

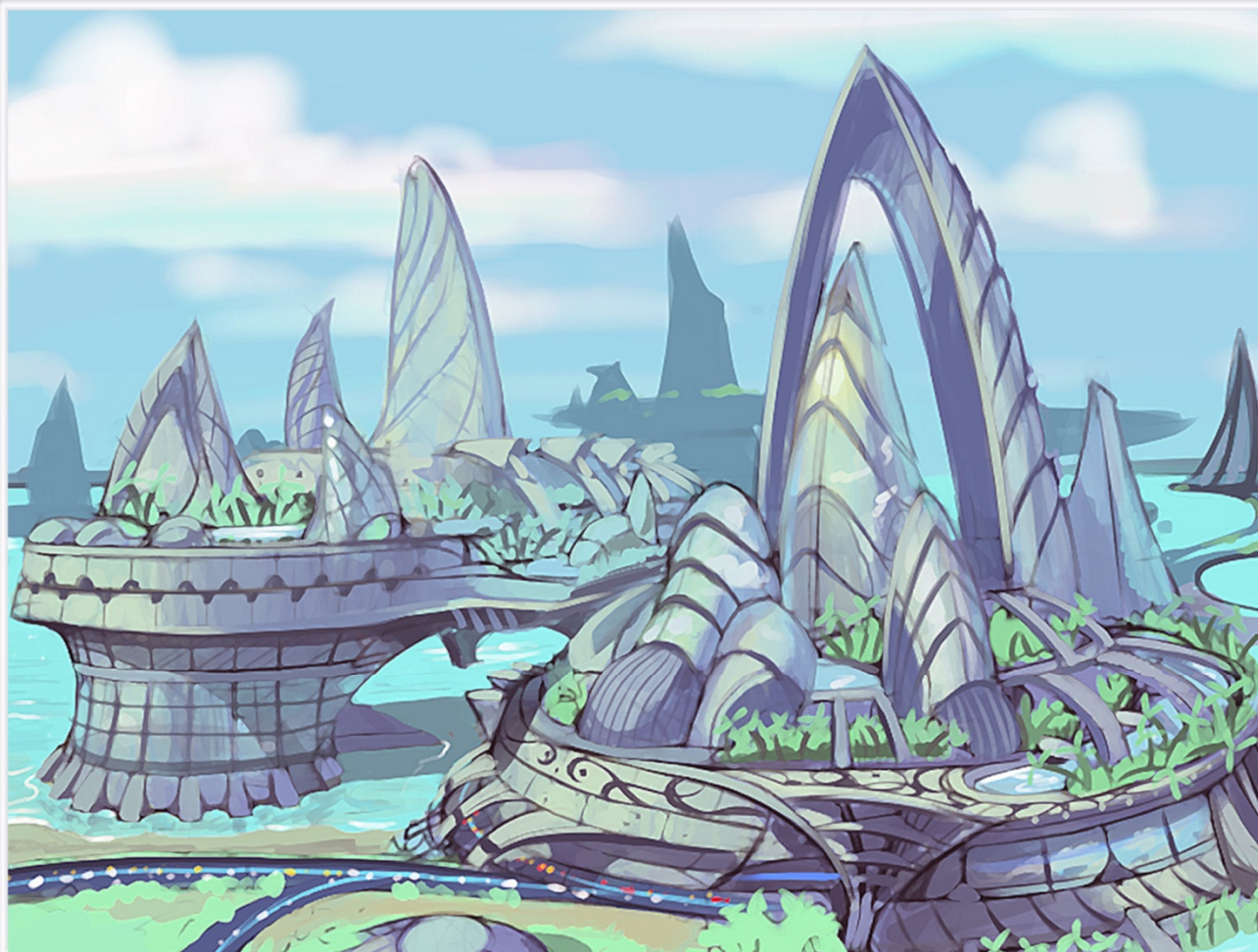
W3

ASTRO ADVENTURES

REVOLT AT THE SPIRE

by Matthew E Kline

A MINI-ADVENTURE FOR CHARACTER LEVELS 3-5



You're headed to the Crystalspire Resort on Elysian Fields, delivering an antique piano to some big-shot performer for some easy credits. It isn't until the "Maestro's" dress rehearsal that things start to get complicated.

Revolt at the Spire is part of a series of mini-adventures designed to drop into existing adventures or campaigns. Use them as side missions or a way of getting in a quick adventure when you're short on time.

