

MODERN AGE

MISSIONS



WARFLOWER

AN ADVENTURE FOR MODERN AGE



WARFLOWER

W*arflower* is a *Modern AGE* adventure designed for 1st to 4th level characters, in which the heroes track down the *Warflower*, a medieval treatise on alchemy and swordplay. Although it was long thought lost, this obscure text wasn't widely missed, since its author and subject matter are only interesting to a few eccentrics and specialists. Nevertheless, unknown forces seize it violently. Who are they? Why did they take it? Why is the *Warflower* valuable? The answers to these questions, provided by the story and the Game Master's choices, shape the adventure ahead.

Before we get to the adventure, let's go over its structure and some notes on preparation. First off, read the entire adventure before you start. It includes at least two distinct paths for characters to take, and multiple possible secrets at its conclusion.

MODE SELECTION

Modern AGE's rules can be implemented with multiple options, called *modes*. Select a mode in which to run the adventure, but be aware that we recommend Pulpy or Cinematic mode. Gritty mode may prove too deadly for this adventure. The more "realistic" the mode, the less combat should be emphasized.

STUNT SELECTION

Modern AGE includes a large number of stunts. Any character can use virtually any stunt, but we advise players to

note the ones they like the best and the ones they'd like to use in various general situations (combat, investigation, stealth, etc.), especially when they involve actions their character is skilled at.

ADVENTURE OVERVIEW

Let's look at the adventure's structure.

ACT 1 - VIOLENT BIDDING

As the Player Characters attend an auction at Iannucci's Auctions, a commotion summons them behind the stage, where they encounter two groups in furious combat: sword fighters from the Society of Perugia and gangsters from the Golden Thorn. Neither identify themselves, and those who remain after the fight don't know who stole what they were trying to take but couldn't find: a medieval book called the *Warflower*. It also becomes apparent to the characters that someone wants to keep the police out of it.

ACT 2 - CHIVALRY IS DEAD

The characters follow one or more leads in this act. Tracking the Society of Perugia leads them to a martial arts school whose leader believes the *Warflower* will teach hidden secrets of the sword. The Golden Thorn reveals itself to be a drug gang playing at alchemy, whose leader thinks the book contains the secrets of immortality. Researching the book suggests that, from certain points of view, it could contain

AREA DETAILS

Iannucci's Auctions occupies part of the ground floor of a small, five-story brick building in downtown New Coventry. After walking in the front entrance, visitors enter a corridor where the door to the main auction area is immediately visible. Following the corridor to the left of the door, it turns and terminates in an unmarked, locked door leading to Marco's office. Marco's office has a second door to the back room, where the antiquities are kept. The back room has a garage door which leads to a back alley, used for loading. Marco does have security cameras, but these aren't connected to the Internet. Data is stored on Marco's computer, which is destroyed by Golden Thorn intruders before the incident covered in **Backstage Brawl**. This eliminates the video from before, during, and after the incident. The ground floor has another unit on the right side of the corridor when visitors enter through the front. The Game Master can place whatever they like there, or just lock it away.

both secrets. Neither group has the *Warflower*, though not for lack of trying. Beyond the Society, the Thorn, and several unremarkable collectors, a now-dead lawyer employed by TrevTech's (a major corporation and local employer) CEO Amanda Trevayne was supposed to bid on the book. Trevayne is scheduled to throw a party, and the characters can bypass her security by attending. Trevayne encouraged both the Society of Perugia and the Golden Thorn to seize the book, creating confusion while her own agents spirited it away, but nobody knows this yet.

ACT 3 - THE CARNIVAL IS OVER

After following the clues, the characters attend Amanda Trevayne's party at the TrevTech Building. The characters use observation and social maneuvering to find their way to Trevayne and the *Warflower*. As they arrive, she's inspecting it in a lab on the 9th floor.

ACT 4 - HARVESTING THE WARFLOWER

The characters penetrate the lab and confront Amanda Trevayne. At this point, GMs are presented with three options. In the first, Trevayne is a martial artist of near-supernatural skill, who wanted the *Warflower* to unlock the final secret of her path. In the second, she's an alchemist, ready to produce the secrets of immortality on an industrial scale—and having paid an awful price for acquiring it herself. In the third scenario, the *Warflower*'s true secret is an accurate formula for Greek Fire, which can be exploited in any number of patentable technologies in the energy and defense sectors.

CHOOSE YOUR OWN FINALE

As noted, **Act 4** presents three options, so the GM can customize the adventure according to the genre they want to use. One variant of the martial arts option is suitable for games where psychic powers are possible, while the alchemy option may fit games with magical elements. The last option, where the *Warflower*'s secret is a chemical formula, best fits games where extraordinary phenomena aren't a factor. The GM should pick one of these options ahead of time and, if desired, adjust the rest of the adventure to fit.

NEW COVENTRY

Warflower takes place in the fictional city of New Coventry, which combines features from multiple iconic East Coast and Midwest American cities such as New York and Chicago. Feel

free to make up locations in the city, or if you prefer, relocate the adventure to a real city you're familiar with.

ACT I

VIOLENT BIDDING

While this act contains several scene-setting resources, these exist to help GMs run things smoothly and dive straight into the action. Set it up and get to the fighting relatively quickly, before players get distracted by details.

Read or paraphrase the following:

The bidding room at Iannucci's Auctions has the usual features: a room with rows of chairs, a stage where the items up for auction will be presented, and a small table by the entrance with wine and hors d'oeuvres. The owner, Marco, hired you to blend in with the bidders, find out who they are, and get a sense of their intentions. He's worried about thieves and eccentrics targeting one item, which is already on stage, watched by the room's lone security guard. This is the Dominus Muscas, or "Lord of Flies," a gold-and-silver-coated scepter topped with a block of amber containing a large, prehistoric insect. It's scheduled to come up midway through the auction. Bidding starts in five minutes.

Iannucci's Auctions specializes in medieval and Renaissance antiquities. As noted, the *Dominus Muscas* has already been laid out on a pedestal in the bidding room. Reputedly owned by the Counts of Toulouse, the *Dominus* was associated with the Cathars and, later, 18th-Century Satanists, and has been mentioned in folktales of ghosts and devils. **Marco Iannucci** is worried about thieves, religious extremists, and unhinged followers of the occult disrupting its sale, which is scheduled to take place midway through the auction. Because of the item's location out front, Marco doesn't want the characters going backstage. Other items come from a storage area there, transported via a Lazy Susan and a cut-out in the wall which is covered by black curtains.

This item *isn't* the focus of the adventure, but presents a false front to be quickly dropped after the action heats up.

THE BIDDERS

Of the thirty-three bidders in attendance, only four seem particularly interesting:

SHANE BOOTH

A solidly built African-American man with a minimalist formal style, Booth is co-CEO (with Melissa Abraham) of Booth-Abraham, a successful hedge fund controlling over \$20 billion in assets. To Booth, the *Dominus Muscas* is a symbol of power he plans to display when he moves to seize control of the business from his partner. He can easily outbid anyone else, but has frugal habits which might be exploited by a bold bidder. Booth is a non-combatant as per **Chapter 9** of *Modern AGE*, except for the following: Communication 4 (Bargaining, Leadership, Persuasion), Intelligence 5 (Business, Current Affairs, Evaluation, Law). His Resources rating is 13. Booth can recognize Shawn Mortensen and has two tickets to the TrevTech charity ball. These factors may become important later in the adventure if you choose.



GIANNI D'AGATI

The self-styled “Duke of Perugia” is detailed under **Adversaries and NPCs** at the end of this adventure. D’Agati is rumored to be an Italian with an aristocratic background (untrue, but the deception requires research to uncover). He’s interested in the *Warflower*, not the *Dominus Muscas*, but pretends otherwise. His followers in the Society of Perugia were warned the *Warflower* might be stolen by an anonymous tip (from the soon-to-be-deceased Shawn Mortensen) and are making their way into the backstage storage area to take it first. After circulating through the bidders in animated conversations, he loudly bids on numerous items but bails out before buying each time, hoping to focus attention away from his followers. D’Agati was Amanda Trevayne’s martial arts teacher, but her ability eventually exceeded his. D’Agati doesn’t mention any of this.



AZAZEL MCMILLEN

Arriving in white pancake makeup, blood-red hair, and gothic finery, McMillen looks every inch his job: vocalist for the black metal band MEGIDO. The white, 35-year-old Azazel is an avowed Satanist (though whether he believes the Dark Lord literally exists depends on which drugs currently occupy his veins). Azazel wants the *Dominus* as a Satanic symbol, but he can’t afford it—at least, not without ripping off the rest of the band. His phone buzzes with angry texts from the other members of MEGIDO as he bids. He’s a non-combatant as per **Chapter 9** of *Modern AGE*, except for his Communication 4 (Performance). Azazel sometimes gets his drugs from the Golden Thorn, and if shown their symbol, he recognizes it and might even help the characters get into their party in Act



2. These are optional connections which you may choose to ignore. His Resources rating is 9.

ANNE MONET

Her dated, beige business ensemble and grey-shot, tied-back brown hair are signs of a woman who shouldn’t have the money to participate in an auction like this, but her silver crucifix shows why she’s here regardless. A slender 50-year-old of European descent, Anne Monet is a lawyer representing a group of conservative Christians who want to buy and destroy the *Dominus*, because they believe its Satanic reputation. She’s a non-combatant as per **Chapter 9** of *Modern AGE*, except for Communications 5 (Bargaining) and Intelligence 4 (Law). Her Resources rating for auction purposes is 8. She can also identify Shawn Mortensen by appearance, and knows he’s retained by TrevTech.



ABSENT BIDDERS

In addition, two bidders are absent. Jana Petrovici, a Serbian-Romanian art collector, couldn’t attend because her mother suffered a stroke. She’s not relevant to the adventure unless the Game Master decides otherwise. Local lawyer Shawn Mortensen cannot be reached—and his fate will be explored later in the adventure.

SECURITY? SECURITY!

There’s just one security guard (use the statistics for “Security Guard” in *Modern AGE*) working the front, and two more backstage. There would normally be twice as many, but two texted in sick and one didn’t show up. (These three were all mugged and tied up by Trevayne’s operatives, who managed to get into the phones of two of them.) Marco doesn’t think any of this is out of the ordinary; he hires them from the cheapest agency he can find, so their attendance is spotty in the first place.

