

“Eye of the Shadow”

Version 2.0

By Jason Kempnich

A module for The Babylon Project™

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Foreword

This adventure was originally played as part of the Babylon Project component of the European GenCon gaming tournament in 1998. As such, the module is designed to run quickly, hopefully bringing the players to the final scene within three to four hours. Game Masters wishing to extend play time will be given the opportunity with specially flagged sections labelled '*Further Adventures*' that lend themselves to ad lib gaming, or even full adventures. Only the original 'The Babylon Project' sourcebook rules are required to play.

It is thanks to European GenCon that you are able to play this module. With their blessing, I have now released a revised edition of my original adventure. As it was designed to be played in a tournament where every player is given a pre-written character to play, relationships, contacts and group dynamics were very tightly woven into the game, thus the need for a revision of the module to 'Version 2.0'.

Ideally, the Player Characters should all know each other and be familiar with working together to varying degrees. For the adventure to succeed there should be a reason for them to be hired as private investigators, or at least be known as people who are reasonable at finding things. The adventure begins with the Player Characters on Babylon 5, waiting for their new commission to meet with them. How this event comes to pass is left up to the Game Master to decide, based on his/her group's situation.

The adventure is set in the August of 2258. Commander Jeffrey Sinclair is in charge of the station, while Lieutenant Commander Susan Ivanova is second in command.

This adventure ties in closely with a season 1 episode of Babylon 5 titled 'Signs and Portents'. It would be an excellent idea if Game Masters were to review this episode before playing the module.

Dialogue and verbal descriptions that are to be read to the players by the GM will be in the form of indented bold text in a paragraph of their own. An example of such a description is:

"You will be payed 2,000 Centauri Ducats upon accepting the job to cover costs, then 8,000 Ducats per item delivered. You will have one month to..," Kiron suddenly breaks off when an elderly woman and a child stroll casually by.

Finally, I have a favour to ask. I would like to receive any feedback you may have on the module, especially corrections. Please e-mail me as jasonk@redsector.net with your comments, questions, or corrections. If you would like more modules, visit my website at <http://www.redsector.net/modules> and see what Babylon Project adventures are available.

Enjoy!

Jason Kempnich
February 1999

Chapter 1: Beginnings

As mentioned in the Foreword, this adventure was originally designed with pre-written Player Characters and their NPC associates in mind. These were a group of loosely associated individuals who lived on Babylon 5, who had made a name for themselves as informal private investigators.

No matter what your group does or whom it consists of (unless it's close to 100% Narns!) it is highly likely that you will be able to create a story to bring the Player Characters to Babylon 5. They have come to Babylon 5 to meet Travis Reno who wants to hire them to help him find 'something'. Just what that something is, they don't know yet, but they know it is expensive and the job pays well!

Get creative, but above all else, make sure you understand what the adventure is about and that your story is plausible to the players. There is nothing worse than playing an obviously grafted story.

Scene 1: Waiting, Just Waiting

The Player Characters were told to go to Babylon 5 (if they weren't already there) and hire a room, and wait for further instructions. This request came from Travis Reno, a Private Detective from Earth who is known for contracting out his work. He contacted the Player Characters (the situation surrounding this initial contact is up to the GM to create) with the promise of a lucrative job, if they wish to take it. As mentioned, he required the Player Characters to hire a private room for him in which he could meet with them to privately discuss matters. GMs with overly suspicious players may wish to remind those players that their characters are aware that such events can be the nature of the business at times.

'Cranky' would be the most appropriate word to describe the mood of the room at present. You look across the small area and see the faces of those who you have come to know as your team. Everybody here is skilled in a certain field.

Travis Reno, a well-known Private Detective from Earth, had asked to discuss with your company the possibility of contracting out a job he has. Mr Reno is known for this practice, and right now, he's late. But most importantly, his money will pay for your debts and dreams.

Players may now interact in character with each other for a short period. When the GM feels the players have waited long enough for Reno, move on to the next scene. It is not necessary for all Player Characters to be present for the next scene, but it is a good idea.

Scene 2: An Unusual Matter

This scene deals with the job Travis Reno wants to contract out to the Player Characters. For this adventure to be a success, the players must accept the job offer and its conditions from Reno.

The soft, familiar chimes of the doorbell take your attention away from the banter in the room. Someone seeks admittance.

It is Reno at the door and he will identify himself as such if asked. He is seeking to meet with the Player Characters as arranged. He is busy and will be brisk in manner.

Travis Reno stands confidently in the doorway. Of average height and dark, combed hair, Reno wears neat, dark clothing of a style popular on Earth presently. He appears to be in his mid forties. Before you have time to ask him in, Reno strides into the middle of the room, takes a seat and begins speaking.

“Good afternoon. As you know, my name is Travis Reno. I’m a Private Detective from Earth, and hopefully like you, I find things. I hire those who are capable of helping me. I believe I could bring you some very lucrative work and in return, you could bring me a completed job – no questions asked.

“If you accept this assignment, you will each be payed 20,000 credits up front, no questions. You are being asked to find a long lost object. If you succeed, you’ll each be payed a further 200,000 credits.”

Reno grins in an almost leering fashion, “Shall we proceed with the job?”

Reno will wait for an expression of interest before detailing the task at hand.

“Here are the details of the job: the Centauri government has hired my company to find a long lost item of theirs, an item of some cultural significance. I don’t care what it means to them, all I care about is that the merchandise is findable, and that we find it for them - quickly.”

Reno digs into his attache case and produces several copies of an information sheet, handing one to each of you.

“This is an image of the item. ‘The Eye’, they call it. A sphere, made out of intersecting bands of gold, encrusted with precious jewels. Contained inside these bands are similar bands arranged in concentric circles. At the centre of the circles is a very large and extremely precious gem. It is a symbol of the Centauri nobility, held by the first Emperor, they say. It was lost one hundred and seventeen years ago at the Battle of Na’Shok, in the contested Na’Shok system, one jump beyond Quadrant 14 in Narn space.

“Unfortunately, that’s all the information I have. Any more information you obtain will be through your own research. I wish you luck. You can contact me on the number on the bottom of the sheet. Your starting payments will be transferred to your company account within the hour.

“Oh ... one last thing. As is my tradition with such assignments, another group has the same task. You will both receive your starting fee, but only one group can return The Eye and receive the final payment. Good day.”

So saying, Reno turns and leaves the room in confident strides.

Reno knows no more information on The Eye, and will not answer questions about the other group. Anyone scanning Reno will know the group is not based on Babylon 5, but are Earthers from another location in space. Reno suspects the other group to be Raiders, but trusts their ability and their track record. He does not play the groups off one another, but does this merely to ensure he receives the items in a speedy fashion, as well as to keep the groups honest. For a good view of Mr Reno and The Eye, the GM should review the season 1 episode ‘Signs and Portents’.

Scene 3: Getting on the Trail

Probably one of the hardest aspects of this adventure would be digging up a single lead. This would also be the most boring aspect for the players. The goal for this scene is to get the players on the right track in a quick manner, yet demonstrate to them the difficulty their characters went through to obtain the information. Teamwork will be the order of the day, as described on page 94 of ‘The Babylon Project’ Handbook: the party will need to pool their resources and skills to conquer the problem of finding a possible location for The Eye. Skills and Specialties that are most likely to help will be: Diplomacy, with a speciality in Inquiry adding more value; and Investigation, with a speciality in Research. Other Skills may be permitted as the GM deems fit.

Further Adventures	<i>Creative GMs may wish the players to role play finding the information. This could include tricking bureaucrats over StellarCom, paying clerks off, transacting shady deals on homeworlds, etc. There is potential for sub adventures here, but be wared that it could quickly become boring for the players.</i>
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The following table lists information that may be uncovered by research through Earth, Narn and Centauri facilities (ether in person or via remote). The information can only be uncovered by equalling or exceeding the stated Difficulty. The group only gets one chance to uncover these facts. If they fail a specific piece of information, they’ll never discover it via research. The difficulties are designed to be met by a group of 5-6 characters. GMs with smaller groups may want to lower the difficulties accordingly.

Difficulty	Information Obtained
9	The Eye was lost in 2141 in the Na’Shok system (117 years ago).
28	No reports of The Eye or any item matching its description has been heard of since it went missing. This includes reports on spoils of war from various races (inc. Narn).
38	At the time The Eye was lost, the Centauri Emperor was visiting a Centauri outpost on Na’Shok 6 in the Na’Shok system, when the Narns attacked that outpost.
50	When The Eye was lost, the Centauri Emperor simply left it behind when he was hurriedly evacuated from the outpost he was occupying at the time.
5	The Battle of Na’Shok was between the Centauri and the Narns, started by a Narn resistance force, fighting for their homeworld’s freedom.
24	Curiously, the Narns hurriedly left the Na’Shok system less than a day after taking it from the Centauri. No one has been able to find out why, and the Narns have no public records of this event.
5	The Na’Shok system is currently Narn space, although they do not have a presence there. All races are allowed to pass through, except for the Centauri. The Narn government will actively hunt down any Centauri presence in the system.
7	The Na’Shok system has little value – all planetoids are barren, with only Na’sbok 6 possessing a thin oxygenated atmosphere.
19	The Centauri built two small research outposts on a planetoid in Na’Shok, the details of which are not available.

The Player Characters may also uncover stellar information on the Na'Shok system through conventional means. This information is contained in chapter 2, scene 1.

From here, the Player Characters should travel to Na'Shok 6 to see if they can pick up the trail of The Eye. It is imperative to the adventure that they need to *hire* a ship and pilot. If a Player Character has a ship and piloting skills, the GM will need to find a way around this problem – perhaps the ship experiences a failure as they are about to leave and will be in dock for a few weeks under repair? Perhaps the ship is suspected (wrongly ... or maybe rightly) of being used in a crime and is seized for investigation?

See scene 1 of chapter 2 for details on actually hiring a pilot and ship from Babylon 5. Player Characters with piloting skills and no ship will not be allowed to hire a ship without a pilot – it is just not done!

For groups who manage to thwart the GM and can still call in their own ship(s), all is not lost. As long as there is only one ship, treat it as a hired ship. To understand the reasons why, you will need to read ahead into chapter 3, scenes 1a and 1b and beyond. Put simply, the Player Characters must be forced to find their own transport on Na'Shok 6's surface and not use the speed of a ship (this is an unavoidable artefact of the original tournament design of this module). This can be achieved by leaving the Player Characters on the surface for a predetermined number of days whilst the pilot runs an errand, or by inventing a crash landing which will put the craft out of commission for the same number of days. None the less, you will need to proceed carefully, as scenes 1a and 1b are written from the point of view that the ship and pilot were hired by the Player Characters on Babylon 5.