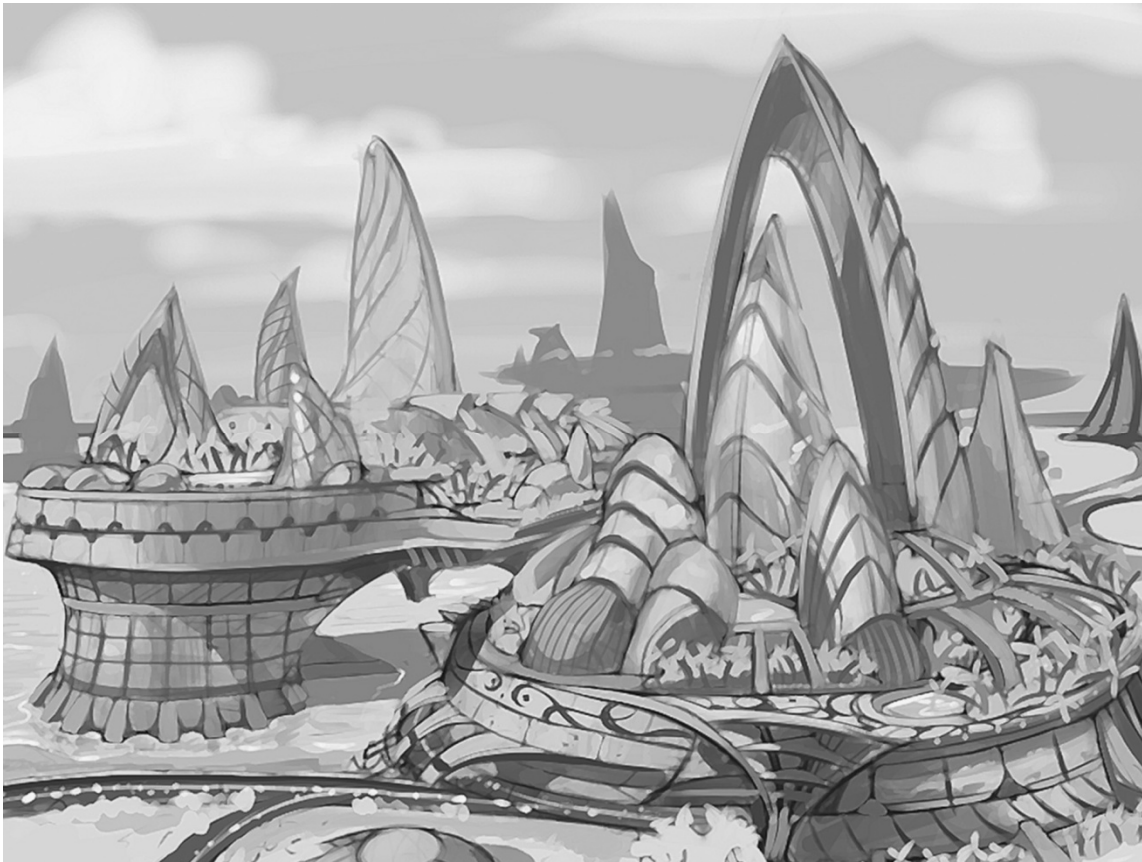


Mini-Adventure Module W3

REVOLT AT THE SPIRE

By Matthew E Kline

AN ADVENTURE FOR CHARACTER LEVELS 3-5



You're headed to the Crystalspire Resort on Elysian Fields, delivering an antique piano to some big-shot performer for some easy credits. It isn't until the "Maestro's" dress rehearsal that things start to get complicated.

Revolt at the Spire is part of a series of mini-adventures designed to drop into existing adventures or campaigns. Use them as side missions or a way of getting in a quick adventure when you're short on time.

White Star: White Box Science Fiction Role-Playing, Copyright 2015 Barrel Rider Games; Author James M. Spahn. Swords & Wizardry, S&W, and Mythmere Games are trademarks of Matthew J. Finch.

Creation's Edge Games and Matthew E Kline are not affiliated with Mathew J. Finch, Mythmere Games, Frog God Games, James M. Spahn, or Barrel Rider Games.

The "Crystalspire Resort" art used on the cover and above was provided by Shaman Stockart.

Writing, design, layout: Matthew E Kline
© Copyright 2015 Creation's Edge Games

ASTRO ADVENTURES

Mini-Adventure Module W3 REVOLT AT THE SPIRE

You're headed to the Crystalspire Resort on Elysian Fields, delivering an antique piano to some big-shot performer for some easy credits. It isn't until the "Maestro's" dress rehearsal that things start to get complicated.

About This Product

Revolt at the Spire is designed for 4-6 adventurers of level 3-5, although it can be scaled by the Referee for groups of other sizes. Revolt at the Spire is part of a line of mini-adventures designed as quick, drop-in scenarios. They're ideal for use as short side quests, or for gaming sessions where you're pressed for time. You could even string them all together as a mini adventure campaign.

Referees should feel free to adjust this adventure as they see fit to suit their group's style of game-play or level of difficulty.

It's recommended that the Referee read through this product at least twice in order to familiarize themselves with the adventure prior to playing. They should also take note of any new creatures or equipment listed at the end of the document.

This product requires the use of the *White Star: White Box Science Fiction Roleplaying* rulebook, copyright 2015 Barrel Rider Games, written by James M. Spahn.

On the pages that follow you'll find boxes like the one surrounding this text. These boxes hold suggested descriptions of the areas that can be read out loud to the players.

After most of the area descriptions you'll find one or more of the following symbols:



This symbol indicates that there's a creature of creatures present.



