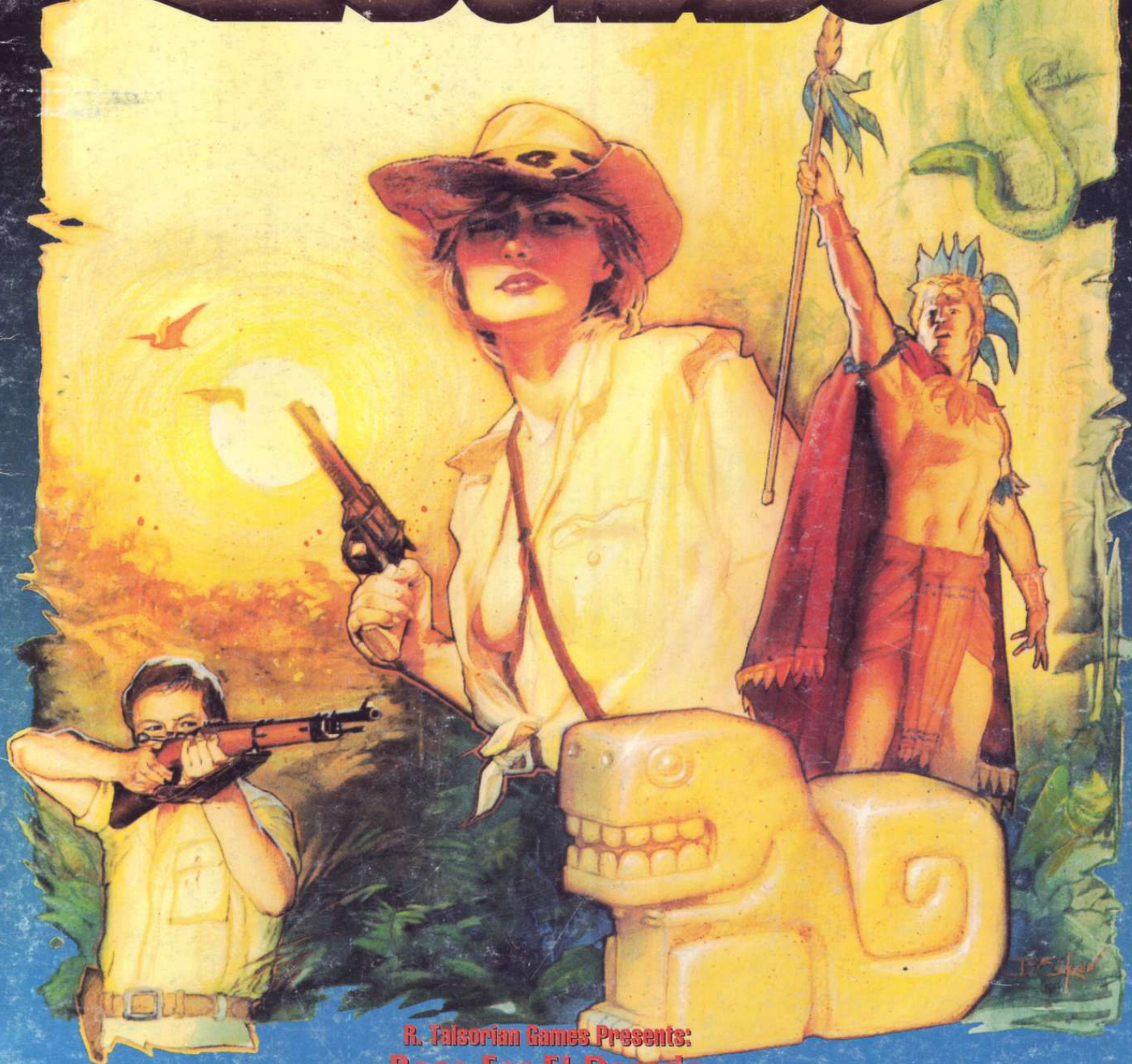


RACE FOR EL DORADO

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and Yanali, Jungle Princess

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Casting: Gloria Yuh Jenkins & CA Bates

