

INDIANA JONES™

and the
RISING SUN



A MASTERBOOK
GAME

INDIANA JONES™

and the
Rising Sun



INDIANA JONESTM AND THE RISING SUN

DESIGN

Bill Olmesdahl, David Pulver

DEVELOPMENT AND EDITING

Greg Farshtey

COVER DESIGN AND GRAPHICS

Tim Bobko

COVER AND INTERIOR PHOTOGRAPHS

Lucasfilm Ltd.

INTERIOR ILLUSTRATION

Paul Daly, Jaime Lombardo & Ron Hill

Publisher: Daniel Scott Palter • Associate Publisher/Treasurer: Denise Palter • Associate Publisher: Richard Hawran • Senior Editor: Greg Farshtey
Editors: Peter Schweighofer, Bill Smith, Ed Stark • Art Director: Stephen Crane • Graphic Artists: Tim Bobko, Thomas O'Neill, Brian Schomburg
Sales Manager: Bill Olmesdahl • Licensing Manager: Ron Seiden • Warehouse Manager: Ed Hill • Accounting: Karen Bayly, Wendy Lord,
Kimberly Riccio • Billing: Amy Giacobbe

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

TM and © 1994 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.
MasterBook is a trademark of West End Games Ltd.



CONTENTS

Chapter One: Gamemastering <i>Indiana Jones</i>	4
Chapter Two: Japan in the '30s	16
Chapter Three: The Military	32
Chapter Four: Society and Culture	40
Chapter Five: Martial Arts	53
Equipment Chart	59
Chapter Six: Unearthly Nippon	60
Adventure: Indiana Jones and the Masamune Blade	69
Appendix: Player Character Profiles	93

Chapter One

Gamemastering Indiana Jones

Action, adventure, romance and Indiana Jones — they go together naturally, and they're part of the reason *Raiders of the Lost Ark* and its two sequels were so successful. Indy's adventures are full of hairbreadth escapes, beautiful, exotic locations and powerful magical treasures. The success of your campaign depends in large part on how well you, the gamemaster, capture the feel of an Indiana Jones adventure, and that's what this book is here to help you do.

This campaign pack consists of four parts. There's the gamemaster screen, for use when you're running adventures. "The Art of the Gamemaster," gives you some advice on constructing and running adventures. When you're ready to begin writing your own scenarios, check out "A Cast of Dozens," below. There you'll find gamemaster characters for you to use in your adventures. They already have all their statistics listed, as well as names, personalities and equipment. All you have to do is set the scene. Think of them as extras in your own *Indiana Jones* movie.

Finally, this chapter includes several adventure outlines for your use. Until you get used to creating entire adventures, you can use these to get your game sessions off the ground. These are short adventure sketches, without statistics for gamemaster characters or complete descriptions. You can fill these in as you go.

After this, you'll move on to source material you can use to set adventures in 1930s Japan. It's a dark, dangerous place, a country on the brink of war and one very different from modern Japan.

Finally, you'll move on to "Indiana Jones and the Masamune Blade," a fully fleshed-out adventure for your group to enjoy.

Now it's time to fuel up the plane and head off to our first adventure. If you're new to gaming, you may be a little nervous about running a game yourself, but don't worry. You'll be fine.

Trust me.

The Art of the Gamemaster

A typical roleplaying game book is immense. It looks like that math book that so overwhelmed you in elementary school. If you've played other games before, you know that it's not necessary for you to know every rule and every facet of the adventure you're going to run.

Roleplaying isn't about competition, and if competition isn't important, then exact adjudication of the players' actions isn't important either. Your job as the gamemaster is to have fun, and to provide your players with an exciting and fun evening of storytelling. This outweighs the importance of knowing all the rules.

There are two main things to remember when you're running a game. Keep these in mind and you'll be a great gamemaster:

You are in charge. You can make up anything that you want.

Your word is law. What you say outweighs anything in the rule books.

When you are gamemaster for an *Indiana Jones* adventure, you are not bound by written rules. The *MasterBook* should be considered a collection

INDIANA JONES™ and the Rising Sun



Lucasfilm Ltd.

of suggestions. You can use the ones that you like and either simplify or ignore the ones which you think are too complicated or unnecessary. To be fair, you should let your players know beforehand which rules you've changed or thrown out. As gamemaster, you have unlimited freedom to improvise once the game begins. As long as you're impartial and stick to the spirit of the game, your players are obligated to accept your decisions without question.

Instead of memorizing rules and details, you should concentrate on three areas: setting, characters and combat. If you put time in becoming familiar with these three things, you'll be a great gamemaster in no time.

As a gamemaster for *World of Indiana Jones*, you have to become as familiar as possible with the setting of the game. There are several good sources of information on the *Indiana Jones* setting, including the source material in the basic book and history books, documentaries and the like on the period.

In addition, watch the movies. These are your best source for information on the world of *Indiana Jones*. They really set the mood for the game.

We can't overemphasize the importance of familiarity with the setting. The cultural, technological and historical details of the roleplaying environment are the actual "rules" of the game and neither you, as the gamemaster, nor your players should be allowed to violate them. If you do, then you're not really playing in the *Indiana Jones* world, right?

Character Creation and Combat

As referee, you need to understand how to create player characters. Specifically, you need to know how to determine the ratings on skills and attributes and how they function in the game. As gamemaster, you'll want to know this so you can help your players create characters during your first gaming session.

It's a good idea to gather your players together before the first game and create characters with them. That way, you can guide them through the creation process and get a feel for the sort of characters they want to play. If you have a group of academics who couldn't fight their way out of the proverbial paper bag, then you'll want to try to gear your adventures away from combat. On the other hand, if everyone is playing action/adventurer types and none of them show any signs of interest in intellectual puzzles, stay away from mysteries.

If you have a concept of what sort of adventures you enjoy running, you can try to steer player characters in that direction. If you're pretty sure

that there are going to be lots of fights with Nazi soldiers, but everyone is creating venerable academics, you can suggest to one or more of the players that the game is going to be a bit more action-oriented and ask them to build a character with a few more physical skills.

Combat situations usually involve the game's most difficult rules. As a gamemaster, you should understand how to resolve a combat situation, but it isn't necessary for you to know every optional rule. Combat follows a strict sequence of steps. Learn these basic steps and you're home free. When optional rules creep in, look them up then, but concentrate on the basics for now.

Cheating

One final note on combat: although it's important to use the combat rules fairly, do not let the dice ruin the game. As gamemaster, there may one day come a time when, in the middle of an adventure you've worked on for months, the player characters get lucky and kill or capture your main villain five minutes into the adventure. What do you do?

Cheat.

It is acceptable for you, as the gamemaster to cheat. There are no real rules to govern this, so we've put some together for you.

1. Cheat fairly: What this means is don't bend the rules on a regular basis or too often for one side and not the other. Keep track of how often you cheat for your villains and try to cheat in the players' favor about the same amount.

2. Try to be plausible: After a player rolls an incredibly high total on the dice and hits the main villain of your adventure, don't just smile at him and say, "You missed." Try to come up with a plausible reason why the villain survives. They can even be cinematically plausible, like a cigarette case blocking the fatal bullet.

Another old favorite is the missing body approach, where it looks like the villain has died, but it's in such a way where it can never be proven: "No one could have survived that crash. I guess Dr. Seidread will no longer be dogging our steps."

3. Don't cheat too often: Nothing seems to make players happier than somehow spoiling all of your work. Whether they kill the evil Nazi scientist in the first scene of the adventure or come up with a way to skip over your entire "Jungle of Death" scene and get to the jungle temple well ahead of Dr. Seidread, players love outwitting you, the gamemaster. Let them. Unless it's really important, don't cheat too often. You'll spoil all of your players' fun and they'll feel, well, cheated.

Preparing an Adventure

Getting an adventure ready to play is the hardest part of a gamemaster's job. Learning the rules is secondary. You can have every word on every page memorized, but if you can't tell a good story, it will all be for naught. A good roleplaying adventure should be richly textured and as solidly plotted as a novel. It takes lots of practice to write a good adventure, but if you follow these few simple steps, it will become far easier:

1. Determine the main goal of the adventure. The *World of Indiana Jones* goes into a great deal of detail on the kinds of goals you can have in your adventures, and we won't repeat that here. If you're still not sure just what's meant by goals, look at the three movies. In *Raiders of the Lost Ark*, it was finding the Ark of the Covenant. In *Indiana Jones and the Temple of Doom*, it was regaining the Sankara Stones from the Thuggee cult and returning them to the village, as well as freeing the children. Keeping the Holy Grail out of the hands of the Nazis was the major goal in *Indiana Jones and the Last Crusade*, as well as freeing the elder Dr. Jones from his captors.

Determine what the player characters must do to achieve their goal or solve the problem successfully.

Step 2: Determine the core scenes of the adventure. Like a movie, a roleplaying adventure is arranged as a series of scenes. In a roleplaying scene, the characters are usually required to solve a minor problem, explore an area or resolve a confrontation with a creature or character, before they can move on to a new scene. Here are some examples of different sorts of scenes:

The player characters come to a raging jungle river and must figure out some way to cross it;

The characters encounter a hidden temple filled with poisonous vipers and must defeat or outmaneuver the creatures;

The characters go to the library to search for clues to a lost treasure;

The characters meet a beggar in the streets of Cairo. He holds a key bit of information and they must find a way to get it from him.

(The beggar is an example of a gamemaster character. Gamemaster characters are imaginary characters controlled by you, the gamemaster. You will create the gamemaster characters in the adventures that you write by determining the character's skills and statistics, as well as his personality and motivation. This may sound tough, but we'll get into it in more detail later.)

Step 3: Create minor scenes to link the core scenes. Now that you've got the goal and the obstacles to the goal in mind, it's time to flesh out

the adventure. This is done by adding minor scenes to the framework. These scenes can be very minor, as little as a one or two sentence mention of something, or a transitory scene (say, a camera shot of a map with a red line going between cities to tell the characters that they're traveling).

Minor scenes are a key part of building the mood in your adventure. Say you're running an adventure where your player characters are traveling to Transylvania to search for the ruins of Dracula's castle. You've got your goal, that is, finding the castle. You have three or four major scenes, things like a night-time border crossing into Nazi territory, a scene where the characters have to get information from a group of gypsies, and the final climactic scene where they discover that Dracula really does exist and that vampires are real.

You'll probably want a horror movie feel for an adventure like this. Some minor scenes that will help to build this feeling are listed below:

1. Whenever the characters are outside at night, they can glimpse someone following them, but can never get a clear view of who, or what, it is.

2. They notice a great number of bats and other creatures in their vicinity.

3. A wolf pack stalks and attacks them when they get close to the castle.

4. A gypsy fortune teller offers to tell a random character's fortune. When she looks at his hand, she is visibly shaken and demands that the character leave. She will only tell him to give up on his quest or he is doomed.

You've got the idea. Minor scenes can be as involved or as trivial as you like. It's a good idea to list a few when you're creating your adventure to maintain the mood you're trying to build.

Minor scenes are also a good place to introduce subplots or continue with an ongoing subplot. Subplots are covered in the *MasterBook* rulebook as well as in the *World of Indiana Jones*. Take a look at these sections when you create your first few adventures to familiarize yourself with the different sorts of subplots.

If you create a gamemaster character or two that you really like, try to bring them back in minor scenes. Having reoccurring characters in your campaign makes it more realistic, as well as helping to ease player characters into unfamiliar settings.

Sample Short Adventure

In this short adventure, we have 10 scenes. the major scenes are listed in bold type, the minor ones in standard type. The goal of this adventure is to recover an ancient sword from a secret tomb. The encounters are as follows:

1. The player characters discover a musty old map, hidden inside an old volume. It gives the location of the secret burial place of Sir Lancelot duLac. As the characters prepare for their journey to England, the map and book are stolen by Dr. Seidread, a rival archaeologist.

2. On their way to the airport, the characters come across an accident. The occupant of the vehicle is a beautiful heiress. She is badly shaken and has suffered amnesia as a result of the crash. Will the player characters help her? If they do, one of them may very well become involved in a *Romance* subplot with her. Whether they take her with them or not won't directly affect the outcome of the adventure, so this encounter is a minor scene.

3. The characters arrive in England, but Dr. Seidread has planned a reception for them. Four thugs wait to "convince" them to go back home.

4. The characters arrive in a small town near Fountains Abbey. They can arrange to obtain a guide and spend an evening in peace before trying to find the site. If the villagers are questioned, the characters can get clues to the location of a "haunted glen" in the woods outside of town.

5. Characters get to the "haunted glen" and discover some good news and some bad news. The good news is they've made it to the area where the tomb should be located ahead of Dr. Seidread; the bad news is there's a small church on the spot. This doesn't seem too bad at first, but the "priests" in the church are actually a bunch of Nazi spies and saboteurs. The characters will be invited in for a meal, then be drugged and imprisoned.

6. The player characters awaken to find themselves in a cavern under the church. They are interrogated by the Nazis and tortured. Dr. Seidread is also a prisoner here. He will tell the Nazis about the tomb and offer to split any loot with them.

This is a good place to really play up the evil of the Nazis and Seidread.

7. Escape! If the players come up with an escape plan for their characters, let them do it. If not, one of the townspeople followed them out to the church and creates a disturbance to allow the characters a chance to escape. They discover the entrance to the secret tomb and can get in first.

8. The tomb is filled with traps to protect Lancelot's body and possessions. This section will be a lot like the beginning of *Raiders of the Lost Ark*.

9. The characters find the heart of the tomb and can recover the prize.

10. The characters must deal with the remaining Nazis, led by their old rival, and escape.

Gamemaster Characters

One of your most important jobs as a gamemaster is controlling the gamemaster characters and creatures (for our purposes, we'll define a "creature" as an unintelligent animal or monster). To do this effectively, it's necessary to be familiar with their personalities, motivations and combat abilities.

For gamemaster characters, you need to know four things:

General Personality. Is she pleasant or grumpy? Honest or deceitful? Cheerful or morose? Bright or stupid? How will this character interact with the player characters? In most cases, you can keep track of these things with one or two words jotted down next to the character's game statistics. For instance, in the sample adventure, we could describe the young woman in encounter #2 as helpless, trusting and grateful. Dr. Seidread, on the other hand, is deceitful, vengeful and hostile.

Now that we've given the gamemaster characters some sort of personality, we know that when the player characters approach the young woman in encounter #2, she'll be in a confused state. But if they help her, she'll be appreciative and help them in any way that she can. When the player characters run into Dr. Seidread, he'll try to trick them and harm them in anyway that he can.

Motivation. What is the gamemaster character's function in the encounter? Is she an innocent bystander? Is she guarding something? Does she have an interest in helping or hindering the characters? (The woman's goal is to get help and medical attention. Dr. Seidread's goal is the same as the player characters', to get to the tomb. He also has a secondary goal, to make the player characters' lives miserable in the process.)

Knowledge. Does the gamemaster character have any information which might be helpful to the characters? Make sure that you're clear as to what your characters know and don't know. Keep in mind that your characters shouldn't just give their information to the player characters — they'll have to ask the right questions or appeal to the gamemaster character's motivation in the right way.

What will she do in a fight? Just in case violence ensues, you need to be familiar with the gamemaster character's combat statistics and fighting style, as well as what weapons are available and any special powers she has, if any. Will she fight to the death or will she break off at the

first opportunity? Will she throw herself to the ground and beg for mercy or will she call for reinforcements and close in for the kill?

For creatures you need to know only three things:

Its personality. This should be nowhere near as sophisticated as the personality of a gamemaster character. These can usually be summed up with one word. Words like hungry, vicious, skittish, neutral, content, etc. should suffice.

Its motivation. Much more basic than those of gamemaster characters, these can be described with words like fear, hunger, anger, maternal instinct, etc.

Its combat routine. As with gamemaster characters, you need to know what the creature will do in a fight and how it will do it.

Going Off the Map

Players are unpredictable. No amount of thought and work on your part is going to be able to prepare you for the unexpected things that may happen during the course of an adventure. For many gamemasters, this is all part of the fun and challenge of roleplaying. You'll soon learn to love watching your players stumbling down one blind alley after another, jumping from here to there and never coming close to the adventure that you had planned. As you become more experienced at running a roleplaying game, you'll be better prepared to either get your players back to the adventure at hand or to make up a different and exciting adventure for them as they go.

If you're not comfortable with running "off the cuff," here are some suggestions for getting characters back on the right path:

1. Make up a new gamemaster character, such as another archaeologist or scholar and have him cross the player characters' path and offer his guidance in exchange for their assistance. (There are a number of Subplot cards in the *MasterDeck* that can help with this as well.)

2. Have the player characters discover a diary or scrap of parchment with a clue on it. This is perhaps the least "heavy-handed" approach, if you make the clue fairly cryptic.

3. Rethink one of your scenes and adapt it to fit where the player characters are now. Maybe their current approach to their goal isn't so bad, after all. Getting to know how your players think and react will make it easier for you to predict what they will do in future adventures.

Five Easy Pieces

Writing a good adventure is like writing any

other work of fiction, and your adventures should contain these five elements:

1. An intriguing introduction that provides player characters with a strong and clear goal.

2. A strong plot which unfolds and develops in a logical manner as the player characters move through the adventure.

3. Vivid gamemaster characters with interesting and unique personalities. Try to avoid stereotypes and characters lifted from other adventures. Remember, not all villains should have the same character traits and motivations. If you take the time to develop your gamemaster characters, they will seem much more realistic and lifelike than those produced with the "cookie cutter character" approach.

4. Adventures should have a variety of encounters, including violent confrontations, nonviolent interactions and situations that require problem solving.

5. A dramatic climax where the player characters achieve their goal and earn a meaningful reward, or fail and suffer serious consequences.

There are a number of resources that can help you improve your adventure design. Books on writing fiction are available in book stores and libraries. Published adventure modules are worth a look at — if the adventure is not to your liking, elements of the plot can be grafted on to your original idea. Movies and television can be a great tool for a beginning gamemaster.

The most important thing to remember is that to get good at anything, you have to practice. Write as often as possible and be big enough to learn from your mistakes. Your players will let you know what they liked and disliked about your game.

Adventure Hooks

Listed below are several adventure hooks for use with your *Indiana Jones* game. These hooks are bare bones outlines which, with a little bit of work, can be fleshed out into full-length adventures. When preparing these hooks for your game, ask yourself the following questions:

Who? Who will the characters be most likely to encounter in the course of their adventure? Who will be their enemies and who will be their friends?

You may want to invent new gamemaster characters for these roles in the adventure or you may decide to use some of your existing characters. As was discussed above, you'll want to list the gamemaster character's abilities, knowledge, motivation and personality before you attempt to run the adventure.

What? What is the goal of this adventure and how does it fit in with your long-term goals for the

campaign? What long-term effects will this adventure have on the player characters, and are they ones that you can live with?

Where? Is the suggested setting one which you like? If not, how will changing the setting affect the adventure, if at all? These are all things that you should keep in mind.

As you determine where the adventure will take place, take the time to decide which of the settings should have maps. You should prepare them ahead of time, or at least give some serious thought to the look of the setting.

When? Is the time period that the adventure is set in the same as the one in which your campaign takes place? This can make a difference, due to the level of technology available and the general "feel" of the game. An adventure set in France before the German occupation has a very different feel than one set during it. These are all things that have to be considered.

Why? Plot and motive make up the "why" of an adventure. What you have to ask yourself is, "Is this plot right for my group of players?" If the answer is no, you'll have to determine what you have to change to make the adventure one on which your players would go, or how to make them want to go on it.

How? How do you involve your players? Motivating player characters can be a frustrating experience for even long-time gamemasters. Sometimes players will do everything in their power to avoid becoming involved in an adventure. It only *seems* like they enjoy watching you squirm — the truth is that often their reluctance arises from the way you presented the adventure. Players don't like feeling that they're being "forced" into an adventure. They like to feel that their characters have total freedom of choice at all times.

Does this mean that you shouldn't try to get players involved with the adventure that you have prepared? No, of course not. What you have to do is give the players the illusion of free will.

There are several ways of achieving your goal of having the characters tackle the adventure that you've prepared. Below is a short list of some of the more popular methods:

1. The Wandering Adventure Hook (or, "Wherever you go, there you are.") This method is the best for maintaining the illusion of player free will. You present the players with a choice of where they want to go and no matter what they decide, the adventure hook you want to use is there waiting for them.

Example: Your last adventure ended in Washington D.C. The next adventure you have planned deals with saboteurs in the capital. You ask the

players where they'd like to go in Washington. No matter where they tell you they're going, they see the same sleek black roadster speeding down the road, with the police in hot pursuit. Their car is nearly run off the road during the chase. Don't you think your players will be the least bit curious and want their characters to get involved?

2. The Carrot. This method involves your dangling a reward in front of the players to get their characters into the adventure. Some examples of carrots are: money, fame, money, power, money, wealth, and especially money. A little greed goes a long way and it's usually very easy to get characters to do something for the promise of cash.

3. The Stick. This is the opposite of the Carrot. You get the players to go on the adventure by promising them unpleasant things will happen to their characters if they don't go on the adventure. The list of sticks can include death, imprisonment, loss, pain, arrest, etc. This method works well if one or more of the others have failed. (Don't use it too often or your players will lose their illusion of "free will.")

4. Higher Destiny. When you use this hook, you give the player characters vague hints that the adventure at hand is crucial to the fate of the world and that they are fated to be a part of it. This makes the players feel good about being in on the adventure. Suddenly, they're no longer the "little guy," they're movers and shakers and the fate of the world is in their hands.

This is another hook which can't be overused without losing its effectiveness. If every adventure is earth-shattering in its importance and they're always the only hope, they'll soon get jaded and bored.

5. Right Place At the Wrong Time. To use this hook, you merely have to start the adventure without the characters. That's right, they come into the action when things are already underway and get swept up in the action. Before they know it, they're involved and can't help but play it out.

Those are some of the means you can use to get players involved in scenarios against their will, and there are many others.

Now let's look at some scenarios:

Indiana Jones and the Invisibility Ray

Adventure Background

Nazi spies are operating in the United States. They are planning to steal a diamond displayed in a museum that the player characters have some

connection with. The Nazis will use the diamond to build a machine which projects a ray that causes people to become invisible for a short period of time. The machine requires diamonds of a particular grade and size to be ground for the lens. They have a small prototype of the machine now and will use it to rob the museum.

The player characters' goal is to prevent the Nazis from returning to Germany with the prototype, or to sabotage it so it will be discredited.

The Set-Up

If your group of adventurers are already linked with a museum or university, the diamond that the Nazis are after can be part of the collection there. If they aren't linked with an institution of that sort, they can be called in by a gamemaster character to help out with translating hieroglyphics or cataloging a new find.

The adventure starts late one stormy night, when the power to this section of the museum is cut. Let the characters decide what they'll do and then have them make an *Intellect* or *perception* check to see if they hear the sound of breaking glass.

There are four thugs in the process of entering the building. All four are invisible, but one has a flashlight. Providing that the characters stop this first attempt at stealing the diamond, what happens next?

Gamemaster Notes

The player characters will have several problems with this adventure. The first thing they'll have to figure out is just what it is that the thieves were after. If they do some investigation, they'll learn that there have been several diamonds stolen recently, all of a similar size and grade to the one on display here in the museum.

They'll also discover that several thefts of electronic components have occurred in recent weeks. A newspaper story calls the rash of crimes the "Wraith Robberies" as a watchman at one firm swears he saw components loading themselves into a truck. When he attempted to get closer, he heard the ghost shout something at him in German. He was then hit on the back of the head and knocked unconscious. The police said that they had some strong leads in the case and expected to have it solved in a matter of days, but that was two weeks ago.

The player characters will have to figure a way of either combating the invisibility ray (pouring paint on the floor or spraying it in the air are two good ideas) or find some way to follow the thieves back to their hideout. It's then a matter of bringing in the police or fighting the spies and putting an end to their spree once and for all.

Indiana Jones and the Hammer of the Gods

Adventure Background

The characters are on a dig, high in the remote mountains of the Canadian north. While investigating some strange runes carved into the wall of a cave, the characters are captured by a tribe of primitive people dressed in the style of ancient Norsemen.

The Norsemen live in a network of underground caves, heated by volcanic activity. They believe that one of the characters is the reincarnation of one of their greatest heroes and want him to go on a quest to retrieve their most valuable possession, the "Hammer of the Gods," which has been stolen by a tribe of "giants" who also dwell in the caverns. They explain that, without the magic of the hammer, they cannot possibly defeat the giants.

The Set-Up

There are several ways to involve the characters in this adventure. The most obvious is to have the university the characters are involved with send them on the dig. If characters aren't linked to a school, they could be hired by a reporter to accompany her to the dig site, either as guards or as guides (if any of the characters is familiar with that portion of the world). Another idea is to have the characters investigate a previous expedition to the area, which has vanished without a trace.

Gamemaster Notes

The "giants" that the tribesmen refer to can either be real giants or another tribe whose members happen to be much larger and stronger than members of the other group. Whether the Hammer has supernatural powers or not is up to you. What really matters is that each group strongly believe that it is the key to domination over the other. The "giants" hope to use the Hammer to destroy the Norsemen.

If the characters use modern weapons against the "giants," they will find that the tribe has no way of dealing with them. The giants will try to arrange a truce so they can talk. They will propose a series of non-lethal contests for possession of the Hammer. The contests are based on similar ones from a Norse myth, which pitted Thor, Loki and companions against a group of giants for possession of Thor's hammer. As in that myth, the giants will cheat.

The games are as follows:

1. An Eating Contest: In the original myth, Loki tried to out-eat the ravenous hunger of fire and failed. The giants used illusion to make the fire appear to be an impossibly thin youth. As Loki ate everything placed in front of him, including the bones, the fire consumed all, flesh, bone, plate and table. Non-mythical giants will lace the food of the player character with an herb which suppresses appetite.

2. A Foot Race: In the original myth, Loki had to outrun the wind, which was disguised as a feeble old man. Loki ran faster than any other being, mortal or god, but the wind ran circles around him. Non-mythical giants plan a race course through a cavern filled with sinkholes and pits, which their racer knows like the back of his hand.

3. Weight Lifting: In the myth, Thor was challenged to lift a small cat from the ground. The cat was actually the Midgard Serpent, which encircles the entire globe. As he lifted the "cat's" midsection, its legs would stretch and continue to touch the ground. Non-mythical giants will use two boulders, one made of actual stone, the other crafted from petrified wood.

If the player characters can win even one of the contests, the giants promise to return the Hammer. The Norsemen suspect that the giants will cheat and suggest that one character be excluded from the contest to search for the Hammer during the games.

Once the Hammer is found, a battle will break out between the Norsemen and the giants, with the characters caught in the middle. In no time, the Norse warriors will overcome and drive off the evil tribe of giants.

Characters that helped recover the Hammer will be made honorary members of the tribe and be gifted with furs and jewelry. If the characters ever attempt to make their way back to the mountain site, they will be unable to find any trace of the caverns or the two ancient tribes.

A Cast of Dozens

The following section is a collection of game-master characters you can use on the spur of the moment. When an adventure you're running calls for a police officer or perhaps a librarian, and you don't have one prepared, no problem. Just check this section of the book and pull stats for the gamemaster character from here. If you'd like, you can also give them some background advantages and compensations. You may not find the exact character type you need here, but you'll probably find something that will work just as well with a minimum of effort on your part.

Thuggee Cult Member

AGILITY 9

Beast riding 10, climbing 10, dodge 11, melee combat 12, stealth 11

DEXTERITY 8

Lock picking 9

ENDURANCE 8

Resist shock 9

STRENGTH 8

TOUGHNESS 9

INTELLECT 8

Perception 9, tracking 9

MIND 9

CONFIDENCE 8

Faith: Kali 10, survival: desert 9, willpower 10

CHARISMA 8

Life Points: 1-5

Equipment: Dagger, damage value STR+4/19; garotte, damage value STR+3/18.

Description: Villains of *Indiana Jones and the Temple of Doom*, these cultists worship the goddess Kali and offer human sacrifices in her name.

Lawyer

AGILITY 7

DEXTERITY 7

ENDURANCE 7

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

Deduction 12, first aid 11, linguistics 11, perception 11, trick 12

MIND 11

Scholar: law 14

CONFIDENCE 10

Con 12, interrogation 12, intimidation 12, willpower 12

CHARISMA 9

Charm 10, persuasion 11, taunt 10

Life Points: 2-6

Equipment: Briefcase; law books; pad and pen.

Description: Your standard high-priced lawyer, she has a keen wit and a sharply analytical mind. She's just the person to have on your side when you end up on the wrong side of the law.

Private Eye

AGILITY 8

Dodge 9, melee combat 9, running 9, stealth 9, unarmed combat 10

DEXTERITY 8

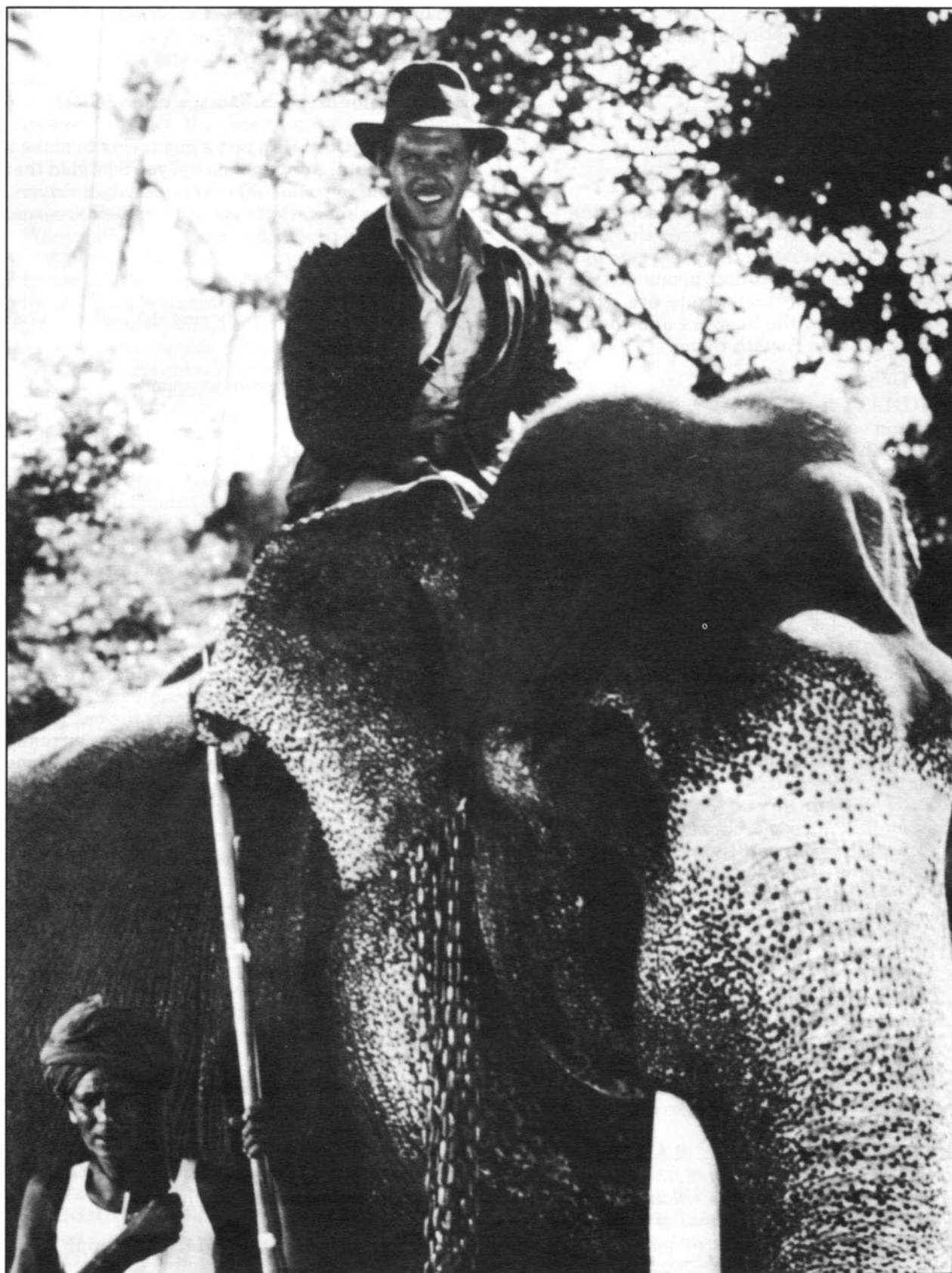
Fire combat 9, vehicle piloting: wheeled 9

ENDURANCE 9

STRENGTH 9

TOUGHNESS 10

INDIANA JONES™ and the Rising Sun



Lucasfilm Ltd.

INTELLECT 8

Forgery 9, perception 9, photography 9, tracking 9, trick 9

MIND 7

CONFIDENCE 10

Bribery 11, con 11, willpower 11

CHARISMA 7

Charm 8, taunt 8

Life Points: 1-6

Equipment: Trenchcoat, armor value +2/17; Smith & Wesson .38, damage value 17, ammo 6.

Description: When the going gets tough, and you need someone to dig up some dirt, there's no one better than the private eye. He has the muscle to get the answers and the brains to know what to do with them.

Cab Driver

AGILITY 9

Manuever 11, melee combat 11, melee parry 11

DEXTERITY 9

Vehicle piloting: wheeled 11

ENDURANCE 7

STRENGTH 7

TOUGHNESS 9

INTELLECT 9

Navigation 11, perception 11, trick 11

MIND 9

Scholar: (choose city) 11

CONFIDENCE 10

Streetwise 12, willpower 11

CHARISMA 9

Taunt 10

Life Points: 2-5

Equipment: Colt .45 Peacemaker, damage value 19, ammo 6.

Description: No one knows the city like the cabbie. She's been around and seen it all. She's quite likely your best source for information on both the legal and illegal happenings in his city. She'll take you where you have to go, armed with the knowledge you need ... for a price.

Truck Driver

AGILITY 7

Melee combat 9, unarmed combat 9

DEXTERITY 10

Fire combat 11, vehicle piloting: wheeled 13

ENDURANCE 10

Resist shock 11

STRENGTH 10

Lifting 11

TOUGHNESS 11

INTELLECT 6

Navigation 8

MIND 7

CONFIDENCE 9

Intimidation 10, streetwise 10, survival: urban 10, willpower 10

CHARISMA 9

Life Points: 1-4

Equipment: Club, damage value STR+5/20.

Description: He's just a guy trying to make a buck, but if things get nasty, you'll be glad that he's on your side. Truckers, like cab drivers, seem to know what's going on in their area and can make powerful allies.

Bartender

AGILITY 8

Dodge 9, martial arts (boxing) 10, melee combat 9, melee parry 9

DEXTERITY 7

Fire combat 8, thrown weapons 8

ENDURANCE 12

Resist shock 14

STRENGTH 12

TOUGHNESS 12

INTELLECT 6

First aid 7, perception 7

MIND 6

Scholar: bar games 7

CONFIDENCE 8

Intimidation 9, streetwise 9

CHARISMA 10

Life Points: 2-4

Equipment: Bat, damage value STR+5/20; Remington Mod 31, damage value 22, ammo 5.

Description: The bartender is the one person in a city who can be counted on to know virtually everything about virtually everybody. Many adventures begin in the corner bar, and a good working relationship with a bartender can be very helpful.

Spirit Medium

AGILITY 8

Melee combat 9 (knife 10), unarmed combat 9, unarmed parry 9

DEXTERITY 9

Prestidigitation 10

ENDURANCE 7

STRENGTH 7

TOUGHNESS 8

INTELLECT 8

Deduction 9, divination 9, linguistics 9, perception 10, trick 9

MIND 8

Hypnotism 9, scholar: occult 9

CONFIDENCE 10

Con 11, streetwise 11, willpower 11

CHARISMA 13

Disguise 14, persuasion 14, summoning 14

INDIANA JONES™ and the Rising Sun



Life Points: 1-5

Equipment: Crystal ball; Tarot cards.

Description: The spirit medium may or may not use tricks and cons to ply her trade. She has knowledge of the occult and the skills necessary to cause actual magical happenings, if they're right for your campaign.

Con Man

AGILITY 7

Dodge 8, running 8

DEXTERITY 7

Prestidigitation 8

ENDURANCE 7

STRENGTH 7

TOUGHNESS 9

INTELLECT 9

Forgery 12, perception 11, trick 11

MIND 9

Scholar: con games 12

CONFIDENCE 12

Con 15, streetwise 13

CHARISMA 10

Charm 11, disguise 11, persuasion 11

Life Points: 1-5

Equipment: Deck of cards; forged business cards; \$10 in cash.

Description: Watch out for this guy. One minute you're positive that you're buying a map to the lost tomb of some long-dead pharaoh — the next minute you're broke and holding a map that leads to the local grocery store.

Librarian

AGILITY 8

DEXTERITY 7

Vehicle piloting: wheeled 9

ENDURANCE 8

STRENGTH 6

TOUGHNESS 8

INTELLECT 12

Deduction 14, linguistics 14, perception 14, teaching 14

MIND 10

Artist: writer 12, research 13, scholar (choose three subjects) 12

CONFIDENCE 8

CHARISMA 7

Life Points: 1-3

Equipment: None, but access to library full of books

Description: You don't spend so much of your life around books without picking something up. If the characters have a question that needs to be researched, the librarian may be just the person to help.

Chapter Two

Japan in the '30s

A sea of Oriental faces; the musical Japanese language; the men in Western dress, the women in the traditional kimono and sash-like obi; the constant click-clack of wooden sandals; the signs and banners in ideographic Sino-Japanese writing — these are sensory impressions that stand out to newly-arrived visitors who have reached the “Land of the Rising Sun” in 1930s. Japan prior to World War II was very different from the Japan we know today. In this and the following chapters, we’ll take a look at the facts and feel of Japan in the *World of Indiana Jones*. **Note:** Keep in mind that this section deals with Japan in the '30s, and not as it is today. For that reason, much of what is stated as fact here no longer applies in the 1990s.

Getting There

Before characters can adventure in Japan, they have to get there, which means a trip by plane or boat.

Sea Voyages: The usual means of reaching Japan was by a commercial vessel. After 1940, U.S. trade sanctions and World War II effectively ended commercial sea travel to Japan. A trip on a fast ocean liner from San Francisco to Japan will take 10 days (and cost about \$1500); a trip on a tramp steamer will take 20 days (and cost \$700). Characters leaving from New York will find the trip takes twice as long and costs twice as much. Traveling from Hong Kong or Shanghai over to Japan is far easier — it takes a little under a day and costs about \$40.