This symbol indicates that there's something of value nearby.



This symbol indicates that there's an obstacle to be overcome.

A description of the creature, valuable, or obstacle encountered follows after each symbol.

About Astro Adventures

A few years after my introduction to D&D I remember seeing a sci-fi RPG for the first time and thinking *Wow, you can adventure in space too!?* This was back around the time that Star Wars came out, the first one (which of course turned out to be the 4th one.) So, as you could imagine, the neighborhood kids latched onto this new setting like a giant space leech. Our *Astro Adventures* pay tribute to that time, a time when a whole galaxy of adventure opened up to us. A time when we were all still blissfully unaware of what a whiny little punk Darth Vader was as a kid. Those were good times. Good times...

You can find more of our RPG products on RPGNow. Please feel free to visit us at www.creationsedgegames.com or like us on Facebook. Thank you for your support!

Referee's Eyes Only:

Odite is often referred to as the singing crystal, due to that fact that when struck it issues forth a pleasant modulating tone. Great care must be taken in how and where the crystal is struck however since odite is extremely fragile. Which is one of the reasons why no one's been able to create music with them, until now...

Yameem Morumu otherwise known as "The Maestro" has mastered over 300 different musical instruments from the kilometer long Andrea Star-Oboe to the living drum-berry bush of Zixx. His past attempts to master the "singing crystals" ended in shattering failure. Then one day he came up with the idea of creating a musical instrument around the crystals, one that would be specifically designed to strike the crystals in a precise, calculated, non-shattering way.

He chose an antique grand piano of 19th century Earth design from his own collection. The strikers were already there all he had to do was have the piano wire removed and replaced with the crystals.

It took a team of engineers, geologists, and one piano tuner 7 months but in the end Morumu had his odite piano. What's more, having already mastered the piano, it only took him a few months modify his technique to deal with the multiple notes the crystals produced from one strike. He was ready for his new instrument's debut. And what better place to show off an odite crystal piano than at the Crystalspire?

Morumu thought his biggest problem would be getting it there. He didn't count on angering the natives. Seems the indigenous species are crystal base. Playing an odite piano is like hitting their kids with 230 tiny little hammers...

Set Up

The crew is approached by a nervous representative of "The Maestro" and asked if they're capable of handling very, very, very, very, fragile cargo. He looks the group over and adds an additional "very" for good measure.

Yameem Morumu wants his antique grand piano transported to the resort planet Elysian Fields. It's been refitted with odite crystals so the piano is extremely fragile. Very extremely fragile.

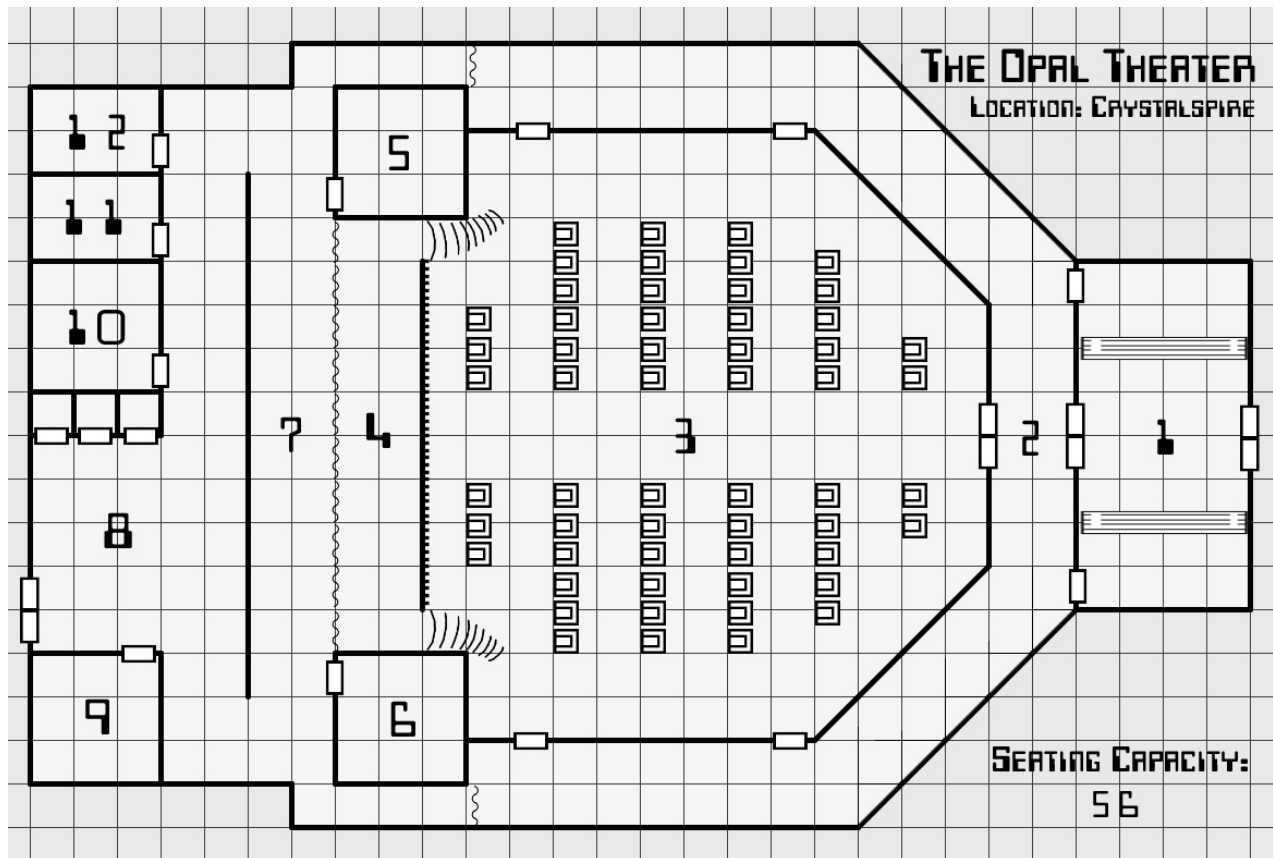
The crew's offered 1000 credits and a night's stay at the Crystalspire Resort as Morumu's guests if they can transport the piano to him safely.

