear the screaming of the horses). Of course, if the characters are sitting in the open, the Miao know their positions and whether or not they are armed, and have prepared defenses accordingly. The characters—if they act quickly enough—may be able to bring down some of the Miao, and save a few of the horses before the others escape (most will escape by scrambling up the rocky slopes). It takes five combat rounds (25 seconds) for the Miao to destroy all of the horses (two every five seconds).

If the characters are hidden in the underbrush, and the camp is dark, they have a much better chance of spying the Miao as they near the camp. If they engage the invaders before they get to the corral, they are able to save most of the horses, and take out a few of the Miao before the rest abort the sabotage attempt and flee (the Miao fire into the corral before fleeing).

Captured Miao will say nothing, even if tortured.

8 Miao Radicals. All stats are 2D except: *fire combat 4D, melee combat 4D+1, forest survival 7D, sneak 6D+2*. Knife (STR+1D); Enfield rifle (5D+1); Colt .45 (3D+2).

PETE GAINES

Type: Graduate student

COORDINATION 3D

ENDURANCE 3D

Swimming 5D

REFLEXES 3D+2

Dance 4D, dodge 5D+1

STRENGTH 3D

Climbing/jumping 4D

KNOWLEDGE 3D

Archaeology 4D, cartography 3D+1 (China specialization +1D), Cantonese 3D+2, linguistics 4D, photography 4D+2, scholar: China 3D+2

PERCEPTION 3D

Research 4D+2

MECHANICAL 2D+1

TECHNICAL 3D

First aid 4D

Fate Points: 0

Character Points: 3

Move: 10

Equipment: Knapsack, journal, dig photos, camera, knife (STR+1D).

Capsule: Pete Gaines is an earnest and talented graduate student who has discovered that the prospect of setting off on an archeological dig is a lot more exciting in the comfort of a Chicago classroom than in the field, where the work is hard, the conditions brutally primitive, and the heat and humidity oppressive. Gaines decided that he didn't much like

INDIANA JONES™



Brian Schomburg



working in southern China even before he arrived at the dig site four months ago. When the threat posed by the Miao radicals was added to the mix, Gaines became quite the high-strung fellow. He is likely to panic if danger rears its ugly head.

32 Workers. All stats are 2D except: *fire combat* 3D+2, *melee combat* 3D+1, *Strength* 4D+2. *Knife* (STR+1D), *Springfield rifle* (5D).

OVER THE RIVER AND THROUGH THE WOODS

Regardless of the night's events, Maxwell is insistent on two points: that the trip to Hong Kong not be delayed even one day, and that the urns come with them. Maxwell's ship to America is leaving Hong Kong in just over 15 days, which doesn't give them much time to get there, taking into account the distance to be traversed and the vagaries of travel in China (Maxwell had left before this point only because he was awaiting the arrival of the characters).

If most of the horses are dead, this means leaving many of the lesser finds, as well as a good portion of the camp supplies. It also means that the characters must help carry some of the supplies and discoveries, either in hand, by wheelbarrow, or on the sedan chairs that brought the characters to the valley.

The trip back to civilization will be a long one. Liu and Maxwell propose that the caravan head back to Kweiyang, drop off the local diggers (most are from Kweiyang, but a good dozen were hired in Canton, and will be returning with the team), and hire some trucks to transport the party to Liuchow. From there, they can travel by steamer down the river to Hong Kong.

They feel that the proposed travel route offers the least risks (air travel is not an option on Maxwell's budget, and he is not about to risk his precious cargo to the dubious safety of a Chinese cargo plane). Everyone is painfully aware, however, that the first leg, through the jungle to Kweiyang, will likely be the riskiest part of the journey.

BRIDGE AMBUSH

To get anywhere, the group must recross the chain bridge spanning the gorge. Most players know better than to attempt to cross such a bridge and expect to get to the other side unmolested. Indulge their expectations by throwing a few dozen Miao at the characters as the main body of the caravan crosses the bridge.

As the party approaches the span, they see a small group of merchants coming down the opposite side toward them, carrying huge bundles of cord wood on their backs. These are actually Miao radicals posing as benign travelers. As soon as they get close enough to the characters, they fling down their bundles, and charge forward brandishing stout quarterstaves.

The Chinese on the bridge are not the only Miao around. Other groups lie concealed in the tangled brush on the far side of the bridge, about 100 feet away (they

remain still, and require a Difficult (18) Perception roll to detect until the smoke of their guns gives their position away). They hold off their attack until the advance group of Miao are engaged in the fight with the caravan members, and then open fire with their rifles, taking an extra round each to sight their target (giving them a +1D modifier to their attack rolls for that round). They do not expose themselves or charge until they are out of ammunition (they each have enough for five shots each). When they run out, they drop their rifles and run to confront the characters armed with long poles.

This time, at least, the characters have a bit of backup when the attack begins, since the workers, who all have rifles slung across their backs, drop their loads, crouch down behind them, and return fire.

Note that there is little danger of the bridge collapsing; it has taken centuries of abuse. Still, if the fight comes to the bridge itself, there may well be a few people thrown from it. Again, captured Miao say nothing, even if tortured.

If you want a bit of drama in this scene, start the attack by killing off Gaines in mid-sentence.

6 Miao "Merchants." All stats are 2D except: *melee combat* 6D, *forest survival* 7D, *sneak* 6D. *Pole* (STR+2).

12 Miao Snipers. All stats are 2D except: *fire combat* 5D, *melee combat* 4D, *forest survival* 7D, *sneak* 6D+2. *Enfield rifle* (5D+1), *pole* (STR+2).

THE ROAD TO LIUCHOW

The trip back through the jungle to Anshun and Kweichow will likely be a trying one for the characters (it takes three days to return to Kweiyang). As they travel through the forests on the ancient path, they may notice shadowy figures keeping pace with them in the woods. The trailing figures are indeed Miao cultists; at least 15 of them.

Whether they attack depends on the characters' actions back at the bridge. If the Miao (alive or dead) managed to retain their rifles, they set up an ambush somewhere along the trail, probably when the caravan has stopped for the night, or on a particularly steep and rocky portion of the trail, where the characters will have difficulty reacting.

If the characters took the rifles of the fallen or defeated Miao back at the chain bridge, however, the trailing Miao are much meeker, since they are armed only with knives and poles. In this case, the aborigines lurk in the shadows and take no aggressive actions (though they will certainly defend themselves if attacked). On the night before the characters make it back to Anshun, the remaining cultists try to sneak into the camp and make off with the boxes they suppose contain the urns (they may or may not have picked out the correct crates; on a 1D roll of 6 the Miao took the right boxes).

However the situation works out, the Miao have nearly reached the end of their sphere of influence once the characters wearily board the rickety train back to Kweichow. The characters, of course, may not realize this for some time.

15 Miao Radicals. All stats are 2D except: *fire*



combat 4D, melee combat 4D+1, forest survival 7D, sneak 6D+2. Knife (STR+1D), Enfield rifle (5D+1), pole (STR+2D).

TRUCK BATTLE

In Kweichow, Liu borrows a few battered but serviceable trucks from his uncle (who supervises the Kweichow office of the family business) for the second leg of the journey to Liuchow. The trade-off is that Liu must transport a regular cargo for the business to Liuchow as well as their own crates and supplies.

While in town, Maxwell pays off and dismisses his local diggers. This leaves 12 laborers, who were hired in Canton and will be returning with the caravan.