Chapter 2: The Na'Shok System

This chapter covers a basic summary of the Na'Shok solar system, as well as the Player Characters finding their way to Na'Shok. For more details on the planetoid Na'Shok 6 that are not covered in scene 3 in this chapter, please see chapter 3.

Scene 1: Na'Shok System Specifics

This scene contains information that the Player Characters may learn through research.

The Na'Shok solar system is situated one 48 Standard Earth Hour jump point away from the jumpgate in the Narn controlled Quadrant 14. Using the Star Map on page 122 of 'The Babylon Project' Handbook, the Na'Shok system would be one jump to the north of Quadrant 14. The system has a Narn built jumpgate in orbit around Na'Shok 5. The jumpgate does not see use often. Narns will patrol the system from time to time to protect their sovereign rights.

Na'Shok has a red giant for a sun and has no currently established ports, colonies or stations. The system features 23 planetoids, all considerably smaller than an average planet. The planetoids, named Na'Shok 1 to Na'Shok 23, are barren, lifeless moon-like objects with little or no mineral value and gravity around 0.3G.

Only one planetoid, Na'Shok 6, has a thin atmosphere which is capable of supporting oxygen breathing species, but with a little difficulty – people with breathing problems will most likely need a breather-mask. A full protective suit is not necessary. Na'Shok 6 has a tiny amount of plant life, very little water, and is the site of the former Centauri outpost. Maps and surveys indicate the planetoid has an unforgiving landscape, consisting mostly of sharp mountains and deep valleys – bringing climbing gear would be an excellent idea for those wishing to investigate it.

The other planetoids in the Na'Shok system will be of no use to the Player Characters for the duration of this adventure. They will be dull chunks of rock, with either no atmosphere or light atmospheres of an unbreathable mixture. The planetoids themselves will possess nothing of interest, either above or below the surface.

It is a theory that this system once was composed of fewer and larger planets. Due to some unknown event, the planets broke up, their pieces assuming varied orbits around the sun. Possibilities range from the planets crashing into one another in a giant stellar collision, to the red giant exerting too much gravitational force on the planets, crushing them. The system has been in this state for many thousands of years.

Scene 2: Booking Passage to Na'Shok

As there are no ports in the Na'Shok system, the Player Characters cannot simply book a space on the next transport. Instead, they must privately hire an atmospheric-capable transport and a pilot. Fortunately, many people offer private piloting services on Babylon 5. Remember that the Player Characters must not be permitted to pilot their own ship to the Na'Shok system – see the last three paragraphs of chapter 1 for more information.

One pilot available for hiring on Babylon 5 is Gavin Marette. He owns a small Earth registered shuttle, 'Harlan's Rage', which has just enough space to transport the Player

Characters and their supplies. Gavin, or any other pilot, will not be willing to risk damage to his ship or himself and will not accept dangerous assignments. Likewise, he will not wait long periods (ie: greater than 48 hours) for the Player Characters to search for The Eye. Instead, he will rendezvous with them at a predefined time and location if the wait will be long enough to allow him to complete another job. Gavin will never be late to such meetings.

Costs of passage to and from Na'Shok will vary depending on what is required of the pilot and his/her ship. If the Player Characters allow Gavin to take on board additional cargo, he will drop them at Na'Shok for 20,000 credits. From there he will drop his cargo at a Narn colony and rendezvous with them back at Na'Shok again in five days, before flying back to Babylon 5. For full private hire, including waiting for the Player Characters at Na'Shok or elsewhere, Gavin will charge 100,000 credits/week or part thereof (minimum charge of one week). Naturally, Gavin is open to haggling.

Of course, other pilots from other races are available for hire as well if the players do not want to hire Gavin Marette or a human. The GM should not allow the Player Characters to hire a Narn pilot due to the Centauri contingent in the group – it would make things difficult, at best!

Important Note: Before the Player Characters leave for the remote system, have the players state what items their characters are taking with them. They may want to spend some of their newfound wealth on equipment.

It is imperative that the Player Characters are not allowed to stock-up on heavy weapons. They should not be allowed to buy anything more powerful than what the group already has access to, as heavy weapons may cause a fatal shoot-out scenario later in the module. Also, keep in mind that they are presently on Babylon 5, where weapons are generally not permitted!

Scene 3: A Good Prospect

This scene details scanning the planetoids when the Player Characters first enter the Na'Shok solar system. The GM should let the players suggest geographical scanning of the planetoids in the system. All information presented in this scene should be made available to the players via the pilot NPC.

After the pilot has finished scanning the local planetoids, he/she will report all planetoids as having no anomalies, except for Na'Shok 6. That particular planetoid has a thin oxygen-rich atmosphere, and shows signs of small amounts of vegetation and a few large pools of water. Na'Shok 6 appears to be a fully functioning biosphere, complete with changing weather systems.

Upon a deeper scan, the pilot will discover the location of an abandoned outpost, at eleven degrees below the equator in the southern hemisphere. The pilot should inform the Player Characters that he/she would be able to land near the outpost. The gravity on Na'Shok 6 is 0.3G, quite strong for an object of its small size.

The shuttle the Player Characters arrive on will not be capable of scanning for life signs. However, if the players manage to convince the GM they can do it (through actually having the foresight to bring a life sign scanner with them, etc), scanning for life signs on Na'Shok 6 will yield curious results. Nothing conclusive, but on occasion the scanners will show a low possibility of small dog-sized life forms. The only creatures known to exist on Na'Shok 6 are small rodents.

Chapter 3: On Na'Shok 6

This chapter outlines a likely sequence of events involving the Player Characters on the planetoid Na'Shok 6. The scenes in this chapter tend to be rather long, presenting more information than is usual, so ensure you know them thoroughly before beginning this adventure.

As mentioned in previous chapters for scenes 1a and 1b, ensure that the Player Characters have either hired a pilot and ship to bring them to Na'Shok, or at the very least have temporary use of a ship and pilot.

Scene 1a: Landing on Na'Shok 6 (Pilot leaves the Player Characters)

This scene details the landing process, and emerging from the shuttle onto the Na'Shok 6's surface for the first time. In this scene, the pilot will leave the Player Characters for roughly five days. If the pilot is being payed to stay with them, use scene 1b instead.

Read the description below when the shuttle enters the planetoid's atmosphere for the first time.

The descent to the surface of Na'Shok 6 is proving to be surprisingly quick and smooth – almost none of the usual bumps and thumps associated with atmospheric re-entry. The view-ports afford a snatched view of the craggy planetoid below. Its barren hills, mountains and valleys roll past with great speed below the shuttle. On occasion, you glimpse what may be a body of water – the only change in a lifeless undulating landmass of deep valleys, high mountains and precipices. Thick, red light from the sun floods everywhere, the intensity of its colour almost oppressive. It is hard to believe a battle was fought for this desolate land – the Battle of Na'Shok. You begin to wonder just how far the Narns and Centauri could go with their hate for each other.

A few more minutes pass. Suddenly, the shuttle's attitude changes. As manoeuvring thrusters fire, the small ship ceases to fly over the land below, instead it changes direction slightly and begins a vertical descent. Within seconds, you feel a gentle bump, signifying solid ground beneath the ship's landing gear.

Keep in mind some groups may not have wanted to land in the area described below (near the Centauri outpost). If this is the case, the GM will have to adlib the next section.

Your pilot completes the post-landing procedures and approaches you.

"We've landed near the old Centauri outpost, some 220 metres to the north-west. According to the sensors, the atmosphere outside is breathable but only just. Some may find it difficult. Also, constantly be aware the gravity here is one third of what you are used to. You can easily pull limbs out of sockets, or send yourself hurtling down a slope and do yourself some real nasty injuries.

“Now, I have a package to drop off back at Quadrant 14. I’ll meet you right here at a prearranged time in five days.”

The pilot looks you all earnestly in the eye.

“I hope you find what you’re looking for. Good luck. See you soon.”

The pilot will not join the party in their search - no amount of money the Player Characters could offer will make the pilot weaken – too many injuries result from this kind of work! As the Player Characters exit the shuttle, read the following description.

As you exit the shuttle, the harshness of this land hits you like an unexpected blow.

For those who are not wearing breather masks, read the following sentences.

The thinness of the atmosphere is your biggest concern for the moment. You gasp, fighting to draw in more air than your lungs are capable of. After a few strained breaths, you regain your composure. Whilst not impossible, breathing here will be an arduous task.

Then continue with the following description for all players again.

Tall mountain ranges, deep valleys, high plateaus and almost no vegetation. Everything here is bathed in the constant deep light of the red giant sun, hanging large and low in the western sky. But this land is by no means hot. In fact, it is quite cold. It is eerily quiet here, no natural sound. Even the sounds of your own party are somewhat quietened.

As the pilot had indicated, upon a plateau only a few metres above you, approximately 220 metres to the north-west, stands a clutch of single story buildings, the remains of a colony it would appear.

Once you are safely beyond the range of the shuttle, its engines wind up once more and fire. The ship springs up into the pink-red sky with little effort, surrounded by thousands of twinkling stars in broad daylight. Within seconds, the shuttle is no more than a moving star in the sky.

If the Player Characters investigate the outpost complex, move to scene 2.

Scene 1b: Landing on Na’Shok 6 (Pilot waits for the Player Characters)

This scene details the landing process, and emerging from the shuttle onto the Na’Shok 6’s surface for the first time. In this scene, the pilot is being payed to stay with the Player Characters. If the pilot will leave them for roughly five days, use scene 1b instead.

Read the description below when the shuttle enters the planetoid’s atmosphere for the first time.

The descent to the surface of Na’Shok 6 is proving to be surprisingly quick and smooth – almost none of the usual bumps and thumps associated with atmospheric re-entry. The view-ports afford a snatched view of the craggy planetoid below. Its barren hills, mountains and valleys roll past with great

speed below the shuttle. On occasion, you glimpse what may be a body of water – the only change in a lifeless undulating landmass of deep valleys, high mountains and precipices. Thick, red light from the sun floods everywhere, the intensity of its colour almost oppressive. It is hard to believe a battle was fought for this desolate land – the Battle of Na'Shok. You begin to wonder just how far the Narns and Centauri could go with their hate for each other.

You are pulled from your thoughts by the soul-chilling sound of misfiring engines. The shuttle shifts violently, dropping many feet in the process. Then engines continue to misfire. Some can be heard to fully power-down, before engaging once more. The pilot can be seen wrestling with the controls, frantically trying to get the shuttle's main engines to kick-over. Finally, after a few seconds that seemed to take hours to pass, the engines again roar with full power. The pilot has taken control of the shuttle.