A Note to the Referee

This set up is only a suggestion. Feel free to introduce this scenario to your group in any way you see fit.

If the crew doesn't have their own ship, Morumu pays to have them guard his precious piano, traveling in the cargo hold of a luxury Starcruiser headed for the Crystalspire Resort.





Guests of the Maestro

Delivery of the piano goes relatively smooth. Yameem Morumu, "The Maestro" himself greets the crew as his cargo is unloaded. He questions the crew about their trip, making subtle inquiries about any issues which may have occurred during their journey that could have caused distress to his instrument. While the Maestro makes his small talk a small team of engineers and one piano tuner looks the cargo crate over, checking a data pad attached to it set to record the crate's exposure to vibrations. Once they're satisfied they give a nod to the Maestro whose smile broadens.

Read or paraphrase the following to your players:

"Tonight I have a private dress rehearsal I wish for you to attend. There is not another Odite Crystal Piano in existence! You were entrusted to safeguard something as priceless as it is precious to me. So a special treat yes? You shall come and hear as I make the crystals sing like no other can!" A Crystalspire hostess suddenly appears at the Maestro's side, summon as if by magic. She starts handing out small metal bracelets as the Maestro continues, "Until then you are my guests! Yevette here will arrange your accommodations. Don't steal any towels." He adds with a wink then oversees the engineers as they cart his piano off.

Possibly the players are distracted enough by The Maestro and Yevette that they forget about the credits they were supposed to be paid until Morumu and his entourage have scurried off. If the Maestro is reminded about the credits he'll be slightly offended but he's more concerned about getting his piano unpacked than reacting to what he takes as a minor insult. He states rather tersely that if the crew requires payment immediately he can have Yevette credit their resort accounts, if not he'll send someone to their room (or rooms) with their credits once their accommodations have been arranged.

Yevette explains that as the Maestro's guests their stay at the resort will be charged to his account. This includes the fees charged for any food, drinks, or activities the crew wishes to indulge in. It however excludes gambling. Yevette will lower her voice and add that it also excludes resort issued "companions" and any related fees incurred (the Maestro can't afford to have *that* showing up in his accounts.)

Yevette will set the crew up in guest suites in the arrangement they prefer, one large suite with the appropriate number of bedrooms to accommodate them all, separate suites for each, or any combination in between. Yevette then programs the bracelets she handed out with the crew's room numbers. She states that they should wear the bands at all times while in the Crystalspire, that they'll allow the crew to access resort amenities, charge the fees that they accrue to their account (in this case the Maestro's) and let them unlock the door to their rooms, as well as allowing them to communicate with each other while on the resort grounds. The bands also display the time.

While escorting the crew down a hallway which runs along a curved glass-steel outer wall allowing them an amazing view of a crystal clear ocean Yevette will run through a partial list of resort offerings:

Beach cabanas featuring bio-synched environments, grav-tennis courts, 3D croquet grids, shufflebomb fields, robo-skeet shooting, hover-cycle trails, moonsail sailing (nighttime only), snorkel pack swimming with the sea giraffes, relaxing by the indoor or rooftop mega-pools, gambling in any of the resort's three casinos, as well as an expansive arcade featuring a collection of retro classics and VR immersion pods. Or the crew could visit one of the many bars or nightclubs the resort has to offer. Full spa services are also available for any crew members who wish to be pampered.

While walking, the group will pass several crystalline creatures that appear to be part of the resort's staff, pushing hover-carts, cleaning, or engaging in other menial tasks. If asked Yevette will explain that they're shardites (see New Creatures) one of the planet's indigenous species. They helped build the Crystalspire and a few of the other resorts on Elysian Fields and sought out jobs with the resorts once they were completed, mostly to be close to the entertainment the resorts had to offer. They seem very fond of music.