Air Travel: Commercial flights across the Pacific became available after 1934. Travellers can take a flight from San Francisco to Hong Kong by a Pan-Am flying boat (stopping in Hawaii and Manila), then try to charter a flight to Japan or cross by ferry. Before 1934 or after 1940, the only way to fly in is to find a pilot willing to accept the charter. After 1940, this will be almost impossible, since Japan is at war.

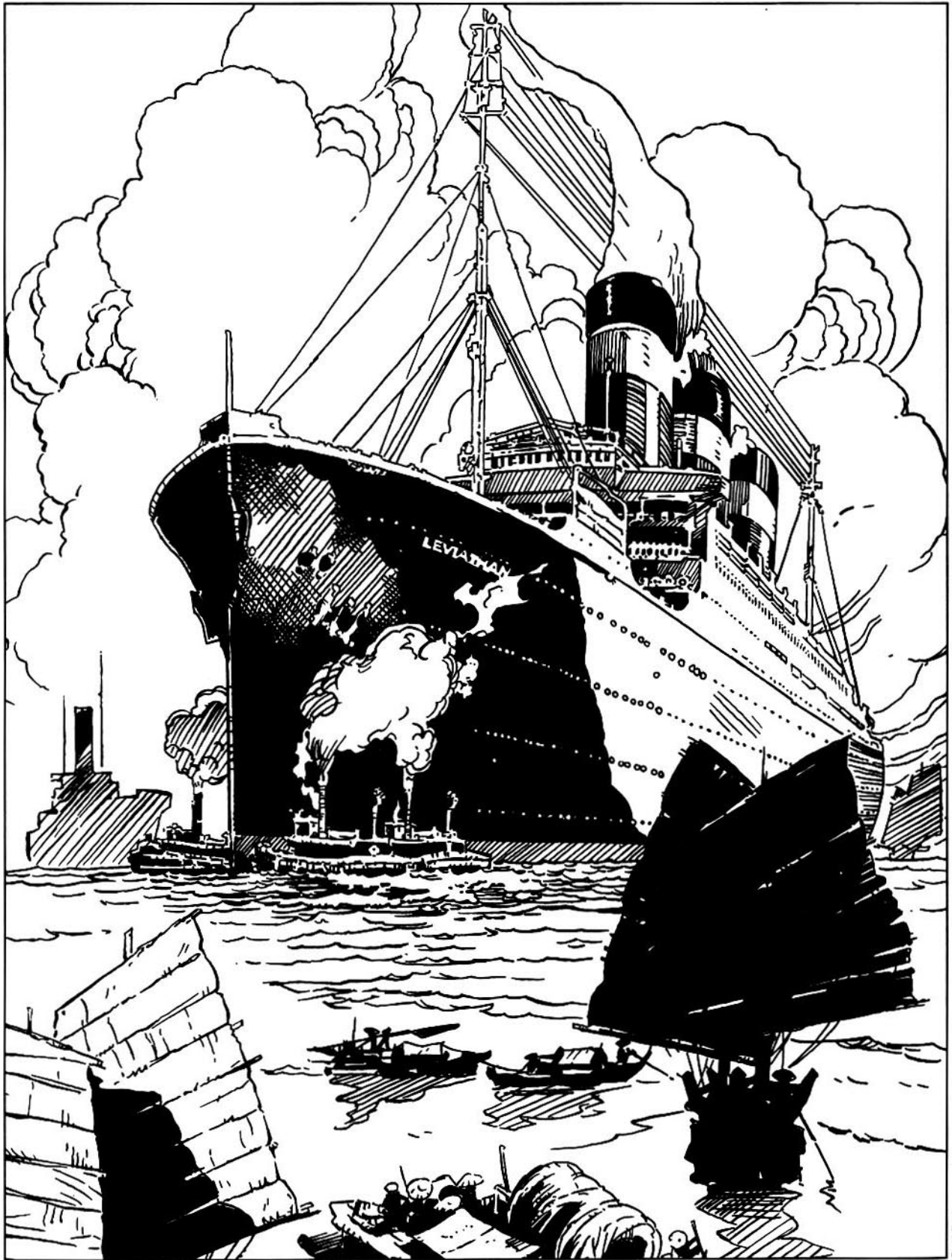
Passports and Customs: Upon entering a Japanese port, squads of uniformed customs officials will board the ship. The thoroughness of customs and passport checks vary by the officials’ mood — sometimes they are a mere formality, but after 1930, they become increasingly stringent. A visitor’s books and magazines are scrutinized and any books that might promote “dangerous thought” (Communist or Socialist ideas) are confiscated.

Currency: The Japanese unit of currency is the *yen* (similar to a dollar) and the small *sen* (similar to a cent). The exchange rate fluctuates quite a bit, but for simplicity’s sake, assume one yen is just about equal to 50 cents.

Geography and Climate

Japan (or *Nippon*, to use the Japanese name for their nation, meaning “Land of the Rising Sun”) is a group of islands just off the coast of Asia. The largest and most populous of the Japanese islands is the crescent-shaped island of Honshu, which is about a 1600 kilometers long and 120 kilometers wide, with a population of 40 million. Most of Japan’s people and the nation’s largest cities, such

INDIANA JONES™ and the Rising Sun



Paul Daly

as Tokyo and Kyoto, are located on Honshu.

Two long chains of mountains cut Honshu lengthwise. Among the mountains, especially in the north, are many volcanoes, the most famous of which is the extinct Mount Fuji. At its nearest point, Honshu is only 160 kilometers from Korea.

The next largest island is Hokkaido. It's about a third of the size of Honshu, but is very sparsely populated; much of it is wilderness, with a cold climate. It's the part of Japan nearest the Soviet Union, only some 402 kilometers away. Hokkaido has a mixed population of Japanese and Ainu; the latter are the original Caucasian natives of Japan, and are similar in many ways to Inuit or Native Americans.

The other two main islands are Shikoku and Kyushu. They're separated from each other and from Honshu by a narrow (about 56 kilometer) island-dotted strait called the Inland Sea. Both are heavily populated. Kyushu is notable for having very active volcanoes. Some of the islands in the Inland Sea are dotted with small fishing or farming villages; others are merely rocks. A few boast ruined castles that were once used by pirates.

Larger island chains run north and south of the main islands. The most important group is the Ryukyu islands, which are south of Shikoku and Kyushu. The largest is Okinawa, which is famous as the home of the martial arts discipline *karate*. The Okinawans and other islanders have been under Japanese domination for centuries by this point. They are similar racially but distinct ethnically from the Japanese. During the '30s, the Japanese were making an effort to culturally assimilate the Okinawans; while there is some social stigma attached to being an Okinawan, they are considered Japanese, unlike (for instance) Koreans or Ainu.

The southernmost Ryukyu (the Yaeyama chain) have a tropical climate. In particular, Iriomote island, at this time, consisted of thick jungle with poisonous snakes and wildcats in abundance. Many of the other Ryukyu and Yaeyama islands were sparsely inhabited with only a few small towns, but still could claim Shinto shrines and Buddhist temples dating to the 17th century.

The Kurile islands are to the north of Hokkaido, and are cold and volcanic, with only a few scattered villages, shrines and temples. They are very close to the Soviet Union, and might have air strips or naval anchorages as part of their decor.

There are thousands of other islands as well, some populated, some mere rocks or desert isles. In feudal Japan, important people (such as deposed members of the Imperial family) were exiled to these islands. If the gamemaster needs an

isolated, sub-tropical island on which to place a secret military base, a lost Buddhist temple or whatever, there are plenty to choose from.

The climate is hot in summer, with wet snow and grey skies in the winter; in the mountains and in northernmost Hokkaido conditions can be sub-arctic, while the southernmost islands are tropical. In central Japan, the late fall is most pleasant. The rainy season is in June, when it pours constantly. Late summer sometimes brings powerful typhoons, which can devastate coastal regions.

Travellers planning wilderness trips might need anything from tropical clothing and mosquito nets to parkas, depending on what part of Japan they plan to visit. Handguns, shotguns and rifles are nearly unobtainable outside of military service. Characters bringing a gun should also bring ammunition: the calibers used by the Japanese Army are not the same as those used in the West. The police will be unhappy to discover a gun in a Westerner's effects, but unless it was used in a crime, they will usually confiscate it rather than make an arrest.

(One thing a visitor won't need is a toothbrush. In the 1930s, Japan makes most of the world's supply.)

Population

Japan's population was estimated at 68,950,000 in 1935, with a density of 185 per square kilometer, making it the fourth most densely-populated nation in the world. Crowding is greatest in Honshu, especially around the urban centers of Tokyo, Osaka, Kyoto and Nakoya. The most lightly populated regions are Hokkaido, and the smaller islands, many of which have no inhabitants at all.

Flora and Fauna

Forests occupy about half of Japan's land area, with more species of tree than in the United States. Pines are most common, but oaks, cypress, willow, orange, poplars, firs, cedars and many others can all be found in Japan. The most important crops are rice, silk and tea, followed by sugar cane, mulberry, tobacco, beans, potatoes, pumpkins and turnips.

Japan is host to only a few species of wild mammals: foxes, black bears, monkeys and a few wolves. Cats and dogs are the most common domestic animals, although neither is as popular as in the West. The only poisonous native creature is the habu snake, found in the southern islands.

Volcanoes

There are dozens of active, smoking volcanoes in Japan. Although no major eruptions occurred in

INDIANA JONES™ and the Rising Sun



the '30s, many of the more active cones regularly emitted clouds of hot ash. Among the most volatile are Usu-zan in Hokkaido and Aso and Sokuraimo in Kyushu. Temples are often situated on mountainsides, and eruptions have been known to partially or fully bury them under ash. The excavation of a long-buried shrine or temple may lead into an adventure — and the rim of an active volcano is a good place for a showdown with an arch-villain.

Rural Japan

The Japanese countryside is a patchwork of green rice fields, dotted by the grey-tiled roofs of villages interspersed with Shinto and Buddhist temples. The major landmarks are mountains, many of which are covered with majestic pine forests. The long coastline is dotted with small fishing villages, supplying a vital part of the nation's food. Except in very isolated areas, such as northernmost Hokkaido, railway tracks, roads and telegraph lines connect most towns and villages.

From 1880 to 1930, many farmers moved to the cities to become tradesmen and laborers. Life for the remainder is a hard, hand-to-mouth existence. Most of the cropland is owned by a few rich landlords, who charge exorbitant rents while offering little return. Often a family is so poor that it will arrange to sell their daughter's contract to a fac-

tory or brothel, selling her into a form of debt-slavery in order to raise money. Land reform is much talked about but never enacted, since the landlords are a powerful bloc in the government. But there are still enough farmers left that Japan is (barely) self-sufficient agriculturally.

Urban Japan

Japan's urban population had been rapidly growing as more and more people left the impoverished countryside and flocked to the cities in search of employment. As of 1935, the urban population was estimated at 12,619,000 out of 73 million.

The big cities are usually on the coast. They have grown up haphazardly, and lack the regular square grid or ring road plans of American towns, nor have they the great edifices of stone or marble or wide public boulevards of Europe. Even the commercial office blocks are only a few stories high, although the occasional pagoda-like structure of a larger shrine or temple adds a certain grandeur. Downtown streets are graced by fluttering red and white *kanji* banners bearing advertisements or government announcements.

The commercial core of a Japanese city of the '30s is just as crowded as those anywhere else in the world, but the crowds are very well behaved, with little rudeness, pushing or shoving. Outside

of Tokyo, there are few cars, but, as in China, bicycles and push-carts are everywhere. The *junsas* (city police) are everywhere too, standing in small glass police-boxes to direct traffic or answer questions.

Japan sometimes seems to be a nation of shopkeepers and small businessmen, at least if you stay in Tokyo and other big cities, where perhaps one address in four is a shop. The newer department stores have glass windows and concrete floors with goods displayed for the customer to select. But these are still in the minority. A typical shop is a small family business that doubles as a dwelling. A customer doesn't select goods himself. Instead, he indicates what he wants, then sits and chats with the storekeeper and other customers while the shop boys, usually the owner's sons or nephews, find the items for him.

By day, the streets and businesses of a large town are relatively quiet, but as evening progresses, they become livelier. The downtown transforms into a bazaar, with petty tradesmen wheeling out pushcarts or spreading cloths to display their wares in front of their shops. Everything from rice cakes and straw sandals to exotic curios and antiques can be found here. Flower sellers are everywhere, adding a welcome splash of color to the drab streets. Stalls and shops often remain open until midnight.

A residential district is very different. There you will find high wooden fences concealing low-built houses and their tiny gardens. It is here, with narrow streets, overhanging roofs and the lingering odors of Oriental cooking that any illusions of being in a Western town are dispelled. Larger cities also have their slum areas, containing barracks-like housing for factory workers.

Locating a particular house or business within a Japanese city can be very difficult. Street names and addresses aren't used, and most streets aren't named. Cities are divided into *ku* (wards), *cho* (subdivisions of wards) and *chome* (an area of a few blocks). Individual buildings within a block are numbered seemingly at random, for the oldest buildings were usually assigned the earliest numbers. The system is confusing and the best way to get where you're going is to stop at a police box and ask for directions.

Only big cities like Tokyo and Osaka have modern waterworks and sewage systems at this time. But there is abundant electrical power, thanks to the suitability of Japan's mountain streams for hydroelectric dams. The age of gas lighting passed quickly in Japan, and by 1935 most of urban Japan is lit solely by electrical power.

Tokyo

Formerly called Edo, this is the capital of Japan and site of the parliament and Imperial Palace. It is located on the southeast coast of Honshu and is Japan's largest city, boasting a population (in 1935) of 5,848,000. Tokyo lies on a major fault line and was devastated by an earthquake in 1923, after which it was rebuilt and modernized.

Now a forest of advertising billboards, electric and neon signs clutters the skyline and, in the center of the city, traditional rice paper and wood structures have been replaced with brick and stone. Tokyo has more automobiles on its roads than the rest of Japan put together, and the city possesses an impressive public transit system, including the first subway ever built in Asia (completed in 1927).

The center of Tokyo is the Imperial Palace, where the emperor resides. It is surrounded by high walls and is not open to the public. Nearby is the half-completed Diet (parliament) building, built in a pseudo-Egyptian style. Next to it are the offices and official residences of important government officials and the barracks of the Army's First "Gem" Division.

Nearby is the Yasakuni-jina shrine, a Shinto shrine that is also a memorial to Japan's war dead. It is a favorite meeting place of ultra-nationalists. Some of Tokyo's other districts include:

Ginza: A few minutes from the Imperial Palace, this is Tokyo's famous downtown shopping district, a fairyland of neon lights, boutiques, hotels, cafes, multi-story department stores, and banks of impressive theaters. With its broad streets and brick buildings, Ginza is a place of bustling crowds, popular with affluent, Westernized youth who see it as a symbol of a new Japan.

Akasaka: A few blocks away from the Westernized center, Akasaka offers more traditional pleasures. Its narrow, winding cobblestone streets are lined with willows and lit with traditional red lanterns. Here can be found the geisha houses and the high-class licensed bordellos — the "flower and willow," as the Japanese say. In Akasaka, men as well as women wear the traditional kimono, and rickshaws are as common as motor cars.

Nihombashi, Ueno and Maruonuchi: These districts are the financial and entrepreneurial centers of the city, the realm of the *sararimen* (a variant of salarymen, or office workers, a term used since the First World War). The architecture is a mix of two or three story brick office buildings and Ginza-style establishments. Ueno Park is Tokyo's most famous park.

INDIANA JONES™ and the Rising Sun

Asakusa: Famed as the only part of the city with all-night entertainment, it is known for its Western-style cinemas, music halls and stripclubs, while its back streets are a jumble of sushi bars, kimono shops, houses and cheap hotels. Asakusa caters to more proletarian tastes than Ginza or Akasaka; the Yakuza (Japanese gangsters) are a powerful presence here in the '30s.

Shinjuku: Vibrant, crowded Shinjuku is the major commuter junction where *sararimen* on their way to the suburbs change trains. It is also a retail center second only to Ginza, growing rapidly in size even during the Depression. In the '30s, Shinjuku is the busiest place in Tokyo and hence in all of Japan, its main streets constantly snarled by traffic jams and new construction projects.

The slums just south of the shops are inhabited by cheap bug-infested inns, and a transient population of laborers, street musicians, flower-sellers, beggars and hawkers.

The Suburbs: Most of Tokyo to the west and east consists of sprawling suburbs, the realm of the *bunka jutaku*, or "cultural dwelling," a euphemism for small, cheap, identical houses put up to house the *sararimen*. Mixed in were shopping districts, usually named "The (something) Ginza," in imitation of the original. The suburbs were still not fully developed — many had thatch-roofed farm houses (and sometimes tracts of farm land) scattered amidst the cultural dwellings.

The Industrial Belt: Between the suburbs and Yokohama is a cheerless belt of factories and warehouses, usually blanketed in thick smog. Alongside the factories are barracks-like communal housing and company stores for the factory workers, many of whom would be young men or women from peasant backgrounds.

Yokohama: Technically a separate town, Yokohama is almost a suburb of Tokyo. It is Japan's major port, with a sizable population of European, Russian and American residents. Yokohama was rebuilt after the great earthquake with wide promenades and gardens, giving it a very attractive waterfront.

Other Major Cities

In the era of *Indiana Jones*, Japan has three large cities besides Tokyo that have populations over one million, Osaka, Nagoya and Kyoto.

Osaka

Described by some visitors as a "Western monstrosity," Japan's major industrial center is located on the southwestern coast of Honshu. Osaka had a population of three million in 1935. It is



perpetually shrouded in clouds of black smoke and full of factories, warehouses and shops. Next to it is Kobe, one of Japan's busiest ports, with a sizable population of European expatriates.

Nagoya

Located in central Honshu, this is an old feudal town that was the birthplace of Japan's three great historical leaders (Nobunaga, Hideyoshi and Ieyasu). In the '30s, it is a major manufacturing center, especially of aircraft and munitions.

Kyoto

The old capital of Japan, known for its many beautiful Shinto shrines, is found in central Honshu. Unlike most other cities, it clings to its traditional roots: the visitor will find fewer factories and office blocks and more old paper and wood buildings, while the people are more likely to wear kimonos than business suits.

Hiroshima

Typical of medium-sized cities, Hiroshima is notable as a major shipbuilding center. It is the site of the Kure navy yards, which built the super-battleship *Yamato* (the largest battleship in World War II) and many other vessels. In 1945, it was devastated by the first atomic bomb.

Architecture

The cities of Japan have their share of Western-style office buildings and factories, but the traditional Japanese house is very different from its counterpart. A Japanese house is a light, modular design built for functional simplicity. In the 1930s,

these houses were still common —the rows of apartment blocks had not yet gone up. However, a compromise used in the suburbs was the “cultural dwelling” that combined a smaller (3-4 room) version of the traditional house with one or two Western-style rooms. These houses were cheaply built, mass produced, and most looked identical.

From the outside, the traditional house is a one or two story wood-frame building, surrounded by a veranda, with a gray, pink or blue tile roof (thatched on farmhouses). Sliding translucent screens serve as combination walls, doors and windows. These keep the house light and airy by day, and at night are closely shuttered by wooden panels.

All but the poorest houses have gardens. Because Japan is so crowded, these are usually very small by Western standards, but are impressive nonetheless. The ancient Japanese art of careful landscaping emphasizes the reproduction of nature in miniature, using midget trees, well-chosen patterns of stones and sand, and sometimes miniature goldfish ponds to represent a landscape.

The inside of a Japanese house lacks the solid doors and walls of Western buildings. Instead, the house has long hallways with creaking wooden planks for floors. Running off from these hallways are rooms divided by sliding translucent paper screens attached to lintels of light wood. A room can be easily transformed into a larger one simply by sliding the partition aside, thereby increasing its space. A room's floor is covered with a straw tatami mat. To keep the tatami mats clean, all guests are required to remove their shoes or sandals when they enter, and don socks instead — it is very bad manners to do otherwise.

The few houses with upper floors use a step ladder rather than stairs. Furniture is sparse by Western standards, but all but the poorest houses are clean and airy. There are no chairs — people sit on cushions (*zabuton*). Low tables are used for meals and tea.

Cabinets and bookshelves are of Western fashion, however. The Japanese middle class enthusiastically embraced reading during the Meiji restoration, so bookshelves in affluent homes will be stocked with Western-style books, magazines and newspapers. Most rooms have closets with sliding doors — at night, simple mattresses (*futons*) are brought out from them for sleeping. Unlike a Western house, rooms (except for kitchens and bathrooms) do not have specific functions; the same room can serve as a living room, dining room and bedroom.

The kitchen is always small. The most important utensil is the *hibachi*, a big bronze pot in which charcoal is burned for cooking and to heat

the house — in cool weather, it is always smouldering. More modern houses may have a brick or tiled kitchen with Western appliances and an iron coal stove.

The bathroom has a very deep bathtub heated by burning charcoal under it. Everyone uses the same water, but bathers must soap themselves and rinse in a wooden trough before entering the tub. Running water and indoor privies are found only in wealthy homes, or middle-class homes in large cities. Otherwise, water is brought from a neighborhood pump or well and heated indoors. Wash rooms have two doors, marked “Men” and “Women,” but often lead into the same room, which can be embarrassing for Western visitors.

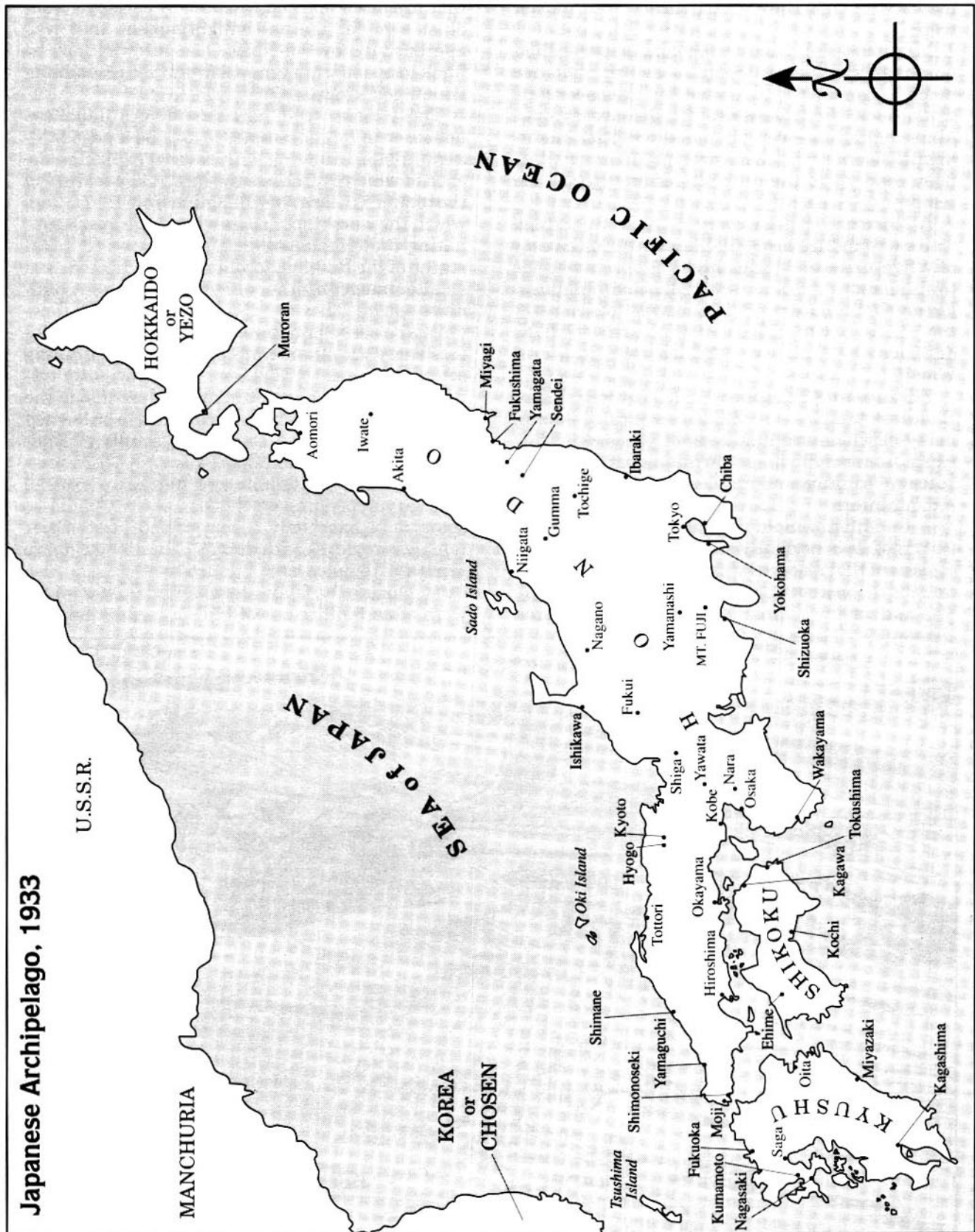
Japanese houses are lightly built but are designed to withstand most storms. Their construction limits damage from the frequent Japanese earthquakes (if a wall falls upon you, it won't hurt much, although the collapse of a tiled roof can cause injury). The biggest hazard is fire. Despite the presence of reasonably efficient fire brigades, the flammable materials used to construct houses and their close proximity to one another in the narrow streets means that infernos that reduce entire city blocks or villages to ash are all too common.

This paper and wood construction of a Japanese house can have a number of effects on adventures set in them. First, it's easy to spy: a peep-hole can be created by sticking one's finger through the paper! Aside from deliberate espionage, curious children and servants sometimes eavesdrop on their elders or employers this way. Secondly, it takes little effort to crash through a partition — something the gamemaster should remember in any fights; there's also no real way to lock yourself in a room and be safe!

Finally, as already mentioned, there's a very real risk of fire. Aside from deliberate arson, a careless person can easily knock over a lantern or charcoal hibachi in a struggle and set the entire house ablaze.

Unlike Western homes, a Japanese house has very few knickknacks or ornaments. Even the wealthiest Japanese avoid ostentation, rarely openly displaying more than one or two treasures at a time. But every house that can afford it has its *tokonama*, a niche found in the larger rooms. The *tokonama* traditionally holds a painted vase containing a careful arrangement of flowers (which are changed to harmonize with the day or season) and a matching painting (*kakemono*).

Castles and Mansions: Japan is dotted with old castles and fortified mansions dating back to the 17th century or even earlier. Some are derelict or lie in ruins, while others are family residences;



INDIANA JONES™ and the Rising Sun

few, at the time, have been turned into tourist traps.

Mansions are wood-frame and paper-walled buildings similar to Japanese houses, but are much larger and surrounded by extensive gardens. Some were designed for defense against ninja, and so have secret rooms and special "nightingale" floors that squeak when they are walked upon (add +4 to the difficulty of any *stealth* attempts).

A Japanese castle is very large, with a stone wall surrounding a pagoda-like central keep (usually five to seven stories high), a dozen smaller towers, and a maze of interconnected buildings. Except for the outer walls and foundations, most of the castle is wood. Most of the castles will be destroyed by American bombing raids in World War II.

Shrines and Temples: There are thousands of Buddhist temples and Shinto shrines in Japan, many of which are hundreds of years old. They range from small village shrines no larger than a cottage to huge complexes covering entire mountaintops.

A Buddhist temple is made of lumber with a tiled roof. It is normally situated within a walled courtyard that also contains other buildings (quarters for the priests and store rooms, for instance). The gate of the temple is decorated by lanterns

that are often marked with the swastika, a Buddhist sign for eternal enlightenment that was appropriated by the Nazis. The gateway may be flanked by muscular guardian statues resembling Hindu god-kings.

The temple itself may resemble a Japanese house, or in larger temples it may be a pagoda — a multi-story building with several peaked roofs, each of which overhangs the last. A key feature of the temple is a large bell dangling from the ceiling, which the worshipper rings when he prays. Dominating the temple will be a giant wood or metal statue of the Buddha, to whom it is dedicated, and smaller images of other allied and attendant Buddhist spirits. They are often decorated with flowers and incense or other offerings left by worshippers. There are often rooms or galleries containing other treasures — smaller images, brightly colored mandalas or sacred scrolls. Just inside the door will be a stand that sells incense to be burned by worshippers, and sometimes scrolls of Buddhist scriptures or amulets.

The size of the temple and number of priests will vary depending on the size of the temple — some may have only a few priests, but major temple complexes with dozens of buildings, many separate temples and hundreds of priests also exist. During the feudal period, Buddhist temples were often built in out-of-the-way wilderness ar-



Paul Daly

eas, such as mountainsides. If the priests succumbed to a disaster (pirates, bandits, a plague, earthquake or volcanic eruption) the temple's location could have been lost. The storerooms and libraries of a lost temples may contain ancient treasures or forbidden knowledge, but could also be haunted or cursed. Other wilderness temples may still be inhabited, housing mysterious Buddhist sects with exotic mental or physical abilities.

A Shinto shrine is always dedicated to a particular *kami* (one of the spirits or gods of Japan). The grounds of the shrine are entered through a pathway that leads through one or more red *torii* gates, an arch composed of two posts topped by twin beams. In larger shrines, the pathway will often be a stone stairway. The outside is often guarded by statues of dogs, archers or lions, and surrounded by a border of sacred ropes. Near the entrance is a basin used by visitors to purify themselves (by rinsing hands and mouths) before entering. The shrine building itself resembles a traditional Japanese house, in front of which is the gong and offering box. At the back of the worship hall is a stone strongroom containing the sacred symbol of the *kami* that the shrine is dedicated to: a mirror for a female *kami*, a sword for a male *kami*.

Shrines may also have extensive libraries of sacred works (often a mix of Buddhist and Shinto), which may or may not be open to the public. As with Buddhist temples, gamemasters may wish to use lost shrines in adventures. A lost Shinto shrine is most likely to be defiled; this leaves it open to being haunted by ghosts or other spirits.

Traveling Within Japan

Japan is not much larger than the British Isles, but mountain ranges and bad roads make traveling more difficult.

Road Transport: Unfortunately, the road network in Japan in the '30s is in an atrocious state. Outside of Tokyo, most roads are unpaved gravel, useful mainly for peasant's handcarts and small local busses. There are few privately owned cars — people rent one as needed from car-rental garages near train stations.

Bicycles are the most commonly employed means of personal transportation, and are heavily built to withstand the poor roads. Bicycles always have baskets, and many pull small trailers — hordes of shop messengers travel by bicycle at dangerous speeds through Osaka and Tokyo.

Within the big cities, public transit is provided by streetcars, taxis and small busses, which have displaced the old rickshaw. Motor trucks are used for commercial loads. Cars and trucks are usually

American imports — Fords, Chevrolets, and so on — although some copies are beginning to be built at branch plants in Japan.

Railways: The National Railway network is in much better shape than the roads, with efficient steam locomotives, decent tracks and regular schedules. It is run by a government monopoly, and is only handicapped by the early decision of the Japanese to use a narrow-gauge, single track system. This leads to frequent delays as trains have to wait while others are sidelined to enable them to move past.

First class travel is only found on the routes between the major cities. Japanese trains are very crowded, often with standing room only — masses of people move by rail every day, commuting between their homes and factories, or taking short vacations in the countryside. A more recent and ominous sight are trains packed with soldiers heading off to the ports on their way to the war in Manchuria. In a reversal of the usual Western practice, women and girls are expected to stand while men sit.

Travelling around Japan is the favorite pastime of Japanese with money to spend, such as *sararimen*. The biggest travel season is spring, when the cherry blossoms are blooming — it is nearly impossible for a visitor to find a room in the country or space on a train in that season without advance registration. Pilgrimages to traditional temples are also favored, and everyone dreams of ascending the scenic slopes of Mount Fuji — once. It is an arduous journey, and it is said that a wise man climbs Fuji once, but only a fool does so twice.

Communications

Postal Service: The government-run post is of average quality, although long waits for stamps or service at post offices are the rule. Envelopes and letters tend to be printed on flimsy, easy-to-rip paper. Foreign mail travels by sea; to send a letter between Japan and America averages 4-6 weeks: the gamemaster can pick a time, or assume it takes $10 + (1d10 \times 1d10)$ days.

Telegraph and Telephone: Lines connect most parts of the country. The telephone has been fully embraced by the Japanese. Large businesses have one, as do many middle class and upper class homes in the cities, although public phone booths are very rare. Service within Japan is good but international calls are impossible. Visitors planning a lengthy stay should make sure their residence already has a phone hooked up: getting a new phone installed, or changing a phone number, is an expensive and tedious proposition. Aside from the cost of the phone, the installation is a

The "Yellow Peril"

This racist phrase was coined by Kaiser Wilhelm of Germany, who had a vision of Oriental hordes (Chinese and Japanese) conquering Europe. The term caught on, and the Japanese victory over Russia fanned the flames.

Many Japanese immigrants ("Nisei") lived in California and Hawaii. Unlike the Chinese, the Japanese immigrants tended to be from the prosperous middle class, which was seen as threatening white supremacy. In 1906, California passed a law which required all Nisei children to attend segregated schools. Naturally enough, Japan considered the act an insult. There were anti-American riots in Japan, and Theodore Roosevelt was sufficiently worried that he ordered the Navy to prepare for a Japanese attack on the Philippines. The crisis passed, but resentment lingered.

The Nisei question came up again in the US in 1924 and again in 1929, as the Congress and the California legislature passed laws restricting Japanese immigration to the United States.

bureaucratic nightmare that costs approximately \$200 U.S. dollars (in 1935!) and requires about a year's wait.

Telegrams are the only means of rapid communication with other countries. A character can reach a telegraph station in any sizable Japanese town, but since the telegram must be physically delivered to a person, it will only be received if there's someone at the address it's sent to. Fluency in Japanese will help greatly in sending telegrams to obscure Japanese addresses! A telegram takes a few hours to arrive. Sending a telegram costs about 25 cents a word.

The Japanese Empire

Besides Japan proper, Japan controls an empire consisting of Korea, Formosa and about two thousand smaller islands, as well as the area of mainland China called Manchuria. Most of these possessions were incorporated after the Sino-Japanese War of 1894-1895.

The Marshall, Caroline and other island groups form an important strategic chain running from Japan to the East Indies. Their proximity to the Philippines makes the United States very nervous. Japan keeps activities on these islands under wraps. All European visitors are carefully

The Great Earthquake

A huge earthquake rocked the city of Tokyo in 1923. The damage wrought by the quake was increased because fires broke out everywhere (thanks to the paper and wood construction of Japanese cities). Over ten thousand people died and much of the city was destroyed, leaving hundreds of thousands homeless. A major rebuilding project was initiated, and within a few years Tokyo had risen like a phoenix. By 1930, most vestiges of the damage had been repaired.

watched and limited as to where they can go and what they can photograph. But there are very strong indications that many of these islands are being fortified and heavily garrisoned.

Korea (annexed in 1910) and Formosa (a.k.a. Taiwan, ceded from China in 1895) are administered as colonial provinces. The native inhabitants are considered second-class citizens and large tracts of land have been confiscated and sold or handed over to Japanese companies (the *Zaibatsus*), but by and large, the Japanese colonial venture has paid off — at least for the Japanese. Their main interest in these territories is raw materials — Japan suffers from a lack of coal, iron, rubber and oil.

The most recent acquisition is Manchuria, formally a Chinese province. It was annexed by Japan in 1931 during an "incident" manufactured by officers of Japan's Kwangtung Army and was incorporated as a puppet state under Japan's control in 1932 known as Manchukuo. Despite government orders, throughout this period the Kwangtung Army continued to fight against Chinese forces, although Japan is not formally at war with China. By 1933, continued expansion had carved out a vast area under Japanese control. Japanese industry has major interests in occupied China, such as the Yangtze valley ironworks and the cotton-mills near Shanghai. The occupation was a means to maintain these investments and establish a captive market place.

The lifeline of the territory is the Manchurian Railway, which connects to the Chinese Eastern Railway and the Soviet Union's Trans-Siberian Railway. The railway is under military control, with full-width tracks and many well-maintained depots suitable for embarking troops or heavy equipment. Dairen is the center of Japanese occupation, and is a modern and busy port city. By 1937, Japan also controls Shanghai, Mukden, Nanking and Peiping.



Lucasfilm Ltd.

History

This section looks at some of the history of Japan, leading up to the era of Indiana Jones. Many of the seeds of World War II were planted during this period.

The Meiji Restoration: 1868-1912

The Meiji Restoration saw power returned from the shogunate to the emperor. The slogan of the Restoration was "*Sonno-joi*," which translates into, "Revere the emperor; expel the barbarians." The power of the state was strengthened — the old clans were made to surrender their power, and the samurai warriors, after a series of revolts, were brought to heel and lost most of their privileges. The government, led by the *genro* (elder statesmen who advised the emperor) created a powerful centralized state capable of resisting the humiliating treaties imposed upon Japan by the West in the past.

The *genro* soon realized the only way for Japan to hold its own among Westernized nations was by becoming one itself. Japan devoted itself to industrialization and modernization. Foreign trade was encouraged. Western experts were imported, and Japanese were sent abroad to study modern technology, then came home to develop their nation's own industry and military. The motto of the new

Japan became "*Fukoku kyohei*," or "Rich country, strong army."

By the turn of the century, Japan was strong enough to abrogate the treaties that had been imposed upon it and to develop an expansionist foreign policy of its own. The Sino-Japanese War (1894-5) showed that Japan could take its place among those Western nations eager to exploit China, and Japan seized control of Formosa (Taiwan), which it turned into a colony.

Conflict with neighboring Russia over the control of Korea and Manchuria led to the Russo-Japanese war. Japan stunned the world when its army captured the "impregnable" Russian fortress of Port Arthur and its navy defeated the Russian fleet at the battle of Tsushima. In the eyes of the world, Japan had suddenly become a great power.

The Taisho Era: 1912-1926

Emperor Meiji died in 1912 and was succeeded by Emperor Yoshihito. During World War One, Japan prudently took the Allied side. Its primary contribution was to seize some German colonies in the Pacific. But it used the opportunity to expand its own foreign trade and shipping fleet by supplying the Allies with cheap manufactured goods, from textiles to toothbrushes, and soon the phrase

INDIANA JONES™ and the Rising Sun



Paul Daly

"Made in Japan" was known throughout the world. The *Zaibatsu*, powerful corporate conglomerates of bankers and industrialists, increased in both economic strength and political influence. The economic barons who controlled the large *Zaibatsus* like Mitsui and Mitsubishi encouraged the government to pursue a peaceful, moderate foreign policy, for peace meant wealth and trade. In 1920, Japan became a member of the fledgling League of Nations.