A few more minutes pass. Suddenly, the shuttle's attitude changes. As manoeuvring thrusters fire, the small ship ceases to fly over the land below, instead it changes direction slightly and begins a vertical descent. Within seconds, you feel a gentle bump, signifying solid ground beneath the ship's landing gear. From the flight deck, the pilot goes about the post-flight sequence and calls to you.

"Wow, it was a bit touch and go there. The engines kept wanting to cut out. I tried to restart them several times, but they just wanted to die again. I'm afraid I'm going to have to investigate this for a while. We're grounded for a bit. But there is some good news."

Your pilot completes the post-landing procedures and then approaches you.

"We've landed near the old Centauri outpost, some 220 metres to the north-west. According to the sensors, the atmosphere outside is breathable but only just. Some may find it difficult. Also, constantly be aware the gravity here is one third of what you are used to. You can easily pull limbs out of sockets, or send yourself hurtling down a slope and do yourself some real nasty injuries."

The pilot looks you all earnestly in the eye.

"I hope you find what you're looking for. Good luck."

The pilot will not join the party in their search - no amount of money the Player Characters could offer will make the pilot weaken – too many injuries result from this kind of work! If the pilot is staying on the planetoid with the Player Characters, he/she will immediately go about investigating the failure. All up, the repairs will take five days to complete – how convenient – the same time the pilot would have been away if the Player Characters had chosen the other option!

As the Player Characters exit the shuttle, read the following description.

As you exit the shuttle, the harshness of this land hits you hard.

For those who are not wearing breather masks, read the following sentences.

The thinness of the atmosphere is your biggest concern for the moment. You gasp, fighting to draw in more air than your lungs could possibly draw. After a few strained breaths, you regain your composure. Whilst not impossible, breathing here will be an arduous task.

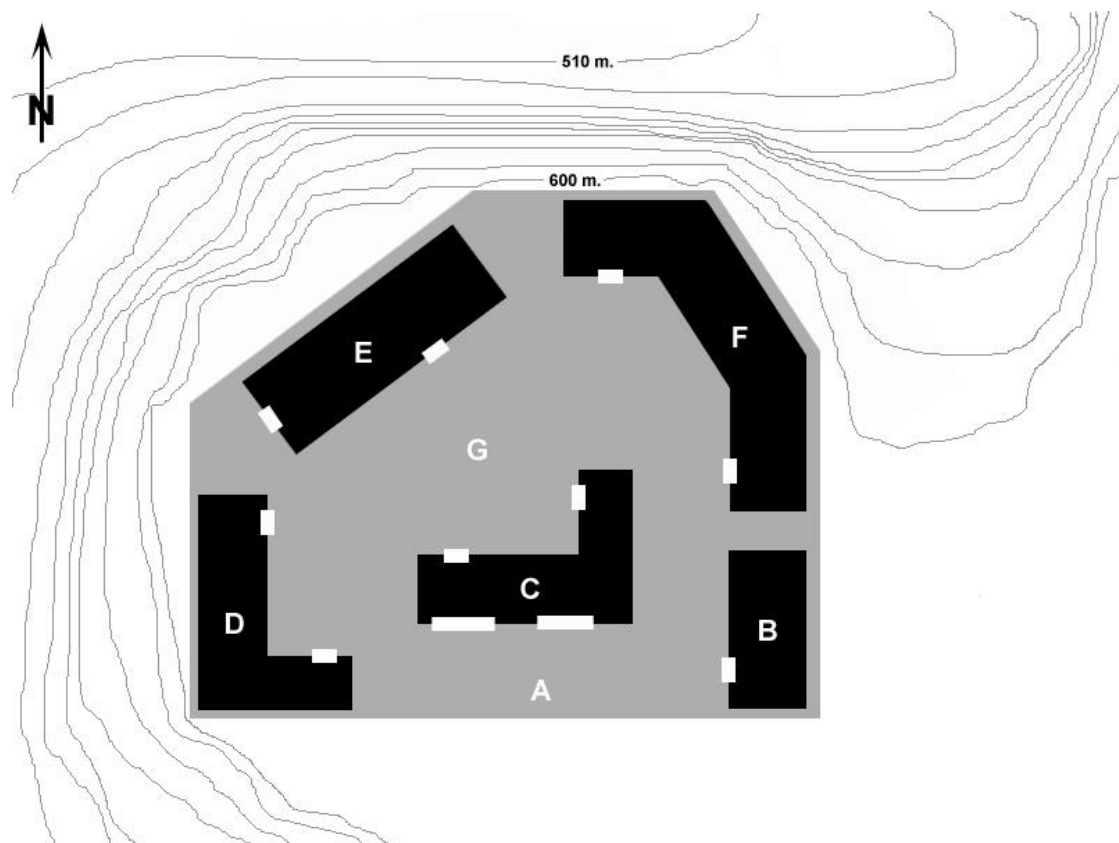
Then continue with the following description for all players again.

Tall mountain ranges, deep valleys, high plateaus and almost no vegetation. Everything here is bathed in the constant deep light of the red giant sun, hanging large and low in the western sky. But this land is by no means hot. In fact, it is quite cold. It is eerily quiet here. There is no natural sound. Even the sounds of your own party are somewhat quietened.

As the pilot had indicated, upon a plateau only a few metres above you, approximately 220 metres to the north-west, stands a clutch of single story buildings, the remains of a colony it would appear.

The Player Characters may return to the ship at any time for rest and comfort. But the ship still can't go anywhere for five days.

Scene 2: Neadari Outpost



Neadari Outpost and Environs
See next page for Map Legend

Map Legend

- A** The fallen ‘Neadari Outpost’ sign as described in the paragraph above.
 - B** Judging from the empty weapons cabinets, this building once held the **outpost security** team.
 - C** This was a **vehicle garage**. It also offered repairs to shuttles. Some broken all-terrain vehicles are here.
 - D** This building contains tightly packed double-bunks. This must have been the outpost **sleeping quarters**.
 - E** A **kitchen, mess hall, and recreation room** with old gaming tables are this building’s sole contents.
 - F** With many workstations and a **laboratory**, this must be where most **office**-based work was carried out.
 - G** This has the feel of an **assembly area**. It is also possible that small shuttles were once landed here.
- Grey areas represent a sealed surface.
 - Black areas represent buildings.
 - White squares represent exterior doors and their relative size to the building.

There is something to be discovered in building ‘F’. See below for details.

This scene details the outpost the Player Characters were left near in the previous scene. Called Neadari Outpost, they will learn its name shortly. Read the following description when the Player Characters enter the vicinity of the former outpost.

As you reach the plateau, your eyes drink in a surreal scene. A thin, dusty film shrouds the five odd buildings, clustered together and glowing in the vivid red light. Eerily, not a sound can be heard, not even wind. The small, squat, single storey buildings look run down, but useable – probably an unseen bonus of the thin atmosphere. This complex looks as if it has not seen any activity for quite some time. A short distance to your right, a fallen sign written in what appears to be the distinctive style of Centauri script lays on the dusty ground. The thin, cold air is all that is left to welcome you.

For those who can read Centauri, the sign reads ‘Neadari Outpost’. This is located at area ‘A’ shown on the map.

Further Adventures	<i>It is suggested that GMs who are able should expand the descriptions given in the Map Legend through ad lib. If the GM wishes, the outpost’s buildings may be more thoroughly detailed with the GM’s own maps and encounters. This is also an excellent way of seeding a future adventure with a clue, an item, or perhaps even something more intriguing!</i>
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Everywhere the Player Characters will go in the outpost, they will see signs of a hasty departure. More curiously, they will see no signs of battle or any trace of the Narns once they took over from the Centauri. Old Centauri weapons, computer equipment, communications equipment, made beds and so on, can all be found in various places, left untouched for over

one hundred years. Most of the equipment cannot be repaired without replacing major components.

The vehicle garage, which is building 'C', has three open-air style all-terrain vehicles in various states of disrepair. Those possessing appropriate skills will have to overcome a *Miraculous* task to make one of the vehicles useable in a reasonable period of time, given the present poor complement of tools and the state of the vehicles. Parts from the other all-terrain vehicles will be needed to achieve this feat. This may take many hours, or even days!

Finally and most importantly, if the Player Characters investigate the office at building 'F' well enough, they will find a map of the local area, clearly showing the position and layout of the Neadari Outpost. What will be of interest however is another establishment, clearly marked, 105 kilometres north-north-east of this outpost. Those who are able to read Centauri will know that it is simply named 'Crater-Lake Outpost'. No details can be found about the Crater-Lake establishment.

No other information can be gathered from this locale. There is no trace of The Eye or the other team hired by Mr Reno.

Scene 3: Journey to Crater-Lake

By now, the Player Characters will have hopefully decided to travel to Crater-Lake Outpost to see what they can find there. It is highly likely (and equally as desirable) that they will make the journey on foot, as they do not have access to the shuttle (either it has left or it had engine problems and is grounded). It is possible that the Player Characters spent time in making one of the all-terrain vehicles useable. If this is the case, allow the Player Characters to drive to their destination in the vehicle, but keep in mind it is an open-air configuration.

Cross-country journeys on Na'Shok 6 are 'interesting', to say the least. The one-third gravity makes it possible to travel vast distances with little effort. However, the mountainous peaks, deep valleys and the steep slopes between them, seem to counterbalance any gain from the lack of gravity. When the possibilities of dislocating a limb or accidentally hurtling one's self down a slope are added to the mix, foot travel on Na'Shok 6 can be quite dangerous to the inexperienced. GMs should keep this in mind when the Player Characters are travelling, occasionally making them do an Agility check based on an appropriate difficulty. If the Player Characters are being reckless or are rushing too much, do not hesitate to 'hurt' them!

By foot, the journey from Neadari to Crater-Lake should take 30 standard Earth hours. Using the all-terrain vehicle, it should be roughly 20 standard Earth hours, allowing for extreme terrain difficulties. Due to the planetoid's size and rotation, precisely two days fit inside one standard Earth day. Therefore, one day and night takes 12 hours to pass on Na'Shok 6, keeping full daylight to as little as 6 hours.

After the Player Characters have been travelling for some time, but before they are halfway into the journey, read the following description.

Once novel, the alien beauty of this world has now passed into the realm of annoying. Its tall spires and deep ravens, once breathtaking to behold, now must be crossed. Beauty does not equate to practicality. Crossing this land is anything but practical. If it weren't for the low gravity, this trip would be impossible on land.

When the time is right and the Player Characters have passed the halfway mark and there is daylight, run the next scene, 'Grylor Attack'.