The cobblestone streets of Kweiyang soon give way to a rough but serviceable clay road, which winds and wanders from settlement to settlement, threading the rugged limestone hills. Over the course of the three-day trip from Kweiyang to Liuchow, the characters motor over uneven terrain, along riverbanks, around giant karsts, and on muddy ridges between rice paddies.

The weather is hot and oppressively humid, and the air is shrill with the sound of late summer cicadas. Every afternoon, great black thunderheads roll in, and torrents of rain whip across the rice paddies and turn the road to muck. Two hours later, the sun is back out, and the atmosphere is even more humid.

In the late afternoon of the fourth day of the journey from the gorge, soon after the rains have petered out, characters keeping a look-out behind or who make a Moderate (11) Perception roll glimpse two trucks moving along the road one valley behind them. As time passes, it becomes apparent that the trucks are gaining, probably because instead of being filled with heavy crates, they only have to transport gun-toting rough-necks.

These are some less than savory trading partners of the Miao based in Kweiyang, who are pursuing the Maxwell caravan at the request of the Miao cultists. Unlike the Miao, these 16 rough-necks have come prepared for a fight, each carrying a rifle. Mounted on the bed of the second truck is a machinegun—a Lewis .303BR. There are nine men in the back of the first truck (and two more in the cab), and four in the back of the second, maintaining the machinegun (only the driver is in the cab).

The gunmen have no specific plan, other than to dog the heels of Liu's trucks and make attempts to shoot out the tires or hit any human target that presents itself. If forced too close (if, for instance, the characters slow down), they may try to run the characters off the road. If they think they outnumber the characters, they may even attempt to come alongside and attempt a boarding. They retreat if five of their number are slain or severely injured.

In mid-afternoon of the fifth day, the convoy crosses the border into the Kwangsi Province—and to everyone's great relief, back onto a paved, albeit narrow, road.

LIU'S TRUCKS

Craft: Ford Truck
Type: Truck
Scale: 3D
Size: 15 feet long; six feet wide
Skill: Vehicle piloting: truck

Crew: one driver
Passengers: 3 (cab); 25 (in bed)
Cover: Full (cab), +5 (bed)
Maneuverability: 1D
Move: 26 (45 mph)
Body Strength: 2D
Body Hits: 10

THE GUNMENS' TRUCKS (2)

Craft: Ford Truck
Type: Truck
Scale: 3D
Size: 15 feet long; six feet wide
Skill: Vehicle piloting: truck
Crew: one driver
Passengers: 3 (cab); 25 (in bed)
Cover: Full (cab), +5 (bed)
Maneuverability: 1D
Move: 28 (55 mph)
Body Strength: 2D
Body Hits: 10
Weapons*
Type: Lewis .303BR machinegun
Fire Arc: Left, right, forward
Crew: 2
Scale: 1D
Skill: gunnery: heavy machinegun
Fire Control: 0
Range: 15–45/70/90
Damage: 6D+1

* Mounted on second truck only.

12 Kweiyang Gunmen. All stats are 2D except: fire combat: rifle 4D, vehicle piloting: truck 5D+2, Strength 5D. Remington rifle (5D).

2 Machinegunners. Same as above, except: gunnery: heavy machinegun 5D.

DOWN THE RIVER

When the characters reach Liuchow, they trade trucks for boats—small sampans to being with, but when they reach Sunchow, a large paddle-wheeled steamer. Alas, though they have left the harassing Miao in the hinterlands, they soon encounter a greater danger, in the form of a gang of cut-throat river pirates.

LIUCHOW

At long last, the characters reach the small river town of Liuchow at sundown. Liu tells the characters that Liuchow played a part of dubious honor in China's history—it was the location to which disgraced court officials were exiled during the Tang Dynasty (618–907 AD). It features some relatively impressive karsts, which tower over the town and the rice paddies that line the river.

Liu drops the trucks off at a small warehouse near the docks, where he and Maxwell then arrange passage aboard a number of sampans for a trip down the muddy Lung River. Unless the characters say otherwise, Liu arranges to leave Liuchow in the morning. If the characters express a desire to be off at once, Maxwell reluctantly agrees.



If the group decides to spend the night in Liuchow, Liu makes arrangements with a friend of his uncle's for the party members to sleep and eat in his courtyard. The courtyard is pleasant enough at night, and walled, which will likely ease the minds of security-conscious characters. In any event, there are no more Miao attacks—the aborigines played their last gambit by hiring the gunmen thugs to pursue the characters.

When the characters walk to the docks to board the boats, they must transport their goods as well. The sampans are wooden boats of about 30 feet, partially covered in a curved thatch roof. There is enough room in each for one fifth of the cargo plus three or four characters.

The initial journey down the river is tranquil and relaxing. The Chinese rivermen sing folk songs as they scull and pole the sampans down the river, which is flooded at this time of year.

At noon on the seventh day the group reaches a junction where the Lung River joins the larger Hungshui River. Traffic on the river picks up considerably, though characters making an Easy (7) Perception roll notice that on several occasions, the boat owners grow nervous when one of the larger sampans drifts too close. If asked, the nervous fellows say that they fear such a large group will attract the attention of river pirates.

SUNCHOW

By late afternoon on the seventh day, the boat caravan reaches Sunchow, where the Hungshui joins the broad Yu River. Sunchow is a somewhat larger town than

those the characters have seen since leaving Kweiyang—it even has a few European buildings toward the center of town, including a Catholic church.

The quays are a lot more active as well, since the Yu River can support much larger vessels than the smaller Lung and Hungshui Rivers. Steamers and trading junks bob in the muddy waters along the banks of the river, and bare-backed men swarm the docks and the numerous boats, loading tung oil, salted fish, and rice for export to Canton and Hong Kong, and unloading goods brought upriver from the trading ports of the Pearl River delta.

This is as far as the characters can go on the small sampans, since the owners intend to turn about and head back to Liuchow. This change will probably suit the characters anyway, since much larger ships are now available. Liu heads off to make arrangements for passage aboard one of the passenger steamers which run from Sunchow to Wuchow nightly.

He books them on the *China Lass*, a pert little paddle steamer which is due to leave at nine o'clock that evening, and arrive in Wuchow at one o'clock the following afternoon. If, for some reason, the characters decide to take a later boat, another steamer is departing at the same time the next evening.

While cooling their heels in some small restaurant or hotel near the docks, the characters meet three fellow Westerners. Charles Phelps and his daughter Holly, two American missionaries, sit reading and sipping tea. They are fellow passengers on the *China Lass*. A dapper

REVEREND CHARLES PHELPS

Type: Missionary
COORDINATION 2D
ENDURANCE 2D
 Swimming 3D+1
REFLEXES 3D+1
 Melee parry, dodge
STRENGTH 2D+2
 Climbing/jumping 3D, lifting 3D+1
KNOWLEDGE 4D
 Journalism 5D+1, Cantonese 6D, Chinese anthropology 5D+2, linguistics 5D+2, performance arts 4D+2, religious studies 7D, survival 4D+1
PERCEPTION 3D+2
 Charm 4D, deduction 4D+2, faith Christianity 6D, research 5D, teaching theology 7D
MECHANICAL 2D+1
 Horse riding 3D, radio ops 3D+2
TECHNICAL 4D
 First aid 5D+1
Fate Points: 1
Character Points: 36
Move: 10



Equipment: Bible, journal, anthropology texts.

Capsule: Charles Phelps is a short balding American of about 45. He is a somber fellow who becomes animated only when speaking of God or his hobby, anthropology.

Phelps was a pastor in Minnesota for several years before deciding that his calling was in the Far East. He moved with his wife and daughter to the Philippines, and after a few years there, on to a mission in Foochow, a center of Chinese Christianity. Sadly, his wife Harriet died in Foochow.

