

INDIANA JONES™

MAGIC & MYSTICISM: THE DARK CONTINENT



BY LEE GARVIN



INDIANA JONES™

THE DARK CONTINENT

A land of untold riches and dangers. You're about to embark on a quest into the heart of one of the most magical continents on the face of the Earth. Are you prepared?

Join the young American college student, Alan Mauberg, on a journey of wondrous sights and incredible perils into the heart of Africa. Discover the mysteries of African magic as you trace the path Sir Adrian Braidthwaite made on his expedition to unlock the secrets of the Dark Continent.

If you survive unlocking the secrets trapped away in the depths of the jungle, you must stop a madman possessing incredible power from destroying a most ancient and important artifact—one of awesome power and an equally awesome curse!

INDIANA JONES™

MAGIC & MYSTICISM: THE DARK CONTINENT

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A NOTE TO THE RULES CONSCIOUS

The contents of this book are divided between background information and rules. In order to maintain the atmosphere of the supplement, rules sections are set apart from the main text. These sections will correspond to the back-

ground presented, but players do not need to read them. In fact, gamemasters may wish to tell their players not to read them, to keep the mystery of magic alive.



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UNIVERSITY OF CHICAGO

MEMO

From the desk of: Professor Hastrom

November 30, 1934

My dear Mr. Mauberg,

I feel I must tell you that your paper on Tylor's Primitive Culture fell far short of the calibre of work I have come to expect from you. While a passable study of that work, you show no sense of what has come to pass since it was published, over sixty years ago.

Anthropology is a living, growing science, and one must regard it as such in order to fully understand and, hopefully, one day contribute to it. Of all my students, you hold the most potential to become a great scientist. I wish to see you prosper, and not simply pass this course.

I am giving you a "B" on your paper, though it would merit an "A" for many other students. I hope to push you to excel as I know you can.

As far as your term paper is concerned, perhaps you should take a look at some of the more recent or little known works we have in the library.

Professor Hastrom

The University of Chicago

Library of Anthropology

REQUEST SLIP

Student: Alan Mauberg

Date: 12/5/34

Instructor: Hastrom

Author and Title:

Braidthwaite, Adrian

Magic & Mysticism:

the Dark Continent

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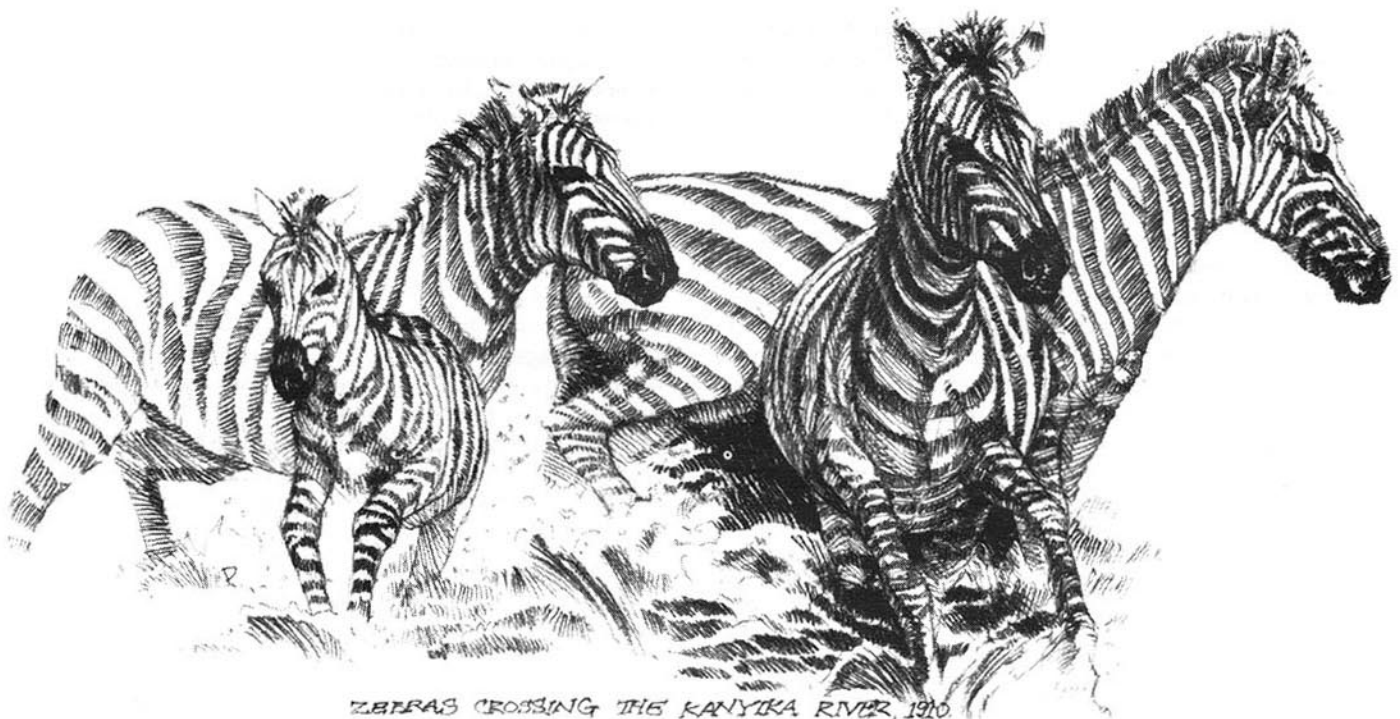
MAGIC & MYSTICISM: the Dark Continent

by Sir Adrian Braidthwaite



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INTRODUCTION

WHAT IS MAGIC?

The human brain is unique in the animal kingdom in that it is never satisfied with the unknown. If an ape finds a piece of fruit on the ground, he eats it; giving no thought at all to where it came from. If a man finds the same fruit, he immediately asks the question, "How did this get here?" At first, he may look up, expecting to see a tree overhead that spawned the fruit. Failing to find a tree, for they do not grow near this place, he will glance at the ground to spot the tracks of the traveller who dropped it. Uncovering no tracks, the man will then rake his mind, searching all of the information he has gathered in his lifetime, and attempt to match what he knows to what he sees.

Now, suppose this man had never heard of balloons or aeroplanes. Pretend that he knew of no force that could cause a piece of fruit to land on a path such a long way from where it grew. Such a man will want an explanation, and the explanation has to fit what he knows to be true. Now, granted, this was just a piece of fruit on a path, and he is unlikely to be very frightened by it, but it is still a mystery. It is mysteries that spawn belief in the supernatural.

"Well," says our man, "some passing spirit dropped this fruit." Depending on whether or not the man feared the spirits, he would then pick up the fruit, or shy away from it. In the future, when he needs fruit, but can find none, he will remember this day. How will he use this knowledge?

One thing he may do, is retrace his steps, hoping

to find more fruit. This action, believe it or not, can be considered the practice of magic.

Magic is an attempt to manipulate supernatural forces in order to obtain a desired effect. Magical thought, according to my good friend J. G. Frazer's *The Golden Bough*, can be divided into two areas: Homeopathic, or similar, magic; and Contagious, or contact magic.

In the above case, the desired effect is the acquisition of fruit. In our man's mind, he knows that a spirit once dropped fruit at a certain spot on a certain path. In order to manipulate the supernatural forces involved, he does the same thing he did on that day, retracing his path. This could be because he hopes the spirit is a kind one, and will favor him again, once it sees that he has taken the time to perform this ritual. Or perhaps he believes that the spirit is a stupid one (it did drop the fruit after all), and, by retracing his steps, he can trick the spirit into believing that it is going through that day again. Naturally, that would mean doing everything it did on that day, which includes dropping the fruit on the path.

This is an example of Homeopathic Magic. If our man is successful, he obviously did the ritual correctly. If not, well, he may have misstepped, cluing the spirit in that it was, in fact today, and not yesterday.

This is an extremely simple example, of course. To fully understand this "false science," as Frazer calls it, we must examine the laws by which it operates.



MAGICAL THOUGHT

Above, I mentioned that there are two major areas of magical thought. It would, perhaps be more accurate to say that there are two major areas of Practical Magical thought. This distinction is to separate it from Theoretical magic. Theoretical Magic is looked upon by its devotees as an alternative science; a way to look at the world through a different set of physical laws than those accepted by modern man. It is, therefore, quite ironic that it is only modern men who follow this pseudo-science. Primitive people have little to no science, and therefore do not view magic in this way. We will therefore ignore this civilized conceit in the context of this book.

Practical Magic, as practiced by savages, is Sympathetic Magic. This is further divided into two areas? Homeopathic magic, and Contagious magic. All of this is governed by three laws. Frazer defined these laws thusly:

THE LAW OF SYMPATHY

The Law of Sympathy states that things act upon each other over distance through a sympathetic connection. This means that objects and creatures that share common features can affect each other. An example of this is seen in the cliché "One rotten apple spoils the barrel." The sympathy here exists between all apples; if one is spoiled, they all are spoiled.

Sympathetic magic often stretches the definitions of "common features" necessary for this to work. An apple may have sympathy with a child's face, because they are both round and red. A root may have sympathy with a gopher, because they are both in the ground. The leaps of logic and apparent flaws in this system of thinking are obvious.

THE LAW OF SIMILARITY

This law states that like produces like. That is, actions that resemble the desired outcome will produce that outcome. It is here that we begin to see examples of so-called "classic magic." The "Voodoo Doll" of popular fiction is one example. We wish our enemy to suffer pain, so we prick a doll with a pin, in hopes that he will feel it.

Another example is seen in the antics of modern stage conjurers who pantomime lifting a heavy weight when levitating an entranced woman. By the similar act of moving his hand as if he is lifting, we are supposed to believe that he is causing magical forces to do the same.

THE LAW OF CONTAGION

The final law is that things which have once been in contact with each other continue to act on

each other after the contact has been severed. Thus the hair, the fingernails, even clothing of an individual are used to gain power over him, or perhaps the object's former owner can exert influence through them. When the maidens of medieval Europe bestowed a "favor" upon the knight of their choice, they were hoping to lend their champion strength through that small bit of cloth.

Sir Edward Burnett Tylor holds a rather dim view of magic in general, calling it, "a train of thought hardly strong enough for a joke, much less for a serious argument." In this he is not alone. Most of my colleagues, Frazer included, believe that magic is symptomatic of a stage of development which the British Empire has long since surpassed. In fact Tylor placed Magic at the bottom of a three-step ladder of civilization, with Religion the intermediate rung, and Science the terminal and highest rung.

What I am about to say has caused my expulsion from two gentlemen's clubs on the grounds of inciting riot. I believe that this view of Anthropology is merely an outgrowth of British pride. While this pride may serve us well on the cricket field, or in battle, it has poisoned at least three generations of scientists with the notion that our present state is the highest possible, and therefore should be considered above all others.

It is for this reason that I have begun to turn my attention to our American cousins. While they are not lacking in pride, they have only a century-and-a-half's heritage to swell their chests, as opposed to the thousand years of British history which muddies our thinking and colors our dealings with other races.

In particular, I speak of Franz Boas and some of his better students. One of these students, an upstart named Ravenwood, had the temerity to suggest to me on one occasion that the British practiced "armchair anthropology." Well, naturally I bristled at this, but upon reflection was forced to admit that many of the books of anthropology that are accepted as canon in our field were written by men who had rarely (if ever) left the shores of their home country. For too long we have depended on the words of braver men like Livingstone, Stanley, Burton, and Speke, then theorized about them from the comfort of our homes. It was partially because of Ravenwood's chiding that I decided to embark upon the expedition for which this book is being written.

In any event, one of the topics of argument which led to my expulsion was that Magic was not the rung below Religion; indeed, that they were not separate rungs at all, but intertwined inextricably with each other, making it near impossible to have one without the other.



While Christian, Mohammedan, and Buddhist peoples may control most of the Earth's land, they are not in the majority of cultures. That is to say, while there are more citizens of Great Britain than members of the Herero tribe, there are more distinct peoples in the Upper Volta region than there are in England. The majority of the world's cultures are at a stage of development we would call "primitive."

What I have found is that most of these cultures practice magic, and practice religion as well. But not with a strict "this is holy - that is magical" sort of division, but rather melded into their everyday life, one with the other. There is absolutely no difference between the thought processes that say, for example, this tree has been blessed by the god of the river, or, by twisting the arm of this effigy I will harm my enemy.

WHO ARE THE WIZARDS?

The natives of the African continent boast more practicing wizards than any other region in the world. One feels compelled to ask how a person can continue to believe in such things as magic when the evidence of daily life continually mounts an assault against such an erroneous conclusion. The answer, to the mind of a wizard, is simple: magic. Magic proves itself to the observer by acting in accordance with what he knows. When the world behaves in such a manner that lies outside his knowledge, it is obvious that the reason must still be magic, but a foreign magic. Using this logic, African shamans and sorcerers are constantly at war with each other, each protecting what they know to be reality.

Among Africans, the practice of magic is performed by three groups; witches, shamans, and sorcerers.

Contrary to popular belief, a witch is not a wrinkled harridan who rides a broomstick across the sky on All Hallow's Eve. In Africa, we apply the term "witch" to any of those people believed to possess an inborn natural talent for a particular magical talent; usually akin to the "evil eye" of folklore.

Shamans fill a peculiar niche in the societies they appear in; part priest, part councilor, part doctor, and part wizard. These practitioners of religious magic occupy the highest positions in their tribes, sometimes receiving more respect than the chieftain. A shaman is generally chosen early in life, and then trains for the position for many years.

The last type of practitioner, the sorcerer, is a source of terror for many uncivilized men (and, indeed, many civilized men, as well). The sorcerer practices harmful magic, either to protect their tribe and themselves, or simply out of spite. Sorcery is also a learned vocation, taking years to learn.

In my travels, I have met members of all three groups, and during this trip I expect to meet many more. I will arrange this book by the types of wizards I am discussing, rather than by geographical division. It is with the hope that I will be able to strip a bit of the mystery away from the so-called Dark Continent, and show my readers that the belief in magic is what separates man from animal.

And so, I set these words to paper on this 27th day of February, 1910. It is with a nod of deference to Mr. Henry Stanley that I am departing from Zanzibar as he did over thirty years ago.





MAGIC IN THE WORLD OF INDIANA JONES

The lure of magic is a strong one, and many players will want to immediately create a wizard character and begin tossing curses about at any foe they see. This note is just a reminder and a warning to gamemasters. When magic appears in a fantasy story, it is often just an element of the setting. Everyone knows about magic, everyone has seen magic, magic is always around. Magic is simply another tool in the characters' arsenal to succeed in the adventure.

In *Indiana Jones*, however, magic cannot take this subordinate position. The fact that there is magic should be the point of the adventure. Never let the players forget about the strangeness of the things they are seeing. If possible, don't have more than one or two magical occurrences in an adventure.

For instance, an adventure could be centered around a specific spell. First, the sorcerer has hired thugs scour the landscape trying to steal rare and valuable items for the spell, and the characters must stop them. Later, the sorcerer has decided he'll perform his spell at a different site, because certain powerful items were denied him. Now, it becomes a race to this site. Finally, while there, the sorcerer begins to cast his dread spell. The characters must stop him from casting, or deal with the results of the casting.

Using the movies as an example, only one actual magical spell was ever used. In *The Temple of Doom*, the young Maharajah used a Pain Effigy on Indy during his fight. This was one spell, but it established that magic was real...and dangerous. The other supernatural effects in the movies were not magic, but miracles. The difference, of course, is that magic is powered by the universe and the individual, while miracles are powered by a deity. The opening of the Ark of the Covenant was one such miracle, as were the events at the end of *The Last Crusade*. In *The Temple of Doom*, we see something a little more unusual; in addition to Mola Ram invoking the power of Kali to remove people's hearts, Indy actually performs a miracle himself. In game terms, Indy made an unskilled *faith: Hindu* roll, and invoked the power of

Shiva to make the Shankara stones burn through the leather bag.

The rules below explain how to make a wizard character. This is primarily a tool for the gamemaster, but if a player has shown that they are a mature roleplayer, you may wish to allow them to make one as well. Remember, magic is *hard*. No one in their right mind is going to try to use spells to solve every little problem; especially when it could kill you!

CREATING AFRICAN WIZARD CHARACTERS

When creating a African wizard character, it is important to note whether or not your wizard is the real article or not. It is important at this point to remember that, in the world of Indiana Jones, magic is a rare and mysterious thing. Not everyone who claims to have magical powers is telling the truth—whether they know it or not. Magically endowed characters do happen, however, and it is their existence which grants the fakers their reputations.

Wizard characters are created using the same rules as in *Indiana Jones Adventures* with a few exceptions. These new rules are explained below.

ADVANTAGES AND DISADVANTAGES

The first thing to do is decide which kind of wizard your character will be: a witch, a shaman, or a sorcerer. You should review those chapters in order to familiarize yourself with the character type. Next, you must decide whether your character will be the real article: a wizard with magical powers; or whether she will be a phony or a humbug. In many cases, humbugs can be every bit as powerful as real wizards, since it is belief that fuels their power.

If your wizard is the real thing, then she must take the Advantage: Magical Ability (-3D).

If the character is going to be a witch, she must also take one of the following Disadvantages: Blackouts (+2D), Medical Problem (+3D), or Physically Impaired (+3D). Bear in mind that some witches are trained as shamans or sorcerers, or both, and must therefore take the Advantages and Disadvantages required of that character type as well. A witch can only take one of four magical skills: *alteration*, *apportation*, *divination*, or *summoning* with the focus of *witchcraft* for actual effect. She can take the other skills, but only for the knowledge; she will be



unable to generate any magical effects with them.

If the Character is a shaman, she must take the Advantage: Influence in Community (-1D) and the Disadvantage: Sense of Duty (+2D) if the adventures will take place in the shaman's homeland. Some shamans are also sorcerers, and must take the Advantages and Disadvantages listed for them as well.

Sorcerer characters must take the Disadvantage: Infamy (+1D). A sorcerer tends to be only a sorcerer, and will most likely not learn the skills of a shaman or have the abilities of a witch.

NEW ADVANTAGES AND DISADVANTAGE

Infamy (+1D): The character has something of a reputation as a minor villain, and they will be treated as such by law enforcement officials and the public at large.

Influence in Community (-1D): Whatever society the character belongs to, he is respected within it. Members of the community come to the character for advice, and they pay close attention to what the character says. By using *persuasion*, the character can alter the course of action a group might take. The community also feels a bit proprietary about the character, and will very likely come to his defense in times of need.

Magical Ability (-3D): Magical talent in the world of Indiana Jones is very rare and not even believed by most people. A character with this ability can perform feats of supernatural prowess. Learning to control the ability is another thing entirely.

Sense of Duty (+2D): This is not a new Disadvantage, but it is perhaps necessary to point out why it is appropriate for a shaman character to have it. The shaman is one of the most important people in his tribe. While he is allowed to travel occasionally in pursuit of his duties, he will not be allowed to leave his tribe; they need him.

SKILLS

A wizard character has access to any of the skills that her culture uses, as well as a couple of skills that are only available to her. Following are descriptions of new skills for wizards, as well as clarifications of old ones.

Alteration (shamanism, sorcery, witchcraft): Alteration is the magic of change. Rules

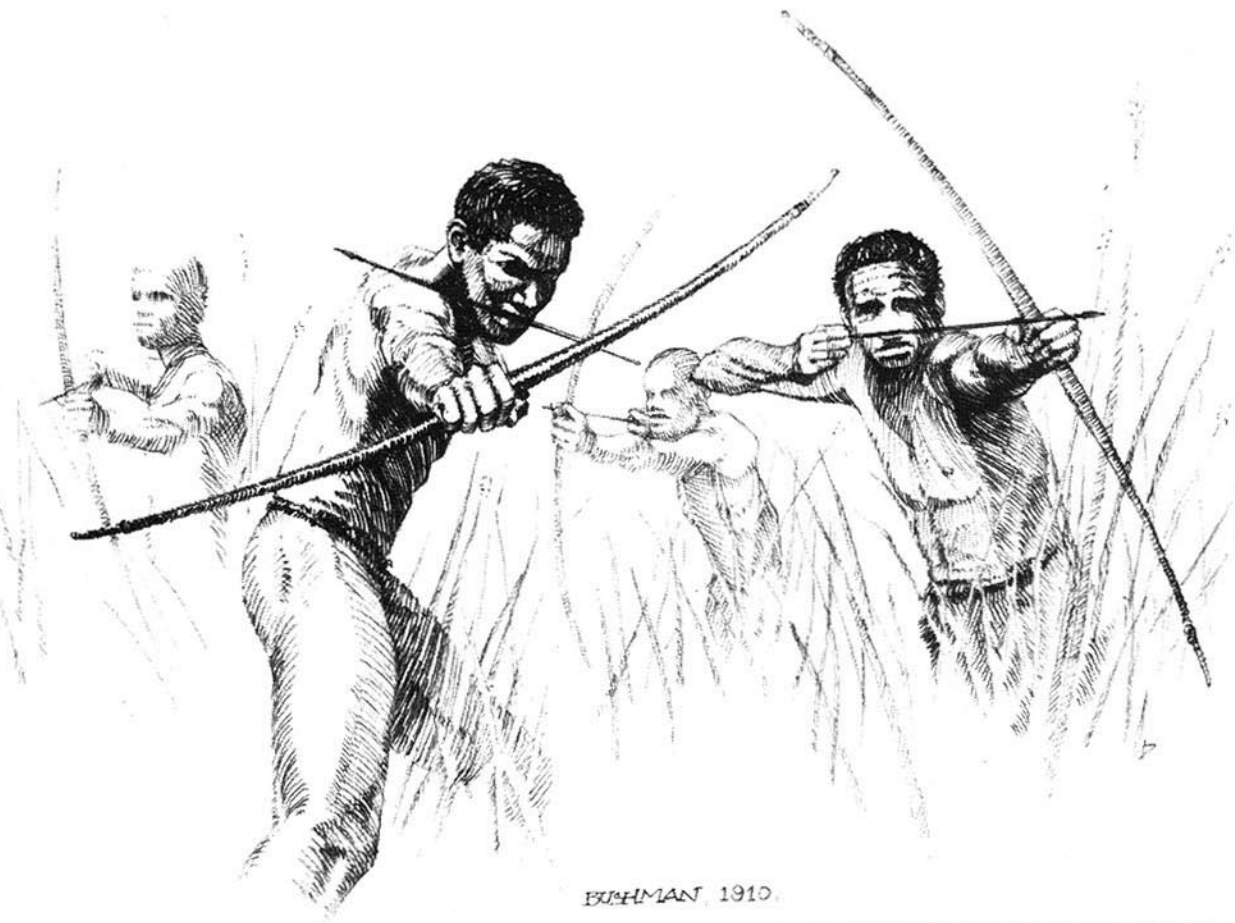
for witchcraft, shamanism, and sorcery are described in their own chapters. Anyone with access to the training can take this skill with any of the focuses presented, but without the Advantage: Magical Ability (-3), it is only textbook knowledge of the customs, beliefs, and rituals involved. A character who practices as a witch, a shaman, and a sorcerer must take this skill separately for each focus in order to cast spells or use effects. Remember that a witch will only have one magical skill with practical use for the focus of *witchcraft*. He may take the other three if he wishes, but this would be academic knowledge only.

Apportation (witchcraft, sorcery): This is the knowledge of magical movement. Specific rules are discussed in the witchcraft and sorcery chapters. Anyone with access to the training can take this skill, but without the Advantage: Magical Ability (-3), it is only textbook knowledge of the customs, beliefs, and rituals involved. A character who practices as a witch and a sorcerer must take this skill separately for each focus in order to cast spells or use effects. Remember that a witch will only have one magical skill with practical use for the focus of *witchcraft*. He may take the other three if he wishes, but this would be academic knowledge only.

Artist (effigies, fetishes, talismans): The quality of a wizard's gear is very important to his craft. Effigies are used in many spells where an image of a particular person is required. "Voodoo dolls" are a popular form of effigy.

Fetishes are small items that a wizard will keep around himself to aid in the casting of spells. Each fetish can only be used once. When the wizard takes Feedback from a spell, he can sacrifice a fetish to remove a few damage points. The number of damage points removed depends on the roll the wizard made when the fetish was created (be sure to note it down); for every 5 points rolled over the Difficulty of 15, remove one pip from the Feedback code. In other words, if the fetish was created with a roll of 20, it removes 1 pip, while a roll of 35 removes 1D+1 from the Feedback code. The code must be adjusted before Feedback is rolled. A wizard can only make one fetish a day, and he can only carry as many fetishes as he has pips in his highest magical skill.

Talismans are magically endowed items intended to provide a spell to a person who cannot cast one. In order to make a talisman, the



BUSHMAN 1910

wizard must know the spell that will be used, and must then create a vessel for the spell. There are two forms of talismans possible: continuous and charged. Continuous talismans are used for any spell that has a lingering effect. Charged talismans are used for spells that occur instantly. To imbue a charged talisman with a spell, the wizard must simply cast the spell a number of times equal to the number of times he wishes to charge the item. A charged talisman can contain one charge of a spell for every 5 points over the difficulty of 15 that were rolled to create it. For instance; if the roll was 30, then the talisman can hold three charges. Any damage taken due to feedback while imbuing a talisman with its power cannot be healed so long as the spell is operating. Charged talismans can only be used for the spell for which they were created.

Continuous talismans are also only as good as they are made. On a roll of 15, the spell in question will have one third its normal duration, and the talisman will take two weeks to

create. On a roll of 20, the duration will be one half normal, and the talisman is finished in three weeks. On a roll of 25, the duration is normal, and the talisman is finished in one month. On a roll of 35, the duration is twice normal, and the talisman is finished in two months. On a roll of 45, the duration is ten times normal, and it takes six months to finish. On a roll of 55, the spell is permanent, and the talisman is completed in one year. If the wizard wishes, he may downgrade the success level to a lower one, taking the shorter duration and the shorter completion time, yet keeping the number of charges he originally rolled. Once a continuous talisman has been used it cannot be "recharged."

Conjuration (sorcery): The art of creating something from nothing is solely the province of sorcerers. Anyone with access to the training can take this skill, but without the Advantage: Magical Ability (- 3), it is only textbook knowledge of the customs, beliefs, and rituals involved.



Divination (witchcraft, shamanism): Divination is the magical gaining of knowledge. Witchcraft and shamanism are detailed in their own chapters. Anyone with access to the training can take this skill with either of the focuses presented, but without the Advantage: Magical Ability (-3), it is only textbook knowledge of the customs, beliefs, and rituals involved.

A character who practices as a witch and a shaman must take this skill separately for each focus in order to cast spells or use effects. Remember that a witch will only have one magical skill with practical use for the focus of *witchcraft*. He may take the other three if he wishes, but this would be academic knowledge only.

Intimidation: Any skill that allows a wizard to have his will done without him lifting a hand is very important to him. Some people are especially intimidated by supernatural threats.

Natural Poisons: This is the knowledge of how to find poisons in nature and how to concoct them from available flora and fauna. Use the Primitive Medicine table get the Difficulty for finding the proper plants. This skill can be used to heal poisoning victims as well. Simply use the pips for this skill to the appropriate medicine skill.

Spirit Lore: The spirits are all around us, all the time, according to the shaman. This knowledge lets you figure out which kind of spirits are most likely to be in the area you are, which particular spirits these may be, and how best to deal with them.

Summoning (witchcraft, shamanism): Shamans wield power over many spirits and beasts, while some witches find themselves calling to things, and those things answer.

A character who practices as a witch and a shaman must take this skill separately for each focus in order to cast spells or use effects. Remember that a witch will only have one

magical skill with practical use for the focus of *witchcraft*. He may take the other three if he wishes, but this would be academic knowledge only. Anyone with access to the training can take this skill with any of the focuses presented, but without the Advantage: Magical Ability (-3), it is only textbook knowledge of the customs, beliefs, and rituals involved.

Willpower: This skill is invaluable for many wizards, since many harmful spells aimed at them have a Difficulty based on it. If a character has *willpower*, they always have an active defense versus magical attacks.

Con: The wizard's most powerful weapon is often not a spell or talisman, but his wits.

Persuasion: This skill is only mentioned here because of its importance to the wizard. Many sorcerers and witches can get people to work their will without ever casting a spell, simply by manipulating the people around them.

Taunt: Again, manipulation is the key to many wizards' power.

Teaching (shamanism): The shaman is often called upon to teach the ways of the tribe to its younger members, or to teach the ways of the shaman to his apprentice. This teaching often takes the form of stories, parables, or fables with a hidden meaning.

Medicine (primitive medicine): Many shamans also serve as doctors. Not all the ailments they encounter require supernatural intervention, so the shaman is aware of the curative properties of many plants found in the wild. Unfortunately, they are usually unaware of infection or microbes, or many other hazards. Subtract 1D from the Skill when using this skill to treat wounds or sickness.

On the other hand, they need very little specialized equipment, so they can perform treatment anywhere, and can find medicinal plants by generating a Primitive Medicine Total against the following chart.



PRIMITIVE MEDICINE TOTAL

Terrain	Difficulty
Jungle	11
Forest/Woods	13
Savannah/Plains	18
Mountains	15
Desert	30
Sea Shore	20
Arctic/Tundra	35

MODIFIERS

On home territory	+1D to skill
20 miles from home	-1D to skill
100 miles from home	-2D to skill
On the wrong continent	-3D to skill
During a drought*	-1D to skill
After a heavy rain*	+1D to skill

*Cumulative with any other modifier



A BLACK RHINO, 1910.

INDIANA JONES™

December 8, 1934

Dear Professor Hastrom,

I have taken your suggestion to heart and I am currently working on a paper on a very progressive but mostly unknown British Anthropologist named Sir Adrian Braidthwaite. I am running into a bit of a problem however.

The book I found, *Magic & Mysticism: the Dark Continent*, is very interesting, but seems to be unfinished. The copy the school has in the stacks was in fairly bad shape and looks to be a bound draft, rather than a published copy. Do you know whether or not the book was ever finished? If so, where can one find the finished copy? If not, where should I write for more information?

Thank you for the words of encouragement, but I'm afraid you've prompted me to begin something I may not be able to finish. But I honestly hope that I can finish it.

Sincerely,

Alan Mauberg
Alan Mauberg

Certainly doesn't have a high opinion of Taylor does he?

Was this the last thing he wrote?

I can't find anything else by Braidthwaite listed anywhere, but I don't see any death date listed either.

Does against current thinking regarding the relationship between Magic

and Religion.

Only one other person ever took this book off - back in '21.

H. Jones Jr.

Sir Adrian Braidthwaite - born 1875 - died?

Magic? → Religion?

Since.

(Taylor's progression)



Tylor - Magic is a
Primitive science,
explaining phenomena
people see. (Isn't
that the same idea
as Mythology?)

Fraser - Magic is a
false association of
ideas.

Webster's - Magic, Any
supernatural power or
control over natural
laws or the forces of
nature, esp. by the use
of charms, etc.

Clifton Hyde-Jones
Secretary
Royal Anthropological Society
London, England

January 12, 1935

My Dear Mr. Mauberg,

In response to your letter of inquiry dated December 20th, 1934, we regret to inform you that we have no records of Professor Braidthwaite's expedition. That is not to say that it never took place. On the contrary, several of our older members recall his departure in 1910.

Unfortunately, our records hall was hit by a shell in the Great War, and we lost a great deal of irreplaceable material in the ensuing fire.

So that your research is not a loss, I have taken the liberty of enclosing the address of Sir Braidthwaite's only surviving relative, Cynthia. I hope she is able to answer some of your questions.

Yours,

Clifton Hyde-Jones



Miss Cynthia Braidthwaite
Braidthwaite House,
Sussex, England

February 4, 1935

My Dear Mr. Mauberg,

I was delighted to hear that my grandfather's work was not being ignored by the new generation of scholars. My, but you certainly have a lot of questions? I am sorry that I can only answer a few of them.

I never knew my grandfather, as he died three years before I was born. My father had received his last manuscript by mail from a Mr. Undele Motumbu, an African of Grandfather's acquaintance. He disliked the attitude the Royal Society and its membership had towards Grandfather and his work, so he resolved to send it to the only people he knew that respected his theories, and whom he respected in turn. He donated the manuscript, unfinished, to your university's library as a gift to Professor Boas.

According to Mr. Motumbu, Grandfather fell ill in the jungles of the Angola in January of 1911. Not wishing to risk an overland trip in his condition, Grandfather dispatched Mr. Motumbu and several others of his party to return to civilization in order to get assistance. When they returned to the place they had left him, he was gone. Unfortunately, trouble with a local tribe prevented them from searching further, and they were forced to leave. Later searches uncovered some of his gear and his manuscript, but no sign was ever seen of him again.

My late mother maintained an occasional correspondence with Mr. Motumbu, and I sometimes hear from him around the holidays. He is a very kind man, and I think he feels responsible for my grandfather's loss. I have taken every opportunity to reassure him that I hold him blameless, but survivors of a tragedy are often inconsolable.

I am certain he will be happy to hear that his friend's work has awoken such interest in a scholar like yourself, as am I.

I myself have never had the opportunity to read his material, and would dearly love to have you explain it to me.

Please write again with any new questions, or simply to tell me your thoughts on Grandfather's book.

Sincerely,

Cynthia Braidthwaite

Cynthia Braidthwaite



CHAPTER ONE

WITCHCRAFT





In searching for a format for this book, I have decided to follow a mostly chronological order, so that I may continue to write while traveling. As each chapter will focus on specific areas of magical belief, however, and not on geography, I will occasionally refer back to earlier points in my journey.