Scene 4: Grylor Attack

This scene must be run by daylight. It involves an attack from a pack of Grylors. It is recommended that GMs review the second season episode 'Knives' for a brief glimpse at a Grylor. Statistics on a Grylor can be found in the 'Non-Player Characters' appendix. The attack will come early in the morning after sunrise. If the Player Characters slept for the night, have it occur before they fully stir for the day. Otherwise, make it occur at the earliest inopportune moment! For Player Characters who are using an all-terrain vehicle, this attack will still be a problem as the vehicles are open-air and are not fast enough to out run a Grylor.

You are suddenly startled to hear a noise not emanating from your group – the first such noise to be heard on this planetoid since you arrived. It sounds like a small, savage dog, growling. A dog, here? Within seconds, many others join the lone, growling voice. This is no trick of the wind; the growls sound real and threatening. Yet, you can't see any sign of its source. The growls seem to bounce off the cliff faces and slopes that surround you.

After the Player Characters have had a second to prepare, begin the attack.

All around you stand high pinnacles, falling away to deep valleys. Never have you journeyed through a more inhospitable, yet picturesque land. An unexpected 'whooshing' noise fills the air from above. Looking almost into the rising red giant sun, you can see three frightening silhouetted creatures in flight. Looking startlingly like Pterodactyls from ancient Earth, these beasts have more rounded heads, more cape-like wing membranes, and perhaps most frighteningly, a large, salivating, round mouth filled with rows of sharp teeth. They appear to be feather- and hair-less, covered only by a skin that is perfectly camouflaged with the surrounding cliffs. You have seen them before – they are amongst the known galaxy's most dangerous creatures – Grylors! But what are they doing on Na'Shok 6? This is no time for questions, as the Grylors come within range. You can make out three of them, as they turn sharply to soar high in the sky. Then, they hover directly above you for a second, only their wings moving, before swooping down onto your group.

Grylors are not dumb animals. Whilst they follow animal instincts, they know when they are outnumbered and will opt to hunt their prey down over a period of time if a full assault is not enough first up. They will take up this option *only if one of their number is killed*.

Grylor attack by swooping and either biting or using their clawed wings to stab and slash their victims. They are highly ferocious creatures and are extremely hard to hit. However, they do have one Achilles' heel. Shortly before they swoop, they position themselves in such a way that their entire body (including the entire span of the wing membrane) is facing their target. This would be an ideal time to hit them (with ranged weapons) as they are relatively still and are displaying maximum silhouette.

The Narns introduced Grylors very shortly before leaving the planetoid permanently as a nasty surprise to any who may try to take the planetoid again. They eke out a meagre existence by eating small native rodents and as such the Player Characters are a meal too good to pass up.

Groups that enjoy battles may appreciate more Grylor attacks, especially at night!

Scene 5: Arriving at Crater-Lake Outpost

After the GM is satisfied the Player Characters have been punished enough on their journey and that they have an adequate appreciation of how long the journey would last in real life, allow them to stumble across the Crater-Lake in all its beauty for the first time. The description assumes the Player Characters have a vantage point from area 'A' on the Crater-Lake Environs map in Scene 6. It is not necessary to be situated there.

You pass yet another high ridge on either side of two more deep valleys. With the low gravity, you effortlessly pass over the top. But the view below is anything other than 'just another deep valley'. Your gaze is immediately drawn to the land below, essentially a large crater nestled amongst a ring of mountain peaks some 120 metres below your present position. The crater floor itself cannot be seen, as it is filled with water that is so still, the pink sky is reflected back as unblemished reflection. Because of this, you have no idea how deep the lake could be.

Around the edge of the lake, you notice a thin lip of dirt, before the mountains begin their sharp rise up to the heavens. It is while you are looking at this lip that you notice a handful of small buildings built onto the side of the mountains, situated on the southern and easterly sides of the crater-lake. There is no movement below. This outpost appears to be just as deserted as the last one, not that you expected any different.

Nothing else can be gained from this vantage-point. When the Player Characters get close enough to the outpost buildings to discern reasonable detail or if they use magnification equipment, read the following description.

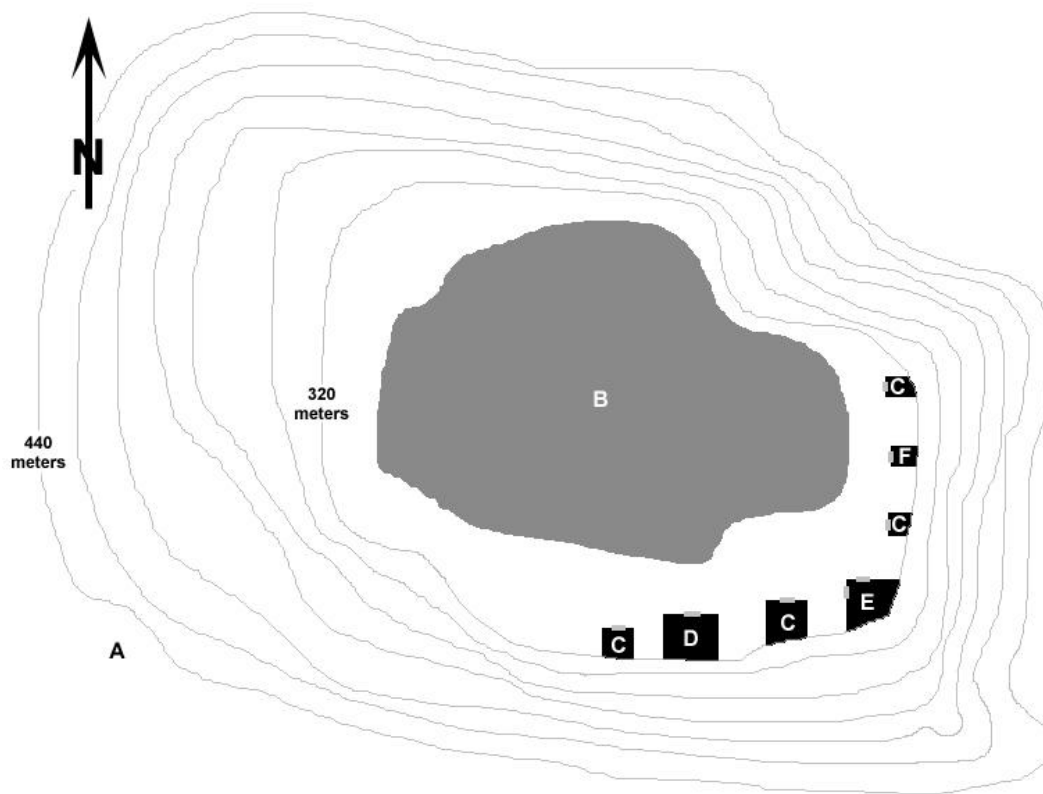
A closer inspection of the buildings reveals more information. Clearly, they are built into the steep, sweeping sides of the mountains. Only the entrances, which consist of a doorway, a few windows and a short roof, jut out from the protective side of the mountain. But what is exposed shows evidence of a battle – scorch marks, holes, even a few collapsed structures. This is more consistent with what you would expect for an outpost that has seen an invasion. From here, a few of the structures appear to be burnt out. You will need to move closer to ascertain the full extent of damage, but from this distance it is quite obvious the buildings took a pounding from Narn forces over 100 years ago.

Scene 6: Crater-Lake Recreational Outpost

When the Player Characters are at ground level with the buildings, read the following description.

A ground level inspection reveals the true extent of the damage. Almost all of the buildings have been gutted by fire, the empty, sooted windows gaze back at you soullessly. Rough rock spewing from the doorways of most of the buildings tells a tale of cave-ins. What appears to be the largest of all the buildings has some faded words inscribed in Centauri script above the door.

Those who read Centauri would know the sign reads, ‘Welcome to the Crater-Lake Recreation Outpost’. The building is labelled ‘D’ on the map.



Crater-Lake Recreation Outpost and Environs

Map Legend

N.B.: Except for 'A', more details on the locations immediately follow this Legend.

- | | |
|---|---|
| <p>A The ridge from where the Player Characters should get their first view of the Outpost.</p> | <ul style="list-style-type: none"> • <i>Dark grey areas represent water (freshwater lake).</i> |
| <p>B A large, deep, still, freshwater lake. It is fine to drink from, but the bottom cannot be seen.</p> | <ul style="list-style-type: none"> • <i>Black areas represent visible parts of buildings.</i> |
| <p>C A non-descript building, with rubble strewn from the doorway. This building cannot be explored.</p> | <ul style="list-style-type: none"> • <i>Light grey squares represent exterior doors and their relative size in relation to the building.</i> |
| <p>D Largest building, with ‘Welcome to the Crater-Lake Recreation Outpost’ written in Centauri above it.</p> | |
| <p>E A large, badly damaged building, with two entrances on the northern and western faces.</p> | |
| <p>F A small building that can be entered. Curiously, it is the only building with no visible exterior damage.</p> | |

The following descriptions expand on the above notes with details suitable for reading to the Player Characters.

Area B, Crater-Lake

Before you, a lake fills the bottom of the crater. Almost 500 metres in diameter in places, it sits with an unnatural stillness, undisturbed for over a century, yet oddly inviting. A closer inspection reveals a distinct lack of dirt and other foreign objects in the water. It is crystal clear and somehow appears to be fresh. How a lake can remain that way when it has no visible intakes or outlets is unclear. Peering down into the depths of the lake brings no answers, only more questions. Despite the clearness of the water, you cannot see the bottom.

For the time being, there is nothing special about the lake. The lakebed simply drops away sharply, the maximum depth being a further 110 metres down. Under the silt on the bottom, the lake hides a dark secret. A Shadow vessel lies dormant, and undetectable, until it is time to awake! Swimming or diving in the lake will bring no trouble, except that the water is just above freezing point.

Area C, Small Nondescript Building

There are four nondescript buildings. Read one of the four descriptions below. It is not possible to explore any of these buildings due to cave-ins.

Building Description 1:

This small building disappears quickly into the rock face. Rubble, piled up to the top of its only doorway, paints a picture of a cave-in some time ago.

Building Description 2:

The building standing before you, one of the smallest here, appears to have been ravaged by fire years ago. Subsequently, the weakened structure has given way and filled with rubble from the mountain above it. All that remains now are three blackened walls jutting out from the mountainside, the gaping doorway gazing at you in an obscene leer.

Building Description 3:

This tiny building appears to have received quite a battering. Weapon fire marks are visible on the exterior, whilst the gaping, blackened doorway and overhang tell the story of a burnt interior.

If the Player Characters attempt to enter this building, read the following description.

As you enter the building, darkened, burnt walls surround you. A deep rumbling can be heard, faint and distant. You begin to wonder what it could be, when you feel the ground beneath you shake, then lurch violently. With a sickening crack, the wall in front of you explodes as tons of rock and rubble are released. You scramble for the safety of the exit, as the whole building caves in.