RUNNING THE AUCTION

When it’s time for bidding, auctioneer Maria Iannucci (Marco’s cousin) walks up to the podium. Attendees bid by raising numbered paddles.

Warm up to bidding on the *Dominus* with a small number of innocuous and amusing items, such as:

- An elaborately etched and gilded 14th-Century Italian bascinet helm, poleaxe head embedded in crown (Resources 17)
- A 55.5-pound hoard of coins, broaches, and other metal items, dated c. 50-1,500 CE, fused by heat and other environmental factors. NOTE: center of mass has not been examined (Resources 13)
- A sword, date unknown though in the style of the 13th Century, with inscription EXCALUBUR. Possible theatrical prop or regalia (Resources 15)

- 15th-Century priest's stole with humorous illustrations of a rabbit outwitting a hunter stitched on its inside surface (Resources 20—antique textiles are rare.)

Each item is listed with a photograph in a glossy pamphlet handed out to participants. The *Warflower* appears innocuous enough: "LOT 1972: Mid-15th-Century text, vellum bound in leather. Written in Latin, this illustrated text explores military training and miscellaneous matters. NOTE: as per arrangements with the seller, the buyer must agree to provide high-quality scans for the University of New Coventry."

Player Characters can participate in the auction, though this earns a frown from Marco, who doesn't want them splitting their attention. While the auction might make for an exciting advanced test in another adventure, it isn't the focus here. Instead, have all participants roll Communication (Bargaining) or Intelligence (Evaluation). The highest roll may adjust the Resources cost of the item up or down by a maximum amount equal to the result on its Stunt Die. After that, participants roll Resources, and the highest roll that meets or exceeds the item's Resources TN (Stunt Die results break ties) wins the item. Participants can attempt to ditch their bid by not making the Resources test, but if everyone else who tries fails, the character who made the highest initial Communication (Bargaining) or Intelligence (Evaluation) test wins the item—and had better come up with the cash to pay for it.

Eventually the *Dominus Muscas* comes up for bids...and nothing of consequence happens, unless the Player Characters cause a scene. But a second after Maria Iannucci says, "Sold," two gunshots ring out from backstage behind her.



BACKSTAGE BRAWL

If the characters hesitate to head backstage, Marco stares at them and jabs a finger in that direction, then just orders them, if they stay dense. Remind players their Drives likely encourage them to get involved. The security guard out front is occupied with helping a panicked crowd leave the way they came. Doors backstage can be found beyond the auctioneer's podium and to either side. Once the characters go through, read or paraphrase the following:

You burst into the backstage area, a white room filled with antiquities destined for this auction and others. Weaving among podiums and display boxes, two groups of three people seem bent on killing each other. One group wear coveralls but carry medieval long swords, which they swing with obvious skill. The other three, dressed casually, fire pistols wildly to keep the sword fighters from closing in. One security guard lies slumped against the door to Marco's office, on the left. Another guard wearing white gloves is sprawled under a bench which held items for today's auction, one of which appears to be missing. In the far right of the room, you see two motionless feet sticking out from underneath a hanging tapestry next to the room's loading dock door. A bloody sword, like the ones some of the combatants are using, lies beside them.

The *Warflower* is the missing item, leaving an empty space marked by a card with its auction number. The guards are unconscious, but the man behind the tapestry is dead. He's the missing Shawn Mortensen, who helped steal the *Warflower*. He snuck backstage and opened the loading dock door for accomplices hired by Amanda Trevayne, then killed himself. Neither his identity nor any part of this plan is obvious at this stage. See **Alas, Poor Mortensen** in **Act 2** for a description of his body and associated clues. Trevayne's servants are long gone with the *Warflower* by the time the characters get involved.

The sword wielders are **Society of Perugia fighters**, who disguised themselves as shipping workers and picked the lock to Marco's office to steal the *Warflower*. They discovered it was already gone. The shooters are **Golden Thorn gangsters**, dressed casually and armed with pocket pistols. They also snuck in through the office shortly after the Society members went in, and were so startled to find the trio of sword fighters present they let Marco's office door close, whereupon it locked. Each group believes the other has the book. Mortensen's body is easy to find, but the action has been so hectic the combatants haven't given him any thought.

Once the Player Characters arrive, neither side is sure who to attack for the first round or two, but eventually they focus on escaping instead of fighting each other. See **Adversaries and NPCs** for game statistics.

One factor complicating combat is the number of antiquities which could act as cover but are easy to destroy. Falling enemies, stray bullets, and blows with large melee weapons will almost certainly damage something. Describe the destruction with amusement, and to add a bit of levity, set a quiet moment after combat where Marco tries to get the characters to foot the bill, though he'll ultimately relent if this discourages further investigation.

ACT 2

CHIVALRY IS DEAD

After the fight is resolved, Marco catches up with the Player Characters. Read or paraphrase the following:

Marco Iannucci strides toward you, pocketing his phone. "There's some problem with the police," he says. "They're not coming down for half an hour, at least. I've got a buddy with the force. She told me they're being encouraged to ignore as much of this incident as they can. Find out why this weird fight happened, and track down Lot 1972. I'll pay double what we agreed for the auction job, plus expenses."

The poor police response is Amanda Trevayne's doing, via a phone call to the mayor where she suggested she might move TrevTech's HQ out of town. He called the chief of police, who called adjoining precincts with a story about "making room for a secret federal investigation."

The Player Characters' job is clear: Find the *Warflower* and its thief, and discover why an obscure book provoked this kind of violence. If the characters hesitate, remind them of Marco's offer and to find motivation in their Drives. In a worst-case scenario where the characters refuse to proceed at all, the Society of Perugia targets them with a few of its fighters (they don't like being beaten in combat) after getting the interlopers' identities from Gianni D'Agati.

The investigations which follow use the investigation rules in **Chapter 2** of *Modern AGE* or the advanced test rules in **Chapter 8**. Familiarize yourself with those rules ahead of time.

UNPRODUCTIVE LEADS

Some lines of inquiry are a waste of time and the GM should cut off characters' efforts along them, diverting their attention to somewhere productive.

THE WARFLOWER'S SELLERS

Hard up for cash, the Colonna-Pacelli family is selling all its antiquities to pay off significant debts. They're in Italy and don't know anything about the book—it's one of many.

MARCO AND MARIA IANNUCCI

While Marco and Maria have friends in low places, the characters know them well enough to realize they wouldn't have anything to do with this.

THE POLICE

The only person who knows where the directive keeping the police out of things ultimately emanates from is the mayor, and no local cop wants to stick their neck out to help the characters find out.

THE DOMINUS MUSCAS

It doesn't have anything to do with the adventure beyond being the reason the PCs are there in the first place—unless

the GM decides it does. By default, the *Dominus* gets shipped off to its new owner with no special complications.

Characters discover leads are dead ends automatically as soon as they start looking, by the quickest plausible methods available to them.

THE SOCIETY OF PERUGIA

Fallen fighters from the Society of Perugia, or the swords they leave behind, give the characters a chance to use interrogations or physical searches to find clues, sparking further investigation. The following structure is formatted to fit the investigation rules in **Chapter 2** of the *Modern AGE* core rulebook.

FIRST LEAD

CAPTIVES OR CORPSES

SITUATION

The characters have either captured members of the Society of Perugia or have their bodies (dead or unconscious) at hand.

UNLOCKING METHOD

There are multiple ways to unlock useful clues.

INTERROGATION

Society prisoners initially curse questioners in Italian—but it's not *good* Italian, since they all learned it as part of their Society training. Use the instant or detailed methods for social interaction depending on how long you want to draw out this scene. Each captive is Very Hostile to social interaction, unless the interrogator bested them in hand-to-hand combat (not with a firearm or sneak attack). In *that* case, they prisoner is demoralized—their training failed them—and they spill the beans automatically. They were employed by their master, the "Duke of Perugia," to recover the *Warflower*, which they call "the most important text of our martial tradition." Captives who talk avoid revealing D'Agati's name, but do provide the address of their training hall, even speculating that "another scholar of the sword" successfully acquired the *Warflower*. They have no idea who Mortensen is and deny responsibility for his death.

PHYSICAL SEARCH

The Society fighters' coveralls are spotless and the first one searched still has its price tag in its pocket. (The store they were purchased at is a major chain and the cashiers don't remember the purchase, so that's a dead end.) None of them have any ID, wallets, or phones, but they all have the page from the auction catalog which displays the *Warflower*. They all have a little money, and despite not having wallets, each has a loyalty card from the same deli: Rayna's, which is right across from the Society's training hall and its unmissable sword-and-griffon sign. They stopped for food on the way to the auction.

CLUE AND NEXT LEAD

The characters should unlock the location of the Society of Perugia's training hall.



ALTERNATE FIRST LEAD

SWORDS

SITUATION

The characters have a chance to examine one of the swords used by the Society of Perugia fighters. If the fighters escape, the sword which killed Mortensen is left behind where the PCs can find it.

UNLOCKING METHOD

Each Society fighter brought a well-crafted, sharp long sword. Characters with the Strength (Machining) focus automatically know these are handmade, and characters with the Intelligence (History) focus automatically know these swords are careful reproductions of historical designs—15th-Century Italian, if anyone succeeds at a TN 12 Intelligence (History) test. Each sword has a makers' mark: "IM" for swordsmith Irina Makarenko of Moscow, who can be found with an internet search via a TN 10 Intelligence (Computers) test. By social media message or email, Makarenko reveals she shipped twenty of these swords—her largest order ever—to the Society of Perugia. She provides the address of its training hall.

CLUE AND NEXT LEAD

The characters should unlock the location of the Society of Perugia's training hall.

SECOND LEAD

THE TRAINING HALL

SITUATION

After discovering the Society of Perugia's training hall, the characters go there to find out more about the fate of the *Warflower* and the Society's role. Read or paraphrase the following:

The Society of Perugia's hall sits in a large storefront, marked by a large sign with a griffin and long sword. Through large, open windows, you see six people training with medieval weapons, directed by a seventh. Other weapons hang from racks along the left wall. A door beyond them leads further back.

Various people train in the hall throughout the day, from 8 AM until about 2 AM. The six **Society of Perugia fighters** (their identities changing depending on the time of day) won't be present after 2 AM, but school provost (under-instructor) **Julie Horn** will still be there, napping on a cot in the main hall. D'Agati will still be in the back office.