Yevette finishes her walk, stopping before a clothes boutique. She looks the group over dropping the not too subtle hint that if they crew was to be the Maestro's guests at the resort that perhaps they should consider dressing the part. She then leaves stating that the player's bracelets will show them directions to their rooms as well as any other destinations the group may have in mind. Adding "Welcome to Crystalspire..."

Key to the Opal Theater

The crew's free to engage in whatever activities they wish in the hours leading up to the Maestro's dress rehearsal. As the time approaches they'll be summoned to the Opal Theater either through their bracelets or fetched by Yevette personally.

A collection of resort representatives stand outside the entrance to **Area 1**, along with a few people from the Maestro's entourage, including the piano tuner. Yevette will be here if she isn't already with the crew.

Read or paraphrase the following to the players:

One of the resort representatives is in a heated argument with some of the Maestro's people. He turns and greets you as you approach, "Ah, these are the ahh, special agents?" he casts a sideways glance at Yevette who gives a quick nod. "Good," he continues, "I'm Quentin Wight, Executive Director of Resort Entertainment. We have an, ahh, situation, here. Seems a few of the staff, a few of the shardites, have gone berserk and taken over the venue." The piano tuner, growing impatient, will suddenly bark "The Maestro's in there! Tell em!" Quentin will continue "Yes. The Maestro, as well as some guests who arrived early for the rehearsal, have been taken, for lack of a better term, hostage."

The piano tuner interjects again, "He won't send his security in. Says it will create an incident." Quentin nods nervously "Correct. They're incensed and impossible to reason with. If resort forces go in there guns-a-blazin' we'll risk a political incident. Our treaty with

the shardites could be compromised. A small group of non-resort affiliated personnel however could ahh rectify the situation while putting the resort in a position of relative unaccountability."

"It could be worse," Quentin adds with a nervous laugh. "If I would have heard the sounds that remarkable instrument could produce beforehand I would have put him in the Amethyst, a larger venue, much closer to the main lobby. There probably would have been more hostages then. Up until now I was thinking of an odite crystal piano as more of a novelty act..."

At this point the piano tuner will scream "Novelty act! I didn't waste half a year of my life tuning a piano for a novelty act!" and begin strangling Quentin.

Yevette ushers the party through the doors to **Area 1** while the resort reps and engineers attempt to separate the strangler from the stranglee. If for some reason the crew is reluctant to assist the resort Yevette will remind them that if anything happens to the Maestro they'll be responsible for any and all charges they accrued on his account.

1. Lobby

A pair of double doors opens into the theater's lobby. Concession stands run the length of the room to the north and south. Another set of double doors lead to the west.

Yevette will tell the crew that the Maestro had a fit when he saw the concession stands. They had to promise to remove all the snacks and replace the two sections with wine bars before the actual recital.

For now the stands contain items comparable to the offerings of a 21st century movie theater, with some alien snacks thrown into the mix, like packets of live bugs, bags of small rocks, and jars of lava lamp-like fluids.

Yevette has no idea where the Maestro is or how many shardites or hostages there are. She could, however run through the basic layout of the theater for the group if they wish, before scurrying back through the doors to aid Quentin.



2. Corridor

You're standing in a wide corridor which runs to the north and south turning the corner a short distance away in either direction. Another set of double doors stand before you leading presumably to the main house, the theater's seating area. The plush red carpet lined walkway you're standing in now must run around the outside of the seating area, allowing access to its side entrances.

Heavy curtains at either end of the corridor lead to **Area 7** and backstage. If the group lingers here they'll hear the occasional muffled cry from hostages and sporadic hi-pitched trilling coming from their shardite captors in **Area 3**.

3. House

This is the theater's main house. A wide center aisle runs the length of it, flanked by rows of seats. Several shardites pace back and forth along the rows. It looks like at least two of them are armed with laser pistols they managed to acquire. A collection of twelve hostages lie huddled together at the center of the main aisle, guarded by two more shardites, also armed with pistols.

The shardites strut around the theater, almost bird-like in their movements. They pause every once in awhile to release a trilling squawk then listen as the sound echoes back to them off the theater's ceiling. They look as though they're calling out to someone (or something) and waiting for a response.

The two near the hostages wave their weapons menacingly whenever any of the captives make a noise, urging them to remain silent. The players won't be able to see the Maestro or the piano from any of the house's doorways. It could be assumed that he is among the hostages huddled in the center aisle (he's not.)

The players could attempt to negotiate with the shardites however they are already in a very agitated state. Care must be taken in approaching them. If the players enter the house and approach them en masse they'll almost certainly view it as an aggressive act and either attack the players or the hostages. It's best if only one or two of the group enter initially. Also, while shardites understand a variety of languages they find it difficult

to speak them since their “speech” is accomplished through modulating their crystal forms in very precise ways. In their agitated state they’ll need to rely on their trilling and gestures to convey their message which could prove frustrating to them and only serve to agitate them more. The most effective way of approaching them initially would be to play them some music. The sound may calm them down to the point where they can be reasoned with.