Characters inside the structure who fail a 'Difficult' Agility check will receive 2d6 of Impact damage from the falling debris to a random location on the body chart, to be treated as an Immediate Effect (requires Final Effects).

Building Description 4:

The walls of this small structure are scorched with weapon fire marks. Like many buildings before it, the roof structure inside the mountain has collapsed at some point, bringing down a rain of rubble. It is impossible to explore this structure.

Further Adventures	<i>GMs who are seeking to reward their Player Characters with lost technology, or the occasional valuable gem, or even new adventure hooks, might be interested in allowing their players to find such items amongst these ruins. During the Narn attack, the Centauri would most likely have dropped the items.</i>
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Area D, Large Building with Centauri Sign

This building, somewhat larger than any of the others, has a grander and more majestic feel about it. With a large sign written in faded Centauri script above its door, it has the feel of an administration complex. After all these years, the building's door remains closed.

The sign is the one mentioned in the last scene, stating 'Welcome to Crater-Lake Recreation Outpost' in Centauri. If the Player Characters open the door and look inside the building, read the following description.

As you open the old door, it releases its seal with a crack. A rush of warm stale air assaults your senses, the smell of extinguished fire quite distinct. It is possible that this building has been hermetically sealed for over one hundred years. Inside the building, you can't see a thing. It is too dark. Squinting hard, you can vaguely discern a wall, approximately 25 metres south of the main door.

Player Characters will need a light or will have to move inside before the GM describes the next section.

Once inside the building, you can see most of the walls have been burnt. The room is bare of objects. It would appear the Narn raiding party removed the contents of the room before setting the building alight. However, the fire obviously failed to take hold. The room, which measures approximately 20 metres east to west by 25 metres north to south, is featureless except for the closed door in the middle of the southern wall.

The Player Characters will not be able to open the door unless they pass a 'Very Difficult' Strength Check. If they pass, read the following description.

The door was jammed shut and for a short while did not want to open. But brute force won on the day, as you successfully pull open the door toward you. That's when you see an unexpected sight. Before you, directly on the other side of the door, stands a wall of rock, rubble and dirt. A thin trickle of dirt can be seen to fall to the ground from somewhere up high on this newfound rock wall. Just as you begin to wonder the purpose of the wall, it collapses, throwing large sized rocks out into the previously empty

room in which you stand. Jumping clear, you can now see a small part of another room behind the door, obviously destroyed from a cave-in. A quick mental assessment shows that it is likely the Narns caused the cave-in through some kind of explosive, as there is far too much rubble and debris for it to be a natural collapse. It is impossible to explore the next room.

Area E, Large Destroyed Building with Two Doorways

Nestled in the south-eastern corner of the mountain wall stands the remains of the area's second largest building. Featuring a large door on both the northern and western walls, this building appears to have once been important. The battle-scarred walls now hang wearily at strange angles, seemingly moments away from collapse - on a 1G planet, they would have fallen long ago. The gaping doorways reveal an interior devastated by the savages of war. Roofless, the building's floor is covered by rubble thrown from the cavity dug into the mountain, the mess undoubtedly caused by a powerful explosion.

Whilst the entry area may be explored with some caution, the rest of the building inside the mountain is unreachable. Whilst crushed Centauri weapons of 100 years ago and some trinkets can be found in the rubble, nothing of any real value will be found.

Area F, Small Undamaged Building

The description for the exterior and interior are too lengthy and important for presentation here. Please turn to scene 7 for full details.

Scene 7: The Small Undamaged Building (Area F)

This scene begins when the Player Characters examine building labelled as building 'F' on the Crater-Lake and Environs map. The exterior scene for the building begins with the description under 'Area 1' below.

Area 1, Exterior

Unlike the other building fronts in this area, the facade of this building shows no sign of damage. No rubble, no soot, with the door intact and closed.

Nothing else can be discovered from the exterior of the building. The door is closed, but unlocked. If the Player Characters open the door, read the following description:

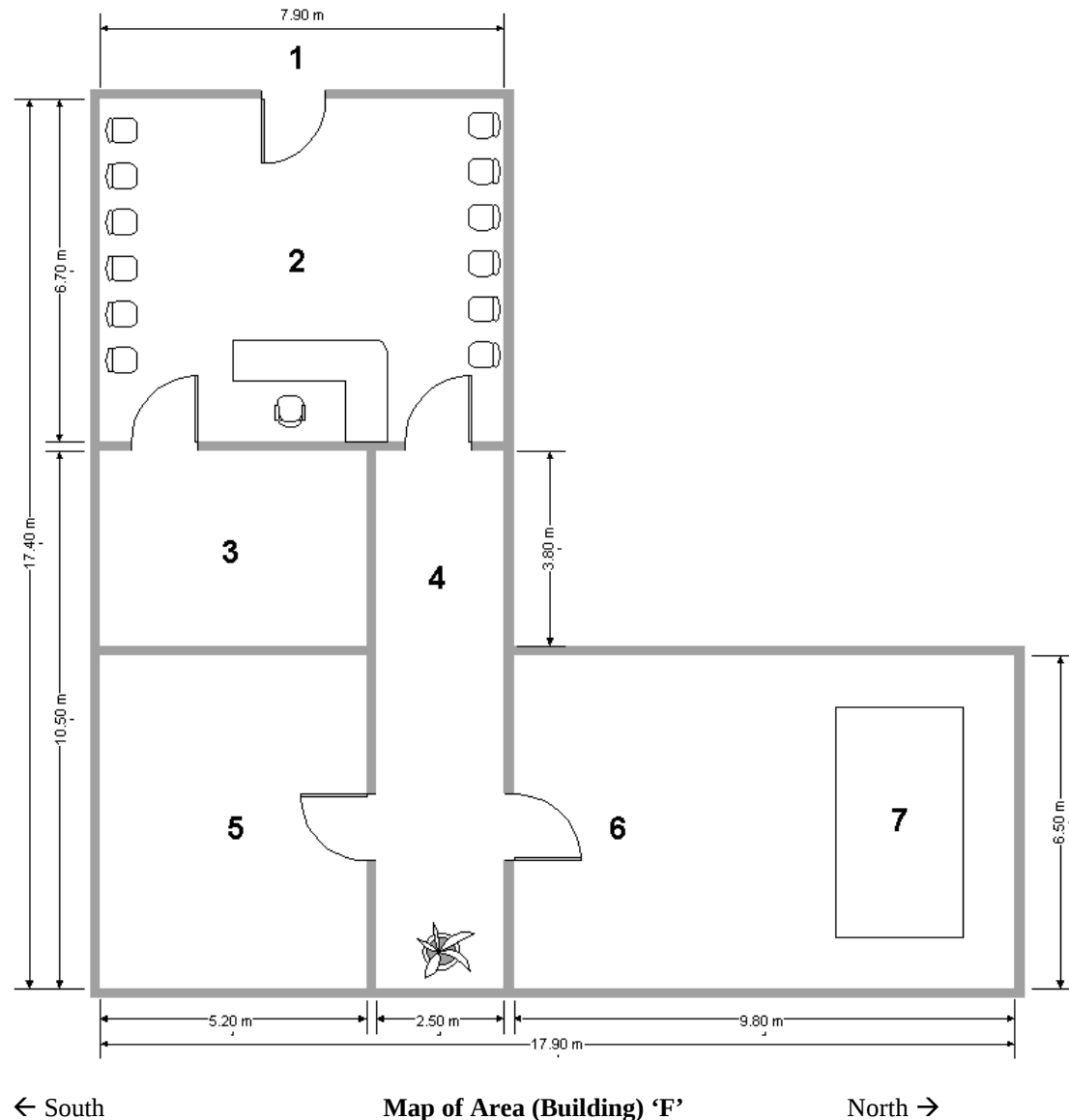
The door easily slides open into the darkness. You brace yourself for an assault on your sense of smell from stale air, over a century old. Yet, there is no rush of foul odour. The darkened room before you has a dusty floor, decorated in a mosaic of small coloured tiles. There is a pattern, but you can't quite make it out from here.

If the Player Characters are paying careful attention to the area from which they came on the mountainside (ie: they are actively watching for signs of trouble), read the following paragraph.

High up in the dusty mountains, in approximately the same area from which you approached, you catch a glimpse a sudden movement. A careful examination of the rocky mountainside gives away no information on the

cause. Slipping rocks? Nothing at all? Or something more serious? You do not know.

The movement is from an approaching party consisting of members from the second group who were hired to find The Eye. They are aware of the Player Characters' presence and have tracked them here. Unless the Player Characters actively confront them, they will surprise the Player Characters when they are in Area 6.



Area 2, Foyer

When the Player Characters physically enter the building's foyer, read the following description.

Once inside the small room, you can clearly see it once served as a foyer. Against the northern and southern walls sit a row of chairs each, the material rotten and decayed. Against the Eastern wall is an old reception

desk, decorated in typical Centauri style. On either side of the desk are two closed doors. Beneath your feet, a dust covered mosaic of a Centauri face stairs up at you, his crest tall and wide.

Centauri Player Characters will recognise the face as that of former Centauri Emperor Felugh. He was Emperor at the time The Eye was lost. The two doors in the room are unlocked and can easily be opened. There are no items in/on the reception desk. There is nothing of interest to be found here.

Area 3, Small Empty Room

Inform the Player Characters entering this room that the door opened with some difficulty, and groaned loudly. If the Player Characters have already lit a light, skip the first paragraph.

Inside this room, all you can see is pitch black. After a few seconds, you can discern the dusty floor in front of you, and maybe a wall – it is hard to tell. You will need a light.

Once/If the Player Characters have lit a light, read the following description. There is nothing to find here.

Bland detail jumps back at you from your light. This small room, almost square in shape, is empty of any furnishings. Even the dusty floor is bland, especially in comparison to the foyer. Whatever purpose it served the previous occupants is now long lost.

Area 4, Long Hallway

Inform the Player Characters opening the door that it opened easily with a barely audible groan. If the Player Characters have already lit a light, skip the first paragraph.

Before you, a narrow hallway falls further away than you can see in the inky darkness. Before exploring this room, you will need a light.

Once/If the Player Characters have lit a light, read the following description.

Your light exposes the details of what can clearly be seen to be a hallway. It runs approximately 10 metres in length in an easterly direction. The hallway itself is opulently appointed, with rich fixtures placed on the roof and at handrail height. At the end of the hall sits a long-dead plant in a pot. At approximately 7 metres down the hall are two closed doors, one on either side of the hallway.