Phelps and his daughter have spent three years in the backwater areas of Kwangsi Province, and are returning to the States via Hong Kong so Holly can attend an American university.

In odd moments, Phelps can be seen jotting notes in a worn journal. If asked, he explains that he is working on an anthropological study of the southern Chinese.

HOLLY PHELPS

Type: Missionary

COORDINATION 2D+1

ENDURANCE 3D+2

Swimming 4D+1

REFLEXES 4D

Brawling parry 4D+2, dodge 5D, martial arts: kung fu 7D, running 4D+2

STRENGTH 2D+2

Climbing/jumping 3D

KNOWLEDGE 3D

Artist: painter 4D, Cantonese 5D+2, photography 4D, survival 4D+2

PERCEPTION 4D

Charm 5D, faith Christianity 8D, hide 5D, research 5D+1, sneak 4D+2

MECHANICAL 2D+1

Horse riding 3D+2

TECHNICAL 2D

Fate Points: 1

Character Points: 4



Move: 10

Equipment: Bible, diary.

Capsule: Holly Phelps is a striking nineteen-year-old girl who has spent most of her life away from her native land. She is a shy young woman, and has trouble meeting the eyes of strangers, especially handsome men.

Holly is hardly the Midwestern wallflower she appears to be, however. She is far from naïve, for one thing; she has seen more of the world and its dangers than most American women her age. She is not entirely helpless either, since she learned a bit of kung fu from one of her father's assistants.

Holly has decided to attend university in the States, and she and her father are leaving China, at least for the moment. Like her father, Holly speaks fluent Cantonese.

British fellow, one Thomas Shepard, clad in a crisp, white, cotton suit sits nearby, fanning himself with his straw hat and sipping from a brass hip flask.

The Phelps are returning from the hinterlands of Kwangsi to their mission base in Canton. Phelps, who has an amateur interest in anthropology, soon strikes up an animated conversation with Maxwell. His daughter sits silently at his side, reading her well-thumbed Bible.

Tom Shepard (he goes by "Shep") takes an interest in the characters, and asks them what in heavens they are doing in the middle of China. He explains that he is in the textile business, and is touring the area looking for a suitable site where the labor pool is both cheap and plentiful, and the transportation network solid. After three months in the field, he is heading back to Hong Kong to make his recommendations, he explains.

In reality, Shep is an agent of a ruthless Chinese crime syndicate run by Chang-Yih Shao of Wuchow (see "Wuchow Intrigues" for more information on Shao). His job is to spy out potentially valuable cargoes, and contact Shao's band of river pirates to capture them once they leave Sunchow. Whatever the characters say about their cargo, Shep begins to suspect that they are shipping something worth stealing, possibly opium. As soon as they leave, he radios downriver to alert the pirate band. He himself decides to board the *China Lass* and keep a watch on things from the inside, and do what he can to help out his pirate allies when the time comes.

THOMAS "SHEP" SHEPARD

Type: Racketeer

COORDINATION 2D+1

Fire combat 4D, pick pocket 4D+2

ENDURANCE 3D

Swimming 3D+2

REFLEXES 3D

Brawling parry 3D+2, dodge 5D+1, escape artist 4D, melee combat 4D+1, running 4D+2

STRENGTH 3D

Brawling 5D+2

KNOWLEDGE 3D+1

Business 5D+2 (Asian shipping specialization +1D), espionage 4D+1, intimidation 4D, Cantonese 5D, Dutch 4D, streetwise 6D+1, survival 4D+1, willpower 5D

PERCEPTION 4D

Bribery 6D, con 5D+2, disguise 4D+2, forgery 5D, gambling 4D+2, persuasion 6D, search 4D+1, sneak 5D

MECHANICAL 2D+2

Horse riding 3D+1, navigation 4D

TECHNICAL 2D+2

Demolitions 3D+2, first aid 3D+1, lock picking 5D, safe cracking 4D+2

Fate Points: 1

Character Points: 13

Move: 10

Equipment: Sword cane (STR+1D+1), skeleton key (+1D to lock picking), flashlight.

Capsule: Thomas Shepard is a British racketeer who is known to be involved in shady deals throughout the British and French colonies. He has, at various times, run opium to Singapore, sold fake Chinese artifacts to both gullible British and Chinese patrons, and engaged in any number of similarly dubious and illegal activities befitting a rogue



and a scoundrel. However, due to his great cleverness and foresight, Shep has never been caught, and has a sterling reputation—at least as far as the law is concerned. Unofficially, the leaders of Hong Kong view him with great suspicion.

Shep has recently allied himself with Shao in Wuchow, and is acting as the point man for sizing up boats departing from upriver towns, and tipping the pirates off when a potentially juicy target heads downriver. He moves around a good deal, and has managed to go undetected thus far, despite his Western features, which cause him to stand out.

THE CHINA LASS

When the characters walk down to the docks, they catch their first glimpse of the *China Lass*. She is a trim paddlewheel steamer, relatively clean, and currently being loaded up with bags of rice by stevedores.

Most of the crew are Chinese, but her skipper, Captain Hank Merrill, is a former British naval officer. When the characters arrive, he is on the docks supervising the loading. He turns to greet the characters, and asks if they have anything to be loaded into the hold. He inspects every crate, because, as he says, he has no intention of shipping opium to Hong Kong. When he is satisfied, he has the crates loaded aboard. He is not averse to letting one or two of the characters keep an eye on their goods during the voyage if they want.

Merrill tells them that if they have any weapons, they must hand them over for safekeeping before boarding. He'll readily supply the reason if asked: to prevent armed pirates from buying passage, only to take over once the boat is between towns. The characters have little chance of slipping guns past Merrill and his crew—they are very polite in their personal inspections of the passengers, but also very careful and thorough (smuggling weapons aboard is a Difficult (19) *sneak* task in the case of pistols, and Very Difficult (22) for anything bigger). The weapons of the passengers are kept in a reinforced locked closet (Moderate (11) *lock picking* difficulty to open) in Merrill's office, along with a slew of rifles for his crew should they be attacked.

Merrill is quick to assure the passengers that they will be safe from pirates while on the *China Lass*. He takes in the bow of the ship with a grand sweep of his hand, where an ominous-looking canvas-covered shape stands watch over the river—Merrill's beloved Hotchkiss machine gun.

As the characters stand talking with the captains, the Phelps arrive. Phelps hands over a large pistol when Merrill asks about weapons—the pistol is not for him, he tells those standing by, but to protect his daughter's virtue in less civilized regions.

Just as the steamer is about to cast off, Shep comes huffing up to the quay waving a ticket. The crew quickly inspects his carpet bag, and hustles him aboard (Shep is unarmed, aside from his sword cane, which the crew does not detect). They cast off promptly at nine o'clock.

The passengers gather in a compact but well-appointed room just aft of the paddlewheel (which is located at the center of the ship). There is a small bar here, complete with food and cigars. For those who desire to sleep (and the rhythmic chugging and splashing of the paddlewheel is adept at lulling one into

slumber), there are couches and blankets.