Editing: Mike MacDonald & Derek Quintanar

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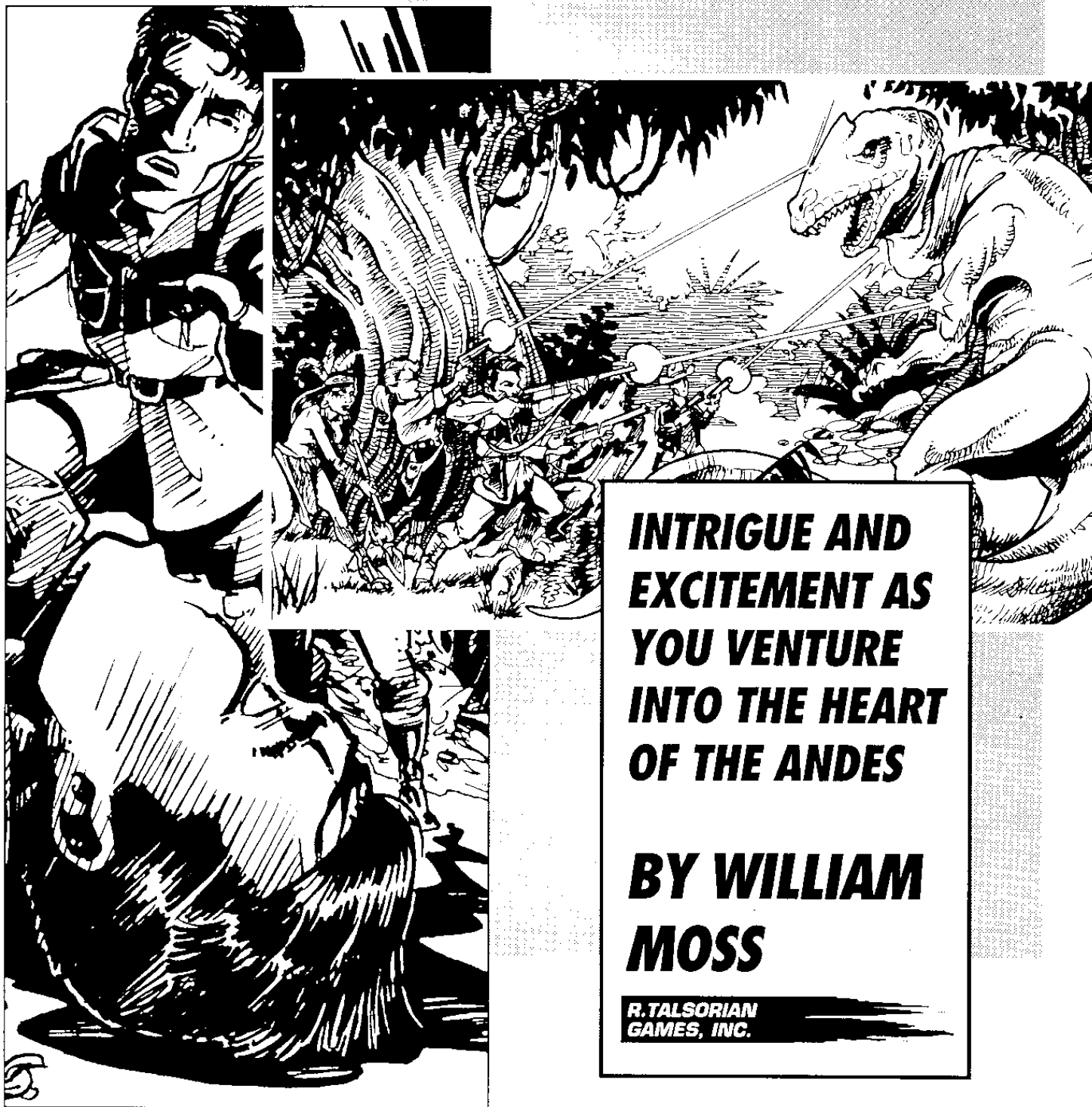
THE VALLEY OF THE YANA



1 inch=4 miles

-  Cave Entrance
-  Villages
-  City of the Yana
-  Forests
-  Marshes
-  River
-  Lakes

RACE FOR EL DORADO



**INTRIGUE AND
EXCITEMENT AS
YOU VENTURE
INTO THE HEART
OF THE ANDES**

**BY WILLIAM
MOSS**

**R. TALSORIAN
GAMES, INC.**

THE RACE FOR EL DORADO

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THOSE WHO VENTURED INTO THE UNKNOWN (and didn't come back.)