DEFINING WITCHCRAFT

Our first encounter with the witchcraft phenomenon occurred in the Tanganyika Territory among the Masai people. It was a rather good example, so I shall impart it here. Among our several bearers, we were lucky enough to have a man who spoke the Masai tongue. Using him as an interpreter, I told the chieftain, who came out to meet us as we arrived, that I was interested in finding and interviewing a witch.

The chief and all his men's arms rose as one to point toward one of the rude huts the Masai use on the outskirts of the village. "Lukali lives there, and he kills men with his breath," he told me. Well, of course, I knew that I faced no danger from this Lukali, having told the chief that I had been blessed by Ngai, their god.

The interpreter and I, along with my photographer, Tremain, seven of the bearers, and our guide, Undele, approached the tent with no fear. As we drew close, a horribly misshapen man limped out and glared at us with a rheumy, leaky eye. Now, the Masai are world famous for their handsome features, so this creature was well out of place among these beautiful people. The man was positively ancient, and based on his appearance alone, I was almost convinced he could harm a man simply by wishing it.

"What does the white man want with Lukali?" he asked through the interpreter.

I told him, we had heard of his power, and hoped he would tell us something of his magic.

Lukali didn't seem to like this very much, and said, "I don't possess this power. It possesses me! How can I tell you anything about something that owns me? It is better to ask the lion why he roars. Leave me or I will put my breath upon you."

I knew full well that some of my bearers believed the old man's threat, so I backed away. Often threat of magical death is enough to cause a man to die of fright from hysteria, if he believes in it.

In Africa, as in every other part of the world, people fear what is different. If a person is unfortunate enough to be born with a club foot or a

hunched back (or both in Lukali's place), their neighbors will want to be rid of him. In searching for reasons to rid themselves of unsightly people, societies long ago began to blame disasters and accidents on them. As time passed, this grew into the tradition of witchcraft. Witches catch the blame for many things: A child dies; a witch must have put the eye on him. A spear goes missing; a witch must have coveted it. Your crops fail; you have angered a witch. Many people are killed every year simply because they are accused of witchcraft.

The truth is, that some of the accused embrace the lifestyle of the witch, and build themselves up as a figure of menace. Whether this is out of personal greed and perversity, or an actual belief in their power, varies from individual to individual.

In all cases, the person cannot help being a witch. In some tribes, certain bloodlines carry a curse, so that children of that line will be witches. In others, it is just a random accident that gives rise to a witch, like a bad omen on the day of his birth.

The witch is not a professional magician like the shaman or even the sorcerer, but rather an autist. A witch is attributed one supernatural ability, and that is all. Some supposedly learn to control the power, but others do not. In fact, many people labeled as witches embrace all things magical and receive training as a shaman or a sorcerer.

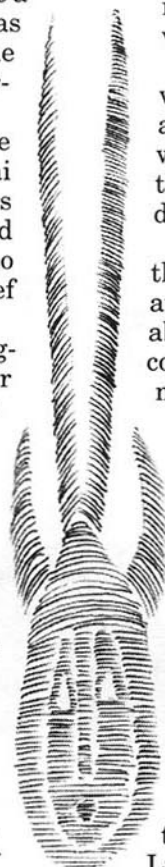
Lukali obviously did not like being reminded of his status, and therefore threatened us into going away. I resolved to go back to Lukali later that evening, with Tremain and Tiluli, the interpreter, and try to speak to him.

This time I found him in a better mood. He explained to us that when he saw so many of us he was certain he was about to be lynched. It seems that a nearby village had accused him of getting four of their warriors killed.

When I asked him whether there was any truth to this claim, Lukali said, "Of course! Lukali is a powerful and dangerous man. These bullies fell upon Lukali out in the bush and beat me badly. When I could stand again, I let loose my breath upon them, and made them weak as children."

"And this got them killed?" I asked.

"What concern is it to me? They did evil on Lukali; Lukali made evil on them." With this statement he held his hands out palms up, suggesting a balance. "The thing is done with and I do not care what became of them. They probably came upon a pride of lions and had not the strength to fight back when the lionesses defended their





cubs. So they are dead. Lukali will not weep for them, but their village wants to do me evil in return."

I found this all very fascinating, so I continued. "Can they do anything to you?"

Lukali fixed his good eye on me, "They can bash my head in with a rock, they can stab me with a spear, they can choke me with a rope, they can shoot me with a gun. Of course they can do something to me. But they are at their village, and I am here. I will stay here until they all forget about those four brigands."

When he mentioned the gun, that told me that his enemies had contact, and probably trade, with white men. "Do they not have witches or sorcerers among them?"

"Ha!" Lukali burst out, "they may have, but the white priest has forced them all to forget about their powers. Wherever the white priests gain power, magic fades away."

I encountered this attitude several times among African wizards. The missionaries who brought Christianity to this part of the continent brought with them a certain intolerance of magic. In order to save their souls, many of the faithful would renounce their beliefs and even abilities. Whether this is a good thing or not I leave for theologians to

discuss, but I do know one thing; since the forcible introduction of Christianity to the African people, countless cultures hundreds or even thousands of years old have become completely extinct, entirely erasing whatever knowledge they could have brought the world.

Apparently Lukali had real reason to fear however, as runners came to the hut while I was there to warn him that the other tribe's party had arrived and was demanding that he be given over to them.

Lukali grumbled at this, and struggled to his feet from the low stool he had been squatting on. He left the hut and we followed him closely towards the main village compound.

There, in the center of the village, were six very angry-looking Masai. Five of them were dressed in traditional Masai garb and carrying spears, while the sixth wore modern clothes and carried a Weatherby rifle.

I looked to the chieftain, but he was making no move to protect Lukali. I decided that I would have to help. I signalled to Undele to bring me my rifle, and nodded to Tremain to follow my lead. We both stepped up equal with Lukali and I spoke to the gun-toting Masai. "This man has done no wrong to you. He defended himself from attack, that is all."



MASAI WARRIORS, 1910.



I was shocked when Lukali turned on me. "Keep away from this!" He shouted. "I did a great evil to them, and I will do it again if they do not leave me be. Do not make me do it to you as well!"

Apparently, Lukali's reputation was very important to him, and to have me speak on his behalf could damage it. He bade us both to put our guns down and limped over to the group of angry men.

"You cannot hurt us old man. We were warned of you, and you will have no power over us." The gun-toting Masai, whom I believed to be their leader, spoke as he held out a small cloth bag. "Father Gustav made us a protection against your kind."

Lukali chuckled as he stepped up to them. "I know that your priest does not believe in my magic, so he cannot have protected you." So saying, he exhaled a massive belch onto the men he faced. Along with the gastric gas that escaped, I saw a bit of blue smoke curl from his mouth.

Things quickly became very chaotic. One of the vigilantes let out a blood-curdling scream and fell down dead. The others looked as though they had been struck on their heads. Their leader lifted his gun to his shoulder and took aim at Lukali, but the rifle report I heard did not come from him—but from beside me. I turned and saw that Tremain had fired from his hip and shot the man through the heart. Two of the remaining four fell to their knees and began begging Lukali to spare them. The other two turned and fled into the night. One got clean away, stumbled and hit his head dying instantly.

Once the carnage had ceased, the chieftain held the remaining two men, who seemed to be very docile and weak, hostage against some dispute they had with the other tribe. Lukali kicked a bit of dirt over one of the bodies and began the trip back to his hut.

Once there, he apologized for his words

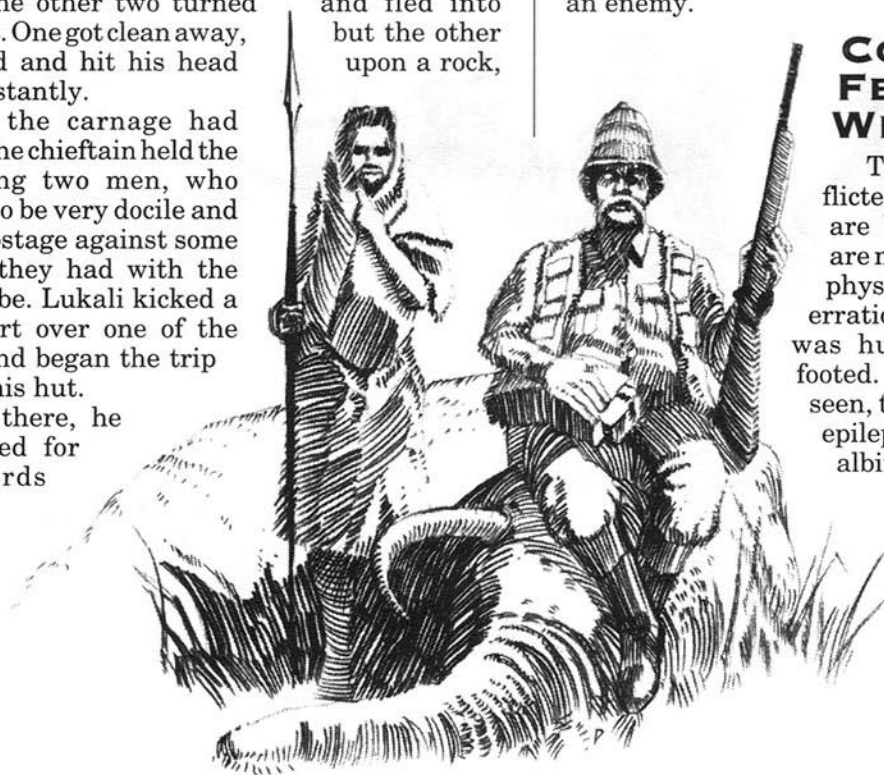
and thanked Tremain for the well-placed bullet. He gave Tremain a charm to wear that he claimed he had gotten from a shaman who had been his friend years ago. The charm was a piece of volcanic obsidian, polished smooth with two grooves carved into it and a hole drilled for a cord. The grooves were filled with some brightly-colored resin so that they were red and yellow. Lukali said the charm would ward off attacks by spirits. Tremain proudly accepted the gift and returned the favor by giving Lukali one of his favorite possessions—a handsome American Bowie knife.

The next morning Lukali invited me to watch him perform the ritual that would recharge his power. I was, of course, honored. The ritual lasted all day, and it was astonishing. The early part of the day was taken up with the gathering of new, wet leaves, which Lukali gave names to. These translated as "pebbles in my sandal", "the sun with no shade", "the taste of old bread," and others. The leaves were thrown onto a fire while he sang and danced a complex and tiring dance for over eight hours! Then he leaned over the fire and inhaled the smoke deep into his lungs. He inhaled so deeply that I was afraid he might be overcome and collapse directly into the fire, but he did not and I quietly waited as he finished the ritual.

I am certain that I am the first white man to see this ritual, and I am very glad that Lukali and I parted as friends. I would not want him as an enemy.

COMMON FEATURES OF WITCHES

To be a witch is to be afflicted. That is, all people who are believed to be witches are marked in some way by a physical or psychological aberration. In Lukali's case, he was hunchbacked and club-footed. In other cases I have seen, the victim suffered from epilepsy, or in very rare cases, albinism. Still other witches have been possessed of some derangement that makes them stand out from their fellows. All of these people were "marked" as witches, whether





they displayed any talent for magic or not.

Often these traits are just what a tribe wants in a shaman or sorcerer. In this manner, many witches are practitioners of the mystic arts as well as possessing a singular supernatural gift.

These gifts are limited by the witch themselves. No one individual has been reported who had more than one gift. The main difference between these gifts and the spells another wizard might use is that spells can be learned, but witchcraft powers are born to a person. The witch may learn to control this gift, but he can never teach it to another, nor can he learn any more.

Here, too, is another reason some witches learn the other arts. Though he cannot gain a new power, he can learn new spells. Their outcast status often makes the witch a target for malicious sorcerers. The spells they learn may be their only defense against this perceived threat.

Witches tend to be lonely, suspicious people, not given easily to trust and friendship. Their handicaps make their survival, a daily chore, much more difficult than their neighbors. Because of this, the witch is often very resilient.

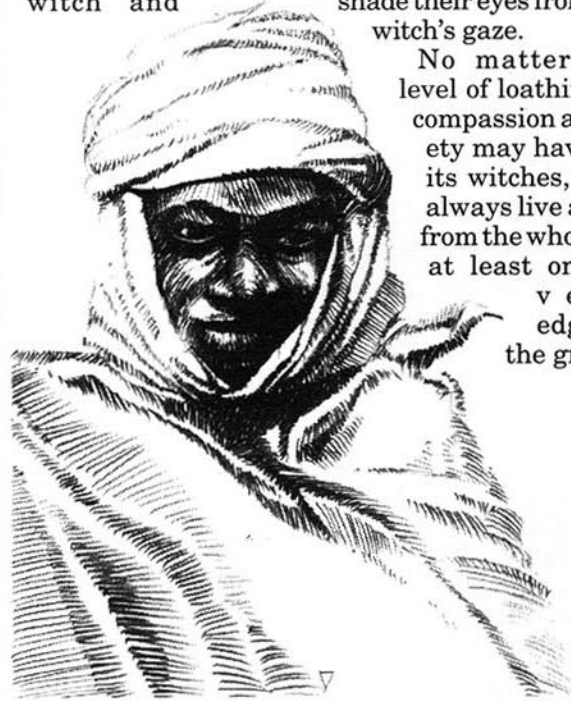
THE WITCH'S PLACE IN SOCIETY

In most of the cultures I've seen, witches do not possess any influence in their own right. Their powers make them feared, but seldom respected.

Of course, that does not apply to witches who have taken up the mantle of shaman; they are accorded the respect due that position in spite of their curse.

In some cultures, the witch is a figure of pity; they cannot help what they are, and are held blameless for the perceived results of their curse. On the other hand, people take precautions not to get too near the witch and shade their eyes from the witch's gaze.

No matter the level of loathing or compassion a society may have for its witches, they always live apart from the whole, or at least on the very edge of the group.





RULES FOR WITCHCRAFT

The witch character type presented here is based on the African conception of a witch, and is culturally specific to the African continent. Similar beliefs appear in the folklore of certain remote Mediterranean peoples, a few eastern European cultures, and some tribes in the south Pacific. This kind of witch is simply not appropriate for anywhere else in the world.

PERFORMING WITCHCRAFT

Of the four magical skills available to them (*alteration: witchcraft, apportation: witchcraft, divination: witchcraft, and summoning: witchcraft*) the witch will have real power in only one. The character can, if they wish, take all four skills and have an academic knowledge of the abilities of other witches.

The witch is unique among practitioners of magic, in that they do not choose from a repertoire of spells or miracles, but instead have one power that they may or may not be trained in. These powers are stronger than most spells, but they are much harder to control. If the witch is untrained in the use of this power (the magical skill is the same as their *Knowledge* attribute), then the effect is entirely at the gamemaster's control. The descriptions of the powers include circumstances under which the power may activate, but the gamemaster always has the last say, especially if it is important to the story.

The Difficulty for each power is different based on varying targets, but the process is the same. If the witch is trained in the appropriate magical skill (*alteration, apportation, divination, or summoning*), then the skill is rolled against the Difficulty and Feedback. If they are untrained, make a roll anyway, but take -1D from the roll. If the total is greater than or equal to the Difficulty, the power is activated. The difference between the skill total and the Difficulty are the result points for the power.

As the witch rolls this skill, the gamemaster should roll the Feedback code. The difference between the Feedback and the skill roll are read as damage to the witch (unless the witch rolls higher, in which case no damage is taken).

Damage from Feedback does not need to be simply internal. If the damage is light, then yes, perhaps the witch has suffered a nosebleed and

a headache, but if the damage gets into more spectacular levels, it is important to remember that Feedback is the universe's way of getting back at the witch for breaking its laws. Thinking about it in this manner, it is perfectly reasonable to have Feedback manifest as accidents.

Say the witch has a Feedback code of 4D+1. The gamemaster rolls and gets a 15. At the same time, the witch rolls his 3D+2 for a total of 10. The difference is 5, in favor of the Feedback, so the witch takes 5 points of damage. The gamemaster could tell the witch that they just ruptured something inside, but that doesn't give much of a show for the players, does it? Instead, try something like, "You complete your incantation and lean against the support pole of the hut for a moment. Without warning, the pole snaps in two and the roof falls in on you. You take a very serious clout on the head from a falling beam." The Feedback has taken effect, and the witnesses will not be certain whether this was caused by magic, or if it was just a freak coincidence.

Most of the powers listed also have components listed. An unskilled witch does not need to use these components, but then they have no control over this power. A trained witch has learned the ritual necessary to unleash the effect, and must perform it in order to use the power. Some of the components are physical items, often prepared in a certain way, while others are tasks or deeds that must be performed. In parentheses after each task component is a Difficulty. The witch must exceed that Difficulty in order to complete the ritual. This happens before the witch ever rolls the appropriate magic skill. If any component is unavailable, the power cannot be used.

Some of the effects below have unreal, or illusory effects. The witch is not immune to these effects, nor do they consider them to be illusions. The witch's belief in their own power is absolutely necessary for it to work. No practicing witch can attempt to disbelieve a magical effect unless they have reason to believe that the person casting it has no real power. Other characters may attempt to disbelieve if they have been schooled in science (most Americans and Europeans fall into this category), or if they have pips in the *faith* skill (any focus other than shamanism). In order to successfully disbelieve an illusory effect, the affected character must make a conscious effort to do so, and roll their



Perception against the Difficulty listed with the effect. If the attempt is successful, then no effect is felt. It is important for the gamemaster to remember, however, that even these children of the modern age are not immune to superstition. Under no circumstances let the players know that an effect is unreal, or that they can attempt to disbelieve it. They must declare their disbelief on their own. Note that effects that are faked are not illusions in this sense, and cannot be disbelieved.

SIMULATING WITCHCRAFT

As mentioned earlier, not all practicing witches actually have any magical talent. In fact, most witches are simply people unlucky enough to have some feature that brands them freakish in the eyes of their superstitious neighbors. Some of these unfortunates spend their lives trying to refute these accusations, attempting to lead a normal life. Others embrace the outcast lifestyle of the witch, building a reputation for supernatural prowess and placing "curses" on their enemies.

The curses of a faker have no "real" magical effect, but the psychological impact upon a person who believes in the witch's power can be astounding. Laboring under the belief that they have been cursed, a victim may grow clumsy. When this clumsiness causes them misfortune, they attribute this to the curse and grow even clumsier, perpetuating the "enchantment." Some people when cursed by a faker may even die from fright.

Of course, in the world of Indiana Jones, the existence of the occasional real wizard allows the humbugs to provoke this kind of response. The genuine witch, too, has a use for fakery, simply to keep up their strength for when they really need their power. Most of their powers have nearly crippling side-effects. These real wizards are not stupid; it would be foolish for them to use magic for every need that arises.

At the end of each witchcraft power described below, there will be a short entry on how to handle fakery of that power.

SAMPLE WITCHCRAFT POWERS

Breath of Hate—M'dimamotsa

Skill: *Alteration: witchcraft*

Difficulty: Targets *Endurance* rolls

Feedback: 6D+1

Range: 4 meters

Speed: 1 meter per second

Duration: 3 days

Cast Time: 1 day

Components (only used for trained witches):

Concentration: eight hours (21)

Gestures: complex dance while inhaling "toxins" (13)

Incantation: complex incantation (13)

Unreal Effects: Illusory (5)

This power is charged into the witch's breath, to be expelled upon their enemies at a later time. In order to charge it into their body, the witch must retire to a private place and engage in a complex ritual for an entire day involving a frenzied dance and singing about all the things they hate. While doing this, they toss a wet leaf onto a fire for each thing they hate. They then inhale this smoke deeply, but are still able to breathe.

When the ritual is complete, the witch is ready to breath contagion onto their enemies. This is done by confronting a group of up to five people who are within the area of effect, and expelling a lungful of air at them. There is no visible effect, but the victims will feel it soon enough. Compare the skill roll to each of the victim's *Endurance* rolls. If the skill roll is higher, then the targets lose the difference from their *Strength* and *Endurance* attributes for the duration of the spell. Any doctor who examines a stricken character will diagnose a tropical disease of some variety. There is no cure. If any of a character's attributes are brought to zero, they die.

Untrained Use: The untrained version of this power will, obviously, not involve an entire day's preparation, since it can only be triggered involuntarily. Anytime the witch is in danger of becoming angered or enraged, is faced with someone who has wronged them, or is being taunted, roll the *taunt* skill of the characters involved. Compare the total to a roll of the witch's *Perception*. If the skill roll beats the *Perception* roll by more than 12, the witch's latent magical power has been triggered. Roll the witch's *Knowledge* against the poor fools.

Fakery: This power can be faked by the caster by actually exhaling a mouthful of smoke onto the targets. This, coupled with some strategically administered herbs, can cause effects similar to those listed. Roll *con* against the



target's *Perception*. If a target has seen the witch perform the real thing once before, they receive a -1D penalty to their *Perception* for the purposes of resisting the trick.

Evil Eye—Disokufwa

Skill: *Alteration: witchcraft*

Difficulty: 23

Feedback: 7D+2

Damage: 11D

Range: 150 meters

Speed: 1.5 meters per second

Duration: Instant

Cast Time: 1 minute

This is the very famous and very feared ability to harm or kill with an angry gaze. The gaze itself does not cause damage, but it causes some accident to befall the victim. The severity of the accident is determined by comparing the Damage to a roll of the target's *willpower* (or *Knowledge*, if unskilled), with the difference being applied as Damage. The accident happens automatically and instantly, giving no time to get out of the way. The gamemaster should determine what kind of accident would cause the damage given and has the materials nearby. A character is unlikely to be hit by a train on a desert island, but a sinkhole could open up under them, a house could collapse, or they could have a heart attack. As can be seen from the Feedback for this effect, it can often be as dangerous for the witch as well.

Untrained Use: Anytime the witch is greatly angered or enraged, is faced with someone who has wronged them, or is being taunted, roll the *taunt* skill of the characters involved. Compare the result to a roll of the witch's *Perception*. If the *taunt* roll beats the *Perception* roll by 20 or more, the witch's latent magical power has been triggered.

Fakery: Mean spirited witches can fake this power simply by rolling *intimidation* against the target. On a success, the victim will suffer a -1D to all of their skills for the next five turns. They cause their own accidents.

Friend to Spirits—Malikontombili

Skill: *Summoning: witchcraft*

Difficulty: 42

Feedback: 7D+1

Range: 25 kilometers

Speed: 1 meter per second

Duration: 6 hours

Cast Time: 25 minutes

Components: Oil gathered from totem animal is applied to body.

When the witch believes they may be in danger of attack, they can summon spirits who will hover near and protect them. When the power is activated, roll the skill total and subtract the Difficulty from it. The result is the number of spirits who answer the call. These spirits will then rush to be at the witch's side at the very slow speed of one meter per second. To determine how far away they are, roll 5D for each spirit called. If this number would place the spirit outside of the 25 kilometer range of the power, then the roll is ignored and the spirit is 25 kilometers away.

Some of the spirits may be so far away that they will not reach the witch by the time the duration runs out. Once the spirits arrive at the witches side, they remain invisible and wait for someone or something to attack the witch. Once an attack occurs, the spirits counterattack viciously, rending and tearing with their fingernails and claws, or using their accident power. If there is only one attacker, all of the spirits except one will gang up on him, leaving the last one to guard against further attacks. If there is more than one attacker, the spirits will attempt to use tactics to keep the attackers away from the witch.

At no time during the duration of the power will the spirits manifest. The attackers will simply find themselves suffering dozens of small slashes and cuts, as if they were plunging headlong into four-inch long thorns. If the attackers break off and retreat, the spirits will leave them be.

If, on the other hand, the spirits do not arrive in time to save the witch from being killed, they will track the murderers and hound them until they die. For more information on spirits, see the next chapter.

Untrained Use: If the witch is attacked by a single assailant, have the witch roll their *willpower* against a Difficulty of 15. If the roll fails, the power is activated. If the witch is under attack from multiple assailants, the power activates automatically.

Fakery: This is a very difficult power to fake. One way that it can be done is to stand confidently and proclaim that you have called your friends, the spirits, to your side. Roll *persuasion* to find out the effectiveness of the bluff. Another trick to use is to have a jar of hornets or wasps



nearby, and release them as the enemy gets closer. A drawback to this is that hornets are not picky about who they sting.

Know the Enemy—Magi-dis

Skill: *Divination: witchcraft*

Difficulty: Target's *Perception* roll

Feedback: 0

Range: 4 meters

Speed: Instant

Duration: Instant

Cast Time: 10 seconds

With this power, the witch can tell when a person harbors evil thoughts about them. Simply roll the skill and compare it to the target's *Perception* roll. Determine how much information the witch learns based on how much the roll exceeded the target's. (Note: this does not work if the target has no feelings of ill will toward the witch.) This can be used for animals as well as humans, so the witch will know when to fear and when not to fear.

Untrained Use: Anytime the character comes into contact with a person who means her harm, the gamemaster should roll against the target's *Perception* secretly and inform the player if there is a result. If there is more than one person nearby, the witch simply has a "bad feeling."

Fakery: This is possibly one of the easiest powers to fake. The witch can simply walk around with a knowing look on her face, and say cryptic things to people, like, "I wouldn't do that if I were you." Or, "I know your mind, and you will not succeed."

Lost Eyes—Itundadiso

Skill: *Divination: witchcraft*

Difficulty: 15

Feedback: 1D+2

Range: Witch

Duration: 1 minute

Cast Time: 3 minutes

Nothing can remain lost for very long near the witch with this power. After concentrating for three minutes, the witch's eyes roll back into her head, and she no longer sees her surroundings, but instead can see an object, animal, or person, that is lost if it is within 10 kilometers of them. The image is clear enough to describe the surroundings to others, but there is no frame of reference; the witch will have to figure out where the object of the search is from clues in the vision.

This power only works when the object or person that was lost was owned or known intimately by someone near the witch. Also, if the object of the search does not wish to be found, then the witch's skill roll must also be enough to beat the target's *willpower* roll.

Untrained Use: If something is lost in the witch's village, or among the witch's party, then the gamemaster should roll a test secretly, and inform the player if they have a vision, but the player cannot initiate the vision.

Fakery: It is a simple thing to pretend to go into a trance and make a guess. If the object is not there when people look, obviously someone moved it!

Theft of Health—Ki-ini Mukingu Wami

Skill: *Apportation: witchcraft*

Difficulty: Target's *Endurance* or *Strength* roll (see description)

Feedback: 4D+1

Damage: 3D+1

Range: 25 meters

Speed: 25 meters per second

Duration: 15 minutes

Cast Time: 15 seconds

Components:

Gestures: Drawing hands toward you

Unreal Effects: Illusory (5)

This can be used in two ways: a wounded witch can use it to heal damage while harming an enemy, or a healthy witch can gain some portion of their enemy's *Strength*. In both cases the effect is illusory and temporary, so if the victim disbelieves it, then it ceases to work.

For a wounded witch, subtract the result of the target's *Endurance* roll from the result of the Damage roll. This is how many Body points are healed for the witch and inflicted on the target. If the result is more damage than the witch had taken, then the witch is fully healed, and the target is only damaged as much as the witch. This effect is temporary. If the witch is unable to get healing before the duration ends (15 minutes), the damage returns. On the other hand, if the victim dies before the duration ends, then the healing becomes permanent for the witch.

A healthy witch can use this to boost their *Strength*. Compare the skill roll to the target's *Strength*. For every five points over the target's *Strength*, one *Strength* pip is transferred from the target to the witch. If this would boost the witch above 4D, give the witch another pip for each additional ten points.



Untrained Use: If the witch is wounded and there is an enemy nearby, the effect is automatically triggered.

Fakery: This power is a hard one to fake, but it can be done with a bit of preparation and acting ability on the part of the witch. Preparing rigged items, such as a hollow log filled with rocks, can serve to convince someone that their strength has been drained, while preparing other items, like a canoe made from balsa wood, can make the witch seem mighty.

Theft of Success—Ki-ini Sibö

Skill: *Apportation: witchcraft*

Difficulty: 21

Feedback: 4D+2

Duration: 3 days

Cast Time: 1 minute

Components:

Personal item from victim

Gesture: Grab victim's head (successful Brawling attack)

Incantation: "Your fortune is now mine!"

Unreal Effects: Illusory (5)

This power is used against someone with whom the witch is displeased. First, the witch must generate an unarmed combat roll against the target in order to grab their head with one hand. This attack does no damage, but is quite distracting, and often allows the witch to grab something belonging to the target with the other hand. However they get it, though, they must have some personal item belonging to the target. The witch then says the incantation, lets go of the target's head, and begins to dance for about one minute.

At the end of this minute, roll *apportation*. Compare the roll to a roll of the target's *willpower*. For every five points over the *willpower* roll, add +1 to all of the target's Difficulties for the duration. This also affects the witch, but in the opposite manner; -1 subtracted from all of their Difficulties for every five points over the *willpower* roll.

The power must work against the target in order to grant the bonus to the witch. If the target disbelieves it, nothing happens.

Untrained Use: If someone belittles the witch, or somehow makes them jealous, then roll both character's *Perception*. If the witch's roll fails, the power goes off immediately.

Fakery: Going through the motions will frighten most people, and will likely have an effect. Roll a *taunt* total against the target's

Knowledge. If the witch's roll beats the target's by more than 15, the target will have a +1 modifier to every Difficulty they roll against for the rest of the day. If the difference is more than 32, the witch also receives a -1 modifier because of the self-confidence they gain from seeing the victim lose theirs.

Theft of Wealth—Ki-ini Mutu

Skill: *Summoning: witchcraft*

Difficulty: 28

Feedback: 3D+1

Range: 1 kilometer

Speed: 1 kilometer per second (speed of effect itself; object will travel at roughly 1 meter per second)

Duration: 25 minutes

Cast Time: 1 hour

Components:

Concentration: one hour (18)

Gestures: Grasp at air

Incantations: "(Insert name) has what is mine and I desire it."

Another power fueled by jealousy, this is used by witches who covet a particular belonging of the target's. Once performed, the power takes on a life of its own. It seeks out the object in question, which must be clearly visualized and within the range, and drags it to the witch's location. The object is not dragged along the ground, nor does it float through the air. It simply vanishes from its proper location, and does not appear again until it has reached the witch. If the duration ends before the object can reach the witch, it is dropped as far as it got. Note that no one will ever see the item actually disappear or materialize; it always does so when no one is looking—turn your head, and it's gone. The witch must have a clear idea where the object is within 3 meters, or the effect will not work.

Untrained Use: Again, this power is triggered by the witch's jealousy. Roll the witch's *willpower* against a Difficulty determined by the circumstances and how badly the witch wants the item. If the roll fails, the power is triggered.

Fakery: A very simple way to fake this power is to hire a skillful thief to claim the item for you, erasing all tracks.

Visions of Fate—Diso Jarrubune

Skill: *Divination: witchcraft*

Difficulty: 23



Feedback: 3D+2

Range: Touch

Speed: Instant

Duration: Instant

Cast Time: Instant

Components:

Gesture: Touch target

This very disturbing power enables the witch to see the final fate of people they meet. The witch activates the effect at will, whenever they come into contact with a person. If that person is "fated" to come to an end during the next month, the witch will see it. Note that "coming to an end" does not necessarily mean dying. It can also mean imprisonment, the end of a journey, defeat, success, or even a major change in life, like a wedding or a birth.

Mostly useful as a gamemaster tool to point players in a desired direction, this ability is not foolproof. Anyone who is aware of their fate can attempt to change it, but any actions which would help ensure the foreseen fate get a +1D bonus to the rolls. This bonus applies to everyone. For example, if a character is fated to fall off a bridge and he is specifically looking for the bridge, he gets the bonus; on the other hand, if a villain is trying to throw the character off the bridge, he gets the bonus as well. If the fate is reached, or completely avoided, the bonus disappears.

Gamemasters must be very careful when using this device. It should be mostly used to foretell the fate of gamemaster characters who are fated in the storyline.

Untrained Use: The power activates anytime the character meets someone who has a fate awaiting them in the next month.

Fakery: Prophecies of doom and gloom are all part of the job description for a humbug.

Withering Gaze—Diso Uhorowengo

Skill: Alteration: witchcraft

Difficulty: 32

Feedback: 4D+2

Duration: 1 year

Cast Time: 1

Components:

Concentration: 1 hour (18)

Gestures: Complex dance of failing crops (13)

Incantations: Song of failure (13)

This power can radically alter the performance of an enemy's resources. When used on crops, livestock, or even a business, the target

suffers for an entire year. This is usually enough to bankrupt a small business or farmer.

To activate, the witch performs an hour-long dance on the targeted site while singing a song of failure. For the duration of the spell (a full year) all people and animals involved in the venture will operate under a -1D penalty whenever performing tasks pertaining to it. This does not represent an actual drop in the skill level of those involved, but rather a hardening of the earth, a sickening of the cattle, or even an unfortunate turn of the stock market. If the owners of the enterprise move their location, the effect is broken.

Untrained Use: If the witch becomes angered or is wronged by the owner of a business, farm, or some other enterprise, roll *willpower* against a Difficulty of 13. If the roll fails, then the power activates.

Fakery: A program of subtle sabotage, carefully carried out, is the easiest way to simulate this power.

ADVENTURE HOOKS

KILL THE WITCH!

The party is travelling through Africa on some other mission when they see a man running for his life at the head of a very large and angry mob of villagers. It is obvious they mean to harm, or even kill, the poor man. Upon seeing the characters, he yells to them in broken English to save him.

If the party intervenes, the mob will have to be placated through *persuasion* or *intimidation* checks. Once everyone is in a talking mood, the villagers accuse the fugitive of being a witch and killing the chieftain's daughter. The players will most likely offer to investigate and find the true culprit.