The Society of Perugia is a Historical European Martial Arts (HEMA) school, which reconstructs the techniques used by 14th- and 15th-Century Italian knights by using manuals and experimentation. There are other HEMA schools in New Coventry, but the Society has a reputation for the unusual loyalty of its students, its intense sink-or-swim training, and weird, extreme behavior like challenging rivals to fights with sharp swords. School master Gianni D'Agati doesn't interact with the wider HEMA community and claims to be descended from Perugian nobility. (He isn't—see his description.)

UNLOCKING METHOD

None of the people in the front room know anything about D'Agati's attempt to steal the *Warflower*. He entrusted the job to a few students who were even more devoted than normal, and these were the fighters at Iannucci's. The goal, then, is to interview D'Agati, who's contemplating his next move in the school's back office and has left orders not to be disturbed. Noticing they were working for Iannucci's he took pictures of the characters during the action, and has since shown them to Julie Horn, and warned her they're potential enemies. Characters might get to him in the following ways.

RAW VIOLENCE

Remind the characters that as the school is just off a busy street, gunfire is sure to attract attention. If the characters draw guns, the Society fighters must make immediate TN 12 Willpower (Morale) tests to attack the characters. However, Julie Horn isn't dissuaded and wades in with a sharp long sword, heedless of the danger. The fighters will freely engage anyone who attacks with hand-to-hand weapons or unarmed attacks. If the characters restrict themselves to weapons which inflict stun damage, Horn and the fighters will do likewise, using blunted long swords (see their game statistics). This approach is risky since the Society's members are well-trained, but if the characters beat them this way, they won't call the police or otherwise trouble the characters again because they're ashamed to have been defeated. D'Agati's office is soundproof, and the prideful Society fighters don't warn him unless the characters use firearms. If the Player Characters come after all the students are gone, Horn assumes they have murderous intent and, acting as her master's bodyguard, fights with lethal methods. She also hammers hard enough on a back wall shared with the office to overcome the soundproofing, which prompts D'Agati to flee out back.

A CHALLENGE

As Julie Horn's pride outpaces her common sense, she's willing to allow anyone who defeats her in single combat to see D'Agati. The weapons available are blunted pole axes (equivalent to sledgehammers in *Modern AGE*), long swords, and daggers. The rules? Participants fight with equal weapons until one of them gives up or is unable to continue. Horn will never surrender, so a fighter needs to kill her or knock her unconscious.

SOCIAL ACTION

Society members have a Neutral attitude toward visitors, changing to Hostile if Horn says they're "enemies of the Society" after identifying them via D'Agati's pictures. If the characters avoid being identified, showing interest in and admiration for historical sword fighting can shift attitudes in the characters' favor. Otherwise, GMs should resolve social maneuvers based on how plausible they are, keeping in mind the fact that D'Agati left orders not to be disturbed.

SNEAKING AROUND

Of course, the characters could go around back, defeat the security system at the back door, and get to D'Agati's office

without dealing with a pack of zealous sword fighters. Disabling the alarm on the door is an **Intelligence (Security)** TN 11 test or an **Intelligence (Electronics)** TN 13 test. The school's back area contains bathrooms and D'Agati's office. Roll 1d6: On a 1, one Society fighter is present; on a 2, two of them are; on a 3, Julie Horn is there; and on a 4-6, the back area is empty. Fortunately, anyone in the back is unarmed, though fighting for more than one round produces enough noise to attract attention from the front. D'Agati's office is locked, but the door can be kicked in (also producing attention-getting noise), opened with a key on Julie Horn's person, or picked with a successful **Intelligence (Security)** TN 8 test.

IF D'AGATI FLEES

D'Agati runs out back if he's warned the characters are present, but he's forced to flee on foot since he doesn't drive. He knows the neighborhood well and is athletic for his age, leading pursuers through back alleys, up fire escapes, and over rooftops. You can run this as a brief chase using the rules in *Chapter 8 of Modern AGE* if it would add excitement, but the characters should be able to catch up with him. If he manages to get away, the characters should be directed to his office to find the information they need.

CLUE AND NEXT LEAD

The characters should encounter Gianni D'Agati, who can provide them with critical information and tickets to the Trevy-Tech Masquerade Ball for use in *Act 3: The Carnival is Over*.

FINAL LEAD

GIANNI D'AGATI

SITUATION

The characters corner Gianni D'Agati. If he's caught without fighters or Julie Horn to back him up, he surrenders. He knows he's lost this round but hopes to negotiate with the Player Characters for another shot at the *Warflower*. If the characters find him away from his office, he tells them much of the information they require can be found there and leads them back, telling his students to stand down. If D'Agati is incapacitated or otherwise unavailable, searching his office provides the necessary information as well.

UNLOCKING METHOD

D'Agati freely shares what he knows. If the characters are forced to rifle through his office instead, they find an unlocked laptop which contains emails detailing Trevayne's falling out with D'Agati, messages to the three fighters who went to Iannucci's in search of the *Warflower* detailing the planned theft, and anything else required to provide the information in the Reveal.

REVEAL

Julie Horn is D'Agati's second-best student, already better than him. Amanda Trevayne was his best. She studied with Trevayne privately until she'd outgrown him. She vowed to find "ultimate mastery" through her own research. He had hoped to steal the *Warflower*, learn its sword fighting methods, and win her back. It wasn't just a matter of pride;

she had all but bankrolled the Society of Perugia. He doesn't have the *Warflower*, and if told it's been stolen, is absolutely sure Trevayne took it. Fortunately, he knows exactly where she'll be: at a charity masquerade ball in TrevTech's headquarters. The event is scheduled for tomorrow evening (or another convenient evening, if the GM desires). Unaware of his boss's falling out with the Society, Trevayne's personal assistant sent tickets for D'Agati and his students. There are more than enough to get all the Player Characters in. Getting to the ball should be their next step.

THE GOLDEN THORN

The Golden Thorn is a society of would-be alchemists who want the *Warflower* because it supposedly contains the secrets of immortality. But the organization's main business is drugs; specifically, high-grade methamphetamines along with designer tryptamines (a family of hallucinogenic drugs) and phenethylamines (the family of drugs which includes MDMA).

FIRST LEAD

SEARCHES AND INTERROGATIONS

SITUATION

The characters have Golden Thorn gangsters at hand—breathing or otherwise.

UNLOCKING METHOD

Two methods present themselves: interrogating the thugs or searching them.

INTERROGATION

The thugs aren't true believers in the Golden Thorn's alchemical work. In fact, they don't know anything about alchemy, but have sat through "some stupid initiation" led by the Chemist, leader of the Golden Thorn. As far as they're concerned, the group is just a drug gang. The Chemist's lieutenant, Oliver, promised them a kilogram of high-grade Shabu (methamphetamine) to split between them. Use either the instant or detailed methods of social interaction in *Modern AGE* depending on the pacing you prefer. The Thorn thugs are Hostile to social interaction, but afraid of being handed over to the police—each of them can be connected to burglaries, drug offenses, and armed robberies. Offering to let them go knocks their attitudes to Neutral. They were told to steal the *Warflower* and bring it to the Chemist at Shadowhouse, a floating underground club whose exact location changes from night to night—and they know where it will be for the next three nights. To see the Chemist, a visitor needs to say, "I'm here for the rose, not the cross." The thugs release this information last, hoping the Chemist will deal with the Player Characters.

SEARCHES

Each of the gangsters has a pistol and a single spare mag of ammo, a wallet containing personal ID (they're not the smartest people), and a small amount of crystal meth (ground for snorting, for personal use) in baggies marked with the Golden Thorn's rose and cross symbol. Characters

with police contacts will find each of them has a criminal record for petty theft, minor violent crimes, and drug possession, with the details varying. Each of them also has the page from the auction catalog featuring the *Warflower*. The first thug searched has a burner phone. A text from a now-disconnected phone number (also a burner, with no associated ID) lists the locations of Shadowhouse parties for the next three nights. A follow up text says, *Here for the rose, not the cross.*

CLUE AND NEXT LEAD

The characters should know the Golden Thorn's thugs were supposed to drop off the *Warflower* with the Chemist at Shadowhouse. They should learn where Shadowhouse will be held but may or may not discover the passphrase to get to the Chemist's inner sanctum.

ALTERNATE FIRST LEAD

BAD REPUTATION

SITUATION

This is an alternative first lead in case the Golden Thorn's thugs get away. One of the characters or Marco Iannucci stumbles upon discarded baggies in his office. These baggies contained crystal meth before the Golden Thorn's thugs snorted it to give themselves a bit of chemical bravery. Each baggie has the logo of a rose over a golden, thorn-studded cross, the symbol of the Golden Thorn.

UNLOCKING METHOD

Characters with connections to the underworld or police may make a **TN 11 Intelligence (Current Affairs)** test to remember this is the stamp of the Golden Thorn, a drug gang, but even if they fail, they understand these are drug baggies with the symbol of an organized crime group on them. Characters with the Intelligence (Occult) focus automatically know this is a variant of a Rosicrucian symbol. The Rosicrucian name has been taken up by several secret societies with an interest in alchemy. Succeeding at a **TN 11 Intelligence (Occult)** test identifies the Golden Thorn specifically, as a society of alchemists who experiment with drugs. Characters who succeed at the **Intelligence (Current Affairs)** test drop the **Intelligence (Occult)** test TN by 2, and vice versa.

Scoring 3 or better on the Stunt Die in either successful test also reveals the group holds a floating party, Shadowhouse, and where it will be held tonight (or on another night the GM prefers). Scoring 3 or better on the Stunt Die on *both* tests, if both succeed, or 5 or better on one of them, also provides a rough description of the Chemist.

Talking to occultists, police, or NPCs with underworld connections automatically identifies the baggies as being from the Golden Thorn. This includes Azazel McMillen, the musician who was bidding at the auction. In fact, he has a Golden Thorn baggie containing a mix of designer chemicals on his person. These contacts (including Azazel) also know where Shadowhouse will be held. Furthermore, friendly police warn the characters the Golden Thorn is protected "from on high"—that is, through Amanda Trevayne's influence over the city.