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GAMES, INC.**

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THE RACE FOR EL DORADO

INTRODUCTION

In the two gigantic gaming areas of any story can be told. With holo-intricate sets, and the wealth of fingertips, Gamemasters have imaginations. Professional to test players' physical and

ence that eagerly watches interna-a competitive world, with expert and an opportunity to test their sce-of adventurers. With the competition satisfy, there is relentless pressure to scenarios. In this environment, genre only those gifted few with a special



Dream Park, any fantasy can be created, and grams, virtual realities, robots, live actors, the mighty Cowles Industries at their no limitations but the scope of their own Gamemasters design their adventures mental mettle, and to amuse an auditional broadcasts of major games. It is Gamemasters vying for top ranking narios against the skills of elite teams to beat, and audiences and players to produce original and unprecedented and convention are obsolete, and vision can thrive...

DREAM PARK MODULES

Modules for the Dream Park roll-playing game are designed to reflect the fantastic range of possibilities that Gamemasters have to work with in the world of Niven and Barnes' novels. The game can vary wildly from scenario to scenario as genres are freely mixed and conventional thinking is cast aside in favor of exotic flair, adventure and romance. Despite its flexibility, the game is simple and fast moving, and players and referees will be able to leap from scenario to scenario without having to learn intricate, new sets of rules. Referees can run new modules with only a few minutes of preparation.

The modules also reflect the limitations of a live Dream Park game. They are generally centered around three or four areas, or "worlds", each representing a segment of the adventure located in one of Dream Park's enormous

domes. They are cinematically plotted, revolving around a few key events. (This does not mean that they are completely scripted, just that the adventurers will have a definite agenda.) Finally, each is an entire story unto itself, and not designed to function as a long running campaign. Unlike a live game, however, the modules are flexible, and you can tailor them to suit your personal style.

WHAT YOU GET

Each module includes all of the source material and plot elements that you need to run a single installment Dream Park adventure for any number of players. The modules are divided into two main sections: "The Game," and "Source Material."

1 THE GAME

"The Game" is the actual blueprint for the adventure as it might be run in Niven and Barnes' *Dream Park*, and you will run it as a role-playing game. It includes all of the basic module information such as the plot and sequence of events, non-player character information, maps, and essential source and background material. It is the only section absolutely necessary for running the adventure, and it should be read only by referees.

For easy reference, "The Game" is broken down into sections: the teaser, the "worlds", and the conclusion. The teaser is the hook that starts the adventure off and draws the characters in. Each "world" represents a major section of the adventure, and encompasses at least one combat and one development (see the *Dream Park* game). Text in the "worlds" is organized so that you easily access the information that you will need to run each segment of the adventure. Finally, the conclusion ties everything together and deals with the final outcome of the adventure.

2 SOURCE MATERIAL

The "Source Material" section is additional background information that you can use to flesh out the adventure and create sequels. It includes a more detailed description of the universe for that game and the "worlds" that can be found within it, a selection of new non-player characters, historical, political and sociological information, and encounter tables for various areas. All information essential to the scenario is in "The Game," but the source material helps to make each adventure more complete and colorful. It can generally be read by anyone, although referees may want to be selective about what information they reveal to players.

One of the major uses of the source material is as seeds for further adventures. Although *Dream Park* is not designed for long-running campaigns, there is no reason why referees can't run multiple games in the same universe. They may, however, want to use a 'Saturday Serial' format, where each gaming session is an entire plot unto itself. There is nothing more classic than the villain who doggedly resists the characters' efforts to do away with him for good, and always appears with a new scheme twice as heinous as the last. The serial format will allow players to customize their characters from adventure to adventure, and, in turn, allow the referee to run dramatically different kinds of adventures, two of the major advantages of the *Dream Park* game.

This eliminates one of the major problems of many other RPG modules: what to do with them once you've run them.

With most systems, a used module is a waste of space; the source material is limited, you can't run it again, and you probably can't pass it on to anyone who wasn't in your game in the first place. The source information in *Dream Park* modules is deep enough however, to be genuinely useful for crafting further adventures. Once you've collected a library of *Dream Park* modules, you'll have a collection of ready-to-go fantasy universes that you can mix and match as you please.