Hand-in-hand with modernization and economic growth came Western liberal democracy. Voting rights were extended to most of Japan's male

population. Yoshihito's son, Hirohito, visited Europe and admired the British style of constitutional monarchy. Hirohito was brought up to believe that it was his responsibility to follow the advice of his cabinet and ministers.

In 1926, Hirohito ascended to the throne, beginning the new Showa ("enlightened peace") era. But it was war that marked this era of Japan's history.

The Showa Era: The Age of Indiana Jones

The stress of Japan's rapid modernization didn't leave the nation unscathed. Japan's population was growing rapidly, by about a million a year. This meant more workers and more conscripts for her army, but also more mouths to feed and more demands on the islands' meagre natural resources. Factory workers and farmers worked long hours under poor condition for low wages; farmers rarely owned their own land, and had to pay crippling rents to wealthy landowners. As long as Japan continued to expand its trade, the problems could be swept under the rug of prosperity. But they came to a head with the Great Depression in 1930.

The depression reduced the buying power of Japan's customers in America and Europe, so demand for Japanese goods, especially silk, plummeted. Factories closed or reduced wages, widening an already deep gulf between rich and poor. Social unrest — inspired in part by the example of the USSR — blossomed into violent protest. Radicals charged that the wealthy industrial barons who controlled the *Zaibatsus* were exploiting the workers and bribing the government. Politicians were accused of corruption, and those who promoted international cooperation or supported arms control agreements were accused of surrendering Japanese sovereignty to foreign interests. In particular, a major naval arms limitation treaty that set the size of Japan's fleet at three-fifths the size of Britain's was seen as a humiliating concession.

Some agitators were left-wing, pro-Labor or pro-Communist. These groups were widely seen as unpatriotic and were ruthlessly suppressed by government secret police. But the voices crying for change could not be silenced. They were heard in the Imperial Army itself, one of the few professions where an ordinary Japanese citizen from a lower-class background could achieve a position of power. Devoted to modernization, fiercely patriotic and nationalistic, yet at the same time contemptuous of the alliance between government and big business and hostile toward the West, the officers of the Imperial Army (and Navy) became a major force in Japanese politics.

The political scene in Japan of the '30s was marked by violence, plots and counter-plots, most

of it inspired by nationalist extremists. In 1930, the premier of Japan, Yuko Hamaguchi, was assassinated for advocating international naval disarmament. This was just one of many murders. Assassins — many of them young military officers — stalked industrialists and liberal political figures. As economic conditions worsened in the depression, ordinary citizens cheered them on. As long as an assassin claimed to be acting out of patriotic conviction, he could expect a slap-on-the-wrist sentence from a Japanese court.

Nor was the violence confined to Japan. The Japanese islands were lacking in natural resources (such as iron, rubber and oil) vital for industrial production and, being mountainous, were short of land suitable for cultivation. The military radicals had a program for Japan's economic ills: the domination of the nearby Chinese province of Manchuria.

Following its victory in the Sino-Japanese War in the 1890s, Japan had been granted control of some areas of Manchuria, notably ports and part of the important Manchurian Railway. By treaty, it maintained an army in the region, known as the Kwangtung Army. The area was infested with bandits and petty warlords. Many Japanese believed that since China could not properly control Manchuria, they should. In 1931, a cabal of renegade army officers blew up a portion of the railway, then blamed this on Chinese troops. Without orders from the government, the army attacked the Chinese in "retaliation" and began to conquer Manchuria for Japan, ignoring the Japanese government's frantic appeals to stop.

Support for the war was widespread both in the military and among the Japanese people, so the government was forced to embrace it. A wave of intense nationalist fervor swept through Japan. Cinema, radio, and school teachers proclaimed Japan's Imperial destiny. Intensive compulsory military training was required of all students. Japan's society became increasingly militaristic.

By 1932, the Kwangtung Army had defeated the local Chinese warlords and installed the Manchukuo regime, a puppet Manchurian emperor controlled from Tokyo. An ambitious program of industrialization and economic colonization began that was to turn Manchuria into a virtual province of Japan.

The League of Nations protested Japan's actions and Japan withdrew from that body. Relations between Japan and the West, particularly America, began to deteriorate.

The success in Manchuria only increased the influence of the nationalists in the Army. Militaristic secret societies with colorful names like the "Blood Brotherhood League" grew in membership,

continuing to murder liberal politicians and leaders. Manchuria was reinforced, and there were border clashes with Soviet and Chinese troops as the Kwangtung Army continued to run out of control. Many military officers openly advocated expansion into the rest of China or into Russia, or even war with America or Britain for control of the Pacific. In 1934, Japan renounced the naval treaties it had signed with Britain and the US. Domestically, as well, ultranationalist elements held sway in Japan.

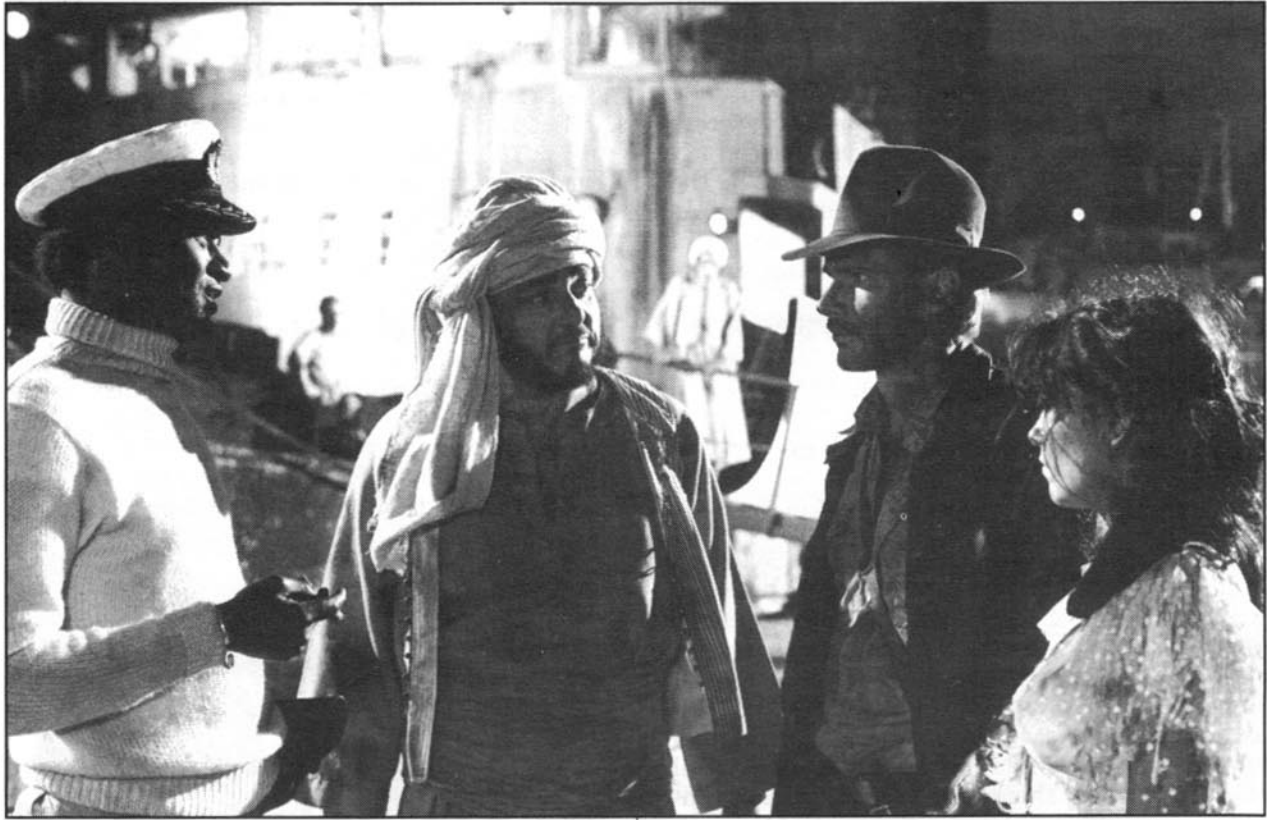
Even so, things were going too slowly for the more extreme elements in the Army (known as the "Imperial Way") who wanted to seize control of the "corrupt" government and establish military rule. Other elements in the army, the more pragmatic (but still militaristic) "Control Group" opposed them. The infighting in the army came to a head



when "Imperial Way" leader General Mazaki was transferred from his post as Inspector of Military Education. His radical followers blamed control group leader (and war minister) General Hayashis and his deputy General Nagata, and plotted a military coup in November, 1934. The plot was discovered by Nagata and the conspirators were expelled from the Army. But in revenge, Nagata was beheaded by a fanatical Imperial Way officer on August 12, 1935. The trial of the assassin, Colonel Aizawa, made headlines throughout Japan. Aizawa used the trial as a soap box to denounce the control group as a sinister clique, winning widespread support as a patriot.

The Aizawa trial and the persecution of Minable convinced a group of Imperial Way officers that it was time to act. In 1936, the "2-26 Mutiny" erupted. On February 26, radical officers of the

INDIANA JONES™ and the Rising Sun



Lucasfilm Ltd.

First Division (stationed in Tokyo) led 1,400 men in a military coup to seize the capital. Police stations were captured by troops and government ministers were dragged from their beds and killed. However, the emperor refused to give any support to the rebels, and after a few days, troops loyal to the government suppressed the revolt and executed the ring leaders.

The only effect the executions had was to remove the most idealistic element among the Imperial Way Army radicals, leaving the more pragmatic nationalists, the Control Group, in power. And what they wanted was not revolution at home but a declared war against China, which was weakened by internal struggle between Chiang Kai-shek's Nationalists, Mao Tse Tung's Communists and independent war lords.

In 1937, they got their wish. On the pretext of a skirmish between Japanese and Chinese troops at the "Marco Polo Bridge," Japan invaded North China.

Their triumphs against China emboldened the Japanese, who took the supreme gamble in 1941: striking against the US. Their strategy relied on

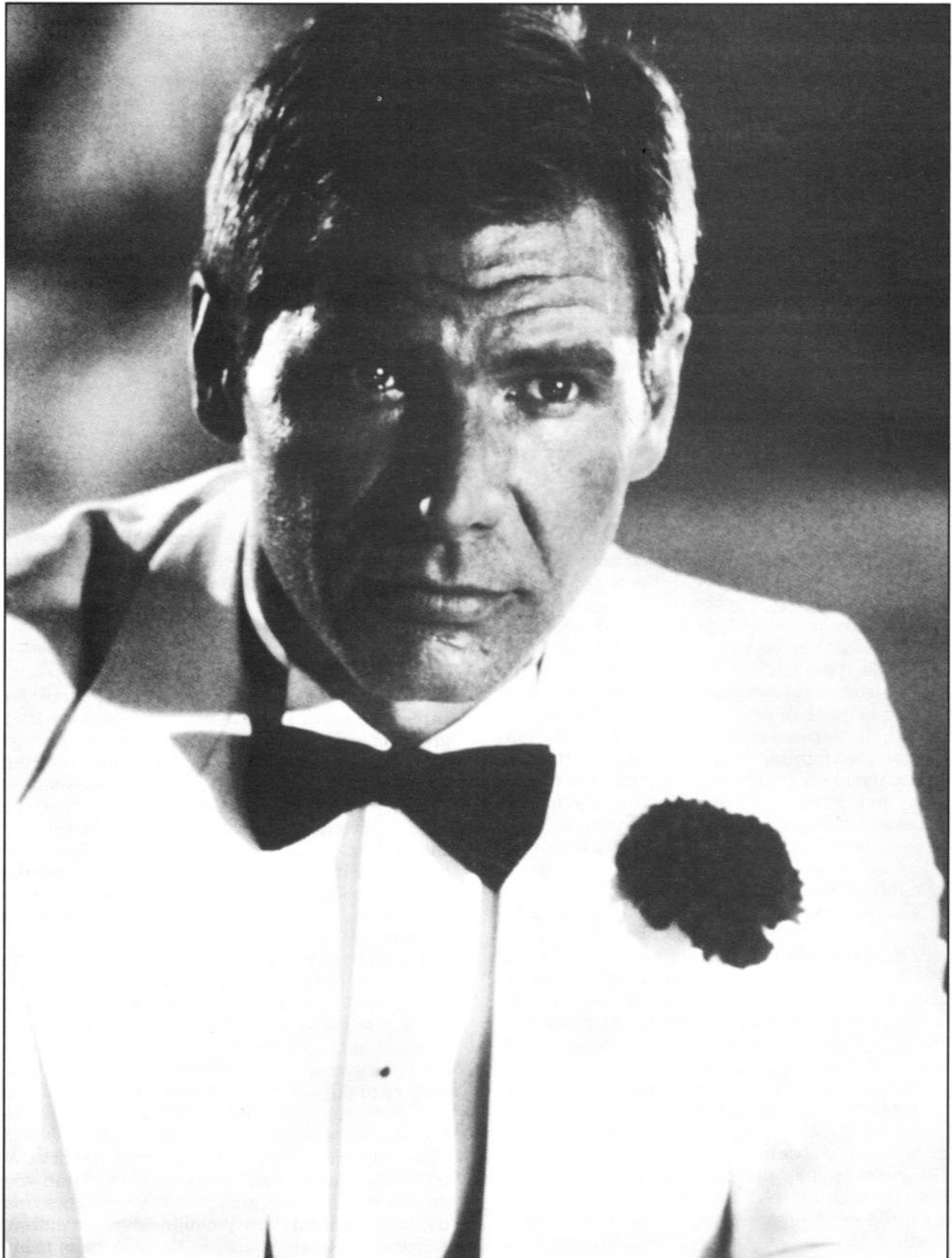
— The Rape of Nanking

On December 13, 1937, the Japanese Army captured the city of Nanking, China. Frustrated at the resistance that had so far been shown by the Chinese, especially at Shanghai, the Japanese army began a two-month long orgy of brutal rape, torture and wanton slaughter that killed over fifty thousand men, women and children. Photographs published in the American magazine *Look* after the fact led to world-wide condemnation of the Japanese.

crippling the American Pacific Fleet at Pearl Harbor and winning quick victories in the Philippines and elsewhere. But Japan's military knew it could not win a prolonged war against the US, and that proved to be the case. In 1945, two atomic bombs dropped on Hiroshima and Nagasaki convinced Hirohito to surrender to the Allies.

For more details on Japan in World War II, see *The World of Indiana Jones*.

INDIANA JONES™
and the
Rising Sun



Chapter Three

The Military

All throughout the 1930s and half the 1940s, Japan was at war (in fact, if not always in name), and its Army and Navy exercised a major role in the shaping of policy.

The Japanese armed forces were divided into two branches, the Imperial Army and the Imperial Navy. Each branch had its own air force, and the Navy also had its own marines, which were used aboard ships or in amphibious raids. During this period, the Japanese military is a highly efficient, well-trained fighting force. It leads the world in its use of naval air power, and its pilots are experienced in ground attack and bombing missions. It possesses a navy with a tradition of victory dating to the Russo-Japanese war. The army's troops are often veterans, and are skilled in infiltration, camouflage and counter-insurgency techniques.

The greatest weaknesses of the Japanese military are strategic. Geared to fight a low-intensity war in China, Japan lacks the resources for a long Pacific conflict with the United States. Tactically, its army is primarily an infantry force — its tanks are small and used mostly for infantry support; there is nothing like the German concept of an armored *blitzkrieg*.

Japan's regular military numbered about 300,000 in 1935, but universal conscription (imposed on all male citizens) and reserves enabled it to rapidly increase in size, which it did throughout the years leading up to World War II. Recruits with the highest technical aptitude go to the Navy, with the remainder serving in the Army. Life is hard, with spartan food and grueling survival

marches to toughen the troops. All soldiers are expected to show unquestioning obedience and to develop a sense of national destiny.

Military, Politics, and the People

The Army and Navy are important to people for three reasons in 1930s Japan: first, because they give the nation the strength it needs to resist foreigners and prevent past humiliations from happening again. Second, because the Japanese consider themselves a warrior nation — Bushido is an important part of the national character, and the military is an important source of pride and honor. Third, a career in the military offers middle class and poor families a chance at social advancement that is otherwise unavailable in Japan's class-stratified society.

Popular support for Japan's undeclared war in Manchuria (which became a full-fledged war with China in 1937) is high. Characters visiting ports or railway stations in the 1930s can see crowds of flag-waving school children, college students and relatives giving trainloads of soldiers an enthusiastic send-off, and there are regular films playing in the cinema showing operations against the Chinese, especially Japan's fledgling air force and armored units. Even minor victories are dramatized and romanticized in film and song and war dead are made into martyrs. Toy airplanes and military uniforms are popular among children. Anyone who speaks against the war risks being

INDIANAJONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

INDIANA JONES™

and the
Rising Sun



beaten up by patriotic citizens or arrested by the police.

Politically, Japan's national constitution gave its military leaders virtual control over the government, and the schism between the "Imperial Way" and "Control Clique" factions (see Chapter Two) extended to domestic as well as military policy. The "Imperial Way" feels Japan has lost touch with its past, and supports a military dictatorship, under the auspices of the emperor. While they support a large military, they place more stock in the "spiritual power" of the Japanese soldier than in tanks and planes.

By contrast, the "Control Clique" supported a smaller army with greater emphasis on tanks and aircraft over infantry and battleships. They see the "Imperial Way" as hampered by outmoded views and prejudices. In the end, the "Control Clique" would emerge triumphant.

Using the Military in Adventures

Characters in *Indiana Jones* adventures are most likely to encounter the Japanese military outside of Japan, especially in Korea, Taiwan, Pacific islands, and China. Some of the roles the Japanese Army can play in adventures are described below:

Obstacles: Characters trekking through the countryside in any Japanese-held territory, from tiny Pacific islands to occupied China, may have to dodge Imperial Army patrols (while aviators will have to contend with Army and Navy fighter aircraft). Before WWII, Westerners with appropriate permits can travel through some Japanese-held territories, but suspicious behavior may quickly lead to an arrest for spying; this is especially likely in a war zone like the China-Manchuria border, or in any area near a military base. After 1940, any Westerner encountered will be considered an enemy.

Domestic Intrigue: Foreigners may be caught in plots between the Control and Imperial Way factions or the Army and Navy. For example, an agent of one faction may try to frame a rival officer as a foreign spy, planting evidence that he was consorting with foreign agents — the characters, or a friend of theirs. Of course, this means the characters also face arrest.

Chinese Intrigue: In the period between 1931 and 1937, Japan was officially at peace with China, and not all the Japanese commanders in the Kwantung Army wanted a war. There were a series of truces between local Chinese generals and moderate Imperial Army commanders who didn't want any more trouble. These were broken

INDIANA JONES™ and the Rising Sun

equally often by radical Japanese officers who sought to widen the conflict or pay back old scores. Of course, it was usually best to make it look like the other side was the one who broke the truce!

For instance, in an area where the local Japanese colonel has negotiated a treaty with his Chinese counterpart, a Japanese officer may decide to assassinate his own commanding officer and make it look like the sniper was Chinese. The characters might accidentally uncover the plot, or be tricked into carrying it out (perhaps being told that the Japanese colonel is a villain).

An added complication could be Russian spies! The Soviets liked nothing better than seeing the Japanese and Chinese fighting each other, and there is some evidence that their agents instigated one or more of the incidents between China and Japan.

Law and Order: The Kwantung Army actually was welcomed in some areas of Manchuria in the period of 1931-1936 — they suppressed banditry and kept order. Characters adventuring in that turbulent region of China who run afoul of brigands or local warlords may be surprised to find the “cavalry” coming to the rescue are Japanese.

Villains: More often, though — and certainly after 1937 — the Japanese Army acted with brutality and a callous disregard for local civilians. The gamemaster can use this to set up adventures when

the characters are travelling in the area. For example, if a Chinese or Burmese temple has had its sacred relics looted by a greedy Army company, the locals may want the characters to regain the stolen treasure before the Army can ship them off to Japan.

Uniforms and Equipment

Soldiers in the Imperial Army wear a field cap, tunic, half-breeches, puttees and boots of a mustard-khaki shade. The cap was marked with a star, usually yellow for privates, white or silver for upper ranks. Steel helmets were usually, but not always, worn in the field. In hot climates, such as the Pacific islands, a tropical version was worn with an open-necked shirt and shorts or half-breeches; the shade of the tropical uniform varied from light sand to jungle green. Camouflage coats were used in the field.

Infantrymen carried an Arisaka 38 rifle, a bayonet, a canteen, and a knapsack. Officers carried a Taisho 04/14 automatic pistol and a katana and/or wazikashi sword.

Navy and Marine uniforms were similar to Army uniforms, but had a light khaki color and used cherry blossoms instead of stars for insignia.

The Japanese developed their own range of modern infantry weapons rather than importing them from the West. Perhaps fortunately for ad-



Paul Daly

INDIANA JONES™ and the Rising Sun



Paul Daly

venturers, the Japanese Army or police never really used submachine guns, but revolvers, automatic pistols, rifles and heavier machine guns were all in use.

Unlike their aircraft and warships, many Japanese small arms were not quite up to average Western design standards. Although their basic rifle was reliable, the rate of misfires and malfunctions among Japanese pistols, machine guns and grenades was somewhat higher than usual, and gamemasters may wish to take advantage of this by having the occasional gun or grenade malfunction save a player character or important game-master character.

Pistols

Meiji 26 Revolver: This six-shooter was adopted in 1893 (the 26th year of the Meiji era, hence its name). It used design concepts from several European and American guns and was heavy, difficult to shoot, and low-powered. It fired an unusual 9mm cartridge not compatible with any Western round. It was a common sidearm of Japanese corporals and sergeants; officers generally carried automatic pistols. It weighed 1 kg.

Taisho 04 and 014 "Nambu" Auto Pistols: Nicknamed the "Nambu" after its designer, these weapons were the sidearm of choice of Japanese officers and military police from 1915 through WWII. It looked very much like a thin-barrelled copy of the famous German Luger, but is internally very different. It fires a unique 8mm cartridge from an 8-round magazine. Its main flaw was that a spring in the weapon's action tended to wear out after time, leading to misfires; users learned to carry a spare spring, but this was little help in a hot firefight. Gamemasters should feel free to have the gun malfunction at times. The Taisho 014 was a later version of the Taisho 04 developed in the 1930s and widely used in both China and World War II. It is identical in game terms, being more robust, but flawed in that it was very difficult to remove an empty magazine; in effect, it takes twice as long as a normal pistol to reload. Both weighed 1 kg.

Rifles

Meiji 38 Arisaka Rifle: This is a bolt-action rifle which is basically a variation of the German Mauser, firing a 6.5mm bullet. It was the standard infantry rifle in Japan from 1905 through World War II. It has a 5-round box magazine. It was not as powerful a weapon as the .30 rifles used by most Western nations but still reasonably effective. It weighed 4.3 kg.

M97 Arisaka Sniper Rifle: The finely-tuned Arisaka rifle with a telescopic sight. It weighed 4.5 kg.

Meiji M1938 Arisaka Carbine: This is a shortened version of the Arisaka rifle. It was built for use by cavalry, but soon became popular with infantry as it was a pound lighter and much less awkward. Japanese units after 1938 will often have a mix of this weapon and the longer ranged rifle. It weighed 4 kg.

Machine Guns

Taisho 11 Light Machine Gun: These were machine guns designed to be light enough to be carried by one man. They were built to use the same bullet as the Arisaka, but it proved too powerful, so a different specially-built 6.5mm round was used (this means you can't reload with Arisaka

bullets); worse, the gun itself was an over-delicate design with an awkward mechanism that worked well in testing but tended to wear out rapidly in the dust and grit of the field. Nevertheless, it was accepted and was widely used in China and during World War II. It weighed 10 kg.

Type 96 Light Machine Gun: The Taisho 11's replacement, this was introduced in 1936 (although many of the earlier guns remained in use). This had a top-mounted box magazine and is unusual in that it had a telescopic sight and even stranger, a large sword bayonet, which may have also helped stabilize the weapon when autofired. It was almost as unreliable as the Taisho 11, but a bit lighter. It weighed 9 kg.

Type 92 Heavy Machine Gun: This 7.7mm machine gun was basically a copy of the WWI-era French-built Hotchkiss gun, which it replaced in Japanese service in 1932. Reasonably reliable (compared to the lighter machine guns), it was a big, tripod-mounted, crew-served gun that required three men to carry it and a gunner and loader to fire. It had a slow rate of fire and made a distinctive noise that earned it the nickname "Woodpecker." It weighed 55 kg.

Explosives

Stick Grenade: The standard Japanese grenade was similar to the German "potato-masher": a cast-iron head with an explosive charge on a wooden stick. To arm it, a cap in the base of the stick was removed and a string was pulled. Unfortunately, the fuse was somewhat unpredictable — supposedly having a 4.5 second delay, it would occasionally fail, go off early or explode when the string was pulled! Aside from this minor problem, the grenade was effective, producing more deadly fragments over a larger area than most German or Allied models. Weight .5 kg.

Tanks and Aircraft

The Japanese armed forces in the '30s emphasized infantry, warships and aircraft. While adventurers are unlikely to be facing off against Japanese battleships, they may well encounter some of Japan's aircraft and tanks which were widely used before WWII in China, Manchuria and Korea. A range of military equipment used in the 1930s is given below:

Armored Vehicles

Japan did not develop much of a tank arm, but it did field a large range of light tanks suitable for use in supporting infantry operations in rough terrain such as China.

Type 94 or 97 Tankette: This tiny tracked tank vehicle weighed just 4.75 tonnes, had 12mm



Jaime Lombardo & Ron Hill

of armor, and carried a crew of two. It had a speed of 42 kph and a range of 250 km, and was armed with a heavy machine gun or 37mm cannon.

Type 95 Light Tank: A three-man mini-tank weighing 7.4 tonnes with 12mm armor and a 37mm or 45mm gun. Its speed was 45 kph and it had a range of 250 km.

Type 89 Medium Tank: Designed in the 1920s but used in China and throughout WWII, this was a clumsy, box-shaped tank with a small turret. It weighed 11.5 tonnes and was armed with a 57mm gun. It carried 4 men, had 17mm of armor, and moved at a slow 28 kph with a maximum range of 160 km.

INDIANAJONES™ and the Rising Sun

Aircraft

Japan is a world leader in military aviation during this period. Two aircraft likely to be encountered by adventurers in the 1930s include:

Mitsubishi A5M Fighter: The precursor of the Zero (and known as "Claude" to the allies), this was the Imperial Navy's first modern fighter aircraft. For its time, it was quite advanced, being reasonably fast and maneuverable, and fully capable of dominating the sky over China in the pre-WWII era. Prototypes flew in 1935, and it entered service in 1936; by 1941 it was largely replaced by the faster and better armed Zero. It had a fixed undercarriage and a low wing, and was armed with two 7.7mm machine guns and up to 60 kg of bombs. It had a top speed of 430 kph and a range of almost 1,200 km.

Nakajima Ki-27: The Imperial Army's main land-based fighter in this period. It was introduced in 1937 and is functionally nearly identical to the Claude.

Kawanishi H6K Flying Boat: This large and graceful four-engine sea plane was developed in 1936 and entered military service in 1938. It was code-named "Mavis" by the Allies. It was used for transport, patrol and bombing. It could carry nine people and 1,600 kg of cargo, including bombs or two torpedoes. In a military role, it was armed

with one 20mm cannon in a rear turret and four 7.7mm machine guns (two each side). It had a speed of 380 kph and a range of about 7,000 km.

Standard Japanese Army Officer

AGILITY 9

Climbing 10, dodge 11, maneuver 11, martial arts: kendo 11, melee combat 10, stealth 10

DEXTERITY 10

Fire combat 12, thrown weapons 10 (grenade 12), vehicle piloting: wheeled 11

ENDURANCE 9

Resist shock 10

STRENGTH 8

TOUGHNESS 10

INTELLECT 8

Camouflage 10, perception 9, trick 9

MIND 8

Language: English 9

CONFIDENCE 9

Intimidation 11

CHARISMA 8

Persuasion 9, taunt 9

Life Points: 3-7

Equipment: Uniform; canteen; Taisho "Nambu" pistol, damage value 16, ammo 8; katana, damage value STR+7/22



Jaime Lombardo & Ron Hill

INDIANA JONES™ and the Rising Sun



Lucasfilm Ltd.

Standard Japanese Infantryman

AGILITY 8

Dodge 9, maneuver 10, martial arts: karate 9, melee combat 8 (bayonet 9), stealth 9

DEXTERITY 8

Fire combat 10, thrown weapons 8 (grenade 9)

ENDURANCE 8

Resist shock 10

STRENGTH 8

TOUGHNESS 9

INTELLECT 7

Camouflage 9, perception 10, trick 9

MIND 7

CONFIDENCE 9

Intimidation 11

CHARISMA 7

Taunt 8

Life Points: 1-4

Equipment: Uniform; backpack; canteen; Arisaka 38 rifle, damage value 17, ammo 5; bayonet, damage value STR+5/20

Chapter Four

Society and Culture

In some respects, the Japan of the 1930s was very similar to both ancient and modern Japan, while in other ways it was very different. This chapter provides gamemasters with a brief overview of Japanese society, which they can employ to lend authenticity to their adventures.

Government

Japan's capital is Tokyo, where the Imperial Palace, Cabinet buildings and Diet (parliament) are located. Japan is divided into 47 prefectures (similar to states or provinces), each with an appointed governor and an elected legislature. The largest cities and towns also have their own municipal governments.

Japan's colonies, such as Korea and Taiwan, are ruled by Governor Generals, and the native inhabitants have no representation in the Diet or locally. The courts and police are also Japanese, and favor Japanese interests over the natives.

The Japanese government is a relatively recent creation, dating only from the 1868 Meiji Restoration. The constitution is modelled on the Prussian, but is even less liberal. It is characterized by a strong executive branch and a relatively weak legislative body.

The emperor is the head of state, "sacred and inviolable." In theory, he approves legislation, appoints cabinet ministers, the courts act in his name and he is commander-in-chief of the army. In practice, running the government is up to the emperor's Cabinet Ministers.

The Cabinet Ministers act in the emperor's name, but must take full responsibility for any mistakes, since the emperor can do no wrong. The Cabinet is responsible only to the emperor, not to the parliament; in this way, it is somewhat closer to the American Cabinet (responsible to the president) than to the British. Each minister is head of a department. These Cabinet departments are Army, Navy, Foreign Affairs, Colonial Affairs, Finances, Justice, Industry, Agriculture, Education, Commerce, Forestry, Communications and Railways. The head of the Cabinet is the Prime Minister; the Cabinet is served by a permanent professional bureaucracy.

The Army and Navy ministers are especially powerful. They must always be selected from the highest ranking members of that service: thus, they can cause the fall of any Cabinet (and thus the government) simply by resigning or refusing to participate. They also have the right to make private reports to the emperor without consulting the rest of the Cabinet.

There is also a 26-member advisory body, the Privy Council, consisting of the cabinet and various Imperial appointees, often senior statesmen. Even more influential are the Supreme Military Council and Council of Marshals and Admirals (essentially the Japanese equivalent of the Joint Chiefs of Staff) which formulate defense policy. Just as important are the shadowy elder statesmen (*genro*), who offer behind-the-scenes advice.

The Diet is the Japanese parliament. It is in charge of preparing legislation, which must then

INDIANA JONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

receive Imperial approval. The Diet has two houses. In the 1930s, each house had around 400 members. The House of Peers is a mix of old nobility (including Imperial princes), Imperial appointees, and members elected by the wealthiest taxpayers; in function, it is closer to the British House of Lords than the U.S. Senate.

House of Representatives members are voted into office by the electorate (all male Japanese over age 25 can vote) for a four year term. The leader of the majority party sometimes becomes prime minister and recommends the composition of the Cabinet to the emperor, but other times a coalition of the most influential leaders forms the Cabinet.

Political Parties

Japanese democracy is still young — universal male suffrage was only passed in 1924! As a result, Japan's political parties are just learning the ropes, and politics are plagued with bribery, corruption and scandal.

The two mainstream Japanese political parties active in the 1930s are the Minsei-to and Seiyu-kai. The Seiyu-kai is financed by the powerful firm of Mitsui and generally represents the interests of the conglomerate, the army, the Chosun clan and the wealthy landowners. It tends to be conservative. The Minsei-to is slightly more liberal. It is financed by the Mitsubishi firm and usually represents the navy, the industrialists and the Satsuma clan.

In the 1936 elections, the Seiyu-kai held 174 seats, the Minsei-to 205, with 52 seats for minor parties and independents; this marked an upsurge in Minsei-to popularity and a swing by the general public against militarism. This in turn prompted the militarists to seek extra-legal means to attain and keep power.

The Police

The main instrument of the government's will is the police, who possess very broad powers of arrest and interrogation. The threat of surveillance or arrest by the police poses a severe problem for any foreign adventurer operating in Japan. The term "thought police" can easily be applied to the Japanese police of the 1930s and 1940s, whose brutality is on par with the Nazi Gestapo and whose routine xenophobia and paranoia leaves the Germans or Soviets far behind. The average citizen is afraid of the police, with good reason.

There are three major police agencies in Japan:

Junsa

On the lowest rung are the Junsa, or city police. Some are brutal thugs, but many are simply patri-

otic Japanese just doing their jobs. They are most often seen sitting in small glass police boxes on street corners. They direct traffic, give directions, and perform routine criminal investigations, as well as assisting the special police. The police are very nervous about any foreigner who is rumored to keep weapons. Anything a stranger does can have the worst possible connotation placed on it. Step in to aid a victim, and you may be charged with the assault. Self-defense is a legal excuse for violence, but possession of a firearm is illegal.

City police officers wear dark paramilitary uniforms with silver braid and white gloves, and all carry swords.

Kempeitai

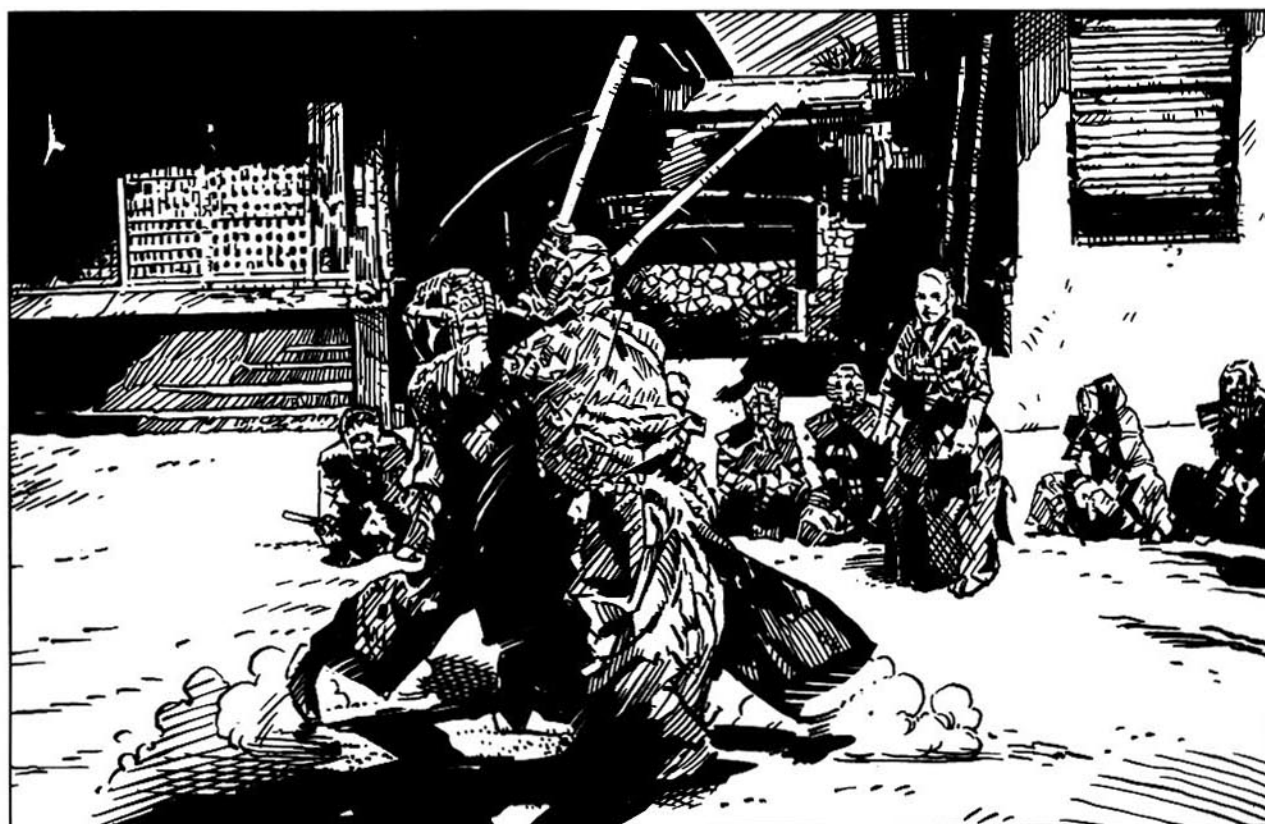
These are armed military police. They are responsible for base security, traffic control and military law-enforcement, but in Japan's militaristic society they also possess much broader powers. They can run surveillance operations on civilians in the name of national security and arrest suspected spies.

The Kempeitai are notorious for their suspicion of foreigners, and they consider any foreign visitor or resident to be a potential spy in the service of a Western power or the Soviet Union. As a result, the foreign visitor had best be careful where he travels to or points his camera or takes notes — and this is doubly true for journalists! While military bases are obviously off-limits, taking any photographs which might conceivably cast Japan in a bad light (e.g., slums or scenes of police brutality) or have strategic importance (e.g., pictures of factories or shipyards) can be grounds for arrest.

The military police will keep careful track of the movement of foreigners who venture into the countryside, passing reports from station to station via telephone. They will also accost foreigners and demand to know where they are going. They have a particular obsession with Communist agents and propaganda. Even *gaijin* (foreigners) working for the government as technical advisors may be trailed, though presenting a government identification card will end harassment. The official justification for all this surveillance is always the security and welfare of the foreigner, but xenophobia and paranoia are the real explanations.

Normally a subject will just be shadowed and occasionally detained, taken to a police station, and questioned at tedious length. But actual offenses (such as assaulting a police officer or taking photos of ships or airplanes in ports) will result in the full weight of Japanese justice being applied.

The Kempeitai are generally quite effective in keeping out foreign spies. One exception was Dr.



Paul Daly

Richard Sorge, a secretary of the military attache at the German embassy. Sorge was secretly a Russian agent — he spied on both the Germans and the Japanese, and ran a huge and successful espionage ring with agents scattered through Japan and the Far East.

The Kempeitai generally remain neutral in the conflict between the different Army factions, usually intervening only when pushed into it by higher authority.