Identifying the dead plant correctly as a small Narn G'Quan Eth tree will be a *Tricky* task (possessing Narn or Centauri Culture specialties will help). The Narns use the living plants for religious purposes, whilst the Centauri prefer to use them for their seeds, which are used to make a potent alcoholic drink.

Written around the door frame on the left (Northern door) is what appears to be a small amount of writing in a few different languages. If the Player Characters see the writing, read the following description.

Around the Northern door is what appears to be hastily scrawled writing, in what looks like two different languages.

For Player Characters (or NPC's) who can read Centauri, read the following.

The Centauri script is short and poorly written. It says, "We flee. Gem holds shadow within – Danger, no move!"

For Player Characters (or NPC's) who can read Narn, read the following.

The Narn script, longest of both scripts, reads, "The Centauri gem and associated equipment holds a deathly shadow in stasis. Do not remove! May G'Quan save us. We are fleeing in fear."

Area 5, Junk Room

The door to this room will catch halfway and will not open fully. This dusty, old, bland room has a large pile of broken furniture in the middle of it. There is nothing to be found here.

Area 6, The Large Room

When the Player Characters open this door, read the following description.

The door on the northern side of the hallway swings open with ease. You catch your breath. Some distance in front of you, a light glows softly. This outpost has been abandoned for over one hundred years – something strange is in here.

With trepidation, you carefully enter the room. It is the largest you have seen in this building yet and is bare of furniture. However, it is opulently finished with what appears to be gold trim around ornate ceiling features and cornices.

After a brief inspection, you once again become confident you are alone, and return your attention to the dull, glowing light at the Northern end of the room. As you move forward into the room, a small table comes into view, positioned against the centre of the northern wall, approximately one metre out from it. On top of this table, sits what appears to be a tangle of cabling and one dim, throbbing light.

Except for the table, there is nothing of interest or value in this room. The Player Characters should investigate the table. When they do so, go to Area 7.

Area 7, The Strange Device

This scene continues on directly from the scene presented in Area 6 if the Player Characters approach the strange device on the table in Area 7.

As you approach the table, you can now see it is quite large and sturdy looking. Measuring roughly 5 metres long, by 3.5 metres wide, its surface is stacked with thick cables and strange objects, the likes of which you have never seen before. The objects are irregular in shape, with soft curves and seem to hum with a soft, entrancing sound. Thick black cables link the objects together. Some cables connect into a harness in the middle of the table. But it is what is inside the harness that attracts your attention. At first, it just appears to be a dull light, its pulsating rhythm and the faint hum

together make for a soothing, almost entrancing combination. But then you begin to discern details.

The object inside the harness appears to be a series of rings, making a sphere shape. Inside those rings is a series of rings in a concentric circle pattern, and inside that is a large pulsating light. In actuality, you can now see that the light is a large faceted gem, with what appears to be fibre optic cables feeding light into it.

You really don't have any idea what this device does. But one thing you do know is that you have found The Eye.

The thick cables on the table connect into various pieces of alien 'equipment', the likes of which none of them have seen, before coming back out and feeding down the back of the table into a conduit built into the ground. From here, it's anyone's guess as to where they go.

Obviously the Player Characters will wish to remove The Eye. There will be no immediate physical repercussions of removing The Eye, and it will slip freely out of its harness if pushed or pulled. There is no way of shutting the equipment down short of cutting all the cables, as they do not detach. If the Player Characters do this, inform them that the machine slowly stopped its soft humming, the light fading gently away from The Eye.

As soon as The Eye has been removed from its fibre optic harness, immediately turn to the next chapter.

Chapter 4: Escaping with The Eye

This is where the real action begins for our Player Characters. This chapter starts as soon as the Player Characters have removed The Eye from the fibre optic harness it was sitting. Keep it short, and try not to let our players get their characters into too much trouble, especially if they are trigger-happy!

Scene 1: Taking The Eye

Whilst the Player Characters were busy with the alien machine, the second group, who were hired by Mr Reno to find The Eye, were quietly entering the building and taking up position, ready to surprise our Player Characters.

Read the following description as soon as The Eye has been removed for the first time. The GM must not allow harm to come to either The Eye or the blonde man known as Six. If the Player Characters previously disabled the alien machine *before* removing The Eye, do not read out the first paragraph below.

The Eye has finally been freed from the harness. At the same time, the soft humming slowly dies from the oddly shaped equipment before you, the light draining away from the bare ends of fibre optic cables.

It is truly a beautiful piece of work – The Eye – one-time symbol of the highest Centauri nobility. Its diamond encrusted bands glint softly, the large centre gem reflecting and refracting more light than you thought possible.

It is a moment of true beauty. Fine, ancient craftsmanship, and more importantly, the realisation of a very large credit chit upon your return to Babylon 5.

As the GM, it is time for you to make a decision. If your group tends to be rather trigger-happy, you may wish to have the room fill with a light knock-out gas at this point, temporarily stupefying the Player Characters whilst the NPCs described below will enter the room with Breather Masks on with the scene proceeding almost as written. Otherwise, the encounter may proceed exactly as described.

But the moment is stolen by the sound of many PPG weapons warming-up behind you. You spin to see no less than 12 humans, male and female, rushing into the room, PPG pistols and longarms pointed at each and every one of you. A man with slicked back blonde hair, wearing a lightly coloured trench coat, speaks into a thin communication device.

“Six to One. We have them.”

He then levels a long look at every one of you, as if he were committing your faces to memory, before speaking.

“Put your hands in the air and keep them there. We simply require The Eye. We outnumber you by a significant factor, and we all have ranged

weapons. Just put The Eye on the ground and back away and everyone will be just fine. I'm afraid it is our team who will be collecting payment."

Anyone who moves quickly or reaches for a weapon will be shot instantly by the invading team. This scene could be fatal for our Player Characters if they try to defend the Eye, hence the warning earlier about not allowing the group to buy heavy weapons.

If the players look as if they will fight to the death, have the tremors described in the following paragraphs occur now, whilst the invading team withdraws. Also, do not forget you can still use light knock-out gas if you haven't already.

If the Player Characters manage to keep The Eye and Six's life is in danger, move to scene 2, being careful to remove any reference to the invading team possessing the Eye in the scenes that follow it (Six's team will have other chances to collect it later). Otherwise, if the Eye is eventually placed on the ground (either willingly or due to knock-out gas), read the following.

The man who identified himself as Six indicates to a young woman on his team to retrieve The Eye. She steps out and crouches before The Eye, placing it carefully in a small, black, polished wooden chest. She closes the lid, and slips behind her team.

Six speaks again.

"Now, if we see any of your ugly mugs outside this building, we'll shoot them off. Do I make..."

But he is cut short. A deep, ominous rumbling drowns out his voice. Within seconds, you can feel an unmistakable ground tremor. The ceiling makes a sickening cracking noise, displacing a large amount of dust. Six reels, looking at the ceiling. He barks a command to his team, who guard his hasty retreat. Within a few seconds, they have left the room.

The tremors get worse, and a distinct rumbling can be heard. This time, the ceiling makes a loud sheering noise, as a large crack can be seen to run from the southern end right through to the eastern end of the room, allowing fine gravel and dust to pour through, choking the air in the room. Then the ground beneath you bucks unexpectedly.

Player Characters who fail an Agility check will fall to the ground, losing two seconds in which they may wish to escape. Despite Six's warning, the Player Characters really should escape from this building immediately, as it is about to cave-in. If they try to take refuge in the building, the GM should increase the tremors and building damage until they decide to leave. If necessary, cause a minor cave-in to give them a scare.

Scene 2: Shadows of the Deep

When the Player Characters are at the front door of the building, read the following description.

Once again, you emerge into the red light of the planetoid's atmosphere. The scene outside is one of danger – rocks on the surrounding mountains are being loosened by the tremors and some are rolling down the slopes to the

crater-lake. You quickly spot your assailants, scrambling up the southern slope between the buildings, desperately trying to avoid the falling debris. But you also notice a more curious event. The crater-lake is seething with bubbling water, as if the entire lake were boiling. The ground lurches beneath your feet once more, but your eyes are riveted on the lake.

Something is moving beneath its boiling surface. You can't quite see what, but it is there, and it is large. You watch with awe as it breaks the lake's surface with a head splitting scream. With hands clasped over your ears, you watch with sickening fear as a spider-like object, as large as the lake and as black as the deepest back of space, breaks from the surface of the boiling lake. As water streams off its pitch surface, you can make out movement – its exterior crawls with movement! It floats into the air, spider-like legs held out in front of it. You have never seen anything as terrifying as this in your entire careers; its mere presence seems to invoke panic. It hovers in the air for a moment, before wobbling slightly. It shrieks an impossibly loud shriek once again, before lifting even higher.

Then, it stops still. With fear and dread, you watch as it begins to turn slowly. Then it stops, with its still tentacles facing the southern slope. You are forced to shield your eyes, as a beam of light too bright for human eyes, connects from the hideous object to the southern rock face. It then slices its way up the mountain, straight through the middle of the fleeing robbers. Human screams can be heard, as people are vaporised in the bright red stream of light. And then the light is gone. And then it starts again, this time tracing a different course across the mountain face. More humans scream. More humans disappear. And again, and again, and again. And then it stops. Lifting effortlessly into the deep red sky, the hideous object is just a shadow, before distorting and disappearing in a second. Silence.

You carefully move to get a good view of the mountain face. You see a handful of people scrabbling up the slope, two thirds of the group missing. The mountain face itself is scarred with a series of intersecting lines, a permanent reminder of where the red beam traced its deadly path. You wince as you see some of the buildings at the outpost in a smouldering heap, having caught the tail end of such a path – that could have been your building.

Although the Player Characters will not know this, they just escaped death from a large Shadow vessel (known as a Battle Crab to some). The Eye was being used as part of a complex device to hold the ship in stasis. Once the machine was 'broken', the Shadow vessel woke up and destroyed those that it saw. It has gone to Z'ha'dum now and will not return.

If the robbers managed to escape the player Characters with The Eye, they will still be carrying it. Both the woman and Six made it through the ordeal alive and are now retreating to their vessel as planned, with what remains of their team. It would be wise for the Player Characters to give chase as soon as possible.

Scene 3: Pursuit!

This scene details giving chase to Six, the remains of his team and more importantly The Eye. Keep in mind the Player Characters may still possess The Eye and may not wish to give chase, in which case Six and his team will make multiple attempts to gain The Eye!

As outlined in the previous scene, the woman who held The Eye originally still has possession of it. Including the woman and Six himself, the raiding team now only consists of four (4) people. They are fleeing to their shuttle, landed one kilometre south of Crater-Lake. If the Player Characters follow them too closely, they will shoot with deadly force. The GM should keep in mind this is a low gravity pursuit. Movement will be slower, but strides can be much longer, and the potential for one to throw one's self off a cliff is greatly increased.