CAPTAIN HANK MERRILL

Type: Riverboat captain
COORDINATION 2D+2

Missile weapons 4D
ENDURANCE 3D+1

Swimming 4D+2

REFLEXES 3D

Brawling parry 4D, dodge 5D, melee combat 4D+1, melee parry 4D+1

STRENGTH 3D

Brawling 4D+2, climbing/jumping 3D+2, lifting 4D+2
KNOWLEDGE 3D

Business 5D, cartography 4D+2, intimidation 3D+2, Cantonese 4D+1, streetwise 5D, survival 4D, willpower 4D+2

PERCEPTION 3D+1

Bribery 4D+2, charm 4D, con 4D+1, gambling 5D, hide 4D, persuasion 5D, search 5D+2

MECHANICAL 3D+2

Gunnery: Hotchkiss 4D+2, navigation 5D, radio ops 4D+2, riverboat piloting 6D

TECHNICAL 3D

Demolitions 4D, first aid 4D, security 5D+2, riverboat mechanic 5D

Fate Points: 2

Character Points: 9

Move: 10

Equipment: Knife (STR+1D); Walther P38 pistol (4D).

Capsule: Hank Merrill is a tall, handsome man in his late thirties. He wears a spotless white uniform at all times, and carries a pistol at his belt. Merrill is something of a "fallen" gentleman. He is usually polite and proper, but has a mean streak which occasionally manifests itself, and his language is a bit coarser than might be proper for a gentleman. He does not falter in the face of danger.

Once an officer in His Majesty's Royal Navy, Merrill left the service because of an indiscretion with the wife of a superior officer. He headed East, and eventually set up a small steamer run from Sunchow to Wuchow. Occasionally, he runs his boat as far south as Hong Kong, but hasn't done so in several months. He would someday like to captain a true sea-going ship.

Merrill knows the river is rife with low-lives and pirates, but because word has spread that he has a Hotchkiss mounted on his deck, they give him little trouble.

9 Crewmembers. All stats are 2D except: *dodge* 3D+1, *fire combat* 4D, *melee combat* 3D+1, *Strength* 4D+2, *brawling* 5D, *Mechanical* 3D+2, *riverboat mechanic* 3D. Knife (STR+1D).*

* plus rifle or pistol if armed by Merrill. See below.

2 Officers. Same as crewmembers, except: *business* 3D+2, *Perception* 4D, *persuasion* 3D, *navigation* 4D+1, *riverboat piloting* 5D.

Merrill's Arsenal. Merrill keeps on board an im-



Brian Schomburg

pressive number of guns for such a small boat. He has 19 Springfield rifles (5D) and six pistols.

SHEP STEPS OUT

Shep has boarded the *China Lass* with one primary objective in mind—disabling the Hotchkiss. At about two or three in the morning, when most everyone is sleeping or dozing, he casually steps out on deck for a smoke—and a stealthy reconnaissance mission to the bow, if he judges no one is watching him.

There is a single crewman keeping watch over the bow, but he is not particularly alert. If not stopped, Shep slips up to the bow in the shadows and removes the firing pin (or some other essential mechanism) from the Hotchkiss. The full moon is out, making his task a bit more difficult, but he is adept at skulking (sneaking about unnoticed with the moon out requires a successful Difficult (17) *sneak* roll). The whole operation, from stepping out to returning to his seat, takes about fifteen minutes.

Characters up and about during this time period may catch a glimpse of Shep or hear footsteps shuffling across the deck when he makes his move (which requires an Easy (7) Perception roll).

If caught before he removes the pin, Shep claims to have been taking an innocent turn around the ship. If he is seen removing the pin, he quickly tosses it overboard (there is no spare aboard). He attempts to keep the motion furtive if possible, but is overt if necessary. If found messing with the Hotchkiss, he tells Merrill he thought he saw a shadowy figure doing something to the

gun, and came to investigate. The pirate attack comes soon after.

PIRATE ATTACK

Shao's river pirates slip alongside the *China Lass* at about three or four in the morning. They are packed into a junk, rifles and Chinese swords at the ready.

They approach the *China Lass* silently if possible, but return an all-out volley of gunfire if discovered. As soon as they are alongside, they hurl up grappling hooks and ropes, and begin slithering up to the larger ship's deck *en masse*.

The fighting is fierce. If the pirates achieve total surprise and the Hotchkiss is inoperative, Merrill's men and the characters stand little chance of repelling the attack, since few are armed and ready (it takes Merrill five minutes to distribute weapons, but this is almost too late to do much good).

Their chances increase if they are alert and armed when the attack comes, even if the Hotchkiss is disabled, but the pirates still enjoy a numerical advantage. If the machinegun is operating and the crew alert, the pirates are sailing into a death trap. How the battle goes depends greatly on the actions of the characters during the voyage, and during the battle.

If Shep is free of suspicion, has not been restrained, or is forgotten in the confusion, he slips away and takes Holly Phelps hostage. He attempts to get away aboard the junk if at all possible. He succeeds if the pirates have taken the boat. Otherwise, his success or failure depends on the actions of the characters.



There are several possible outcomes of the battle. How the adventure concludes depends on which of the following takes place:

Pirates are Repelled, and Shep neutralized. This represents total victory, though losses among the *China Lass* defenders are likely. The characters are able to proceed to Wuchow, and from thence to Canton and Hong Kong with little difficulty. Take the characters through Wuchow (the British authorities will want to question them there), and proceed to the epilogue.

If any of the pirates (including Shep) are captured, the characters are detained by the British in Hong Kong for a trial—the penalty for piracy is death by hanging. Merrill does his best to get at least the ringleaders alive.

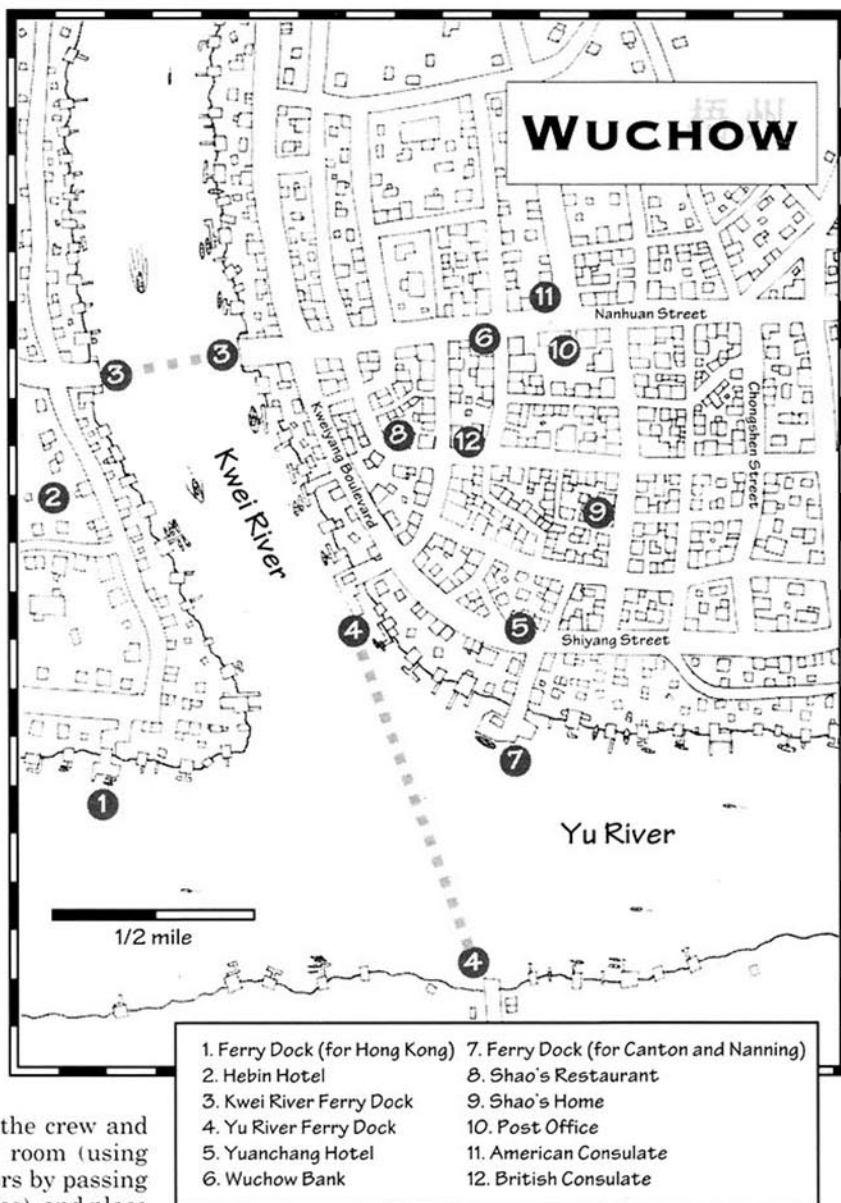
Pirates are Repelled, and Holly taken. The pirates are beaten, but not before they take hostages, Holly included. Reverend Phelps is devastated by the loss of his daughter, and begs the characters to help him get her back. If they agree, go to “Wuchow Intrigues” below. If they continue with Maxwell, the British and American authorities take over the matter, and you can proceed as above (make them feel bad about abandoning Holly, though).