Kempeitai wear army uniforms. They are likely to carry automatic pistols as well as swords.

Tokko and Dangerous Thought

Just as feared as the military police are the dreaded Tokko, or “special higher police.” The Tokko were founded in 1911 to deal with the threat of Communism through the arrest of agitators and the censorship of the press. Even so, Communism is pretty broadly defined. To quote H.E. Wildes (*Japan in Crisis*, 1934):

“A Communist is anyone who seeks to change the Constitution, so also all Koreans or Formosans who seek independence, all labor leaders who stir up strikes, all students who peruse Karl Marx. And so is anyone, no matter on what continent he may reside, who gives food, shelter or encouragement to any of these Communists.”

All ideologies considered foreign or harmful to the “spirit of Japan” (*Yamatodamashii*) is labelled “dangerous thought” by the Tokko. This also includes anti-war literature, and any written or verbal condemnation of the police, the government, the military or — worst of all — the emperor. Being found in the possession of a copy of *Das Kapital* or any pamphlet expressing Communist views is especially damning! Anyone openly expressing dangerous thought, or in possession of literature that expresses these views, is subject to arrest, imprisonment and possible execution. Since the police know that students and intellectuals are likely to become contaminated with liberal ideas, the high schools and especially the universities are watched closely. Every year, thousands of students are arrested for “dangerous thought” and according to rumor, the police will sometimes receive instructions to terrorize a district by making a quota of arrests. Many victims will be held for a few hours, beaten, then let loose. Others are not so lucky.

Tokko may wear normal police uniforms, but they often go undercover to infiltrate various groups or spy on foreigners. The usual procedure for arrest is for the police inspector to call at a person’s home or workplace while he is out. Coworkers, servants, neighbors or relatives are then coerced

The Justice System

A character who is arrested is in serious trouble. A person arrested is presumed to be guilty until he can prove himself innocent. Police in Japan have very broad powers and act in an arbitrary manner. Preliminary investigation takes place at the police station, with officers having many of the powers Westerners are accustomed to see reserved for the courts. Ruthless interrogation and physical abuse of suspects and witnesses is not unusual.

In the 1930s, a *gaijin* will usually fare better than a Japanese native. Since the Japanese government does not want bad press, a character with connections to an embassy, government or high-profile newspaper may be able to get out after only a night in jail if the charges are not serious. But someone lacking friends in high places will face a third-degree inquisition that may involve vicious beatings and solitary confinement even before a trial, as the police try to force him to confess in advance. "Suicide in prison" is the common explanation for anyone who dies under interrogation.

Actual trials are based on the French legal code; they are biased in favor of the state and are often influenced by political considerations, but are sometimes fair. Japanese prisons are Westernized, but sanitary conditions are poor, living quarters are cramped, and guards brutal. There are many political prisoners, who are ruthlessly treated. Death sentences are often given out, as many as fifty a year, for political prisoners.

by intimidation into giving details of his movements and associations or making incriminating statements, while copies of any papers or documents or foreign books in his possession will be taken. When enough evidence is gathered, the victim is arrested.

Standard Tokko

AGILITY 9

Maneuver 10, martial arts: kendo 11

DEXTERITY 8

Fire combat 8 (pistol 10), lock picking 9

ENDURANCE 8

STRENGTH 8

TOUGHNESS 9

INTELLECT 9

Forgery 12, perception 10, trick 10

MIND 8

Language: English 11, language: German 10

CONFIDENCE 10

Con 12, interrogation 14, intimidation 13

CHARISMA 7

Persuasion 9

Life Points: 2-6

Equipment: Taisho "Nambu" Auto Pistol, damage value 16, ammo 8.

Religion

The following are the major religions which can be found in Japan in the 1930s:

Buddhism

Founded in 525 BC in India, Buddhism is a pantheistic religion. It teaches that man's attachment to self leads to an endless cycle of birth and reincarnation. The goal of a Buddhist is to end this cycle and achieve Nirvana. The sacred text of Buddhism is the *Tripitaka*, and the three major divisions are Theravada, Mahayana, and Tiantism.

The most interesting type of Buddhist for the characters to meet is the wandering Buddhist monk or priest who makes his or her living by exorcising malevolent or troubled spirits. The gamemaster can decide that a few Buddhist priests are enlightened enough to possess special powers — at least over supernatural beings.

In the time of *Indiana Jones*, Buddhism is in a period of official disfavor. Nationalists prefer to promote State Shinto, which they see as a more Japanese religion. Although many citizens remain Buddhist, some temples have been shut down for want of state funds. While most Buddhists do not criticize the government, a few, such as the Yamabushi, have been suppressed. This can be useful for the gamemaster, as they may be more likely to assist characters against nationalist zealots.

Shinto

Shinto is "the kami way," Japan's native religion. Kami are the spirits native to Japan; the most powerful are worshipped like gods. Each kami has a sphere of influence, such as wealth or romance. Many places, such as a mountains or rivers or villages will also have their own kami.

A kami is worshipped at a shrine dedicated to it. There is one shrine in every village, and dozens in towns and cities. Shrines can also be found in the wilderness devoted to local kami. Illness, injury, death and birth are taboo to shinto priests— these things offend the kami and make the shrine unclean, causing it to be defiled until a lengthy purification ritual is performed. Thus, Shinto priests do not preside over births or funerals, and are not healers — no one who is wounded or sick may enter a shrine. All these things are left to

Buddhism. Some Shinto priests may know rituals for driving off ghosts, but that is the only connection Shinto has with the afterlife.

Confucianism

Confucianism, from China, strongly influenced early Japanese ethics. It is a philosophy that encourages harmony and order through a strict hierarchical system that assigns everyone a rigid position in society. Put simply, Confucianism emphasizes the many over the one, discourages social mobility, and encourages obedience to superiors and "knowing one's place."

Christianity

Christianity has only a small minority of adherents in Japan, but a Christian community can be found in most major cities and Christian missionaries (often Quakers from America) are active, and have helped build hospitals and kindergarten schools in Japan. The largest Christian center is Nagasaki, where a particularly well-established community (and very old churches) exist.

Working Japan

Japan holds tenth place in world trade in the '30s. Its main products are rice (to meet the demand of the domestic market) and natural silk. It also manufactures imported cotton cheaply. Together, silk and cotton — textiles — make up half of its exports. Other exports include sugar, flour, toys, buttons, seaweed, paper, glass and pottery. Its major imports are iron, oil, rubber and machine tools. Japanese firms have a not entirely unjustified reputation for infringement on patents, copyrights and trade marks of Western companies.

Most of Japan's industrial labor force is employed in the textile trade or other light industries, but Japan is not deficient in heavy industry, with major steel, shipbuilding and aviation plants. The life of an average blue-collar worker is grim: twelve to fourteen hour work days are common, unions are very weak, and pay is pitiful (about one-sixth what a US worker receives). That fact, combined with the modern equipment of Japanese factories compared to much of Europe or Britain (since they only recently industrialized) makes Japan very competitive in world markets.

Most Japanese working women work in factories, often in the textile industries. They are recruited as teenagers from peasant families and work twelve or fourteen hours a day for pitiful wages. They live in barracks, eat at company cafeterias and shop in company stores. Better jobs are few. Those women who can get off the factory floor are given a decorative role: they are "office

ladies" who answer the phone, make tea or welcome visitors.

The lot of office workers is much better. Japanese firms tend to have a paternalistic relationship with their workers. In exchange for working long hours, even a junior office worker can expect life-long employment and to be treated by management more as a family member than as an employee. Western visitors often comment that bosses in Japan are more open to suggestions from junior executives and secretaries than their fellows in Europe and America. The Japanese management system emphasizes compromise rather than confrontation.

Medicine

Japanese medical care is similar to that in the West, having been influenced by European models. Every doctor has a private hospital, and often a team of nurses, and it is the practice for a sick person's relatives to move into the hospital to watch over him. Japanese surgical care and hygiene are not up to the best Western standards, but in some areas (e.g., dentistry) is highly efficient.

Many doctors use traditional Chinese techniques such as acupuncture (needles) or acupressure (fingertip pressure) applied to key points in the body to rechannel life energy. Kampo (Chinese herbal concoctions, often with very exotic ingredients) are also used. Hot mineral baths are believed to work wonders for illnesses, and people from all over Japan flock to hot springs to bathe in them.

One unusual custom encourages people with colds or other respiratory diseases go to work or school wearing a small respiratory mask over their mouth and nose (to avoid infecting others) rather than staying home.

The Underworld

Various organizations exist on the fringes of Japanese society. These include:

Secret Societies

The scandal and corruption in Japanese politics, coupled with a population explosion and the depression (which have combined to leave millions unemployed), has led many Japanese to feel democracy isn't working and turn against the establishment. Throughout the '20s and '30s ultranationalist "super-patriots" formed secret societies to overthrow the government.

These groups believe Japan has been corrupted by Western ideas such as democracy, capitalism and socialism. They call for the dissolution of the Cabinet and Diet to permit more access to the

Language

The language of Japan is Japanese. The language is written in characters called *kanji*, and their appearance can make it difficult for foreigners to learn the language.

Listed below are some terms you can use to add authenticity to your adventures in Japan:

Good morning	Ohayo gozaimashu
Good afternoon	Kon-nichi-wa
Good night	Oyasumi-nasai
Hello	Haro
Goodbye	Sayonara
I'm sorry	Sumimasen
Thank you	Domo arigatoo
Please	Doozo
Yes	Hai
No	I-ie
Foreigner	Gaijin
Japanese person	Nihonjin
Do you understand?	Wakarimasu ka?
I don't understand	Wakarimasen
Where?	Doko desu ka?
When?	Itsu desu ka?
How much?	Ikura desu ka?
Train station	Eki
Airport	Kuukoo
Airplane	Hikooki
Train	Densha
North	Kita
South	Minami
East	Higashi
West	Nishi
Left	Hidari
Right	Migi
Straight ahead	Massugu
Far	Toi
Near	Chikai
Street	Dori
Now	Ima
Later	Ato de
Today	Kyoo
Tomorrow	Ashita
Day	Hiruma

emperor, direct military rule, and nationalization of industries to curb the corrupt *Zaibatsus*. They also seek to ban women from the workplace to restore traditional values and increase employment among men. They believe Europe and

Guns

Handguns are not widely available in Japan. Characters can purchase guns from the Yakuza (Japanese mob) at inflated prices (ten times or more the US price). But even the Yakuza do not make much use of guns. The popularity of the martial arts, including kendo and kenjitsu (swordsmanship) means that swords, kendo sticks and other martial arts weapons are easily available. In Japan, muggers or burglars will use a sword to threaten their victims, rather than a gun.

The one group likely to use guns are the ultra-nationalistic terrorists, who often have connections with the Army or are former or currently-serving soldiers. Thus, ultra-nationalist radical groups may be quite well-equipped with rifles, pistols and grenades.

America are exploiting India and China and the only chance the Asian masses have for freedom is under the benevolent colonial rule of a Japanese Empire. As such, they argue for continued military expansion and bitterly oppose any agreements with the West.

The secret societies gained notoriety in the west as "super-gangsters" because of their use of terrorist tactics. These groups include the Sakurakai (Cherry Society), the Kokuriu-kai (Black Dragon), and the Kokukhon-shia (National Foundation). Perhaps the most ruthless of all are the Ketsumeidan (Blood Brotherhood League), whose members pledged in blood that they would each assassinate a government official.

The favored targets of the secret societies were those officials, military officers and prominent businessmen who spoke out in favor of closer ties with the West, or who were in any way seen as politically liberal or in favor of international disarmament. Between 1930 and 1937, secret society assassins eliminated dozens of important figures with swords, bombs and pistols, including the Prime Ministers Hamaguchi and Inukai, the liberal Admiral Saito, Ministers of Finance Inouye and Takahashi and many more. Admiral Yamamoto (famed as the architect of Japan's Pacific War plans) was also a target, for being too moderate — he had to stay at sea to stay alive.

A typical pattern would be for a lone assassin to make a sudden attack on a public figure; if he was successful, he would either commit *seppuku* (ritual suicide) or allow himself to be captured. The secret societies' success in influencing the government toward more nationalist policies has led some writers of the time to refer to Japan as practicing "government by assassination."

The membership of the societies are a mix of university students, retired soldiers and militant intellectuals. Many are backed by patriotic millionaires and high-ranking military officers, and they are supported by the "Imperial Way" clique in the Army. From 1930 to 1936, the secret societies enjoyed considerable popular support. When a terrorist was captured, he would say he had acted in the name of the emperor; if he seemed sincere, the courts would often let him off with a slap on the wrist sentence. However, the secret societies declined after their alliance with the Imperial Way led to an abortive 1936 *coup d'état*. The coup failed, and many of its leaders were executed or imprisoned for treason. Nevertheless, they had achieved much of what they wanted: a militant Japan dominated by the Army.

Communists and Socialists

The Soviet Union is only a short distance from Japan, and the Japanese government considers the threat of Communist subversion to be very real. The Communist Party of Japan wants to replace the present government with a Soviet-style Socialist Republic. The Party has been outlawed and is now an underground movement, dogged by the Special Police whose main mission is the eradication of liberal and socialist groups. In fact, anyone known to be a Communist in Japan faces arrest, torture and possible execution!

Despite this, there are still many dedicated members, most students, intellectuals and labor leaders. Most Communist activities are devoted toward unionizing workers (with little success) and publishing underground newspapers. *Gaijin* with leftist credentials or who pose as Soviet agents may be able to find help from the Communist underground when they are operating against (or hiding from) police, military or government agents.

Yakuza

The Yakuza are gangsters, Japan's equivalent of the Mafia. In the 1930s, they have not yet achieved the influence they have today — that came as a result of their control of black markets following the rationing and shortages in WWII and during the American occupation. But they are still a potent force in Japanese society.

The Yakuza are divided into crime families, each with a colorful name ("Storm of Flowers," etc.) Each family is headed by an *oyabun*, who acts as the gang's father figure, and *kobun*, or soldiers. A *kobun* owes the same sort of obligation to his *oyabun* as a man does to his own father, so the Yakuza are very tightly knit. When a *kobun* does something to displease his boss, he traditionally shows contrition by cutting off one of his fingers



Paul Davy

and presenting it to the *oyabun*. Most Yakuza are missing one or two fingers. Women have little part in the actual working organization of a Yakuza family (though, of course, Yakuza have wives and girlfriends). But Japanese cinema often portrays female Yakuza, so there is no reason why they can't appear in your adventures.

In this era, the Yakuza control (through ownership or protection rackets) numerous bars, brothels and pawnbrokers; they also run illegal gambling ventures centered on sumo matches and dog-fighting pits. They often hire out to businesses as "heavies" to serve as warehouse security guards or act as strikebreakers. A few Yakuza families are also involved in burglary rings, auto theft and the like.

While the Yakuza maintain a lock on "organized" crime and vice, they try to control random street crime such as muggings, rapes, assaults and murders, because if the streets aren't safe, no one would spend money at the establishments they control. As a result, the Yakuza often serve as an alternative working-class "police force" administering their own brand of street justice, especially in neighbourhoods like Shinjuku and Asakusa. This gives them a kind of "Robin Hood" reputation which they revel in.

Since this role is recognized by the police, and because the Yakuza tend to be conservative politically (or at least stay out of politics) they can be very open about who they are. Yakuza wear distinctive tattoos covering their entire body — the usual motif shows cherry blossoms (signifying their brief but colorful life) mixed with women, animals and mythological beasts. Yakuza also affect arrogant swaggers and gruff voices, and like to drive big cars.

Standard Yakuza Kobun

AGILITY 9

Dodge 10, maneuver 10, melee combat 11, stealth 10, unarmed combat 11

DEXTERITY 8

Prestidigitation 9

ENDURANCE 9

Resist shock 11

STRENGTH 9

TOUGHNESS 10

INTELLECT 7

Perception 8, trick 9

MIND 6

CONFIDENCE 10

Con 12, interrogation 11, intimidation 13 streetwise 13

CHARISMA 8

Charm 9, taunt 9

Life Points: 2-6

Gaijin

Japanese society is a very tightly-knit one, in which everyone ideally knows his place. A foreigner has little place within this world, and so is called a *gaijin*, which literally means "outsider person." While the Japanese are very polite to foreign visitors, no *gaijin* can ever be truly accepted in Japan.

This applies to other Orientals as well — Koreans immigrants and workers make up an invisible *gaijin* minority in Japan, since outwardly a Korean looks Japanese. Koreans tend to work in low-paying jobs, such as the construction trade. They are second-class citizens and are subject to both official and unofficial racism and discrimination. Any kind of non-political crime, from burglary to mugging, is universally blamed on Koreans. For instance, the Great Earthquake of 1923 started many fires. These were first blamed on Korean arson rather than the quake, and many Koreans were lynched or beaten by mobs.

— Gaijin Interaction Modifiers

The gamemaster can handle the Japanese reaction to *gaijin* by applying extra modifiers on some forms of interaction.

If a non-Oriental attempts a *charm*, *con* or *persuasion* check on a Japanese person to whom he has not been formally introduced, add +2 to the difficulty number. Add an extra +2 if the character is speaking a language other than Japanese. Add +1 if the character is excited, angry or upset.

However, since the Meiji Restoration, the Japanese have welcomed certain types of *gaijin* as part of their official process of modernization. During the '20s and '30s, a flood of technical advisors and school teachers poured into the country, hired by the government and the zaibatsus to help bring Japan into the twentieth century. Christian missionaries are also welcomed — although the Japanese have only a lukewarm affair with Christianity, the government appreciates their help in running schools and hospitals.

Even so, the *gaijin* remains the ultimate stranger. A Japanese person not used to dealing with foreigners who is casually approached by a *gaijin* (e.g., to ask directions) will be extremely nervous. If the *gaijin* is speaking in a foreign language (or with a bad Japanese accent) the Japanese person may become too flustered to speak, and may simply turn away — or even run! This is especially true if the *gaijin* looks confused, upset or angry; someone who is calm and smiling will be seen as in control of himself and therefore much less threatening.

Newspapers and Radio

The press is alive and well in Japan — but facing a loss of freedom. The oldest Japanese daily paper (1871-1940) is the *Yokohama Mainichi Shimbun* (*shimbun* meaning "newspaper"); perhaps the most successful is the Osaka-based *Asahi Shimbun*. There are also English language papers, many of which employ American newsmen — the major English-language paper is the *Japan Times and Advertiser*.

In 1930, Japan had 1,200 daily newspapers. The Japanese press is vigorous, but has acquired a reputation of late for gossip and slander, for Western-style libel laws are not enforced. What is enforced is censorship by the military and special police, but in an arbitrary fashion. The few newspapers brave enough to have a liberal or proletarian editorial stance are subject to regular harassment

There are strict rules against promoting Communism or revealing military secrets, and anti-war or unpatriotic stories are frowned upon. But otherwise there are no hard and fast guidelines. For example, reporting an ambush of Japanese troops by Chinese guerillas could be considered illegal if the paper took an unpatriotic tone, but permissible if it emphasized the heroism of the soldiers in their struggle against "Chinese bandits."

As World War II loomed, censorship and intimidation silenced one paper after another: by 1943, only 43 of the original 1,200 remained.

INDIANA JONES™ and the Rising Sun



Japanese national radio is state-run; the station is always known by the English translation of its initials, NHK. Its programs are a mix of news, sports news (especially baseball), and music, the latter heavily censored by the authorities, the former leaning toward Japanese music. After 1936, radio was dominated by propaganda programs supporting the war in China.

Popular Culture

It's been said the Japanese take their recreation as seriously as their work — and there's a grain of truth in this, as leisure activities are linked to business or school rather than the family. A student is expected to join a sports or drama club at school, just as a man is expected to spend his nights drinking at a bar or a geisha restaurant with his boss and coworkers.

Sports: American-style baseball is perhaps the single most popular sport in Japan. It is played at school and on the college level as spectator sport; the big national team is the Yomiuri Giants. The upper classes enjoy tennis and golf. Martial arts are also popular, many people practice karate, judo or kendo (fencing), while sumo wrestling is a popular spectator sport. In a sumo match, two huge loincloth-clad contestants pair off in a 4.5 meter ring and wrestle, attempting to throw or

push their opponent out of the circle. Sumo wrestling is notable for its pageantry, with a fantastically garbed referee and traditional rituals. Gambling on sumo matches is common, and a source of Yakuza income.

Cafes and Tea Shops: These are the places men (and sometimes women) go for relaxation after work. In larger cities, they were very Western: a hybrid French or American/Japanese name, a few tables, a smoke-filled room, and a lot of *sake*. The more expensive cafes had gaudy facades, live music, and kimono-clad hostesses — “bar flowers” as they were known — who would sit down and flirt with the male patrons. Cheaper establishments were *kissaten* (tea shops), which catered to students and the working class, and while they still had pretty girls, they were simply waitresses rather than hostesses.

Kabuki: This is the Japanese equivalent of grand opera. It grew from peasant roots into a powerful spectacle with larger-than-life protagonists, stylized acting and very elaborate costumes, sets (often with special mechanical effects) and makeup. Only male actors are used, even for female roles. Kabuki masters — the most accomplished actors — are national stars. The stories generally focus on the conflict between *ninjo* (love) and *giri* (duty), often resolved by suicide. Many

plots are drawn from the *Tales of Heike*, an epic saga of samurai warfare in medieval Japan.

No: These are a highly stylized cycle of six plays performed with dance, a chorus and masked actors, with short satirical comedy interludes between each play. The subjects are the Shinto gods, war, the adventures of a heroine, a spiritual awakening, the trials of daily life, and celebration of some happy occasion.

Bunraku: This is Japanese puppet theater. The plays are usually dramatized historical events. A narrator reads the story while puppets are handled by black-clad puppeteers (who are visible to the audience).

Takarazuka: Founded in 1919, this is a crowd-pleasing popular musical theater in which all the parts are played by women. The European music hall culture is alive and well in Tokyo and Osaka, combining musical comedy with sexy dancers in risqué chorus lines. Tokyo reviews range from small casinos with ten girls on stage to big budget theater productions with hundreds of performers, some of whom became stars. The reviews were often censored by the police (scripts had to be presented to them for review, and dancers weren't supposed to show too much leg). After 1938, with clouds of war darkening the horizon, the reviews were suppressed as too light-hearted and symptomatic of decadent Western values.

Kengeki: "A play with swords," this energetic form of drama involving a combination of sword-play and music grew up in the Asakusa district of Tokyo during the 1930s, with up to a dozen troupes playing at once in different theaters. The most popular performers were the female heroines: the leaping, slashing style allowed the young swordswomen to show a lot of leg, and *onna kengeki* (woman's swordplay) eventually became the preferred form.

Cinema: The Japanese film industry is very healthy in the 1930s. Cinema is divided between *jidaigeki* (period films) and *gendai geki* (films on modern subjects, including most foreign films and, increasingly in the late '30s, military propaganda reels emphasizing Japanese victories in China). The *jidaigeki* are by far the most popular: the basic plot has a samurai or ronin seeking bloody revenge for some insult or wrong done to himself, his family or his lord.

Foreigners will notice two unusual things about Japanese cinema. The first is that men and women's seating is segregated — taking a girl to a film is not the best way to date her in '30s Japan! The second oddity is that the film is accompanied by the running commentary of a versatile fellow called a *benshi*. In foreign and silent films, he gives his interpretation of the dialogue, speaking the roles

of the different parts; even in Japanese-language films, he still explains and comments upon the film's action as it goes on.

Popular Music: This took its inspiration from western popular music of the time. Lyrics tend to be sentimental, tearful, and mix English and Japanese words.

The "Floating World"

The culture of the cafe and the geisha house was known as the "floating world," a reference to a Buddhist metaphor for human life. In most large Japanese cities, there are licensed entertainment quarters in which female companionship is available for a price. The most famous in 1930s Japan are the high-class Ginza and Akasaka and the slightly lower-rent Asakusa districts of Tokyo.

In this era, the entertainment quarters include strip shows and houses of ill repute (the difference being these are fully legalized and licensed by the state) and the much more refined "geisha houses." In these exclusive and very expensive restaurants, gentlemen are served by elegant kimono-clad women, whose job is to provide sprightly conversation, flattery and entertainment. Geisha are also expected to be able to play the *shamisen*, which resembles a long-necked three-stringed banjo, and may sometimes leave the restaurant to entertain a particularly well-paying client at their home. But although a geisha may choose to take a client as a lover, she is not a prostitute: the distinction was often made between the ordinary "flower" (a typical bar girl from a cafe) and the refined "willow" (a geisha).

Geisha are recruited by agents when they are very young, usually from debt-ridden peasant families. The parents are then paid a large sum of money for the girl's contract (lasting several years) and the girl is indentured to the geisha house. There she receives several years of training as an apprentice before becoming a full-fledged geisha.

A geisha has little social status and is usually kept in debt to her employer to pay for her accommodation and things such as her kimono and cosmetics, so she may never earn enough to buy her way out of her contract. Nevertheless, a geisha may have considerable fame and influence. The most famous geisha will attract a circle of wealthy admirers, and even when they lose their beauty in old age, their prestige and artistic accomplishments are such that will they continue to attract clients from among the rich and powerful. Because a geisha's clients can include important military officers and government officials, the military and secret police often try to cultivate geisha as spies.

Standard Geisha

AGILITY 9

Dance 11, dodge 10

DEXTERITY 8.

ENDURANCE 7

STRENGTH 7

INTELLECT 8

Perception 10, performance arts (samisan 11)

MIND 9

Artist 9 (tea ceremony 11)

CONFIDENCE 9

Con 12, interrogation 10

CHARISMA 10

Charm 13, persuasion 12, taunt 11

Life Points: 1-4

Adventure Hooks

A mere three and a half decades ago, Japan was dragged onto the world stage when the black ships of Commodore Perry arrived in Yokohama harbor. Now this land of mysterious monks, beautiful geisha, ancient temples and exotic magic has been transformed into an industrialized Western democracy. But in the turbulent '30s, East and West will mix like oil and water, as assassins stalk the corridors of power and Japan's warlords dream imperial dreams ...

Wisdom of the East

Japan — and its colonial territories, Korea and Okinawa — are famed for their martial arts, while their priests are heirs to a mystical tradition running back hundreds of years. In the 1930s, these disciplines were just beginning to be discovered by the West. Characters seeking a unique edge may travel to Japan to become students of martial arts or philosophy under Zen masters or Okinawan sensei — or they may arrive to help a friend who has done so, and has run into trouble!

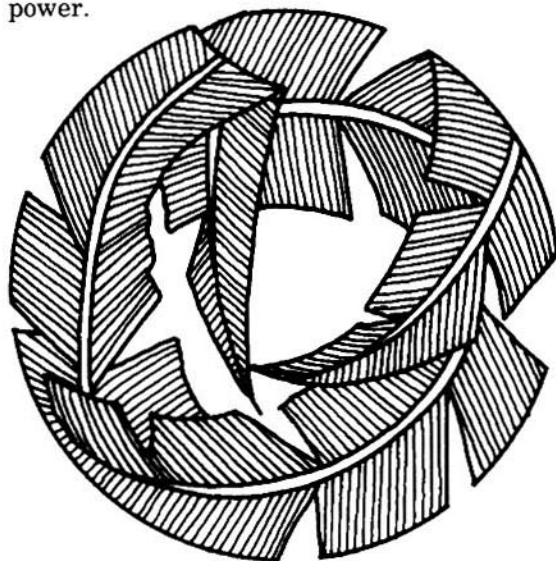
The only problem with this route is that some Japanese may be unwilling to impart deep secrets to a *gaijin*. One dodge around this is to have the sensei owe the character — or the character's father or mother — a debt that is now being repaid.

Lost Temples

The characters may learn of a lost Buddhist temple, Shinto shrine, or samurai castle in the mountains that contains ancient treasures or secret knowledge. Treasure doesn't have to be Japanese in origin. Ancient samurai, or modern Japanese soldiers, may have looted an ancient Chinese temple and brought back a relic to Japan. From the 16th century to the 18th, Portuguese galleons and Dutch traders sailed to and from Japan, often carrying valuable cargos. Some were lost in storms

or sunk by pirates, or just disappeared.

Characters could stumble upon a map or clue that leads them to a treasure-filled shipwreck on one of the thousands of small, sparsely inhabited Japanese islands. Once there, they could find anything from a brand new, top-secret Imperial Navy military base to a lost artifact of great arcane power.



Intrigue

Japan has humbled Russia and China in war, and now seeks to establish its own empire over the Pacific. Some Japanese officers are openly taking of war with America, and Japan's growing strength makes Washington very nervous. The situation is tailor-made for an enterprising spy or reporter to dig up a little dirt in the name of freedom — if they can avoid the military police.

A character might try to acquire secret war plans, visit a Pacific island to find a secret Japanese navy base that threatens the Philippines, or take some pictures of prototype aircraft or new naval construction, particularly the super-battleships *Yamato* and *Musashi*, the mini-submarine fleet, and new fighter planes, like the A5M Claude.

The political scene is also in turmoil — it seems a public figure is being assassinated every other month by radical secret societies and there are mass arrests of university students for "dangerous thought." The characters could stumble into a plot by a fanatical secret society to assassinate a prominent pro-Western figure or to stir up trouble by killing *gaijin*.

The China War

Characters adventuring in China, Formosa or Korea may come face-to-face with Japanese soldiers. There was considerable sympathy in America for China and against Japan. Characters who



witness Japanese atrocities in China or oppression of Formosa or Korea may feel compelled to take sides, helping a local village fight off brutal Japanese soldiers or tax collectors.

Ninja

The characters — or someone they know — may have offended a powerful faction in the Japanese government or in a *zaibatsu*. Rather than simply have the characters deported or arrested, a ninja is sent against them. Perhaps the characters have some warning — but can even they survive against the world's deadliest assassins?

Alternatively, an acquaintance of the characters could have been murdered in a mysterious fashion — and the trail could lead them to discover that the crime was committed by ninja. The characters must find out who hired them, and why, but investigating too deeply may lead them to being marked for death.

Treasures of Japan

Characters seeking lost treasures will find much to occupy them in Japan ...

Antique Swords: The making of arms and armor, particularly swords, achieved perfection in feudal Japan. The finest examples of swords date from the Kamakura period, created by the master smith Masamune and his pupil, Muramasa. The swords created by Masamune were believed to guide their wielder to virtue, while those crafted by Muramasa encouraged him to bloody deeds.

Mirrors and Swords: A man's soul was believed to reside in a sword, a woman's in a mirror. Mirrors and swords were used to represent female and male kami in Shinto shrines, and were kept in a special locked treasure room at the back of the shrine.

Buddhist Statues: Buddhist temples are adorned with statues of Buddhas and other guardian figures, including mythological animals and Hindu gods. Many of these statues are of exceptional workmanship, and some are made of or coated with precious metals.

Temple Bells: An important artifact found in Buddhist temples is the temple's bell, many of which are exceptional examples of metallurgical craft (and some of which weigh tons). Temple bells are often thought to be haunted by spirits.

Ancient Writings and Scrolls: A Buddhist temple is likely to have an extensive library, which may include both ancient writings and calligraphy scrolls containing the secret teachings of the Buddha. These may have mystical significance or contain clues that might lead to important archaeological finds.

Tea Bowls: The oldest ancient Japanese ceramics come from the Seto area in central Honshu in the 12th century. The introduction of the tea ceremony led to a great demand among the wealthy for beautiful tea bowls; the finest were the bowls made during or after the 16th century for the tea ceremony. A name to conjure with is Chojiro, the master potter of the shogun Hideyoshi and founder of the raku-yaki style of Kyoto.

Chapter Five

Martial Arts

Japan is famous for its martial arts. In the 1930s, many of these were little known in the West, especially by their Japanese names — thus judo was often called “Japanese wrestling.” In addition to the martial art forms described below, a true master will also have studied more exotic techniques in China or Korea.

Martial arts are taught in a *dojo* (training hall) by a master (*sensei*). Often, there is a strong, parental bond between sensei and student. Japanese martial arts emphasize mental development as much as physical, and are closely associated with Zen Buddhism. In Japan, the study of the martial arts is part of the popular culture — as common as baseball in America.

Kendo and judo or jujitsu classes are encouraged by the government. Every afternoon, streams of youths (mostly young men, but a few women as well) can be seen making their way to dojos for training. Besides actual matches, much time is spent practising kata, the series of moves that are the components of attacks or defenses. Older men have less time for martial arts, but many continue to study those they have learned. In the military, regular kendo or kenjitsu practice is common among officers.

Kendo is the most revered of the Japanese martial arts. It is the “art of the sword,” used both with sword and with the wooden bokken, which can be nearly as deadly. Policemen and military officers will have some kendo training, as will many other upper-class Japanese. Kendo bouts are fought in full fencing armor, consisting of a

face mask, gauntlets and body armor. Kenjutsu is the more combat-oriented version. Kenjutsu also includes fast-draw techniques (*iai*jutsu) to let the warrior draw and strike in a single blur of motion.

In the classic samurai duel — or kendo contest — the better fighter can sometimes win before a blade is drawn. Two warriors will face off, staring at each other, keeping eye contact. Then one will break. The loser will often back away — if he fights, he will likely lose, for he has already been beaten in his mind.

A contest of wills is best handled as an *intimidation* interaction.

Judo (“way of softness”) is a defensive martial art and combat sport that relies on turning a foe’s own energy against him through throws, locks, and similar moves. It was developed in 1882 from the older and more combat-oriented techniques of jui-jujitsu. It emphasizes disarming, arm locks and grappling.

Jujitsu is the combat version of Judo, and is taught to soldiers and police, as well as being quite popular among civilians. It adds kicking and striking techniques, including blows to vital organs and pressure points.

Karate (“empty hand”) is a more combat-oriented technique using powerful blows from hands or feet, often accompanied by a *kiai* (shout), used to focus one’s energy. The greatest karate masters are believed to come from the island of Okinawa.

Kempo is the Japanese form of kung fu; the greatest masters will have studied in China. It is less popular than karate, but contains a wider

INDIANAJONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

range of techniques, and includes training in the use of exotic martial arts weapons.

Akido is a flowing, defensive art used to outmaneuver a foe. It has an ancient history but was modernized in the 1920s. A practitioner must have a *maneuver* skill value equal to his *martial arts* skill.

Kyudo ("way of the bow") is a combination of Zen philosophy and archery which tries to instill a sense of oneness between archer, bow, arrow and target. Correct meditation techniques are just as important as actual archery practice. A kyudo practitioner will need *faith: Zen Buddhism* skill equivalent to his *missile weapons* skill.

Sumo is more a sport and way of life than a combat technique. Sumo matches are very popular sporting events. The contestants are immensely fat, loin-cloth-clad wrestlers, who use a special diet and exercises to attain their bulk. A sumo match takes place in a shrine-like ring; the preliminary rituals and colorful pageantry surrounding the match often takes more time than the fight itself, as the contestants try to psyche each other out with baleful glares before wrestling. A *sumotori* (sumo wrestler) tries to use leverage to throw his bulky opponent out of the ring, or push him to the ground. Sumo wrestlers will need Strength 11 or better, plus *lifting* skill.

Traditional and Martial Arts Weapons

There are countless Oriental weapons in use in the Far East, but these are the ones most commonly encountered in Japan:

Bo: A long staff; a favorite weapon of fighting monks and martial artists.

Bokken: Basically a wooden katana, also called a kendo stick. Used for sword practice and in kendo matches; the great swordsman Musashi believed it as deadly as a katana in the right hands.

Dai-Kyu: The Japanese long bow, usually made of a composite of wood and bamboo.

Katana: The samurai longsword, with a curved, pointed blade and a grip designed for two-handed use. It remains in use by Japanese police and military officers. Unlike the ceremonial swords used in Western armies, Japanese officers carry them into battle — and use them. The katana and *wazikashi* were considered the soul of the warrior, and had a mystical significance.

Naginata: A staff with a sword blade on the end. A classic weapon of female fighters and warrior monks, used more like a two-handed sword than anything else.

Nodachi: A large and heavy two-handed sword

traditionally used by fighting monks.

Nunchaku: "Nunchuks" are a martial-arts weapon consisting of two clubs joined by a length of chain. It can be whirled as a flail or used to grapple with. It is more common in China and Hong Kong, though sometimes used by ninja or even Yakuza.

Sai: Resembling a heavy triple-bladed knife, the sai is used as a baton, and the three blades are used to disarm opponents.

Tetsubo: An iron bo.

Wazikashi: The samurai shortsword, designed for a one-handed grip and used as a secondary weapon (as well as in seppuku). It is also carried by officers. In addition, civilians (including Yakuza gangsters and other criminals) sometimes carry *wazikashi*.

Ninja

The most mysterious of Japan's martial arts is ninjutsu. The historical ninja were outcasts who acted as spies and assassins for clan lords throughout the feudal period. Their exact origins are unknown — different theories make them home-grown experts or renegade Chinese martial artists. Whatever their origins, they were certainly active by the 12th century AD.

The trademark of the ninja was concealment. Ninja lived in secretive families, often in small villages disguised to look like ordinary ones, and had both male and female operatives. Ninja were trained from infancy in martial arts techniques that emphasized stealth, escape, psychological warfare, sudden surprise attacks and disguise over combat — no ninja wanted a fair fight. The ninja developed an armory of specialized gadgets and poisons to give them the advantage over their opponents.

Some ninja were believed to have almost magical powers; this may be the result of training in hypnotism and liberal use of poisons and gadgets, or something more ...

The technique of the ninja, ninjutsu, emphasizes infiltration over combat. Its melee combat component is designed for quick disabling blows. Users also train in *stealth*, *trick*, *disguise*, *dodge*, *climbing*, *swimming*, *maneuver*, *missile weapons* (bows) and *thrown weapons*, as well as use of esoteric ninja weapons like blowpipes.

The ninja thrived during the inter-clan warfare of the feudal period. After the Tokugawa shogunate unified Japan, the ninja were a dangerous anachronism. Beginning in the 17th century, the shogunate reined in the ninja families, absorbing them into the bureaucracy's secret police forces. The most notorious such family of "reformed"

ninja was the Hattori family of Koga. Those families that would not accept this role were "proscribed" and hunted down by the shogun's samurai — or by the secret police, former ninja themselves.

Whether ninja survived the Meiji Restoration and into the Showa era of the 1930s is uncertain; if they did, they kept a low profile — but then, secrecy is what the ninja are best at! Probably some families exist and still train their members in the old skills, although how they might be contacted is probably only known to a few members of the government or the old aristocracy.

Standard Ninja

AGILITY 11

Acrobatics 13, climbing 12, dodge 12, escape artist 12, maneuver 12, martial arts: ninjutsu 13, melee combat 12, stealth 13.