If the characters are unable to locate Shadowhouse and unwilling to try an alternate lead, introduce a knowledgeable

NPC (one of Azazel's bandmates looking for the spendthrift lead singer, if the man himself leaves), or simply have them encounter flyers with the Golden Thorn symbol, the name "Shadowhouse," and an address.

CLUE AND NEXT LEAD

The baggies and subsequent investigations should tell the characters the thugs were using Golden Thorn meth and reveal Shadowhouse's next location.

SECOND LEAD

SHADOWHOUSE

SITUATION

Thanks to past clues, the characters come upon Shadowhouse, the mobile party where the Golden Thorn sells drugs to revelers, meets business partners, and conducts its peculiar rituals. On the evening the characters visit, Shadowhouse is being held in an office building, in a space formerly occupied by an elite marketing firm. Read or paraphrase the following as they approach:

It's a nondescript, ten-story office building in a deserted plaza, far from any residential neighborhood. The only sign of anything unusual is the contrast between the prominent FOR LEASE sign and the purple and green lights coming from the sixth floor, which pulse with a window-vibrating bass. Reddish light fills a few windows on the seventh floor. Occasionally, people enter or leave from around back. The main entrance is dark.

Two **Golden Thorn** gangsters let revelers in and out through the loading dock out back. They've been instructed to look out for troublemakers, but their main job is to let people in to buy drugs, so they're not too picky. Getting in requires a successful **TN 9 Communication (Persuasion or Deception)** test. The number on a successful test's Stunt Die indicates how many characters (including the speaker) may enter based on the victor's convincing words. Characters left out may convince the door guards on their own. Azazel McMillen can automatically get them past as well. The door guards don't know anything about the passphrase, and if it seems like the characters are trying to use it, bluntly say words to the effect of, "That sort of thing is for Oliver and his crew. Shush." A third guard waits in the hallway behind them and leads the characters to a service elevator, where a fourth Golden Thorn thug presses the button for the sixth floor. In all likelihood, they will be accompanied by 2d6 partygoers lined up in front of and behind them, eager to get upstairs, dance, and get high.

Alternately, the characters can try breaking in through the front entrance. As partiers come and go, there's a straight 50/50 chance someone might be able to see the attempt. Disarming the security system requires a **TN 13 Intelligence (Security)** test. Failing the test and scoring 3 or less on the Stunt Die indicates the characters have set off the alarm. The Chemist has arranged for the security firm to call her in case this happens. She explains it's a false alarm and sends one **Golden Thorn** gangster per Player Character to capture the PCs. A **TN 9 Intelligence (Security)** test with the same consequences is required to operate the passenger elevator, bypassing normal turnkey access.



If the characters bypass an elevator's security they can go to any floor, but the building is empty except for discarded office furniture and equipment. Going to the seventh floor, where the Chemist holds court, is certainly possible, but her office for the night is sealed off from the surrounding rooms. The characters would have to break through locked doors or walls to get in.

Finally, the characters can break into the emergency stairwell, but the doors to the stairs and out the emergency exit lock behind them (preventing access from outside) unless propped open. Fortunately, these are not linked to an alarm, and pursuers have no way of unlocking the doors. Jimmying open a locked emergency door requires a **TN 13 Dexterity (Sabotage) test** and, at the very least, a multi-tool.

When the characters get to the sixth floor, read or paraphrase the following description:

The entire sixth floor has had its non-supporting walls removed, leaving a cavernous space for dancers. Three people serve drinks and drugs from a bar made of shoved-together office desks. Revelers use various substances openly. The bar sits across from a huge, thundering PA system, with two DJs at work and pulsating lights. A banner between the main speakers says "SHADOWHOUSE," with each O containing the Golden Thorn's symbol. Hundreds of partiers dance in dense packs when they aren't resting on broken office furniture. The noise and strobing lights make people almost impossible to hear or see unless they're right next to you.

In the middle of the dance floor, an open spiral staircase ascends a cutaway in the ceiling to twin frosted glass doors on the seventh floor, backlit in red. A tall, tough-looking man and a woman who almost looks like his twin guard these doors, hands never far from their shoulder holsters. You catch one or two people with dour expressions circulating through the crowd, obviously here to work, not play.

Most partygoers are simple non-combatants, but the GM may add more interesting NPCs to the mix if they wish. The less amused people on the stairs and in the crowd are **Golden Thorn gangsters** with SA pistols and bullet-resistant cloth armor (see Chapter 4 of *Modern AGE*). The chaotic environment imposes a -2 penalty to Perception-based tests that rely on sight or hearing, and on Accuracy-based tests to shoot opponents at a distance. The thick crowd (and the ways they might move in a panic) can impose additional complications, or even a trampling hazard (see Chapter 8 of *Modern AGE* for hazard levels and damage).

UNLOCKING METHOD

The Chemist and other senior members of the Golden Thorn are on the seventh floor, which used to house the executive level of the firm which once occupied the building. The characters can get in by reciting the passphrase, "(We are/I am) here for the rose, not the cross." Otherwise, they will have to bluff or force their way past the door guards with clever lies and/or Communication tests. The bodyguards and other Thorn gangsters begin with a Standoffish attitude. Failed social tests worsen their attitudes by one step each as they grow more and more suspicious, until at Very Hostile, they'll escort the characters out at gunpoint. Assume that one gangster per character is always available to throw them out. If things get serious, one of the guards uses an alarm app to warn Oliver, who will escort

the Chemist to safety or help the thugs deal with the characters, depending on the exact situation.

The environment can present an opportunity to catch up on information. Drug dealers and would-be alchemists come and go from the upstairs room. They might be persuaded to give up the passphrase or other information. Many partygoers know that a figure called the Chemist leads the organization, and a few even know she fancies herself an alchemist.

CLUE AND NEXT LEAD

The characters should make it to the seventh floor to meet with the Chemist.

FINAL LEAD

SPECIAL DELIVERY

SITUATION

The characters have entered the presence of the Chemist, upstairs at Shadowhouse. Read or paraphrase the following:

The former executive lounge on the seventh floor is well decorated, with red-shaded lamps and vintage furniture. A rug is curled at the edges, indicating it's been put down recently. Strange symbols, angels, and devils are woven through it, and at its heart you see the rose and thorny cross symbol of the Golden Thorn. A muscular man in a white shirt and black pants serves drinks to a dozen people seated around the room. He has a large knife in a belt sheath. In a large, wingback chair, a woman in a red-and-gold dress drinks a martini, occasionally stopping to enter notes in a thick, black, hardcover journal. A hulking man stands by her side. He's got the Golden Thorn's sign tattooed on his forehead. He's got a gun and a holstered stun baton.

The woman in the red-and-gold dress is the **Chemist**. Her right-hand man, **Oliver**, is never far from her. She occasionally circulates among her guests, who are a mix of well-heeled occultists and organized crime representatives—all non-combatants, as she has assured them this is a safe place. The servers are **Golden Thorn gangsters** who've been cleaned up for the meeting and, consequently, are only armed with daggers.

Given enough time, the PCs might see a curious ritual unfold. A guest steps to the center of the carpet and is draped with a black cloth, so their face is hidden. The Chemist steps forward and, after an exchange of nonsense syllables with the guest, holds a knife to their throat. "Let me come out of darkness to see endless light. My life is forfeit," says the guest, to which the Chemist replies by removing the knife and cloth, saying, "I make you a Zelator of the Eternal Order, to seek the Philosopher's Stone of light, and life everlasting." The Chemist then produces a syringe and injects it into the guest's neck—and the guest collapses, caught by Oliver. The guest will proceed to convulse and babble for several minutes, with the Chemist occasionally asking strange questions ("What is the color of the light?"). Occultists see this as an initiation. Crooks see it as an annoying ritual they must deal with to acquire the Chemist's drugs. Six steel suitcases hold "samplers" of these, destined to be sent off with various guests. They are neatly arrayed on a mahogany table.

UNLOCKING METHOD

To discover what the Chemist knows, the characters might use the following tactics:

VIOLENCE

Oliver will protect the Chemist first and the drugs second. He responds to lethal threats with his pistol and hand-to-hand dangers with his stun baton. He or the server will use a major action to alert other Golden Thorn thugs via cell phone. The two working the door enter after one round. 1d3 additional thugs arrive every 1d3 rounds, with a maximum number to be determined by the GM. Oliver will fight to the death if necessary, but the other thugs will generally flee if shot, and are forced to make TN 11 Willpower (Morale) tests to remain in combat after witnessing death or incapacitation, or after losing more than half their Health. The others in the room are too high and/or frightened to do anything but flee. The Chemist has keys to the back offices and corridors leading to passenger and service elevators on the seventh floor, but only attempts escape at the last moment, since running away abandons thousands of dollars in drugs and party revenue. If apprehended by force, she tells the characters anything they want to know.

BARGAINING

Threats to contact the police are ineffective because the Chemist is confident Amanda Trevayne protects them. However, The Chemist knows Mortensen and, if the PCs have identified his body, suspects Trevayne has double crossed her, especially since Trevayne has been conspicuously absent from Shadowhouse gatherings for the past month. This may prompt an offer to pay the characters in exchange for stealing the *Warflower* from Trevayne.

DECEPTION

The characters might pretend to be fellow students of the occult, organized crime representatives, or well-heeled drug users (common drug users are relegated to the bar downstairs). Oliver vets visitors before they get to talk to the Chemist. To get through him, characters will generally have to succeed at Communications tests opposed by his Empathy and penalized by his Standoffish attitude. They can't pretend to be the thugs the Chemist originally sent because she and Oliver know them by sight. Questions about the *Warflower* will seem curious to the Chemist, since she's concealed her interest in it from all but her inner circle of aspiring alchemists, but she might accept that someone else is on the trail of its secrets and offer to share them in exchange for acquiring the book.

No matter the approach, the characters should end up knowing the Chemist wanted the *Warflower* for its supposed alchemical knowledge. The book is supposed to contain a recipe for the Philosopher's Stone, which in the Chemist's interpretation of such lore is the secret of immortality. The seller's requirement to scan the book prompted the Chemist to try to steal it, because she doesn't want to share those secrets and even believes they could be dangerous to the uninitiated. Her operatives failed, but she wants the book as badly as ever.