China Lass is taken. It is a black day for the characters. They are stripped of everything of value, including weapons. The cargo is quickly unloaded, and Holly is taken hostage to ensure the *China Lass* defenders do not pursue the pirates. They lock the crew and passengers in the central passenger room (using thick sounding poles to secure the doors by passing them through the stout exterior handles), and place a time bomb on the ship’s boiler (the timer is set for ten minutes). If the bomb detonates, it tears apart the boat, and everyone aboard perishes in the ensuing conflagration (though people in the river fare better, taking only 8D in blast damage).

15 Pirates. All stats are 2D except: *dodge* 3D, *fire combat* 4D, *melee combat* 4D, *Strength* 3D, *brawling* 3D+2, *willpower* 5D, *Mechanical* 2D+2, *junk piloting* 3D+2, *demolitions* 4D, *junk mechanic* 3D+1. *Cutlass* (STR+2D).

4 Pirate “Officers.” All stats same as pirates except: *dodge* 4D, *melee combat* 5D, *melee parry* 4D+2, *business* 4D (*piracy specialization* +1D), *intimidation* 5D, *Perception* 3D+2, *brawling parry* 4D+1, *navigation* 5D+2, *junk piloting* 6D.

Note: If any of the pirates are interrogated, they may



reveal that Shao is their boss. However, because they fear the consequences of betraying him (and because some have families within reach of Shao), they resist interrogation fiercely (*willpower* of 5D). If they do talk, all they will say is that they work for Shao. Shep will not reveal his affiliations, or anything else, for that matter; he is made of stronger stuff.

WUCHOW INTRIGUES

If necessary, the characters must do what they can to recover both the urns and the lovely Miss Phelps. If both are in safe custody or deemed unworthy of pursuit, the characters may proceed to the coast and see Professor Maxwell off on his ship.



WUCHOW

Wuchow is poised at the border between the provinces of Kwangtung and Kwangsi. It has long served as a center of trade. When the British moved into Wuchow in the late 19th century, steamer services to Canton, Hong Kong, and Nanning opened the town up more than ever before.

Wuchow is a relatively modern city: a strange mix of traditional Chinese architecture, typified by elaborate brass embellishments and ornate ceramic tiles, and more modern structures built in European Victorian and Art Nouveau styles. The city boasts both British and American consulates, and quite a few Western-style churches—Wuchow serves as a base of operations for both British and American missionaries active in the region.

The intersection of major and minor rivers at Wuchow accounts for its rapid growth and success as a trading town. The Yu and Kwei Rivers merge here into the greater Yu River (over a mile wide at this point), and the resulting muddy confluence is thick with hundreds of tiny wooden boats, ferries, sampans, broad-sterned houseboats, sleek junks, and large paddle steamers bustling about Wuchow, or bound for Canton and the Delta or villages farther in the interior. One or two British gunboats can be seen weaving in and out of the teeming mass of boats at almost any hour—it is the ever-present force which helps keep the scourge of river piracy from interfering with the commerce of the bustling city.

PURSUING LEADS

Once in Wuchow, the characters may pursue a variety of options. They may decide to go to the authorities, probably the American or British consulates. They may attempt to locate Shao and trail him, or “let him go” and then follow him. Or they may mill about and do nothing. Each trail eventually leads into Shao’s tea room.

Their decisions will depend upon the information and resources they have at their disposal. For example, if they have no leads, no prisoners, and do not know who Shao is, they will likely go to the authorities. On the other hand, if they know the pirates are lead by a gangster named Shao who is based in Wuchow, they may decide to approach Shao on their own.

Maxwell and Phelps are all in favor of reporting the whole event to the American consulate, and letting the officials take charge. Liu feels that this may be a mistake since someone like Shao is likely to have spies in the local law enforcement agencies. Regardless of their actions, and before any plan can truly get underway, the characters are contacted by Shao himself.

SHAO’S INVITATION

Chang-Yih Shao is a crime lord who controls most of the criminal activities in the Wuchow region. In terms of

pirate booty, he is more interested in opium, silk, and other valuable commodities than pottery and American hostages. He wasn’t expecting his pirates to bring him a troublesome hostage, and he isn’t all that pleased about it. He is even less pleased to have the undivided attention of the Western powers focused on his organization. By letting Holly Phelps go, and releasing the urns, he hopes to smooth things over again.

Shao arranges to have a note slipped into the pocket of one of the group leaders. It is written in English, in a flowing flowery script.

When the characters arrive at the docks, they are soon met at the appointed time by a small Chinese boy, who leads them through narrow streets teeming with people and crowded with stalls selling everything from noodles and snake meat in broth, to paper lanterns and trinkets carved from jade and ivory. The boy is moving quickly; those attempting to follow for a distance must trot along to keep the group in sight (a Moderate (12) search roll).

After a few twists and turns, the boy leads them into a small restaurant, and gestures for them to go into the back room. Seated there are three Chinese men who motion them through the back door, where three covered sedan chairs held by wiry men rest in a narrow alley.

One of the three men, obviously the one in charge, tells the characters (in Cantonese) to get aboard. Once the characters are aboard (the men go nowhere if the characters balk), the bamboo sides of the sedan

My dear associates,

I very much fear that some of my underlings have behaved badly toward honorable guests of my country. I have recovered from them several possessions which I am sure you prize very highly. Rest assured that they have been dealt with in a manner they and their ilk understand all too well.

I would like to meet with you to arrange the restoration of these possessions, and tender whatever humble apologies I may make on behalf of the uncouth dogs who so rudely interrupted your journey.

Please be standing on the western docks at six o’clock this evening, and someone will be along to collect you. Please do not fear for your safety—I mean you no harm. I will understand if you prefer to come armed, but it would perhaps be best for all concerned if the officials of Wuchow remain ignorant of our affairs.