Patient and persistent negotiation on the part of both parties will eventually lead to the revelation that playing a tune on an odite piano creates a sound similar to that made by a shardite being exposed to extreme torture. They don’t like it. (The reason they were strutting around making their sounds is because they were calling out to what they thought was a shardite in pain that they couldn’t locate.) They want the one responsible for the noise turned over to them in exchange for the hostages. If a party member skilled at diplomacy (possibly one with a very high charisma) is involved they may be able to convince the shardites to take the piano and leave the Maestro alone, or even letting the hostages go in exchange for a promise that they’ll never hear the sound again (though this will take a great deal of diplomacy.)

The Maestro and his piano are nowhere in sight. If the hostages are rescued/freed they’ll tell the group that the Maestro and his piano were escorted backstage by security the moment the shardite resort staff went berserk and attacked.

Stats for the shardites are presented below if the negotiations go bad (or the group decides to go in guns-a-blazin’)



Shardites x8 (hp 23,23,20,19,18, 15,15,12): **AC:** 6 [13] **HD:** 3+1, **ATK:** 1d6+2 (laser pistol), or 1d6 (slam), **Sp:** Crystalline (take half damage from bladed and energy weapon / 30% chance of ranged

energy attack ricocheting), **Sv:** 16, **Mv:** 12, **HDE/XP:** 4/150 **Gear:** 4 are armed with laser pistols.

4. Stage

A set of curved stairs on either side of the house lead up to a stage roughly six feet above the house floor. A thick red curtain with a thin gold swirling pattern forms a velvety soft wall across the back of the stage. The Maestro’s piano bench is here, but no sign of the piano or the Maestro...

A quick inspection of the stage area will turn up a broken bracelet lying near the top of the north staircase. It’s similar to the resort bands the players are wearing. If someone with computer skills (or similar abilities) examines the band they’ll discover that it’s been hacked to serve as a universal key, allowing the wearer to unlock practically every door in the resort.



The hacked bracelet was tossed aside by one of the “security guards” now in **Area 8**. It was damaged while moving the piano. A player with some skill in electronics may be able to fix it. If they can they’ll be able to gain access to just about every secure area in the resort. The resort staff won’t be too thrilled if they find out the group is in possession of a hacked bracelet.

5. Stage Right Storage

Opening the door you surprise a pair of shardites. They move quickly to attack.

The shardites here ventured up the stairs from the house and enter this room to search for the source of the noises they heard. Negotiating with these two isn’t an option since they’re still in their agitate

state and surprised by those they assume responsible for the sounds. Depending on how things went with the group in **Area 3** a battle here could have a harmful effect on any headway that was made there.

This area holds items required for the theater's upkeep. Mostly spare lighting arrays to replace the theater's houselights and extra mechanical parts for the Opal's sound, light, stage prop hoist and curtain control systems.



Shardites x2 (hp 23,21): **AC:** 6 [13] **HD:** 3+1, **ATK:** 1d6+2 (laser pistol), or 1d6 (slam), **Sp:** Crystalline (take half damage from bladed and energy weapon / 30% chance of ranged energy attack ricocheting), **Sv:** 16, **Mv:** 12, **HDE/XP:** 4/150 **Gear:** 1 is armed with a laser pistol.



6. Stage Left Storage

A shadowy form stands in the darkness near the center of the room. It has a pistol pointed right at you.

This room contains a collection of props. The "shadowy form" is a mannequin dressed as "Captain Vector: Space Ranger." It was on display last in the lobby week to promote a retro holo-vid film festival. Once the light in the room has been activated it's easy to see that it's harmless (of course if the group went in guns-a-blazin' they could alert the mercenaries at **Area 8** to their presence.)

A *Captain Vector and the Squidlings of Doom* marquee poster displayed on an easel advertises last week's film festival. A variety of other props hang on racks or line the shelves of this room. Mostly fake weapons used to stage murder mysteries preformed here each week.



Somehow a real mono-sword has gotten mixed in here among the murder mystery props.

7. Crossover

This area runs along the back of the stage's curtain. There are a few odd props here against the back wall, like a 20th century couch, and an item you believe was once called a juke box.

This area usually holds large props waiting to be swapped out with items on stage. The majority of oversized items are stored elsewhere in the resort.



There's a med kit lying on the couch. Presumably here in case someone breaks a leg, or starts to die on stage...

8. Backstage

A group of resort security guards are huddled around the Maestro's piano sitting near the back doors to the theater. One is crouched down next to the piano examining something attached to its underside.

These "security guards" are actually mercenaries looking to steal the odite crystal piano. The odite alone is enough of a haul but to the right buyer the piano as a whole could net them a small fortune in credits.

The one crouched down next to the piano is trying to remove a sonic amplifier modulator or S.A.M as they call it. The amplifier was placed there by one of the mercenaries with the intention of agitating the shardites. The plan was to enter the theater posing as security and make off with the piano during the chaos of the assumed shardite revolt. They weren't counting on the Maestro being set up in the smaller more secluded Opal Theater or a dress rehearsal before tomorrow night's recital. Both forced them to modify their plans, which is why they're now here waiting for their escape ship, which was scrambled a day early and to a different rendezvous point then was originally discussed.