Amanda Trevayne was the Chemist's best disciple. Trevayne used her influence over the city's government to let the Golden Thorn operate without police interference. The Chemist suspects Trevayne betrayed her and took the *Warflower* for herself, and fears her "wayward disciple" will now unleash the police she previously held back. Fearing exposure, the Chemist is willing to let the PCs go if they steal the *Warflower* for her. Unaware of these events, Trevayne's less-than-competent personal assistant still sent the Chemist tickets to the TrevTech Masquerade Ball. There are as many as the GM needs to get the PCs there.

If worst comes to worst and the Chemist flees, the characters find the tickets in the journal she drops along the way, along with notes (scrawled between weird occult insights and diagrams) which reveal all the information above.

CLUE AND NEXT LEAD

The characters should come out of this with tickets to the TrevTech charity ball and the knowledge that Trevayne, a would-be alchemist, probably stole the *Warflower* for herself.

OTHER INFORMATION

Characters investigating the *Warflower*'s disappearance may follow these other leads and information sources.

WARFLOWER RESEARCH

| ACCUMULATED STUNT POINTS | HISTORY OR RESEARCH FOCUS INFORMATION | OCCULT FOCUS INFORMATION |
|--------------------------|---|---|
| 3 | The book contains sections on martial arts, including how to wrestle, use a long sword, and fight with a pole axe, in and out of armor. Author Aldo Villari was a commoner elevated to minor nobility in Perugia, central Italy, because of his military expertise. The book was probably composed in 1450. | The book frames warfare as a struggle with oneself, and with Satan, to attain spiritual perfection. Much of the language would have been heretical and connected to medieval occult traditions. Mastery of the martial arts within is claimed to give the practitioner superhuman abilities, "like an angel." |
| 6 | The book also contains sections on military tactics and the construction of war machines. Copies of the book were widely disseminated for over a century, until Villari was declared a heretic for a passage in the book that said, "One may become one with the archangel Michael by skill at arms, as one may discover the Resurrection within oneself by further secrets I will tell you." | The book has an extensive section on practical and spiritual alchemy. This uses the rose and cross imagery later found among Rosicrucian sects, providing the only evidence of historical predecessors. This is woven through with practical instructions for making gunpowder and remedies for various ailments. |
| 9 | The book contains a section on chemical concoctions, including an authentic formula for Greek Fire which Villari is said to have acquired on a trip to Constantinople. | Later texts bemoan that the "true secret of the Philosopher's Stone" was lost when the <i>Warflower</i> disappeared. |
| 12 | All information above, plus Occult focus information | All information above, plus History or Research focus information |

RESEARCHING THE WARFLOWER

The *Warflower* is an obscure late medieval text hailing from the 15th Century. Physically, it consists of 144 pages on 36 sheets of vellum, bound between two leather-wrapped wooden boards. While the original *Warflower* hasn't been seen for centuries, several Renaissance works on alchemy, strategy, and military engineering refer to it as a valuable source of knowledge.

Learning anything else about the *Warflower* requires a TN 10 Intelligence (History) or TN 12 Intelligence (Occult or Research) advanced test with intervals of one hour. Consult the following table for the knowledge characters accumulate along with points toward the Success Threshold. Reveal these as the points are accumulated, based on the focus being used.

ALAS POOR MORTENSEN

Shawn Mortensen is a lawyer for Mortensen and Guile, a law firm employed by TrevTech. Mortensen's job was to open the loading door at Iannucci's, pass off the *Warflower* to Amanda Trevayne's operatives, and kill himself to frame anyone else going after the book for his death. He had incurable lymphatic cancer and was willing to commit suicide (after taking some exotic Golden Thorn drugs to reduce his pain and anxiety) in exchange for a hefty payment to his family. He used a sword identical to those used by the Society of Perugia to help muddy the waters of any subsequent investigation.

Mortensen has black hair, green eyes, and pale skin which has been rendered truly ashen by death. He wears coveralls over a two-thousand-dollar bespoke suit. His coverall pockets contain a Golden Thorn drug baggie of the type left in Iannucci's office. He was smart enough to leave his wallet in his car to frustrate investigators, but not smart enough to discard his car keys and fob. His BMW is parked nearby and chirps in response to

using the fob. His wallet is in the glove box. Medical records indicating his terminal condition can be found in a box on the back seat, along with enough tickets to the TrevTech charity ball to get the characters in (these were originally meant for Mortensen and his family). A TN 9 Intelligence (Research) test or knowledge of the law or corporate community in New Coventry reveals his connection to TrevTech.

Among the bidders at the auction, Shane Booth and Anne Monet both recognize him by sight due to their corporate law connections, and identify him as the lawyer to TrevTech's CEO, Amanda Trevayne.

TREVTECH

What about TrevTech? Everyone in New Coventry knows it's the wealthiest corporation in town, and the only one of its size to keep its headquarters in the city. Any additional research uncovers the fact that the company was founded by CEO Amanda Trevayne in 1995. Fresh out of MIT with a PhD in Theoretical Chemistry, New Coventry native Trevayne founded her company on several patents covering the design and modeling of chemical compounds using computer neural networks. Subsequent patents covered the compounds invented using this method (most of which are obscure to laypeople, but hugely profitable) and other neural net-driven simulation software covering biological processes, pharmaceuticals, high-level physics, and most recently, virtual reality. Trevayne makes few public appearances, but media profiles indicate she still performs research and development for the company.

The company isn't particularly good or bad compared to other large tech outfits, with the only notable scandal being reports of CTO Martin Schreck drinking heavily, disrobing, ranting, and having to be restrained by his own bodyguard during a flight to Bangalore last year. This information may come in handy if the characters meet Schreck in Act 3.

THE CARNIVAL IS OVER

Having pegged Amanda Trevayne as the *Warflower*'s probable thief, the characters have acquired tickets to the TrevTech Masquerade Ball and know their best chance to confront her is to attend. If any of these ingredients are missing, the GM should improvise to bring them in so the characters are ready and able to go to the party.

The TrevTech Masquerade Ball's theme is "Eternal Venice." Many attendees are dressed as if attending a Renaissance Venetian Carnival, in period costumes and masks. Fine print on the tickets encourages wearing a costume, but some are wearing high-end Halloween costumes, and a few have simply opted for formal wear. The event is intended to benefit a slate of charities, so most attendees have paid \$500 a ticket or more, though numerous employees and close connections of Amanda Trevayne and TrevTech got in for free.

Security at the TrevTech Building's entrance features a metal detector and a light pat down, but the four **security guards** don't expect any trouble and the lineup is thick with wealthy people who don't like waiting for things. Tell the players the guards look flustered, impatient, and distracted. Light pistols and small knives automatically defeat the pat down. A TN 11 **Dexterity (Sleight of Hand)** or **Communications (Deception)** test is sufficient to get larger pistols past the pat down, while characters succeeding at either of these tests a second time evade problems from the metal detector. (In the case of Sleight of Hand, searching guards don't find anything and believe it's a false positive. Characters using Deception convince the guards a surgical implant, item of clothing, or innocuous personal effect is to blame, and talk them past the usual protocols to confirm this.)

Once the characters get past security, read or paraphrase the following:

The TrevTech Building is a glass and steel spike which dominates the city's central business district. Beefy security officers in black formal dress lead you to the elevator, which whisk you to the 10th floor. Once there, two guards at the elevator door gesture to an enormous area with a high ceiling, which must occupy the 10th and 11th floors. Numerous attendees cluster and socialize. Most are wearing costumes. Serving staff in domino masks circulate with food and drink.

The center of the space contains a four-foot deep, fifty-foot wide reflecting pool with five platforms suspended over the water. Each platform has tables, chairs, a chef with a mobile grill, a fridge and other kitchen gear, and a dedicated server. Marks on the surrounding floor indicate the pool was built for the occasion. The platforms are spaced far enough apart to allow two small, robotic gondolas to circulate in a regular pattern. Guests embark and disembark to move from platform to platform, though some of them jump the distance while drunkenly giggling. The furthest platform has a raised stage with a podium and microphone. A string quartet plays below the podium, and its music is audible over the PA.

A wide, crowded strip of floor contains other guests, including four individuals in lab coats who don't seem especially happy

to be there. While you can see four emergency exits and two sets of double doors (to the left and right behind the podium platform, past the pool), each of them has a pair of security guards dressed as Venetian mercenaries. Their shoulder-holstered machine pistols are notable anachronisms.

The platforms with on-site chefs and servers are reserved for the largest donors: at least \$2,000 for the two platforms furthest from the podium platform, \$10,000 for the two closer platforms, and \$20,000 for space by the podium itself.

If the characters got tickets from the sources mentioned in previous sections, these only entitle them to enjoy themselves away from the pool. If they get on a platform without the company of a guest with platform access, servers will point out they've "lost their way," and if ignored, will contact security. TrevTech **security guards** forced to deal with minor issues like this must leave their posts guarding various doors. The closest guards will respond, so it's in the characters' interests to plan their distractions accordingly if they wish to leave specific doors unguarded.

After a few minutes, TrevTech Chief Technology Officer **Martin Schreck** appears and, in a forgettable speech, thanks guests for their generosity and apologizes on behalf of Amanda Trevayne, who can't attend because she's "performing critical, time-sensitive research." The four guests in lab coats react with poorly disguised displeasure at the announcement.



FINDING TREVAYNE

Upon getting the *Warflower*, Amanda Trevayne locked herself in TrevTech's Lab #1 to research it. She booted researchers Ann Burke, Leon Chang, Lisa Patakis, and Devanshi Patel (the disgruntled guests in lab coats) from the lab, giving them paid time off and tickets to the party. Trevayne's research has progressed while the characters have been investigating, but only reaches its conclusion in Act 4. Getting to her is the characters' priority. They might use the following opportunities.

UNHAPPY SCIENTISTS

Burke, Chang, Patakis, and Patel are treated as non-combatants (see Chapter 9 of *Modern AGE*), except that each possesses an Intelligence score of 5 and focuses in Chemistry, Engineering, and Physics. They aren't happy about being here because Trevayne evicted them from the lab, ruining their experiments into organic polymer energy storage. They'll explain their research field in alienating detail to anyone who cares to listen. Maintaining at least a façade of interest changes their attitudes from Neutral to Friendly. They'll also turn Friendly in response to any number of social overtures. Burke is lonely and interested in women; Patakis is an enormous fan of *Star Trek*; Chang is passionate about ballroom dancing (though he isn't any good at it); and Patel is an outspoken Socialist. They indicate their interests in casual conversation. Once Friendly, they'll freely grouse about Trevayne taking over Lab #1. Each of them has a keycard providing access to the lab and through the areas the characters must traverse to get there, pinned to the lab coats they're wearing in silent protest. These could be pickpocketed without too much trouble. If the GM wishes, Martin Schreck drops by to give the scientists a hard time for their outfits, telling them to get changed. They won't.