DEXTERITY 9

Thrown weapons 9 (shuriken 11)

ENDURANCE 8

Resist shock 10

STRENGTH 7

TOUGHNESS 9

INTELLECT 7

Camouflage 9, perception 8, trick 9

MIND 7

Language: English 8

CONFIDENCE 9

Con 11, willpower 11

CHARISMA 7

Charm 8, disguise 10

Life Points: 3-7

Ninja Weapons

Ninja are notorious for their use of exotic weapons. The ninja arsenal includes:

Fukiya: A 60-90 cm long blowpipe designed to fire bamboo poison darts or various powders. Darts can also be spat by the ninja using the technique of fukiburijutsu; treat this as having one-quarter the range of a fukiya. Sleeping powder blown from a fukiya into someone's face has half the range of a dart; it does no damage, but on a successful attack, the victim will fall asleep for 1d10 hours.

Shinobi Han-Kyu: A small half-sized bow that is easily concealed (in a kimono, anyway).

Ninja-To: This is a short, easily-concealed sword that can be hidden in the folds of a kimono. Its sheath often conceals a small fukiya.

Shuriken: These are metal disks with star-shaped blades, small enough to be easily concealed up a sleeve. Ninja often put poison on them.

Neko-De: Metal catlike claws built into a glove. Without a forensic examination, a person killed by neko-de would seem to have been mauled by a beast.

Nageteppo: These are blown-out eggshells filled with powder, carried in a padded bag. The two most common types of nageteppo are Endama, which fill a 5-meter radius with smoke (lasts two rounds), and Hidama, which contain flash powder, blinding anyone within 10 meters who was looking at the flash for two rounds (by night) or one round (by day). Both make a loud noise. Nageteppo enable the ninja to vanish in a puff of smoke — the ninja using the distraction they cause to hide himself.

Poison: Darts, shuriken and arrows were often poisoned; ninja also used poisoned food or drink. Snake venom was often used, but an especially deadly toxin can be made from the Fugu globefish.

Besides weapons, ninja make and carry other special equipment, depending on their mission:

Shinobi Shozoku: The classic ninja costume consists of split-toed shoes, trousers, a jacket or short kimono, and a hood. The usual color is reddish-black; the jacket or kimono is reversible, the other side usually being brown, green (for camouflage) or white (for snow or pretending to be a ghost). However, this uniform was often abandoned for a simple disguise, using whatever clothes best enable them to reach their target and then escape.

Bamboo Snorkel: Used for breathing underwater at a depth of up to two meters. Sometimes doubles as a fukiya.

Grenades and Land Mines: Modern ninja will use hand grenades and explosives both as weapons and as diversions or boobytraps. Note that timers were rather unreliable in the 1930s.

Hooked Grapple: A lightweight grapple used for climbing walls, with a wood hook attached to a



Jaime Lombardo & Ron Hill

INDIANA JONES™ and the Rising Sun



Lucasfilm Ltd.

10-meter horsehair rope, capable of supporting 250 kg.

Lockpicks: A necessity in modern Japan.

Pontoon Shoes: These are specially-built inflatable shoes that enable a ninja to walk over water at half normal walking speed; at a distance, the ninja seems to be walking on water. A *maneuver* roll of 10 per round is needed to keep one's balance; a failure means the ninja falls over and must swim. Inflating a pair of pontoon shoes takes a minute of puffing.

Tetsubishi: These are spiked four-pointed caltrops scattered over the ground as a trap, usually to delay pursuit. They can easily pierce shoes or sandals, and are often poisoned. A handful will cover four square meters. Anyone passing through the area must make a *perception* roll (difficulty number 15 if running through the area, 10 if moving cautiously and slowly, looking for traps). Failure means they miss seeing them.

A person who spots tetsubishi can avoid them by stepping carefully around them; running through them requires a *maneuver* total of 10.

Equipment Chart

Melee Weapons

Weapon Type	Damage Value
Bo	STR+5/20
Bokken	STR+6/21
Katana	STR+7/22
Naginata	STR+6/21
Neko-De	STR+4/19
Ninja-To	STR+5/20
Nodachi	STR+10/25
Nunchaku	STR+6/21
Sai	STR+7/22
Tetsubo	STR+6/21
Wakizashi	STR+7/22

Missile Weapons

Weapon Type	Damage Value	Range			
		Short	Med.	Long	Extreme
Dai-Kyu	STR+5/20	3-10	40	100	150
Fukiya	STR+4/19	3-10	30	75	100
Shinobi Han-Kyu	STR+4/19	3-10	40	75	100
Shuriken	STR+3/18	3-5	10	15	40

Firearms

Note: None of these weapons are available to the general public.

Weapon Type	Damage Value	Ammo	Range			
			Short	Medium	Long	Extreme
PISTOLS						
Meiji 26 Revolver	15	6	3–10	20	40	140
Taisho “Nambu” Auto Pistol	16	8	3–10	25	50	150
RIFLES						
Arisaka 38 Rifle	17	5	3–15	50	100	200
Arisaka Carbine	17	5	3–15	40	80	160
Arisaka Sniper	17	5	3–15	50	120	220
MACHINE GUNS						
Taisho 11 LMG	20	3*	10–15	55	110	220
Type 96 LMG	20	3*	10–20	60	120	240
Type 92 HMG	21	3*	10–20	75	150	250

Equipment Chart (continued)

Firearms (continued)

Weapon Type	Damage Value	Ammo	Range			
			Short	Medium	Long	Extreme
EXPLOSIVES						
Stick Grenade (thrown)	19**	1	STR-4	STR-3	STR-2	STR-1
Nageteppo	18†	1	STR-3	STR-2	STR-1	STR

* The LMG and HMGs fire full-automatic. Actual magazine capacity is 30 rounds.

** Explosive burst radius 0-5/10/20/40

†Non-lethal damage only.

Military Vehicle Table

	Speed (kmh/mph)	Passengers	Toughness	Maneuver*
ARMORED VEHICLES				
Type 94/97 Tankette	42/26	2	28	-3
Type 95 Light Tank	45/27	3	28	-3
Type 89 Medium Tank	28/17	4	31	-4
AIR VEHICLES				
Mitsubishi A5M Fighter	430/267	2	16	+1
Nakajima Ki-27	430/267	2	16	+1
Kawanishi H6K Flying Boat	380/236	9	18	-1

* Add maneuver modifier to vehicle piloting total.

Heavy Weapons (Vehicle)

Weapon Type	Damage Value	Ammo	Range			
			Short	Medium	Long	Extreme
37mm cannon (T)	32	10	3-400	2.5k	4k	5k
45mm cannon (T)	35	8	3-400	2.5k	4k	5k
57mm cannon (T)	37	10	3-400	2.5k	4k	5k
7.7mm MG	24	15	5-15	75	150	500

Chapter Six

Unearthly Nippon

Hungry dead, vengeful ghosts, haunted temple bells, cursed swords and Buddhist exorcists — this is the world of the Japanese supernatural. How much the gamemaster wishes to emphasize supernatural beings depends on the kind of adventure that is being run. The dragons, goblins and shapeshifters of traditional Japanese fantasy have little place in a modern-day setting, but an encounter with the more subtle terrors of spirit possession, *gaki* or cursed artifacts can add to an adventure's excitement.

Mythological Beings

These are powerful beings that are at the center of Japanese religion. Adventurers will often encounter temples, shrines and priests dedicated to them, some of whom may have supernatural powers. *Kami* may also send dreams or visions, and angry *kami* could be the "explanations" behind *deus ex machina* earthquakes, eruptions, tidal waves, temples that conveniently collapse after a relic is removed by unbelievers, and other supernatural events. (A *kami* is usually angered if his or her shrine is defiled.)

The Kami

The *kami* are the spirits of the land of Japan. The most powerful *kami* are similar to gods and goddesses, and are worshipped everywhere in Japan. *Amaterasu* is the *kami* of the sun and legendary progenitor of the Imperial Family; people pray to her for the welfare of Japan and for good weather.

Susano-o is her bad-tempered brother. *Tsukuyomi* is the *kami* of the moon. *Okami-nushi* is the ruler of the spirit world, and also patron of the harvest. *Inari* is the *kami* in charge of rice, and by extension, wealth; people pray to him for financial success (he is also associated with foxes). *Hachiman* is the patron of war. *Suitengu* is the *kami* of the sea who sailors pray to for safe voyage. Other favorite *kami* were the seven gods of fortune.

There are an almost infinite number of other *kami*, some worshipped throughout Japan, others with only a single local shrine. Many are patrons of specific places, from the mighty *kami* of volcanoes and mountains to individual ponds. There are often superstitions associated with them — for instance, for a long time women were not permitted to climb Mount Fuji except under special circumstances, for fear that the *kami*, who was female, would become jealous. An angry volcano *kami* can be very dangerous!

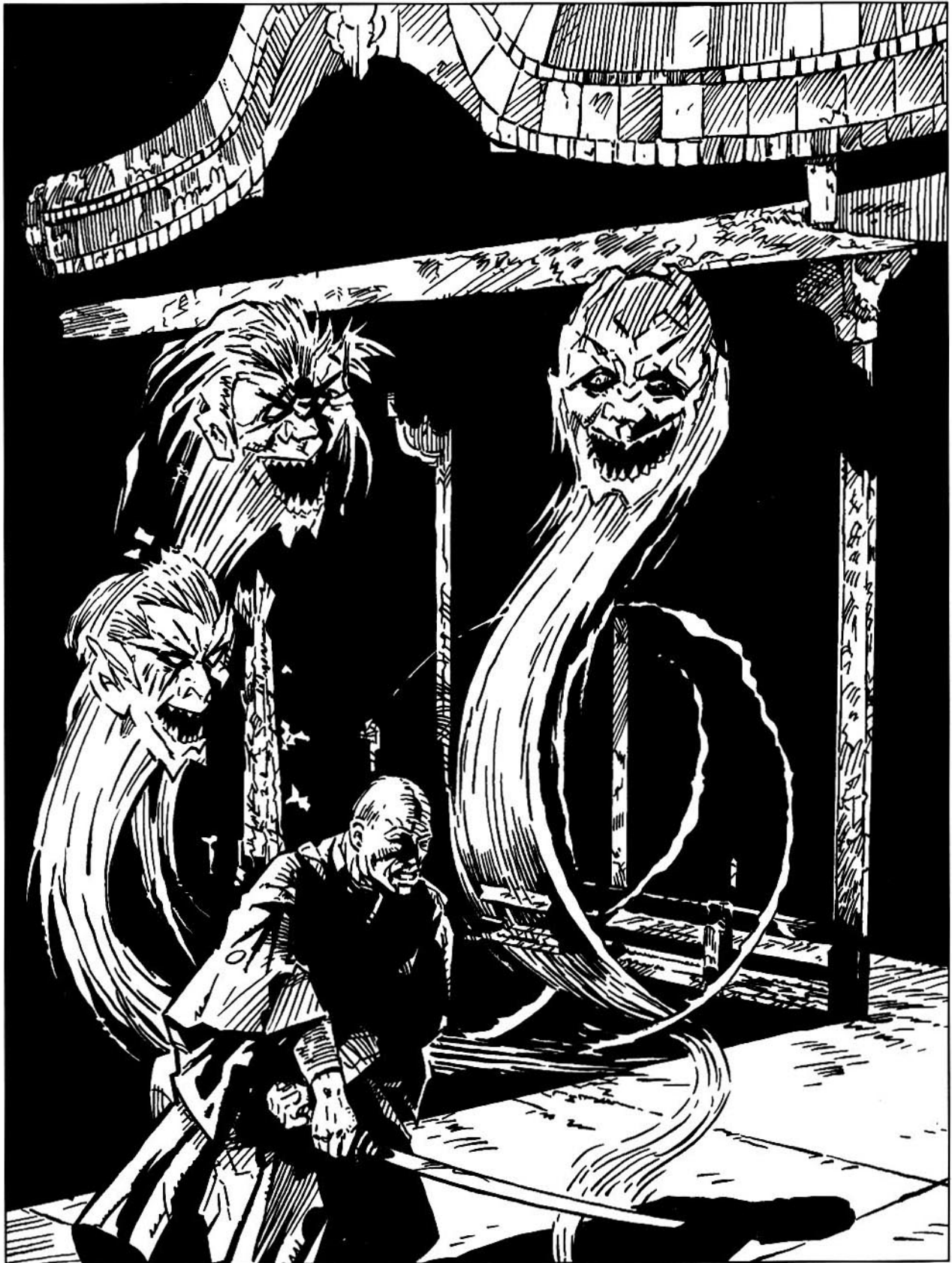
Others are patrons of the arts or other activities. People can become *kami* — for instance, the founder of a new martial art could eventually be enshrined as a *kami*, as could a family's long dead ancestors.

A *kami* is never represented by an image (but see "Buddhas," below); instead, a male *kami* is symbolized by a sword and a female *kami* by a mirror.

Buddhas

These are enlightened beings who have achieved nirvana; a *Bosatsu* is a similarly enlightened be-

INDIANA JONES™ and the Rising Sun



Paul Daly

ings but who has abstained from nirvana in favor of helping others reach enlightenment. The most important (which will have temples and often sects of their own in Japan) include:

Amida Buddha: The "Buddha of the Western Paradise," often depicted as a man glowing with golden light.

Rushana Buddha: The "Great Sun," dedicated to the enlightenment of others and popular among ascetic Buddhists. He is usually depicted as a man seated on a lotus flower.

Jizo Buddha: Patron of travellers, children and pregnant mothers, and guide for the souls of dead children, usually depicted as a monk carrying a staff and jewel.

Kananon Bosatsu: Known as "the merciful," and often depicted as female with some similarities to the Virgin Mary, although she has many different aspects, some resembling hideous monsters. She is derived from the Chinese goddess of mercy Kuang Yin.

There are many, many other figures in Buddhism, ranging from lesser Buddhas and Bosatsu to mythological servants and temple guardians. Many of are originally from Hindu or Chinese pantheons. In addition, kami are often considered to be Buddhas. Their statues can all be found grouped in Buddhist temples.

Spirits of the Dead

In Shinto and Buddhist beliefs, after death most souls go on to one of several different afterlives (ranging from hells to heavens) or are reincarnated to start over. Where they go depends on their acts in life and the degree of karma they have accumulated in past lives. But some spirits are unable to move on, either due to a powerful obligation which has not yet been fulfilled or because they have not received proper funeral rites. Such unquiet spirits may walk the Earth to trouble the living as ghosts. The most common types of Japanese ghosts are shi-ryo and gaki.

Gaki (Hungry Dead)

Gaki are tortured spirits who feel a ravenous urge to devour something that exists in the world of the living. Each gaki hungers for a specific thing — some lust after blood, others devour corpses, and still more partake of esoteric fare such as music, sound, or even dreams. All gaki only come out at night or in very dim light. Gaki are the Japanese answer to vampires. They are the most terrifying creatures of Japanese folklore.

A gaki appears as a one meter cloud of black smoke or a will-o'-wisp-like ball of pale light, sometimes with burning eyes. In this form, a gaki

is immaterial and cannot be harmed by physical attacks. The danger posed by a gaki depends on what it craves. Each gaki will have a particular hunger. For example:

Blood Hunger: The gaki will paralyze its victims by touch, and then drain blood from their bodies. This is an *unarmed combat* attack against the victim's Endurance. For every level of success achieved, one attribute point from the victim's Agility, Dexterity, Strength, Endurance and Toughness is removed. The gaki does not receive these attribute points. A character whose attributes have been drained regains the points at the rate of one every three days.

If the gaki kills its target (drains an attribute to zero), it does gain some attribute points. Take the push value of the target's original Endurance. This can be added to one of the gaki's physical attributes, or split evenly among two or more of them. It will then lose the points at the rate of one per day.

Gaki attacks leave no marks.

Corpse Hunger: The gaki will seek out corpses that have not received proper funeral rites (Buddhist or Christian) and feed upon them. A gaki eating a corpse causes it to dissolve; corpse gaki may lurk around sites of ancient battles or murders in the hope that new deaths will occur.

Heat Hunger: The gaki feeds on heat. A gaki with this craving will first attack fires or torches, but if none are available, it will feast upon warm-blooded beings. Anyone inside the gaki's cloud will take one shock point every round; if they pass out, they will take one wound.

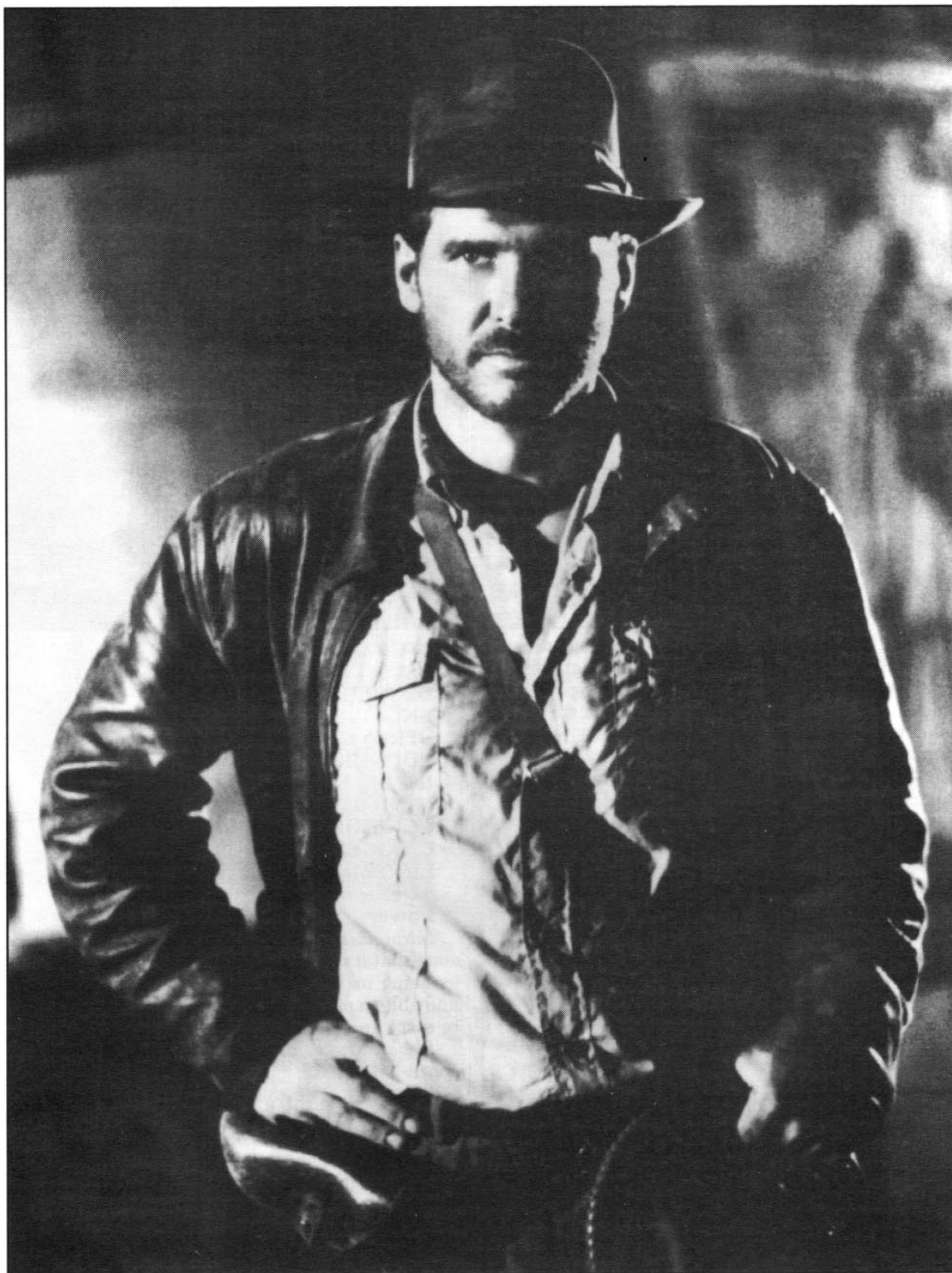
Dream Hunger: The gaki attacks sleeping people at night. If its attack succeeds, the victim will be unaware of the assault, but will not remember any dreams (because they have been stolen). However, the victim will not feel rested, and will lose -1 from their Mind each night the gaki has fed. (Lost Mind recovers at a rate of one point per night the gaki does not feed, but if Mind drops below half its original value, the victim will lapse into a coma until that loss is recovered.)

A gaki is normally immaterial and so is immune to physical attacks. It can be warded against using exorcisms or spirit wards (see "Exorcists"), and it will not enter an undefiled Shinto temple. Magic or psychic powers effective against immaterial beings will affect a gaki.

It cannot appear in sunlight; if exposed to sunlight, gaki vanish, only to appear again at the place it vanished the next night.

A gaki flies at twice the speed an ordinary human moves.

INDIANA JONES™
and the
Rising Sun



Lucasfilm Ltd.

INDIANAJONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

A gaki can assume a human shape, but must have fed within 24 hours to have the strength to be able to do so. For gaki that lack offensive powers, this is the only way they can harm someone. It takes one round to switch between immaterial and human forms. It may have whatever physical appearance the gaki wishes. The human form will have the same characteristics the gaki had in life with an additional +3 to Strength and Endurance. However, it is actually made of spiritual matter. If it takes any shock points, or is knocked out or killed, the gaki will melt away into smoke and will not reappear until the next night. Gaki that feed upon people's blood, dreams, corpses or whatever sometimes assume a form similar to that of their last victim.

Gaki will normally haunt an area and assume a form that is conducive to their particular hunger. For example, a gaki who feeds on corpses may disguise itself as a grave digger or morgue attendant. A gaki will bend all its will toward satisfying its particular craving—think of it as a drug addict. This means even a gaki whose feeding does not harm humans can still be malevolent. For instance, a gaki that fed on music might kidnap a geisha who was a talented musician and keep her imprisoned to play for him.

Standard Gaki — Cloud Form

AGILITY 12
DEXTERITY 3
ENDURANCE 10
STRENGTH 1
TOUGHNESS 27*
INTELLECT 7
MIND 6
CONFIDENCE 10
CHARISMA 7

Life Points: 3-7

* Due to *intangibility* power

Powers: The gaki has the following powers:

Intangibility: The gaki's physical density is such that it is immune to physical attack (as well as being incapable of making a physical attack) and able to pass through solid objects. It is unable to carry any physical object.

Flight: The gaki, in cloud form, can fly with a speed value of 10.

Life Drain: The gaki can drain attribute points from its target. A gaki will commonly target one set of attributes, either physical (AGI, DEX, END, STR, TOU) or mental (INT, MIN, CON, CHA). The drain must be dependent on some successful attack result—however, since gaki are incapable of causing physical damage in their cloud form, the success level of a physical attack is what counts,

INDIANA JONES™ and the Rising Sun

not the amount of damage done.

When the gaki wishes to employ *life drain*, he makes an attack on his target using the relevant skill. For every success level obtained, the character drains one point off each of the target's relevant attributes. If any of the target's attributes ever goes to zero, the target dies. If the target survives, he will regain one attribute point (to each attribute affected) every hour after the attack.

The gaki does not gain any of the attribute points it drains if the target survives. However, if the target dies before the attribute points were returned to him (from any cause), the character performing the *life drain* gains one attribute point per successful *life drain* that he can apply to any of his relevant attributes (physical or mental).

Shi-Ryo (Ghosts)

These are similar to Western ghosts: they are restless dead who haunt particular places, people or things. Normally, a shi-ryo will haunt a particular area or object.

A shi-ryo exists in one of three states. It can be in the spirit world, in which case it is intangible, invisible and powerless, hovering around the place or thing it haunts. It can sense when people are entering that area, but cannot communicate or interact with people in any way. In this form it can only be affected by an exorcist using the *call spirit* ability.

A shi-ryo can also manifest as a visible but intangible spectral form. In this state it appears much as it looked in life, but dressed in a white kimono and floating a few feet off the ground. Sometimes a shi-ryo will have small blue flames flickering about it. Unless summoned by a medium, a shi-ryo will only appear near the area, person or thing it haunts, and only at night or in dim light. However, if a person has seen a shi-ryo once, the shi-ryo can also haunt them wherever they go, usually appearing when no one else is around. In spectral form a shi-ryo is not solid, but can use supernatural powers, such as possession (see below). It is immune to physical damage, but can be affected by an exorcist.

Finally, some shi-ryo can form a solid body out of spiritual matter. Usually they can only do this on rare occasions; doing so should require a *willpower* total of 12 (15, if during the day) with only one try allowed per day. Find the number of result points on the Value Chart and read the measure as seconds — this is how long the shi-ryo can remain in that form. The human form will have the same appearance and characteristics the shi-ryo had in life, with an additional +2 to Strength and Endurance. But like a gaki's human form, it is made of spiritual matter, and if it takes even one shock

point, or is knocked out or killed, the shi-ryo will melt away (often in a stream of blossoms or smoke) and will not be able to reappear as a solid or spectral form for 24 hours.

A shi-ryo's most potent ability is the power to possess a living being's body. It can only possess one person at a time, and must be in a spectral or solid form to do this. The victim must be vulnerable in some way — for instance, a shi-ryo that seeks revenge might only be able to possess someone who was in an angry or vengeful mood. Descendants or relatives of the shi-ryo are especially vulnerable — add +3 to the shi-ryo's *willpower* check in such a situation. A failure means the shi-



Jaime Lombardo & Ron Hill

ryo cannot possess that particular victim.

Many shi-ryo have additional supernatural powers of a "special effect" nature, used to frighten people. Which ones a particular shi-ryo has are up to the gamemaster. These can only be used when a shi-ryo is in solid or spectral form. These include sending dreams or nightmares, psychically moving small objects, creating a fog or mist, and making a victim experience the shi-ryo's traumatic death (as an illusion) (see the "Special Abilities" section of the *MasterBook* for ideas on how to employ these).

A shi-ryo can also have particular abilities related to its death — for instance, one that was frozen to death during a blizzard may be able to summon freezing weather.



The gamemaster should always decide why a shi-ryo has returned from the dead, what its goals are, and what must be done to let it rest in peace. While an exorcist (see below) can free a victim from possession or dispel a shi-ryo's spectral or solid form, the only way to permanently banish a shi-ryo is to satisfy his desire.

Normally what the shi-ryo wants is to fulfill unfinished business of some sort. For instance, if it became a shi-ryo because it did not get a decent burial, it may want its corpse to be located and buried with proper funeral rites. Or it may want revenge against its killers, or to right a wrong or perform a duty that was interrupted by death. In addition, a few shi-ryo may act out the manner of their death upon other vulnerable people; for instance, a person who committed suicide by jumping off a bridge and then returned as a shi-ryo may haunt the bridge, then appear to other depressed or upset people, trying to possess them, drive them to suicide, and then make them jump as well. Some shi-ryo have simply not realized they are dead — permanently laying them to rest requires showing them proof, such as their mortal remains.

Standard Shi-ryo

AGILITY 12
DEXTERITY 4
ENDURANCE 14
STRENGTH 3
TOUGHNESS 21*
INTELLECT 10
MIND 7
CONFIDENCE 9
CHARISMA 8
Life Points: 3-7

* Due to *intangibility* power.

Powers: Shi-ryo have a number of powers including:

Intangibility: Their physical density is such that they are immune to physical attack (as well as being incapable of making a physical attack) and able to pass through solid objects. They are unable to carry any physical object with her.

Possession: Shi-ryo can possess a living person by making a successful *willpower* check against a difficulty number of the target's Confidence or *willpower*. Success means the person is possessed, but the target can actively defend. Shi-ryo cannot control their hosts, but can communicate with them through dreams.

Demons

Shinto and Buddhism do not have the same concepts of good or evil as are found in Western theology. A Buddhist sees a demon as a powerful spirit that has rejected enlightenment, and is enmeshed in the world; in Shinto, a demon is simply a kami in a bad mood. A demon can be treated as a shi-ryo, but with higher statistics.

Exorcists

How do you deal with spirits? Call an exorcist, of course. In 1930s Japan, Buddhist exorcists or spirit mediums could be found who were masters of the exotic shugendo school of Buddhism, yamabushi (mountain priests), or just wandering monks or nuns with a special talent for exorcism. Occasionally a Shinto priest or priestess will also have skills as an exorcist.

Exorcism is a new Confidence-based skill for Indiana Jones. Characters who wish to have it must choose the Background Advantage "Special Effects (CIII)." This Advantage confers the *exorcism* skill at one add.

Exorcism

Uses: Cannot be used *untrained*.

Specializations: Particular types of spirits or demons

Exorcism can be used in any of the following three ways:



Paul Daly

Ward Spirit: The cleric has the ability to drive a spirit or demon away. The cleric's *exorcism* value acts in place of his *intimidation* value for the attack. The entity must be in the cleric's line of sight and this will not work on a spirit in possession of a living being's body. The cleric receives a +3 to his total if he knows the name of the spirit. On a *player's call*, the spirit will vanish for 24 hours or until summoned.

Exorcise Spirit: Again, *exorcism* is used in place of *intimidation* in a check against the spirit's *willpower* or Confidence. On a *Minimal* success, the spirit is stymied. On an *Average* success, the spirit is forced out of the person it is possessing, but may attempt to repossess him. On a *Good* or better result, it is forced out and cannot try to repossess that victim for at least 24 hours. If the possessing spirit was driven out, the stress means the formerly possessed victim takes a KO result and then falls into a normal sleep until awakened.

Call Spirit: This ability can be used if a spirit is known to be haunting an object or area, but is not actually present at the time. Calling a spirit requires an *exorcism* check against the spirit's *willpower* or Confidence. If the priest is successful, the spirit must appear. The spirit must remain visible for a number of rounds equal to the result points, as read on the Value Chart as hours (up to a maximum of 24 hours) or until released.

Mamori

Buddhist clerics can use the *artist: calligraphy* skill to create a mamori, a strip of paper with scriptures, to ward off spirits. It takes about ten minutes to create one. A mamori's touch is anathema to spirits. If a mamori is held against the

forehead of a person possessed by a shi-ryo, demon, shapeshifter or similar spirit, it may exorcise that spirit. The cleric generates an *artist: calligraphy* skill check against the spirit's *willpower* or Confidence (this reflects how well the mamori was drawn). On a *Minimal* success, the spirit is *stymied*. On an *Average* result, it is forced out of the victim, but can try to repossess him again. On a *Good* or better result, it is forced out and cannot try to repossess that victim for at least 24 hours. If the possessing spirit was driven out, the stress means the formerly possessed victim takes a KO result and then falls into a normal sleep until awakened.

A mamori may also be used to ward an area against a spirit (including someone possessed by a spirit). When tacked over a door, screen or window, generate an *artist: calligraphy* total vs. the spirit's *willpower* or Confidence. Failure means the spirit can pass through and the mamori is destroyed (gamemasters may wish to have it burst into flames, or have the ink run off and pool on the floor). *Minimal* success means the spirit takes one shock point in the process but can pass through. *Average* success means the spirit cannot pass or touch the mamori and takes two shock points — but it can try again. *Good* success has the same effect, but the spirit cannot try again for 24 hours. *Superior* success means the spirit cannot ever pass or touch that specific mamori.

Omamori: These are blessed amulets made by Shinto priests and sold at shrines for a few yen. They are believed to ward off ill fortune or protect against evil; also, omamori are purchased for specific problems, e.g., protection against automobile accidents.

The gamemaster can assume that most omamori will have no more day-to-day effect than any lucky charm — but if the characters go to the right Shinto priest for an omamori to protect them against a specific supernatural foe, the gamemaster can rule that it will give a +1 to +3 bonus to their *willpower*.

Standard Buddhist Exorcist

AGILITY 8

Dodge 9, martial arts: aikido 9

DEXTERITY 6

ENDURANCE 9

Resist shock 9

STRENGTH 7

TOUGHNESS 10

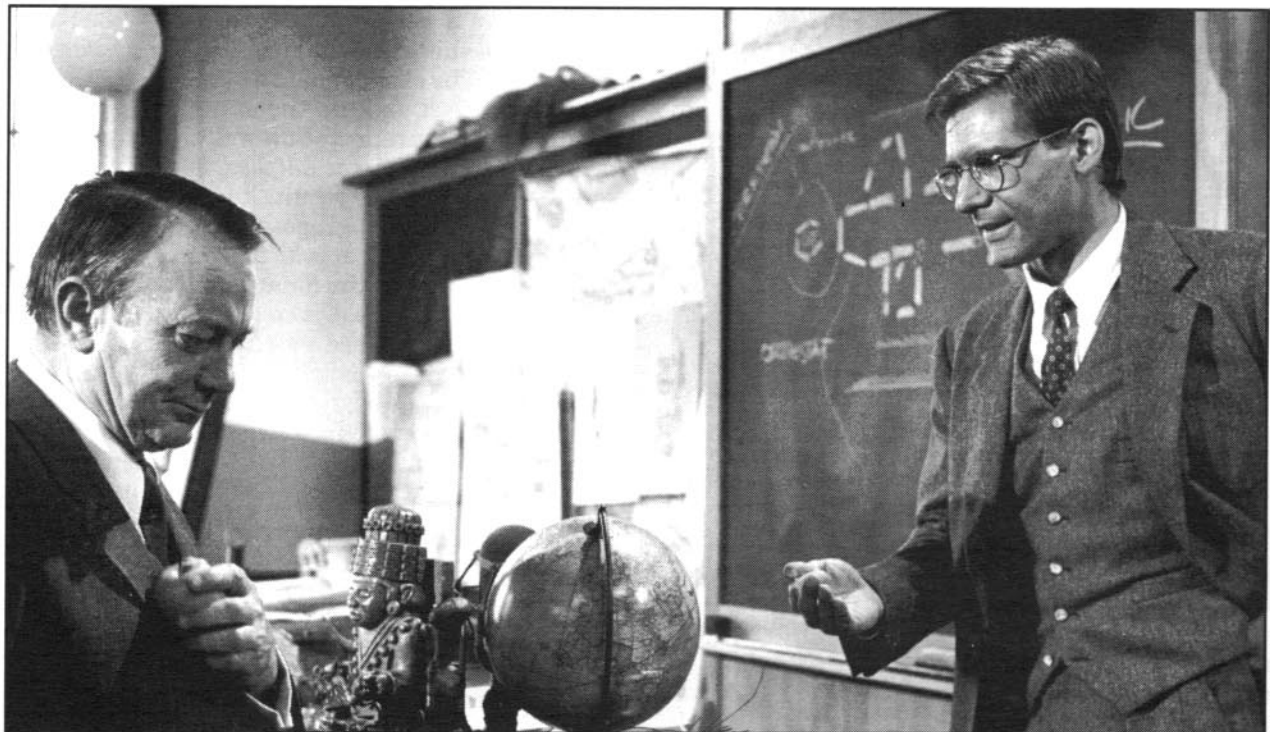
INTELLECT 9

First aid 10, perception 11, teaching: Buddhist tenets 10, trick 10

MIND 9

CONFIDENCE 10

Con 11, exorcism 13, faith: Buddhism 12,



streetwise 11, willpower 12

CHARISMA 7

Persuasion 8, taunt 8

Life Points: 3-6

Magical Artifacts

A master craftsman can create a work so perfect that his creation becomes imbued with a kind of sentience, reflecting the creator's mood and nature.

For example, the two greatest swordsmiths of Japan were Masamune and his successor, Muramasa. The swords created by the virtuous Masamune were said to be lucky, and would turn in the wielder's hands rather than strike an evil or treacherous blow. On the other hand, those of his apprentice, the dark-natured Muramasa, though just as finely crafted, were said to be cursed: they might bring a wielder glory in battle, but would drive him to murder and seppuku.

A sword of this type would be a normal katana or wazikashi, except its fine workmanship would give a +1 to damage. However, the sword has its own Confidence and its own *willpower* value (determined by the gamemaster, but usually at least 12). It can attempt to possess anyone who is touching it as if it were a shi-ryo; if it fails, it cannot try to possess that particular person again for at least a lunar month. It will only attempt to possess someone in order to get them to act in accord with its nature and only for as long as necessary. For instance, a Masamune blade may possess a person who is about to commit an unjustified murder, long enough to get him to drop the sword or warn his victim; a Muramasa blade may possess someone and encourage them to act an of bloodshed. In either case, the possessed victim will usually not remember what they did under the sword's influence.

Lucasfilm Ltd.

Adventure

Indiana Jones and the Masamune Blade



The time: Japan, mid-1930s. The situation: desperate in the extreme. The player characters travel to the "Land of the Rising Sun" and are faced with a mysterious disappearance. This leads them into a struggle to keep a valuable treasure from falling into evil hands.

You will need the *MasterBook* and *World of Indiana Jones* book to play this adventure.

Adventure Background

Professor Charles Crichton, 65, is an archaeology professor and expert on Oriental history and art. His friends know him as a careful scholar and an imaginative teacher, whose only flaws are a tendency to lecture at the drop of a hat, a weakness for female company a third his age, and an impish sense of humor: he often invites students or faculty for dinner, then serves Oriental delicacies like squid or raw eel.

Crichton recently set off on an expedition to Japan, and as the adventure begins, the characters receive an

urgent plea from him. It seems he is on the trail of a mysterious treasure and needs their help desperately. But when they arrive in Japan, they find him gone — missing — probably kidnapped! As they follow the clues, they will discover more about the artifact he sought, those who abducted him — and the dark secrets behind them both.

Act One: Little Trouble in Big Tokyo

SCENE ONE: Vanished!

The Situation

Standard. The characters can begin this adventure virtually anywhere, providing it is someplace a cable can reach. If one of the characters has a *Personal Stake* subplot in play, they know Crichton and it is not unusual for him to cable for help or information. If none of the characters know Crichton personally, they have at least heard of him — and the last time they saw Indiana Jones, he mentioned that he had dropped their names to Crichton as people who could help him if he ran into trouble in Japan.

Read aloud or paraphrase:

The cable in your hand reads as follows:
Friends — STOP — In trouble — STOP —
On trail of lost samurai treasure — STOP —
Room burglarized — STOP — Fear rivals closing in — STOP — Please fly to Japan soonest

INDIANA JONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

— STOP — Will pay all expenses — STOP —
Rooms reserved for you, Imperial Hotel, To-
kyo — STOP — Hurry! — STOP — Crichton

The Action

If the characters wish to aid Crichton, their best bet is to travel by air. Unless they have their own aircraft, the best carrier is Pan Am, with Pacific flights in service from 1934 onwards via the large four-engine forty-passenger Sikorsky S-42 flying boats. The route is San Francisco to Hawaii, Hawaii to Manila, Manila to Hong Kong, and then a ferry trip to Tokyo. Including packing, the trip should take only four days. (Note: If the characters are based closer to Japan, e.g., Shanghai, Singapore or Hong Kong, for instance, they may be able to come by boat.)