To complicate things for the characters, Tembo, the fugitive, is not a real witch, but suffers from multiple personality disorder, and one of his personalities believes he is a witch. A bit of investigation reveals a sticky situation. The village's shaman had pointed an accusing finger at Tembo, thinking the villagers would only drive him out. He did this to disguise the fact that the girl was not dead, but had run away to marry a young man from a neighboring clan. He covered for the girl, because if her father found out before the shaman had a chance to prepare him, the result could be war with the other clan.



The characters should attempt to find a way to prove that Tembo is innocent without tipping the shaman's hand and plunging the villagers into a war.

THE VANISHING CREW

The merchant ship *Barbary Lady* is docked in the harbor of the town the characters are staying in. As soon as it arrived, the entire crew jumped ship and fled into the city. Authorities were unable to get any response from the ship when they hailed her, so they boarded her. What they found was a bizarre scene of carnage. The captain had been crushed by a collapsing cargo crane, two crewmen were tangled in a net and strangled, and another appeared to have drowned in the ship's head. Individually, evidence points to all of these deaths being accidental, but taken together...Not even a modern police force can ignore this kind of coincidence.

The police have contacted the characters as recognized experts on the occult (if they are, otherwise find another way to bring them in), and ask them to investigate. The police then proceed to round up however many of the crew they can find.

The culprit in all of these deaths is an aged witch, Jorika, who stowed away on the ship when it was anchored off the coast of Togoland. He recognized the ship as being the same one whose crew had slaughtered his people 10 years ago in order to steal their treasure trove of ivory. Since then, he has been using his Evil Eye on the crew one by one, then hiding again to rest. Now that the ship has docked, Jorika has left and is tracking the crew as well.

It is likely that the party will encounter Jorika while investigating the deaths. When they do, give Jorika a chance to explain his actions. The players may decide to take him in any way, or they may decide to help him.

As the characters investigate further, however, they discover that the *Barbary Lady* has changed hands since the slaughter 10 years ago, and that none of the original crew were even present. If presented with this information, Jorika is at first repentant, but then, realizing he has killed over a dozen innocent people, he snaps and decides to finish what he started. Use the stats for the witch at the end of this book for Jorika, but add 1D to his *alteration: witchcraft* skill.

April 16, 1935

Dear Mister Mauberg,

When I got Miss Braidthwaite's letter, it once again awoke the old fears and guilt I have felt all these years over poor Sir Adrian's fate. But I detected in her description of you certain perseverance and energy which reminds me of my old friend. It is these qualities that have prompted me to send you this letter, to offer a ray of hope for Sir Adrian. Yes, I know he is believed dead; I myself have believed so for most of the last twenty years. But recent reports from the interior have played doubt upon this belief.

You see, the story I told young Miss Braidthwaite and her late mother was not the truth. I am certain I shall spend the rest of eternity paying for that lie, but it was worth it to spare them the pain of what had actually happened.

If you have read through Sir Braidthwaite's manuscript, then you know that he was investigating magic and the beliefs behind it. It was in the jungles of Angola that he found the greatest evidence of magic any of us had ever seen. There in a forgotten valley, Sir Adrian and I, as well as the rest of his party, came upon a well that had been constructed by some ancient civilization. Sir Adrian believed the well represented a possible stopping point for the lost Thirteenth Tribe of Israel. The most amazing thing we discovered was that the well still held water and it was still fresh. We all drank deep from that well, as water was a resource we held quite dear.

It was most likely our imaginations, but many of us felt stronger and full of vigor after we drank our fill of that water. After taking many notes, and having Mr. Young draw accurate sketches (Mr. Tremain's camera had been damaged), we moved on. Sir Adrian said he would be certain to tell the Royal Society of this find when he returned, so that a full archaeological expedition could be undertaken.

This was when the curse took hold of us. As we trekked out of the valley, four men fell from the ridge we were climbing and broke their necks. The ridge was not a steep one, and they only fell from twenty feet. We all stopped and tried to help our comrades, but they had already died.

Sir Adrian insisted that we see to a proper burial for the men, so we stayed there for a few hours more. When the time came for the benediction of the dead, Mr. Tremain excused



INDIANA JONES™

himself and began to walk up the ridge again to take a look at the storm clouds that were gathering.

The funeral rites were cut short by a deafening boom as Mr. Tremain was blasted from the ridge and flew thirty yards to land at our feet. He had been struck by lightning! The lightning struck him directly on the amulet he had taken to wearing ever since the witch, Lukali had given it to him. He believed that it was the protection afforded him by this amulet that spared his life.

By this time, our trials had attracted the attention of the locals, a Kioko tribe called the Ifraem. More than twenty of them appeared, led by a man who told us he was their shaman. He informed us that no one who drinks of the Hidden Well may ever leave the valley, but must stay and become its guardians. To leave was to court death.

We had just seen evidence of that, and we all, even Sir Adrian, believed his claims. The Ifraem kept us for a few weeks, in huts outside their main village. Every day Sir Adrian and Mr. Tremain would go to the shaman and talk to him, hoping to find a way out of the curse.

Eventually, they found a way, sort of. Sir Adrian convinced the shaman to perform the Mbuziwengo ritual upon him. By doing this, all of our sins and transgressions against the spirits would be transferred upon him, and we would be allowed to leave in peace. Of course, this doomed poor Sir Adrian to live in that valley for the rest of his life. Normally, the Mbuziwengo is performed on a goat that is set free to roam in the jungle and be killed by wild beasts. The curse of the well, however, could not be transferred to an animal. Sir Adrian sacrificed himself for our freedom.

I tried to find the valley again later, but I could not. It was as if it had disappeared completely.

I have lived with this guilt for far too long, and would have an end to it. A few months ago, I heard talk among some native traders who had come into town of a "white shaman" who lived in a "secret valley." They described a very old white man who gave them aid when one of them had been bitten by a venomous snake. They say he used a strange poultice and cast a spell over him so that the venom left his body.

I am convinced that this is Sir Adrian, but I am too old to venture into the bush after him again, and no one here cares what happens to an old European in the jungle.

I know I have no right to ask you this; you have never even met me. But my soul will rest easier if I knew that another attempt was made to find my old friend Sir Adrian.

Sincerely,

Undele Motumbu

Miss Cynthia Braidthwaite
Braidthwaite House,
Sussex, England
May 26, 1935

Dear Alan,

I have missed you terribly since you left last week. Was it only two weeks that you spent here? It seems like so much longer, yet not nearly long enough.

Somehow your enthusiasm has infected me, and I am beginning to believe that my grandfather is alive! If anyone can find him, I know you can. There is no one who knows his work better than you, and you seemed to find clues in even the smallest bits of writing he had left here.

I am so glad that your university decided to finance part of your expedition, as the preparations have eaten up what little of my father's money that I had left. But that doesn't matter. I have been without a family since I was a small child, and if you think you can return my grandfather, I trust you. I would give you ten times as much if it meant he would be home one day sooner.

But, please Alan, be careful. I have learned from Undele how dangerous Africa can be. I could not stand to lose you too, now that we've found each other. Oh, I'd better sign this letter now before I go and say something silly.

Like? I love you.

Fondest regard,

Cynthia
Cynthia



Journal of Alan Mauberg

June 4th, 1935

Well, in for a penny...I begin the search for Sir Braidthwaite today, having landed at a small airfield near Nova Lisboa. I regret the necessity of landing so far from the area I wish to search, but the terrain apparently forbids it. Much of the land we will be travelling through is swamp.

Uncle Motumbu met me at the airfield. He had already seen to the hiring of bearers and had volunteered for the job of guide. I had no idea that he would be so young, but he can't be more than forty-five, and he looks a lot younger still.

I told him I was glad to have him aboard and asked him to please stop behaving like a penitent sinner.

Cynthia.

What am I thinking? She's only nineteen! But she's so beautiful and kind, and her curiosity about the world seems to match my own.

Hch. I wonder what Mama would say? She's certainly not Roxanne Leibman. Well, I'm sure it'll pass. These things always do. But I hope not.

Hmmm, I'm spending far too much time thinking about the wrong Braidthwaite. I'm here to find Sir Adrian, not pine away for his granddaughter. I think I'll put my pen away and get some sleep. We're due to travel upriver tomorrow.





CHAPTER TWO

SHAMANISM





After our visit with the Masai, we traveled by rail to Kigoma on the shore of Lake Tanganyika. From there we traveled northward into Ruanda*, and then west again to the Belgian Congo. Here, the trail had been blazed for us by many who had gone before, so I decided to go off the beaten path and attempt to contact people who had little or no contact with Europeans. This conceit of mine led us into tragedy, but as humans are bound to do, we overcame these obstacles and persevered.

DEFINING SHAMANISM

It was while staying among the Sankuru people of the central Belgian Congo that I had occasion to witness a very good example of the shamanic lifestyle.

We had been staying with the Rirura Tribe for several weeks now, as we were recovering from an outbreak of cholera that had claimed the lives of four of the men. I myself was laid low by this dread disease, and Undele, who had proven himself to be unswerving even in the face of an angry gorilla, was likewise weakened. Of all our party, only Tremain, the photographer, remained healthy. It was he who had first attracted the attention of the Rirura to our plight.

With their assistance, he was able to move us into a village compound where our illness was attended

by one of the most remarkable men I have ever met. He bade us call him Ngozi-moto, which means "Dreams of Fire." I was given to understand later that this was not his real name, but the name he used for men. His real name was a private matter between him and the spirits and had great power. I have seen this belief among a number of other shamans as well; the name of a person is seen as their connection to the divine.

By way of helping you understand what a shaman does, I should like to tell you a bit about shamanism in general. The word "shaman" comes to us from the unlikely land of Siberia, where these sort of ideas were first documented. Since the beginning of modern anthropological study, there has not been one continent or region of the world discovered that did not have practitioners of this form of religious and magical system.

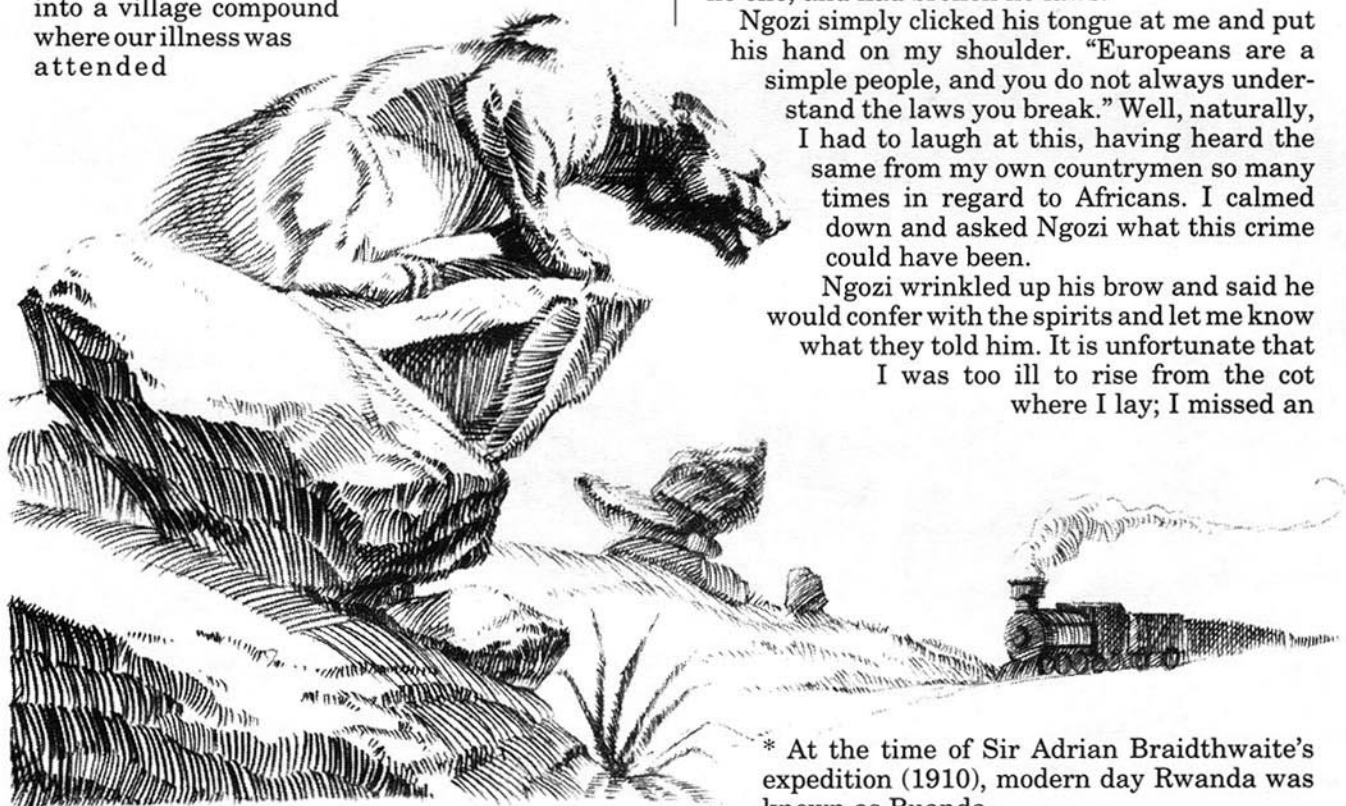
A shaman is most often a healer and spiritual defender of his people, and a part-time priest, having similar duties to the priesthood of many western churches. To the shaman, spirits are very real, and disease is their way of punishing men for slights against them.

This was also what Ngozi-moto believed, and he told us that the spirits were punishing us for a heinous crime. Naturally, I became indignant over this (or as indignant as a man near to dying of cholera can be). I told Ngozi that we had offended no one, and had broken no laws.

Ngozi simply clicked his tongue at me and put his hand on my shoulder. "Europeans are a simple people, and you do not always understand the laws you break." Well, naturally, I had to laugh at this, having heard the same from my own countrymen so many times in regard to Africans. I calmed down and asked Ngozi what this crime could have been.

Ngozi wrinkled up his brow and said he would confer with the spirits and let me know what they told him. It is unfortunate that

I was too ill to rise from the cot where I lay; I missed an



* At the time of Sir Adrian Braidthwaite's expedition (1910), modern day Rwanda was known as Ruanda.



opportunity to see Ngozi perform the ritual that would give him his answers.

Ngozi was gone for a while, and I used the time to take stock of our situation. Tremain was still as healthy as ever, and Young, the artist, was beginning to get his strength back, as were Undele and a few of the bearers. This left myself, Hodges, the cook, and four other men bedridden.

When Ngozi returned he told me in a rather frantic voice that the spirits had told him that the Kingulu, a Lomani tribe, had decide to expand their territory. What this meant for the Rirura, a peaceful pastoral people, was certain annihilation.

It also meant slaughter for me and my party, as the Lomani had been roughly treated by the Europeans.

Ngozi wasted no time in his preparations, for he said that Kingulu would arrive within the hour. Barking orders to the rest of his people, he began setting up the urns, braziers, and bowls I had come to associate with his ritual magic. When I saw this my curiosity about magic got the better of my terror of being run through with a spear.

I took the titanic effort necessary to haul myself

off of my cot and walked over to observe Ngozi in action. While I was there, I had the presence of mind to instruct Tremain to help the Rirura with their defenses, and he began gathering ammunition and the members of our party who could still hold a rifle.

A young girl, perhaps eighteen, came to assist Ngozi. Before I even realized she had said anything to me, she was opening my shirt. I tried to protest, but a look from the shaman told me to be silent and let modesty suffer for the moment. Ngozi-moto was a lean, well muscled man perhaps forty years old. Although he had spoken of his daughter, whom he was training to succeed him, I had never met her. I assume that it was she who was applying paint from the bowls on the ground to my chest in a strange pattern, somewhat akin to the undergrowth in the jungle. Looking around me, I saw that this was being repeated all around the village, with primary attention paid to our sick, and the aged and infirm of their own people. After these people (including myself) had been covered from head to toe in green, brown, black, and white paint, the painters began to work on themselves.



I also noticed a couple of men working with boughs of trees, erasing any tracks into the village. I only noticed them by the motion of the branches because the paint on their bodies was so cunning that I could not, at first, pick them out from the background of the jungle. I wondered if I presented the same challenge to an observer—covered in paint as I was. I resolved to have Tremain take a photograph of us when all was done. I was certain my son, Richard, would not believe his father had ever worn war paint if he didn't see it.

After the entire tribe had finished feverishly painting themselves and each other, some of them began to run about the village with hide buckets full of ash. They tossed ash onto every hut in sight, as well as the ovens, the animal pens, the well, and even the tents that we had set up for our supplies. While this went on, dozens of other villagers began to surround the compound facing outward and joined hands with each other, arching their arms upwards so that a person could walk between them.

All this time, Ngozi was chanting a prayer in a low voice. He reached the climax of his prayer none to soon. The moment he finished, I saw about twelve men walk into the village from the south. They were probably the fiercest looking people I had ever seen. Each one was carrying a spear held at the ready, had a knife tucked into a hide belt, and had some other weapon (sometimes a bow, sometimes a club) slung over his back.

These warriors walked straight past the Rirura who were surrounding us without molesting them. At first, I thought that perhaps Ngozi had been apprehensive over nothing, and the Kingulu merely wished to initiate diplomacy with them. This thought vanished however, when I saw what happened next.

Please understand that, although I was ill, I was still in complete control of my faculties. Neither am I given to fantasy as a matter of course. I had been in Africa all these months investigating magic, and the beliefs in magic. I had seen much up to that point that would appear supernatural to any who did not have an understanding of human psychology, but was easily explained when the power of suggestion is entered into the equation. But no power of suggestion could explain what I saw that day.

One of the Kingulu was stepping right up to Ngozi's daughter. I thought that perhaps he would speak to her. Then I saw that he did not lower his spear as he approached, and I feared he would slay the girl as I watched. Then he stepped, spear and all, through the girl and kept on going!

I was flabbergasted. I looked around the rest of the village and saw that there were perhaps a

hundred Kingulu in the village now, all completely ignoring both the Rirura and us. I also noted that many of the Rirura were wandering about the village, each one taking position behind an invader. There were far fewer Rirura warriors than Kingulu, so only one out of every four of the war party had a shadow.

Eventually, the Kingulu gathered in the center of the village, confused, and talking among each other. After several minutes, they began to leave, giving a last cursory glance around for any evidence of the village they thought was there.

There was a tense moment when the last of the Kingulu lingered for a few moments after the rest had left. He looked around and seemed to stop when his eyes fell on me. He suddenly had a look of shock on his face, and I knew he saw me. He rose his spear and opened his mouth to shout, but was silenced by a khaki-clad arm coming from behind him and drawing a knife across his throat. He fell and Tremain was standing there examining the body.

After another hour, Ngozi felt that it was safe, and the village returned to a semblance of normal life. I had Tremain photograph us in our paint as I had intended, and then we all began to gratefully clean ourselves off.

Ngozi-moto never mentioned the supposed crime again, possibly having forgotten it in the face of the recent crisis. I decided, for diplomacy's sake, not to remind him of it. I helped him as much as I could in the cleaning of his ritual materials, and asked him questions about what I had seen.

"The faithful are rewarded," he told me, "is it not the same for you? I have heard the white priests say the very same thing."

I told him, yes, that is what we are taught, but most of us learn to not expect help of the sort he had just gotten. What followed was a theological discussion that lasted for at least five hours, during which we both learned quite a bit about each other's beliefs.

The shaman, according to their teachings, is capable of receiving great help from the spirit world and the gods. In addition to this, they are also granted a certain amount of power of their own. This makes the shaman a very valuable member of the tribe, metaphysically speaking. But there are always skeptics. Whether a jaded outsider like myself, or perhaps a young member of the tribe who has seen the power of European guns and steam boats, these skeptics may have doubts over a shaman's importance. These doubts are allayed in the face of the shaman's other abilities; they are often primitive doctors and even surgeons, most of the shamans I have met fit into the mold of "wise man," and they seem to have a gift for administration.



The shaman wears many hats indeed. I am uncertain whether these abilities were a natural outgrowth of the shaman's position, or perhaps they were acquired as a defense against skepticism—a form of job security.

Whatever the reason for the shaman's abilities, I and my party had much cause to be thankful for them as Ngozi-moto's attentions very likely saved all of our lives from the cholera.

COMMON FEATURES OF SHAMANS

As with witches, many shamans have a mark of some sort, a physical or mental affliction that sets them apart from the rest of their tribe. This is not universal, however, and many shamans are hale and hearty, at the prime of their life.

Of all the magic practitioners I have seen, the shaman is probably the most varied, individually. There are as many types of shamans, it seems, as there are shamans.

But there are a few things that these shamans have in common. They have all had extensive training in their various arts by a predecessor (in one instance, where the previous shaman had died in an accident, the current shaman claimed to

have been trained by his ghost). They tend to be religious, in a quiet way. And they all possess knowledge that is seen as secret or holy by the rest of their tribe.

There is a more or less even distribution of male and female shamans, and it seems the customs of the individual tribe are what determines which sex is allowed to become a shaman. In some cases, when a candidate exhibited unusual ability but was of the wrong sex, the law was changed (although I did run across one obviously female shaman who was always dressed and addressed as a man, and the entire tribe, including her, pretended she was a man).

The end of it is this, for every hard and fast rule of who or what a shaman will be, there are dozens of exceptions. Shamanism is a very adaptive art, and much less rigid than many other forms of religious or magical belief.

THE SHAMAN'S PLACE IN SOCIETY

As with Ngozi-moto, the shaman is most often a highly respected and valued member of a society. This position changes from tribe to tribe. Some tribes will hold the shaman as an outsider because



of their knowledge, and they will always be treated as distinguished visitor. Among other tribes, the shaman is seen as a member of everyone's family, and every household has an extra bed for when "grandfather" sleeps there. There are tribes where the shaman is seen as a dangerous, but necessary, individual, and they may be kept in a cage to protect the children from their magics. Sometimes, the shaman is given more political power than even the chieftain of the tribe. At other times, the shaman is the chieftain of the tribe.

In any society that has a shaman, that shaman is one of the central features of the society. In English society, the doctor is a respected, but peripheral, member. If no one is ill or injured, then we do not give the doctor a second thought. A shaman's people, however, have him in their thoughts at all times: What will the shaman think of this? How can we please the shaman? What does the shaman say is the best day to plant?

The African shaman has a very large place in their people's world, and only a small part of this seems to be because of their supernatural powers.



ZULU AND THE LIONESS, 1910



RULES FOR SHAMANISM

Shamans can be found all around the world. These rules can be used as a model for shaman characters from many regions. Northern Asia, southern Asia, central Europe, north and south America, and even Australia and Oceania boast their fair share of shamanic peoples. Characters from any of these places can be created using these rules.

PERFORMING SHAMANISM

The player of a Shaman must decide, at the character's creation, which stricture they will follow. This will be one aspect of their art that is immutable. That is, they cannot perform without following it exactly. The other elements are less important, and can be changed around (but not omitted).

The strictures are: **Material**, **Ritual**, and **Sacrificial**.

A **Material** stricture dictates that the material components of the spell cannot be substituted in any way, and any crafted materials must be made by the shaman's own hand.

The **Ritual** stricture places more importance on the words and actions of the spell; everything must be done perfectly correct, or the spell will fail. The other elements are less important, but the Difficulties for all spells will have +1 added to them.

The final stricture is the **Sacrificial** stricture. The shaman is required to sacrifice an animal or group of animals in order to activate the spell. The Difficulties for spells will be easier by -1, but the character must sacrifice an animal to insure that the spell will be successful. As a general rule of thumb, the harder the spell, the larger the animal needed. For instance, a spell with a Difficulty of 21 might require a pig to be sacrificed, while a 34 might require a Rhinoceros. A human sacrifice will always be enough for any size spell, but that will anger certain spirits (and other humans as well). If the spell already calls for a sacrifice, then the shaman still gets the benefit of the -1 modifier to the Difficulty, but she does not need to make an additional sacrifice.

You will note that these strictures mentioned that other elements of the spell would be less important. That is not to say that they are no

longer necessary, but merely that they can be improvised upon. For instance, a shaman working under the ritual stricture cannot find the proper herbs to burn for a spell. Because she holds the ritual to be of greater importance than the materials, she can substitute some similar herbs and achieve the desired effect.

The shaman character can choose from the following skills: *alteration: shamanism*, *divination: shamanism*, *summoning: shamanism*, and *faith: shamanism*. Which spells the shaman can cast are dependant upon which skills they have. A shaman cannot begin the game knowing spells that they do not have the appropriate skills for.

Nearly all shamans will take adds in the *faith* skill, but very few ever take any of the miracles of that faith. Miracles in the world of *Indiana Jones* are even rarer than magic. If a shaman takes any miracles at all, then they most likely think of themselves more as a priestess than as a shaman.

The Difficulty for each spell is different based on varying targets, but the process is the same. When casting a spell, a the skill is rolled against the Difficulty, while the gamemaster rolls the Feedback. If the skill roll is greater than or equal to the Difficulty, the spell is successfully cast. If the total is greater than or equal to the Feedback roll, no feedback is taken. It is possible for a shaman to fail and still take feedback, or to succeed and take feedback. The total must exceed both in order to be safe. The difference between the Feedback and the skill roll are read as damage to the shaman.

Miracles have no feedback and are that much more difficult to perform. Listed with most miracles is an Acolyte rating, and possibly an activity with a Difficulty. This is the number of participants in addition to the shaman that are necessary to complete the miracle. The activity listed must be performed by this congregation or the miracle will not happen. The gamemaster should roll the skill involved for the congregation at the end of the casting time. Usually, the members of a congregation must have at least one add in the *faith: shamanism* skill. Some miracles have no Acolyte rating. These miracles are one person operations.

A beginning shaman character can purchase spells at a cost of one skill pip each. Miracles can be purchased by spending two skill pips per miracle.



SHAMANS AND SHOWMANSHIP

Of all the magicians presented here, the shaman is the most inherently showy. It is not enough for them to simply perform their magics inside the privacy of their hut and wait for the outcome like the sorcerer. They are a central figure of the tribe, and therefore must give their people something to remember. Mingled in among the endless dancing, burning of herbs, chanting and storytelling are the actual workings of their spells. Although it is possible for them to work their magic without quite as much window dressing, the shaman prefers to give it the full treatment so that their tribe will remember the lessons better, or simply to insure their job security.

In addition to the magical skills, the shaman should take at least a few adds in some of the following skills: *teaching: shamanism, prestidigitation, artist: dance, artist: singing, persuasion, and trick*. Through the careful use of these and similar skills, the shaman can often go a long way without resorting to their magic, which may be hazardous to their health. Though this may seem dishonest, it is simply good sense not to exhaust yourself in case of an emergency.

At the end of each spell description below there is a small section on fakery, and how the shaman may simulate the effect of the spell without using actual magic. Of course, if the shaman is a faker anyway, then they will need to pay even closer attention to this.

SHAMANS AND THE SPIRIT WORLD

Another difference between the shaman and other practitioners of magic is their relationship to spirits and the spirit world. The shaman has their feet in both worlds: partially in the "real" world of the here and now, and partially in the spirit world, where things take on a completely different meaning and one must be careful not to offend the denizens, or you may never find your way back. The spirit world, or "underworld," or "dreaming," depending on the culture, is often just a step away from the real world, and can be reached by ceremonies and rituals. These rituals often involve the use of mind altering drugs, so it is fairly easy to see how one can find "another world" during them.

Many of the shaman's spells allow them access to the spirit world and communication

with its inhabitants. In the world of Indiana Jones, the spirit world exists as an altered state of consciousness. In this state, it is possible to see things that you normally cannot and be unable to see some things you normally can. In this "haze" characters can experience things which would be blatantly impossible in the "real" game world, but it does not alter the reality of the game because the skeptical character can always place it in the realm of hallucination.

Characters travelling in the spirit world, for instance, may appear to outsiders to be wandering in a drugged haze with no real direction. In their own eyes, however, these explorers have entered a new place that is somewhat similar to the real world, but there are many differences; a tree may take on the aspect of an old man; an ally may appear to be a hideous demon (especially if he is not trusted); details in the surroundings that were ignored before may stand out in this other world.

Gamemasters are cautioned to handle excursions into the spirit world carefully. Characters who wholeheartedly believe in magic should experience a mystical, strange, and sometimes frightening alternate existence. Skeptical characters should experience a bizarre hallucination and be able to find explanations for everything they see. The spirit world can be an intriguing place to take an adventure—especially if half the party does not believe they have gone anywhere.

DENIZENS OF THE SPIRIT WORLD

Following are a few of the types of spirits to be found in Africa. The first three are spirits that can be summoned by a shaman with the proper spell. The last is an example of what makes the spirit world a dangerous place to visit. The gamemaster should feel free to populate his spirit world with all manner of strange things. After all, it isn't "real," is it?

KONTOMBILI (SPIRIT PEOPLE)

COORDINATION 3D+1

ENDURANCE 3D+1

REFLEXES 3D

Dance 4D, dodge 4D

STRENGTH 3D+2

Lifting 4D+1

KNOWLEDGE 3D+1



PERCEPTION 4D

Charm 4D+1, con 4D+1, hide 5D+1, investigation 6D+2, persuasion 4D+1, sneak 6D, taunt 4D+1, teaching: (any one specialty) 4D+1, willpower 5D

MECHANICAL 3D+1

TECHNICAL 3D+1

Fate Points: 1

Character Points: 10

Move: 10

Special Abilities:

Fingernails: Damage 4D.

Manifesting: Can take physical form by spending a Character Point.

Accident: Can cause accidents to occur (as long as they are not manifested) by rolling *willpower* versus their target's *willpower*. If their roll succeeds, the target takes 4D Damage (can be used on inanimate objects—substitute Difficulty of 21 for *willpower*).

Insubstantial: When not manifested, immune to normal weapons.

The Kontombili are a variety of spirit folk found in Western African beliefs. When they manifest, they appear to be little naked men (about two to three feet tall) with pointed ears, long matted hair and beards, and outrageously large genitalia. These beings are revered for the wisdom they possess, and often sought out by shamans as teachers when the subject is one they are unfamiliar with (one shaman claimed to have learned all about guns from a Kontombili long before he ever saw such a weapon).

Prized as scholars, Kontombili are not suited for warfare, and are quite easily hurt or killed once they manifest. If a Kontombili is injured, he will most likely decide to vanish and retreat back to the spirit world.

WATER SPIRIT

COORDINATION 3D+1

REFLEXES 3D+2

ENDURANCE 3D+1

STRENGTH 2D+2

KNOWLEDGE 1D+1

PERCEPTION 3D

Persuasion 3D+1, taunt 3D+1, willpower 4D+1

MECHANICAL 2D+1

TECHNICAL 2D+1

Fate Points: 1

Character Points: 5

Move: 10

Natural Tools:

Possession: Can possess any living being by rolling *willpower* against the target's *willpower*. If the spirit's roll is higher than the target's, it is successful. While possessing, the spirit does not have access to its own powers, but can use any skills or natural abilities of its vessel. Possession lasts for one day and can be renewed.

Drowning: Can drown sleeping human victims while nowhere near water by rolling *willpower* versus *Endurance*. The result is damage done each round. If victim is awakened, drowning stops.

Calling: Can call targets to a particular location by rolling *persuasion* versus *willpower*. If successful, victim cannot resist call.

Especially in the arid lands of Eastern and Northern Africa, water is a rare and valuable commodity. No wonder then, that the natives of these regions believe the water itself to have great power.

Water spirits are very powerful and dangerous, but also notoriously stupid and easily tricked. Water spirits' personalities are like the water itself—always flowing and changing. An individual spirit may be a villain at one encounter, and a valuable ally at the next. There is no predicting how these creatures will behave from moment to moment.

ANIMAL SPIRIT

COORDINATION varies

REFLEXES varies

ENDURANCE varies

STRENGTH varies

KNOWLEDGE 2D+2

PERCEPTION 2D+1

MECHANICAL 2D

TECHNICAL 2D

Fate Points: 1

Character Points: 3

Move: varies

Skill Notes: Will have all the skills of their base animal at +1D to the normal values.

Natural Tools: Same as base animal plus:

Animal call: Can call all members of its base species to a certain location and direct their actions.

Possession: Same as above, but only for base species.

Manifesting: See above.

All over Africa, and indeed all over the world,



people believe in animal spirits. These are usually the epitome of their animal type, with physical stats being equal to the base animal's plus 2 pips.

Animal spirits are usually endowed with the personality traits most often associated with their animal: a lion has courage, a monkey is silly, a crocodile is angry, and so on. In addition, most animal spirits are very proud and easily goaded. Each one is certain that they are the best animal in the world, and all other species are inferior. African folk tales are full of heroes taking advantage of these traits and overcoming the animal spirits. Player Characters may have the same kind of luck.

DREAM EATER

COORDINATION 2D+2

REFLEXES 3D

ENDURANCE 3D+2

STRENGTH 5D

Brawling 5D+1

KNOWLEDGE 4D

PERCEPTION 4D

Taunt 5D+1

MECHANICAL 3D+1

TECHNICAL 3D+1

Fate Points: 1

Character Points: 12

Move: 10

Natural Tools:

Talons: Damage value 6D.

Cloak of Darkness: +2D armor versus any real weapon, useless versus dream weapons.

Enveloping Darkness: With a successful unarmed combat attack, it can pull a victim into itself where they take 2D+1 damage every turn until dead or released.