MARTIN SCHRECK

TrevTech's CTO (non-combatant except for an Intelligence of 4 with the Business, Computers, and Law focuses and a Will-power of 2 with the Self-Discipline focus) feels as if he's been left hanging by the company's other executives. TrevTech's public relations team is in Bangalore opening TrevTech India (he should be there, but his nude, lewd behavior in the past prevented that). Not long ago, Trevayne, who already dodges most PR work, shut herself in Lab #1 and didn't even take her phone with her as far as he can tell. He has a Neutral attitude to the characters and is seen refusing champagne, awkwardly explaining, "I'm not an alcoholic. I just get intense when I drink." Schreck is infamous for not being able to handle his liquor. Getting two drinks into the man (which may require a **Communications (Persuasion or Deception)** test vs his **Will-power (Self-Discipline)**, modified by attitude) unhinges him; he spills the beans on Trevayne. As he tells it, she's:

- *"Obsessed with medieval garbage – we're in cutting-edge tech, not some goddamn Game of Thrones fan club, right?"*
- *"Spending millions on stupid old books and artifacts – old flasks and nonsense. She packs it all in Lab #1. That's where she is now."*
- *"On drugs. I don't even know what. Woman never sleeps."*

The more he drinks, the more he says. Share whatever information he would know that you'd like to pass on. After 1d3+1 drinks, he starts acting strangely and disrobing in fits and starts. (This is not sexual – "I'm just getting comfy," he explains.) His abandoned jacket and keycard can provide the access the characters require, while his antics provide a distraction.

Schreck's a pale, bald man with a paunch wearing a curiously ill-fitting bespoke suit (he bought it a decade ago and didn't have it altered). He sweats when he talks. His keycard is attached to a chain fastened to the inside pocket of his dinner jacket and provides access to all areas of the building.

OTHER OPPORTUNITIES

The security guards also know Trevayne's location via briefing and a cell phone app that tracks the secure doors she's opened. Each of them has passes that provide access throughout the building, giving characters with them the means to reach Lab #1.

If you want to spice up this scene a bit more, you may have members of the Society of Perugia and the Golden Thorn appear, using their own tickets. At this point, they realize they've been betrayed by Trevayne and are eager to find the *Warflower* themselves.

Finally, you can place multiple characters from the auction at the party, including Shane Booth, Azazel McMillen, and Anne Monet.

ACT 4

HARVESTING THE WARFLOWER

By this point, the characters should have the knowledge and means to get to Lab #1. Assuming they can evade security at the party, this is an uneventful trip. Touchscreens on every floor provide maps of all relevant areas, so the characters won't get lost.

Lab #1 can be found on the 9th floor behind a tough steel door. Several NPCs have passes that will unlock the door. Failing that, a successful **TN 14 Intelligence (Security or Electronics)** test will provide access. Alternately, a few rounds of brute force can break open the door but will alert Trevayne and her guards. Upon entry, read or paraphrase the following:

Lab #1 is a 30-foot-by-30-foot chamber filled with gleaming robotic scientific equipment, cabinets, refrigerators, and numerous workstations. Everything is clad in polished stainless steel, including the counter where a woman with a severe brown hairdo inspects an ancient, leather-bound book under the only bank of lights that's been turned on. An unsheathed medieval long sword lies in front of the book. Leafing through its pages, she takes notes on a tablet using a thick black stylus while maintaining an expression of extreme concentration. Two people – a man and a woman – stand on either side of her, clad in modern body armor with machine pistols holstered.

Trevayne's **elite guards** will immediately draw their guns and aim at intruders they become aware of but won't open fire – yet.

Stealthy Player Characters can take advantage of the low light and bulky lab equipment to sneak up close. If a firefight breaks out, the characters can hide behind steel-clad equipment for any degree of cover they choose. This will prompt the guards—and **Amanda Trevayne**, if she must—to fight hand to hand. Thanks to dramatic convenience, Trevayne is just finishing her work on the *Warflower*. If the characters seem especially dangerous, she'll hit a panic button to call other guards. The first group of 1d3 takes 1d6+4 rounds to arrive; other groups of 1d3 show up at intervals of 1d3+1 rounds. Clever PCs may wish to find some way of changing the door's security settings or jury-rigging it to limit intrusion. When its door is closed, the lab is shielded against wireless transmissions in or out.

Amanda Trevayne is curious about the Player Characters, doesn't want anyone or anything to get shot, and will engage the characters in conversation first, if she can. Her first offer is \$2 million, split among the investigators, if they concoct a story clearing Trevayne of suspicion—one she's happy to help them develop as soon as she finishes her work, which she can complete in a minute or two.

This finale will end through negotiation or combat, based on Trevayne's motives and the characters' actions, but it would take some extreme leverage to get her to give the *Warflower* up. Direct evidence of her wrongdoing, beyond what she can suppress through her sway with the mayor and police, might do it.

Why *does* she want the *Warflower*, anyway? Choose from among the following possibilities.

OPTION 1

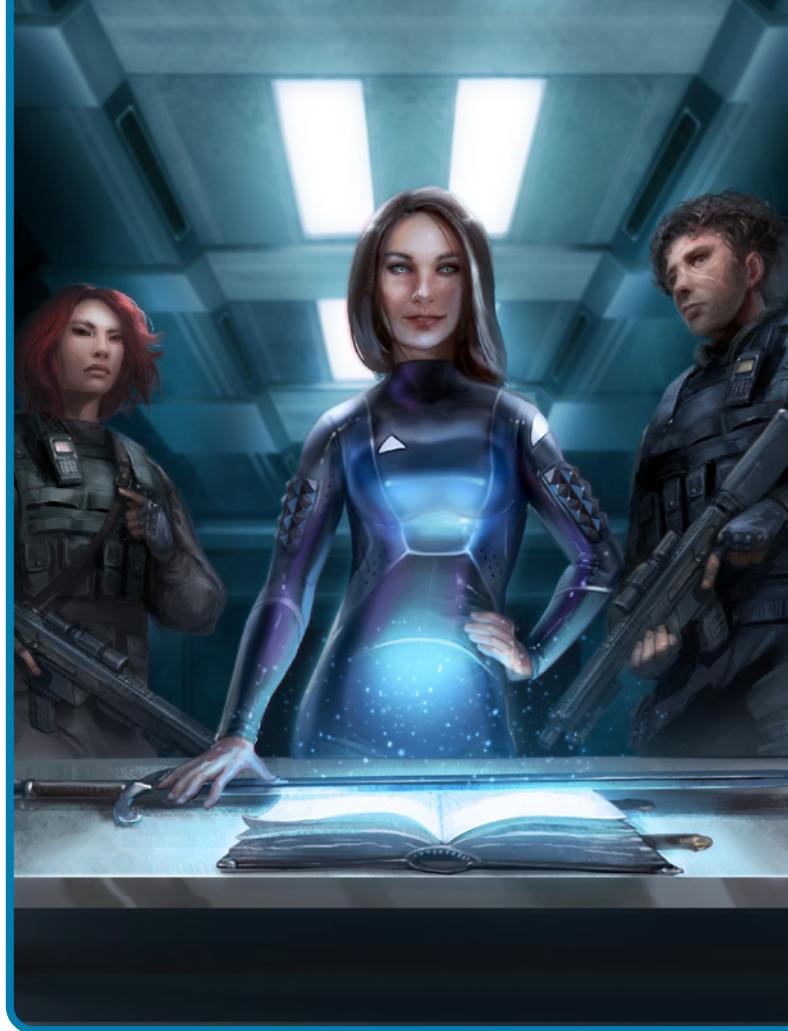
MARTIAL ARTS SECRETS

In this scenario, the *Warflower* contains the unexpurgated secrets of ancient European swordsmanship. Obsessed with self-actualization through the martial arts, Trevayne became a remarkably skilled practitioner but sought secrets beyond mere physical performance. For the past few days, Trevayne's been practicing techniques from its pages, the exercises it recommends, and special meditation methods. If you go for this option, the back half of the lab has been cleared of equipment and two other sharp swords hang from a nearby wall. These are for the use of Trevayne's guards, who've been her sparring partners.

Having continually researched the *Warflower* since acquiring it (and with the help of custom stimulants to remain sleepless and attentive throughout), Trevayne believes she's attained that next level of mastery and is now committing the book's material to memory. After that, she plans on keeping the book for herself. She doesn't want to share her newfound skills with anyone, partly to maintain an advantage and partly to punish D'Agati for being an unworthy teacher.

The nature of her mastery depends on whether you want the *Warflower* to confer supernatural ability or not. Choose one of the options below.

- **MUNDANE:** Trevayne attains the Master rank of the Martial Artist Specialization. She now gains 2 SP for a successful Fighting-based stunt attack instead of 1.
- **SUPERNATURAL:** Trevayne learns a secret skill called the "Sword of the Spirit." This is the Novice rank of the



Telekinesis psychic power. She gains 17 power points to spend on *kinetic strike* and *move object*. See page 105 of *Modern AGE* for information about these powers.

OPTION 2

IMMORTALITY

In this scenario, Trevayne has found what her associates in the Golden Thorn claim to search for: the secret of eternal youth. The *Warflower*'s teachings on alchemy contain a formula that produces the "Philosopher's Stone," which in its treatment of the subject is an elixir which transforms the "base" mortal body of the imbiber to a "gold" form, which never suffers from illness or old age and shrugs off injury. Trevayne has discovered the formula is sound but would have been almost impossible to manufacture without modern scientific equipment. She intends to refine the formula and release it as an anti-aging medication. As it stands now, it has "some side effects preventing its marketability." If pressed, she grabs the edges of her face and *pulls*, revealing a mass of scar tissue. The elixir causes the body to treat itself as if it's always injured, and as a result it produces these malformed tissues, as she discovered when she used it on herself. While she uses this as an argument to justify keeping the *Warflower* to herself, she also wants exclusive control over the formula and its derivatives.