It is left up to the discretion of the GM to decide if the players have a plan deserving of recapturing The Eye – if they have, then let them recapture it. If not, then they won't. Both the possibilities of the Player Characters possessing or not possessing The Eye are covered in this module from this point forward. Either way, neither Six nor The Eye must be harmed, as both have a roll to play in the near future.

It is Six's plan to retreat with The Eye and the remains of his team to his shuttle, take off and rendezvous with a mother ship (described in scenes 4a and 4b following). He will quickly return to Babylon 5 (the mother ship will wait in hyperspace whilst the shuttle is used to dock with Babylon 5), hand in The Eye to Mr Reno and collect his reward.

If the Player Characters are having difficulty in regaining The Eye (hopefully they have had no success yet), they do have one ace up their sleeve in the form of their hired pilot. When Six is nearing his shuttle, read the following.

You have been pursuing Six and the remains of his team for almost a kilometre now. Despite the low gravity, climbing over the steep peaks has been hard going and at times almost treacherous. The thieves had disappeared over a ridge a few minutes ago. You are now about to cross that ridge.

If the Player Characters do not have the aid of breathing devices, inform them they feel light headed and extremely short of breath.

Allow the players to get paranoid that Six has set a trap for them over the top of the ridge (he has not). When they look over the top of the ridge, read the following description.

Your first glimpse over the top of the ridge brings your heart up into your mouth. Below you, the ridge gives away to a gentle slope, trailing away to the south. Approximately two hundred metres from here, you can see the distinctive metallic shades of a shuttle – but not your shuttle. Six is going to escape with The Eye! You look on with anger, when your Handlinks suddenly issue an electronic beep in unison.

“Hey folks, need a lift?” comes a voice from the Links.

It is the voice of your pilot!

“Things finished up a little earlier than I expected, so I thought I’d see if you could use a lift. I’m about 2 kilometres to the south – I’ll be at your present location in approximately 30 seconds.”

Allow the Player Characters to direct the pilot to do what they want him/her to do to help them. The transport has two mini lasers built in, but they are not much more effective than a PPG. The pilot must be told explicitly what to do – he cannot just ‘help’ as the ideas must come from the players, not the GM. Six will not hesitate to kill and destroy. He is so desperate to escape that he will risk his own shuttle to damage the Player Characters’ shuttle if necessary (remember Six and The Eye *must* remain unharmed).

As stated, it is up to the GM to decide if the Player Characters deserve The Eye back at this stage, or if Six gets to keep it. When the Player Characters attempt to leave Na’Shok 6, go to either scene 4a (if the Player Characters are in possession of The Eye at the time) or scene 4b (Six still has The Eye when they leave the planetoid).

Scene 4a: Leaving Na’Shok 6 with The Eye

This scene is to be run if the Player Characters leave Na’Shok 6 and they have possession of The Eye. If they do not have possession of The Eye when they leave the planetoid, use scene 4b (Leaving Na’Shok 6 without The Eye) instead.

Read the following description when the Player Characters take off from the planetoid.

The shuttle’s engines can be heard to roar into life with an imagined urgency, whilst the force of gravity pushes you snugly into your seat. You have The Eye, but can you keep it until you meet Mr Reno back on Babylon 5? From your view ports, the horizon wheels as the shuttle changes course and angles itself vertically. The light pink sky, dotted occasionally with bright stars, grows darker and darker with the stars becoming more prominent. There is no sign of Six or his team.

Read the following description as the Player Characters approach the system’s jumpgate.

Fatigue and the drone of the shuttle’s engines have caused you to lose track of time. Your exodus to the jumpgate has been uneventful. Now only two minutes away from the gate, you can almost smell the credit chits. The pilot’s voice can be heard from the cockpit.

“Initiating jumpgate sequence! Ladies and gentlemen, we’re almost home and hosed!”

The comforting orange swirls of an out-going jump point surround your ship, as it is propelled forward into hyperspace.

Further Adventures	<i>There is an unparalleled opportunity for ship-to-ship and hand-to-hand combat in hyperspace at this point. If the Player Characters enjoy this kind of thing and are skilled, Six may catch their shuttle and attempt to board it – in Hyperspace – for a tight, action packed battle! Remember, Six must not die, but either side may take The Eye!</i>
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Now turn to Chapter 5, Scene 1.

Scene 4b: Leaving Na'Shok 6 without The Eye

This scene is to be run if the Player Characters leave Na'Shok 6 and Six's team is in possession of The Eye. If the Player Characters have possession of The Eye instead, use scene 4a (Leaving Na'Shok 6 with The Eye).

Read the following description when the Player Characters take off from the planetoid. It is assumed the Player Characters are chasing Six, who has lifted off the planetoid in his shuttle.

The shuttle's engines can be heard to roar into life with an imagined urgency, whilst the force of gravity pushes you snugly into your seat. You think anxiously about The Eye, and the effort to find it, now stolen by the other team Reno hired. From your view ports, the horizon wheels as the shuttle changes course and angles itself vertically. The light pink sky, dotted occasionally with bright stars, grows darker and darker with the stars becoming more prominent.

The Player Characters will not be able to gain on Six's ship. Read the following description as the Player Characters approach the system's jumpgate.

Minutes have passed like hours, as your small shuttle gives chase to the other party's ship. Your race to the jumpgate has been uneventful and unsuccessful. Six passed into hyperspace more than ten minutes ago. Now only two minutes away from the gate yourself, you can almost see the credit chits slipping from your fingers. The pilot's voice can be heard from the cockpit.

"Initiating jumpgate sequence! We're heading back to Babylon 5 as fast as possible."

The comforting orange swirls of an out-going jump point surround your ship, as it is propelled forward into hyperspace.

Further Adventures	<i>There is an unparalleled opportunity for ship-to-ship and hand-to-hand combat in hyperspace at this point. If the Player Characters enjoy this kind of thing and are skilled, the shuttle's pilot may catch Six - in Hyperspace - and allow the Player Characters to attempt to board his ship for a tight, action packed battle! Remember, Six must not die, but either side may take The Eye!</i>
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Now turn to Chapter 5, Scene 1.

Chapter 5: Back on Babylon

The Player Characters will arrive back in Babylon 5 space, either with The Eye and looking for Mr Reno, or without The Eye and desperately trying to stop the opposition team from handing it over to Reno. Begin with scene 1 when the Player Characters enter Babylon 5 space via the local jumpgate.

Scene 1: Docking with Babylon 5

Inform the Player Characters they have spent 8 days in hyperspace, with scanners occasionally picking up signs of the large enemy ship, behind them if the Player Characters have The Eye, or in front of them if they lost it. When the Player Characters exit from hyperspace, read the following description.

With a sudden bump, the now-familiar flashing red patterns outside the shuttle give way to a swirling blue. You are now exiting hyperspace. With anticipation, you look forward into the cockpit, and over the pilot's chair. Distant, a large moon hangs silent and lifeless, and in front of that, sits a tiny object – Babylon 5.

When it is time to dock with the station, read the following description.

Now sitting directly in front of Babylon 5, you hear the command to proceed into the station.

“This is Babylon control – you are clear to proceed to Docking Bay 7.”

With those words of clearance, the shuttle thrusts forward into the red, open maw of the station.

Docking will be incident free, as will passing through customs (weapons permitting, of course). Once on board, the Player Characters will be able to proceed with the duties, either finding Reno or finding Six and his gang, both of which are detailed in scene 2 below.

Scene 2: Skulduggery

For the Player Characters, this scene is it – do or die. This scene represents a final chance for them to gain back or lose The Eye. It is also a chance for the GM to be creative and throw some crazy curveballs at the Player Characters to see how they handle it. Remember, although we are back on Babylon 5 now (with Security and laws), the television series has taught us that anything can (and does) happen on Babylon 5.

Which ever group contacts Mr Reno, the Player Characters or Six's group, they will be told by Reno he is in the middle of 'an emergency' and that he will meet with them in the Casino in precisely two standard hours. This gives the Player Characters either two hours to find The Eye, or two hours to lose it. Reno speaks the truth about the emergency – an old, dissatisfied client has him bailed up in his hired suite. He will not come to see The Eye, and will not allow The Eye to come to see him either. Remember that Reno is not interested in which team delivers The Eye, so he will not care if Six is about to take it from them!

Unless the players have been grossly incompetent, it is suggested that if they do not have The Eye at this stage, the GM should allow them a ‘stroke of luck’ in the form of an appropriate opportunity to regain it. Options for either side to regain The Eye can range from social engineering (misleading or deceiving people into doing something they believe is allowable or appropriate), to coordinated attacks, to using Babylon 5-based contacts to assist somehow.

It will be solely up to the ingenuity of the players themselves as to what they will want to do during these two hours. As the GM, it is your job to tie what they want to do, into Babylon 5 knowledge and what Six’s team would be trying to do. As such, there is no hard and fast information presented here. You will have to ad lib this entire scene. Make it fast, frantic, dangerous and memorable!

Further Adventures	<i>Perhaps a group outside of Six’s team – a group previously unseen – will take The Eye off the Player Characters as a simple (or not so simple) theft? This would allow for a complete adventure to be inserted at this point, putting the resolution of this adventure on hold until The Eye is gained back once again!</i>
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Once two hours have passed, Reno will expect to meet with the successful team in the casino. He will care not for reports of foul play, he only wants The Eye.

Scene 3: Meeting with Mr Reno

If the Player Characters have The Eye when it is time to meet Mr Reno, this scene will involve them and should be read to the Player Characters as written below.

If Six’s team delivers The Eye, the Player Characters will at best be spectators. If this should come to pass, skip the descriptions in the rest of this scene, and inform the Player Characters that Six and his team were seen talking to Mr Reno and handed over The Eye to him. Reno appeared pleased with Six, shaking his hand firmly.

However, if the Player Characters arrive at the Casino with The Eye, Reno will enter shortly after, as described below.

From across the Casino, you spy Travis Reno. Still dressed in dark clothes, with his hair brushed to one side, he strides purposefully toward you flanked by two minders, a vague smile creasing his hardened facial features. As he approaches, his eyes are obviously drawn to the small, black casket you hold.

“Good day to you all. I assume this is the merchandise?”

Mr Reno will want to inspect the item briefly and discretely at the table before continuing on.

On sighting The Eye, Travis Reno draws in a breath of air, before letting out a long, low whistle. His minders do nothing more than raise eyebrows.

“Wow, that’s some piece of jewellery, isn’t it,” he asks, “no wonder they wanted it back so bad. The pictures didn’t do it justice.”