Appearing as an amorphous patch of night sky with an evil grin and blazing red eyes, this nightmare can only be encountered while in the spirit world as it lacks the ability to cross over to the real world. Normally it enjoys preying on dreaming minds, using its *Enveloping Darkness* power to kill victims in their sleep. A person slain in this manner simply never wakes up again. Occasionally, however, one will encounter a shaman or someone else travelling in the spirit world while awake. This enrages the beast and it will attack mercilessly. One of its favorite tactics when fighting a group of people is to envelope one of them and hold the unfortunate in front of his friends where their attempts

to harm it with their weapons will actually hit their friend.

DESIGNING SPELLS AND MIRACLES

Shamanism spells and miracles can be designed according to the D6 rules or the MasterBook rules. Keep in mind when designing a new spell, it has no flamboyant display of magical energy one would associate with a fantasy world. This is the "real world," and people just don't toss fireballs about. The effects of the spell should always be understated and attributable to something else. The skeptic should always be allowed a way out; whether it's the wind, clumsiness, or just bad luck, magic should only appear as magic to those who believe in it. Under **Components** remember the laws of *Similarity* and *Contagion* described in the Introduction. Any shamanic spell must have elements of one or both of these laws included in its design.

Miracles are another matter. The very nature of miracles dictates that some otherworldly elements exist. The effects for miracles can be a bit more fantastic, but no where near the level of an artifact (see the *Indiana Jones: Artifacts* book). When designing a miracle ignore the feedback column entirely. This does not mean that miracles are easier than spells; on the contrary, it makes them much harder, but it does make them safer. While some unscrupulous souls may fake the effects of a miracle, it is generally much harder. Shamans who act as priests are much less likely to fake miracles as they are spells, so tips on fakery are not included in the miracle descriptions.

SAMPLE SPELLS

Baa-oue's Ointment—Ngozi Baa-oue

Skill: Alteration: shamanism

Difficulty: 31

Feedback: 4D+2

Duration: 3 hours

Cast Time: 5 minutes

Components:

Juice from berries grown near a volcano

In many Central African traditions, Baa-oue was the father of fire. In the legends, he would periodically walk among men flaunting the fire that covered his body like a second skin. The people back then did not have fire, so they were



very cold. Among the people was Teré. Teré was something of a trickster, similar to Loki and Coyote in Norse and Native American myths. Teré arranged to have himself found by Baa-oue, and convinced the father of fire that he was his long lost cousin. Believing Teré to be his kin, Baa-oue shared the secret of fire with him, and gave him the formula for the ointment with which he coated himself.

For a short time, there walked two fire-gods. Finally, however, Teré showed his true colors and betrayed Baa-oue by giving the gift of fire to the people of the Earth.

This spell is cast upon the ointment which has been prepared ahead of time. After it is cast, there are five uses charged into the mixture. When spread upon a person's body, the ointment ignites and burns for the duration of the spell, but does not harm the wearer. While burning, the wearer has a +1D modifier to all *brawling* rolls because of the flames. In addition, they can set anything flammable alight by touching it. Any *intimidation* rolls also have a +1D bonus while the ointment is burning.

Fakery: Although it is a very dangerous thing to do, some types of modern fuels, when applied to skin and lit, will burn for a second or two before the fire actually reaches flesh. Before it reaches skin, the user must beat the flame out. This is only effective for a few moments, and will not fool everyone. But it may distract someone long enough to achieve some other goal.

Dead Man's Scepter—Mranga Saka-pamuntu

Skill: *Summoning: shamanism*

Difficulty: 32

Feedback: 7D+1

Duration: 2 hours

Cast Time: 3 days

Components:

Hyena's tail, embalmed while it was still alive

Herbal potion

Concentration: 1 hour (18)

Gestures: Complex dance (13)

Incantation: Song of warding off death (18)

Three uses of this spell are charged into the embalmed tail of a hyena and reserved for the most respected and important members of a tribe. When placed in the hand of a recently dead person (no more than 2 days), that person

returns to life for the duration of the spell or as long as he holds the tail. If the tail is released before the time runs out, the dead man returns to an inert state. If it is placed back in his hand, he is revived again. Only the time that the tail is actually in the subject's hand counts toward the spell's duration.

While revived, the dead man is severely limited in ability. All Attributes are considered to have a -2D modifier to the values they had in life. If this renders any Attribute equal or less than zero, the subject is still revived, but simply unable to use that Attribute. If, for example, a sickly old woman with a Strength of 2D dies and is revived by these means, she will not be able to walk, lift, or even stand. The exceptions to this are **Knowledge** and **Perception**. If one of these two Attributes are at or below zero, the subject can still talk and remember their life, but they will do so without any emotion or spark of intelligence.

Only used in times of great need, or to honor a great person, this spell can often allow someone to officiate at their own funeral.

Fakery: While it is impossible to fake this spell on a genuinely dead person, one in a coma can create a very convincing effect. Of course, hiring someone to appear dead works even better.

Effigy Stone—Mbukdbwe

Skill: *Alteration: shamanism*

Difficulty: 35

Feedback: 6D

Duration: 1 year

Cast Time: 1 day

Components:

Smooth stone

Special paint

Subject's tears and saliva

Concentration: 1 hour (18)

Gestures: hold stone to subject's head

Incantation: Subjects complete lineage (13)

Incantation: stone's secret name (whispered)

When cast upon a stone specifically chosen by the shaman, this spell links the aura of the stone to the aura of a particular subject. This is very useful when the shaman is charged with attending to the well-being of his tribe. By keeping an Effigy Stone for each member of the tribe, he can check up on the health of everyone simply by reading the auras of the stones. If any appear sick, he can then call on the affected



person and treat them. Any information that could be learned through the **Read Aura** spell can be learned the same way, by reading the stone.

This spell can be cast again at the end of the year and extended for another year, with a Difficulty of 13 and an Feedback of 2D+1. This spell can be cast multiple times at once, provided all of the required components are present. So the shaman could maintain the entire tribe's stones by recasting the spell once with a +1 modifier to the Difficulty for every five stones.

Fakery: To claim to have "magic rocks" that let you know about people is one thing, but to really astound people, the shaman should keep a network of spies in his employ.

Embracing the Honored Foe—Ki-ini Magi

Skill: *Apportation: shamanism*

Difficulty: 21

Feedback: 4D

Duration: one lifetime

Cast Time: 3 days

Components:

Foe's heart, still beating

Gesture: eat heart

Incantation: very complex song (18)

Foe must be defeated in combat

A rather gruesome and fearful spell, the secrets behind it are extremely well guarded by the East African shamans who know them. A three day long ritual must take place in which the shaman and the shaman's enemy are confined in a small hut together. Both are completely stripped of clothing and weapons, and a single knife is attached to the ceiling by a leather cord. During these three days, the shaman and their foe engage in hand to hand combat. Even if the shaman's foe does not wish to participate, they will have little choice in the matter when the shaman attacks them.

Obviously, whoever gets to the knife first is the most likely to win. If the shaman is defeated, the enemy can do whatever they wish, including killing the shaman. If the shaman wins, however, they must slay their foe, and cut out their heart. Next the heart must be eaten while it still beats. The shaman then sings a complex and difficult song to complete the spell.

Once complete, the shaman finds that they are infused with their foe's greatest skill. Which ever skill the enemy had the most pips in is now transferred into the shaman for the spell's du-

ration. The victim's Attribute is not transferred, just the additional pips for the skill. If the skill was one which the shaman already possessed, then the victim's pips replace them and are not added to them.

Of course, a wise shaman would go to lengths to prepare the site and their foe for the combat. While setting traps would violate the terms of the spell, piping in hallucinogenic smoke would not. Also, the foe must be brought to the hut. Normally, this is done by capturing them in battle, then having them shut in with the shaman by the shaman's tribe.

Another way, however, would be to drug the shaman's enemy, and drag the victim in after they are unconscious. After they come to, if there is any residual effect from the drugs, the shaman will have a distinct advantage. Note that if the victim is dragged into the hut unconscious, they must be awakened in order to begin the spell; the shaman cannot just slay their enemy while they sleep. A wise shaman would not try to use this spell to gain an enemy's brawling skill.

Fakery: If the ritual of the spell itself can be completed, that may be all that is necessary for people to believe the spell has taken place. From that point on, though the shaman doesn't really have the skill, they will have the reputation of having their victim's greatest ability.

Enslave Spirit—Domakontombili

Skill: *Summoning: shamanism*

Difficulty: Spirit's willpower

Feedback: 7D

Range: 10 meters

Speed: 1 meter per second

Duration: 5 hours

Cast Time: 1 minute

Components:

Iron shackles forged in spirit world

Concentration: 1 minute (13)

Gesture: Clasp shackles around air

Incantation: Spirit's name

Scholar: spirits (30)

This spell will not make the shaman any friends in the spirit world, but it will gain them a servant for a few hours. If the shaman knows that there is a spirit within range of the spell, he can begin the spell. The ritual movements and words begin subtly, so as not to frighten the quarry away, but at the culmination of the minute long ritual, the shaman suddenly produces the iron shackles and speaks the spirit's



name, clasp the shackles around the air. The roll is then compared to a roll of the spirit's *willpower*. On a success, the spirit's leg is trapped in the shackle. The spell will hold the spirit to the shaman's will for 5 hours or until the shackles are removed, whichever comes first.

In order to learn the spirit's name, the shaman must roll *scholar: spirits* against a Difficulty of 30. Barring that, they could have learned it from another shaman, or another spirit. Finally, sometimes a shaman can *con* spirit into revealing its name.

The shaman can command the spirit to do anything within its power, provided they know what those powers are. The spirit is under no obligation to reveal its powers to its captor, but may barter information for an early release, as even five hours captivity is intolerable to the spirits. If the bargain is held in good faith, the spirit will leave quite happily. If not, the spirit will gather friends after its release and return for revenge upon the dishonest shaman. Other than vengeance for bad traders, the spirits seem to completely forget about their time in bondage and visit no reprisals upon the shaman.

While this spell cannot be maintained, it is simple and quick enough that the shaman can often extend the spirit's servitude simply by casting it again before the spirit can get far enough away.

Fakery: If you claim to have an invisible servant who answers to your every whim and no one can see it, well, how are they going to prove you're lying?

Find Spirit Door—Ainbeitkontombili

Skill: *Divination: shamanism*

Difficulty: 28

Feedback: 3D+2

Range: 10 meters

Speed: Instant

Duration: 10 meters

Cast Time: 10 minutes

Components:

Make-up applied to hands and eyelids

Special drugs

Concentration: 10 minutes (16)

Gesture: eyes closed, hands facing behind

Many spells require items that were made or found in the spirit world. Unless the shaman cultivates friendships with several spirits (a difficult thing to do for some), they are going to have to make periodic trips into the spirit world

on their own. To do this they apply makeup to their eyelids, making them appear as open eyes even while closed, and to the backs of their hands, making an eye appear on each. Then, after ingesting the special drugs to place his mind outside his body, the shaman walks around the area he believes may conceal a spirit door. While walking, the shaman must have the backs of his hands facing behind him, and his eyes must be closed. For this reason, it is a good idea to have someone traveling with him to keep him safe.

If the shaman comes within range of a spirit door in this manner, he will "see" a shimmering roughly oval shape on the ground or in the air. The location of the door can then be marked in any way desired, so that it can be used later.

Fakery: Wandering about in a drugged haze is all a part of the shaman's image to many people. Anything the shaman says while in this state carries an unusual amount of weight for some reason.

Gbongosso's Call—Wele Gbongosso

Skill: *Summoning: shamanism*

Difficulty: 38

Feedback: 6D+1

Duration: 1 hour

Cast Time: 15 seconds

Components:

Concentration: 15 seconds (13)

Gesture: cupping hands around mouth

Incantation: "Water of Gbongosso, you come out!"

Long ago, the water was controlled by a being known as Gbongosso. He drank the water when it pleased him, but did not want to share it. Whenever he wanted to drink, he would call out to the water and it would spring from its hiding place. When he had slaked his thirst, he would order it back. The people of the world were thirsty, and wanted water to drink. Teré decided to follow Gbongosso one day, and saw how he got the water to come out. After Gbongosso ordered the water to return and he left, Teré came up and tried the call himself, "Water of Gbongosso, you come out!" he said. The water came out and Teré drank his fill. After he was done, he thought to himself, "Why should Gbongosso be the only one with water?" So he said, "Water of Teré, you go back!" This confused the water, and it did not go back. In fact, the water became so confused that it never went back at all, and all of the people could drink.



Now this spell can recall those days. When a tribe finds itself without water, they may send out their shaman to gather some using this spell. The shaman simply needs to invoke the name of the water lord, and he can get as much as he can gather in the duration of the spell.

Fakery: Many shamans in arid areas keep the locations of certain springs secret, so that if he is ever called upon to produce water, he can do so and maintain his reputation.

Ghost Stampede—Of-ad To-Na

Skill: *Summoning: shamanism*

Difficulty: 20

Feedback: 3D+1

Duration: 20 minutes

Cast Time: 20 minutes

Components:

Dirt from the site of a previous stampede

Concentration: 10 minutes (16)

Gesture: pour dirt on ground and stomp on it

This spell is used for many purposes. It can be a distraction; it can be used to frighten; or it can be used to honor a great hunter. When cast, it summons the ghosts of a herd of antelope, zebra, or other herd beast. This herd then stampedes through an area 10 meters in diameter, upsetting any people who may be caught in it immensely. While they do no actual damage, their thundering hooves and the shaking of the ground make it very difficult to hear, see, or do many things. During this time, anyone who knows that the beasts are only ghosts can walk right into them or through them and do anything they wish. Please note that these animals are not illusions, but ghosts. They are real, but insubstantial.

Fakery: The best way to fake this spell is to administer mind altering drugs to put the witnesses in a suggestible state, and then chase two or three goats through the area. Their clouded minds would cause the witnesses to enlarge and multiply the beasts.

Gift of Teré—Dou-ga-suru Teré

Skill: *Alteration: shamanism*

Difficulty: 21

Feedback: 3D

Duration: 1 day

Cast Time: 30 minutes

Components:

Tongue from myna bird

Feather from a brightly colored bird

Concentration: 10 minutes (16)

Gesture: place tongue on throat, run feather through hair

In many eastern African myths, Teré was a trickster who stole or connived many secrets for the benefit of mankind. He seemed to have an uncanny ability to get people, animals, and even gods to believe whatever he said. In recalling these tales of chicanery, shamans developed a spell that would temporarily endow a person with the same glibness of tongue that Teré had.

When this spell is cast, add one pip for every two points over the Difficulty that was made by the roll to the character's *Perception* for the purposes of lying and trickery only. This bonus lasts for the entire day, and can only be used to fool others.

Fakery: While a gifted fake may not actually need this, he can always claim to have the "Gift of Teré."

Guilty Smoke—Ulimotsi

Skill: *Divination: shamanism*

Difficulty: 14

Feedback: 2D+2

Range: 5 meters

Speed: 1 meter per second

Duration: 1 minute

Cast Time: 10 minutes

Components:

A fire of any size

Concentration: 1 minute (14)

A very simple divination, when performed on a simple fire, this spell causes the smoke of the fire to go towards whoever is guilty of the act that is spoken of. The shaman does not need to ask a question of the smoke, but simply has to make sure that the subject of conversation turns toward the crime in question. If the guilty party is not near the fire, the smoke simply goes where the wind would normally take it. If the guilty party is present, however, the wind will suddenly shift and blow an unmistakable column of smoke at them.

Fakery: If the shaman believes he knows who committed a certain act, and wants to convince others, he can have an assistant standing in the shadows, ready to fan the smoke towards the suspect.

Invest Beast—Kengemutu

Skill: *Summoning: shamanism*

Difficulty: 20

Feedback: 4D+1



Duration: 1 week

Cast Time: 1 hour

Components:

Water from spirit world

Concentration: 15 minutes (16)

Incantation: Song of the beast (13)

In order to use this spell, the shaman must have both the animal he wishes to invest, and a willing or bound spirit. After the beast is made to drink the water of the spirit world, the shaman sings the song of that particular beast, and the spirit is pulled into it. From that point until the spell ends, the spirit is in control of the animal, but it no longer has access to any of its spiritual powers. A spirit-possessed animal is, to all outward appearances, a perfectly normal example of its species, with the exception that the eyes appear highly intelligent. While in control of the animal, the spirit can understand any human speech and perform extraordinary feats of animal cunning.

Provided the spirit is well disposed toward the shaman, or has reason to follow his commands, the beast can be a very potent ally. If not, the shaman just gave a potential enemy fangs and claws. This spell can be maintained with a Difficulty of 10 and an Feedback of 1D+1.

Fakery: Very patient charlatans can train an animal to perform some amazing feats and claim to have enchanted it.

Linking the Tree—Luffo Motaaneh

Skill: Apportation: shamanism

Difficulty: 34

Feedback: 6D

Duration: 1 lifetime

Cast Time: 1 day

Components:

New tree

Hair from child's parents

Concentration: 1 hour (18)

Gesture: offer baby to tree, and tree to baby

Incantation: Song of Life (18)

Dance (21)

Similar to **Effigy Stone** in some respects, this spell links a person with a tree and vice versa. Through this link, a shaman can read the aura of either simply by observing one. Here the resemblance ends, however. A person linked to a tree finds they are healthier in general, as anything that causes damage to him is halved, with the remaining half transferred to the tree. This does have a downside, however, as any-

thing that harms the tree, loggers, fire, termites, even Dutch Elm disease, will only inflict half the damage onto the tree, with the other half transferred to the human. Damage gained in this way will baffle any medical practitioner other than a shaman, who will recognize the signs immediately.

To perform the spell, which is only performed on very young children, the shaman must present the child to a very young tree and vice versa, informing them that their lives are linked. A hair from both of the child's parents (if they are both alive) is tied onto one of the tree's limbs. The shaman then executes an extremely difficult and tiring dance which lasts most of the day. At the end of the day, he sings the Song of Life, and the link is complete.

Fakery: Although it would do the subject little good, some parents may feel better if the shaman goes through the ritual for their child. In fact, some societies hold this ritual in the same role as a bris or a baptism.

Open Spirit Door—Beitkontombili

Skill: Apportation: shamanism

Difficulty: 18

Feedback: 2D+2

Duration: 12 hours (from sunset to sunrise)

Cast Time: 30 minutes

Components:

A flower that has never seen the sun

Finding a spirit door is not enough. In order to actually open the door and go through, the shaman must perform this spell. In order to cast the spell, the shaman must know the location of a spirit door, and it must be night (no earlier than dusk). Once cast, there is no noticeable effect except for the shaman, who can see the shimmering portal open onto the other world. Other people can be made to see the portal if the shaman administers special drugs to them.

As long as the door is open, humans and animals in the real world may pass through it freely. When a person enters the spirit world through this door, they do not vanish from this world, but simply appear disoriented and possibly drugged. A person in the spirit world cannot perceive things of the real world except for those things with a spirit world presence. If the duration of the spell runs out before the travelers can find their way back to the door, they are trapped in the spirit world until someone from the outside casts this spell again, or they follow a spirit out. A person trapped in the spirit world will



most likely appear to people in the real world as a tragically insane soul who cannot interact with the world around them. Hazards of spirit world travel are explained above.

Fakery: Many shamans simply disappear for several days and return, claiming to have visited the spirit world. Some even bring along companions who are then drugged into a suggestible state and made to believe that they have also traveled to another world.

Otherworld Pocket—Satulmo

Skill: *Alteration: shamanism*

Difficulty: 25

Feedback: 4D+2

Duration: 1 hour

Cast Time: 15 minutes

Components:

Rock from another world

Concentration: 5 minutes (16)

Gesture: place rock where pocket is desired

Incantation: Recitation of the laws of the world you wish to emulate and the history of the person for whom the pocket is being created (18)

A very strange spell, this is done when, for some reason, the laws of nature and physics are seen as too constricting for some enterprise. This spell creates a small pocket in which some of the laws of the real world do not function properly. Gravity may not work, time may stop, fire may freeze, or any other effect, as long as it is impossible in the real world. Often, the funeral feast for a dead hero is prepared in such a pocket. This is because, in order to nourish the departed on his journey to the next world, the food cannot be prepared in this one.

Some shamans have certainly found other uses for this unique spell, such as creating components for other spells, or even crafting artifacts of power. An example of such a use could be forging a spear in a Satulmo where human breath was enough to melt iron. Or building a cage that was strong enough to contain a spirit.

Fakery: In order to fake this spell, the shaman has to do quite a bit of advance planning. Having objects tied to the ceiling of a hut is one example.

Read Aura—Inchoteino

Skill: *Divination: shamanism*

Difficulty: Target's willpower

Feedback: 6D+1

Range: 10 meters

Speed: Instant

Duration: Instant

Cast Time: 5 seconds

Components:

Concentration: 5 seconds (13)

Gesture: stare at target

A very quick and useful spell, the caster need simply stare at her subject and concentrate. When successful, the caster can read many types of information in the aura. The caster only gets a glimpse of the target's aura at that very moment, so they may not notice a change unless they cast the spell again.

The following information can be gleaned from a person, animal or object's aura, dependent on how much the shaman's roll beat the target's roll:

0 - 4: The subject's general health (healthy, weak or dying), general disposition (good or evil), whether or not the subject is currently consumed by any passion.

5 - 9: More specific health (sick or injured, physical or mental), whether the subject has any strong emotional ties, whether or not the subject is lying.

10 - 14: Areas of body that are sick, whether the subject has ever been in love, whether the subject has ever killed a human or an animal.

15 - 19: Specific illnesses, current emotional state, whether or not any deaths the subject caused were justified, general outline of the subject's emotional history (how past relationships ended, for instance).

20 - 24: Caster can see actual faces from the subjects past and connect them with other information gathered.

25 +: Subject's current thoughts are an open book.

Fakery: A faker (with extensive knowledge of psychology) can often appear to know a lot about a person simply by observing and asking leading questions.

Scrying Bowl—Kipowumasa

Skill: *Divination: shamanism*

Difficulty: 32

Feedback: 3D+2

Range: 25 kilometers

Speed: Instant

Duration: 1 minute

Cast Time: 1 day



Components:

Special knife
Bowl carved with special knife
Lacquer from sacred trees
Special drugs
Concentration: 3 hours (20)
Gesture: polish bowl (13)
Incantation: (13)
Artist: carving (21)

This is the classic scrying spell. A special bowl is charged with the spell, which can then be activated at any time by someone who knows the proper words. The spell itself is cast when the bowl is carved, or later to recharge it. Each casting of the spell places five uses within the bowl. The shaman can also assign a command word to the bowl, so that non-shamans can use it.

In order to use the bowl, the shaman must fill it with water and wait for the water to settle down. Then the name of the subject must be spoken. The subject can be anyone whom the shaman has met, whether they gave the correct name or not. Once these conditions are met, the shaman will see a scene materialize in the water. The scene will show the subject and their immediate surroundings, provided they are within the range of the spell. While the surroundings of the subject may be seen, the shaman is given no sense of how far away or in what direction the subject is in unless they know the area personally. The images seen by the bowl's controller are invisible to anyone else.

Fakery: A shaman can very easily claim to see any subject he cares to name, and if he has a network of spies, he can even seem to know everything about a person.

Sorcery Track—Mishinda Juju

Skill: *Divination: shamanism*
Difficulty: 21
Feedback: 4D+1
Range: 10 kilometers
Speed: 1 meter per second
Duration: 4 hours
Cast Time: 15 minutes
Components:
Concentration: 5 minutes (16)

Similar in operation to **Guilty Smoke**, this spell is also cast upon a fire. When someone in the shaman's care has fallen victim to sorcery or witchcraft, and they wish to find the culprit, this spell can help track down the rogue shaman. In order for this spell to function, the

victim of a harmful magic must be present, or have been in contact with the shaman. When the shaman casts the spell, the smoke from the fire slowly (one meter per second) begins traveling in the direction of the offending shaman. The shaman or anyone else may then follow the smoke provided it does not cross some impassable barrier (a chasm, a raging river, etc). If the sorcerer is farther than ten kilometers away, the smoke will simply point in their direction and fade away at the end of its reach.

Fakery: A shaman can follow the same procedure as for **Guilty Smoke** if they believe the culprit is present, or if the shaman has someone they would like to blame. Otherwise, the shaman can make a show of following the smoke outside the village, and then proceed to track the culprit using other means.

Speak With Spirit—Dou-ga Kontombili

Skill: *Summoning: shamanism*
Difficulty: 20
Feedback: 3D
Duration: 5 minutes
Cast Time: 5 minutes

By casting this spell, the shaman is able to converse with beings in the spirit world. Normally, spirits cannot communicate with humans except in special circumstances. When cast, this spell alerts every being in the spirit world nearby that someone is trying to communicate. This communication can be in the form of conversation, telepathy, or even automatic writing. The spirits who are communicated with are under no compulsion to tell the truth or be helpful; that is entirely dependent on how the shaman addresses them, and the spirit's individual personality. It is possibly interesting to note that humans who are travelling in the spirit world can also be contacted in this manner.

Fakery: Mediums have been faking this spell for ages, using leading questions, theatrics and ventriloquism to complete the illusion.

Summon Ancestor—Kawangu Uvava

Skill: *Summoning: shamanism*
Difficulty: 15
Feedback: 2D
Duration: 1 hour
Cast Time: 10 minutes
Components:
Blood of a descendent

Many African tribes revere their ancestors with an almost religious respect. To them, the



long dead of their families are always nearby, guiding and assisting their bloodlines. It is also important to these people that their ancestors approve of anything they do. When a question arises, such as how to act according to the ancestors' wishes, the tribe will often entreat their shaman to summon an ancestor who will counsel them.

There are other reasons an ancestor may be needed as well. For example, a peaceful tribe is being overrun by enemies, and is in great danger of being wiped out. The elders of the tribe run to the shaman, who tells them of a great warrior from the past, an ancestor who could make short work of the enemies besetting the tribe. The shaman summons this ancestor, and if he is well disposed toward his descendants, the ancient warrior joins in their fight, hoping to turn the tide of battle.

Whatever the reason for the summoning, the shaman who casts the spell must know the name of the person he is summoning. If the spell is successful, the desired ancestor will simply walk into view from out of the jungle, or behind a rock, or even off of a crowded street. The attributes are left up to the gamemaster to determine, but ancestor spirits usually have some feature which is above and beyond the normal human limit; the weight of legend tends to change the ancestors. If a man was renowned for his great strength, the ancestor spirit may well have a *Strength* of 5D. At the same time, many ancestors have legendary foibles as well. These foibles can be manifested as a horribly low Attribute, or even as a modifier to skill rolls. For instance; the ancient warrior mentioned above may have had a weakness for women. To reflect this, the gamemaster gives any women attempting to interact with the warrior a +2D bonus to any skill rolls.

Fakery: The best way to achieve a convincing effect of this spell would be to hire an impostor to stroll into the village, claiming to be the ancestor. Of course, the impostor would have to have been briefed extensively on the ancestor's traits and mannerisms.

Summon Beast of the Air—Kawangu Nyama Zani

Summon Beast of the Land—Kawangu Nyama

Summon Beast of the Water—Kawangu Sinjoka

Skill: *Summoning: shamanism*

Difficulty: 23

Feedback: 4D+1

Range: 10 kilometers

Speed: 2 meters per second

Duration: 12 hours

Cast Time: 2 hours

Components:

Part of the animal called

Animal's favorite food

Concentration: 1 hour (18)

Gesture: beckoning

Incantation: animal calls

These three spells are all identical with the exception of the subject of their call. All three spells must be learned separately; a shaman cannot just learn to summon **Beasts of the Air** and also expect to summon **Beasts of the Water**, for example. The type of beasts summoned are divided along general lines: **Beasts of the Air** animals that spend a great deal of time in the air; these include birds, bats, flying squirrels, and even arboreal creatures like monkeys. **Beasts of the Land** include the vast majority of animals that spend most of their time on dry land. **Beasts of the Water** include fish, of course, as well as crocodiles, hippopotami, many snakes, and otters.

When cast, the shaman must name the type of animal he is attempting to call. If the animal is within the range of the spell, the call will reach it at a speed of 2 meters per second. Once the animal has received the summons, it then travels to the caster using its fastest form of movement. This travel time is counted toward the spell's duration, so the farther away and slower an animal is, the less time the shaman will actually have the animal at his disposal.

Once the animal arrives, it will obey simple commands from the shaman, and will not attack or flee unless that is one of the commands. The animal will not do anything that will directly endanger its life or is not in its nature. For example, an antelope will not attack a leopard, and a crocodile will not leap off of a cliff.

Fakery: A shaman often has unusual pets around him that are normally considered to be wild beasts. Many will claim that their animal friends were summoned to them.

Summon Spirit—Kawangu Kontobili

Skill: *Summoning: shamanism*

Difficulty: 23

Feedback: 4D+1

Range: 10 kilometers



Speed: 2 meters per second

Duration: 12 hours

Cast Time: 2 hours

Components:

Hair from an innocent

Concentration: 1 hour (18)

Gesture: beckoning

Incantation: complex (13)

This spell is similar to the **Summon Beast** spells with the exception that it summons a spirit instead. The spell must travel to the spirit just as with the other spells, but once the call is received, the spirit appears instantly. The spirit does not need to manifest, but it will make its presence known to the shaman who summoned it. As long as the spell is in effect, the spirit must remain near the shaman, and it cannot use any of its powers against him. On the other hand, the spirit is in no way required to do anything the shaman says, or even to behave civilly. From this point it becomes either an exercise in diplomacy for the shaman to get the spirit to do his bidding, or it becomes a contest of wills to see who gives in first.

When the spell is over, the spirit is perfectly able to exact revenge for any perceived insult or injury on the part of the shaman. Typically, this revenge would take the form of a mostly harmless prank, and then the table is considered cleared, with no hard feelings on either part.

Fakery: Faking this spell is very tricky. It is probably more effective for the shaman to obtain the results he is looking for through other means, and to later claim that it was done with the help of a spirit.

Tame Beast—Kugona Nyama

Skill: *Alteration: shamanism*

Difficulty: Animal's *willpower*+1D

Feedback: 4D

Duration: 1 week

Cast Time: 1 hour

Components:

Animal's food

Leash

Concentration: 1 minute (14)

This spell makes a normally wild beast as tame and loyal as a puppy. If the spell is successfully cast, the animal is tamed to the shaman's will, and can be trained to perform tricks or some duty. While tamed, the beast is still a beast, and not capable of doing anything that it could not normally do.

Although the taming is only temporary, this

spell can be maintained with a Difficulty of 11 and a Feedback of 1D+1. Also, each time the spell is recast on a particular animal, its *willpower* goes down by one pip (this can make the animal's *willpower* to actually drop below its *Knowledge* attribute). If, on any of these occasions, the shaman beats the animal's *willpower* by more than 20, then the animal is tamed and loyal for life, barring any abuse or neglect on the part of the shaman. If any attempt to **Tame Beast** fails, then that particular animal may never be tamed again.

Fakery: To some people, the secret of domesticating animals is a mystery and may as well be magic. A shaman can simply train an animal by normal means and claim to have done it by magic.

Telling Sandal—Mwendodiso

Skill: *Divination: shamanism*

Difficulty: 13

Feedback: 1D+1

Duration: Instant

Cast Time: 5 minutes

Components:

Sandals of a traveller

Concentration: 1 minute (14)

Gesture: throw sandals into the air and let them fall

With this simple divination, a shaman can tell a traveller whether he will have good luck on his journey. When the sandals fall to the ground, the shaman then interprets what their positions mean. The spell can only see one month into the future, and only gives general answers. Some examples include; "Your enterprise shall be successful," "Beware traitors in your midst," "Guard against water," or "Make friends where sorrow reigns."

The gamemaster should be careful to give a foretelling that is vague, but should still have some use to a clever party of adventurers. This is also an excellent way for the gamemaster to impart some valuable clue to the characters.

Fakery: Palmists and tea leaf readers perform a form of this every day, simply by telling people what they want to hear.

Vest of Protection—Ngozilobir

Skill: *Apportation: shamanism*

Difficulty: 30

Feedback: 4D+1

Armor Value: 8D+1 (versus magic only)

Duration: One lifetime



Cast Time: 1 month

Components:

Sorcerer's bones, ground to dust

Special paint

Special balm

This very powerful protection spell is known by very few shamans, and often only passed down from parent to child. To cast this spell, the shaman must first spend a month preparing the special paint and balm for the spell. After these have been allowed to brew for a month, they are mixed together and the powdered bones of a dead sorcerer are added to the mixture. This is then applied to the chest, stomach, and back of the subject. This paint is only necessary for the first application of the spell; it functions even after it has been washed off.

For the rest of the subject's life, if any sorcery spell is targeted on the subject, the damage of the attacking spell is compared to the armor value of the vest. If the vest's armor value is equal to or greater than the attacking spell's, the spell rebounds upon its caster, doing to him whatever was intended for the wearer of the vest.

Fakery: A shaman can very easily build a false sense of security in a subject by performing this ritual upon them. If the wearer of the vest actually believes that the spell works, then he will never be affected by any faked sorcery spells.

SAMPLE MIRACLES

Animal Guise—Nyama M'kandi

Skill: Faith: shamanism

Difficulty: 21

Acolytes:

6 Performing animal dance (21)

Duration: 1 hour

Cast Time: 1 minute

Components:

Hide of the animal form desired

Special drugs

Dance (13)

This spectacular miracle is usually reserved for the eyes of the faithful, so very few outsiders will ever get a chance to see it. During the very short ritual, the shaman places the hide of the desired animal over their back, wearing it like a cloak. While they do a dance that is designed to emulate the animal's movements, six helpers are performing a very energetic animal dance. Upon the finish of the ritual, the animal skin is

fused to the shaman's and they transform completely into the animal.