Unfortunately, another side effect of the elixir is constant pain and adrenal stimulus, because Trevayne's body constantly

acts as if it's in a life or death crisis. If the characters refuse to cooperate, she flies into a rage, grabs her sword, and attacks with adrenaline-fueled vigor.

EFFECTS OF THE ELIXIR

In this scenario, add +2 to Trevayne's Constitution and Strength and +1 to her Fighting, but reduce her Communications and Willpower to 0. Furthermore, she gains +10 Health and the stunt Regenerate, where for every SP spent, she recovers 2 points of Health.

OPTION 3

GREEK FIRE

This is the option of choice if you wish to run this as a straightforward espionage game. Trevayne may be interested in medieval swordplay and mysticism, but her real interest in the *Warflower* is chemical. It contains the genuine formula for Greek Fire, as used by the Byzantine Empire. Long thought lost, Greek Fire was believed to be a napalm-like substance the empire's military used in naval engagements. It would continue to burn even after being drenched with water. Amanda Trevayne believed Greek Fire was more than a simple incendiary weapon, and she was right. The true Greek Fire is a *ballotechnic* substance; when subjected to pressure it produces heat, and it has an energy density close to that produced by a lithium-oxygen chemical cell. Trevayne can use the formula to produce several revolutionary energy-sector and military technologies, but if it's discovered to have come from an ancient book, it won't be patentable. While she plans to keep the book if she can, she would rather destroy it than let it be copied. Unfortunately, she can't help but brag about the discovery—and ups her bribe offer to include permanent positions as "consultants." If the characters refuse, this is a secret Trevayne is willing to kill for, though she can't rely on anyone but herself and her two guards to carry it out. In such a case, she might avoid calling for backup.

Numerous samples of reddish-black liquid in sealed test tubes stand throughout the lab. If the Stunt Die scores 1 on a failed ranged attack or a test tube is subjected to sudden force, it explodes, inflicting 3d6 damage in a five-foot radius in the form of a fiery shockwave.

AFTERMATH

After combat or clever conversations, the characters either recover the *Warflower*, witness its destruction, or accede to Trevayne's efforts to keep them quiet. If the characters have direct evidence of her worst wrongdoings—complicity in theft and murder—it overrides any sway she has over the city and police. If she's sure to be convicted, the source of her power vanishes, since it depends on her ability to control TrevTech operations and resources. That influence wouldn't survive criminal charges where an indictment seemed likely. If that happens, the characters can expect low-key gratitude from the mayor's office and a warning to keep their mouths shut about the degree to which Amanda Trevayne interfered with city business. The characters probably made enemies in the Golden Thorn or among the eccentric martial artists of the Society of Perugia, providing grounds for future conflict.

The arbiter of the characters' success in the end is Marco Iannucci. If the PCs bring back the *Warflower*, he rewards them; each character gains +1 Resources and a permanent ally who knows how to move things across international borders. If they fail, Iannucci's reaction varies depending on the circumstances. He respects a hard-fought effort even if it fails, but if it looks like the characters took a payoff or succumbed to intimidation, he's done with them. If they bring sufficient ruin on his life, he might even ask certain violent, less-than-law-abiding contacts to mete out punishment.

ADVERSARIES & OTHER NPCs

The following NPCs figure in this adventure. In addition, use characters from **Chapter 9** of *Modern AGE* where required. Security guards as listed on pages 138-139 of the *Modern AGE Basic Rulebook* come up repeatedly.

MARCO IANNUCCI

Marco is a non-combatant: a shrewd businessman who traded in a History PhD for life as an antiquities dealer. Marco has friends and contacts all over the world and is fluent in multiple languages (as many as the GM finds convenient). He's a strapping 44-year-old man with dirty blond hair, who would be well-dressed if he weren't constantly rolling up his sleeves and loosening his tie to get a better look at the valuables he trades. Marco has an encyclopedic knowledge of European history, but tends to be absent-minded and only calls upon his knowledge when prompted. Iannucci is a bit of a cheapskate with anyone he considers to be less important than himself—but he does respect the PCs enough to pay them well.

Marco has a sister, Maria, an art historian who works for Iannucci's part time. The following statistics fit her as well.

MARCO IANNUCCI

ACCURACY 0, COMMUNICATION 4 (BARGAINING, PERSUASION),
CONSTITUTION 2, DEXTERITY 0, FIGHTING 0,
INTELLIGENCE 4 (ART, BUSINESS, HISTORY, RESEARCH),
PERCEPTION 3 (EMPATHY), STRENGTH 1, WILLPOWER 0

THE SOCIETY OF PERUGIA

The characters in this section are associated with the Society of Perugia.

GIANNI D'AGATI

Gianni D'Agati is the leader of the Society of Perugia. He styles himself as a descendant of Italian nobility and the lineal inheritor of his martial arts tradition. He has, in the past, even implied he was secretly taught medieval martial arts by uncles from the Old Country who maintained the tradition. In fact, he never went to Italy until college, and changed his name to D'Agati (it was Russo) after finding in swordplay a way to deal with his insecurities and become a new man. D'Agati's not as good a sword fighter as his best students but is a decent teacher. Julie Horn remains loyal, but Amanda Trevayne outgrew his teachings and told him so, bluntly.

JULIE HORN

ABILITIES (FOCUSES)

| | |
|---|---|
| 0 | ACCURACY |
| 0 | COMMUNICATION (LEADERSHIP) |
| 3 | CONSTITUTION |
| 2 | DEXTERITY |
| 4 | FIGHTING (GRAPPLING, HEAVY BLADES, LIGHT BLADES, LONG HAFTED) |
| 0 | INTELLIGENCE |
| 0 | PERCEPTION |
| 2 | STRENGTH |
| 3 | WILLPOWER (MORALE, SELF-DISCIPLINE) |

| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS |
|--------------------|-------------|---------|----------------|
| 12 | 23 | 33 | 48 |
| 12 | 12 | 13 | 13 |
| 3I/0B | 2 | 2 | 3 |
| WEAPON | ATTACK ROLL | DAMAGE* | |
| LONG SWORD | +6 | 2d6+5 | |
| DAGGER | +6 | 1d6+5 | |
| GRAPPLING GRIP | +6 | 1d3+5 | |
| POLE AXE (BLUNTED) | +6 | 2d6+9 | |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Momentum (1-3 SP; effects as if 1 more SP is spent than is actually spent), Vicious Blow (1 SP with two-handed weapons)

TALENTS: Two-Handed Style (Expert), Martial Artist (Expert), Overwhelm (Expert)

EQUIPMENT: Long Sword, Dagger, Blunted Pole Axe (on rack), Padded Fencing Jacket with Plastic Hardpoints (3I/0B armor, no armor penalty)

THREAT: MODERATE

D'Agati is a slender, fit, black-haired, ethnically European man in his late 30s. He dresses the way he thinks a dispossessed Italian aristocrat should: in suits a bit too loud for fashion, with a scarf instead of a tie and numerous large rings on his fingers. When training, he dresses in 15th-century clothing; doublet, hose, and all.

JULIE HORN

Julie Horn is the Society's most talented remaining student, and utterly loyal to D'Agati. She will fight to the death to protect him using any means necessary, but relishes the chance to prove herself in "honorable combat": one-on-one, using close combat techniques. She's six feet tall, slender, athletic like a pole vault champion, and has light-skinned, sharp features with a rough blond pixie haircut and blue eyes.

SOCIETY OF PERUGIA FIGHTERS

These are students of the Society of Perugia. They're fit and have elementary sword training, but aren't the brightest folks around—if they were, they would have heeded rumors and joined a better school.

GIANNI D'AGATI

ABILITIES (FOCUSES)

| | |
|---|---|
| 0 | ACCURACY |
| 3 | COMMUNICATION (LEADERSHIP) |
| 2 | CONSTITUTION |
| 2 | DEXTERITY |
| 3 | FIGHTING (GRAPPLING, HEAVY BLADES, LIGHT BLADES, LONG HAFTED) |
| 2 | INTELLIGENCE (HISTORY) |
| 0 | PERCEPTION |
| 3 | STRENGTH |
| 2 | WILLPOWER (MORALE) |

| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS |
|-------|--------|---------|----------------|
| 12 | 22 | 16 | 31 |
| 12 | 12 | 12 | 12 |
| 0I/0B | 2 | 2 | 2 |

| WEAPON | ATTACK ROLL | DAMAGE* |
|----------------|-------------|---------|
| LONG SWORD | +5 | 2d6+4 |
| DAGGER | +5 | 1d6+4 |
| GRAPPLING GRIP | +5 | 1d3+4 |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Momentum (1-3 SP; effects as if 1 more SP is spent than is actually spent), Vicious Blow (1 SP with two-handed weapons)

TALENTS: Two-Handed Style (Expert), Martial Artist (Novice)

EQUIPMENT: Long Sword, Dagger, Cell Phone

THREAT: MINOR

SOCIETY OF PERUGIA FIGHTERS

ABILITIES (FOCUSES)

| |
|--|
| ACCURACY 0, COMMUNICATION 0, CONSTITUTION 2, |
| DEXTERITY 2, FIGHTING 2 (GRAPPLING, HEAVY BLADES), |
| INTELLIGENCE-1, PERCEPTION 0, STRENGTH 2 (INTIMIDATION), |
| WILLPOWER 1 (MORALE) |

| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS |
|-------|--------|---------|----------------|
| 12 | 12 | 16 | 21 |
| 12 | 12 | 12 | 12 |
| 0I/0B | 2 | 2 | 2 |

| WEAPON | ATTACK ROLL | DAMAGE* |
|----------------|-------------|---------|
| LONG SWORD | +4 | 2d6+2 |
| GRAPPLING GRIP | +4 | 1d3+2 |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Parry (1-3 SP), Vicious Blow (2 SP)

TALENTS: Overwhelm (Novice), Two-Handed Style (Novice)

EQUIPMENT: Long Sword. In the Society's school, they also have access to other melee weapons and padded jackets (2I/0B armor, no armor penalty).

THREAT: MINOR

THE GOLDEN THORN

The characters in this section are associated with the Golden Thorn.