Dates: For convenience in dating journal entries and other clues, an arbitrary date of February 1 has been used as the date the characters receive the telegram and February 5 as the day the characters arrive in Japan. The gamemaster can adjust these dates if desired.

Read aloud or paraphrase:

The flight to Hong Kong is swift, marred only by a spell of bad weather over the Philippines. From there, you have no trouble getting a steamer to ferry you from Hong Kong to Tokyo. You arrive in the early morning, passing through customs without difficulty. Amid light drizzle, you pile into a taxi and drive through rainwashed streets filled with the rattle and clank of motor cars and bustle of crowds. Tokyo is a curious mix of East and West, umbrella-toting men in business suits and kimono-clad women bustle past shops of flimsy wood and paper that stand beside brick offices, department stores and hotels ...

The Imperial Hotel is a two-story building a few blocks from the walls of the Imperial Palace, right across from the flowers of Hibiya Park. Inside, pretty girls wearing brightly-colored kimonos bow and welcome guests in high, birdlike voices. The lobby and attached bar and restaurant are full of uniformed functionaries and well-dressed Western businessmen and tourists.

The Imperial Hotel

It's 10:00 a.m. when the characters reach the hotel. If they inquire about Crichton's room number, the desk clerk tells them it's 23, on the second floor. Room 24 has been reserved for the characters.

If the characters head up to their rooms, the

clerk, Gouri, will hand them an envelope and tell them, "Since you are going upstairs, could you take this up to Crichton-san's suite, please?"

The envelope is a letter addressed to "Crichton, Imperial Hotel, Tokyo." The return address is "Yamaguchi Dojo, Asakusa ward, Tokyo." The postmark on the stamp indicates it was sent the day before yesterday.

If the characters ask after Crichton himself, the clerk believes Crichton-san is out, but isn't sure — perhaps he is back in his room. He hasn't seen him since yesterday evening.

If the characters decide to open the Professor's mail, they will find a note written in fine calligraphy, in Japanese, on a sheet of washi (very high quality paper). The note smells faintly of roses. A *language: Japanese* total of 7 will allow the characters to translate it — if none of them possess this skill, they'll have to find someone to translate it for them. It reads:

Crichton-sensei:

Tonight I looked upon the moon, and wondered how you were. I am glad Bakkunin-san and I were able to help make the terrible dreams stop, even if it did unnerve me. But I am feeling better now! You didn't believe me, did you, Crichton-chan?

Sorry! I am teasing you. I am very pleased if I have helped you just a little bit. I know you are very busy with your research, but I haven't seen you in two days. Have you found the sword yet? You know I am very curious (but Bakkunin-san says I ask too many questions).

I would be very pleased if you could visit me. We will be performing later this week, when my brother returns. It would make me very happy if you were there, Crichton-chan. And don't worry! I will be careful. I have been practicing since I was a girl.

— Himiko

The Suite

The characters have been booked into a Western-style hotel room. There's a russet carpet on the floor and twin beds. An electric lamp sits on small dressing table. There is also a chest of drawers. The blinds on the window are drawn, but if opened, they show an alley behind the hotel. There is a sliding door that leads into a closet. One door, slightly ajar, leads into the bathroom. Another door (not locked) leads into the Professor's own suite.

Crichton's room is similar to the characters', but it is a mess. Clothes are scattered all over the bed, the suitcase lies open on the floor, the bureau

INDIANA JONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

drawers are all open. Two books lie open on the floor, a Japanese-English dictionary and a world atlas. If the characters glance through the book, they'll notice the map of Japan has been torn out.

An *Intellect* or *perception* total of 7 reveals that small paper strips with kanji inscriptions on them are tacked above the door and window. A *scholar (Buddhism)* total of 8 or *scholar (Japanese culture)* total of 10 reveals that these are mamori, wards created by a Buddhist priest to dispel or keep out spirits.

A second *perception* total of 7 reveals Crichton's notebook. The top page has been torn out, but a faint impression of the writing remains on the bottom sheet. If the characters bring it up, it reads:

February 2: No sign of Straker, thank goodness. But what is that Prussian devil up to? Perhaps he is trying to decipher the papers he stole — if it was him. I wish him luck! I have all the important maps with me, and Bakkunin-san has the Surgeon's Box — after what happened, it seems safer to leave it with a priest. Pity I forgot to get my personal diary back from him - I wonder what he thinks of it? Ah well, I shall have to get back before I sail. Well, it's a small price to pay for his ending my nightmares — I really should call Himiko to thank her.

Spent most of the day on the docks, trying to rent a fishing vessel to take me to the island. The sooner I leave, the better. Have to be subtle — don't want the Imperial Police thinking I'm a spy or some such foolishness!

February 3: I have been down to Pier 69 to make see Captain Ikeda's ship, the *Hien-maru*. It looks like a fine vessel, though a little old. The expedition will consist of myself, three of Ikeda's crew, and my companions, when they arrive. I wonder if Bakkunin-san would like to come?

February 4: Dreamed of the sword last night: I see it in my mind's eye, beautiful, curved like a bird's wing, its blade of triple-forged and many-folded steel. It waits for me on the island.

This morning I went to see Bakkunin at his squat, but he wasn't there — probably out begging. I should leave for the island soon. I cannot wait for the others much longer. On the way back, I am sure someone was following me. I will go down to the ship tonight to warn Ikeda to be careful.

The clerk at the hotel's front desk (or other hotel staff) doesn't know any "Straker," "Himiko" or "Bakkunin." If they ask if a priest visited Crichton, the clerk will remember an old Buddhist monk who was accompanied by a young woman (both Japanese); Crichton met them in the lobby a few days ago.

Cut To ...

Crichton's not here, and hasn't been since the evening before the characters arrived. They have two clues before them: Himiko's address on the envelope and the name and location and name of the ship. If they go to the docks, cut to Scene Two; if they look for Himiko, cut to Scene Three. Note that if the characters do not check out the ship by 5:00 that afternoon, it won't be there anymore.

SCENE TWO: Ship of Death

The Situation

Dramatic. The characters arrive at the docks, not knowing that the mysterious Straker and his men have been here before them. The ship is now manned by a dead crew, Crichton is missing, and there's a TNT surprise waiting for any future visitors.

Read aloud or paraphrase:

The docks are busy, but you find Pier 69 with little difficulty. There you see an old rustbucket with the name *Hien-maru* emblazoned on its side. It's a 20-meter long fishing vessel with a bridge near the bow and twin cargo doors amidships. There is no sign of anyone on deck.

The Action

There will be no answer to any hails of the ship. The gangplank is down, if the characters wish to board.

If the characters ask around first, sailors on the dock will confirm that the ship belongs to Captain Ikeda and was rented by a *gaijin*. One will remember hearing shouting and a crash on board the night before. He hasn't seen anyone around today.

On Deck: A door (unlocked) leads into the bridge. A hatch opens onto a ladder to the corridor below. Twin cargo hatches open into the ship's main holds. There is a small lifeboat lashed to the stern.

Bridge: This is a small control room with a steering wheel and radio. The navigation charts and captain's log are missing. There is a hatch in the floor (it leads to the Bunk Room). There is a crimson smear (blood) on the floor by the hatch. The radio cord has been yanked out on the control panel.

Corridor: A long corridor with hatches on the bow and stern; a rusty ladder climbs up to the deck hatch. Lying in a pool of blood near the open bow hatch is a young Japanese crewman. There is a wound on his chest. When the characters approach, his eyes open and he gasps out, "It was the

Kokuriu-kei ... came in the night — took Crichton ... killed the Captain ..."

The crewman is dying. A *first aid* total of 10 will allow him to live long enough to add, "There's a bomb ..." A trail of blood leads from his body to the bow hatch (he crawled from there). (The bow hatch is open and leads to the bunkroom and another scene of carnage; the stern hatch is closed and leads to the engine room.)

Port and Starboard Holds: Accessed by deck hatches. Both holds smell of fish. The port hold contains a dozen wooden crates (containing dried provisions and camping gear.) The starboard hold has stowed fishing nets.

Bunk Room: In the room are two triple bunks, a small kitchen and a table. There are small portholes (closed) in the wall. A ladder runs up to the deck. There is a body on the floor, lying in a puddle of blood. He is obviously dead — decapitated. His head lies on the floor, staring up with blank, sightless eyes. The corpse is that of a middle-aged Japanese man with a huge mustache. He is wearing a bloodstained black kimono. (This is Captain Ikeda.) There is broken crockery on the floor, and one untouched cup of sake on the table. On the table is a cowboy hat. There is a label sewed into the headband, and it reads "C. Crichton."

Engine Room: This is a dark, greasy, damp room. Entering, an *Intellect* or *perception* total of 7 will allow the characters to hear a ticking noise. The ticking is coming from the main engine control panel. Next to the wall is a bundle of dynamite attached to a clockwork mechanism.

The Bomb

The bomb consists of six sticks of dynamite. The detonator is booby-trapped to go off if jiggled (an *Intellect*, *perception* or *demolitions* total of 7 will reveal this). The timer was set the night before; when the characters find it, there should be only about 90 seconds to go! To save themselves, the characters will have to either disarm it, or run.

Disarming it can be handled as a critical skill resolution. Step A is identifying the type of bomb and the detonator (*Intellect* or *demolitions* of 9); Step B is identifying the correct wire to cut (*Intellect* or *demolitions* of 9); and Step C is cutting the right wire (*Dexterity* total of 8). If time runs out before all three steps are completed, the bomb goes off, destroying the ship and anyone on board.

Running requires exiting the engine room, running into the corridor, up the ladder, and off the ship. The gamemaster should call for *Agility* or *running* rolls (two, with a difficulty of 8). A *setback* means that a rusty ladder between decks comes loose when the characters try to clamber up it, or someone slips in a pool of grease or blood.

INDIANA JONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

Aftermath

If the ship blows up, it will make the newspapers, but the blame will be placed on leaking fuel or a faulty boiler.

If the characters prevented the explosion, they've a ship full of dead men. If they quietly dispose of the bodies (e.g., at sea) they can use the ship themselves. If they report the crime, the police will investigate. If they just leave the ship and bodies to be found, a curious port official will notice the derelict vessel a day later. In either case, the massacre will make the newspapers, the characters (if still around) will be questioned by police ... and then the investigation will grind to a halt. The Kokuriu-Kei gangsters who performed the attack have friends in high places who lean on the police to bury the case: it will be discovered from "under-world sources" that the ship was "involved in smuggling," that "conflict between Yakuza and Korean gangsters were responsible for the massacre" and the case will be "solved."

Investigating the registry of the ship will reveal it was what it seemed to be: a fishing vessel, available for charter. Investigation of the Kokuriu-Kei will reveal that they are the Black Dragons, an ultra-nationalistic secret society which specializes in assassinations and bombing. Information on where to find them is impossible to get — either no one knows or no one is willing to talk.

What's Going on Here?

So how did the bomb get on board, and why? Simple: Straker and his men are after Crichton and his notes on the treasure. They killed the crew, kidnapped Crichton, and planted the bomb — but couldn't find a crucial clue to the location of the treasure, "the Surgeon's Box." Straker went to Crichton's hotel and searched his room, finding a

Too Late the Heroes

If the characters dawdle and don't get to the dock before the ship explodes, they'll find a fiery wreck when they get there. Or, if they ask directions, they might hear someone say, "Pier 69? Isn't that where the explosion was?" The English-language daily, *Tokyo Chronicle*, has a story on page 2:

Explosion on Docks

A spectacular explosion shook Tokyo Harbor earlier today as the fishing trawler *Hienmaru*, docked at Pier 69, exploded, killing all aboard. The cause of the explosion is unknown, but may have been a faulty boiler. Captain Ikeda and his crew tragically perished in the blast. Two sailors on a nearby barge were also injured.

journal entry that said the box had been left with Bakkunin. He took the journal page and left.

Cut To ...

If they haven't already, the characters should track down Himiko and see what she knows. Cut to Scene Three.

SCENE THREE: Himiko and Bakkunin

The Situation

Standard. Searching for the Yamaguchi dojo will take the characters into the heart of Tokyo's Asakusa district. Cheaper and earthier than the fashionable, high-class Ginza, it is a place of bright lights and bustling crowds, music halls and Western-style cinema, where the bars stay open all night.

Finding the dojo requires the characters hit the streets and ask at cafes, police boxes and the like. Eventually, they'll find it on a back street two blocks east of the Kabuki-za theater, and across from a kimono shop.

From the outside, the dojo appears to be a traditional Japanese house. If the characters knock, they will get no answer; a *perception* total of 8 will reveal that there is loud, martial music coming from within. If the characters enter, they will see that the entrance hall is decorated with a portrait of the Emperor and a rack of swords. The hallway opens on to a large, echoing space: a wooden-floored practice hall, bare of tatami mats, illuminated by a diffuse light shining through the ricepaper screens.

Read aloud or paraphrase:

The music is coming from a gramophone in the corner. The only occupant is a young woman. She is wielding a sword, her scarlet kimono flapping about her bare legs as she leaps about the floor eyes flashing, the music fusing with her grace and passion to transform the practice kata into a sensual dance of steel.

When she notices you, she stops, and bows.

"Konichi-wa," she says. "I didn't hear you enter. Are you looking for Yamaguchi-san? He is out of town for the day. I am Himiko. Can I help you?"

The Action

The swordswoman is Himiko Yamaguchi, a young woman whom Crichton had become romantically involved with. She has been practicing

onna kengeki, the art of female swordplay — her older brother, Kei, runs a *kengeki* troupe.

Himiko Yamaguchi

AGILITY 9

Dance 10, dodge 10, melee combat 9 (sword 11)

DEXTERITY 8

ENDURANCE 7

STRENGTH 7

TOUGHNESS 9

INTELLECT 8

Perception 10, performance arts (*kengeki*) 11

MIND 9

CONFIDENCE 9

Willpower 10

CHARISMA 10

Charm 12, persuasion 11, taunt 11

Life Points: 3

Description: Himiko is 20 and an orphan; although not beautiful, her impish half-smile and the one ear that peeks out of a high-piled hairdo gives her a kind of pixie-like charm. She has a romantic, adventurous, impetuous nature, and though she was attracted to Crichton, a *Romance* subplot could mean she'll get involved with one of the characters.

Equipment: Wakizashi, damage value STR+7/22

What Himiko Knows

Himiko and her brother met Crichton when he came backstage after one of their performances. Himiko began seeing him socially, but soon noticed that he was showing signs of lack of sleep. He confided that he was suffering from nightmares, the details of which he couldn't remember.

Himiko recommended she consult her uncle, Bakkunin, a Buddhist monk. The monk gave Crichton a potion to put him to sleep, and while in a trance, it was discovered that a spirit was possessing the archaeologist! Bakkunin did an exorcism and drove the spirit into Himiko, and it spoke through her, revealing it was the priestess Miyabi. When asked why she was troubling Crichton, she answered, "I cannot rest now. My ronin awaits his sword, amid hungry dead."

The spirit fled then, and Crichton awakened. He seemed to recognize the mention of Miyabi and the sword, and showed Bakkunin a cedarwood box. Inside was a braided lock of hair he claimed came from a priestess named Miyabi, who had perished in a volcanic eruption 300 years before. He had found the box in an antique shop in New York.

Told that the box was probably the cause of his possession, Crichton gave it to Bakkunin, then talked privately with the monk for a while. After

that, he sent the monk and Himiko home. That was four days ago, and she hasn't seen him since. If the characters want to talk to the monk, she will insist on going with them (and since they can't find him without her, they'd be well advised to accept her offer).

The Aged Monk

When the characters leave with Himiko to visit Bakkunin, read aloud or paraphrase:

Leaving the glittering lights and crowds of the Asakusa theater district, you walk for what seems like hours down a labyrinth of faceless streets, lined by identical wooden houses with grey-tiled roofs. Finally, you turn down a shadowed alley into a weed-strewn lot that's probably been vacant since the Great Earthquake of '23. The lot's only other occupant is an elderly man in a battered straw hat, sitting in the shadow of a small tent pitched next to the burnt-out hulk of an old Model T Ford. He and a skinny orange cat are warming themselves next to the fading embers of a hibachi. He seems to be humming to himself. The old man is bald, his face a roadmap of perhaps sixty years. He wears a black kimono and a rosary. He looks up with interest as you approach, wrinkled eyes bright with curiosity.

Bakkunin will greet Himiko and recognize the characters as Crichton's American friends, whom he was expecting, and invite them into his tent.

Bakkunin

AGILITY 6

Dodge 7, melee combat 6 (staff 8).

DEXTERITY 6

ENDURANCE 7

Resist shock 8

STRENGTH 6

TOUGHNESS 8

INTELLECT 10

First aid 11, perception 10, teaching: Buddhism 11

MIND 10

Artist: calligraphy 11, language: English 12, scholar: Buddhist lore 12

CONFIDENCE 10

Faith: Buddhism 13, willpower 11

CHARISMA 8

Persuasion 9

Life Points: 4

Description: Bakkunin is a mendicant Buddhist monk, so he has taken a vow of poverty. He supports himself by begging and donations, and fees for the occasional exorcism, living in a tent on

a vacant lot in a run-down neighborhood near Tokyo Bay. On the surface, he is a kindly old man, but he is also courageous and has a strong sense of duty toward people who ask him for help.

Equipment: Bakkunin has Professor Crichton's journal and the box (see below) tucked in his robes.

Bakkunin will not be surprised to hear that Crichton is in trouble. If asked, he will produce the box and the journal and hand them over.

The Box: This is a small cedarwood box, carved with an image of a *ki-rin* — an Oriental unicorn-like creature — on its lid. Inside is a short, tight braid of hair, gray with age, and a folded square of paper. The paper appears to be a letter, written in English in pen and ink, and signed by a man named Jan Taler.

The Journal: This is Crichton's notebook. It explains how he found the "Surgeon's Box" and its strange contents in a New York antique store as he was planning a trip to Japan. Fascinated by the legend in the letter, he hoped to learn more about it when he arrived at his destination.

Once arriving in Japan, he began researching Nishimori, and his nightmares began. Shortly after that, he met Himiko. Finally, a check of Shogunate and temple records revealed that there had been a Nishimori, a samurai warrior of high rank who lived in the 1630s. He was the last known owner of the sword Yashaken, which accounts said was forged by Masamune himself. After many great battles, he had gone into self-imposed exile after his shogun ordered the slaughter of 35,000 prisoners. Yashaken was believed to be enchanted, so that its wielder could never be defeated in battle.

At this point, Crichton became obsessed with finding Yashaken, to the point of ignoring all his other work. He pored over maps and charts, trying to discover the location of the island. He also discovered that an old rival, Wolfgang Straker, had been spying on him and knew of the blade.

At last, Crichton found it: a small island called Kangetsujima in the Inland Sea, listed as uninhabited. Excited, Crichton began planning an expedition to the place, and had another "chance encounter" with Straker. It was immediately after this that Bakkunin and Himiko cured him of his nightmares. He entrusted the box and journal to the monk, for fear that Straker would get his hands on them. According to the last entry, he had evidently given up on the characters' arrival and was planning on going alone to the island.

The Yakuza Come Calling

Call for Intellect or *perception* totals. On a 10, the characters notice the cat's hackles rising. If

INDIANA JONES™ and the Rising Sun

Dear Anna,

I hope this letter finds you well, sister. When you last wrote, you asked me to tell you more of the shipwreck.

As you know, in the year of Our Lord 1658, I was surgeon's mate on the Osprey, on a trading voyage to the islands of Japan. I was topside when the storm blew us off course and slammed us into the rocks of an island, and I was able to dive clear and swim ashore. I collapsed on the beach. Awakening, I found myself the sole survivor, tended by black-robed Japanese monks with shaven heads. I feared I had fallen into the hands of papists, but soon learned I was among the followers of the Japanese god Buddha.

When I was well-enough, I saw a great statue covered with gold leaf, a garden of rock and sand, and a suit of samurai armor. I was very curious about these things, but few of the monks had time for me or knew much English.

The sole exception was an old monk named Umezu-san, and he was dying. When the monks learned I had a medical background, they had me earn my keep by helping care for him, though there was little I could do. Mostly I sat by his bedside and talked with him as best I could. He answered my questions.

Eventually, I asked about the suit of armor, for it seemed out of place in the temple. His answer was a story so fantastic I can scarcely credit it, yet still it had the ring of truth. Umezu told me that this temple was not always the only structure on the island. He grew up in a village on the volcano's slopes. Above it was a shrine dedicated to the mountain's god, and tended by a priestess.

When Umezu was fifteen years old, pirates menaced the village. The villagers asked the shrine's young priestess, whose name was Miyabi, for help. She spoke to the mountain spirit, which Umezu said was called the kami, who told her to seek the help of Nishimori, a Buddhist priest residing at this very monastery.

This Nishimori was an old man with only one eye, but he had once been a samurai. At length, the villagers convinced him to help. He left his armor behind — it would not longer fit — but he took his katana, which Umezu-san claimed was the finest blade he had ever seen. The old warrior told him it was made by Masamune, greatest of all Japanese swordsmiths, and Umezu told me he could well believe it.

This old warrior trained the villagers to fight, so that when the pirates came again, they resisted. Even though Nishimori was old, he fought like a demon — Umezu told me none could withstand his sword, and it gave the villagers the heart to fight with him. The pirates were driven off. The villagers rejoiced, believing they would not return.

But the pirate chief, whose name was Teruzumi, struck again — not at the village, but at the shrine, kidnapping Miyabi. They took her to a mountain cave and cut off a strand of her hair, sending it down as a token. Nishimori, they said, was to come and treat with them alone, unarmed. If he did, they would let her go. Otherwise she would die a piece at a time.

Umezu said that the villagers begged Nishimori to do as the pirates asked. He left his sword at the shrine, and ascended the mountain to the cave. The pirates kept their word and let Miyabi go, but they took Nishimori captive and began to torture him.

Miyabi ran to the village and begged them to rescue him, but without Nishimori to lead them, they were afraid to face the pirates. So she went to the shrine to pray to the kami of the mountain for vengeance. And the kami answered her: the volcano erupted in flame and smoke! The lava washed down the mountain. The pirate's cave was sealed, but the fall of ash was so heavy that the village and shrine were also buried. So perished Miyabi and Nishimori, and all the pirates, and the village too. Umezu told me it was never rebuilt.

A few days later, luck smiled upon me: I saw a sail. I signalled it with a brush fire. It was Dutch, thank God, and they sent a boat, and two months later, I was back in Portsmouth.

Your loving brother,
Dr. Jan Taler
1665

they do so, they will also notice the approach of eight Yakuza *kobun* (street soldiers) who have been sent to retrieve the box and the journal and snatch Bakkunin. These are members of the Kanto Hanafubuki, a small Tokyo gang. The thugs are hardened brawlers, gamblers and extortionists. They prefer intimidation to bloodshed, but will fight if necessary. All affect gruff voices and arrogant swaggers, and have garish tattoos covering their arms and torsos; besides the cherry blossoms common to most Yakuza designs, their ornamentation includes a distinctive design of a dragon coiled around a flower, which identifies their gang affiliation. Any *kobun* who are captured will be sullen and embarrassed at his failure.

Bakkunin will shrink behind the characters, but Himiko will aid them in their fight. Use the stats for Yakuza given on page 48; all are armed with clubs (damage value STR+5/20), and half of them also carry swords (damage value STR+6/21).

If the Yakuza get the articles they want and/or Bakkunin, they will race for their cars (black 1928 Cadillac LeSalles) and head for their headquarters, while trying to lose any pursuers.

If half of the Yakuza are incapacitated or killed, they will break off the attack and flee. Any captured Yakuza can be interrogated — on a good or better success, they will reveal who they are working for and what's going on (see "A Talk With the Yakuza").

If the characters do not capture any of the Yakuza, a piece of paper might fall out of one of the gangster's pockets, containing the information the characters need.

A Talk With the Yakuza

The Yakuza were hired, through their *oyabun*, by Straker. The archaeologist already has Crichton, and with the aid of a Black Dragon member, Captain Wantanabe, has departed for the island. But he wanted any last clues that might be contained in the journal and the box, and he wanted the aged monk dead, for he knew too much.

If all the characters find is a scrap of paper, it will have Straker and Crichton's name on it and the island's name. It will also contain orders to take the box and journal and bring them there via flying boat, after ensuring that Bakkunin is disposed of.

Awards

If the characters prevented Bakkunin's kidnapping, award them a Life Point. If they prevented the destruction of the ship at Pier 69, award them a second Life Point.

Cut To ...

The obvious course of action is for the characters to get Bakkunin to a place of safety and go after Straker. If they don't want to charter a boat, they can go to the docks and steal the flying boat the Yakuza gangsters were going to use. Himiko will almost certainly insist on going along.

Once they reach the island, cut to Act Two.

Act Two: The Island of Yashaken

SCENE ONE: Ambush!

The Situation

Standard. The characters reach the island of Kangetsujima, in search of Crichton and the sword Yashaken. Kangetsujima is a lozenge-shaped island, one of countless others within the misty, island-dotted waters of the Inland Sea. It is about 150 kilometers by boat from Tokyo and 100 kilometers by flying boat from Hakone. The island is some eight kilometers long and four kilometers wide, dominated by the smoking peak of a volcano. The island appears to be covered in dense cedar woods.

There is a beach running for a kilometer and a half along the east coast; the other shores of the island are rocky and would be hazardous to make landfall at. The treeline is about ten meters from the beach. Anchored just off the western end of the beach is a large four-engine flying boat. On the beach itself are stacked several crates and next to them are two tents and a camp stove. Perhaps a kilometer off the beach, a beautiful red pagoda rises from the trees.

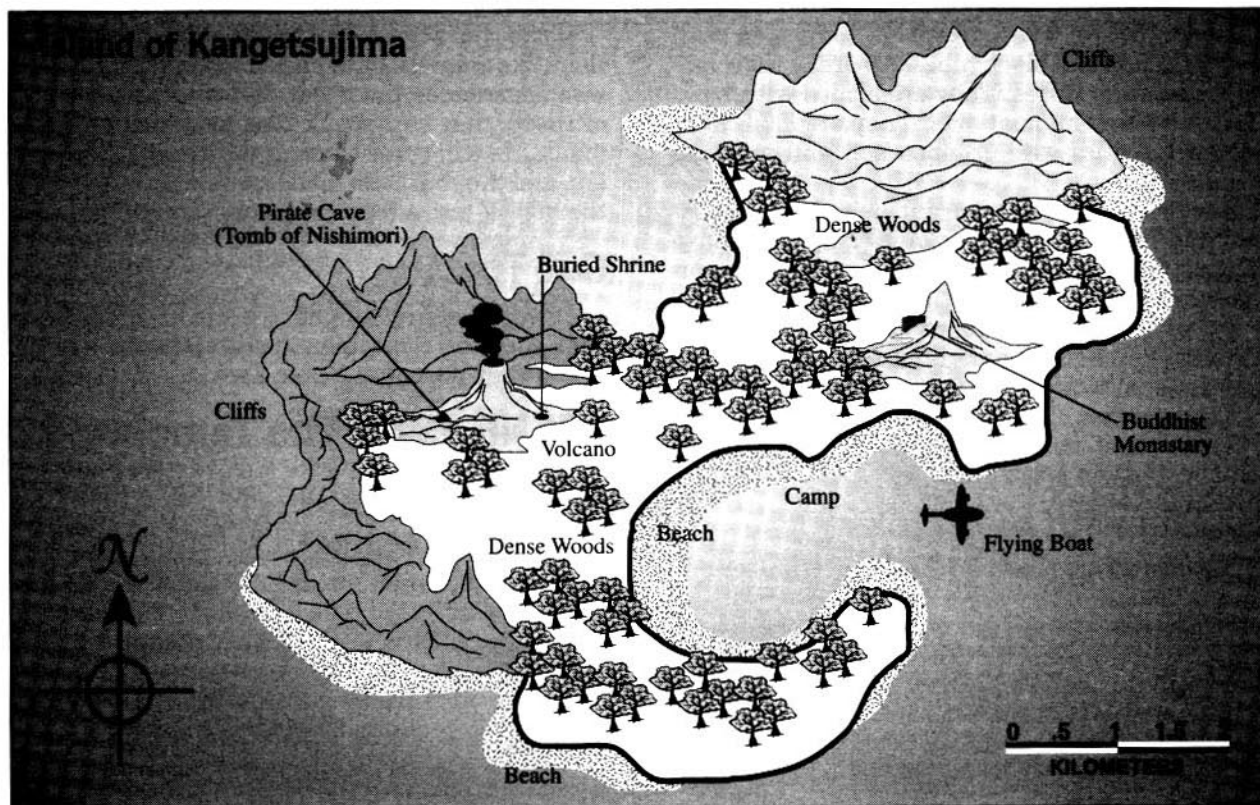
The Action

There appears to be no one around. If the characters approach the beach, they will find two men dressed in flying gear (leather helmets, goggles) seemingly sitting down by the crates. A closer look shows that they are both dead: feathered bamboo arrows pierce one flyer's eye and the other's breast.

Read aloud or paraphrase:

The woods around the island are ancient cedar forest, quiet save for the sound of waves crashing against the shore, and the chirping of insects. A path leads from the beach through the trees to the pagoda. It is narrow but well-worn, as if by the passage of many feet over many generations.

INDIANA JONES™ and the Rising Sun



Once they find the trail, an Intellect or *perception* total of 7 will reveal that it's been used. Call for *deduction* totals, with a difficulty number of 11. On a *minimal* success, the characters can tell the trail has been used by at least two people in the past few days. On a *solid* success, they know that there were at least a dozen people, and that they were wearing boots rather than sandals. On a good or better success, the characters know the trail was used by 15 to 17 people wearing boots and that their trail is almost exactly two days old.

An Intellect or *perception* total of 9 allows the characters to find a discarded pack of cigarettes just off the trail. It is a German brand.

Read aloud or paraphrase:

The cedar trees are thick, and only faint shafts of light can penetrate the wooded canopy. You step over a fallen log lying across the trail, and brush a hanging spiderweb out of your face, when suddenly ...

There is a twang, followed by a whistling noise, and a long bamboo shaft quivers in the ground next to you — an arrow! Behind trees up the trail, you can see three men dressed as Buddhist monks, armed with long bamboo bows. One archer looks right at you and knocks another arrow, his face a serene mask.

The Yamabushi have spotted the characters making their way up the trail, and mistook them for more hostile soldiers. Pleased that they have

found an isolated party to ambush, they are prepared to show no mercy.

The characters are in deadly danger. The priests are 15 meters away, spread out enough that no more than one can be hit at a time with a grenade or burst of automatic weapons fire. Each has a bow and a quiver of a dozen arrows.

Yamabushi Archers (3)

AGILITY 8

Dodge 7, martial arts: kempo 10, melee combat 9, stealth 10

DEXTERITY 9

Missile weapons 12

ENDURANCE 8

Resist shock 10

STRENGTH 8

TOUGHNESS 9

INTELLECT 8

First aid 8, perception 11, teaching: Buddhist lore 9, tracking 10

MIND 9

Language: English 10, scholar: Shukendo Buddhism 11

CONFIDENCE 9

Faith: Buddhism 11, survival: jungle 10, will-power 10.

CHARISMA 7

Persuasion 8

Life Points: 2

Description: These are lean, hard men with shaven heads and black robes. All are in their late forties or early fifties. They are armed with bows and also know martial arts. They are cold, hard warrior ascetics who practice Zen and mystical Buddhism.

The priests are not ignorant of modern civilization, merely contemptuous of it. They each have lived on the island for 20 or more years. Kangetsu-ji recruits its priests from other mainland temples, a few of whom know of its existence and send students here to seek enlightenment, far from the distractions of modern Japan.

Equipment: Bow and arrow, damage value STR+5/20; one melee weapon slung over back: tetsubo, bokken or no-dachi.

Dealing with the Monks

The monks are priests of the Kangetsu-ji temple on the island. They were outside their temple watching the sunset after a day spent practicing, when they heard gunfire coming from the temple. They came upon the temple stealthily, and discovered that a party of a dozen soldiers had attacked it, for reasons unknown. Some of the bodies of their fellows lay slumped along the walls; others are probably captive.

The monks have concluded the soldiers are pirates of some sort, bandits after the temple's treasure. They are now lying in wait by the trail, hoping to ambush the soldiers when they come out laden with loot. The monks will believe the characters are part of the same expedition that attacked their temple. They will shoot to kill, probably getting at least one volley of arrows off before the characters can negotiate. The monks will make intelligent use of cover, ducking behind trees between shots. If the characters get close, they will use their martial arts skills and melee weapons. However, the gamemaster can give subtle or obvious clues that the Yamabushi don't have to be the characters' foes.

If a character asks why the monks are attacking, one of them will say, "Our arrows will stay your evil, murderous *gaijin*," or "We will avenge the slaying of our brethren" or words to that effect, which should get the hint across.

The best way for characters to convince the monks to stop their attack is for them to take cover or drop their weapons and surrender. The gamemaster may require *persuasion* rolls (perhaps just as the monks are taking captive characters to the coastal rocks to throw them off the cliffs ...) Or they could try to use nonlethal force to subdue the monks. Any surviving Yamabushi will then tell them what they know, and offer to join forces to defeat their mutual enemies.

If the characters run, the Yamabushi will hunt them like animals. If the characters fight, the monks won't surrender, but if they kill or incapacitate all of them, they can speak to a wounded or dying monk. He will curse them as murdering trespassers, and the characters can learn — too late — that the attack was a tragic misunderstanding.

Cut To ...

Once the characters have wandered the island a bit, they will come upon the Kangetsu-ji temple. When they do, cut to Scene Two.

SCENE TWO: The Temple

The Situation

Dramatic. The characters come upon the Kangetsu-ji Temple on a hill in the woods just below the volcano. The temple is dedicated to Amida Buddha. It was formerly occupied by the Yamabushi monks, but has been seized by the Straker-Wantanabe expedition.

The temple grounds are surrounded by a low (1.5-meter-high) wooden fence pierced by a gate; the fence is easy to climb over (a simple action), but its thick timber furnishes good cover in a fire fight. Behind and to the right side of it is a graveyard.

Inside the wall are four other buildings and an attractive garden. Three Japanese soldiers are standing guard on the interior wall which surrounds the temple.

Approaching the temple stealthily is possible. But as the characters get nearer, the trees become sparser and *stealth* totals vs. a difficulty of the soldiers' *perception* become necessary to avoid being spotted. There are no trees at all within a ten meter radius of the temple. The graveyard can be used as cover, although moving through it at night will be very spooky.

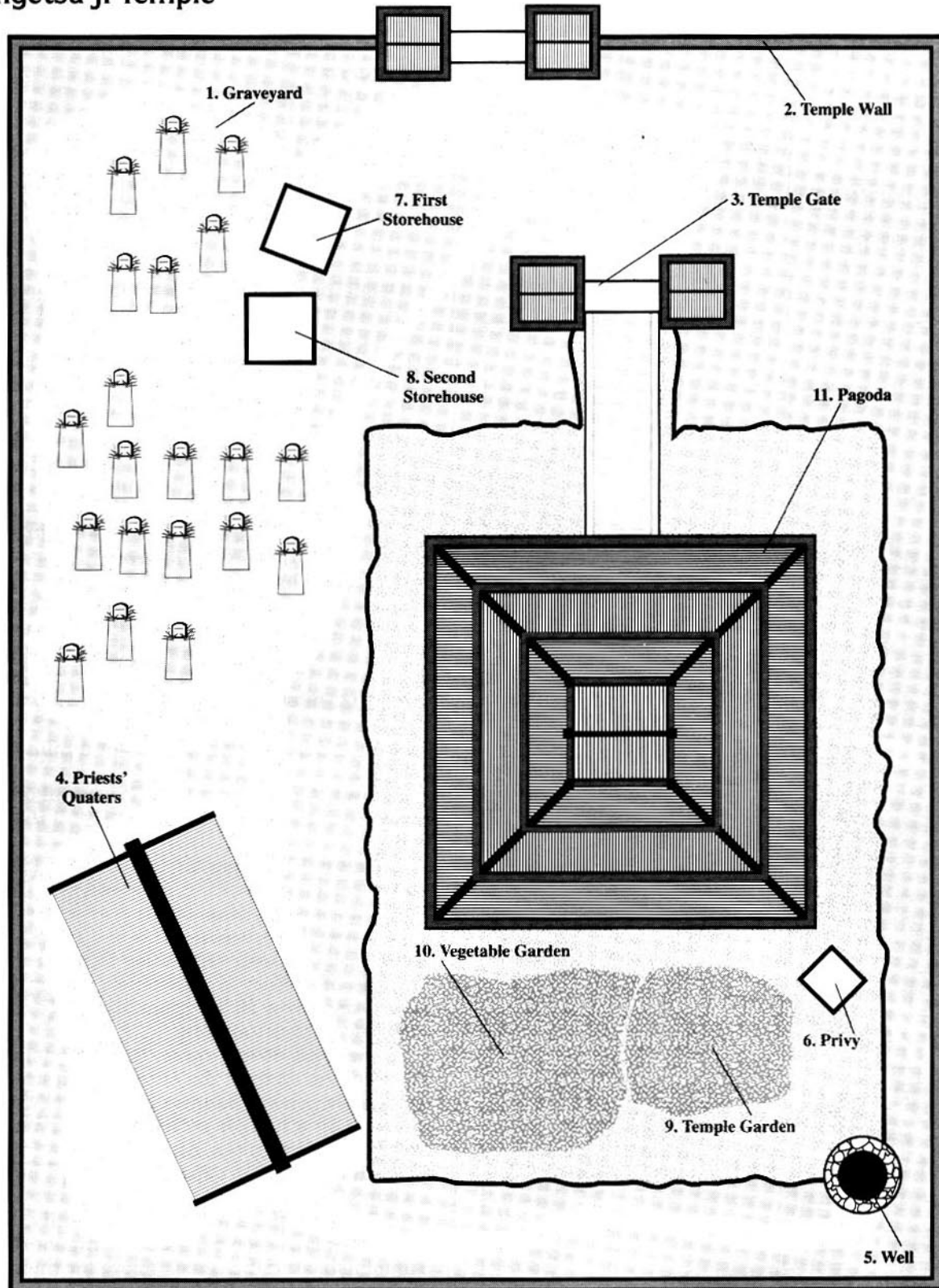
The map on page 81 shows the temple and its grounds. Consult it while reading the following:

1. Graveyard: The graveyard has numerous headstones in it. There is also a recent grave containing two bodies (dead monks). If the characters are curious, they can find the grave of the old monk Umezu.