SIMULATING A SIMULATION—NPCS AND CPS

In the *Dream Park* role-playing game simulates adventures that might be run in a real *Dream Park*. Because there is no accounting in advance for the size and strength of player character parties participating in the adventure, especially as attrition takes its toll over the course of the game, professional Gamemasters must be able to adapt their scenarios as they progress. Similarly, *Dream Park* RPG referees must be able to adapt their runs. Fortunately, *Dream Park* modules are written with this eventuality in mind, and the Sliding Scale (see *Dream Park* rulebook p. 14) is used throughout.

Here's how this system works in the module. **Skill rolls** are done exactly as explained in the original rules; the sliding scale number is added to the highest value of that skill in the player character party. The sum is the number which must be beaten. When the characters face a group of enemies, the strength of the enemy party will be scaled to the size of the player character party. Depending on how tough the combat is supposed to be, enemy team strength will be listed as **Player Character Party Size (CPS)** plus, minus, or divided by a certain number (see example 1). CPS means the number of characters at the scene, since parties may be divided or characters may have been killed out. NPC basic skills are also listed on a sliding scale added to or subtracted from the *average* (not highest) abilities of the player characters of the same character class (see example 2). The scale is from -1 to +4. Throughout the adventure, all CPS and NPC numbers are listed in boldface type to make them easy to find. NPC advanced skills are individually listed when necessary. Only major NPCs are treated in detail.

If there is no player character in the same class as the prospective NPC(s), use the basic skill package for the NPC's class (in the *Dream Park* rulebook). Then spend the standard six points on boosting the NPC's basic skills and, finally, add the applicable sliding-scale bonus to all skills (see example 3). Advanced and optional skills will be specified in the text when necessary. Wounds are also listed

EXAMPLES

- 1) Supposing the module says that the characters are going to encounter a **CPS+3** group of **+2** Fighter-henchmen. If there are five player characters, then CPS is 5, and there are 8 (5+3) total henchmen.
 - 2) The henchmen are specified as Fighters. Average the basic skills of all of the Fighters in the player character party and add +2 across the board. (Round averages up.) Suppose there are two player character fighters, with the following basic skills:
 - **Fighter One:** MW 5, RW 4, HTH 4, KN 3, TI 2, DO 4, ATH 3, ST 1, AWA 2, WIL 3.
 - **Fighter Two:** MW 4, RW 4, HTH 6, KN 1, TI 1, DO 5, ATH 4, ST 4, AWA 3, WIL 3.
 - Then the average is: MW 5, RW 4, HTH 5, KN 2, TI 2, DO 5, ATH 4, ST 3, AWA 3, WIL 3.
 - The henchmen add +2: MW 7, RW 6, HTH 7, KN 4, TI 4, DO 7, ATH 6, ST 5, AWA 5, WIL 5. Now add any optional skills. It's going to be a tough fight.
 - 3) If the NPC was a friendly +2 sorcerer, and there were no magic users in the party to use as a basis, then the referee would take:
 - Basic magic user skills: MW 1, RW 1, HTH 1, KN 3, TI 3, DO 3, ATH 3, ST 2, AWA 4, WIL 2.
 - Then add six points randomly: MW 2, RW 2, HTH 1, KN 5, TI 4, DO 3, ATH 3, ST 2, AWA 4, WIL 3.
 - And then add the +2 sliding bonus: MW 4, RW 4, HTH 3, KN 7, TI 6, DO 5, ATH 5, ST 4, AWA 6, WIL 5. Now add any specified optional skills.
- Note:** The stats on the Character Cards included were calculated using the last example listed, since specific party stats were unknown.

in the text. **These systems are used for adversaries and friendly or indifferent NPCs.**

As always, these rules serve as guidelines. We have designed them for simplicity and flexibility. If referees want to be more detailed, they can go through the module and spend more time customizing the NPCs. With this system and a few minutes of advance preparation, the referee should find it easy to customize the module to his players throughout the adventure.

If characters are killed in the course of the adventure, you can elect to brief them on the plot and dialogue and have them play NPCs. Villains and allies especially well suited for this will be marked in the text with a chevron (»). Also, as a rule, *Dream Park* adventures are constructed in a fairly linear fashion. A bump (development) always follows a combat, and vice versa. In the module, listed combats are major combats that the characters must face to advance the plot. There are unlisted combats that occur out of order. In general, these are optional fights that might not occur, depending on how the adventure runs.