Humbly Yours,

CHANG-YIH SHAO
Chang-Yih Shao



CHANG-YIH SHAO

Type: Chinese crime lord

COORDINATION 3D

ENDURANCE 3D

REFLEXES 2D

Brawling parry 4D, dodge 5D+2, melee combat 4D

STRENGTH 3D

Brawling 4D+1

KNOWLEDGE 4D

Bureaucracy: crime syndicate 6D+1, business: crime syndicate 7D, Dutch 4D+2, English 5D, espionage 6D+1, intimidation 5D+2, poetry 6D, streetwise 5D+2 (Wuchow specialization +3D), willpower 6D+2

PERCEPTION 4D

Bribery 6D, charm 5D+2, con 6D+2, interrogation 5D+1, persuasion 7D, search 5D+1

MECHANICAL 3D

Radio ops 4D+1

TECHNICAL 2D

Locking picking 4D+2, safe cracking 4D, security 7D+1

Fate Points: 3

Character Points: 15

Move: 8

Equipment: Knife (STR+1D).

Capsule: Shao is a Wuchow gangster who controls a variety of businesses and operations in and around Wuchow, some of them legitimate, many of them not. He controls the opium trade in the region, and also manages several gangs of marauding river pirates who ply the rivers above Wuchow, where the British and American gunboats seldom go.

He has arrived at a careful agreement with the police that as long as he confines his activities to the local Chinese population, they will look the other way. This he does, for the most part, though his pirate operatives have a bit more leeway than his local employees, since they are not operating in Wuchow proper.

Shao dresses in Western garb for the most part. During the day he wears somber business suits, while in the evening he favors black tie.



chairs are shut, and the characters are whisked quickly down another back alley. Shao is using this round-about method of collecting the characters to shake possible shadows. The three men, trotting alongside the sedan chairs, keep a careful eye for shadows. The bearers keep to alleys and side streets, which bustle with traffic, none of it Western. Keeping up with these fellows, assuming that tailers are aware that the characters are in the sedan chairs, requires a Difficult (16) search roll.

After a period of maneuvering through back alleys, the sedan chairs come to rest in the walled courtyard of a large house. Somewhere, the laughter of children can be heard as well as the gurgling of running water.

THE TEA ROOM

When the characters exit the sedan chairs, they are greeted by an elderly man dressed in Mandarin robes (attire which is more common in the north—characters with any knowledge of Chinese culture may recognize this fact if they make a Moderate (11) roll). He bows and ushers the characters into a side building.

The building is only a single room, appointed with the luxuries of the Orient: fine Indian carpets, ivory and brass statues depicting figures from Chinese legend, ornate golden lamps hanging from the ceiling, and so on. Sitting across a polished and finely crafted table is a middle-aged Chinese man dressed in natty evening wear, complete with black tie and white rose. The man smiles, bows slightly, and introduces himself as Chang-Yin Shao.

The characters are not invited to sit down, and Shao

wastes little time in pleasantries. He claps his hands, and Holly Phelps is brought into the room by a servant. She looks little the worse for wear. Indeed, her now-tattered clothing has been replaced by an ornate Chinese gown easily worth thousands of dollars.

Shao does not, of course, intend to reveal his own culpability in the robbery and abduction. He pretends to be a helpful benefactor who has rescued Holly and the urns from the true culprits. He makes no effort to defend this position once he has stated it. He does not necessarily expect the characters or authorities to believe him, but he knows they have nothing on him, and with the girl and the urns restored to their respective guardians, they have no case, either.

Once Holly has been restored, he announces that he doesn't have the urns, but happens to know that they are being stored in a certain warehouse on the docks. His supper arrives, and Shao bids the party farewell. The interview is over.

The characters are escorted back to the courtyard, and out the gate. Apparently, Shao no longer cares who knows where he is staying.

EPILOGUE

Holly is none the worse for her ordeal, and she and her father head for Canton by train—they've had enough of the river.

The urns do indeed turn out to be in the indicated warehouse, along with a small bag containing two gold bars (worth \$5,000 each). Maxwell is eager to get on to



Hong Kong, and tells the characters that one of the American gunboat captains has offered to take him there. He invites the characters to go along, but tells them that they are free to part ways if they like. He thanks them profusely for their help, and gives them the gold bars since he has nothing else of value to offer.

If the characters desire to move on to Canton and Hong Kong, they may take any of the paddle-steamers crewed by Westerners which depart several times a day for the delta. Once past Wuchow, British gunboats can be seen from time to time on the river (on the watch for river pirates), and may pull alongside to hail the Europeans to make sure everything is fine.

The steamer cruises down the river for 12 to 15 hours before reaching Shuihing, the ancient capital of the Kwangtung Province. It stops to take on passengers, and then continues to Hong Kong, but what remains of the Cantonese work group disembarks here to take a train to Canton. The party may either accompany them, or stay on the boat for Victoria (Hong Kong).

If they stay aboard, they reach Hong Kong harbor in a few hours. If they head for Canton with the workers, they transfer to a local train; the trip is 30 miles of travel eastward over rice fields and through thickets of water pines.

What adventures they may get wrapped up in after that is up to you (both Canton and Hong Kong of the '30s offer a lot of exciting opportunities for the enterprising gamemaster willing to do a little research).

REWARDS

The characters have two gold bars to monetarily compensate them for their time and expertise (if you feel \$10,000 is too much, give them only one gold bar, or reduce their value).

They also receive 2-6 Character Points for completing the adventure. Lean toward giving them more if they used their resources wisely. Give them a bit less if they made careless decisions which cost lives, or if they relied overmuch on Liu and other gamemaster characters. If they manage to get the Phelps, Professor Maxwell, and his urns to Wuchow safely, award them a Fate Point each as well.



APPENDIX

MASTERBOOK/D6 SYSTEM CONVERSION

This system converts *MasterBook* characters and adventures to the *D6 System* rules (used in other roleplaying games produced by West End). Of course, since the conversion translates logarithmic values to linear values, you have to exercise good judgment. If something doesn't look right after you convert it, alter the value or die code to what seems more realistic.

The conversion involves one simple formula: divide the *MasterBook* value by three. The quotient becomes the *D6* die code and the remainder becomes the number of pips. For example, a *MasterBook* value of 14 becomes a *D6* code of 4D+2 (14/3 = 4, remainder 2). Using this equation allows you to convert statistics on the fly. You don't have to convert all the numbers in a particular adventure beforehand. For example, your characters encounter a thug who immediately opens fire. You convert the thug's *fire combat* skill value of 8 to a die code of 2D+2 and start rolling.

To convert from *D6* to *MasterBook*, simply multiply the die code by three and then add the pips. For example, a *D6* *planetary systems* skill of 4D+2 has a *MasterBook* skill value of 14 (3 x 4 + 2).

The main sections of conversion are characters, difficulty numbers, modifiers, and damage values.

CHARACTERS

If you'd like to play a *MasterBook* game with the *D6* rules, you can use this simple method for converting between the two.

Since *D6* allows you to use whichever attributes and skills you deem appropriate for a particular genre, you can use the *MasterBook* attributes—Agility, Dexterity, Strength, Endurance, Intellect, Mind, Charisma, and Confidence (ignoring Toughness)—and the *MasterBook* skills as defined by the particular *WorldBook*. You need only convert the *MasterBook* values into *D6* die codes using the formula given above. For example, a *MasterBook* attribute score of 13 would be a *D6* die code of 4D+1 (13/3 = 4 remainder 1).

You can use this quick-and-easy formula to convert all the attribute and skill values. To make things even easier, the *MasterBook* attributes contain the *D6* core attributes—Agility (Reflexes), Dexterity (Coordination), Strength, and Endurance.

Last, Skill Points become Character Points, and Life Points become Fate Points.

CONVERTING MASTERBOOK INDIANA JONES CHARACTERS

Use the following chart to convert attributes between *MasterBook* and *D6 Indiana Jones* games.