2. Temple Wall. This is a three meter high wooden wall with a thick front gate, which is barred from the inside. There's a half-meter wide walkway along the inside of the wall.

Three soldiers are stationed along the wall, serving as guards — one is always by the gate. Each shift is replaced every twelve hours by the men stationed in the priests' quarters. They are alert for trouble. If they spot anyone, they'll shout

Kangetsu-ji Temple



INDIANA JONES™ and the Rising Sun

an alarm. Then they'll take cover behind the wall and fire at anyone who is aiming a weapon at them, or who doesn't surrender immediately upon being asked.

Soldiers (3)

AGILITY 8

Dodge 9, maneuver 10, martial arts: karate 9, melee combat 8 (bayonet 9), stealth 9

DEXTERITY 8

Fire combat 10, thrown weapons 8 (grenade 9)

ENDURANCE 8

Resist shock 10



Jaime Lombardo & Ron Hill

STRENGTH 7

TOUGHNESS 9

INTELLECT 7

Camouflage 9, perception 10, trick 9

MIND 7

CONFIDENCE 9

Interrogation 10, intimidation 11.

CHARISMA 7

Taunt 8

Life Points: 1

Equipment: Meiji Arisaka 38, damage value 17, ammo 5; bayonet, damage value STR+5/20; spare ammunition.

Description: The soldiers are young men in their early twenties and they wear the mustard-colored uniforms with peaked caps. They are part of Captain Wantanabe's company (who is out hunting for Yashaken); they are presently under the command of Lieutenant Kobiashi.

3. Temple Gate. A heavy wooden gate flanked by stone statues of muscular Hindu warrior-gods. The gate itself is adorned with lanterns decorated with swastikas.

4. Priests' Quarters. A wooden outbuilding with spartan rooms bare of furnishing except for futons and low tables; laundry is hanging outside. Previously occupied by the priests, the building now serves as a barracks and mess room for the soldiers. There will be four Japanese soldiers here — two awake (playing go) and two asleep. In the event of trouble, they will grab their equipment (this takes three rounds for the awake soldiers; sleeping ones take about a minute) and respond.

5. Well. A deep stone well. It is regularly used throughout the day by soldiers to refill their canteens.

6. Privy. A good place to ambush a soldier ... if the characters are waiting, assume a 1 in 10 chance that someone will come to use it every half hour.

7. First Storehouse. This is a stone shed. It holds sacks of fresh vegetables from the garden, and jars of preserved vegetables, and gardening tools — and three 20 kilogram blocks of explosive, complete with detonators.

8. Second Storehouse. Another stone shed, the door barred from the outside. In it are two of the temple priests, Kimura and Hasegawa. They are both on a hunger strike, have shaven heads and wear saffron robes. Kimura is 32 and angry at the soldiers — if the opportunity arose, he'd grab a weapon and fight; Hasegawa is 53, and takes this world's tribulations with a calm serenity, though he would just as soon see the soldiers gone. Use the Yamabushi statistics given above for them.

9. Temple Garden. This is a waterless stream garden of raked sand and rocks that together suggest a rippling sea breaking against a coastal shore.

10. Vegetable Garden. A carefully-tended garden in which the priests grow much of their food.

11. Pagoda. This is a red three-storied pagoda with a high spire. Since the temple was seized, the pagoda is being used as the headquarters of the Wantanabe-Straker expedition.

A flight of wooden steps lead up to the doorway. Inside, all three stories of the hall are dominated by the temple's central image, a six meter tall golden statue of Amida Buddha, flanked by smaller images of attendants. (The statue is covered with gold foil, and is not solid gold). Stairs run up to two balconies. The temple is illuminated by ricepaper windows. On the ceiling is a colorful painting of a glaring dragon.

Lieutenant Kobiashi, Professor Crichton and a half-dozen Japanese soldiers are inside.

Second Floor (Treasure Room): The second floor balcony is two meters wide. It is lined with a shelf holding wood and bronze images of the Buddha. The walls are adorned with scrolls displaying Buddhist scriptures and colorful mandalas. Standing in the corner by a window is a full suit of samurai armor.

Part of the floor has been taken over as a command post by Lieutenant Kobiashi, Captain Wantanabe's second-in-command. He has a low table with a map spread out on it, and on the floor is a pair of bags holding his and Wantanabe's spare clothes and toiletries. At night, he spreads a futon on the floor and sleeps here.

The map is an aerial survey chart of the island, with scrawled-in annotations showing the location of the beach, trail, Kangetsu-ji temple and volcano. On the cone is marked a big "x" high on the northwest summit with the notations in Japanese in the romanji (Latin) alphabet: "Monks say pirate cave is here — our prime objective." A smaller "x" is marked on the northeast corner of the volcano summit, with the notation, "Probable location of Miyabi's shrine — likely buried. May be worth excavation after we have the sword."

Lieutenant Kobiashi

AGILITY 8

Dodge 11, maneuver 10, martial arts: kenjitsu 10, stealth 9, unarmed combat 10

DEXTERITY 9

Fire combat 11, thrown weapons 9 (grenade 10)

ENDURANCE 10

Resist shock 11

STRENGTH 8



Jaime Lombardo & Ron Hill

TOUGHNESS 10

INTELLECT 7

Camouflage 9, first aid 8, perception 11, trick 10

MIND 7

Language: English 9

CONFIDENCE 10

Con 11, interrogation 12, intimidation 11, will-power 11

CHARISMA 9

Persuasion 10, taunt 10

Life Points: 2

Equipment: Taisho pistol, damage value 16, ammo 8; wakizashi, damage value STR+6/21; binoculars; stick grenade, damage value 19.

Description: Kobiashi is 33; he is handsome, but his face is marred by a broken nose. An officer in the First "Gem" division, he is an ultra-nationalist fanatic who is convinced that the government and the military high command are filled with corrupt traitors who are leading Japan away from its traditional virtues and its imperial destiny. This has led him to join the Imperial Way and the Black Dragons.

How good of a chance the characters have to take Kobiashi and his men by surprise depends on how much noise they made getting this far. If they didn't get into a firefight with the wall guards, they might be able to pull off a sneak attack on the temple. Otherwise, expect Kobiashi's squad to be waiting for them.

If the characters are captured, the Japanese will treat any wounded (after treating their own injuries, burying any dead, etc.) Then the character will be handcuffed and roughly interrogated — the soldiers will want to know if anyone else knows the characters are here, who they are working for, etc. Regardless of their answers, Kobiashi will decide that Captain Wantanabe will want to see the characters for himself, and they should be marched off under guard up the mountain to the cave. Kobiashi, Crichton and his soldiers will accompany them.

Third Floor (Library): The upper balcony is the temple library and is now serving as a (somewhat luxurious) jail for Professor Charles Crichton, who will be encountered here reading the intriguing Buddhist scrolls, puffing on his pipe, and worrying, having almost given up hope that rescue might come.

Along the walls are shelves holding hundreds of rolled-up scrolls and books. Most are collected Buddhist scriptures; others record the daily doings of the temple, much of which is utterly tedious (how much pickled radish is left in the store room, what prayers were said, etc.)

Standing guard at the top of the stairs is a Japanese soldier (presently Private Igarashi), whose duty it is to keep an eye on Crichton. The guard is changed every eight hours. If Crichton goes to the bathroom, etc. the guard will also accompany him.

Crichton is sitting at a low table. On the table is the scroll he is presently reading, and a lunchbox containing a half-eaten meal of dried fish, egg, and seaweed. He will probably greet the characters with a cheery "Took long enough to get here, didn't you?" followed by tearful back-slapping and, "Knew I could count on you!" If Himiko is with the characters, he will give her a fatherly embrace; perhaps she will shed a tear or two.

Professor Charles Crichton

AGILITY 7

Dodge 8, swimming 8, unarmed combat 8

DEXTERITY 6

Fire combat 7, vehicle piloting: wheeled 7

ENDURANCE 7

STRENGTH 6

TOUGHNESS 8

INTELLECT 10

First aid 11, linguistics 11, perception 11, teaching: Japanese history 11

MIND 9

Language: French 11, language: German 11, language: Japanese 12, language: Latin 12, language: Mandarin Chinese 11, scholar: Japanese history 12, scholar: archaeology 11

CONFIDENCE 8

Willpower 9

CHARISMA 8

Charm 9, persuasion 9

Life Points: 4

Description: Crichton is a professor of history and an expert on Japanese folklore. He is 65, bald, with a gray beard, mustache, and black horned-rimmed spectacles, and (whenever possible) a lit pipe. Although he is bent with age and there is a bruise over one eye, he conveys an impression of great dignity and has a strong will. Besides collecting obscure folk tales, writing letters and romancing younger women, his passions include cooking and bird watching. He wears a battered safari suit.

Crichton's Account

When the characters rescue Crichton, he tells this story:

The expedition arrived safely and struck inland. At the Kangetsu-ji temple, they did not find the sheeplike priests Straker had expected. The priests who inhabited the temple were Yamabushi, armed warrior-monks, and refused to cooperate.

Straker insisted on taking the temple — he privately felt it might hold something worth looting. Wantanabe concurred, and he also wanted to have the temple as a base of operations. When the priests refused to grant entrance, Wantanabe decided to seize the temple by force. Crichton pleaded with Wantanabe not to do anything rash, but the soldier had little respect for Yamabushi: a follower of State Shinto, he knew that form of Buddhism had been denounced as early as the Meiji regime as "culturally debased."

Those monks who offered resistance were shot, and two were wounded and captured — the remainder fled into the woods to carry on a guerilla struggle. Threatening to destroy the temple, Straker forced the captive monks to tell them the

location of the pirate cave and the buried shrine.

Since he did not have the letter or the journal, Straker depended on Crichton to tell him in which place Yashaken would be found — but Crichton lied! Hoping against hope that he could buy a little time, he told Straker that Nishimori had kept the sword with him when the pirates had taken him, and so Yashaken would “almost certainly” be located in the pirate cave.

A party consisting of Straker, Captain Wantanabe, and six soldiers went to the cave few hours ago, with explosives to blow the lava cap off. They are probably entering it now ... and soon will discover his deception. Crichton will urge the characters to go after the sword with all possible speed ...

Awards

At the end of this act, give the player characters one Life Point if they were able to deal with the Yamabushi without killing them. Give them another Life Point if they successfully rescued Crichton.

Cut To ...

The obvious place to go from here is Miyabi's shrine, which means climbing the volcano. However, if the characters have been captured by Lt. Kobiashi, they will take them instead to the pirate cave where Wantanabe and Straker have their camp.

Either way, cut to Act Three.

Act Three: An Eruption of Violence

SCENE ONE: Tale of Terror

The Situation

Standard. As the characters climb the slopes of the volcano, they'll encounter a wounded, deranged Japanese soldier. Should they help him, they'll be forewarned of a terrible danger. If they try to kill him, or just ignore him, it will be the worse for them.

From the temple, it is about an hour's trek through the woods to reach the base of the volcano. The volcano is 800 meters high. The lower slopes are covered with trees and bushes, but its upper reaches are barren yellow and brown rock and ash, a lunar landscape bare save for a few bushes and hardy rhododendron trees. The cone is no longer very active, but there are several vents and crevices that emit sulfurous fumes.

Climbing the volcano is easy enough — there are old paths leading up it. If the characters have the priest's map (or the Yamabushi to guide them) they can find the old shrine or the pirate cave easily enough. If the characters have access to the maps, they can guess that reaching the buried shrine or the pirate cave from the base of the mountain will take about two hours.

The Action

An Intellect or perception total of 8 will allow the characters to spot the soldier. If they fail, he will spot them. If they succeed, they see a figure stumbling along about ten meters up the trail. Read aloud or paraphrase:

You see a figure stumbling along the trail, about ten meters away. He's obviously one of the Japanese soldiers — but he has no rifle or pack, and his uniform is dirty, torn as if from a fall, and he's limping. There's a nasty cut on his cheek, and his eyes are wide and staring. His only weapon is a pistol, clutched in one hand. He hasn't noticed you.

If the characters are spotted first, the soldier will wait until they pass and then attack. Read aloud or paraphrase:

Suddenly, a man steps out from behind a boulder along the trail. He's obviously one of the Japanese soldiers — but he has no rifle or pack, and his uniform is torn and dirty, as if from a fall, and his face is bloody. His eyes are wide and staring. He sees you, gives an inarticulate cry, and points his pistol. Before you can react, he pulls the trigger and you hear a “click, click, click.” His gun is empty. He screams and turns to run.

The man is Private Hayakawa Takashi, one of the soldiers who left with Captain Wantanabe. The encounter takes place on a narrow mountain path. On one side is the sloping mountainside — a climbing total of 10 is required to scramble up it and take cover. On the other side is the steep slope — a person going off the edge will fall for 1d10 meters before being stopped by rocks or bushes.

Private Takashi

AGILITY 7

Dodge 8, maneuver 9, melee combat 8, stealth 9, unarmed combat 9

DEXTERITY 8

Fire combat 9, thrown weapons 9

ENDURANCE 7

Resist shock 8

STRENGTH 9

INDIANA JONES™ and the Rising Sun



Jaime Lombardo & Ron Hill

TOUGHNESS 9

INTELLECT 7

Camouflage 9, first aid 8, perception 8

MIND 7

Language: English 8

CONFIDENCE 7

CHARISMA 7

Persuasion 8, taunt 8

Life Points: 2

Equipment: Takashi wears a standard Japanese winter uniform. Taisho pistol, damage value 16, ammo 8 — pistol is empty.

Description: Private Takashi is a dedicated soldier in his late twenties, but he has had a terrible shock and is half mad with terror. He has no ammunition on him for the pistol (he got the gun off someone else).

If the characters approach him gently or order him to surrender, make *persuasion* or *intimidation* rolls as appropriate; if they fail, Takashi will try to shoot them (if he hasn't already), then run. If the characters shoot at him or charge him, he'll try to run past them down the mountain. The gamemaster should call for *maneuver* rolls (and make some in secret for the soldier) to avoid slipping and sliding down the rough volcanic slope (a 1d10 meter fall). If they grab him, tackle him, or otherwise take him down, he'll struggle for a round or two, then stop resisting and just lie there, panting.

If the characters are clever, they'll try to jump him and get him to talk rather than shooting him. Initially the man will gasp something like:

"The cave — the tomb — it's full of death! Black smoke and bones. He made me kill him. Kuno, the

sergeant, the captain — they're all dead! They've got to be dead."

If he's been shot by the characters, that may be all he'll be able to say before collapsing. But if the characters give him first aid (or a drink), he'll calm down enough to gasp out his story, even to an enemy. He can speak some English, but is more coherent in Japanese — if the characters don't speak Japanese and have no interpreter, they'll just have to put up with his broken English.

A Soldier's Story

Read aloud or paraphrase:

"Captain Wantanabe and the *gaijin* led us up the mountain — was it only yesterday morning? There were six of us with him. We found the Torii gates of the buried shrine, and then struck off west after the cave. By late afternoon we found the landmark, a boulder by a smoking fissure in the ground. The smell of sulfur was everywhere. Up the slope was the lava seal over the cave mouth.

"We made camp and brewed tea over the fissure. Then we set the explosives and took cover. It took three blasts to open the mouth. The men worked with shovels. The sun was setting by the time we finished. The hole was dark, but wide enough for a man.

"Then Captain Wantanabe sent Sergeant Ayukawa and private Kuno in to scout the cave. They were gone a minute. Sergeant Ayukawa said this was the first of many caves. The second cave was full of human bones, and the third held arms — swords and naginata. He brought back a sword. I talked to Private Kuno. He was shaken. He told me the bones didn't look right. Like they'd been stacked and sorted ...

"Straker looked the sword over. It wasn't the right one, but he smiled and said it was the right date. Sergeant Ayukawa said there were scores of weapons, and many other caves. The captain said we would have to take them all out.

"Captain Wantanabe said one of us was to stand guard over the explosives, in case the Yamabushi came upon the camp while they were inside and trapped them. The sergeant nodded and picked me. Then they all entered, Wantanabe and the *gaijin* first, then the men, followed by Sergeant Ayukawa. But they couldn't have been gone more than five minutes when I heard shouts — no, they were screams. Then gunshots and running feet.

"I squeezed into the cave. There was an electric lantern just inside, someone had

dropped it. The light was flickering. I saw bodies everywhere, heard shots from farther down the tunnel, in the darkness. I looked at one body — it was Sergeant Ayukawa. He was moaning. His left hand was severed, but he was still breathing! I put down my rifle to bandage him and then I realized something was on fire — there was smoke drifting up from the tunnel. A man staggered out of the smoke — it was Private Kuno. His face — he was laughing, but his eyes — he was insane.

"The smoke was getting thicker, it was hard to see, but it wasn't as thick as it looked, I could breathe. I saw him point his rifle at me. I yelled at him to stop, that it was me, but he screamed and fired. He missed me and hit the sergeant. I grabbed the sergeant's pistol as he pulled out a grenade. I had no choice. I fired at him, shot him dead. He fell.

"I don't remember what happened next. I was outside the tunnel. My rifle — gone. I ran down the slope and must have fell. I hit my head. They're all dead — dead!. And there's death in the cave!"

Takashi can't tell the characters much else. He knows the way to the camp by the cave, but will urge them to keep away from it. (He hasn't been to the buried shrine.) He's too shell-shocked to try to attack the characters, but may try to escape and head back to the temple to report to Lieutenant Kobiashi. Of course, if the characters have already dealt with Kobiashi, he's got nowhere to go. By using this, or playing upon his sense of duty ("Did you see Captain Wantanabe killed? No? Then he may be still alive!") they can shame him into conquering his fear, helping them find the cave, and accompanying them in.

If the characters are accompanied by Kobiashi and Japanese soldiers, they will first accuse the soldier of cowardice and drunkenness. Then, grudgingly, Kobiashi will order that they go investigate his claims.

Cut To ...

The sensible thing to do is to follow Hayakawa's advice and avoid the cave, heading on to Miyabi's shrine (Scene Two). Or they can let their curiosity get the better of them, and go and explore it (Scene Three) without first visiting the shrine.

If the characters are captives of the Japanese soldiers, however, the soldiers will want to head to the cave to see what happened to Captain Wantanabe and the rest of the expedition. Following the tradition of *Indiana Jones and the Last Crusade*, the Japanese soldiers can send the characters in first ...

SCENE TWO: The Shrine of Miyabi

The Situation

Standard. The characters travel to the shrine of Miyabi and encounter her spirit. The lost shrine lies on the northeastern slope of the mountain, about 300 meters from the volcano's summit. The site of the shrine is marked by the tops of the buried Torii gates — three arches of red wood sticking up through the ash.

This is the ruin of Miyabi's shrine to the kami of the volcano. While most of the shrine was crushed by the ash, the treasure chamber, made of stone, has survived, and is only a meter under the ash. Probing with rods a few meters from the final gate will locate the stone roof after an hour or so. Alternatively, if Crichton, or any character who has the lock of Miyabi's hair with them, is present they will feel their eyes "drawn" to a particular place — the correct spot to dig.

The Action

If the characters sink a shaft into the loose dirt and ash, after five man-hours work with shovels (a maximum of five people can work at a time — the Yamabushi or captured soldiers may be persuaded to help), they'll hit the stone roof of the treasure room. A few minutes of work will knock a hole in the roof, revealing a dark stone chamber. To see what is in it, the characters will have to shine a light into it.

The drop to the chamber floor is about 2.5



Jaime Lombardo & Ron Hill

meters. The chamber is two meters wide and three meters long. Debris and ash litters the floor. At the far end is a small altar. Upon it stands a large, bright silver mirror, reflecting any light shined into the room — the kami's symbol.

There is a locked door of heavy wood braced with iron. It is opposite the altar. (It led into the main worship hall, which has collapsed). It is stuck, but opens into the treasure room.

When it is opened, a cloud of thick dust and ash will fill the room. When it clears, the characters will see a wall of packed ash, mixed with hunks of wood, collapsed beams from the shrine's ceiling. Sticking out from the debris is a human hand. Before the altar lies curled a still figure, dressed in a red and white kimono. The corpse's hands are clutching a sword, still in its scabbard.

This is Yashaken: a katana with a blade of triple-forged steel, beautifully patterned thanks to impurities in the forging process. Its hilt-guard is very ornate, carved with a ki-rin — an oriental unicorn.

Yashaken: damage value STR+10/25. Enchantment provides TOU+10 protection.

The Shi-Ryo

The volcano at Kangetsujima erupted in 1657, burying the shrine in volcanic ash. Its young priestess, Miyabi, made no attempt to flee and choked to death in the fumes. However, her spirit remained tormented by the fact that she was unable to save Nishimori. This had led to her returning from the dead as a shi-ryo — a Japanese ghost — which haunts the ruin of her shrine. What she desires is for the body of the hero Nishimori to be released from captivity in his tomb, and to be given a proper burial in the graveyard of Kangetsuji Temple. Only then can she rest in peace.

The shi-ryo will materialize at some point in the shrine. Depending on how "ghostly" the gamemaster wishes to make the encounter, Miyabi may appear only to a single character, or to everyone. She can appear as an image in the kami's mirror, or as a full-fledged ghostly figure. Alternatively, she may possess someone who is bearing her lock of hair, or the first person to pick up Yashaken.

Miyabi's Spirit

AGILITY 12

Maneuver 13, stealth 16

DEXTERITY 4

ENDURANCE 14

STRENGTH 3

TOUGHNESS 25*

INTELLECT 10

Perception 12, tracking 10 (lock of hair 20), trick 15

MIND 9

Language: English 10

CONFIDENCE 11

Intimidation 13, willpower 16

CHARISMA 11

Persuasion 13

Life Points: 7

* Due to *intangibility* power.

Description: Miyabi's spirit looks like a young woman wearing a white kimono, her hair tangled, her eyes disturbingly bright. She floats just above the ground, blue fire flickering about her.

Powers: Miyabi, like all shi-ryo, has a number of powers. These include:

Intangibility: Her physical density is such that she is immune to physical attack (as well as being incapable of making a physical attack) and able to pass through solid objects. She is unable to carry any physical object with her.

Teleportation: Miyabi can dematerialize and rematerialize at will, under the conditions: she can only materialize near Yashaken, on the interior of the Shinto shrine itself, the lip of the volcano near the crater, and within a few meters of Nishimori's body. She can also cause her image to appear in the shrine's mirror.

Miyabi can materialize only at night or in dark, shadowy places.

Possession: Miyabi can possess a living person by making a successful *willpower* check against a difficulty number of the target's Confidence or *willpower*. Success means she has possessed the person, but the target can actively defend. She cannot control her host, but can communicate with him through dreams, providing he is in Japan or the surrounding islands.

In addition, Miyabi is spiritually linked to the lock of her hair and can sense its location.

Miyabi wants something specific, and has a message to deliver. The gamemaster can have her actually materialize and speak to the characters, or try to take possession of someone and speak through them (Himiko or Crichton, if they are present, are good choices — assume neither resist). This is what she has to say:

"You must save Nishimori from bondage. He went without his sword to save my life, and so died in torment. That weighs upon his soul and mine, for the sword is the soul of the samurai. Take Yashaken to him and place the sword in his hand, so that he may be free."

If the characters have not yet encountered the *gaki* in the pirate cave (or have fled from him) Miyabi will add this command: "Yes, give Nishimori-san his sword, for that he may face his mortal enemy, the pirate chief Teruzumi, the dark that devours, eater of corpses ..."

If they actually visited the pirate cave first and were able to temporarily exorcise the gaki (e.g., with the help of Bakkunin or the Yamabushi) she will tell them, "Return to the pirate's cave. The gaki awakens with the fall of night. Let Nishimori face his foe!"

After giving her speech, Miyabi will vanish.

If the characters decide not to follow her instructions, she will attempt to possess one of them or a gamemaster character — remember, she can appear next to Yashaken as long as the blade is in darkness (within the normal limits shi-ryo have). If she does so, she will have them bear the blade to the temple.

Cut To ...

When the characters are ready to go to the pirate cave, cut to Scene Three.

SCENE THREE: Bloody Vengeance

The Situation

Dramatic. The characters visit the pirate cave, tomb of Nishimori (and a number of Japanese soldiers) and home to a ravenous gaki with a taste for blood.

The cave where Nishimori and the pirates were killed lies high on the northeastern slopes of the volcano, about 200 meters from the summit. From the monastery to the pirate cave is a distance of about three kilometers.

No one appears to be around outside the cave, but there is a small tent and a camp stove outside. Fifteen meters upslope from the camp is the pirate cave — Nishimori's tomb: a shadowy maw gaping out of the mountain side. Rubble is scattered around the cave mouth, probably the result of blasting to open the lava seal. Inside the tent is a camp stove, a bag of rice, two shovels, six sticks of dynamite with fusing cord, and a manual detonator.

The Action

When the pirates captured Nishimori in 1657, they took him into the caves and tortured him to death. When the lava flow sealed off the cave, there were 22 pirates trapped inside. (The rest were outside and were killed by fumes and lava.) Thanks to underground vents and the pool, there was enough air and water to survive. What they didn't have was light — or food. Hoping for rescue, the pirates were reduced to cannibalism until only one of them was left alive. The last pirate, Teruzumi, went mad and arranged the bones of

his fellows before starving to death. He returned to unlife as a gaki (see Chapter Six, "Unearthly Nippon").

The starving gaki waited in the caves for close to 300 years until the lava seal was blown open. When the soldiers opened the tomb and ventured within, they were attacked by the gaki and killed each other under its influence.

Tenzumi's Gaki (Cloud Form)

AGILITY 14

Flight: cloud form 15, maneuver 15, stealth 17, unarmed combat 15

DEXTERITY 3

ENDURANCE 10

STRENGTH 1

TOUGHNESS 30*

INTELLECT 7

Perception 8, tracking 9

MIND 6

CONFIDENCE 10

Intimidation 13, willpower 15

CHARISMA 7

Life Points: 5

* Due to *intangibility* power

Description: Tenzumi's gaki is more like a ghoul, feasting off the blood of corpses. It is immune to physical attack and incapable of doing damage with a physical attack. It will use its power of natural sorcery (see below) to try and drive the characters mad and get them to kill each other.

In cloud form, the gaki has a movement rate of 10. Tenzumi is incapable of assuming human form, save when confronting Nishimori.

Powers: The gaki has the following powers:

Intangibility: The gaki's physical density is such that it is immune to physical attack (as well as being incapable of making a physical attack) and able to pass through solid objects. It is unable to carry any physical object.

Natural Sorcery: The gaki is able to trigger a madness spell on a target by making a successful *unarmed combat* attack upon him (it need only hit the target, not do damage). The spell has an effect value of 15 and a duration of 30 seconds (two rounds). If a good or better success is achieved by the spell, the character is afflicted with homicidal mania and will go on a killing rampage until the spell's effects wear off. Characters wielding Yashaken or the lock of Miyabi's hair are immune to this spell.

The gaki will not go out into daylight. It is vulnerable to exorcism, the touch of a *mamori*, and Yashaken when wielded by Nishimori. An exorcism, even if successful, will only cause the gaki to vanish for one night. The only way to put it to rest

is by following the shi-ryo's advice and returning the sword to Nishimori.

The gamemaster should decide which of the caves the gaki is lurking in (if desired, roll 1 die and place it in that numbered room). If the characters have received Miyabi's vision and are coming with Yashaken to put Nishimori to rest, the gaki should probably encounter them just before they reach Nishimori's chamber, use its *madness* attack, and then pull back.

The gaki appears as a cloud of black smoke a meter in diameter. It usually hovers near the cave's ceiling, so it will be unobserved unless a character says he is looking up (you can't do that while watching for pits ...) Even then, it requires shining up a strong torch or lantern and getting a *perception* total of 10 to spot it, since it blends in with the shadows of the cave roof.

The gaki may choose not to attack immediately if it isn't spotted — it prefers its victims to get deep into the complex before attacking. It will always prefer to attack a group — it has very little power against a single person.

Into the Cave

1. Cave Mouth: The opening is about two meters across and leads into darkness. The cave walls are very smooth, with no stalagmites or stalactites (they were formed from lava flows only a few centuries ago). Just inside are the bodies of two Imperial Army soldiers on the floor. Going in and checking the bodies reveals that they have been drained of blood. The corpses' weapons and all of their other equipment lies beside them and bullet casings litter the floor. Both were shot to death and their rifles have been fired.

2. Cave of Arms: On the floor of the cave are scattered dozens of weapons. There are two katana, nine wakizashi, seven naginata, three long bows, several knives, and four dozen arrows. The bowstrings have rotted, but otherwise the weapons are usable. However, a character who examines them and makes a successful *scholar: archaeology* roll of 10 will realize that although all the blades are old, perhaps dating back to the seventeenth century, none of the swords show the characteristic fine workmanship of Masamune blades — all are simply serviceable weapons, and many are of poor metallurgical quality, rusty and pitted. None are ornamented. From the lack of firearms and the quality, they could be the kind of cheap weapons ordinary peasant soldiers or bandits might own. In fact, they belonged to the pirates.

On the floor are two more bodies, also drained of blood. One is Captain Wantanabe and the other a corporal. Wantanabe was shot, the corporal

decapitated. (Wantanabe killed the corporal, but was himself slain by Straker, who fled deeper into the caves.)

3. Cave of Bones: This cavern is full of bones — human skulls, ribs, thigh bones, arm bones, finger bones, every kind of bone. But they aren't scattered — no, they are stacked, neatly sorted by type. Checking the bones shows that some of them are twisted or broken, and a *perception* total of 8 reveals that there are human teeth marks on many of them!

4. The Pool: There is a pool in the center of the cave. Water drips from the ceiling into it (this is condensation). The pool is two meters across and five meters deep.

Crouching in the chamber is a tall blonde man, his clothe torn and ripped, exposed flesh bloody. His eyes are wild and staring. He clutches a pistol in his hand. This is none other than Dr. Straker! Already a little insane, Straker has been driven completely mad by the events in the cave. He will attempt to approach the characters, muttering in German, then ambush and murder them.

Dr. Wolfgang Straker

AGILITY 7

Dodge 9, stealth 8, swimming 8

DEXTERITY 7

Fire combat 9

ENDURANCE 8

Resist shock 10

STRENGTH 7

TOUGHNESS 9

INTELLECT 10

First aid 11, linguistics 11, perception 12

MIND 9

Language: English 11, language: French 11,

language: Japanese 10, language: Mandarin

Chinese 10, scholar: Eastern philosophy 11,

scholar: occult lore 11, scholar: archaeology 12

CONFIDENCE 9

Streetwise 10, willpower 11

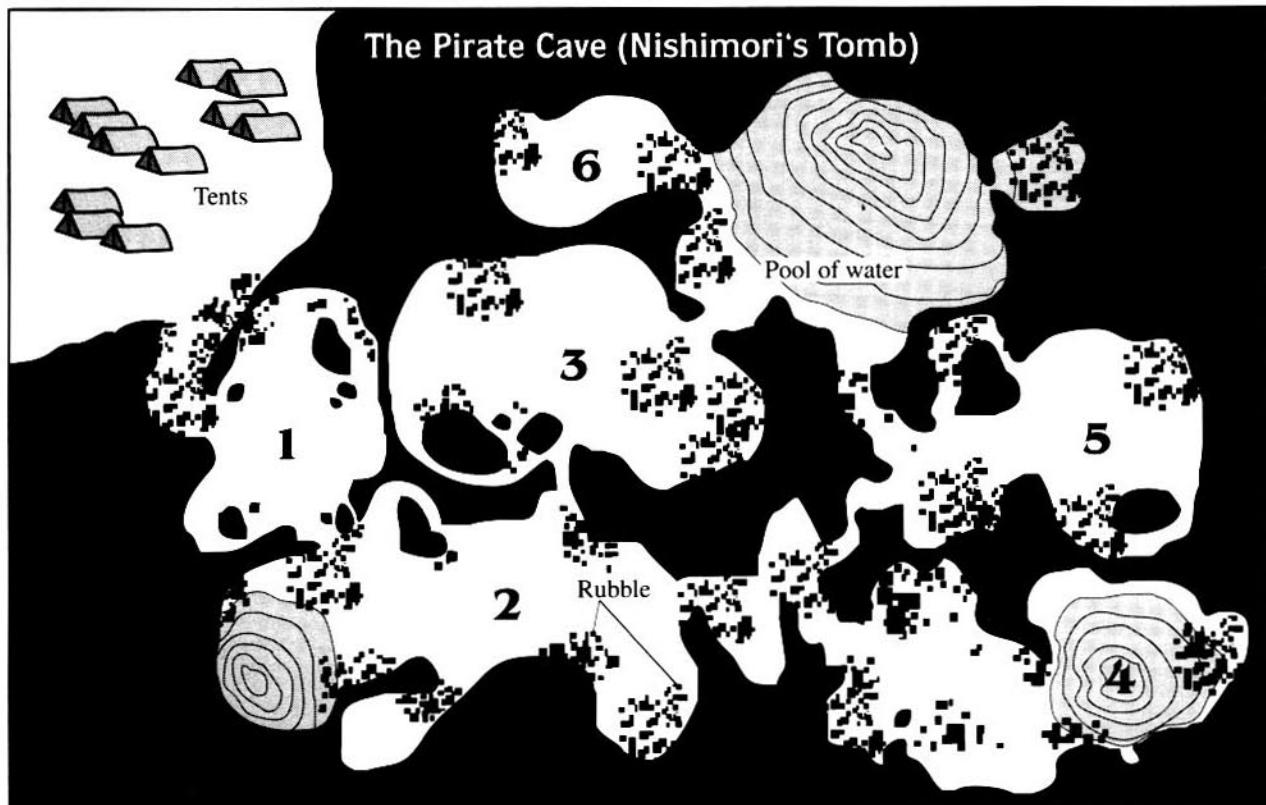
CHARISMA 9

Charm 10, persuasion 11

Life Points: 5

Equipment: Luger P08, damage value 17, ammo 8; wakizashi, damage value STR+5/20.

Description: Under normal circumstances, Dr. Wolfgang Straker is a cool, handsome man with an athletic build, light brown hair and piercing blue eyes. When speaking English, he has a light German accent that comes out under stress. Dr. Straker is a dedicated Nazi. A bit of a mystic, Straker is fond of launching into rambling discussions of twisted Nazi racial theories, the origins of the Aryan race, and whether the Japanese have Aryan blood since they, unlike their neighbors the



Chinese and the Koreans, seem to be a race of true warriors.

5. Teruzumi's Tomb: In the cave is a cadaver — not a skeleton, but an actual corpse (preserved by mystic means). It is a big man wearing a faded kimono, kneeling against the wall. He is extremely thin, and looks as if he must have starved to death. This is the body of Tenzumi, who became a gaki.

6. Nishimori's Body: There is a wooden x-shaped cross standing in the back of the room. Lashed to it by decaying ropes is a human skeleton. The stone floor just in front of the skeleton and the ropes around its wrists and ankles are stained with dried blood. Piled in one corner of the room is a high stack of bloodstained and rotted clothing.

This is the skeleton of the hero Nishimori. Untying the ropes binding Nishimori's skeleton to the cross takes three rounds (simple actions). If the characters unbind the body and place Yashaken in Nishimori's hand, a ghostly shape — a samurai in full armor, armor that matches the armor in the pagoda — will materialize next to Nishimori's body. Behind it, they will see the young priestess.

If the gaki is still at large, it will immediately materialize in the room (even if it is fighting someone elsewhere) as a cloud of darkness with red eyes and then take on the form of a tall,

ghoulish warrior dressed in ragged armor — the pirate Teruzumi. It will howl, and it and Nishimori will simultaneously draw their swords and charge. Nishimori will strike first, his blade cleaving right through it. He will turn to face it — and it will split in half in a spray of blood, the two halves shredding like crimson leaves in a wind, whirling up into the air, and vanishing. Then Nishimori will take Miyabi's hand, and the two shi-ryo will bow deeply and fade away.

If the characters have already figured out some way to deal with Teruzumi's gaki on their own, the two shi-ryo will bow deeply to them, wait for them to return the bow (if they do) and then slowly fade away. The characters will be left with a sense of peace.

Aftermath

If all goes well, the characters will have rescued Crichton, found Yashaken, destroyed the gaki and freed the spirits of Nishimori and Miyabi. Getting back to Japan or elsewhere in the Pacific should be easy using the flying boat. The sword Yashaken can be placed in a museum in Japan or America (or if sold, would fetch hundreds of thousands of dollars). Removing the sword from Japan will guarantee that the Black Dragons or other ultranationalist groups will hunt them down.

INDIANA JONES™

and the
Rising Sun

If they did not destroy the gaki, but kept Yashaken, Miyabi's spirit will haunt the sword, attempting to convince (or force, via possession) its owner to return to the pirate cave and free Nishimori.

Finally, should the characters fail miserably and die on the island (or before) the cave of death and Miyabi's shrine can still be explored by their successors ...

Awards

At the end of this adventure, give the player characters one Life Point if they were able to catch the private and hear his story (no award if they shot him or ignored him); one Life Point if they were able to locate Yashaken and hear Miyabi's message; and two Life Points if they returned the sword to Nishimori, freeing his and the priestess' spirits and destroying the gaki.



Appendix

Player Character Profiles

The following section contains new player character profiles for *The World of Indiana Jones*, which are provided to expand the selection of character types available in the game.

These profiles can be used by players in addition to the character profiles provided in the *Indiana Jones WorldBook*. They can also be used as further examples by players or gamemasters when they are creating their own character types.

West End will continue to provide additional profiles in upcoming products.

INDIANA JONES™

CHARACTER SHEET

LOCAL GUIDE

NAME		HEIGHT	WEIGHT	AGE	SEX
------	--	--------	--------	-----	-----

ATTRIBUTES	DERIVED ATTRIBUTES	COMBAT BOX	K	O
AGILITY 9 Dodge 10, melee combat 10, unarmed combat 10 DEXTERITY 9 Fire combat 10 ENDURANCE 8 STRENGTH 8 INTELLECT 10 Camouflage 11, first aid 11, linguistics 11, navigation 13, perception 12, tracking 12, trick 11 MIND 7 Cartography 8 CONFIDENCE 8 Intimidation 9, survival: jungle 9, will-power 9 CHARISMA 9 Persuasion 10	9 TOUGHNESS 9 TOUGHNESS (w/armor) 4 MRS (Movement Rate, Swimming) 7 MRG (Movement Rate, Ground) 3 MRC (Movement Rate, Climbing) 3 MRJ (Movement Rate, Jumping)	WOUND LEVEL <input type="radio"/> Light <input type="radio"/> Moderate <input type="radio"/> Heavy <input type="radio"/> Incapacitated <input type="radio"/> Mortal	MODIFIERS no modifier -2 to physical skills -4 physical & -2 all other skills -8 to all skills automatic KO; see text	
	LIFE POINTS 5	SKILL POINTS	SHOCK CAPACITY	
			SHOCK TAKEN	

BACKGROUND

Advantages: Additional Skill Adds (CI), +1 *perception*; Fame (CI), you are well-known for your ability as a guide; Skill Bonus (CI), +1 to *dodge*, *melee combat* and *unarmed combat*; Cultures (CII), you are very familiar with the cultures of some native tribes in the area; Luck (CII); Special Abilities (CIII), good sense of direction, +3 to *cartography* and *perception* checks.