If the crew decides to observe the security detail before engaging them they'll glean from their behavior that something isn't right. The guard crouching by the piano will pull the S.A.M. off of it making a comment about how the thing drove the "shardies" out of their tiny crystal skulls and ask if they should take it with them. Another of the guards will grab it and toss it into one of the three restrooms that run along the north wall ("Men", "Women", "Misc.") making a comment that the longer the shardies stay crazy the greater their chance of getting away, then adds "where the hell's that jump ship!?"

If the "guards" see anyone armed approaching them they'll draw their pistols and attack.



Mercenaries x6 (hp 24,23,20,16, 14,13): **AC:** 6 [13] **HD:** 4, **ATK:** 1d6+2 (laser pistol) or mono-dagger (1d6) **Sp:** class abilities, **Sv:** 13, **Mv:** 12, **HDE/XP:** 4/120 **Gear:** Mono-dagger (6), laser pistol (6), tool kit (2)



Retrieving the S.A.M from the restroom (or from the bottom of the piano if it wasn't removed yet) the players will discover it has a green light (currently lit) and a button. Pushing it shuts the device off. This will have an immediate calming effect on any shardites in the vicinity (if there are any left.) With some work the S.A.M. can be modified to boost the output of any energy cell. If attached to a laser rifle a modified S.A.M. gives it a +2 bonus to damage and a -1 penalty to-hit. The laser rifle will however burn up in a short amount of time and require replacing. The S.A.M. can be removed and attached to a newly acquired rifle weapon once the old one becomes unusable.

9. Stage Manager's Office

This is a simple, sparsely furnished office. An active data pad lies on top of an antique desk, or at least one that's been made to look antique. Three small monitors hanging on the wall above the desk display views of the theater. A bookshelf in the corner holds a couple of actual books as well as a few nick-knacks and a couple of holo-vid cases.

The data pad offers remote control over the theater's sound and lighting systems,

as well as controlling the raising or lowering of the stage curtains.

The three monitors here show views to the left of the stage, to the right of the stage and straight out into the house. If the shardites are still active in **Area 3** the players will be able to monitor them from this room. If the players manage to take out the mercenaries and deactivate the S.A.M. before attempting to negotiate with the shardites, they'll find them in a less agitated state and far easier to reason with.



There's a couple of antique books on the bookshelf written by 21st century actors on the art of acting (worth 100 to 600 credits each, if an interested party can be found) One holo-vid case contains several "Captain Vector: Space Ranger!" holo-vids (last week's film festival collection) the other holds several "Jeena: Queen of the Venusian Jungles" holo-vids (next week's film festival collection.) Both worth 500 credits to a collector.

10. Ready Room

This is a lounge area for actors and performers to relax in before heading out onto stage. The Maestro is here lying on an "L" shaped couch, bound in magna-cuffs and gagged with a more mundane strip of cloth.

The moment the Maestro's gag's removed he will blurt out "Guards piano go!" urging the group to stop the fake security guards in **Area 8** from making off with his instrument. If the guards have already been dealt with and the piano saved he'll breathe a sigh of relief, then explain how the security guards rushed in and moved him and the piano back stage the moment the shardites entered the

theater and started attacking people for some reason. He thought the guards were there to escort him to safety but as it turned out they were impostors trying to steal his piano.

If the party doesn't have a way of disabling the magna-cuffs they'll have to retrieve the key card from the mercenary at **Area 12**.

11. Dressing Room A

Clothes are strewn across the floor of this room. Two makeup tables sit along one wall, the contents of the makeup cases they once held now lie in scattered piles on the ground.

The clothes are actually costumes worn by actors for the murder mysteries, mostly 23rd century casual wear.

This room has been recently ransacked by the two mercenaries now in **Area 12**.

12. Dressing Room B

This is one of the theater's dressing rooms. A couple of makeup tables line the north wall, while a rack at the rear of the room appears to hold a number of costumes.

There are two mercenaries here starting to search the room. They're supposed to be guarding the Maestro until their getaway ship arrives but they grew bored. They decided to search the dressing rooms for valuables but have found nothing so far.



Mercenaries x2 (hp 20,18): **AC:** 6 [13] **HD:** 4, **ATK:** 1d6+2 (laser pistol) or mono-dagger (1d6) **Sp:** class abilities, **Sv:** 13, **Mv:** 12, **HDE/XP:** 4/120 **Gear:** Mono-dagger (2), laser pistol (2), med kit (1), Magna-cuffs key card.

Mission Accomplished

Once the mercenaries have been dealt with or captured and the cause of the shardite revolt identified and deactivated (the S.A.M was modifying sounds from the struck odite crystals, generating a subliminal tone which registered as a shardite crying out in pain to another shardite) any remaining shardites become a lot more docile and reasonable, even regaining the ability to "talk" in their speech mimicking tones. They no longer demand the Maestro and his instrument be turned over to them, provided that neither "make the sound like our children being hit by hammers" again.