In many RPGs, the referee will give characters a briefing before the game begins, telling them who they are, what they have been doing to lead up to the adventure, and, perhaps, what the general theme or plot of the adventure will be. Not so in *Dream Park*. Give your players only the vaguest idea of the setting, enough to customize their characters appropriately, but not enough so that they can see how the adventure will run, or even exactly what their characters will be doing at the outset. They'll figure it out soon enough once their characters enter the dome. This is how it happens to the players in Niven and Barnes' novels; before starting play, no one knows what they will be doing, or how they will be entering the story. Keep your players jumping and guessing, so that each time they think they've figured out where the adventure is going, you hit 'em with another curve ball.

THREE QUESTIONS

Make one concession to your players' curiosity. before starting the adventure, allow them to ask you any three questions that they wish, as long as the questions can be answered with a "yes" or a "no." No explanations; yes/no questions only. Do this after you've told them the setting and universe rules. More often than not, the players will only make themselves more curious.

HOW DO THE CHARACTERS KNOW WHAT'S GOING ON?

While playing in *Dream Park*, all characters wear earphones and virtual reality glasses that can blend what they are really seeing with computer-generated images. Using the goggles and earphones, gamemasters are able to communicate important information and background to players on the field. Two examples: 1) If a character makes a spell roll to reveal magic objects, the gamemaster—or game computer—can use the V.R. goggles to make magic objects appear to glow to the character. The goggles also supplement holograms, robots and actors in making sets, landscapes and creatures appear. 2) If a character needs coaching, such as when he or she needs to recall a piece of information after making a Knowledge roll, the game-master or assistants can use the earphones to tell the player exactly what he or she needs to know. When running the *Dream Park* RPG, you must decide whether you merely have the characters see and know what's going on, or whether you role-play communication through the goggles and earpieces. Remember, the gamemasters see everything that happens through on-field cameras and microphones and computer displays. Now, get set to read and discover a new world of fantasy and adventure that will have you and your unsuspecting adventurers thinking about role-playing games in a whole new way...

GAMEMASTER'S OVERVIEW

It is Peru, 1937. American adventurers are going to get caught in a plot involving commercial intrigue, crime, and a discovery beyond their wildest imaginations as they attempt to escape from and thwart a band of criminals intent on capturing the entrance to the valley that contains the most legendary golden city of all South America. It will take ingenuity, courage, and reckless spirit for the characters to emerge from the adventure alive.

I THE SETTING

Most of this world is exactly like the real world of the mid 1930's. There are no major departures from true world history or feel. The U.S. is just beginning to claw its way out of the depression. Europe is beginning to slide inexorably toward war as Adolph Hitler consolidates his power. Africa is still in the grip of colonialism, and South America is torn between colonialism and the military grip of banana-republic dictators. As far as

anyone knows, there are no more surprises left in the natural world, and precious few frontiers.

There is one exception, however. Deep in the heart of the Andes, in the mountainous interior of Peru, there is an isolated valley, cut off from the rest of the world for millions of years by a cataclysmic volcanic event. In that river basin there has been preserved a microcosm of the world as it was when the terrible lizards were the undisputed rulers. Six thousand years ago, a hardy tribe



of men and women crossing the frozen Andes discovered a hidden entrance into the lush, tropical gorge. Seeking respite from the cold desolation of the wind-swept peaks, they journeyed into the valley, only to have the entrance closed behind them by an earthquake. Trapped and isolated in the fertile, gold-rich basin, their culture has flourished there ever since, untouched by the influence of Europeans, and only discovered by a handful of outsiders...

2 SYNOPSIS

These are the basic story elements and sequence for *The Race for El Dorado* Game.

Teaser: The characters are shipwrecked, and stranded in a remote village in eastern Peru. They catch the notice of a local expatriate British landowner, and are hired to work on his ranch.

World One: The characters are brought to the Englishman's ranch at the base of the mountains. There the Englishman has a profitable gold-mine, as well as a coffee plantation. There is intrigue as the land owner is killed, and a hint of things to come when a giant lizard walks out of the mouth of the gold-mine and does battle with the characters.

World Two: Threatened by criminal agents bent on seizing the ranch, the characters have no choice but to retreat into the mine. There they discover that the mine is not only rich with gold, but that it is just one segment of an amazing cave that stretches for miles into the heart of the mountains. Pursued by mercenaries, the characters must continue into the mine. The deeper they go, the stranger it gets.