D6	MasterBook
Coordination	Dexterity
Reflexes	Agility
Endurance	Endurance

Strength	Strength
Knowledge	Intellect
Perception	Average of Mind and Confidence
Mechanical	Average of Agility and Intellect
Technical	Average of Dexterity and Intellect

To convert skills, apply the formula given above to the skill's skill adds and then add that to the base converted attribute.

For example, a character with a Dexterity of 9 and a *vehicle piloting* of 11 (2 adds) in *MasterBook* would have a *D6* Coordination of 3D and a *vehicle piloting* of +2 (which is added to the base Mechanical score, since the skills falls beneath that attribute).

DIFFICULTY NUMBERS

Since there is no linear formula that will accurately convert difficulty numbers, use the chart below to translate them between systems.

DIFFICULTY CONVERSION

MasterBook Difficulty Level	D6 Difficulty Level
Routine, Nearly Routine (1-2)	Very Easy (1-5)
Very Easy, Easy (3-5)	Easy (6-10)
Average, Complicated (6-10)	Moderate (11-15)
Difficult, Hard (11-13)	Difficult (16-20)
Very Hard, Extremely Hard (14-18)	Very Difficult (21-30)
Incredible, Nearly Impossible (19+)	Heroic (31+)

MODIFIERS

Divide the *MasterBook* modifier value by three. Treat the quotient as the die code and drop the remainder. For example, a *MasterBook* trick shot has a modifier of -4, which translates to a *D6* modifier of -1D (-4/3 = -1, remainder 1).

DAMAGE VALUES

Since *MasterBook* damage values tend toward the high side, you must first subtract five from the *MasterBook* value and then apply the conversion formula. For example, a light rifle in *MasterBook* has a damage value of 16. In the *D6 System*, the damage value is 3D+2 ((16 - 5)/3 = 3, remainder 2).

MISCELLANEOUS

Conversions for other areas of game play (vehicle and starship combat, magic, psionics, *et cetera*) are left to the gamemaster. In each case, the standard conversion formula should provide you with a basis for translation. For example, characters from the *Bloodshadows™* game who have magical spells at their disposal may attempt to cast a spell by generating a skill total and comparing it to the spell's difficulty (the skill value and the difficulty number can both be converted using the guidelines presented above).

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: _____
 PLAYER NAME: _____
 TYPE: _____
 GENDER: _____
 AGE: _____ HEIGHT: _____ WEIGHT: _____
 PHYSICAL DESCRIPTION: _____

COORDINATION _____ KNOWLEDGE _____

ENDURANCE _____ PERCEPTION _____

REFLEXES _____ MECHANICAL _____

STRENGTH _____ TECHNICAL _____

SPECIAL ABILITIES _____

FATE POINTS _____
 CHARACTER POINTS _____
 MOVE _____
 BODY POINTS _____

WOUND STATUS

☐ 1 Wound ☐ 4 Wounds
☐ 2 Wounds ☐ 5 Wounds
☐ 3 Wounds

EQUIPMENT: _____

BACKGROUND: _____

PERSONALITY: _____

OBJECTIVES: _____

A QUOTE: _____

CONNECTION WITH CHARACTERS: _____

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: _____
 PLAYER NAME: _____
 TYPE: Archaeologist
 GENDER: _____
 AGE: _____ HEIGHT: _____ WEIGHT: _____
 PHYSICAL DESCRIPTION: _____

COORDINATION _____ 2D+2
 Fire Combat _____ 3D

KNOWLEDGE _____ 4D
 Archaeology _____ 5D
 History Scholar _____ 4D+2
 Jungle Survival _____ 4D+1
 Spanish _____ 4D+1

ENDURANCE _____ 3D+1

PERCEPTION _____ 3D+2
 Persuasion _____ 4D

REFLEXES _____ 3D+1
 Dodge _____ 4D+1

MECHANICAL _____ 2D+1
 Beast Riding _____ 2D+2
 Wheeled-vehicle Piloting _____ 3D

STRENGTH _____ 2D+2
 Brawling _____ 3D+2
 Climbing/Jumping _____ 3D+1

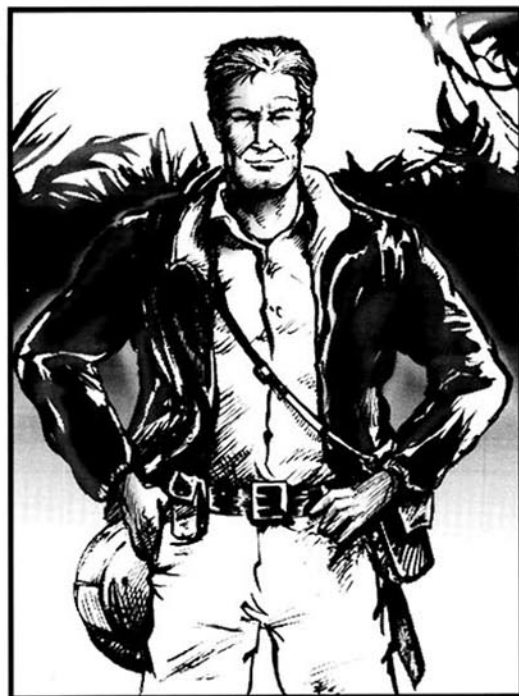
TECHNICAL _____ 2D
 First Aid _____ 2D+1

SPECIAL ABILITIES

FATE POINTS _____ 1
CHARACTER POINTS _____ 5
MOVE _____ 10
BODY POINTS _____

WOUND STATUS

☐ 1 Wound ☐ 4 Wounds
☐ 2 Wounds ☐ 5 Wounds
☐ 3 Wounds



Equipment: Leather jacket (+2 bonus to resist damage), Colt .45 (5D), binoculars, jungle adventure's pack, journal, archaeologist's kit.

Background: You have always had a fascination with the past, with helping to bring history to life. You considered teaching for a while, but discovered that your real love was field work. You're not happy unless you're covered in dirt, brushing centuries worth of dust from a shard of pottery or a stone tool. You've had your fair share of adventures along the way, to the point where you're no longer sure whether it's the work or the risks you seek.

Personality: Though some consider you a reserved college professor, that perception is far from the truth. You enjoy danger and discovery, spending all of your off time traveling across the globe in search of lost artifacts.

Objectives: To earn a reputation as the most successful archaeologist who ever lived.

A Quote: "That belongs in a museum!"

Connections With Characters:

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: _____

PLAYER NAME: _____

TYPE: Daredevil Pilot

GENDER: _____

AGE: _____ HEIGHT: _____ WEIGHT: _____

PHYSICAL DESCRIPTION: _____

COORDINATION _____ 3D **KNOWLEDGE** _____ 2D

Fire Combat _____ 4D+2 Jungle Survival _____ 2D+2

_____ Willpower _____ 2D+1

ENDURANCE _____ 2D+2 **PERCEPTION** _____ 2D

_____ Con _____ 2D+1

REFLEXES _____ 4D **MECHANICAL** _____ 4D

Dodge _____ 4D+1 Airplane Piloting _____ 5D

Melee Combat _____ 4D+2 Navigation _____ 4D+1

STRENGTH _____ 3D+1 **TECHNICAL** _____ 3D

Brawling _____ 4D+2 Airplane Mechanic _____ 4D

_____ First Aid _____ 3D+1

SPECIAL ABILITIES _____ **FATE POINTS** _____ 1

_____ **CHARACTER**

_____ **POINTS** _____ 5

_____ **MOVE** _____ 10

_____ **BODY POINTS** _____

WOUND STATUS

☐ 1 Wound ☐ 4 Wounds

☐ 2 Wounds ☐ 5 Wounds

☐ 3 Wounds



Equipment: Sopwith Camel (speed 200/120, passengers 1, scale 2D, hull/body strength 3D, hull hits/body points 4/14, maneuverability 0, armament: 2 Vickers machineguns (5D)), mechanic's toolkit, Smith & Wesson .38 (4D), bomber jacket (+2 bonus to resist damage), inheritance of \$500..