The shardite revolt wasn't limited to just the Opal Theater. Other shardites near the theater had lashed out at guests as well. The Crystalspire intends to take disciplinary action against all shardites involved in the "revolt" especially any that injured guests or resort security. The resort will however take into consideration the fact that they were provoked by the device retrieved from the mercenaries (provided the party has shared this information with the resort.)

Yevette informs the crew that the resort is offering them a reward of 1000 credits for dealing with the situation in the Opal Theater. They're also free to stay at the Crystalspire as hotel V.I.P. guests for as long as they want (provided their stay does not exceed a total of one month earth-time. Gambling and "companion" fees are still not included.)

The Maestro's concert and dress rehearsal are postponed, both pushed back a day. If the crew decides to attend either they will hear the piano produce some of the most amazing sounds they've ever heard. Really. They'll cry...

Continuing the Mission

Here are some suggestions for further missions:

✪ If the players "borrowed" the Captain Vector holo-vids from **Area 9** they'll find themselves hunted by Captain Vector himself. Turns out the actor had himself cryogenically frozen. He thawed out in this century however his mind went funny during the process. He now believes himself to be Captain Vector. The holo-vids were on loan from his collection...

✪ Representatives of the Crystalspire ask the Maestro to stage a recital at the main shardite village to help mend relations that were frayed by the "incident"; the shardites are big fans of music after all. Morumu asks the crew to escort him to the event, serving as his bodyguards if needs be. The resort suggests that the Maestro take an instrument other than his piano...

✪ The mono-sword in **Area 6** was placed there by operatives of a crime boss. His girlfriend's an actress in the Opal Theater Murder Mysteries. He thinks her leading man's having an affair with her. If the crew didn't take the sword they may have an actual murder to solve. If they did take the sword some lethal individuals are going to want to know why...

NEW CREATURES

Shardite

Shardites are what remain of an ancient, nobler race of beings once known as shardus. Eons ago the shardus perfected interplanetary travel. Sailing their crystal ships along sub dimensional aether streams they managed to reach and colonize several dozen planets. Far away from the cradle of shardus civilization the creatures were forced to give up their normal intellectual and artistic pursuits



instead focusing on the labor intensive skills necessary for survival. Half their number in each colony became a working class known as shardites. At some time in the past there was a civil war between the two classes. Now only the shardites remain. While the secret of interplanetary travel has become lost to them they still retain some of the love for art that their ancestors possessed, particularly music.

The creatures communicate by causing their crystal forms to vibrate, creating a pleasant humming noise that serves as speech. They can with some effort use this sound to mimic the speech of other alien races. While they are quick to comprehend alien language they find it difficult to “speak” it, relying instead on tones and gestures to communicate outside their race.

Shardites only take half damage from bladed and energy weapons due to their crystalline form. Attacks made against shardites with ranged energy weapons have a 30% chance of ricocheting off their surface in a random direction. A shot that ricochets off a shardite still deals half damage to the creature however it also deals an equal amount of damage to any additional target that’s struck.

SHARDITE

AC	6 [13]
HIT DICE	3+1
THB	+3
ATTACKS	Slam (1d6) or by weapon
SAVE	16
SPECIAL	Crystalline (see description)
Movement	12
HDE/XP	4/150

Art Credits

We’d like to thank the following companies, people, and resources for providing great spot art at low cost. It’s due to their efforts that we can afford to keep the price of our products relatively cheap.

Shaman Stock Art provided the “Crystalspire Resort” for our cover and inside cover.

The Creature, Valuable, and Obstacle icons as well as Warning Sign (modified Crystals icon) on page 2 were made by Lorc. These icons are available for download on game-icons.net

Yvette on page 6 was provided by Postmortem Studios.

Captain Vector on page 8 is Copyright ©2015 Steve Miller. Used Under License.

The Shardite to the left was provided by Gary Dupuis with Purple Duck Games.

The map for our “old school” Opal Theater was created using [dungeonographer](http://dungeonographer.com) mapping software from Inkwell Ideas.

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royaltyfree, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0a Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000-2003, Wizards of the Coast, Inc.; Authors Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, Andy Collins, David Noonan, Rich Redman, Bruce R. Cordell, John D. Rateliff, Thomas Reid, James Wyatt, based on original material by E. Gary Gygax and Dave Arneson.

Swords & Wizardry Core Rules, Copyright 2008, Matthew J. Finch
Swords & Wizardry WhiteBox Rules by Marv Breig, copyright 2008-2011 Matthew J. Finch.

White Star: White Box Science Fiction Role-playing, Copyright 2015 Barrel Rider Games; Author James M. Spahn.

Revolt at the Spire, Copyright 2015. Creation's Edge Games. Author Matthew E Kline.

Designation of Product Identity and Open Game Content:

All text in this product is Open Game Content, except the terms Astro Adventures, Swords & Wizardry, White Star, company names, company logos, and author names.

END OF LICENSE