Compensations: Debt (CI), you owe a fair amount of money to a local merchant, from whom you buy your gear; Employed (CI), you are self-employed, but need the money you make as a guide to live on; Prejudice (CI), you occasionally run into prejudice because of your lack of formal education; Illiterate (CII), you had to leave school at an early age and never learned to read; Quirk (CI), you often think your clients intend to cheat you out of your part of any "finder's fee" for artifacts; Learning Curve (Negative) (CIII).

DESCRIPTION

You make your living guiding would-be adventurers through the treacherous jungles you grew up in. You can follow a trail better than anyone you know and are wise to which plants to eat and which will eat you. You treat your clients the way they treat you — if they ignore your advice, you might lead them in a circle for a few hours. If they treat you with some respect, well, you know where the good artifacts are to be found.

EQUIPMENT

Machete, damage value STR+7/22; Colt .45 Peacemaker, damage value 19, ammo 6; backpack; basic adventurer's clothing; basic rations; eating utensils; hemp rope; sleeping bag; \$10 in local currency.



"Oh, don't worry. Those aren't too poisonous."

BONUS CHART

DIE ROLL	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	26	31	36	41
BONUS #	-10	-8	-7	-6	-5	-3	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	+5

INDIANA JONES™

CHARACTER SHEET

SPY

NAME	HEIGHT	WEIGHT	AGE	SEX
------	--------	--------	-----	-----

ATTRIBUTES AGILITY 10 Climbing 11, dodge 12, martial arts: karate 11, melee combat 11, stealth 12 DEXTERITY 9 Fire combat 11, lock picking 10, vehicle piloting: wheeled 10 ENDURANCE 8 STRENGTH 8 INTELLECT 10 Camouflage 11, espionage 14, perception 11 MIND 7 CONFIDENCE 9 Con 10, intimidation 10 CHARISMA 7 Disguise 8, persuasion 8	DERIVED ATTRIBUTES <div> <div>9</div> TOUGHNESS </div> <div> <div>11</div> TOUGHNESS (w/armor) </div> <div> <div>5</div> MRS (Movement Rate, Swimming) </div> <div> <div>6</div> MRG (Movement Rate, Ground) </div> <div> <div>3</div> MRC (Movement Rate, Climbing) </div> <div> <div>3</div> MRJ (Movement Rate, Jumping) </div>		COMBAT BOX	K O
	<div> <div>WOUND LEVEL</div> <div> <input type="radio"/> <i>Light</i> <input type="radio"/> <i>Moderate</i> <input type="radio"/> <i>Heavy</i> <input type="radio"/> <i>Incapacitated</i> <input type="radio"/> <i>Mortal</i> </div> </div>		MODIFIERS no modifier -2 to physical skills -4 physical & -2 all other skills -8 to all skills automatic KO; see text	
	LIFE POINTS 5		SHOCK CAPACITY	
	SKILL POINTS		SHOCK TAKEN	

BACKGROUND

Advantages: Additional Skill Adds (CI), +1 to *stealth*; Additional Skill Adds (CI), +1 to *fire combat*; Additional Skill Adds (CI), +1 to *espionage*; Contacts (CII), you have a number of contacts in the intelligence community; Luck (CII); Equipment (CIII), you have three fragmentation grenades.

Compensations: Advantage Flaw (CI), the grenades were poorly made and, on a roll of 2 or 3, go off prematurely or fail to go off at all; Bigotry (CI), the things you've seen happening in Berlin have made you somewhat bigoted against Germans; Enemy (CI), a highly placed Italian diplomat — who doesn't know you're a spy — wants you to suffer, for he believes you cheated him at cards; Employed (CII), you work for a government; Enemy (CII), you're wanted by the Gestapo for "crimes" against the German state; Sense of Duty (CIII), you are willing to die for your country.

DESCRIPTION

"In and out," they said. "Simple," they said. What you didn't know was that they never really expected for you to succeed — your mission was just a diversion. Instead, you ended up saving the tail of another agent and preserving the integrity of an entire network in Berlin. Since then, you've been one of the top agents in Europe.

EQUIPMENT

Leather jacket, armor value TOU+2/17; Walther P38, damage value 17, ammo 8, range 3-10/25/40/140; grenades (3), damage value 19, range STR-4/STR-3/STR-2/STR-1; \$100 in German marks; false identification; three false passports; lock picks; camera; attache case; wire cutters; rope.



"Shh, can't you see I'm trying to overhear their conversation? With this, I can bring them down for sure."

BONUS CHART

DIE																	21	26	31	36	41				
ROLL	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	25	30	35	40	45	+5
BONUS #	-10	-8	-7	-6	-5	-3	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	+1		

INDIANA JONES™

CHARACTER SHEET

STREET KID

NAME	HEIGHT	WEIGHT	AGE	SEX	
ATTRIBUTES AGILITY 9 Acrobatics 10, dodge 11, escape artist 10, martial arts (karate 10), running 10 DEXTERITY 8 Thrown weapons 10, vehicle piloting: wheeled 10 ENDURANCE 8 STRENGTH 8 INTELLECT 10 First aid 11, perception 12 MIND 8 CONFIDENCE 10 Con 11, streetwise 11, willpower 11 CHARISMA 8 Charm 9		DERIVED ATTRIBUTES <div> <div>9</div> TOUGHNESS </div> <div> <div>11</div> TOUGHNESS <small>(w/armor)</small> </div> <div> <div>4</div> MRS <small>(Movement Rate, Swimming)</small> </div> <div> <div>5</div> MRG <small>(Movement Rate, Ground)</small> </div> <div> <div>3</div> MRC <small>(Movement Rate, Climbing)</small> </div> <div> <div>3</div> MRJ <small>(Movement Rate, Jumping)</small> </div>		COMBAT BOX WOUND LEVEL <input type="radio"/> <i>Light</i> <input type="radio"/> <i>Moderate</i> <input type="radio"/> <i>Heavy</i> <input type="radio"/> <i>Incapacitated</i> <input type="radio"/> <i>Mortal</i>	K O MODIFIERS no modifier -2 to physical skills -4 physical & -2 all other skills -8 to all skills automatic KO; see text
		LIFE POINTS 5	SKILL POINTS	SHOCK CAPACITY SHOCK TAKEN	

BACKGROUND

Advantages: Additional Skill Adds (CI), +1 to *streetwise*; Contacts (CI), you have extensive contacts among newsboys; Skill Bonus (CI), +1 to *acrobatics*, *dodge* and *escape artist* checks; Luck (CII); Contacts (CII), you have a "father-son" relationship with a local gangster; Learning Curve (Positive) (CIII).

Compensations: Age (CI), you are in your early teens; Prejudice (CI), you are treated unfairly because you're just a kid; Poverty (CI); Enemy (CII), members of a mob that is a rival of your pal's (see Advantages) have marked you for a rub-out; Quirk (CII), you steal, especially food; Quirk (CIII), you're always hungry.

DESCRIPTION

Your pop works all day and night at his grocery store, and your mom is busy looking after your little sister and the baby. You grew up on the streets, playing stickball and doing odd jobs to earn a nickel. It made you smart and tough, and you like palling around with people who lead exciting lives. One of these days, you're going to be a soldier, or a pilot, or something aces like that.

EQUIPMENT

Pack of bubble gum; baseball cap; leather jacket, armor value TOU+2/17; 50 cents.



"Yeah, and your ma wears Army boots!"

BONUS CHART

DIE																	9	11											21	26	31	36	41
ROLL	2	3	4	5	6	7	8	10	12	13	14	15	16	17	18	19	20	25	30	35	40	45	+5										
BONUS #	-10	-8	-7	-6	-5	-3	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	+1										

Success Chart

Result Points	General Success	Damage	Intimidation	Taunt/Trick	Maneuver	Push (Shock Taken)
0	Minimal	1	stymied	stymied	fatigued	1 (3)
1	Solid	O1	stymied	stymied	fatigued	1 (2)
2	Solid	K1	stymied	stymied	fatigued	1 (1)
3	Solid	O2	stymied	stymied	fatigued	2 (4)
4	Solid	3	stymied	stymied	fatigued	2 (3)
5	Good	Knockdown O3	untrained	untrained	fatigued	2 (2)
6	Good	Knockdown K3	untrained	untrained	fatigued	3 (5)
7	Good	Knockdown KO	untrained	untrained	stymied	3 (4)
8	Good	Wnd K/O 3	untrained	untrained	stymied	3 (3)
9	Superior	Wnd K/O 5	untrained	untrained	stymied	4 (6)
10	Superior	2Wnd Knockdown K3	setback	setback	stymied	4 (5)
11	Superior	2Wnd K/O 5	setback	setback	stymied	4 (4)
12	Superior	2Wnd KO 5	setback	setback	stymied/fatigued	5 (7)
13	Spectacular	3Wnd Knockdown K3	setback	setback	stymied/fatigued	5 (6)
14	Spectacular	3Wnd K/O 5	setback	setback	stymied/fatigued	5 (5)
15	Spectacular	3Wnd KO 7	break	up/setback	stymied/fatigued	6 (8)
16	Spectacular	4Wnd Knockdown K5	break	up/setback	setback/fatigued	6 (7)
17	Spectacular+	4Wnd KO 7	break	up/setback	setback/fatigued	6 (6)
18	Spectacular+	5Wnd Knockdown K5	break	up/setback	setback/fatigued	7 (9)
19	Spectacular+	5Wnd KO7	break	up/setback	setback/fatigued	7 (8)
20	Spectacular+	6Wnd Knockdown K5	player's call	player's call	player's call	7 (7)
+1	Spectacular+	+1Wnd	player's call	player's call	player's call	8 (10)

Arbitrary DN Scale

Difficulty Level	% Chance of Success**	DN Value
Simple	100%	*
Routine	97%	0
Nearly Routine	90%	2
Very Easy	85%	3
Easy	79%	5
Average	55%	8
Complicated	36%	10
Difficult	15%	12
Hard	10%	13
Very Hard	3%	15
Extremely Hard	†	18
Incredible	†	22
Nearly Impossible	†	25+

* Simple actions do not normally need to be rolled for — opening a door, walking across a room, etc.

** The “% Chance of Success” is based on an average character with an attribute value of 8.

† Cannot be achieved without a roll-again.

Extended Push Table

Result Points	Push (Shock Taken)
22	8 (9)
23	8 (8)
24	9 (11)
25	9 (10)
26	9 (9)
27	10 (12)
28	10 (11)
29	10 (10)

Modifier Chart

Modifier to DN or Skill	Situation
+/- 1	The modifier barely affects the skill attempt
+/- 3	The modifier makes a significant difference
+/- 5	The modifier will probably change the overall outcome
+/- 7	The modifier will almost totally change the overall outcome
+/- 10 (or more)	The modifier totally redefines the skill attempt

Benchmark Chart

Value	Time	Weight	Distance
0	Second	1 kilo	1 meter
2			Tallest human
3		Human baby	
9	Minute	Human female	
10		Human male	Football Field
11		Lion	City block
12		Brown Bear	
15		Small Car	Kilometer
16		Large Car	Mile
17		Elephant	
18	Hour		
20		Empty Truck	
22		APC	
23			Marathon race
24		Loaded Truck	
25	Day	Blue Whale	
27		Boeing 747	
28		C5A Galaxy	
29	Week	Tramp Freighter	
30		Destroyer	Length of Great Britain
32	Month	Six-flat building	Paris to Moscow
33		Fully loaded train	New York to L.A.
34			New York to London
35			London to Tokyo
38	Year		Circumference of Earth
39		Battleship	
41		Aircraft Carrier	
45		Loaded Oil Tanker	

Value Chart

Val. Measure	Val. Measure	Val. Measure
0 1	35 10 million	70 100 trillion
1 1.5	36 15 million	71 150 trillion
2 2.5	37 25 million	72 250 trillion
3 4	38 40 million	73 400 trillion
4 6	39 60 million	74 600 trillion
5 10	40 100 million	75 1 quadrillion
6 15	41 150 million	76 1.5 quadrillion
7 25	42 250 million	77 2.5 quadrillion
8 40	43 400 million	78 4 quadrillion
9 60	44 600 million	79 6 quadrillion
10 100	45 1 billion	80 10 quadrillion
11 150	46 1.5 billion	81 15 quadrillion
12 250	47 2.5 billion	82 25 quadrillion
13 400	48 4 billion	83 40 quadrillion
14 600	49 6 billion	84 60 quadrillion
15 1,000	50 10 billion	85 100 quadrillion
16 1,500	51 15 billion	86 150 quadrillion
17 2,500	52 25 billion	87 250 quadrillion
18 4,000	53 40 billion	88 400 quadrillion
19 6,000	54 60 billion	89 600 quadrillion
20 10,000	55 100 billion	90 1 quintillion
21 15,000	56 150 billion	91 1.5 quintillion
22 25,000	57 250 billion	92 2.5 quintillion
23 40,000	58 400 billion	93 4 quintillion
24 60,000	59 600 billion	94 6 quintillion
25 100,000	60 1 trillion	95 10 quintillion
26 150,000	61 1.5 trillion	96 15 quintillion
27 250,000	62 2.5 trillion	97 25 quintillion
28 400,000	63 4 trillion	98 40 quintillion
29 600,000	64 6 trillion	99 60 quintillion
30 1 million	65 10 trillion	100 100 quintillion
31 1.5 million	66 15 trillion	
32 2.5 million	67 25 trillion	
33 4 million	68 40 trillion	

Card Distribution Chart

Number of Player Characters	Number of Cards for Each
1	5
2-5	3
6+	2

Measure Conversion Chart

Measure is in units of	Value Modifier	Measure is in units of	Value Modifier
Seconds	0	MPH	+3
Minutes	+9	KMH	+2
Hours	+18	Kilos	0
Days	+25	Pounds	-2
Weeks	+29	Tons	+15
Months	+32	Meters	0
Years	+38	Feet	-3
Meters per round	0	Kilometers	+15
		Miles	+16

Background Advantage List

Column I

Additional Skill Adds (CI)	One general skill or focus add or two specialization adds
Contacts (CI)	Character has a friend or friends who provide minor assistance
Cultures (CI)	Character gains knowledge of a foreign culture
Equipment (CI)	Character gains unusual equipment (shift one Availability code)
Fame (CI)	Character has minor notoriety
Law Enforcement (CI)	Character can carry a gun and has limited law enforcement authority.
Patron (CI)	Character has a backer who will fund one expedition, but gets anything he discovers.
Skill Bonus (CI)	+1 to a group of three related skills (modifier to bonus number only)
Wealth (CI)	Character is upper middle class

Column II

Additional Skill Adds (CII)	Increase one general or focus skill by two adds, or one specialization by three adds
Contacts (CII)	As Contacts (CI), but the "friend" is more influential
Cultures (CII)	The knowledge is more extensive than Cultures (CI) or more in-depth
Equipment (CII)	The item is more valuable than Equipment (CI)
Fame (CII)	The character is better known than Fame (CI)
Law Enforcement (CII)	Character is a police officer.
Patron (CII)	Character receives less financial support, but has greater freedom of action.
Luck (CII)	The character can use certain card deck enhancements once per adventure
Skill Bonus (CII)	Gain +1 to the bonus number of five related skills
Trademark Specialization (CII)	The character gains +3 to the bonus number of any specialization, plus he has moderately "famous" for as if he had Fame (CI)
Wealth (CII)	The character is from the upper class

Column III

Additional Skill Adds (CIII)	Increase one general skill by three adds, or one specialization by four adds
Additional Attribute Point (CIII)	Increase one Attribute by one point
Contacts (CIII)	The "friends" are extremely unusual and effective
Cultures (CIII)	The character has "native knowledge" and interactive abilities in the culture
Equipment (CIII)	The equipment is artifactual in nature
Fame (CIII)	The character is almost always recognized as famous
Law Enforcement (CIII)	Character can be a federal agent.
Patron (CIII)	Character is given a limited stipend to cover expenses.
Learning Curve (Positive)(CIII)	The character can improve skills at a cost of one skill point <i>less</i> after adventuring
Luck (CIII)	The character can choose from other card deck options to use during an adventure
Skill Bonus (CIII)	Gain +2 to the bonus number of three related skills or gain macroskill bonus (+1 to all skills in macroskill)
Special Abilities (CIII)	Gain strange or unusual talent or ability. Some examples:

Column III (continued)

Accelerated Healing	+3 to all Endurance rolls when healing; heal shock at one per round
Ambidextrous	The character is adept with her right or left hand.
Animal Friendship	+2 to beast riding or other skills involving animals
BreatheWater	Breathe water, +2 to <i>swimming</i>
Combat Sense	Never completely surprised
Environmental Resistance	+2 to Endurance checks to resist extremes of temperature
Fast	+3 to Agility or Confidence for initiative, or <i>haste</i> up to three time per adventure.
Infravision/ Ultravision	can see in dark; +3 to all <i>perception</i>
Master of Disguise	Character always has a disguise total of at least 10
Natural Hand-to-Hand Weapons	Natural weapon, up to +3 to Strength damage
Natural Ranged Weapons	Range equals value of Endurance, use Dexterity to hit
Natural Resistance	+2 to Endurance checks to resist disease
Self-Healing	Character regains shock damage at the rate of two per round of rest.
Sense of Direction	+3 to <i>cartography</i> rolls and <i>perception</i> rolls to find his way
Stamina	+1 to Endurance checks when performing taxing physical tasks
Toughened Skin	+3 to Toughness, but weakness to one type of attack (fire combat, fire, etc.)
Ventriloquism	+2 to trick when throwing voice
Youthful Appearance	+2 to disguise when posing as someone youthful
Special Effects (CIII)	Gain the ability to use the special effects skill (or one such skill) as per the game setting
Supranormal Knowledge (CIII)	The character can do something no one else can do (+3 bonus is common)
Wealth (CIII)	The character is incredibly rich

Column IV

Contacts (CIV)	The contacts are godlike
Cultures (CIV)	The character understands a completely alien culture
Equipment (CIV)	The character gains an artifact
Luck (CIV)	The character gains more use of his card deck enhancements
Skill Minimum (CIV)	Character always gains a +0 bonus number or better on three related skills
Special Abilities (CIV)	
Accelerated Healing	Heal all shock and KO with one round of rest, +3 to healing roll (see text)
Environmental Immunity	Immune to one environment (water, vacuum, etc.)
Hardiness	Ignores first wound each attack
Multiple Abilities	Choose two CIII special abilities
Natural Armor	+4 to Toughness, no weakness in armor
Natural Hand-to-Hand Weapons	+4 to Strength for damage or damage value 15
Natural Ranged Weapons	+4 Strength for damage or damage value 15
Permanent Special Effect	The character is permanently subject to a particular special effect

Bonus Chart

DIE ROLL	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	26	31	36	41
BONUS #	-10	-8	-7	-6	-5	-3	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	+5

Background Compensation List

Column I

Advantage Flaw (CI)	There is a limitation or drawback to one of the character's Advantages
Age (CI)	The character is older or younger than his prime
Bad Luck (CI)	The character is unlucky; usually when the character rolls a die total of "2," something bad happens (<i>stymied, setback, etc.</i>)
Bigotry (CI)	The character is a minor bigot in some way
Cultural Unfamiliarity (CI)	Character is "out of his element"
Debt (CI)	Character owes a small debt to someone
Employed (CI)	Character has a job that takes away some of his freedom of choice
Enemy (CI)	The character has a minor enemy
Handicap (CI)	The character has a minor physical or mental handicap that adds +2 to the DN of five or more related skills
Infamy (CI)	The character is a minor "villain"
Prejudice (CI)	The character suffers as an object of minor prejudice
Poverty (CI)	The character begins the game as poor, with substandard and limited equipment
Price (CI)	There is a "price" to a character's Advantage
Sense of Duty (CI)	Character feels compelled to take certain actions out of perceived duty.
Quirk (CI)	The character suffers from a personality or physical quirk that makes his life a little more difficult

Column II

Advantage Flaw (CII)	There is a significant limitation to one of the character's Advantages
Age (CII)	The character is very old or very young (see text)
Bad Luck (CII)	The character is even more unlucky than "I" (see text)
Bigotry (CII)	The character is a serious bigot
Cultural Unfamiliarity (CII)	The character is from an alien culture and is significantly limited in cultural knowledge
Debt (CII)	The character owes a large debt to someone under dangerous circumstances
Employed (CII)	The character's "freedom" is virtually nonexistent because of his job
Enemy (CII)	The enemy is very powerful or always around
Handicap (CII)	The character has one physical or two mental attributes and add +3 to the DN of all skill checks, except in very special circumstances (see text)

Column II (continued)

Illiterate (CII)	Character cannot read or cannot read local language
Infamy (CII)	The character is, most likely, a criminal or thought of as an enemy of society
Language (CII)	The character does not understand the language of the area he is in
Learning Curve (Negative) (CII)	The costs for learning skills are doubled
Prejudice (CII)	The character is the subject of fairly serious prejudice
Price (CII)	There is a much higher price to be paid (physical damage as an example) for using an Advantage
Sense of Duty (CII)	Character believes strongly in something and will attempt to convince others
Quirk (CII)	The character has a much more often occurring or serious "personality flaw"

Column III

Achilles' Heel (CIII)	The character has a vulnerability
Advantage Flaw (CIII)	The flaw interferes with the use of the Advantage <i>and</i> provides an additional disadvantage
Burn-out (CIII)	Under certain circumstances, a particular Advantage goes away permanently
Bad Luck (CIII)	The character will suffer from <i>at least</i> a setback periodically (see text)
Cultural Unfamiliarity (CIII)	The character is a complete alien
Debt (CIII)	The character can gain no material goods — all must be turned over to a "lender" at the end of an adventure
Employed (CIII)	Character is, essentially, a slave
Enemy (CIII)	The enemy wants to kill the character and is very powerful
Handicap (CIII)	The character cannot perform many normal activities
Infamy (CIII)	The character will almost always be attacked or pursued
Sense of Duty (CIII)	Character's belief in a cause is so strong that it motivates all his actions
Uncoordinated	+3 to the difficulty of all Agility and Dexterity-based skills
Uneducated	Increases in value of Intellect or Mind skills cost one extra skill point
Quirk (CIII)	The character has a severe personality disorder

Skill Points

Intellect Is ...	Skill Points Are ...
13	10
11 to 12	9
8 to 10	8
6 to 7	7
5	6
Mind is ...	Skill Points Are ...
13	16
11 to 12	14
9 to 10	12
7 to 8	10
6	8
5	6

Toughness Chart

Strength	Toughness Points
10 to 13	4
7 to 9	3
5 to 6	2
Endurance	Toughness Points
12 to 13	8
9 to 11	7
7 to 8	6
5 to 6	5

Comparison Chart

# of Skill Adds	Level of Knowledge
1	Novice
2	Beginner
3	Intermediate
4-6	Professional
7-10	Advanced Professional
11-15	Adept, or "Master"
16+	Probably the most learned in the world

Ranged Weapons

Fire Options	Attacking Modifier	Defensive Modifier	Damage Modifier
Burst Fire as Single	-1	0	-2
Full Auto (if possible)	+3	-1	+1
Single Fire as Multi (if possible)	+2	0	+1
Aim (for one round)	+2 (next round)	-2 (same round)	+1
"Trick" Shot	-4	varies	+2
Sweep (Ranged) (if possible)	+2	0	-5
Hit Location	*	*	*

* See MasterBook rulebook.

Ranged Weapons (Muscle-Powered)

Missile Options	Attacking Modifier	Defensive Modifier	Damage Modifier
Aim (for one phase)	+2 (next round)	-2 (same round)	+1
"Trick" Shot	-4	varies	+2
Hit Location	*	*	*

* See MasterBook rulebook.

Hand-to-Hand Attacks

Attack Options	Attacking Modifier	Defensive Modifier	Damage Modifier
Short Range	-3	-2	-1
Sweep (Hand-to-Hand)	+3	-1	-5
Grab	-1	-4	-3
"Knockdown"	-3	0	first wnd becomes knockdown
All-out	+4	-6	+1

Hit Locations

Hit Location	Attacking Modifier	Effects
Head	-8	+12 to damage
Chest	-2	+3 to damage
Abdomen	-4	+6 to damage
Left or Right Arm	-3	-2 to damage
Left or Right Leg	-2	-1 to damage

Wound Level Chart

Wound Level	Modifier(s)	Healing Rate	Healing Difficulty
Light	no modifier	One day	10
Moderate	-2 to physical skills	One day	12
Heavy	-4 to physical & -2 to all other skills	Three days	14
Incapacitated	-8 to all skills	Three days	16
Mortal*	automatic KO*	One day	18
Dead*	dead	dead	we mean it; you're dead

* See MasterBook rulebook.

First Aid Chart

Condition	DN
Shock, KO	8
Lightly wounded	9
Moderately wounded	11
Heavily wounded	12
Incapacitated	14
Mortally wounded	18
Dead	22

Medicine Chart

Wound Level	DN
Lightly wounded	10
Moderately wounded	12
Heavily wounded	13
Incapacitated	15
Mortally wounded	17

Bonus Chart

DIE ROLL	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	26	31	36	41
BONUS #	-10	-8	-7	-6	-5	-3	-1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	+5

Cover and Concealment

Concealment is:	Defensive Modifier
One-Quarter	+3
One-Half	+5
Three-Quarter	+8
Complete	+12
Complete Plus	+12+?
Cover is:	Toughness Modifier
Negligible	0
Weak	+2
Moderate	+4
Strong	+6
Very Strong	+8
"Impenetrable"	+12

Surprise Modifiers

Surprise Levels	Attacking Modifier	Damage Modifier
Blindside*	+2	0
Partial Surprise	+2	0
Complete Surprise	+5	-2

*The modifiers for a *blindsides* attack are cumulative with either *partial surprise* or *complete surprise* modifiers, but neither *partial surprise* nor *complete surprise* are cumulative with each other.

Multi-Action Table

Action Priority	Modifier to Skill Total
Primary	-2
Secondary	-3
Tertiary	-4
Etc. ...	An additional -1 for each

Many-on-One Table

# of Characters	DN Modifier	Effect Modifier
1	DN	-
2	DN+1	+3
3	DN+2	+4
4	DN+2	+5
5	DN+3	+6
6	DN+3	+7
7	DN+4	+8
8	DN+4	+9
9	DN+5	+10
10*	DN+5	+11

* For every two characters above nine, add +1 to the DN Modifier and +1 to the Effect Modifier.

Indiana Jones Skill List

AGILITY	Inventor
Acrobatics	Journalism
Beast Riding*	Linguistics
Climbing	Navigation*
Dance	Perception
Dodge	Performance Arts
Escape Artist*	Photography
Flight*	Radio Ops
Long Jumping	Safe Cracking
Maneuver	Science*
Martial Arts*	Super-science
Maneuver	Teaching*
Melee Combat	Tracking
Melee Parry	Trick
Running	Vehicle Mechanic
Stealth	
Swimming	
Unarmed Combat	MIND
Unarmed Parry	Artist*
	Business
	Cartography
DEXTERITY	Conjuration*
Fire Combat	Hypnotism
Gunnery*	Language*
Heavy Weapons*	Medicine
Lock Picking	Research
Missile Weapons*	Scholar*
Prestidigitation	
Thrown Weapons	CHARISMA
Vehicle Piloting	Charm
	Disguise
ENDURANCE	Etiquette
Resist Shock	Persuasion
	Summoning
STRENGTH	Taunt
Lifting	
INTELLECT	CONFIDENCE
Apportation*	Alteration*
Camouflage	Bribery
Computer Ops	Con
Counterfeiting	Exorcism
Deduction	Faith*
Demolitions	Gambling
Divination*	Interrogation
Espionage	Intimidation
Forgery	Streetwise
First Aid	Survival*
	Willpower

* Must select a skill focus.

Boldface: Skill cannot be used *untrained*.

Rounds Procedure

0. Declare Rounds
1. Determine Initiative
2. Announce Approved Actions *
3. Act in Initiative Order
4. Summarize Results (Gamemaster)
6. Award Cards/Flip Over Cards *
7. End Rounds or Begin a New Round

* Only when using the card deck for initiative.

Firearms

Weapon Type	Damage	Ammo	Range				Price (Ammo Price)
			Short	Med	Long	Extreme	
PISTOLS							
Colt .45 Peacemaker	19	6	3-10	15	40	140	\$45 (\$2)
Luger P08	17	8	3-10	25	40	140	\$60 (\$1)
Smith & Wesson .38	17	6	3-10	25	40	140	\$15 (\$1)
Smith & Wesson .357 Magnum	19	6	3-10	25	50	150	\$40 (\$2)
Walther PP08	17	8	3-10	25	40	140	\$80 (\$1)
Walther P38	17	8	3-10	25	50	150	\$90 (\$1)
Webley Mark 6	19	6	3-10	25	50	150	\$40 (\$2)
RIFLES							
Springfield Rifle	20	1	5-15	50	150	250	\$20 (\$1)
Enfield .30	21	5	5-20	75	175	275	\$25 (\$2)
Remington Mod 30	21	6	5-20	75	200	300	\$32 (\$2)
SHOTGUNS							
Remington Mod 31 (20 gauge)	22	5	5-20	30	75	150	\$25 (\$1)
Remington Mod 32 (12 gauge)	21	2	5-10	20	40	100	\$20 (\$1)
SUBMACHINE GUNS							
Bergmann	18	11	5-10	20	50	75	\$50 (\$3)
Schmeisser MP38	18	32	5-10	20	50	75	\$40 (\$3)
Schmeisser MP40	18	11	5-15	30	60	80	\$40 (\$3)
Thompson	17	30	5-10	20	50	75	\$90 (\$3)
MACHINE GUNS							
Browning .50	25	11	5-15	75	150	500	\$150 (\$6)
Spandau 7.92	24	15	5-15	75	150	500	\$300 (\$5)
Vickers MK.1	24	20	5-15	75	150	500	\$300 (\$5)

Indiana Jones Skill List

AGILITY		Heavy Weapons*	Inventor	CHARISMA
Acrobatics		Lock Picking	Journalism	Charm
Beast Riding*		Missile Weapons*	Linguistics	Disguise
Climbing		Prestidigitation	Navigation*	Etiquette
Dance		Thrown Weapons	Perception	Persuasion
Dodge		Vehicle Piloting	Performance Arts	Summoning
Escape Artist*			Photography	Taunt
Flight*			Radio Ops	
Long Jumping		ENDURANCE	Safe Cracking	CONFIDENCE
Maneuver		Resist Shock	Science*	Alteration*
Martial Arts*		STRENGTH	Super-science	Bribery
Maneuver		Lifting	Teaching*	Con
Melee Combat			Tracking	Exorcism
Melee Parry		INTELLECT	Trick	Faith*
Running		Apportation*	Vehicle Mechanic	Gambling
Stealth		Camouflage		Interrogation
Swimming		Computer Ops	MIND	Intimidation
Unarmed Combat		Counterfeiting	Artist*	Streetwise
Unarmed Parry		Deduction	Business	Survival*
		Demolitions	Cartography	Willpower
		Divination*	Conjuration*	
		Espionage	Hypnotism	
		Forgery	Language*	
		First Aid	Medicine	
			Research	
			Scholar*	

* Must select a skill focus.

Boldface: Skill cannot be used *untrained*.

Skill Add Costs

- General skill: 1 skill point per add
- Focus: 1 skill point per add
- Specialization: 1/2 skill point per specialization add

Movement Rate Chart

Type of Movement	Formula	Maximum
MRG: Movement Rate, Ground (running)	MRG = [AGI+AGI+STR]/4	8
MRS: Movement Rate, Swimming	MRS = [AGI+AGI+STR]/6	5
MRC: Movement Rate, Climbing	MRC = [STR+STR+AGI]/10	3
MRJ: Movement Rate, Jumping (long jumping)	MRJ = [STR+STR+AGI]/10	3

Heavy Weapons and Grenades

Weapon Type	Damage	Ammo	Range				Price
			Short	Med	Long	Extreme	
15mm cannon (T)	25	15	3-400	2.5k	4k	5k	\$6000
20mm cannon (T)	27	8	3-400	2.5k	4k	5k	\$7500
30mm cannon (T)	30	10	3-400	2.5k	4k	5k	\$10k
75mm anti-tank (T)	27	1	100-600	1k	2k	3k	\$30k
81mm mortar (G)	20	1	100-400	750	1k	2k	\$800
105mm LEFH							
18 howitzer (A)	30	1	400k-1k	4k	12k	14k	\$20k
155mm howitzer							
"Long Tom" (A)	30	1	1k-6k	25k	200k	250k	\$20k
75mm tank (T)	28	1	100-400	1k	2.5k	3.5k	\$25k
122mm tank (T)	29	1	100-1k	2.5k	4k	5k	\$55k
128mm tank (T)	29	1	100-800	3k	4.5k	6k	\$55k
Tellermine 35 AT mine (G)	27	1	-	-	-	-	\$30
Elia Mine (anti-submarine) (G)	30	2	-	-	-	-	\$400
MK Torpedo (A)	31	1	-	500-1k	13.5k	15k	\$2000
No. 36M Fragmentation	19	1	STR-4	STR-3	STR-2	STR-1	\$10
Explosive Burst Radius*							
(G) grenade	-	-	0-3	8	15	30	-
(T) tank shell	-	-	0-4	10	25	40	-
(A) artillery shell	-	-	0-5	15	40	50	-

*see text for details on burst radius.

Missile Weapons

Weapon Type	Damage Value	Range				Price
		Short	Med.	Long	Ext.	
Throwing Dagger	STR+2/17	3-5	10	15	30	\$5
Spear	STR+5/20	3-5	25	40	100	\$2
Throwing Star	STR+2/17	3-15	10	15	30	\$5
Blowgun	STR+4/19*	3-10	40	100	175	\$7
Bow and Arrow	STR+5/20	3-10	40	100	175	\$7
Crossbow	STR+9/24	3-10	100	200	300	\$15

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

Melee Weapons

Weapon Type	Damage Value	Price
Club/Baton	STR+5/20	\$2
Knife/Dagger	STR+4/19	\$3
Rapier	STR+6/21	\$30
Broadsword	STR+8/23	\$40
Two-handed sword	STR+10/25	\$75
Machete	STR+7/22	\$15
Bullwhip	STR+3/18	\$15

Armor

Armor Type	TOU+/ Max Value	Fatigue?	Price (In Dollars)
Hides and Furs	+2/17	no*	-
Soft Leather	+2/17	no	\$5
Padded Leather	+3/18	no	\$10
Hard Leather	+4/19	no	\$25
Chain Mail	+6/21	yes	\$100
Plate Mail	+9/24	yes*	\$500
Flak Jackets	+8/23	yes*	\$250

*These armors have special restrictions, see text.

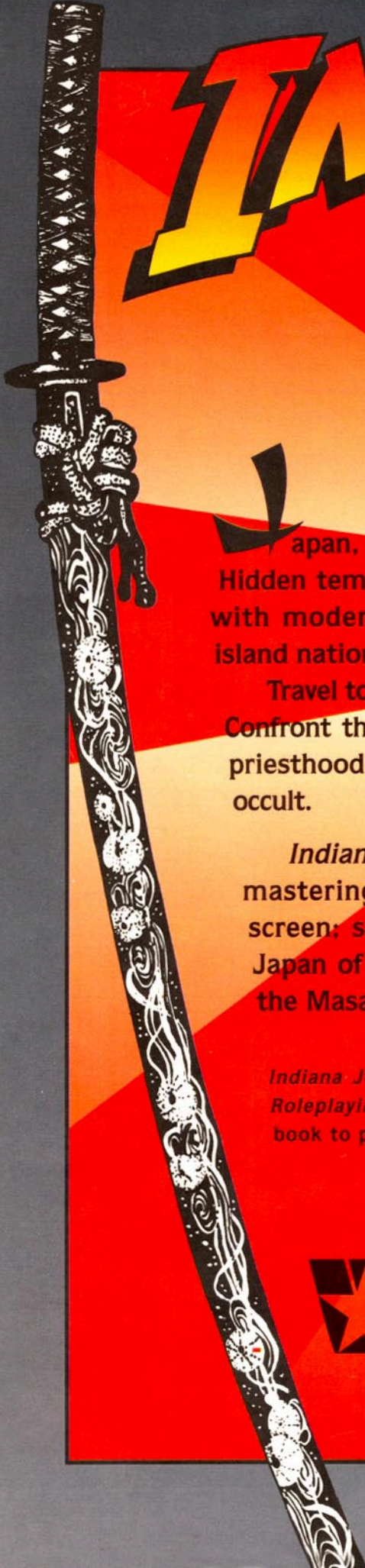
Attribute Value Comparison Chart

Attribute Value	Relative Quality
13+	Superhuman
13	Exceptional — A genius; an Olympic or professional athlete of the highest caliber would have attributes this high (but would also have many skill adds as well); a movie idol
11-12	Outstanding — A very adept or extremely bright character; in top physical shape; a very popular person
9-10	High average — smart; in good shape; personable
7-8	Low average — not overly intelligent; moderate conditioning; bland
6	Below average — unintelligent; in poor physical shape; dull or abrasive
5	Well below average — "stupid"; almost no physical ability; unpleasant and unpopular
5-	The character has either a severe handicap or another reason for being so below "normal."

INDIANA JONES™

and the RISING SUN

by Bill Olmesdahl and David Pulver



Japan, the 1930's: a place of danger, mystery and adventure. Hidden temples house mysterious artifacts, ancient beliefs clash with modern culture, and dark forces prepare to plunge the island nation into war.

Travel to this strange and exotic land and learn its many secrets. Confront the power of the military; delve into the puzzles of the priesthood; and then enter the twilight world of the Japanese occult.

Indiana Jones and the Rising Sun features tips of game-mastering in the World of Indiana Jones; the gamemaster screen; source material and adventure hooks for playing in Japan of the '30s; and a short adventure, "Indiana Jones and the Masamune Blade."

Indiana Jones and the Rising Sun is a supplement for *Indiana Jones: The Roleplaying Game*. You need *MasterBook* and the *World of Indiana Jones* book to play.



45002

0-87431-427-5