Background: Nothing beats the freedom of the skies. Your heroes are the flying aces of World War I, and all your life you dreamed of flying. Now you have your own plane and have made a name for yourself as an aviatrix. Maybe one day you'll get to fly in combat—for now, you make your living barnstorming and working as a mechanic on other people's aircraft.

Personality: You are well known for your aerial acrobatics—you enjoy entertaining. Normally you have a very easygoing personality, except when that strange mechanical glitch in your plane acts up. You've spent years trying to find and fix the problem, but it continually eludes you. For some reason the Japanese believe you are a spy, so you do your best to avoid their territories. Your need for an adrenaline rush forces you to take risks most people would consider too dangerous. Sometimes you find yourself exaggerating your exploits in the recounting, but the awed looks on the listeners' faces prompts you to further escalate the story.

Objectives: To invent the most dangerous flying stunt ever—and not get yourself killed in the process.

A Quote: "Yeehah! Doesn't it just make your blood rush! Oh, by the way, you got a parachute back there?"

Connections With Characters:

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: _____
 PLAYER NAME: _____
 TYPE: Gangster
 GENDER: _____
 AGE: _____ HEIGHT: _____ WEIGHT: _____
 PHYSICAL DESCRIPTION: _____

COORDINATION _____ 3D+1 **KNOWLEDGE** _____ 2D+2
 Fire Combat _____ 4D+1 Intimidation _____ 3D
 Streetwise _____ 3D+1

ENDURANCE _____ 2D+2 **PERCEPTION** _____ 4D
 Bribery _____ 4D+1
 Con _____ 5D
 Search _____ 5D
 Sneak _____ 4D+2

REFLEXES _____ 3D **MECHANICAL** _____ 2D+1
 Dodge _____ 3D+2
 Melee Combat _____ 3D+1

STRENGTH _____ 3D **TECHNICAL** _____ 3D
 Brawling _____ 4D

SPECIAL ABILITIES

FATE POINTS _____ 1
CHARACTER POINTS _____ 5
MOVE _____ 10
BODY POINTS _____

WOUND STATUS

☐ 1 Wound ☐ 4 Wounds
☐ 2 Wounds ☐ 5 Wounds
☐ 3 Wounds



Equipment: Colt .45 Peacemaker (5D), Thompson SMG (4D), pinstripe suit, \$500.

Background: After World War I, you got involved with bootleggers. When Prohibition ended, you drifted into gambling, loansharking, and racketeering. Even though society considers you a "bad guy," you're smart enough to know the kind of trouble mugs like Hitler mean, and you're willing to do what you can to foul his play.

Personality: You don't take any guff from anyone, no matter who they are. You must constantly watch your back since the cops are after you, but overall you have an optimistic nature.

Objectives: To stay one step ahead of the law.

A Quote: "See, me an' Joey were just standing here when Johnny the Squid, well, he just died real sudden like. That's all I know, copper."

Connections With Characters:

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: _____
 PLAYER NAME: _____
 TYPE: Occult Expert
 GENDER: _____
 AGE: _____ HEIGHT: _____ WEIGHT: _____
 PHYSICAL DESCRIPTION: _____

COORDINATION _____ 3D
 Fire Combat _____ 3D+2

KNOWLEDGE _____ 3D+2
 Intimidation _____ 4D
 Occult Lore Scholar _____ 4D+2
 Willpower _____ 4D+1

ENDURANCE _____ 3D+2

PERCEPTION _____ 3D+1
 Con _____ 3D+2
 Persuasion _____ 4D
 Research _____ 4D+1

REFLEXES _____ 3D
 Dodge _____ 4D
 Melee Combat _____ 3D+1

MECHANICAL _____ 2D+1

STRENGTH _____ 2D+1
 Brawling _____ 3D+1

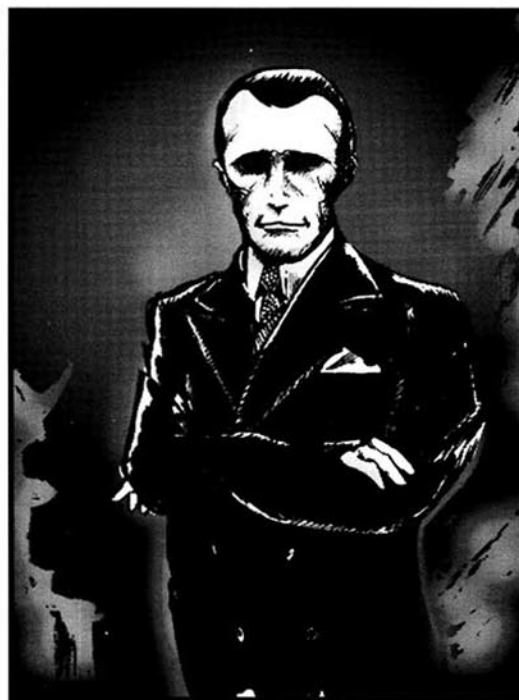
TECHNICAL _____ 2D+2

SPECIAL ABILITIES

FATE POINTS _____ 1
CHARACTER POINTS _____ 5
MOVE _____ 10
BODY POINTS _____

WOUND STATUS

☐ 1 Wound ☐ 4 Wounds
☐ 2 Wounds ☐ 5 Wounds
☐ 3 Wounds



Equipment: .Knife (STR+1D), leather jacket (+2 bonus to resist damage), Smith & Wesson .38 (4D), cross, flashlight.

Background: Your interests have always tended toward the arcane and the bizarre. But you remain firmly convinced that there are things beyond what people consider normal, which is part of the reason you have dedicated yourself to exposing fake mediums and other frauds. Your beliefs and attitudes have caused your circle of friends to be a relatively small one, but those close to you are loyal.

Personality: You are a professional skeptic. You believe nothing unless you can confirm its validity through whatever tests apply to the situation. Many consider you a grim person, but you don't have time to worry about changing such opinions.

Objectives: To locate and dismiss as many occult phenomena as possible.

A Quote: "There are more things in heaven and earth... well, you get the idea."

Connections With Characters:

INDIANA JONESTM

ADVENTURES

By John Robey, Peter Schweighofer, George Strayton,
Paul Sudlow, and Eric S. Trautmann

Deep in the heart of the dust-filled pyramid, in a room untouched by human hands for thousands of years, a group of brave adventurers seeks entrance to the main burial chamber. Hieroglyphics sprawl across the walls of the entryway, daring intruders to attempt to penetrate the tomb, promising severe retribution for those foolish enough take the chance...

"How are we going to get in?"

"Maybe if we push this stone—"

"Don't touch that!"

"Why, nothing's going to happen—"

"Aaaah..."

Indiana Jones Adventures brings this world of action, archaeology, and mysticism to life. Based on the simple yet flexible *D6 System* rules, the game thrusts you into the pulse-pounding excitement of the movies in no seconds flat! Herein you'll find all of the skills, equipment, and characters you need to run *Indiana Jones* scenarios. A solitaire adventure gets you into the game right away, and three multi-player adventures provide enough material to play for hours!

Includes *The World of Indiana Jones D6* rules!



You need *The D6 System* or
the *MasterBook* rulebook to
use this supplement effectively.



45009

0-87431-436-4 \$15.00