Reno carefully closes the casket again, then looks at each of you carefully before speaking.

“You’ve done very well. My client will be quite pleased. You’ll find the balance of your payments transferred into your accounts before then end of the day - you have my word as a well-known detective. I must go now and organise the safe storage of the ... item, until the client picks it up later tonight. I am quite impressed with your work. We will work again, I am sure.”

And so saying, Travis Reno picks up the black casket, turns on his heel, and leaves the Casino with his entourage.

There is no reason to disbelieve Reno’s promise to transfer the funds, as he would have more to lose than just money if he didn’t. If the Player Characters make a fuss, he will transfer it immediately. Otherwise, he will keep his promise and will transfer the funds after he has received the Centauri’s payment later tonight.

For conventional gaming purposes, this adventure has now concluded. Turn to the epilogue on the following page, which describes the scene where Reno hands The Eye over to the Centauri Ambassador on Babylon 5, Londo Mollari. The Player Characters have no input in this scene, as it is told in the third person. The epilogue is presented solely to tie the adventure back into the Babylon 5 television series for a satisfying conclusion.

Epilogue: Londo Mollari and The Eye

This epilogue, whilst an important part of the adventure for the players, does not feature the Player Characters. This scene may be run one of two ways. The first way is simply to read the dialogue below to the players. The second way is to play the actual scene from which it is adapted on a VCR. GMs opting for the second option will need to have access to the Season 1 episode "Signs and Portents". The scene, where Londo meets Mr Reno in the closed Casino, can be found a few minutes after the opening sequence.

It is late on Babylon 5. The Casino is closing for the evening, only a few stragglers and cleaning staff can be seen. Sitting at a table, nursing his last drink for the night, sits Ambassador Londo Mollari of the Centauri Republic, worry evident in his wrinkles. He stares into the crystal ball that is his half-empty glass, seeking answers for questions the dispersing public could only dream about. Finding no answers there, he moves on to a blue serviette for its council. At this moment, a middle-aged man, sharply dressed in dark clothes with his dark hair swept to one side, joins Londo Mollari. Travis Reno. Reno is in turn joined by two minders who take up defensive positions behind their charge.

"Mr Reno," ventures Londo, "I was beginning to wonder if you would come"!

"I always keep my end of the bargain," replies Reno as he sits at Londo's table, "I had to be sure payment in full had been deposited into my account back on Earth. Here's the merchandise".

So saying, Reno pushes a black casket over to Londo. With careful reverence, Londo slowly opens the box.

"Great Maker," he breathes.

"Nice piece of jewellery, isn't it"?

Londo looks sharply at Reno, "This is not a 'piece of jewellery', nor is it 'the merchandise'. This is The Eye, the oldest symbol of Centauri nobility".

Reno's eyes glaze over as he hears the Centauri version of The Eye's purpose and how it was lost for what must be the hundredth time.

"I know the story Ambassador, but to me it is just another commission. I must be leaving now. Good day to you".

"Just one thing, Mr Reno," calls Londo, "I would very much like to know how you got your hands on this..."

"No you wouldn't Ambassador, no you wouldn't".

Mr Reno and his minders casually walk away from Londo, leaving him to ponder the mysteries behind his republic's long-lost icon.

Appendix A: Non-Player Characters

This appendix gives statistics for Non Player Characters encountered during the adventure. Some of these are generic archetypes, such as ‘Earth Force Security Officers’ and ‘Thugs’. Accordingly, they should be altered if the GM deems it necessary. Be warned, the ‘Thug’ listed here is quite skilled in what he/she does and a few of them may be more than a match for an average party. As always, keep this in mind when selecting numbers for groups to rough up your Player Characters.

Travis Reno

Character Attributes				
Charm: 4	Intelligence: 5	Strength: 4		
Finesse: 6	Insight: 6	Agility: 4		
Presence: 5	Wits: 6	Endurance: 3		
Xenorelation: 5	Perception: 6	Coordination: 4		
Derived Character Attributes				
Toughness: -1	Initiative: 5	Resolve: 5		
Character Skills and Specialties				
Investigation	5	Research	Forensics	Case Management
Acumen	4	Veracity	Attitude	
Savvy	3	Underworld	Earth Society	
Diplomacy	3	Obfuscation	Inquiry	
Law	2	Earth		
Medical, EMT	1	Human		

Six (Raider)

Character Attributes				
Charm: 4	Intelligence: 5		Strength: 5	
Finesse: 4	Insight: 5		Agility: 5	
Presence: 4	Wits: 5		Endurance: 5	
Xenorelation: 4	Perception: 5		Coordination: 6	
Derived Character Attributes				
Toughness: 0	Initiative: 5		Resolve: 5	
Character Skills and Specialties				
Savvy	5	Underworld	Raider Politics	
Hiding	4	Concealment	Shadowing	Sneaking
Piloting	3	Atmos Shuttle	Shuttle	Fighter
Ship Handling	3	Freighter/Liner		
Combat, Ranged	2	Handgun		
Medical, EMT	2	Human		
Combat, Unarmed	1	Block	Grapple	Strike

Generic Raider (not Six)

Character Attributes				
Charm: 4	Intelligence: 4		Strength: 6	
Finesse: 3	Insight: 5		Agility: 6	
Presence: 4	Wits: 6		Endurance: 5	
Xenorelation: 3	Perception: 5		Coordination: 6	
Derived Character Attributes				
Toughness: 1	Initiative: 6		Resolve: 4	
Character Skills and Specialties				
Savvy	4	Underworld		
Hiding	3	Concealment	Shadowing	Sneaking
Piloting	3	Atmos Fighter	Fighter	
Combat, Ranged	3	Handgun		
Medical, EMT	2	Human		
Combat, Unarmed	2	Block	Grapple	Strike

Gavin Marette (or generic small-ship Pilot)

Character Attributes				
Charm: 5	Intelligence: 5		Strength: 4	
Finesse: 4	Insight: 5		Agility: 6	
Presence: 4	Wits: 6		Endurance: 4	
Xenorelation: 3	Perception: 5		Coordination: 6	
Derived Character Attributes				
Toughness: -1	Initiative: 6		Resolve: 5	
Character Skills and Specialties				
Piloting	5	Atmos Shuttle	Shuttle	Fighter
Navigation, Aerospaceal	4	Atmos	Insystem	Hyperspace
Tatics, Space Combat	3	Space Combat, EA (or whatever is appropriate)		
Engineering, Aerospaceal	2	Structural	Plasma Engine	
Language, Centauri	1	Comprehension	Speech	
Language, Centauri	1	Comprehension	Speech	
Business	1	Economics	Operations	

Generic EA Security Officer

Character Attributes			
Charm: 4	Intelligence: 4		Strength: 5
Finesse: 4	Insight: 6		Agility: 5
Presence: 6	Wits: 5		Endurance: 5
Xenorelation: 3	Perception: 5		Coordination: 5
Derived Character Attributes			
Toughness: 0	Initiative: 5		Resolve: 5
Character Skills and Specialties			
Investigation	4	Forensic	Case Management
Law	3	EA Civil	EA Criminal
Combat, Armed	3	Strike	Parry
Combat, Ranged	3	Handgun	Longarm
Combat, Unarmed	2	Strike	
Acumen	2	Veracity	
Athletics	2	Running	
Savvy	2	Babylon 5 General	Babylon 5 Underworld
Medical, EMT	1	Human	

Generic Bodyguard or Thug

Character Attributes				
Charm: 4	Intelligence: 3		Strength: 7	
Finesse: 4	Insight: 4		Agility: 8	
Presence: 4	Wits: 4		Endurance: 6	
Xenorelation: 4	Perception: 3		Coordination: 6	
Derived Character Attributes				
Toughness: 2	Initiative: 6		Resolve: 3	
Character Skills and Specialties				
Combat, Unarmed	5	Strike	Dodge	Parry
Combat, Armed	3	Swing	Parry	
Combat, Ranged	2	Handgun		
Savvy	2	Bab 5 General	Bab 5 Undrwrl'd	
Hiding	1	Shadowing		

Generic Human

Character Attributes				
Charm: 6	Intelligence: 5	Strength: 4		
Finesse: 6	Insight: 5	Agility: 5		
Presence: 4	Wits: 4	Endurance: 4		
Xenorelation: 5	Perception: 4	Coordination: 5		
Derived Character Attributes				
Toughness: 0	Initiative: 4	Resolve: 5		
Character Skills and Specialties				
As appropriate				

Generic Human Lurker

Character Attributes				
Charm: 4	Intelligence: 4	Strength: 4		
Finesse: 4	Insight: 5	Agility: 6		
Presence: 4	Wits: 5	Endurance: 5		
Xenorelation: 5	Perception: 6	Coordination: 5		
Derived Character Attributes				
Toughness: 0	Initiative: 5	Resolve: 4		
Character Skills and Specialties				
Savvy	3	Babylon 5 Down-below	Babylon 5 Underworld	
Survival	3	Foraging, Down-below		
Hiding	1			
As appropriate				

Grylor

Character Attributes				
Charm: 1	Intelligence: 2	Strength: 6		
Finesse: 1	Insight: 4	Agility: 7		
Presence: 5	Wits: 5	Endurance: 6		
Xenorelation: 1	Perception: 4	Coordination: 2		
Derived Character Attributes				
Toughness: 1	Initiative: 6	Resolve: 3		
Character Skills and Specialties				
Not Applicable				

Natural Grylor attack information:

Grylor Attack Type	To-Hit Bonus	Damage Bonus	Damage Type
Bite attack	0	+4	Cut
Clawed wing attack (slash)	+2	+2	Cut
Clawed wing attack (stab)	+1	+3	Cut

Notes on Grylor attacks:

1. All Grylor attacks are based on 'Close Combat' rules and are identical to a 'Human's knife' style of attack in the way it should be calculated.
2. Only one kind of Grylor attack can be executed at any one time (ie: Grylors can't stab and bite their victims in the same turn).
3. Either kind of clawed attack can be executed whilst flying, but they require the Grylor to make physical contact with its target as it passes.
4. A bite attack requires the Grylor to wrap itself around its target, thus making itself vulnerable. However, the damage it inflicts is much greater.
5. Grylors favour a slashing claw attack due to the way their wing operates, occasionally using a stabbing motion instead (more difficult). Only if they are confident or desperate will they use a bite attack.
6. The Grylor body map is reasonably similar to the human one: Head (1); Torso, Legs, Feet, Tail (2, 3, 8, or 9 – as appropriate); Vitals or Groin (4 or 5); Wings (6, 7, 12, or 13). Note that areas 10, 12, 14, and 15 are not included in the Grylor version.