While in this form, the shaman has all the physical Attributes of the animal, but their own mental Attributes. The shaman is in complete control of their actions while in animal form, and will remember everything they see and do.

Awaken the Earth—Uive Vituu-lala

Skill: Faith: shamanism

Difficulty: 34

Community Rating:

80 (or 1 entire clan) Chanting (13)

6 Pounding with elephant's foot (15)

Damage: 8D+1

Range: 1 kilometer

Speed: 1 meter per second

Duration: 5 minutes

Cast Time: 3 hours

Components:

Soil from target area

Elephant's foot

Incantation (18)

Dance (18)

In order to perform this complex ritual, the shaman must recruit 80 people (or an entire clan) to chant along with him, echoing certain words from his incantation, and another six who must repeatedly pound the earth with a severed elephant's foot over an area that has been sprinkled with soil from the target area. If the ritual is a success, then the target area (up to one kilometer away) is hit by a massive earthquake, although nothing is effected outside a 20 meter radius.

Any structures in the area of effect take the damage. Any people or animals must also deal with the quake, and may be struck by falling debris or fall into a fissure. This can be resolved by rolling the earthquake's "attack skill" of 4D+2 against everyone in the area. The damage for this attack is 3D+1 plus the bonus number rolled, with no upper limit. This miracle is very potent for getting a point across.

Bell of the Rain King—Kibuyu Baba Mvuhha

Skill: Faith: shamanism

Difficulty: 25

Acolytes:

200 (or entire society) Spectating

Duration: 1 day

Cast Time: 12 hours

Components:



The Bell of the Rain King
Sacred Mat for Rain King to kneel on
The Rain King
Dance (13)
Incantation (13)

A tribe that finds itself in a drought may deem it necessary to invoke this miracle. First, the Rain King must be found. This is a man or woman who has some unusual feature, determined by the tribe. If green eyes are rare among a people, then that could be the feature. Being excessively tall among a tribe of short people could also be a sign. Another sign could be resemblance to a previous Rain King.

Once the King has been chosen, they are made to feel comfortable and given everything they wish—with the exception of freedom. The rest of the tribe then prepares for the ceremony. With at least 200 people watching, the Rain King is presented with the Bell of the Rain King, a sacred artifact that is individual to each tribe that follows this tradition. The King must then kneel or stand on a sacred mat made of reeds and grasses for most of a day. Upon the climax of the ritual, the King is called upon to ring the bell. If the miracle is successful, the ring of the bell is echoed by a clap of thunder. At this point, the horror of the ritual becomes apparent, as the shaman and his aides must slay the Rain King before the first drop of rain hits the ground. If they do not, then the rain never reaches the ground, and the miracle fails. If, on the other hand, the King is slain, then a new rainy season starts in the afflicted region, bringing new life to the land.

Some tribes will make it very plain what is to be done to the Rain King, hoping they will leap at the chance to martyr themselves. Others will try to trick the Rain King into becoming their sacrifice.

Curse of the Scapegoat—Mbuziwengo

Skill: *Faith: shamanism*

Difficulty: 31

Acolytes:

Entire tribe

Duration: 1 week

Cast Time: 3 hours (or more)

Components:

Paint

Goat

Incantation: entire tribe whispers their transgressions into the goat's ears

If a tribe has committed sins against their ancestors, they can no longer depend on those ancestors to be around to aid them. Likewise, a transgression against local spirits may endanger the tribe when the spirits decide to avenge the slight.

In order to get back into the good graces of their supernatural allies many tribes perform this ritual. First a goat is chosen, either from the tribe's own herds, stolen from someone else, or captured. Then, mystic symbols are painted upon the goat and it is brought to a central place in front of the entire tribe. Now, each tribe member walks up to the goat, kneels next to it and whispers his or her sins into the goat's ear. Once the entire tribe has confessed its sins, the goat is then driven out of the village into the wilderness, where it is hoped that a wild beast will kill and eat it.

If the ritual is successfully performed, the tribe is absolved of all guilt for the crimes which were confessed. In addition, any illnesses possessed by tribe members are transferred onto the goat as well.

Ensuring Prosperity—Igana Mirembe

Skill: *Faith: shamanism*

Difficulty: 21

Acolytes:

100 Chanting

23 Drummers (13)

4 Making sacrifice

Duration: 1 year

Cast Time: 1 day

Components:

Sacrifice

Robes for sacrifice

Sacrificial knife

Gesture (13)

Litany (18)

Similar to the **Bell of the Rain King**, this spell offers a sacrifice in return for the well-being of the tribe as a whole. The sacrifice does not need to be human, but it must be an animal with a weight of 100 pounds or more. The sacrifice itself is not performed until the very end of the day long ritual.

The benefits of this miracle are profound: Every member of the tribe present at the ceremony can ignore any penalty conditions for the next year.



Expelling the Foe—Ngoma ra Magi

Skill: Faith: shamanism

Difficulty: 21

Range: 50 meters

Speed: Instant

Duration: Instant

Cast Time: 1 minute

Components:

Branch cut from a tree grown in the spirit world

Gesture: shake branch at target

Incantation: "Begone from waking minds!"

A stunning miracle to witness, this is only known to a few shamans. By shaking the spirit world branch at the target and speaking the incantation, the shaman causes the target to vanish completely—physically expelled to the spirit world. Once in the spirit world, the victim cannot interact with anyone in the real world, except through the **Speak with Spirit** spell or contact in dreams. The victim cannot return to the real world unless someone on the other side casts **Open Spirit Door**, or they are able to follow a spirit out.

This spell is the only circumstance in which a person can go to the spirit world and not leave their body behind. This is a formidable curse indeed, because without the physical link to the real world, the victim will slowly begin to fade the memory of anyone who has ever known them. A person displaced in the spirit world can attempt to communicate with people by entering their dreams. This is a difficult thing to do, and requires the character to roll *Knowledge* versus the sleeper's *willpower*. The character can use any pips they have in any *apportation* skill to boost this attempt, even if he does not have the Magical Ability Advantage.

While in a dream the unfortunate traveller can now communicate anything they wish to the sleeper (a request to get them out of the spirit world is usually a good bet). Surviving in the spirit world can become an adventure all unto itself, because things are very rarely all they seem.

Expelling the Illness—Ngomara Mrongo

Skill: Faith: shamanism

Difficulty: 6

Acolytes:

12 Chanting

Damage Healed: 5D

Duration: 1 minute

Cast Time: 10 minutes

Components:

Healing herbs

Knife

Gesture: pulling the illness out of the body

Incantation: 13

This is a common miracle, with versions showing up in East, West, South and Central Africa; in arid climes, in the jungle, in the mountains or by the sea. Illnesses are seen, not as impersonal microbes, but malignant entities that inhabit people. By performing this ritual over an afflicted person, the shaman can draw the illness out, healing the patient.

When the miracle is cast, 5D damage caused by the offending illness is healed. The illness is also expelled, allowing the victim to heal naturally for any remaining damage. The miracle can be maintained, however, with a Difficulty of 5. By maintaining the miracle all damage can eventually be healed, but the damage healed by the miracle will be one pip less each time it is maintained. Illnesses that can be healed by this ritual include poisons as well as diseases.

Final Quest—Shule Shupa-Letsatsi

Skill: Faith: shamanism

Difficulty: 16

Acolytes:

3 Embalmers (18)

10 Singers (13)

5 Cooks (18)

Duration: 1 week

Cast Time: 1 day

Components:

Embalming supplies

Traveling food

Only the most important quests can be favored with this miracle, and its secret is very closely guarded. When a man dies and leaves some important deed undone, the shaman may decide to gather the necessary materials and assistants to invoke this miracle. The body of the recently (less than two days) deceased is embalmed by three people while five cooks labor over the preparation of a special food prepared in a **Satulmo** (see above). All through the day, ten singers continuously chant and sing. When this is complete, the shaman says the prayer, and the dead person is restored to life.

The resurrected subject is under certain restrictions; they may only live for the duration of the miracle unless it is maintained (Difficulty of



11, and the shaman and their helpers must be present). Also, though they will grow hungry and need to eat just as any other person, they can only receive nourishment from the special travel food prepared for them. A new supply of this food must be prepared for each week that the spell is maintained. Finally, they must do everything they can to complete this final quest, to do what had been left undone. Any deviation from this course will cause the magic to leave their body and the subject will collapse, once again one of the dead.

Typically, this miracle is reserved for a man who dies while trying to rescue his true love, or a mother in search of her children, or some other worthy cause. Depending on what the quest is, the tribe will usually help in any way they can short of performing the dead man's duties for him. This often means that the questor must leave the tribe, and the shaman, in order to fulfill the quest. Unfortunately, this also means that they are cut off from the chance to have their time extended, and is limited to the one week time limit.

The purpose of the quest must be clearly stated upon the initial invocation. Once the quest has been achieved, the duration ends after ten minutes more, giving the dead a chance to say their farewells.

Force Harvest—Tsimolora

Skill: Faith: shamanism

Difficulty: 25

Acolytes:

3 Musicians (13)

12 Dancers (18)

Range: 1 tree or 2 cubic meters of sown soil

Cast Time: 2 hours

Components:

Water sprinkled on target

Incantation: prayer (13)

When faced with imminent starvation, a shaman's tribe can often get desperate. In these times, they demand that the shaman take action. It is fortunate for some shamans then, that they have access to this miracle. When invoked over a single tree, or a small plot of planted soil, it causes its growth cycle to be accelerated. Up to a year's worth of growth is forced on the tree or soil, to the point that it produces the most bountiful harvest possible for its type.

This miracle cannot be performed by the same shaman more than once per year per village.

Hide the Faithful—Ura Laighroo

Skill: Faith: shamanism

Difficulty: 23

Acolytes:

96 (or every able-bodied, working-age adult in tribe) Linking hands

10 Sprinkling ash

4 Hiding trail (21)

Duration: 1 hour

Cast Time: 30 minutes

Components:

Soil from spirit world

Paint

Incantation: prayer (18)

Stealth (21)

Many societies changed irrevocably when they first came into contact with the modern world. Some changed for the better, some changed for the worse, and some were wiped out entirely. Hearing word of these strange invaders from what may have seemed like another world, some shamans devised a way to remain hidden from the eyes of any enemy, especially those coming into their world from the outside.

The ritual is quickly organized and performed with most of the villagers linking hands in a perimeter around the village, ten scattering ash about the site, and the four best scouts in the tribe hiding the trails leading into the village and painting camouflage on the infirm members of the tribe. The shaman heads the congregation while praying and scattering spirit soil in a circle around their feet.

This ritual is only done when the tribe is in immediate danger of discovery. When completed, anyone coming near the village will be unable to see, hear, or smell any member of the tribe; or indeed, any evidence of the village at all. The villagers become intangible with regards to any invaders, and can be passed through by any unwelcome guests.

When the duration of the miracle has ended, the whole village reappears whether the foes have left or not. While this may cause discovery, enterprising villagers can use this reappearance to launch a horribly brutal surprise attack, since they can arrange themselves into a tactically superior position.

Know the Truth—Nia dis

Skill: Faith: shamanism

Difficulty: 21

Range: 6 meters



Speed: Instant

Duration: 1 minute

Cast Time: 10 seconds

Components:

A leaf

A piece of wood, carved like a leaf

Gesture: clutch leaves in each hand

A very simple and quick miracle, the shaman simply holds a leaf in one hand and a piece of wood carved to look like a leaf in the other. He clutches both hands into fists, and for the next minute, anything someone says to him will elicit a response from one of the leaves. If the words being spoken are the truth, the real leaf will grow warm. If the words are a lie, the fake leaf will grow warm.

Man-Tree—Abbok-Luffo

Skill: *Faith: shamanism*

Difficulty: 21

Acolytes:

3 Gardeners (8)

Duration: 5 years

Cast Time: 1 week

Components:

Branch from a tree that has been fed only with human blood

This miracle places three charges into a branch that was cut from a tree that had been fed with human blood. No one may touch the branch again from that point on without releasing the spell. The branch can be handled by gloves, or by wrapping it in cloth or some other precaution.

Once someone takes the branch into their hand one of the charges is released and they are instantly seized with paralysis. This paralysis is only the first stage of the transformation, however; next, the victim's skin begins to get hard and craggy like tree bark, as their feet grow roots into the ground. The transformation is ended when a tree stands where the human being once was.

The only evidence that the tree is anything other than a tree is the eerie appearance; knots in the tree that resemble a face in pain, a feeling that you are being watched, for example.

The victim can be restored to humanity at any time simply by cutting the branch that caused the spell free of the tree. This can be difficult, as it will appear to be a part of the tree, and if the pruning is not done carefully, part of the victim's arm might be taken off as well.

Separating just the branch and nothing else has a Difficulty of 15. Once the branch is cut away, the tree begins to shrink and regain its human form. If the branch is not cut away, the victim will return to human form after five years.

The branch removed in such a manner is still dangerous if it has any charges left, so the next person to pick it up will suffer the same fate.

While in tree form, the victim does not see, hear, or smell, but he can feel (the warmth of the sun, contact with his bark, and so on) and taste (fresh water, nutrients in the soil). Some shamans do this purposefully to themselves in order to gain a new perspective.

Finally, any damage done to the tree is felt by the victim, even after the miracle has been broken. Thus, if someone cuts a limb off the tree, the victim will be missing an arm when restored; and if a pair of young lovers carve their initials into the tree, the victim will have a very unusual scar.

Spirit Dance—Giriama

Skill: *Faith: shamanism*

Difficulty: 25

Acolytes:

4 Dancers (13)

4 Drummers (13)

Range: 1 village

Speed: Instant

Duration: instant

Cast Time: 1 hour

When it becomes suspected that a village is infested with unfriendly spirits, the shaman may wish to perform this ceremony. While the dancers dance to the beat the drummers provide, the shaman invokes a miracle that will chase out any spirit in the village, whether it is possessing a person, inhabiting a house, or just hovering around watching. The effect can only target one spirit at a time, and it will always go after the closest one to the shaman. If there are multiple spirits in the village, then the miracle will have to be performed multiple times.

Typically, if a spirit possessing a person is driven out in this manner, the person will let out a bloodcurdling scream and throw themselves on the ground, convulsing and shaking as the spirit leaves them. If the spirit is inhabiting an object, a point on that object will begin to get hot and, if flammable, burst into flame. This fire is easily distinguished, and many shamans will take the precaution of having villagers assigned to fight any fires that should spring up.



The **Spirit Dance** is often cast all day long just in case there are more spirits in hiding. A problem with this miracle is that it does not differentiate between friendly and unfriendly spirits, but targets any of them.

War Dance—Wurruma

Skill: Faith: shamanism

Difficulty: 34

Duration: 1 day

Cast Time: 5 minutes

Components:

Headdress

Concentration: 1 minute (14)

War song (18)

War dance (21)

A very impressive display, shamans perform this miracle for the benefit of the tribe just before a battle is to be fought. By performing an exhausting and acrobatic dance while singing a complicated song, the shaman emulates a fearsome warrior in battle, and hopes to transfer some of their fervor onto the tribe's warriors.

The **War Dance** can only affect up to ten warriors at a time, and must be performed in front of them. Usually, the shaman, or a team of shamans perform the dance several times going up and down the ranks of warriors assembled, so that the entire force will have the benefit of the dance's effect.

To determine the dance's effects, compare the skill roll to the difficulty. For every point over the difficulty, the warriors will have a +1 pip bonus to their **Strength** for the duration of the spell. So, for example, a shaman who made a roll of 40 would grant 10 warriors a +2D bonus.

Sometimes, if two tribes are evenly matched in terms of manpower and weapons, the deciding factor of a battle will be who has the better shamans.

ADVENTURE HOOKS

DEAD MAN'S DUTY

This adventure can take place when the party is in a coastal North African city, possibly Morocco. They are approached by an African

man who seems to be greatly distressed. He desperately needs their help, and the elders have told him that they can be trusted. He introduces himself as Sentakwi and tells the characters his story.

Six days ago he and his family were away from his village when they were attacked by slavers. Sentakwi fought bravely, but the brutal slavers beat him to death. When members of his tribe found him later that day, they brought him in front of the shaman, who determined

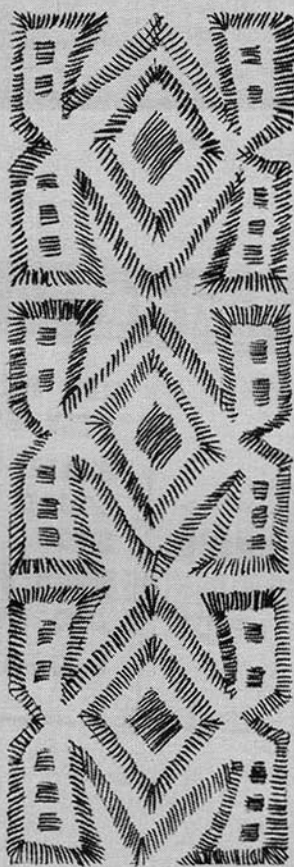
what had happened and performed the **Final Quest** miracle on Sentakwi. When he revived, he knew that he needed to track down the slavers and save his family. He spent one day interrogating other local tribes and determined that the villains were heading to the city the characters find themselves in. He hiked to the road, hitched a ride on a passing truck, and made it to the city on the second day.

Unfortunately, Sentakwi was desperate, and he accosted an undercover policeman trying to find a lead to the slavers. The police arrested him, and he has spent the last three days in jail. The authorities, of course, paid no attention to his claim that he was a dead man on his final mission. He was only released this morning, with one day of life left to him by the miracle. He begs the characters to find his family, free them, and return them to their village.

If the players agree to help, Sentakwi will aid them until the moment he dies again. Investigation will reveal that there is an illegal slave market near the docks where people are sold to wealthy foreigners. The particular slavers the characters

want have a hideout in a warehouse in the docks area. The party will have to come up with a plan to sneak in (or simply fight their way in) because the local police have been heavily bribed and won't lift a finger.

There should be two slavers for each character; use the stats for the *Standard Gangster* on page 15 of the *Indiana Jones Adventures* book. If Sentakwi is already dead and it appears that the characters are in trouble, have Sentakwi's ghost make a final appearance to aid them. If





Sentakwi is still alive when the slavers are confronted, generate an *intimidation* total immediately against each slaver who sees him (they saw him die). The base for this *intimidation* is 5D.

A MESSAGE FROM DREAMLAND

An old friend of one of the characters has been appearing in their dreams lately. Every night, the image becomes a little clearer and more of the message gets through. Finally, the message becomes clear. The friend has been trapped in the spirit world by an evil shaman who performed the **Expelling the Enemy**

miracle on them. The friend implores the character to help them get out, as they are not sure how much longer they can survive in the spirit world—there are things stalking them.

While trying to find a way to release their friend from the spirit world, the players encounter the shaman who performed the miracle. From him, they learn that the victim in this affair may not be who they thought it was. An old foe of the characters is trying to use them to get out of the spirit world, and will probably kill them once they let him out.

Who is lying? The man in the dream, or the shaman?

Western Union Telegram

JUNE 15, 1935
TO: PROF. HASTROM
UNIV. OF CHICAGO
CHICAGO, ILL. USA
JUST CROSSED JIKOMA SWAMP
STOP
HEARD STORY FROM NATIVES ABOUT
WHITE SHAMAN STOP

MAY BE ABLE TO FIND HIM BY
JULY STOP
SMALL CHANCE OF PROBLEM WITH
LOCAL TRIBE NAME OF YANTAI
STOP
NEED FUNDING FOR BODYGUARDS
AND EXTRA AMMO STOP
MAUBERG



Journal of Alan Mauberg
July 3rd, 1935

Well, it seems that our first lead was not as reliable as we thought. The white shaman spoken of by the natives we encountered, is apparently just an ironic nickname given to a particularly friendly silver-backed gorilla whose fur has gone almost entirely white. But still, there was something else in the stories. Something that mentioned wisdom and cunning. I can't believe this referred to an ancient gorilla. We're going deeper tomorrow, into Kioko territory. There shouldn't be too much trouble with them, they seemed to be a reasonably peaceful people. The Yantai, on the other hand—they are a definite problem.

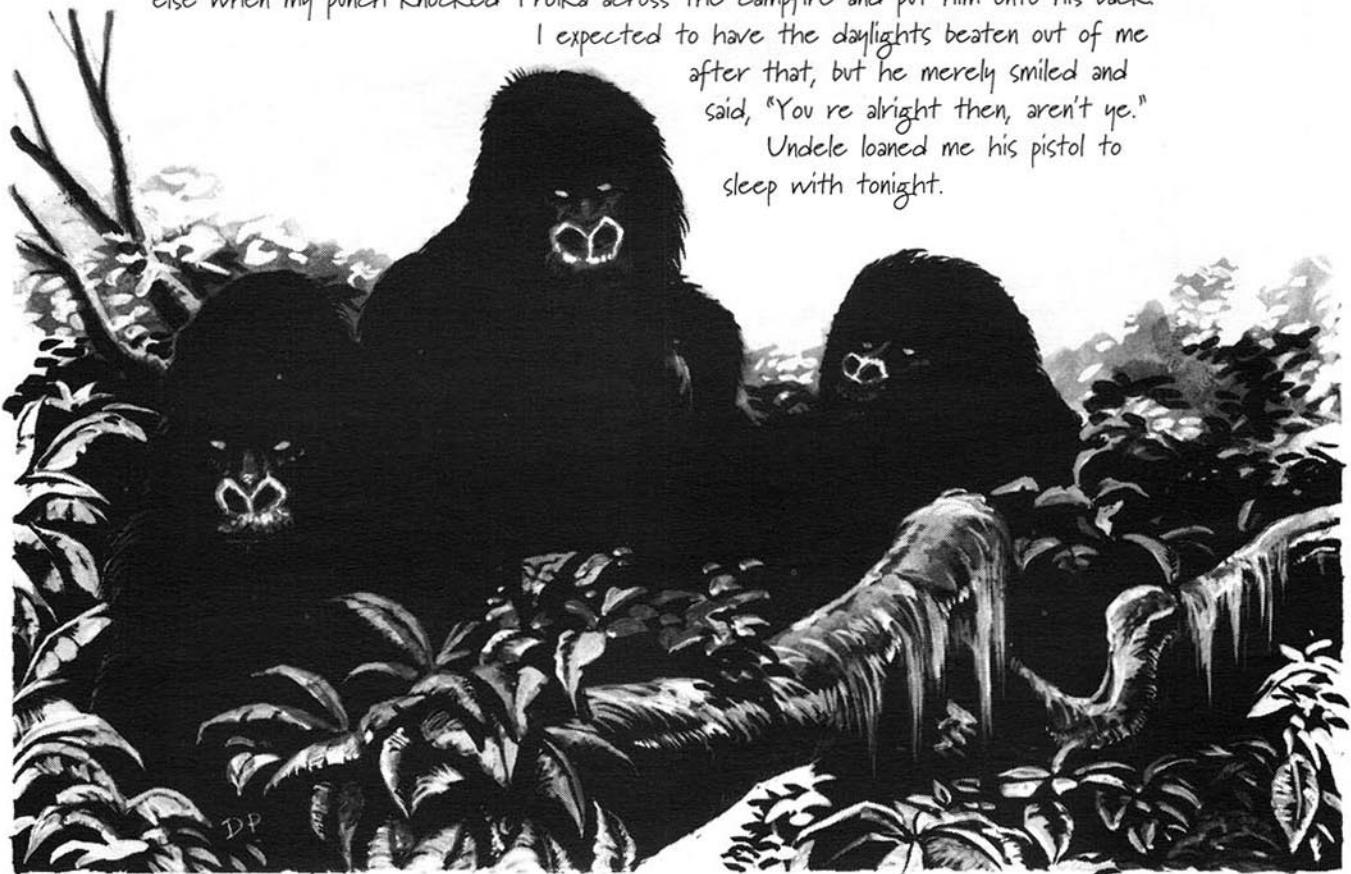
I used the money Professor Hastrom wired me to hire bodyguards, but it wasn't much. The only ones who would work for what I had were two white South Africans named Geller and Troika. They don't like me very much at all, and claim that I'm opening myself up to trouble by giving Undele as much responsibility as I have. That's okay, I don't like them much either.

I keep thinking about Cynthia. This afternoon, during a meal break, I took out the locket with her portrait she had given me. I looked at it for awhile and showed it to Undele who had never met her, but only corresponded. Troika noticed the locket and snatched it away and made some vile remark.

I had never hit anyone in my life, but that was enough. I was as surprised as everyone else when my punch knocked Troika across the campfire and put him onto his back.

I expected to have the daylights beaten out of me after that, but he merely smiled and said, "You're alright then, aren't ye."

Undele loaned me his pistol to sleep with tonight.





July 10, 1935

Chicago

University of Chicago Grad Student Murdered in Angola

(BY WIRE)

American student Alan Mauberg, on an anthropological expedition for the University of Chicago, was murdered yesterday by one of his own bodyguards. Mauberg had hired two bodyguards, Karl Geller and Ulye Troika, to protect him and his party from hostile local tribes. According to Undele Motumbu, Mauberg's friend and guide, Mauberg and Troika had been quarrelling for a few days.

Yesterday, during one of these quarrels, Troika attempted to kill Mauberg with a knife, but was instead shot by Mauberg with a pistol. Geller responded to this by shooting Mauberg in the head with his rifle, causing Mauberg to fall into the Kanyika river.

The native bearers and Motumbu quickly wrestled Geller to the ground and disarmed him. After a failed attempt at finding Mauberg's body, they marched Geller back to civilization where he will stand trial for murder.

Mauberg was a graduate student of the Anthropology department at the University of Chicago. His expedition was apparently an attempt to find another anthropologist, Sir Adrian Braidthwaite, who was lost in the area twenty years ago.

Mauberg is survived by his mother, Rachel Mauberg, an Oak Park resident.

Gangs find

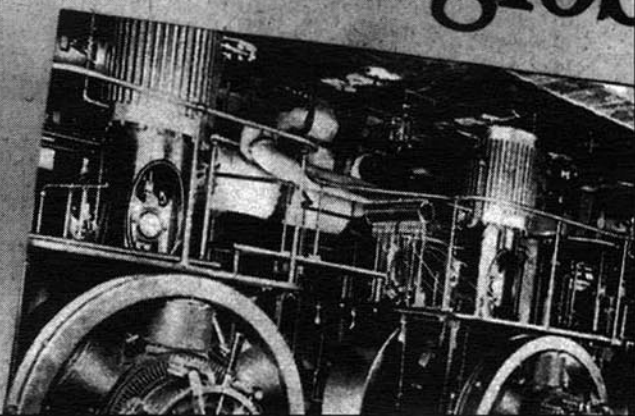
By PHIL DERNMOORE
TRIBUNE STAFF WRITER

The image of gangs in dirty clothing, huddling around dark alleys and street corners is becoming a thing of the past.

Now gangs are becoming more and more organized. Especially here in Chicago, where gang crimes are on a serious upswing.

It seems that "legitimate" businessmen taken it upon themselves to unionize the local gangs and see their "welfare." It seems that local government officials are

Backlash at the globe





CHAPTER THREE

SORCERY





After leaving the Belgian Congo, my party and I travelled through the jungles of French Equatorial Africa, where we had occasion (I'll refrain from calling it "good fortune") to run afoul of an African sorcerer. This gave me a chance to see the workings of this belief system from a rather uncomfortable viewpoint...that of the target.

DEFINING SORCERY

The natives in this area held a dim view indeed of any and all Europeans, and we were taking precautions not to anger anyone we happened across. Nonetheless, we did anger someone; a particularly vicious little man named Garumkango. From what we were able to determine later, Garumkango was a sorcerer for his people; an Ubangi Chari tribe called the Watoro Elya. The sorcerer had apparently promised his tribe that his magics would keep all of the European invaders out of their lands forever, as long as he stayed with them.

Well, naturally, our appearance gave the lie to this rather grand proclamation, and he determined to take his revenge upon us.

We presented ourselves at the edge of the Watoro Elya's village as we had in so many other places; letting it be known that we had no intention of stealing anything or staying long. The Watoro welcomed us into their compound graciously, if a bit coolly. After the proper greetings had been exchanged and a tribute paid to the chieftain, I inquired as to the location of Garumkango, of whom I had been told while visiting a neighboring village.

The chief screwed up his face and asked me, through our interpreter, "What business do you have with that one?"



"I have been told that he is a man with great magic, and I wish to learn of his art," I replied.

"Phah! He has no magic. He is nothing but a liar and a cheat. By being here, you have condemned him!"

It was at this point that the maligned sorcerer made his appearance. A needlessly theatric puff of smoke exploded next to the chief, and a thin, leathery looking man walked through the smoke, probably in hopes of frightening us. Our bearers and the rest of our party had all seen enough fakery on this expedition to recognize it when we saw it.

The man, who must have been Garumkango, shook a small stick at the chief saying, "You cannot condemn me! I am Garumkango, grandson of Muvvivosano and destroyer of your enemies' crops. Women who displease me give birth to snakes. Men drop dead when it pleases me. Fire does not burn me and no spear can pierce my skin. And you think you can kill me?"

"I will kill all of these outsiders and then I will kill you. Then the Watoro Elya will see that Garumkango's magic is real. Then the Watoro Elya will see that Garumkango's magic is strong!"

As he finished, the sorcerer threw his hand down and another cloud of smoke exploded. By the time the smoke cleared, he had already fled into the jungle around the village.

Well, the chief was none too pleased with this display, and he commanded us to be gone from the Watoro lands. Because we had paid him tribute, we were safe until we crossed their border.

The journey out of the Watoro lands was a harrowing one indeed. Garumkango had laid traps all along the route we had to take, and they very nearly claimed several lives, but for the watchful eyes of Tremain and Undele. These were none of the obvious traps one would expect: no deadfalls or lattices of spikes embedded in the jungle floor. Rather, they were subtle traps, but no less deadly for it. An unreasonable number of venomous snakes were scattered along our trail. A bite from any one of them would have been certain death.

There were also a large number of thorn bushes along the path, and we discovered that many of these had poison coating them when one of the bearers scraped his naked arm and began to complain of a burning sensation, then began to scream in agony. Several of the other men, at Undele's urging, grabbed the unfortunate man and held him down while Undele set upon him with his knife, slicing into the affected arm. He then washed the wound with water from his canteen, spilling it all over. When he emptied his canteen, he grabbed



mine and continued. Finally, he wrapped the man's arm in a clean shirt and we continued. I am pleased to say that the man made a complete recovery.

Poison seemed to be Garumkango's method of choice, as it is for many sorcerers, for we encountered it several more times, including the final and most deadly confrontation. We had just forded a small stream and were entering an area of slightly less dense growth, when we were suddenly under attack. Scores of tiny spears were being thrown at us, and they were all tipped with poison. The interpreter, Tiluli, caught a spear in the throat.

We all took what cover we could and tried to determine where the attack was coming from. Had it not been for the deadly seriousness of our situation, I would have burst out laughing when I saw that our assailants were dozens of monkeys with piles of spears. I let off two shots from my Weatherby into the mob and they scattered. But they had already done their work; poor Tiluli was dead.

Suddenly, we all heard a voice from the jungle shouting something incoherent. This was interrupted by another voice from behind me shouting a single unpronounceable word. I looked to see who it was behind me, but I only saw Tremain, his head down like all the rest of us. Next we heard a thunderous crack and a scream, then nothing.

After a few moments, we got up and investigated the sound. There was Garumkango, pinned to the ground by the fallen tree branch that had speared him through the chest. This freak accident saved us from any more harassment and we were able to finally take our leave of the Watoro Elya's land.

COMMON FEATURES OF SORCERERS

While Garumkango was certainly not a shining example of the sorcerer's profession, he was a good example of the sort of threat that they can present. As a whole, sorcerers tend to have bad reputations. This is understandable, since their entire existence is dedicated to human misery. That is not to say that a sorcerer cannot be a good person. I have also encountered sorcerers who were convinced that they were their tribe's last line of defense and proudly upheld the laws of their people.

Most sorcerers are quick to see slight, and are very belligerent. Many also share the afflicted nature of witches. In fact, many sorcerers are also witches.

Other than being universally feared by the people in their tribes, there seems to be very little to tie sorcerers together. They have no common features, nor is there evidence to support the notion that the sorcerer is either a male or female dominated profession. In fact, when sorcerers interact with each other, it is usually in the form of magical warfare, as every sorcerer sees every other sorcerer as a threat to their power base. Many tribes will accept a new sorcerer among them only if the new candidate slays the old one.

THE SORCERER'S PLACE IN SOCIETY

As stated earlier, a sorcerer is very often treated like a field piece; no one wants them around, but they are very quick to point them at their enemies. The sorcerer is often given incredible political power within a tribe, but forced to live outside the social order. There are exceptions to this, of course, but those are usually shamans who know sorcery, and not pure sorcerers at all.

Very few people like the sorcerer, but almost everyone is afraid of them. This is how they stay in power.





RULES FOR SORCERY

Sorcerers, as they are presented here, represent a very specific kind of magical practitioner who is found among primitive people. The type of sorcerer detailed in these rules can be found in Africa, South America, India, and certain South Pacific Islands. It is highly unlikely that a culture from anywhere else would have practitioners of this kind of magic.

PERFORMING SORCERY

Sorcerers differ from shamans in many important respects. Firstly, sorcery is a private matter, and not as reliant on showmanship and ceremony. Second, while the shaman has the respect of his tribe, the sorcerer has their fear and sometimes hatred. Lastly, the shaman is often a healer or counsellor to their people, whereas the sorcerer is simply a living magical weapon; you gladly point them at your enemies, but you pray they are never turned on you.