THE CHEMIST

Known as “the Chemist,” Lisa Van Camp has an unparalleled understanding of mind-altering drugs and a belief that consciousness expansion is the key to remolding the body—that the properly enhanced mind can command the body. Amanda Trevayne met her due to shared interests in self-improvement and drug-induced performance enhancement. They were briefly lovers and Trevayne was an unenthusiastic second in command, performing rituals in disguise, but the two had a falling out over the Golden Thorn’s illegal activi-

THE CHEMIST

| Abilities (Focuses) | | | | | | | |
|---------------------|---|---------|----------------|----|----|----|-------|
| 1 | ACCURACY | | | | | | |
| 3 | COMMUNICATION (GAMBLING, LEADERSHIP, PERSUASION) | | | | | | |
| 1 | CONSTITUTION (TOLERANCE) | | | | | | |
| 2 | DEXTERITY (CRAFTING) | | | | | | |
| 0 | FIGHTING | | | | | | |
| 4 | INTELLIGENCE (BIOLOGY, CHEMISTRY, OCCULTISM, TINKERING) | | | | | | |
| 1 | PERCEPTION | | | | | | |
| 0 | STRENGTH | | | | | | |
| 4 | WILLPOWER (FAITH, SELF-DISCIPLINE) | | | | | | |
| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS | | | | |
| 12 | 16 | 18 | 23 | 12 | 12 | 12 | 01/0B |
| WEAPON | ATTACK ROLL | | DAMAGE* | | | | |
| STUN GUN | +1 | | 1d6 | | | | |
| BRAWLING STRIKE | 0 | | 1d3 | | | | |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Click “Share,” Collateral Damage, High-Tech Hustle, Whatever’s Handy

TALENTS: Improvisation (Expert), Maker (Expert), Theory and Practice (Novice)

BEHOLD MY CREATION: The Chemist can make a TN 9 Dexterity (Crafting) test as a major action to create a hazard (see Handling Hazards in **CHAPTER 8** of Modern AGE) on the fly. Its hazard category corresponds to the result on the Stunt Die (Minor for 1, Moderate for 2, etc.); the GM determines the other details based on the invention or scientific wonder unleashed.

MINIONS: The Chemist gains a +1 to Defense for each ally she has present in the scene (maximum +5).

EQUIPMENT: Stun Gun, Various Drugs and Chemicals, Smartphone

THREAT: MINOR

ties. Van Camp is an attractive, slender woman in her 30s with long, curly black hair, blue eyes, and light brown skin.

OLIVER

Oliver is the Chemist’s henchman and lover. He was jealous of Amanda Trevayne and, to protect the Chemist, might give Trevayne up. He’s a giant man with a facial tattoo of the Golden Thorn’s symbol. He has Indigenous North American features, a shaved head, and deep wrinkles from hard living.

GOLDEN THORN GANGSTERS

These are the Golden Thorn’s errand-runners and thugs. They come from all genders and ethnicities. They wear athletic and street styles, sometimes printed or accented with the Golden Thorn’s symbol.

TREVTECH

These characters are associated with TrevTech.

AMANDA TREVAYNE

At a broad-shouldered 5’6”, Amanda Trevayne has pale skin, bright green eyes, and brown hair with a styled streak of gray. Trevayne wears high-end formal or athletic wear which

OLIVER

| Abilities (Focuses) | | | | | | | |
|---------------------|-----------------------------------|--|--|--|--|--|--|
| 2 | ACCURACY (PISTOLS) | | | | | | |
| 0 | COMMUNICATION | | | | | | |
| 3 | CONSTITUTION (TOLERANCE) | | | | | | |
| 2 | DEXTERITY (DRIVING, STEALTH) | | | | | | |
| 2 | FIGHTING (BRAWLING, SHORT-HAFTED) | | | | | | |
| 1 | INTELLIGENCE | | | | | | |
| 1 | PERCEPTION | | | | | | |
| 4 | STRENGTH (INTIMIDATE, MIGHT) | | | | | | |
| 2 | WILLPOWER (COURAGE, MORALE) | | | | | | |

| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS | | | | |
|-----------------|-------------|---------|----------------|----|----|----|-------|
| 12 | 20 | 35 | 50 | 12 | 12 | 13 | 01/0B |
| WEAPON | ATTACK ROLL | | DAMAGE* | | | | |
| SA HANDGUN | +4 | | 2d6+1 | | | | |
| STUN BATON | +4 | | 1d6+6 | | | | |
| HAMMER | +4 | | 1d6+6 | | | | |
| BRAWLING STRIKE | +4 | | 1d3+6 | | | | |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Adrenaline Rush (1-3 SP), Shock and Awe (3 SP), Vicious Blow (2 SP)

TALENTS: Pinpoint Attack (Novice), Overwhelm (Expert)

EQUIPMENT: SMG, Partial Ballistic Plate, Cell Phone, Stun Baton, Hammer

THREAT: MODERATE

contains bullet-resistant aramid fibers devised by TrevTech. Efficient, confident movements indicate her physical prowess. Trevayne has always been a genius but, having brought herself up from nothing (she went to university on a scholarship, having come from a destitute family), she is aware that talent isn't enough and aims for personal perfection. This quest has taken her to martial arts, philosophy, occult metaphysics, and cutting-edge science. Other people are a means to that end.

AMANDA TREVAYNE

ABILITIES (FOCUSES)

| 0 | ACCURACY | | |
|----------------|---|---------|----------------|
| 4 | COMMUNICATION (BARGAINING, LEADERSHIP) | | |
| 3 | CONSTITUTION | | |
| 3 | DEXTERITY (CRAFTING, INITIATIVE) | | |
| 5 | FIGHTING (GRAPPLING, HEAVY BLADES, LIGHT BLADES, LONG-HAFTED) | | |
| 5 | INTELLIGENCE (BUSINESS, CHEMISTRY, COMPUTERS, ELECTRONICS, MEDICINE, OCCULTISM) | | |
| 3 | PERCEPTION (EMPATHY) | | |
| 3 | STRENGTH | | |
| 4 | WILLPOWER (COURAGE, SELF-DISCIPLINE) | | |
| <hr/> | | | |
| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS |
| 12 | 30 | 40 | 55 |
| | 13 | 14 | 14 |
| | 2I/4B | 2 | 2 |
| <hr/> | | | |
| WEAPON | ATTACK ROLL | DAMAGE* | |
| LONG SWORD | +7 | 2D6+5 | |
| GRAPPLING GRIP | +7 | 1D3+5 | |
| SMG | 0 | 2D6 | |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: All According to Plan (3 SP; see below), Filthy Rich (3 SP; see below), Knock Prone (2 SP, 1 SP if opponent is grappled), Momentum (1-3 SP; effects as if 1 more SP is spent than is actually spent), Vicious Blow (1 SP with two-handed weapons)

ALL ACCORDING TO PLAN STUNT: For 3 SP, Trevayne can declare that another NPC present in the scene was working for her all along. That NPC betrays the heroes or produces some information or equipment Trevayne needs right then, and counts as her ally from then on.

FILTHY RICH STUNT: For 3 SP, Trevayne can throw her wealth around. She can immediately produce one piece of equipment, hireling, or other resource no matter how expensive it would be to own or procure, or she may gain a +2 to the next Communication test she makes that relies on a bribe.

MINIONS: Trevayne gains a +1 to Defense for each ally she has present in the scene (maximum +5).

TALENTS: Martial Artist (Expert), Overwhelm (Master), Self-Defense Style (Novice), Two-Handed Style (Expert)

EQUIPMENT: Long Sword, SMG, Bullet-Resistant Cloth, Smartphone

THREAT: MODERATE

ELITE GUARDS

Kira Fong (Asian, F, 25, dyed red hair, brown eyes) and Mark DesJardins (white, 28, M, brown hair and eyes, long scars on either side of face) are military veterans who carried out the *Warflower* heist and other unsavory actions out of uncompromising loyalty to Amanda Trevayne. Fong has a brain tumor kept under control by drugs developed by TrevTech, and DesJardins' face was reconstructed with the aid of bone-regenerating technologies his boss invented. They can't be intimidated into leaving her side.

COLDEN THORN GANGSTERS

ABILITIES (FOCUSES)

ACCURACY 1, COMMUNICATION 0, CONSTITUTION 2, DEXTERITY 2, FIGHTING 2 (BRAWLING), INTELLIGENCE -1, PERCEPTION 0, STRENGTH 2 (INTIMIDATION), WILLPOWER 1

| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS |
|-------|--------|---------|----------------|
| 12 | 12 | 16 | 21 |
| | 12 | 12 | 12 |
| | 4I/0B | 2 | 2 |

| WEAPON | ATTACK ROLL | DAMAGE* |
|-----------------|-------------|---------|
| POCKET PISTOL | +1 | 1D6 |
| KNUCKLE DUSTERS | +4 | 1D3+3 |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Adrenaline Rush (1-3 SP), Vicious Blow (2 SP)

EQUIPMENT: Pocket Pistol, Cell Phone, Drug Packets

THREAT: MINOR

ELITE GUARDS

ABILITIES (FOCUSES)

ACCURACY 3 (ASSAULT RIFLES, SMGS, PISTOLS), COMMUNICATION 2, CONSTITUTION 3 (STAMINA), DEXTERITY 2 (DRIVING, STEALTH), FIGHTING 2 (BRAWLING), INTELLIGENCE 1, PERCEPTION 1 (HEARING), STRENGTH 2, WILLPOWER 2 (COURAGE, MORALE)

| SPEED | HEALTH | DEFENSE | AR + TOUGHNESS |
|-------|--------|---------|----------------|
| 12 | 23 | 38 | 53 |
| | 11 | 11 | 12 |
| | 4I/6B | 3 | 4 |

| WEAPON | ATTACK ROLL | DAMAGE* |
|------------|-------------|---------|
| SA HANDGUN | +5 | 2D6+1 |
| SMG | +5 | 2D6+2 |

* ADD +2 TO DAMAGE IN PULPY AND CINEMATIC MODES.

SPECIAL QUALITIES

FAVORED STUNTS: Suppressive Fire (1 SP), Skirmish (1+ SP), Strafe (1-3 SP), Take Cover (1+ SP)

TALENTS: Pinpoint Attack (Novice), Tactical Awareness (Expert)

EQUIPMENT: SMG, Partial Ballistic Plate, Cell Phone

THREAT: MODERATE



WARFLOWER

AN ADVENTURE FOR MODERN AGE

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