Sorcerers may learn the following magical skills: Alteration: sorcery, Apportation: sorcery, and Conjuraton: sorcery. It is suggested that they also take a few pips in some of the following skills as well: Intimidation, Natural Poisons, Taunt, and Con. The sorcerer begins the game with no spells unless he purchases them at a cost of one skill point each.

The Difficulty for each spell is different, based on varying targets, but the process is the same. When casting a spell, a skill total is generated against the Difficulty while the gamemaster rolls the Feedback. If the skill roll is greater than or equal to the Difficulty, the spell is cast successfully. If the roll is greater than or equal to the Feedback, no feedback is taken.

It is possible for a sorcerer to fail and still take feedback, or to succeed and take feedback. The total must exceed both in order to be safe. The difference between the Feedback and the skill roll are read as damage to the sorcerer.

SORCERERS AND SHAMS

As with all other wizards, sorcerers are prone to a bit of fakery now and then. The mechanisms of a Sorcerer's fakery are simply more sinister. A sorcerer's spells are usually performed in private, so he has no need for the showmanship of the shaman. Often, a sorcerer need only tell a victim that he has placed a spell on her for the

"curse" to take effect. Other times, magic needs a little push.

Sorcerers are often skillful poisoners, and may help out a "magic dart" with a real one. Also, sorcerers sometimes cultivate a vast network of spies and thieves to work for them (either for pay or out of fear). These spies can be instructed to do the sorcerer's work for him. Imagine the shock of witnesses who see the sorcerer stab at the air, then later discover the victim, dead of a knife wound!

A combination of intimidation, reputation, and criminal know-how can make even a humbug sorcerer a frightening opponent indeed. Listed with each spell are some ways the effects may be faked.

DESIGNING SPELLS

Sorcery spells can be designed using the guidelines given in the D6 or MasterBook rules with a few modifications. When designing the spell, remember that all of the spells must have some tie to the magical laws outlined in the introduction to this book.

SAMPLE SPELLS

Arrow Attractor—Ugali Somba

Skill: *Apportation: sorcery*

Difficulty: *Target's dodge*

Feedback: 4D+2

Duration: 1 day

Cast Time: 1 hour

Components:

Ground spearheads or arrowheads sprinkled into food

The sorcerer is often treated badly by members of their tribe who lack the "proper" amount of fearful respect. Those most likely to be guilty of abuse are the tribe's warriors. While the law may forbid the sorcerer from doing harm to their own people, there is nothing that says they cannot allow others to harm them. Just before a battle it is common for many tribes to have a feast. At this feast, the warriors are served great delicacies and good meat in hopes of ensuring victory.

The sorcerer can sabotage this by sprinkling the ground up dust from arrowheads into the meals of any warrior who has offended him. Once any of the dust has been eaten, compare the skill roll of the spell against a roll of the victim's *dodge*. For the duration of the spell, any missile attacks made against the target have a



bonus equal to the difference between the two rolls (if successful) divided by three.

The spell that prepares this dust charges the effect into it. The spell produces enough dust for ten uses.

Fakery: By telling the victims what the sorcerer done after the feast can undermine their confidence, and cause them to be clumsy in the face of the enemy. Generate a *con* total against the victims' *willpower*; if the sorcerer is successful, the targets will cause themselves to have a -1 pip penalty to their *dodge* skill. The effects of this uncertainty will last for the first 10 minutes of the targets' next battle.

Blind—Sakapa Diso

Skill: *Alteration: sorcery*

Difficulty: Target's *Perception*

Feedback: 5D+1

Range: 10 meters

Speed: Instant

Duration: 1 hour

Cast Time: 10 seconds

Components:

Animal's eyeballs

Leather bag

Unreal effects: (5) to disbelieve

A very quick, not so subtle spell, the sorcerer merely shows their target the pair of eyes cut from some animal and drops them into a leather bag. As long as the eyes are in the bag, or until the duration runs out, the target is stricken blind, provided the roll beat's the target's *Perception*.

The sorcerer can end the spell at any time by removing the eyes from the bag. If the eyes are returned to the bag before the time runs out, the target is blind again.

Fakery: This is another difficult spell to fake. Many humbugs would rather just leave it be, and not risk looking foolish. Those who wish to try though, can attempt to simulate the spell by judicious use of blinding powder or smoke.

Create Illness—Tuchi ra Mrongo

Skill: *Conjuration: sorcery*

Difficulty: 23

Feedback: 5D+2

Damage: 3D+1

Range: 1 mile

Speed: 1 meter per second

Duration: 1 week

Cast Time: 1 day

Components:

Hair, nails, or waste from target

Bile from a sick monkey

Unreal effects: (5) to disbelieve

To cast this rather nasty spell, the sorcerer simply gathers all of the components and boils them together for an entire day. The steam released from this concoction is what carries the magic, and it wafts its way toward the sleeping victim, who inhales it. For the next week, they will find themselves suffering from an illness that resembles cholera, dysentery, or malaria, depending on what part of the world they are in. The victim grows faint, has severe stomach pains, and loses one pip of *Endurance* each day. If their *Endurance* ever reaches 0, the victim dies. After the week is over, *Endurance* returns at the same rate.

During the duration of the spell, medical attention (*medicine* Difficulty 15) will halt the victim's deterioration, but nothing will reverse the effect until the spell runs out. If the sorcerer wishes, they can continue the spell at the end of the week, by generating a new skill total against a Difficulty of 10 and a Feedback of 2D. The sorcerer can keep this up as long as they have a supply of fresh materials and the target is still alive.

Fakery: The easiest way to fake this spell is to poison the victim.

Infest—Iganatembwe

Skill: *Conjuration: sorcery*

Difficulty: Target's *Endurance*

Feedback: 6D+1

Damage: 2D+2

Range: 1 mile

Speed: 1 meter per second

Duration: 10 minutes

Cast Time: 1 hour

Components:

Pregnant insect or spider or egg sac

To cast this horrifying spell, the sorcerer must bury the pregnant insect or egg sac beneath an image of the target. After performing the requisite ritual, the sorcerer stomps down on the image.

The victim finds a boil growing on their face or body. This boil will actually gain size as they watch. After a few minutes the boil bursts and a swarm of insects begins crawling out of the infected skin. The victim takes the damage listed. The real strength of the spell, however, is



psychological. The victim must roll *willpower* with a Difficulty equal to the skill roll for the spell. If the roll succeeds, nothing happens, but if it fails, the target will act with a -1D penalty for three days because of the shock of having their own body rebel against them.

Fakery: This is an extremely difficult spell to fake and would most likely require the use of mind-altering drugs.

Killing Doll—Mutusira

Skill: *Apportation: sorcery*

Difficulty: 20

Feedback: 4D

Damage: 8D+1

Range: 25 miles

Speed: Instant

Duration: Instant

Cast Time: 1 week

Components:

Effigy (16 to make)

Hair, nails, or clothes of victim

Concentration: 8 hours (21)

Unreal Effects: (5) to disbelieve

A frightening version of the classic "voodoo doll," the secret of this spell is guarded extremely jealously by those who have it. The sorcerer must first create the effigy itself, a small doll or statuette of the intended target. This effigy requires an *artist: effigies* or similar roll of 16 or more in order to be effective. As a part of the doll, hair, nails, clothing, or something personal belonging to the target must be used.

After the doll is made, the sorcerer spends a week empowering it with the ability to transfer whatever happens to it to the person it resembles. At the climax of the week long ceremony, the doll is cast onto a fire and destroyed, doing the damage rolled to the target. Instead of rolling *Endurance* against this damage, however, the target must roll *willpower*.

In order to disbelieve the effects the target must know that a sorcerer plans to harm them. If the target actually dies, an autopsy would reveal a massive heart attack and third degree burns on the inside of the body.

Fakery: The best way for the sorcerer to fake this spell is to hire an assassin, but the old smoke and mirrors routine can work here, too. If the sorcerer makes a bit of a production about it and burns the doll within sight of the victim, they can induce heart attacks in particularly

suggestible victims (rolling *con* and beating their *Perception* by more than 30).

Living Bullet—Lobir

Skill: *Conjuration: sorcery*

Difficulty: 21

Feedback: 3D

Range: 10 miles

Speed: 1 mile per second

Duration: 1 minute

Cast Time: 1 hour

Components:

Live wasp or hornet

Unreal effects: (5) to disbelieve

One of the most feared weapons in West Africa, the Lobir is a living projectile which seeks out its target like a bloodhound, and then burrows under the target's skin causing them great pain.

To cast, the sorcerer boils together several herbs and adds a live wasp or hornet. While the mixture is bubbling, the sorcerer must tell it everything they know about the target. The better known the target, the easier time the Lobir will have finding them. As the spell completes, the Lobir lifts itself from the pot and begins track its target. Once it has the scent, it will fly at a speed of ten miles per second till it arrives within one hundred yards. If there are no other people around the target, it dives in and attacks. If there are people around, then the Lobir needs to make another *tracking* roll.

LOBIR TRACKING TABLE

Knowledge of Target	Difficulty
No knowledge	32
Seen the target once	30
Have spoken to the target	21
Have been neighbors for years	15
Worked together	13
Old friend	8
Family member	5

The drawback to the spell is that the Lobir tend to be quite stupid. If a person knows that one is on their trail, they can avoid it by giving their clothes to someone else. This will cause the Lobir to have a +2 added to its Difficulty for tracking. If the tracking roll fails, it then makes



a second roll. If that one succeeds, the Lobir targets the second person.

If the Lobir has not yet hit a target (right or wrong) it can also be thrown off the trail if the target breaks line of sight with it. Once the Lobir has lost sight, it must attempt to track again.

LOBIR

COORDINATION 1D+1

REFLEXES 4D+2

Flight 5D, *maneuver* 5D

ENDURANCE 1D+2

STRENGTH 3D+1

Brawl 5D

KNOWLEDGE 1D-1

PERCEPTION 1D-1

Search 3D, *sneak* 5D

MECHANICAL 2D+2

TECHNICAL 1D

Special Abilities:

Stinger: Damage 2D+1

Burrowing attack

Flight

The Lobir is not a natural creature and only lives as long as the duration of the spell. It is invisible to everyone except its creator, its target, and anyone with a supernatural sight ability or spell. If someone who has a chance of spotting the Lobir is around, have them make a *Perception* check with a Difficulty equal to the Lobir's *stealth* roll. If they succeed, they will see that the Lobir appears to be a two inch long crystalline cone. It hovers in the air until it can find its target, then plunges forward at top speed, stopping in order to sting the target with its point. If the Lobir can be seen, it can be fought.

Once it has stung a victim, it burrows beneath the skin and begins stinging from within. This goes on every round until the spell ends. When the spell runs out, the Lobir becomes a small conical piece of stone lodged beneath the target's skin.

Fakery: A tough one to fake, but an enterprising sorcerer can make do with a sling and some hot coals.

Magic Darts—Wambij

Skill: *Conjuration: sorcery*

Difficulty: 23

Feedback: 3D+1

Damage: 3D

Range: 10 meters

Speed: Instant

Duration: Instant

Cast Time: 4 seconds

Components:

Thorns

Nearly all cultures that believe in sorcery have some variant of this spell. Basically, the sorcerer throws tiny invisible darts at their enemy. In order to empower the darts, the sorcerer must have a handful of thorns. These are thrown, tossed, dropped, launched or blown at the target with a *thrown weapons* roll. The thorns never reach the target, however, having been consumed by the magic and reformed into the magic darts.

The damage of the spell is compared against the target's *willpower*. The target will not bleed nor bruise, and only their pain will remind anyone that they have been hit.

Fakery: A blowgun with real darts, perhaps dipped in poison, can do this very nicely. Other sorcerers may wish to rely on their reputations. Roll *intimidation* versus the target's *willpower*. If the sorcerer's roll beats the target's by more than 30, the target takes a self-inflicted internal wound.

Pain Effigy—Mutujino

Skill: *Apportation: sorcery*

Difficulty: Target's *willpower*

Feedback: 6D+2

Range: 25 miles

Speed: Instant

Duration: Instant

Cast Time: 1 week

Components:

Effigy (16 to make)

Hair, nails, or clothes from victim

Concentration: 8 hours (21)

Gesture: pin doll

Unreal Effects: (5) to disbelieve

The "voodoo doll" of popular fiction, this spell imbues a doll with the power to transmit pain to its target. At any time during the year in which the effigy is active, the sorcerer can use it to inflict a specific sort of pain on the target. This is usually done by the application of pins or flames to various parts of the doll's body. The pain caused by this spell can cripple. A separate roll is necessary each time the doll is used. Compare the roll versus the target's *willpower*. The difference, divided by three, is the penalty applied to one of the target's attributes. This



can be used only on one attribute at a time. The penalty lasts for as long as the pin is stuck in the doll, and vanishes the instant it is removed.

What some European explorers have believed to be attacks of gout have, in fact, been sorcerers pinning their effigy to a wall and leaving them there.

Following are the appropriate body parts to target to affect specific attributes.

Attribute	Body Part
Agility	Arms or Legs
Coordination	Arms
Endurance	Stomach
Reflexes	Legs
Strength	Chest
Knowledge	Front of head
Technical	Back of head
Mechanical	Hands
Perception	Eyes

The magic is performed by the sorcerer, not the doll; if another person gets a hold of the doll, they will not be able to send pain to the target.

The target can end the spell at any time by confiscating the doll from the sorcerer. A quicker version of this spell has a casting time of one hour and a duration of one week, but the difficulty and feedback values remain the same.

Fakery: Another spell that relies on intimidation and reputation, the sorcerer can affect the target any time they are in view. The sorcerer need only jab a pin dramatically into the doll, then roll *intimidation* versus the target. If they beat the target's roll by more than 15, the target suffers a -1 penalty to the appropriate attribute.

Rite of the Blood Brother—Chipula Mpwanga

Skill: *Conjuration: sorcery*

Difficulty: 15

Feedback: 1D+1

Duration: 1 year

Cast Time: 1 day

Components:

Animal to be bound to

Kola nut which is shared and eaten by caster and animal

Blood of animal

Blood of caster

Concentration: 1 hour (18)

Gestures: dance (18)

Incantation: the tale of the animal (18)

This all day ritual binds the sorcerer's fate to that of a wild beast. The beast must first be captured, and then bled. The caster is also bled and then mixes the blood together in a bowl. A kola nut is dropped into the bowl and allowed to soak up some of the blood. The sorcerer then retrieves it and halves it, eating one half while feeding the other half to the captive animal. The spell in no way tames the animal, so proper precautions must be taken to insure that it does not escape or attack.

After the ritual is complete, the spell takes effect and the animal is released. The sorcerer and the animal are now blood brothers. Any damage taken by one will instead be felt by the other. As long as the animal is alive, the sorcerer will live as well, and vice-versa. For this reason, sorcerers are not likely to perform this spell on small, easily harmed creatures. Intending to bond yourself to a lion, however, is a risky proposition.

First you have to catch the lion, then you have to hope that it doesn't get killed out in the wild. One thing you don't have to fear is the animal ever attacking you once the spell is cast. Even a beast can sense the bond between the two, and will sometimes even intervene to protect its blood brother.

At the end of the year, the sorcerer may renew the spell. To do so, they must capture the same animal as before and perform the ritual again. This time the Difficulty will be 9, and the Feedback will be 1D-1. Tracking an animal that is bound to you is easier than tracking other animals. The sorcerer gains a +2D bonus when attempting to do so.

If, at the end of a year, the sorcerer wishes to let the spell go, then both blood brothers are released with no ill effects.

Fakery: The only way to fake this spell is with a very well trained animal.

Sorcery Shield—Juzulobij

Skill: *Conjuration: sorcery*

Difficulty: 35

Feedback: 7D+2

Effect Value: 8D+1

Range: 10 meters

Speed: 1 meter per second

Duration: 1 day

Cast Time: 10 minutes



Components:

Porcupine quills
Skull of a sorcerer

While casting this powerful but dangerous spell, the sorcerer lays porcupine quills around the perimeter (up to 10 meters radius) of the protected area, pointing outward. The skull of a sorcerer is hung from a thong on a pole in the center of the area. The quills will evaporate into smoke during the casting, but the skull will not.

For the duration of the spell, any magical spells that would cause damage to any person or thing within the shield will be met with 8D+1 Armor.

Fakery: It is a very simple thing to tell people, "I have placed a shield against sorcery here, and nothing can get through it."

Stalking Beast—Cholwa Nyama

Skill: *Conjuration: sorcery*

Difficulty: 28

Feedback: 6D+1

Range: 25 miles

Speed: 10 miles per hour

Duration: 12 hours (from dusk till dawn)

Cast Time: 1 hour

Components:

Teeth of a crocodile

Claw of a lion

Wing of a hornet

Scrap of target's clothing

With this spell, the sorcerer brings into being a shadowy beast that will hunt the target for the duration of the spell. All of the components go to create the beast except the scrap of clothing; that is given to the beast in order to aid it in its hunt.

While in shadows, the beast appears to be a normal, if slightly large, specimen of its species. If bright lights are brought onto it, however, it appears to be a wispy, inconsequential thing not of this earth. The beast automatically disappears with the first rays of the sun.

Upon completion of the spell, the beast coalesces out of the smoke of the ritual fire and the sorcerer gives it the scrap of the prey's clothing. The beast makes a first *tracking* roll in order to find the correct direction against a Difficulty of 13. With any success, the beast then proceeds at its top speed (10 miles per hour) until it is within sight of the prey or a building the prey is in.

A clever quarry can evade the beast, but it will continue to pursue until sunrise. If it catches

up to the quarry in that time, it will attack as ferociously as it can, until the target is dead. The Stalking Beast is entirely invulnerable to any physical attack, but is vulnerable to damaging sorceries. Because of the beast's inherently magical nature, it cannot attempt to disbelieve unreal spells.

The only way to get a stalking beast off of your trail is to find the piece of clothing that the cloth came from, and plant it on another person. The beast will track and kill this poor soul, and then realize it has taken the wrong prey. It will then resume the hunt for the correct person. To get the beast off your trail permanently, plant the cloth on the sorcerer who cast the spell. Once the beast kills the sorcerer, it will disappear.

The measure of success rolled by the sorcerer determines the type of beast conjured: with a roll of 28, the beast is a hornet, and it will hunt and sting the target repeatedly. It's unarmed combat skill is effectively a 4D, and the Damage of the sting is 1 point. A 32 unleashes a hyena; a 36 gets a wolf; a 40 creates a crocodile; and a 44 brings forth a lion. The attributes and skills for the stalking beasts are identical to the real ones (presented in *Indiana Jones Adventures*) with the exceptions that no normal weapons can harm them, and they move at a rate of ten miles per hour, regardless of the terrain.

Fakery: Some sorcerers keep trained animals in secret kennels to release against their foes and call it magic.

Stone Liver—Opulamanya

Skill: *Alteration: sorcery*

Difficulty: 34

Feedback: 3D

Damage: 5D

Range: 25 meters

Speed: Instant

Duration: 1 minute

Cast Time: 10 seconds

Components:

Smooth stone, soaked in blood

Unreal effects: 5 to disbelieve

A very deadly and baffling spell, the sorcerer must throw a blood-soaked stone at their enemy and hit. No damage is necessary. Upon contact, the liver of the target is turned to stone. The target must make an *Endurance* roll each round after that with a Difficulty of the sorcerer's skill roll. If the roll succeeds, nothing happens. If the roll fails the target falls to the ground in pain, needing emergency medical attention.



Each round after that, the target takes the Damage listed until the spell ends. At the end of the spell, the victim's liver turns back to normal, but they have already lost a lot of blood due to internal bleeding. Only medical attention can restore them. If a character dies from this spell, an autopsy would reveal that the victim died from massive internal bleeding, but no source of the bleeding will be found.

To make things worse, the sorcerer can decide to maintain this spell by rolling against a Difficulty of 13 and a Feedback of 1D.

Fakery: It is probably easiest for the sorcerer to drug the victim with a slow-acting poison. Preferably one that causes severe abdominal pain and can be timed to affect the victim at a particular moment.

Upside-down Arrow—Pintul

Skill: *Apportation: sorcery*

Difficulty: 14

Feedback: 4D

Damage: 8D+1

Range: 25 miles

Speed: Instant

Duration: Instant

Cast Time: 30 minutes

Components:

Special Bow (21 to make)

Special Arrow (21 to make)

Gesture: fire bow

Unreal effects: 5 to disbelieve

The secret of this devastating spell is extremely closely guarded by those who have it. From the safety of their own hut, the sorcerer knocks a special arrow to a special bow upside down. He fires the arrow straight up so that it flies feathers first into the roof of the hut. The arrow never reaches the roof, however, as it vanishes into thin air. The arrow reappears just above its target and plunges down with terrible velocity. After it has hit the target, doing damage minus the target's *willpower*, it vanishes again and reappears on the floor of the sorcerer's hut. No matter how much damage is done to the target, no wound will be found.

Fakery: To effectively fake this spell, the sorcerer should let it be known when they are going to do it. The sorcerer's reputation should do the rest. Have the target roll *Knowledge* against the sorcerer's *Perception* plus any modifiers deemed appropriate (the target knows that the sorcerer has killed five men this way; +1D). If the target is unable to get any success

at all, they will suffer a 5D Damage from the ulcer they cause.

ADVENTURE HOOKS

PREY FOR DAYLIGHT

Shortly before midnight, the characters are contacted by a wealthy business man who begs for their help. He claims a huge lion is stalking him through the streets of the city, and he wants them to protect him. The first time the party encounters the beast it is all in shadows, and they seem to miss it with any gun shots. Later, it attacks one of the characters, mistaking him for its target, but leaves before it kills the character.

When the party investigates, they discover that a rival of the business man, a very superstitious man, has contracted a sorcerer to kill him. If the party wishes to save the poor man, they will have to either evade a beast that can walk through walls until daybreak, or they will have to redirect it.

SCAVENGER HUNT

In several villages near the town in which the characters are staying there has been a rash of murders. Six people killed and beheaded in the last two months. A local magistrate asks for the character's help. After a quick investigation, the characters find that all of the victims had claimed to be practicing sorcerers. A *scholar: occult* roll of 22 or better would tell the party that the skull of a sorcerer is used in the creation of a certain type of protection spell. Investigating further will reveal that the victims were nothing more than con artists and fakers, using showmanship and poisons to do their work.

What is going on is that a real sorcerer has run afoul of one of his colleagues, and is trying to get protection from him. To cast **Sorcery Shield** he needs the skull of a sorcerer, so he has been killing anyone claiming to be a sorcerer and taking their heads. None of these has worked as yet, because the victims were all shams and the sorcerer knew this at some level. If he were to take the head of someone he really believed to be a sorcerer, even if they were actually a fake, his belief would be enough to power the spell.

The players can set a trap for him, with one of them posing as a sorcerer (if one of them isn't one already), and capture him for the authorities. Use the stats for the sorcerer at the end of this book.



Western Union Telegram

JULY 15, 1935

TO: RACHEL MAUBERG
OAK PARK, ILL. USA
MAMA I AM NOT DEAD STOP
BULLET ONLY CREASED ME STOP
WAS WASHED DOWN STREAM
RESCUED BY FRIENDLY

VILLAGERS STOP

BACK ON THE TRAIL TODAY
STOP

DO NOT WORRY ABOUT ME STOP
THINK I HAVE FOUND MAJOR CLUE
TO FIND BRAIDTHWAITE STOP
WILL WRITE SOON STOP
ALAN

Journal of Alan Mauberg
July 26

I am going to have to find some plausible explanation for the past few weeks' events for when I tell everyone back home. There's no way they'll believe I saw the proper route to Sir Braidthwaite's valley in a fever dream as I was washed down river after being shot in the head.

But that's what happened. I am still having trouble believing it myself, but while I was floating in that water, rushing downstream God knows where, I saw myself standing in front of a well. Although I had never seen it, I knew it to be the well that Sir Braidthwaite and his party had found all those years ago. And I saw a man there, dressed in Orthodox robes like my old rabbi, only of an older style. He said to me, "Only a son of Israel may drink from this well. It is not for the Gentiles." And I asked him, "Why is that? Does God begrudge a drink to a thirsty man?"

"No, He does not," the rabbi answered "but very few gentiles are friends to us. Only a friend to us can receive forgiveness for transgressions against us. And if a man is not our friend, then he must stay where he can be watched."

"I understand," I said, and walked away. As I walked away, I saw, very clearly, landmarks along the path that I could use to find my way back there.

When I awoke, I was being tended to by a Christian missionary in a village along the Kanyika River. As soon as I could, I made my way north and found Undele at Njambi. We had a joyful reunion, but I told him that I had to continue on alone. Of course he protested, but I stood firm. I was fairly certain that only I could do what had to be done.

I followed the landmarks very carefully over the next few weeks, and I had several close shaves hiding from the Yantai. Finally, I found the valley.

It was beautiful beyond words. The river that fed the valley did so in a wondrous waterfall on the eastern end. This raised a mist that enshrouded the entire place, making it look as if there was nothing but another swamp beneath the fog. But once I broke through the fog, I saw the lush trees, the firm ground, and the sweet water. I also saw a single plume of smoke mingling with the mist on the north side of the valley.

I kept my eye on that smoke and made my way through the thick jungle. Somehow, I knew I would be safe from animal predators in this place, and I was.

Finally, I came upon a very solid looking hut. The fire was in front of the hut, and a crowd of African children were in front of the fire. They were surrounding an old man wearing the robes of a shaman. As I came closer, I saw that he was a white man. Closer still, and I knew that I had found Sir Adrian!

I did not want to interrupt his story, so I let him finish before I made my presence known.

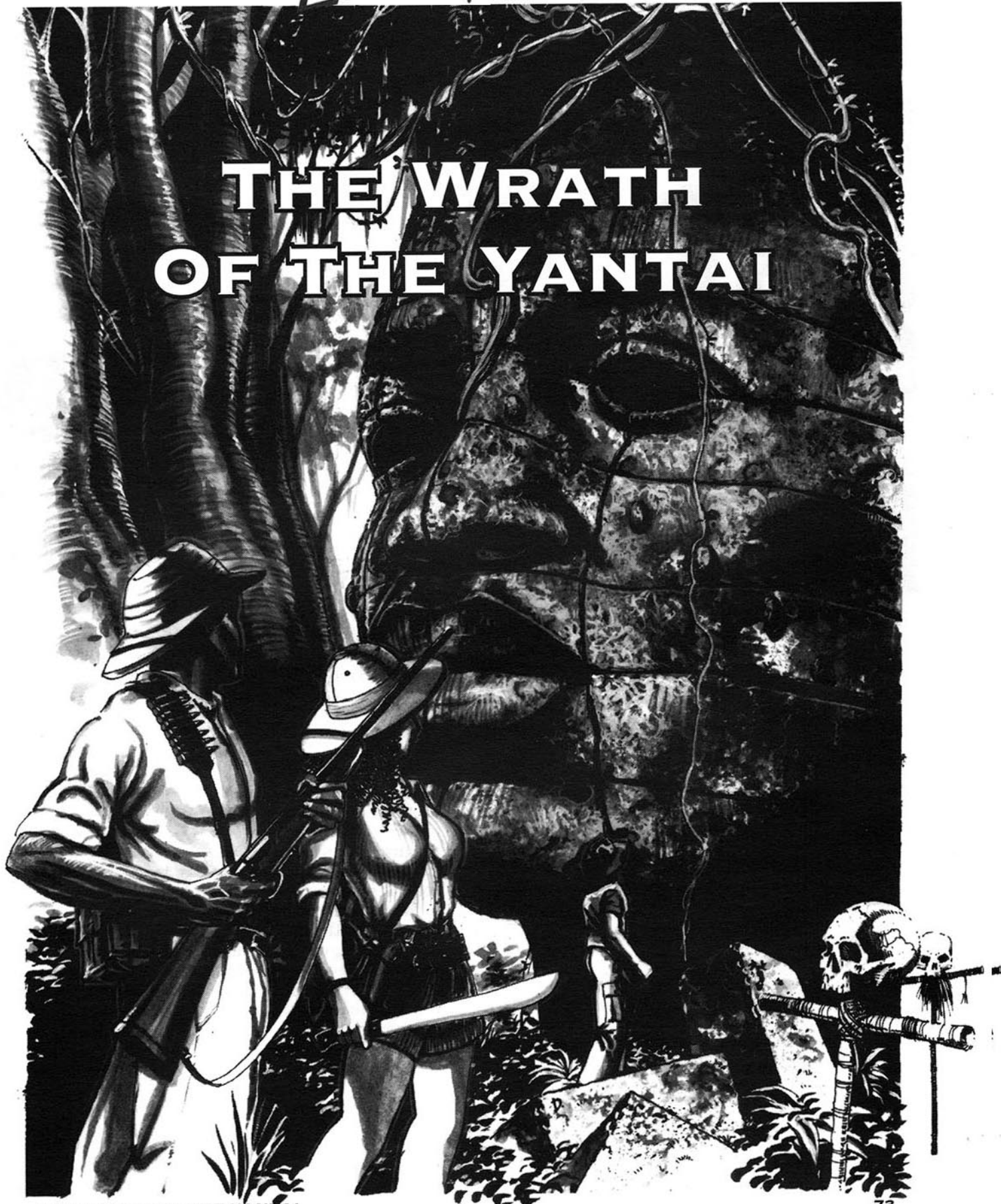
"Sir Adrian?" I said. "I'm glad I found you. I came to ask for your granddaughter's hand in marriage."

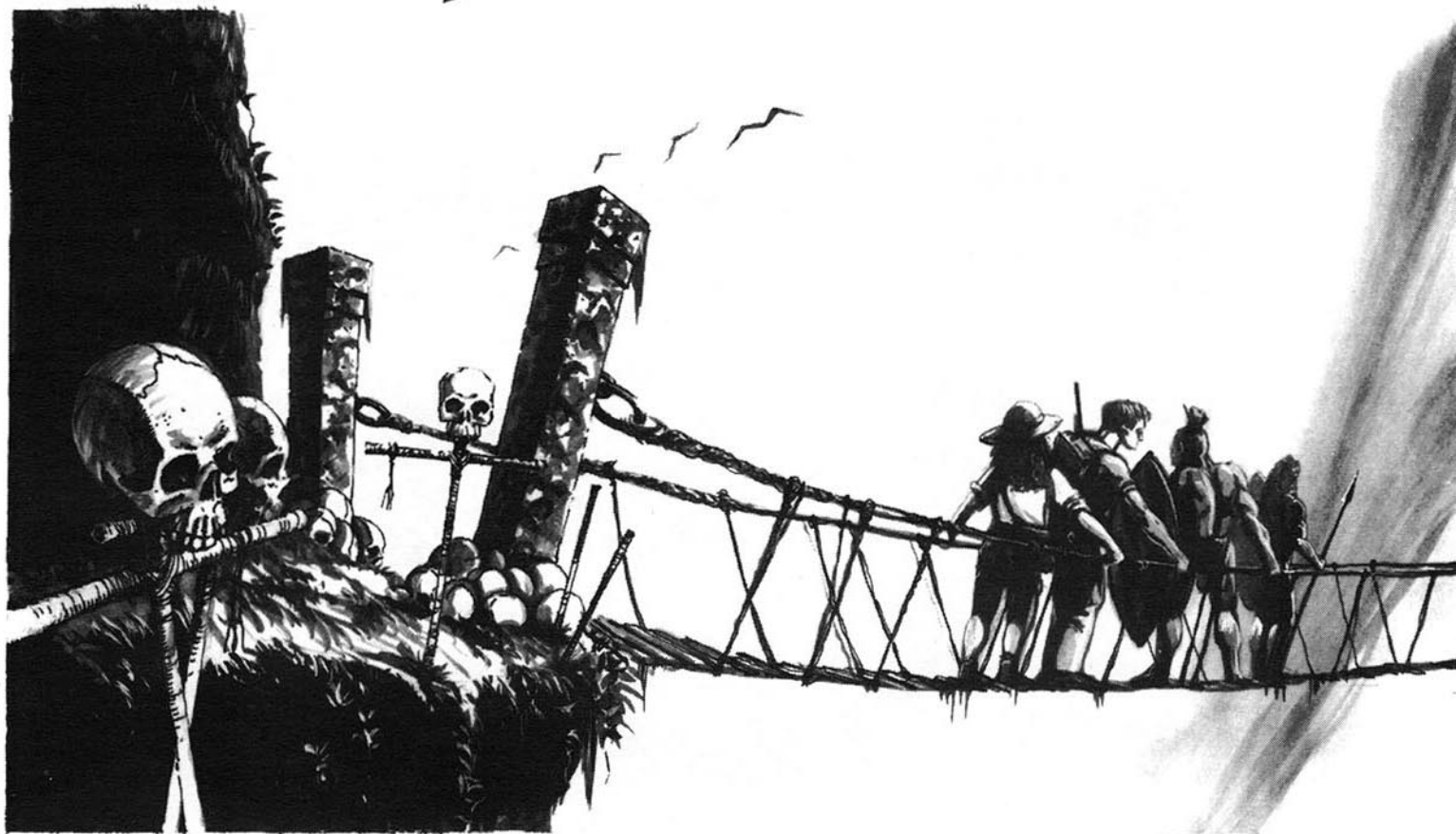


*Sir Adrian
Braidthwaite
is most pleased to announce
the marriage of his
granddaughter
Cynthia Adrian
Braidthwaite
to a most worthy gentleman,
Alan James Mauberg
On this, the 23rd day of
September, 1935*



THE WRATH OF THE YANTAI





INTRODUCTION

The "Wrath of the Yantai" is a three encounter adventure which introduces players to the dangerous and mysterious world of African magic. At least some of the characters should be moderately experienced, as the danger level of this adventure is fairly high.

The action moves from the manor house of a British aristocrat family to the wilds of Angola, and finally to a hidden valley which protects an ancient treasure.

ADVENTURE BACKGROUND

While travelling through Africa in 1911, Sir Adrian Braidthwaite had in his party a young photographer named Addison Tremain. Tremain proved himself a very valuable ally on many occasions requiring quick and deadly action (see the text of this book).

All the while he was travelling with Braidthwaite, however, Tremain was gathering information on his own. He was a member of the

Order of the Crimson Oak, a British occult society, and wished to rise through the ranks. The Order was mostly interested in using the mysteries of the occult to gain personal wealth and power. Tremain thought the Order should concentrate more on the political arena; subversion and corruption being its primary goals.

Denied the teachings of the Order's inner circle, he had none the less learned a ritual or two. When he got wind of Braidthwaite's expedition, he decided to sign on in hopes of learning some of the magical secrets of the Dark Continent—believing British magic to be "too civilized" to be an effective road to power.

While in Africa he learned a great deal, striking bargains with sorcerers Sir Adrian interviewed, and learning whatever magic he could from them in the few days they would stay with each tribe. He usually failed to fulfill his end of the bargain when the expedition would move on, but was safe from most magical recriminations because of the talisman given to him by the witch, Lukali.

These bits of knowledge were not enough for Tremain, however, and he began to get bolder. Once, while trekking through the jungle, he noticed a shrine the rest of the group had ignored.



Recognizing the inherent power of the shrine, he called to one of the bearers to remain behind with him. As soon as the rest of the column was out of site, he murdered the hapless bearer in a hurried Satanic ritual. This ritual had two effects. First, the spirits for whom the shrine had been built were so offended they afflicted the entire expedition with cholera (**see Chapter 3**). Second, and most dire, the bits of knowledge floating around in Tremain's head gelled into a horrific ritual—the Ki-Ini Magi, or Embracing the Honored Foe.

He had only used the spell twice (once on a Rirura scout, and once on a lone witch he surprised in the jungle) when the expedition reached the valley in Angola where they found the well. The ancient Hebrew curse held them all in the valley after they drank from the well, but Tremain's talisman kept him safe when he tried to leave.

No one was more pleased than he was when Sir Adrian volunteered to accept the curse onto himself. He did not fancy the idea of being trapped out in the middle of nowhere just when he had begun to achieve the power he craved.

When Undele and the rest of the party left, Tremain remained behind to "keep Sir Adrian company." The Ifraem shaman, Tolburu, took a

liking to Sir Braidthwaite, and began to teach him the ways of the shaman. Tremain would always sit nearby and jealously watch, unable to grasp the concepts in the lessons. While he did not know it yet, the ritual he had gained was at a horrible cost. He could never learn anything again except through the Ki-Ini Magi. After several months in the valley with Braidthwaite and Tolburu, Tremain claimed he needed to get back to civilization, and promised to "take good care" of Sir Adrian's family. He asked Tolburu to accompany him a little way, and murdered him in the Ki-Ini Magi ritual. Now, brimming with stolen magical power, he made his way back to England.

Over the last two decades, Tremain has been rising up through the ranks of the Crimson Oak through adept politics, blackmail and murder. He is second in the organization only to Sinclair Teague, the Order's leader. Teague and Tremain hate each other. The friction between the two men has caused a split within the order, with each man behaving politely in front of witnesses and each other, while plotting the other's downfall behind closed doors.

Addison Tremain has managed to make quite a name for himself in local politics with his hard-line



conservative rhetoric, and is planning on running for Parliament. Into this arena is thrown Sir Adrian Braidthwaite, recently returned from Africa after being lost for twenty-four years. Tremain is certain Braidthwaite knows he killed Tolburu, and lives in terror of the old man seeing his name in the news and exposing him for the murdering scoundrel he is. Desperate not to lose the power he has built for himself, Tremain has decided to kill Braidthwaite and remove the threat.

SET-UP

It should be fairly easy to get characters involved in the action. All that is necessary is they be at the wedding. American characters can be friends or classmates of Alan Mauberg, or perhaps they are connected to the University of Chicago somehow, and are there to provide an "official presence" to represent the school's good wishes (after all, Mauberg just handed them a rather large coup). British characters can be friends of Cynthia's or perhaps attached to some society family, and therefore obligated to come.

Members of the press, of course, have an outstanding story to cover. The granddaughter of a long lost British anthropologist is marrying the man who rescued her grandfather after more than twenty years in the jungle. It's a journalist's dream. However you handle it, just make sure the characters attend the wedding.

As an additional preparation, you may wish to allow at least one of the players to read the fiction portions of this book, as it can give their character some important clues and may increase their enjoyment of this adventure.

ENCOUNTER ONE: WEDDING DAY JITTERS

In the first encounter the adventurers are invited to the wedding of a friend, Alan Mauberg or Cynthia Braidthwaite. They get to witness an unusual ceremony officiated by the elder Sir Adrian Braidthwaite in traditional African garb.

During the reception at Braidthwaite House, Cynthia and Alan share the first toast and collapse within moments. The preliminary investigation of this event reveals the poisoned bottle of champagne was also intended for Sir Adrian and Mauberg's mother, and the poison is derived from an exotic plant, probably African in origin, but the exact species cannot be determined. An antidote cannot be formulated without knowing precisely which plant was used.

Interrogating the guests reveals a suspect among the catering staff, but he is found dead shortly after. A lone set of tire tracks leave the



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estate near the time of the toast, and some further investigation traces this car to the chapterhouse of the Order of the Crimson Oak.

At the chapterhouse, the adventurers discover one of the order's members is Addison Tremain, the photographer who accompanied Sir Adrian on his expedition. In addition, they find evidence which suggests he is headed back to Angola.

The encounter ends as the party arrives at the airfield too late to stop Tremain from leaving, but in time to have a gun battle with the henchmen he left behind.

THE FIRST AND FINAL TOAST

Read the following:

The wedding was unusual, but no less beautiful for it. Sir Adrian himself performed the ceremony dressed in the robes of a Kioko shaman, while Alan and Cynthia were dressed more traditionally. In order to appease the mother of the groom, the ceremony was overseen by a rabbi she had brought with her from Chicago. The result was an intriguing and one-of-a-kind cross-cultural experience.

Both the ceremony and the reception are being held at the same place: on the grounds of Braidthwaite House in Sussex. The reception has just gotten under way. The bride and groom are at the head table, flanked by Sir Adrian and Mrs. Mauberg. The guests have begun to settle into their assigned seats when Undele Motumbo, Alan's best man, taps on his champagne glass to announce the first toast.

Alan and Cynthia toast each other with their gentle, romantic prepared speeches, and they both drink deeply from the fine crystal glasses. With a flourish, they both turn and hurl the glasses against the brick wall of the enclosed gar-





den. Amid the cheers and cries of "Mazaltov," the sound of a car racing off from the front of the house is barely audible.

Undele begins his best man's speech in his halting, accented voice, and then stops short as both Alan and Cynthia collapse, face first, to the table.

Give the players a chance to react. Likely, some of them try to get up to Alan and Cynthia to check on them. If they don't, a friend of the family rushes up and examine the newlyweds. The doctor announces the pair have fallen into comas, and he cannot wake them up. He orders the serving staff to help bring them to rooms inside the house.

If a character has the appropriate skills and wishes to investigate, have her make a *medicine* roll. Give her the following information, based on her skill roll.

MEDICINE SKILL ROLL INFORMATION

- | | |
|----|--|
| 5 | Alan and Cynthia are in a deep coma. |
| 10 | The coma is a pharmacological reaction. |
| 13 | The drug used is probably tropical in origin. |
| 15 | Their life signs are slowly deteriorating. |
| 18 | An antidote is possible, but must be chosen based on the original poison; an incorrect cure could be lethal. |
| 20 | The newlyweds have approximately 30 days to live. |

If any characters wish to use their *investigation* skill, have them make a Moderate(15) roll once for each piece of information below.

If anyone deduces Sir Adrian was the intended target, an Easy(10) *medicine* roll reveals that, at his age, he would almost certainly have died.

A successful (Easy(10)) *interrogation* of the guests reveals one of the catering staff was handling the bottles in the kitchen. They give the description of the man as middle-aged, thin, and rather hawkish in his features.

Interrogating the caterers, a Moderate(15) skill check, reveals none of them know anything about the incident.

The man described by the guests is not present, and none of the staff recognize him. One member of the staff is missing.

A search of the grounds around the house reveals nothing, but a search inside the house (an Easy(10) skill roll) yields a grisly discovery—the missing caterer, stripped of his uniform and quite dead, has been stuffed into the dumbwaiter in the kitchen. A quick examination of the body reveals the cause of death was a knife wound to the base of the skull.

Some characters may remember the car they heard speeding off. If they decide to investigate this, they can follow the fresh tire marks on the driveway all the way out to the road, where the car apparently flattened the corner of the estate's hedge. Once on the road it is impossible to track any further, but there is a piece of luck: a bicyclist is tending to his wrecked bicycle by the side of the road. If questioned, he says he was riding along the road when a black sedan came out of the driveway and cut through the corner of the hedge.

The driver probably didn't even see him, since the bushes were between them. While it didn't strike him, the car's sudden appearance did cause the cyclist to lose control and hit a large rock, bending the wheel and dislodging the chain on his bike. The cyclist noted the car's license number hoping to find out who the driver was later. He gladly provides the characters with the number if they tell him why they need it. If they try to lie for some reason, they have to persuade him.

Item being investigated

- Shards of champagne glasses
- Champagne bottle

Clues

The poison and the champagne were well-blended, indicating it was added in the bottle.

The bottle was shifted to the front of the catering cart accidentally; it was supposed to be used for Sir Braidthwaite and Mrs. Mauberg—the poison was injected with a hypodermic syringe through the cork.



LEADS

At this point, the party should have up to three actual leads, as well as a possible false one.

- The poison was tropical in origin, and probably rare.
- Sir Braidthwaite was the intended victim.
- The license number of the fleeing vehicle.
- The false lead is that Alan was the intended victim.

Investigating the poison prompts Sir Adrian to mention his own expertise in the area of tropical plants and their properties. He reveals he received this knowledge during his training as a shaman for the Ifraem. Also, he says there is no way of knowing what the proper treatment is without knowing precisely which plant it was made from, and only the poisoner would know that.

If questioned about any possible enemies, Sir Adrian claims not to know of any. This is true. He does not know Tremain is even alive, much less in England. He can't imagine anyone in the Royal Anthropological Society would want him dead, and everyone he knew before he went to Africa has passed away.

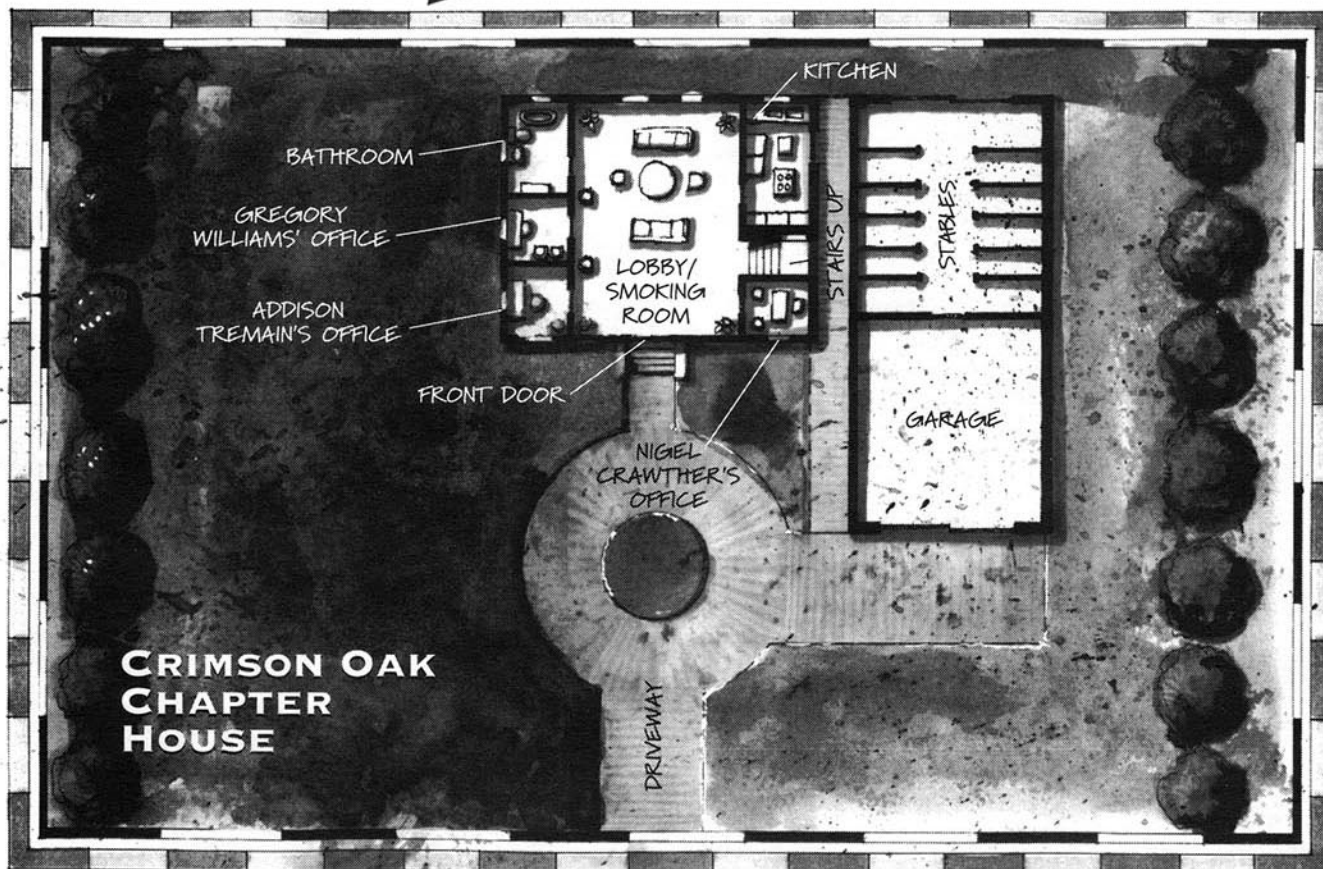
If the characters call the police or the Motor

Vehicles Administration, they can trace the license number on the car. The sedan is registered to a gentlemen's club called the "Order of the Crimson Oak."

If the party decides to investigate any possible enemies of Alan's, Undele Motumbo recounts the events of Alan's expedition. He mentions Troika's death and Geller's arrest. This may lead the characters to believe either Geller escaped incarceration (although a quick telegram to Angola reveals that Geller is still in jail) or friends of the two South Africans' were involved. Feel free to drag out this line of investigation if the players are determined to see it through. They may be wrong, but their inquiries should eventually lead them to Angola anyway. Once there, you can get the adventure back on track. If they decide to do this, go to Encounter Two and adjust the information there to fit the party's actions.

THE ORDER OF THE CRIMSON OAK

Some characters may recognize this society from prior dealings (see various entries in *Artifacts*). Anyone with the *scholar: occult* skill should make a Difficult(18) check. If the roll is successful,



they know the Crimson Oak is an occult society whose front is that of a respectable gentlemen's club. This facade does not keep them from occasionally showing up in the tabloids, however. If the *scholar: occult* roll was Very Difficult(22) or better, then the character also knows the current head of the order is a man named Sinclair Teague. On a successful Very Difficult(26) or better check, the character also knows Teague is being challenged by a man named Addison Tremain.

The order is listed in the phone directory, and has a chapterhouse in the nearby town of Burgess Hill. If the party decides to investigate the chapterhouse, go on to the next scene.

ADDISON TREMAIN

If one of the characters mentions Addison Tremain's name, both Sir Adrian and Undele recognize it. They inform the party of the role Tremain played in Braidthwaite's original expedition. Sir Adrian further adds that the Ifraem believed Tremain murdered their old shaman, Tolburu, when he left. Sir Adrian had not believed

this himself, because Tremain had always seemed to be such a stalwart and loyal soul. On a successful Difficult(20) *journalism* check, the character recognizes the name from another source. Tremain has been campaigning recently to become a member of Parliament on an arch-conservative platform. His critics say his ideas lean a bit too close towards Berlin.

WHAT IF THEY JUST CALL THE POLICE?

It is quite possible (and reasonable) the characters may just decide to call the police and let them investigate the crime. This is fine. The police discover most of the information presented here, but they run into a brick wall when Tremain skips the country (see **Stop That Plane!**). Sir Adrian asks the players to please track down the poisoner and get the information needed to save his granddaughter and grandson-in-law.



FELLING THE CRIMSON OAK

Only use this section if the players decide to investigate the Crimson Oak chapterhouse.

The chapterhouse was once a sixteenth-century roadside inn. The Order bought it in 1864, and it was converted into a secondary meeting place to supplement the main headquarters in London.

In the last three decades, this chapterhouse has become a political tool for whomever held power within the Order. Having your membership privileges transferred to this out of the way locale is a clear but discreet message to the rest of the society that the powers that be are not pleased with you.

Teague had Tremain transferred here as the "official prelate" of this chapter. This was basically a way of "kicking him upstairs," away from Teague's power base in London, while not losing the influence Tremain and his followers brought to the organization.

Cut off from the resources of the London chapter, Tremain has done his best to turn this arm of the Order into his own personal fiefdom. There now exists a split within the Order, with two factions polarizing between Teague and Tremain. The two rarely meet in public, but are painfully polite to each other when they do so. Behind the scenes, of course, they are both plotting each other's downfall.

Tremain decided to run for Parliament using a lot of right-wing rhetoric and a couple of discreetly performed rituals. This goes directly against Teague's policy of using the society to influence events from behind the scenes. Teague believes the Crimson Oak should be puppeteers—not figureheads.

When the party gets to the chapterhouse the only person there is a guard. All of Tremain's loyal flunkies are accompanying him to the airfield.

There are several ways to get into the house. The most obvious would be to knock on the door. If a character does this, the guard answers and demands to know what they want. He can be bribed for 20 pounds to allow the party to search through the house; provided they don't remove anything. The adventurers may try to con him (see **Caught!** below). Finally, they may just attempt to

subdue him (but they'll still have to deal with the dogs—see **Caught!** below).

Another option is stealth. The front door of the house is unlocked but well-lit, and the guard can be seen through the window walking past it every couple of minutes (he's not on rounds; he's just bored). The back door into the kitchen is locked, but can be picked on a successful Difficult(17) *lock picking* roll. None of the windows are locked on either floor, but the one leading into Tremain's office has been painted shut and won't open unless a Moderate(15) *Strength* roll is made. Unfortunately, forcing the window also alerts the guard.

The rooms in the house are fairly standard, with nothing much unusual to be found in any of them except for two: Addison Tremain's Office, and the Meeting Room (see below).

The other offices belong to Gregory Williams and Nigel Crawther, two of the Order's "magi." In their sense, "magi" is a purely ceremonial title, and confers no actual mystical prowess. The only thing of note about the two of them, is that Crawther is actually spying on Tremain for Teague.

The lobby of the house is opulent to within just an inch of bad taste. Velvet-upholstered, overstuffed chairs and footstools, a wet bar, and an enormous cabinet phonograph are provided for members' relaxation. Leading out from the large room are doors labeled "WC," "Kitchen," "Gregory Williams," "Addison Tremain," and "Nigel Crawther." Also, a stairway leads up to the second floor.

Characters who have read Sir Adrian's book recognize Tremain's name, as does anyone who made the connections regarding him earlier.

TREMAIN'S OFFICE

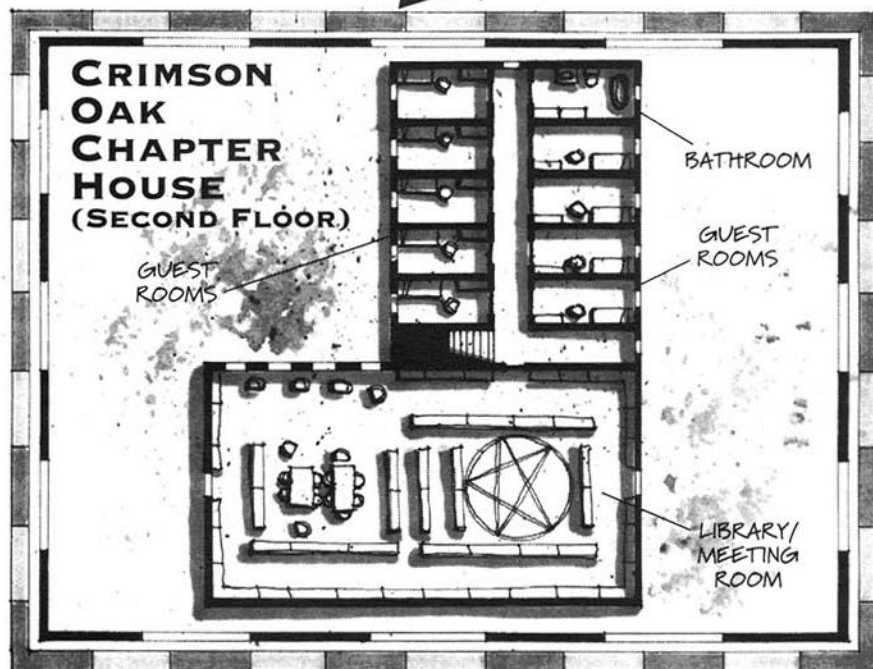
Tremain's office, like all the offices, contains an ornate desk, three comfortable chairs, a couch, a wastebasket, a bookshelf, and a file cabinet. Of interest

to the characters are the desk and the wastebasket.

On a successful Moderate(12) *investigation* roll, a character finds a notepad a telephone number had been written on. Unfortunately, the number has been scratched out. It shouldn't take long for the character to realize, however, the number can be retrieved by rubbing a pencil across the sheet below the top one. Any similar technique also works.

A character investigating the wastebasket (on a successful Moderate(12) roll) finds a portion of a





CAUGHT!

This event can be used if the players snuck in without alerting the guard. If at any point in the investigation someone rolls a (1) on the wild die (or otherwise fouls up), the guard hears them, and rushes to investigate. He is armed, and has two vicious Doberman Pinschers trained to attack. The Guard orders everyone to freeze and attempts to call the police while keeping his gun trained. If the characters attempt to escape, he sets the dogs on them. If anyone takes hostile action towards him or the dogs, he attempts to shoot them, which also prompts the dogs to attack.

Guard. All stats 3D except:

Coordination 3D+1, *fire combat* 4D+1, *dodge* 3D+2, *streetwise* 3D+1, *search* 5D. Move 10. Smith & Wesson .38 (4D).

Guard Dogs (2). All stats are 2D except: *Reflexes* 3D, *brawling* 4D, *tracking* 6D. Move 10. Teeth (Str+1D+1), Claws (Str+2).

STOP THAT PLANE!

The characters have arrived at the airfield in time to see a DC-3 taxiing to the runway. Tremain spots them right away and recognizes them from the wedding. He tells his loyal followers (one for each character) to stop them.

Crimson Order Thugs. All stats 3D except: *Coordination* 3D+1, *fire combat* 4D+1, *dodge* 3D+1, *melee combat* 3D+1, *brawling* 4D, *streetwise* 3D+1, *search* 5D. Move 10. Smith & Wesson .357 Magnum (5D).

They are split into three more or less equal groups; one between hangar 1 and 2, one at the front of the fuel truck, and one behind the parked car (which is the one that fled from Braidthwaite House).

Basically this should be a simple gun battle, with the players trying to get to the plane before it takes off. The Crimson Oak thugs fight to the death since they are all mortally terrified of Tremain. Play up lots of pyrotechnics as stray bullets hit fuel tanks and sparks ignite oil spills. Under no circumstances let on that the party cannot stop the plane; let them think they miss it by just a few minutes.

doctor's bill. The bill is made out to Addison Tremain, and indicates he received a quantity of quinine, as well as a vaccination for denga fever. Any character who makes a *medicine* roll of (8) or better realizes quinine is used to prevent malaria, a tropical disease, and denga fever is indigenous to the African continent. The bill is dated yesterday.

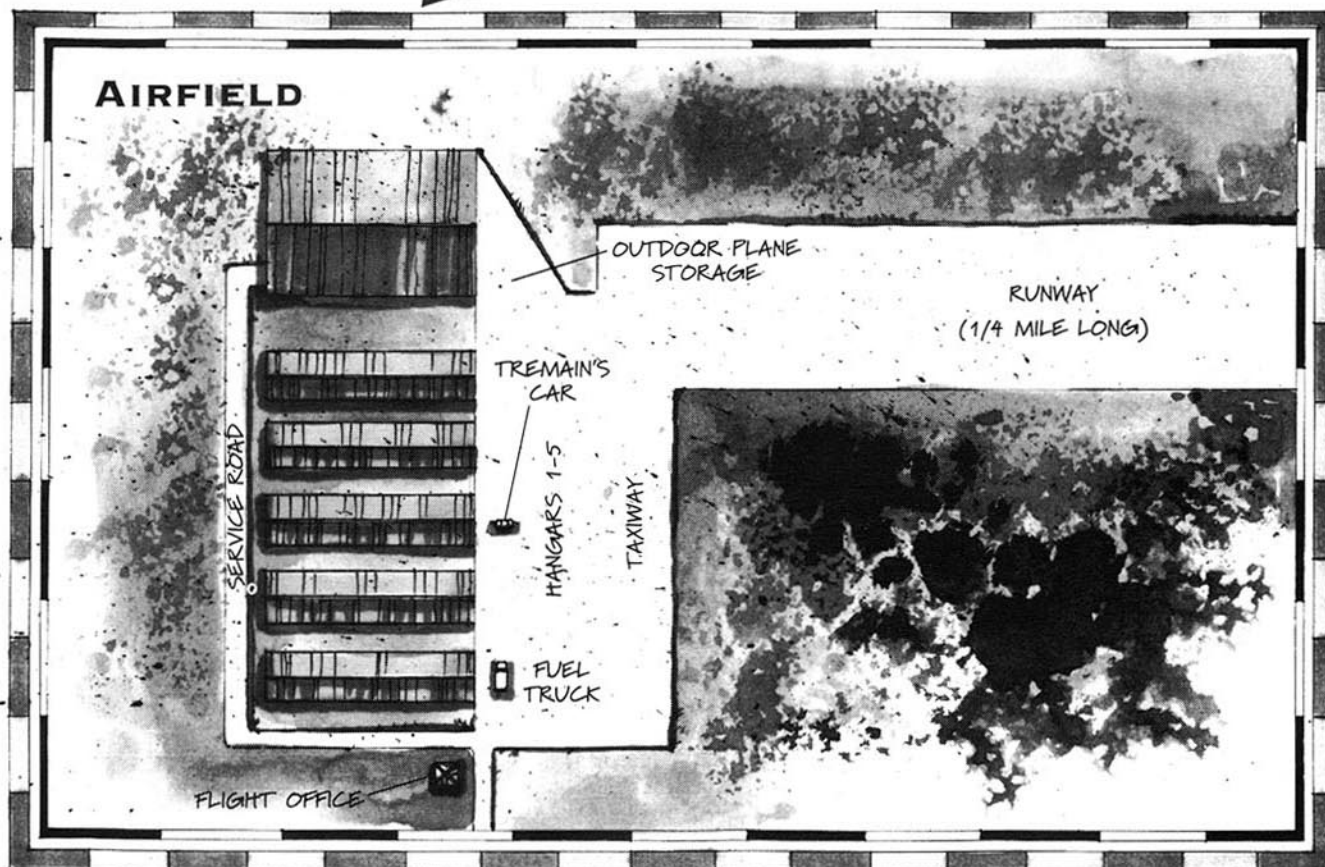
Anyone calling the phone number gets a male voice who answers the phone, "Hilley Airfield." If the players ask for directions, they find the airfield is just outside town. If they wish to find more information, they need to make a successful Moderate(15) skill check for *persuasion* or *con* to get each of the following pieces of information:

- Mr. Tremain chartered a plane in a hurry.
- The plane is going to Nova Lisboa, in Angola, by way of Lisbon
- He should be leaving any minute

If the players decide to pursue Tremain, go to **Stop That Plane!**

MEETING ROOM

This room is where the Order holds its meetings when there are enough members in the area to have them. There is nothing of great importance in here except for the large pentagram painted on the floor. Close examination reveals that sometimes this design is reinforced with fresh candle-wax, salt, chalk, or even blood. This has no bearing on the case at hand, but may lead the party to some intriguing false conclusions.



In the aftermath of the battle, the party needs to find out where the plane is going (if they don't know already). If they go to the flight office, they find the field manager cowering under his desk clutching the phone (a stray bullet during the fight hit it, so he has not been able to call the police). He gladly spills everything he knows (listed in **Tremain's Office**) provided no one scares him any further.

ENCOUNTER AWARDS

Give each character three Character Points for this encounter. If they sat back and let the police do all of the investigating, only give them one, and if they followed the wrong lead to Angola, give them two.

ENCOUNTER TWO: INTO THE HEART

In this encounter, the characters travel to Angola to track down Tremain. When they arrive, they find clues leading them back toward the valley

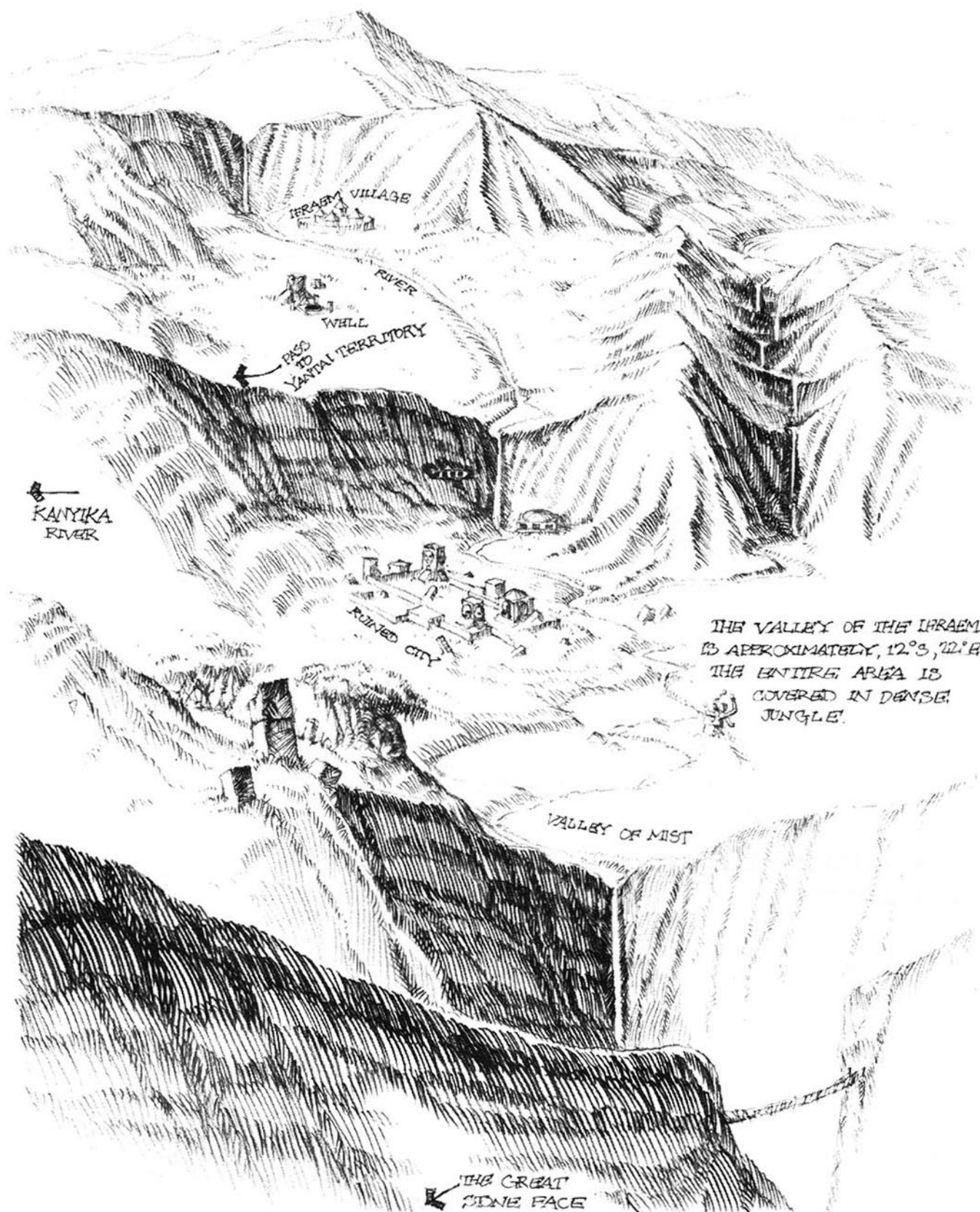
that served as Braidthwaite's prison for twenty-four years. In the valley they find the Ifraem, a Kioko tribe who remember Sir Adrian fondly. When told the reason for the adventurers' visit, the Ifraem agree to help them because of what Tremain did to Tolburu all those years ago. The Ifraem tell the characters of a talisman Tolburu made long ago, but was stolen by a Yantai sorcerer. That sorcerer is dead now and the talisman was buried with him.

The characters are directed to the Yantai's burial grounds, where they must search for the talisman. The tomb is actually a large cave by the banks of a river and is home to more than thirty crocodiles. The encounter ends as the players retrieve the talisman to use against Tremain.

THE VALLEY CALLS ME HOME

Read or paraphrase the following:

After tracking Addison Tremain's plane to Nova Lisboa, Angola, you had no problem securing passage there for yourselves. Sir Adrian was all too willing to pay for the trip, as long as it meant a chance for the family he



THE VALLEY OF THE IBRAEM
IS APPROXIMATELY 12°S, 121°E.
THE ENTIRE AREA IS
COVERED IN DENSE
JUNGLE.



had only barely gotten to know. Undele Motumbo decided to accompany you, as he is quite familiar with the area.

You landed at the small airport outside a large riverfront town in the middle of some of the roughest country you've ever seen. It appears most of the commerce of Nova Lisboa is centered around the native tribes selling goods and services to visiting Europeans and Americans.

The oppressive heat assails you as you get off the plane, softening you up for the second wave of the attack: the insects. The smells that pummel you as you leave the airport leave no doubt in your mind—this is Africa.

Now would be a good time for the players to tell you how they plan to find Tremain. The only real viable option is to go around town asking questions. The best places to look would be in the bars.

There are several drinking establishments in town, most of which cater to a "slightly seedy" clientele. These places are hang-outs for guides, smugglers, soldiers of fortune, and spies. Anyone looking to hire someone of that ilk would do well to look here.

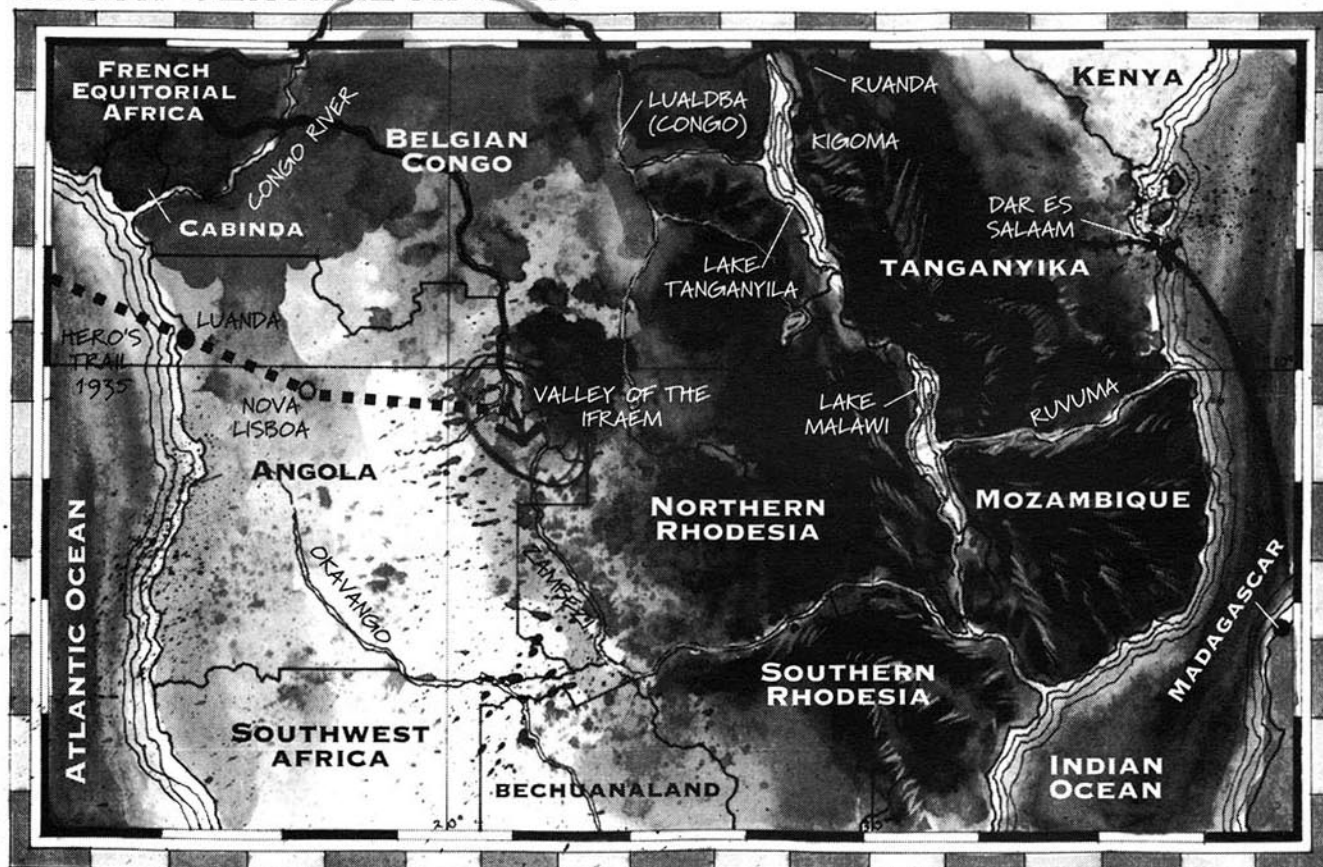
The right questions to the right people (a Difficult(16) *streetwise* check) reveals that Tremain arrived just a day ahead of the characters, and immediately set about hiring a guide. He specifically requested someone who knows Kioko territory, but turned down a man who claimed to be Kioko.

If the characters try to track down the spurned guide (Moderate(15) *streetwise*), they find him at a bar on the riverfront. His name is Tiyoge.

Tiyoge left his home several years ago in hopes of getting rich off of the Europeans. He didn't get rich. What he did get was an expensive taste for whiskey and a police record for drunken and disorderly conduct. He is still able to get work now and then as a guide or even as a porter, but he quickly drinks away whatever he makes. If the characters bribe him or buy him a drink, he tells them the following:

"Yes, this man, he wants to hire guide. He say he want guide who knows Kioko land. I say, 'This is a lucky day for Tiyoge! I am Kioko! Of the Rtuofa tribe!' He say, 'No, I can't use you.' Why he say that? Tiyoge knows the land well. Tiyoge even has friends among many Kioko tribes. I told him that, too. But

SOUTH CENTRAL AFRICA





he didn't want me. Hired another man instead. This other man he travelled through Kioko lands, but he not Kioko."

From this exchange, the party should learn Tremain is headed into Kioko territory, and for some reason he does not want a Kioko guide along with him.

If the party asks around some more (Moderate(14) *streetwise* check if they have learned about the guide, Difficult(18) if they haven't), they can track Tremain to a dock on the Kanyika River. There they learn he hired a motor boat and six native laborers he needed for a job in the interior.

After a little checking around, the characters can do the same.

THE VALLEY OF SECRETS

The characters have been travelling for days up the river. Eventually they had to give up the motor boat because it could not navigate through some of the narrow twists in the river. The motor boat was abandoned in favor of canoes, and then even the canoes were abandoned when Tremain's trail picked up again. Local tribes spotted him and his party heading out into the bush. According to Undele, he is headed right back to the Valley of the Ifraem.

The characters finally find themselves threading through a low mountain pass into the Ifraem Valley. It's like stepping into another time. Even the wind seems a bit more peaceful here. The party has just enough time to take in their surroundings when a band of Ifraem warriors shows up.

Have everyone make a *Perception* roll. Anyone who succeeds on a Difficult(16) or better roll notices they are surrounded by at least 20 African warriors, all with spears and shields. How the characters present themselves is of vital importance. Among the warriors is the Ifraem shaman, Kildori. Kildori has cast the *Inchoteino*, or Read Aura, spell and is studying the characters.

Read the following:

The jungle around you suddenly becomes still. As you look into the trees you see men simply step into your view, as if they spent no effort in hiding so completely from your view, seeming to tell you they could vanish just as easily. They are all African men carrying spears whose points are lowered uncomfortably in your direction.

A voice among the men speaks. You can't tell which direction it comes from. "Who are these outsiders? Why do they invade our home? There is no welcome here for seekers of treasure or for hunters of beasts. This is Ifraem land, and no others may come here."

Tremain has indeed been through here. That is why the warriors are out in force. He snuck by their sentries two days ago and got into the interior. The Ifraem do not know where he is, except that he is somewhere in the valley. They found his guide and his bearers this morning, all slaughtered in some obscene ritual. Kildori knows the evil man who did this is building power for some dark purpose.

At this point, have the players roleplay their responses. Kildori is only testing them; seeing what kind of people they are by reading their auras as they speak.

If anyone questions why the shaman is speaking such good English, he says an aged white man, who was once the shaman of their tribe, taught him. If the players then claim to know Sir Adrian (and are able to convince Kildori) the Ifraem give the party aid as mentioned below.

If the characters tell the truth, they receive the assistance described below. If they lie to Kildori, he sadly sends them back through the pass, as he does not want to have to deal with two sets of problems on their land.

If the party blusters and threatens, the warriors respond by throwing a spear at the ground in front of the most physically imposing character. This is their way of issuing a challenge. A Moderate(12) *scholar: anthropology* check allows a character to realize this. How the character responds to the challenge is very important.

If the character picks up the spear and throws it back, the challenge is answered and it is a fight to the death with knives. If he picks up the spear and steps forward, it is a fight with knives to first blood. If he steps around the spear and walks forward, it is a wrestling match; best of three falls. If he kicks or breaks the spear, the Ifraem are insulted and begin chasing the party out of the valley. A successful Difficult(18) *scholar: anthropology* roll allows a character to know what the proper responses are.

If the challenge is accepted, the warriors draw the challenged character away from his companions into a clearing. This is where the fight takes place. Provided the character fights honorably (no gun, dirty tricks, etc.), nothing bad happens to the rest of the party. If the adventurers somehow win the respect of the Ifraem, read the following:

Kildori speaks to you. "I have spoken to the spirits about this man you call Tremain. They knew he was coming to this place, and they are afraid. This man has great magic, and he will kill you if you confront him without protection. Tolburu, who passed into the spirit world when I was just a boy, has told me what this man did to him. Tolburu wants



justice. While he lived, Tolburu was a great shaman. He once spent seven years crafting a powerful talisman that would render a sorcerer impotent against the wearer. It is a round blue stone with a line of red resin imbedded in it hanging on a leather cord. This talisman would help you greatly in your hunt for Tremain. But, unfortunately, it was stolen. A sorcerer of the Yantai, our enemies, stole it and returned to his home. But that was many years ago, and that sorcerer too has gone to join the earth. It is there you will find this talisman. The Yantai burial site is in a cave on the river bank to the west of here, outside the valley. If you go there and retrieve the talisman, you will be able to face Tremain without fear."

If the party goes to retrieve the talisman, go on to the next section. If they do not wish to waste time looking for the talisman, go on to the next encounter.

Note: If any of the characters drinks from the well, and does not have any adds in *faith: judaism* they can never leave the valley—they are as trapped as Sir Adrian once was!

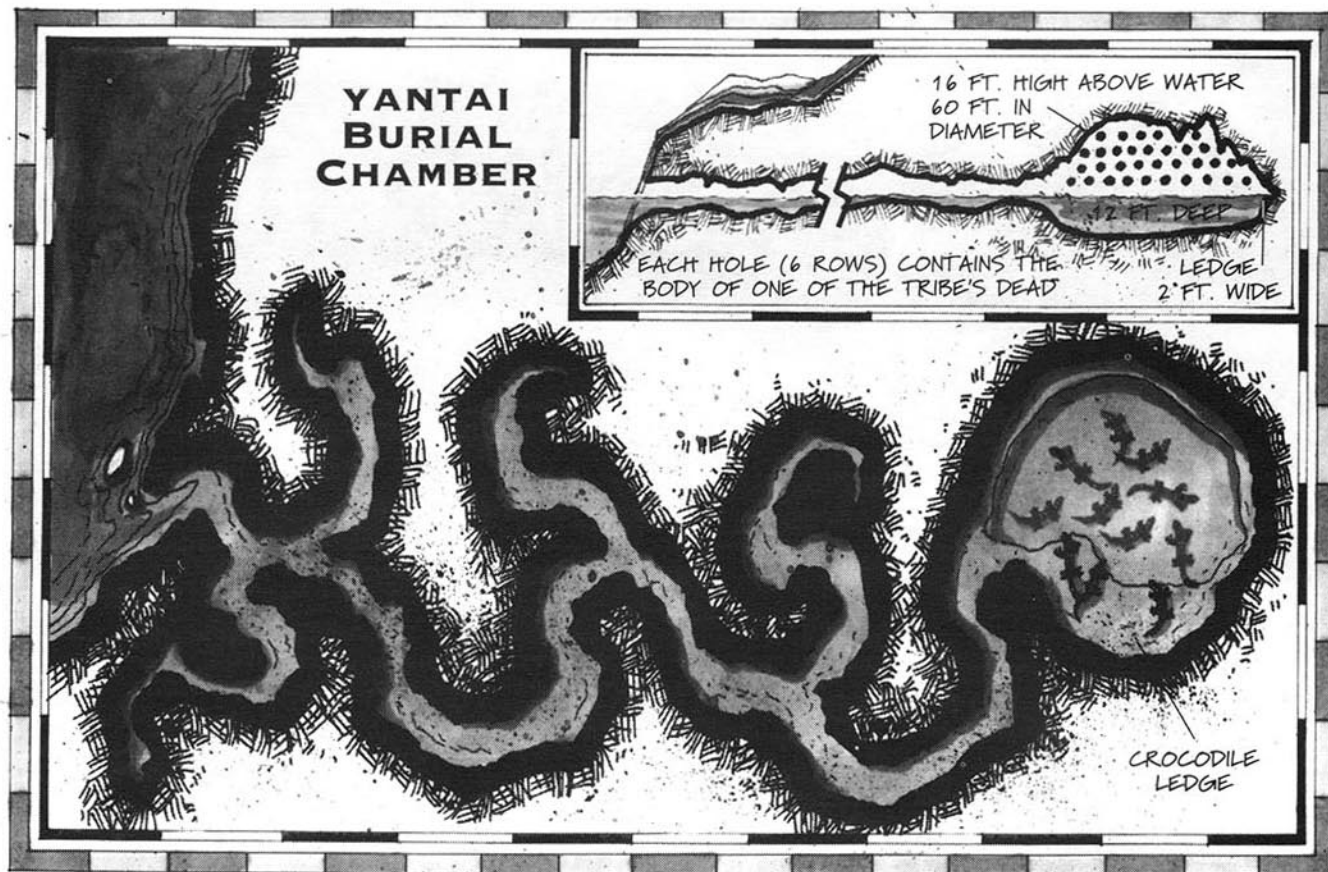
INTO THE BELLIES OF THE BEASTS

Set into the side of the bank of a wide and deep river, the Yantai burial cave is located right at the water's edge in a white limestone cliff. It appears that, if the characters are going to enter, they need to do some swimming.

The mouth of the cave is eight feet high and eight feet wide, with four feet of water in it. As the characters step in, the cave narrows to six feet wide within ten feet of the entrance. Almost immediately, the cave begins twisting. Past the first turn, there is no light in the cave except for any the characters bring in.

There are many branches off of the main tunnel, and the caves twist and bend lazily. It would be easy to get lost. The tunnel also rises and dips, with the water depth going from four feet to six feet deep, but there is always air in the tunnel.

Describe the miserable conditions to the players in great detail, dwelling on how slow the water forces them to move, the general claustrophobia of the situation, and the horrible stench coming from up ahead. At some point after the party has gone about halfway into the cave, have a couple of chunks



STRAIGHT LINE DISTANCE FROM RIVERBANK TO CAVERN - 60 YDS
WINDING DISTANCE THROUGH PASSAGE - 150 YDS



fall from the limestone roof right in front of them. By the time they reach the burial chamber, they should be heaving a great big sigh of relief—a mistake.

CROCODILES...WHY DID IT HAVE TO BE CROCODILES?

Read or paraphrase the following:

You finally see a chamber ahead. As you step in, you see this is obviously the burial chamber of the Yantai. The domed wall of this circular room is full of holes, about two and a half feet in diameter, drilled into the soft rock. They start about five feet from the surface of the water, above a small ledge. The floor suddenly disappears from beneath you, forcing you to tread water. A movement to your right catches your attention. Turning your light in that direction, you see at least 20, probably more, points of light. The lights are in pairs. One of the pairs is getting closer to you. It's a crocodile!

The characters must either retreat or climb onto the small ledge at this point. The crocodiles begin to swarm into the deep water at the center of the chamber, and single crocodiles go after anyone

foolish enough to get into the water. If anyone decides to retreat, three crocs follow them into the cramped tunnel.

20 Crocodiles. 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.

STAGING TIP

If the players are foolish...err bold enough to attempt to take on *all* of the crocodiles, have the crocs attack in groups of five. This way the group of characters won't be mobbed by all of the crocs at once, and give them a fighting chance.

The only relatively safe thing to do would be to climb up the burial holes and hang on. Each turn, have each character doing this roll a die. On a (6), the chunk of limestone he is gripping breaks loose, and he must make a Difficult(16) *Reflexes* roll in





order to catch onto another handhold.

The other problem at this point, of course, is finding Tolburu's talisman. Have each character on the ledge or climbing the walls make an *investigation* roll. The number rolled doesn't really matter, but don't let the players know that. The first person to roll a "6" on their wild die or spend a character point on the search finds the talisman.

Of course once they find it, they have to get out. The crocs harry them all the way out, and even onto the land once they leave the river. Running very fast is the only way to get away from them, short of killing every last one of the reptiles. After they have gotten the talisman, the party is free to return to the valley of the Ifraem to continue their search for Addison Tremain.

THE OTHER WAY IN

Some enterprising players may decide to take advantage of the soft limestone and try to dig in from above the cavern. This requires someone to go in and take careful note as to where the cavern is (without being eaten), and then make a Difficult(20) *cartography* roll. That done, the characters can pinpoint where the cavern is and begin digging. The roof of the chamber is only six feet thick, so getting in is easy. Too easy. If too much weight is placed on the dome's roof (like, say, six adult humans) at the same time they are digging, the cavern caves in, dropping everyone into the water with the waiting crocs.

ENCOUNTER AWARDS

Give each character four Character Points for this encounter, and one Fate point if they retrieved the talisman.

ENCOUNTER THREE: THE YANTAI STRIKE!

The final encounter begins with the characters finding and capturing Tremain. Their triumph is short-lived, however, as the Yantai, angered over the desecration of their grave site, attack. Tremain proposes a truce and offers to help the characters against the Yantai. With his help, the party is able to evade the Yantai for quite a while, until they are

cornered on the edge of a cliff. There, outnumbered and trapped, they must make a stand. Tremain helps them in the battle and eventually the party is successful.

After the last Yantai has fallen or retreated however, Tremain, in true villainous fashion, turns on the party, confident his magic and skill can overcome them.

A CAGED VILLAIN

Returning to the valley after regaining the talisman, the characters see a single column of dark smoke rising into the sky nearby. It is nowhere near the Ifraem's village, so it must be Tremain!

If the characters sneak up to the camp, a Moderate (14) roll, read the following:

You see before you a scene out of your worst nightmares. Before you is a camp, or what remains of it. There evidently has been a struggle of some sort, and their are now several bodies lying around the camp. In the center of this spectacle a man squats in front of the fire whose smoke you noticed earlier.

The figure isn't wearing a shirt, but he has a rifle slung on his back. It sounds like he's chanting. It's hard to make out, but it seems that he is holding a heart in his hand—and it's still beating.

The figure before the characters is Addison Tremain. Tremain killed all of his men and sacrificed them to increase his power. He felt it was necessary so he could be certain he could destroy the well and absorb its power. The characters can confront him here, as he is quite unaware of his surroundings while he is performing the ceremony.

If the characters enter the camp or wait too long, Tremain casts the heart into the fire, causing a huge pillar of flame to arise. Tremain rises to his feet and starts to walk off towards the jungle. At this point if they chase him, he sprints off into the jungle. If any of the players missed their *sneak* roll, read the following:

Tremain sees you and a look of shock and fear crosses his face. He stands up, casts the heart in his hand into the fire, and runs off into the jungle. It's hard to tell which way he went because of all of the fire and smoke between you and him.

Tremain sprints through the jungle and makes for a clearing nearby. This clearing open upon a cliff that overlooks a large river far below. If the characters chase after Tremain, they find him here—he is waiting for them.



ADDISON TREMAIN

Type: Evil Sorcerer

COORDINATION 2D+2

Fire combat 6D+2, thrown weapons 4D

ENDURANCE 2D

REFLEXES 3D

Brawling parry 3D+1, dodge 3D+2, melee combat 4D+1, melee parry 3D+2

STRENGTH 2D

Brawling 3D

KNOWLEDGE 4D

Alteration: shamanism 6D, alteration: sorcery 6D, apportionation: sorcery 6D, divination: shamanism 6D, conjuration: sorcery 6D, summoning: shamanism 6D, intimidation 5D, scholar: natural poisons 6D+2, business 4D+2, photography 4D+1, willpower 7D

PERCEPTION 3D+1

Con 3D+2, disguise 3D+2, faith: satanism 6D, persuasion 4D

MECHANICAL 2D+2

TECHNICAL 2D+2

Fate Points: 0

Character Points: 15

Move: 10

Equipment: Tremain is carrying a Weatherby rifle (5D+1) and a knife (3D+1). He knows the following spells: Baa-oue's Ointment, Ghost Stampede, Summon Beast of the Land, Summon Beast of the Air, Blind, Living Bullet, Magic Darts, Stone Liver.

Other notes: Several years ago, Tremain got a tattoo on his back during a diabolic ceremony. This tattoo takes the place of any material components needed for any spell. He must still contend with the Price of each spell, however, so he saves Stone Liver until it looks like the party is actually a threat. At that time, he uses the spell and concentrates on one person at a time until they are dead.

Tremain stands defiantly in the clearing, evidently waiting for the characters to find him. As soon as they enter he chants something and points his hand at the first person into the clearing.

Tremain casts the **Magic Darts** spell at the first person to enter the clearing. If this person is not wearing the talisman, roll for damage normally, otherwise read the following:

You see Tremain up ahead standing in a clearing. As soon as you reach the clearing he begins to chant. He points at (whoever was the first into the clearing) and shouts the final words of his incantation. You hear a hollow sound, like a rock striking a hollow piece of wood, then nothing.

Tremain is in awe, "How did you deflect my

magic. How? Now I see. Some petty shaman has made you a talisman much like the one that saved my life. How ironic that what once saved me should now be used against me."

If the characters continue to attack Tremain, he uses every spell he knows against them. Tremain fights to the death—taking the identity of the plant for the antidote with him.

If the characters demand to know what plant Tremain used to poison Cynthia and Alan with, he laughs. Read the following:

"Those two! Ha! Their lives mean nothing to me. But to ease the good little adventurers souls...it was the root of a Bannachari plant. Deadly when mixed with certain other herbs."

If the characters tell Tremain that he has to pay for his crimes, now that they have caught him (or something resembling that). Read the following:

"I will go with you peacefully," he smiles. "But you'll have to answer to them first!" He says as he points back to the jungle, where a group of Yantai warriors have stepped from its shadows.

ALL THROUGH THE VALLEY

The Yantai, enraged at the desecration of their burial ground, have invaded the valley and tracked down the party. Tremain (if he is still alive) offers to help the adventurers, since he knows the valley better than they do, and the Yantai want him dead as well. This alliance of convenience actually helps the characters during the running battle.

The Yantai warriors spread out, encircling the party and Tremain. They lower their spears in the party's direction and slowly start to move closer.

15 Yantai Warriors. All stats 2D except: *Coordination 2D+1, thrown weapons 2D+2, Reflexes 3D, dodge 3D+2, melee combat 3D+2, brawling 3D, sneak 4D, search 4D.* Move 10. Spear (Str+2D).

Tremain keeps his back to the cliff during the fight. He tries to maneuver himself behind the characters in the hope that he can take some of them with him if he is to die.

If Tremain still lives when all of the Yantai are defeated, go to the next section. If he died, but the characters were still able to get the plant name for the antidote from him, go to the **Epilogue**. Otherwise read the following:

You have successfully defeated the Yantai warriors and gotten revenge against Addison Tremain, but the victory hangs heavily upon your hearts. With his death, Tremain took the identity of the plant needed for Alan and



Cynthia's antidote with him. You slowly make your way back to the Ifraem village.

Kildori awaits your return and solemnly nods as you tell him of your success and your failure. Suddenly his face brightens.

"I know of a way to help your friends! It is the least I can do to repay Sir Adrian," he says as he goes to his hut.

He returns with two small wooden gourds. A small hole has been placed in the top of them and a piece of wood has been wedged into the hole as a stopper. Kildori goes to the well, and after kneeling and saying a short prayer, he fills the two gourds with water.

"The water within each gourd is only enough for about a mouthful for each of your friends, but it shall be enough to cure them. The spirits have granted this one boon in gratitude for you saving the well from the evil sorcerer, Tremain. You may leave the valley unhindered and will be welcomed whenever you return."

The characters can take the water back to England with them and save Alan and Cynthia. Go to the **Epilogue**.

SHOWDOWN ON THE EDGE OF THE WORLD

Read or paraphrase:

As soon as the last Yantai falls or retreats, Tremain turns to the party. "Well, now that is done with, I can get about the business of killing you!"

To punctuate his statement, he casts Magic Darts at the nearest character (unless the nearest character is wearing the talisman).

"You fools don't get it, do you? I'm better than any of you can ever hope to be, because I don't let little things like morality shackle my deeds. I'm going to become a member of Parliament through the power of Hell, and there's nothing you can do to stop me! In fact there's not even anything a tired old God can do to prevent me from destroying his precious well. That's where the power comes from; the power to influence peoples' mind flows from actions. And this action is to destroy a holy artifact. And what better one than the one which started all of this so many years ago. Then I will return to England and finish what my Bannachari root started!"

He raises his rifle and aims at the talisman bearer. "And not even magic will protect you from this!"

The characters have one round to decide what they are going to do while Tremain aims. If they take a step towards him, he warns them away and takes a step back—a step dangerously close to the edge of the cliff.

Anyone who shoots Tremain or rushes him causes him to fall backwards off the cliff. His rifle goes off harmlessly in the air as he falls screaming. Tremain disappears into the mists below—his body never to be found.

The characters have defeated Tremain and gotten the name of the plant needed for Alan and Cynthia's antidote!

EPILOGUE

When the party returns to England with the name of the poison Tremain used (or the water Kildori gave them), Sir Adrian is able to brew an antidote and the newlyweds are awake and well in just two days. Sir Adrian tells them they are always welcome at Braidthwaite House, should they ever need a place to stay in England. Alan and Cynthia, of course are very grateful, and may be valuable friends in the future.

The Order of The Crimson Oak undergoes a slight upheaval, but settles down again to whatever passes for normal with them. Sinclair Teague is glad to be rid of Tremain, but now he is keeping an eye on the characters, since they seem to be too dangerous.

The well of the Ifraem still sits in the hidden valley, and many archaeologists (perhaps even Indy himself) would like to mount an expedition to it. And that could lead into a whole new adventure.

ENCOUNTER AWARDS

Award each character six Character Points for completing the adventure, and one Fate Point for saving Alan and Cynthia.

ADVENTURE HOOK

The characters defeated Addison Tremain...or did they? His body was never found. And now it seems that certain members of the Order of the Crimson Oak have fallen victim to strange accidents. Perhaps Tremain has returned to claim his seat on Parliament once and for all! The characters could be contacted by Sinclair Teague to help him track down whoever is causing these accidents, and if it is Addison Tremain, to finally put an end to his evil machinations.

INDIANA JONES™

THE **D6** SYSTEM™

CHARACTER NAME: _____
 PLAYER NAME: _____
 TYPE: African Shaman
 GENDER: _____
 AGE: _____ HEIGHT: _____ WEIGHT: _____
 PHYSICAL DESCRIPTION: _____



COORDINATION _____ **2D+1** **KNOWLEDGE** _____ **4D**
 Thrown weapons _____ **2D+2** Alteration: shamanism _____ **4D+1**
 _____ Artist: fetishes _____ **4D+1**
 _____ Artist: talismans _____ **4D+1**
 _____ Divination: shamanism _____ **4D+1**
 _____ Natural poisons _____ **4D+1**
 _____ Spirit lore _____ **4D+1**
 _____ Summoning: shamanism _____ **4D+2**
 _____ Willpower _____ **4D+2**

ENDURANCE _____ **2D**

PERCEPTION _____ **4D+1**
 Faith: shamanism _____ **4D+2**
 Teaching: shamanism _____ **4D+2**

REFLEXES _____ **3D**
 Dance _____ **3D+2**
 Dodge _____ **3D+1** **MECHANICAL** _____ **3D+2**

STRENGTH _____ **2D** **TECHNICAL** _____ **2D+2**
 Brawling _____ **2D+1** Medicine: _____
 _____ primitive medicine _____ **3D+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

Description: You attracted the attention of your tribe's shaman at an early age and it was decided to train you in the arts. Now, your mentor is gone and you fill the role of shaman for the village. You have discovered that, while it is very real for you, the spirit world is not real for some people—especially Europeans. You feel sorry that their reality is so limited.

Equipment: Choose two spells and one miracle from the Shaman's list.

Robes, various headdresses, knife, drum, throwing darts, herbs and roots for medicines

Quote: "The world will give you the answers you seek—you just need to learn its language."

Advantages:

Influence in Community (-1D), you can sway the opinions of members of your tribe due to the enormous respect they have for you

Magical Ability (-3D), you can use magic.

Disadvantages:

Hallucinations (+3D), you have spent a little too much time in the spirit world, and every once in a while it comes back to haunt you

Sense of Duty (+2D), you feel very strongly about the natural world and will do whatever you can to keep it from harm.

Notes: _____

INDIANA JONES™

THE D6 SYSTEM

CHARACTER NAME: _____
 PLAYER NAME: _____
 TYPE: African Sorcerer
 GENDER: _____
 AGE: _____ HEIGHT: _____ WEIGHT: _____
 PHYSICAL DESCRIPTION: _____

COORDINATION _____ 2D KNOWLEDGE _____ 3D+2
 Pick pocket _____ 2D+2 Apportation: sorcery _____ 4D+1

Artist: effigies _____ 4D
 Artist: fetishes _____ 4D+1
 Conjuraton: sorcery _____ 5D
 Natural poisons _____ 4D+1
 Alteration: sorcery _____ 4D+1
 Intimidation _____ 4D+2
 Willpower _____ 4D+2

ENDURANCE _____ 2D PERCEPTION _____ 4D
 Con _____ 4D+1
 Sneak _____ 4D+1
 Taunt _____ 4D+1

REFLEXES _____ 2D MECHANICAL _____ 2D+2

STRENGTH _____ 2D 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



Description: You have powers that make you feared by your own people, and scorned by outsiders—this is their mistake. Your tribe may be frightened of you, but they respect you, keep you fed, and give you a home. Anyone who troubles them will have to face your wrath.

Equipment: Choose three spells from the sorcerer's list.

Spear, knife, tools to make effigies and talismans

Quote: "Angering me is not the wisest choice you have ever made."

Advantages:

Magical Ability (-3D), you are able to use magic.

Disadvantages:

Infamy (+1D), your reputation as a sorcerer precedes you; some people will be unwilling to trust you and may react with fear

Phobia (+1D), you suffer from mild pyrophobia (fear of fire)

Sense of Duty (+2D), you feel that you must avenge any slight against you or you will lose face among your friends and enemies

Sworn Enemy (+1D), a big game hunter wants you dead because of a curse he thinks you put on him

Notes: _____

INDIANA JONES™

THE **D6** SYSTEM™

CHARACTER NAME: _____

PLAYER NAME: _____

TYPE: African Witch

GENDER: _____

AGE: _____ HEIGHT: _____ WEIGHT: _____

PHYSICAL DESCRIPTION: _____

COORDINATION _____ **3D**

Thrown weapons _____ **3D**

ENDURANCE _____ **2D+1**

REFLEXES _____ **2D+2**

Dodge _____ **3D+1**

STRENGTH _____ **2D+1**

SPECIAL ABILITIES _____

KNOWLEDGE _____ **3D**

Alteration: witchcraft _____ **5D+2**

Intimidation _____ **5D+1**

Desert survival _____ **5D+1**

Willpower _____ **4D+2**

PERCEPTION _____ **3D+2**

Con _____ **4D**

Investigation _____ **3D+1**

Persuasion _____ **2D+1**

Taunt _____ **2D+1**

MECHANICAL _____ **2D+2**

TECHNICAL _____ **2D+1**

FATE POINTS _____ **1**

CHARACTER POINTS _____ **5**

MOVE _____ **10**

BODY POINTS _____

WOUND STATUS

☐ 1 Wound ☐ 4 Wounds

☐ 2 Wounds ☐ 5 Wounds

☐ 3 Wounds



Description: Your parents cursed the day you were born, and they never let you forget it. Everyone knew from the very start that you would be a witch, but some people were kind to you. An old woman showed you how to control the power you were gifted with. Since then, they may still curse you behind your back, but they treat you with kindness and friendship to your face. You can hardly blame them for being afraid of you; you scare yourself sometimes.

Equipment: Evil Eye—Disokufwa

Walking stick, medallion, knife

Quote: "I am not evil! I can do an evil thing, but I am not evil!"

Advantages:

Magical Ability (-3D), you can use magic.

Disadvantages:

Nightmares (+1D), you are plagued by nightmares

Physically Impaired (+3D), you have a crippling illness, -1D to all actions if you ever suffer any damage from any source.

Notes: _____



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™

MAGIC & MYSTICISM: THE DARK CONTINENT

By Lee Garvin

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