World Three: The characters emerge out of the far end of the cave, and into the hidden, prehistoric valley of the Yana. There they discover a world of wonder, as well as what the criminals are after. Here is the fabled El Dorado... the lost city of gold that eluded the conquistadors. It is inhabited by the Yana, a noble tribe that has learned to cope with the dinosaurs that share the valley with them. The characters must deal with the dinosaurs, the Yana, and the mercenaries.

Conclusion: Having defeated the criminals and escaped the valley, the characters have kept their lives, but the greatest riches in the world lie sealed behind them.

3 UNIVERSE SPECIFICS

Because of the nature of this game and its setting, there are no magical, psionic, clerical, or super powers permitted. The characters will have to go with normal skills only, and rely on their wits and physical talents. This means no resurrections, so the characters will not get any second chances if they are killed. All of the shamanistic and pagan magics of the Yana are based on herbal skills and the faith of the valley's inhabitants in their shamans and priests. The overall period setting of the game is Modern, but the valley itself is Ancient, although the characters will be able to import their modern skills and artifacts.

4 CHARACTER SPECIFICS

No magic users, superheroes, psionics, or magical clerics may be played. Medics (as a sub-class of Clerics) may be played, but they will not be able to buy clerical spells, and will have to content themselves with advanced skills. The character team should include Fighters, a Medic, an Engineer, and a Loremaster, perhaps in the form of an archaeologist or anthropologist interested in the tribes of South America. Good skills include Spanish Language, Local Indian Languages, Zoology, Tracking, and Survival. The characters might be American, European or South American sailors, freelance mine workers or engineers, guides, farmers, or archaeologists or anthropologists working in Argentina or Chile.

5 HINTS ON RUNNING THE ADVENTURE

The Race for El Dorado is a story that blends elements of 1930's prewar globe-trotting adventure with prehistoric fantasy, much in the style of *The Land that Time Forgot* and *The Valley of Gwangi*. When running the game, try to capture the spirit of amazement and adventure that defines books and movies like those mentioned above, as well as others like *At the Earth's Core* and *The Mysterious Island*, where regular people from a regular world are thrust into prehistoric worlds of danger and excitement. Check out some of these movies and books for a good idea of what the feel of this module should be. Straight-up swashbuckling adventures set in that period, such as *Raiders of the Lost Ark* and the original *King Solomon's Mines*, are also good examples of the feel you are shooting for.

THE TEASER:

SHIPWRECKED IN MOLLENDÓ

GAMEMASTER'S OVERVIEW

- **The Setting:** Off the coast of Peru, 1937. The *Equatorial Princess*, an Equatorial Lines cargo ship sailing to Panama City. Also Mollendo, a small coffee, sugar and gold port on the southern coast of Peru, and the departure point of the ship.
- **Non Player Characters:** »Sabrina Trammel, »Sir Charles Henry Althorpe, Chandor, the sailors and passengers, and the citizens of Mollendo.
- **What the Characters Know:** They are all on board the *Equatorial Princess*. All have booked passage back to Panama on this ship, but none are crewing it. Some may be sailors looking for a crewing job on another ship, some may be free lance prospectors back from expeditions into the hills; at least one may be an anthropologist or archaeologist looking for a patron.
- **What the Characters Don't Know:** They are going to have to struggle for their lives when the ship suffers an explosion and sinks in the waters off of the Peruvian coast. Tales of their actions will reach the ears of a wealthy, expatriate Englishman who lives in Mollendo, and is looking for a few good men.

SCENE ONE:

ENTERING THE GAME

For this game, the characters will be told only that they can expect a **Modern** setting. At game time, the players will not be assembled by the main entrance of the dome, but at a maintenance entrance beneath the dome, in a narrow concrete corridor deep beneath the ground. There, a technician will explain that, because of the initial setting of the adventure, they are going to enter the dome from below. He then hands each of them a ticket for the *Equatorial Princess*, indicating one way passage to Panama. He will crank open a large, round hatch set into the concrete ceiling above the characters. The hatch looks like something from a submarine or boat; round with a central wheel and with an iron ladder bolted to the rim. As the hatch opens, several liters of oily water will spill through. There will also be the mechanical grumble of huge diesel engines. The technician will gesture to the players to climb up the ladder. The ladder leads into a metal tube that extends upward for forty or fifty feet.

After the last of the characters has climbed up the ladder, the hatch will clang shut behind them. At the top of the tube, the players will climb through another round hatch. This one will also shut after the last of the players has emerged. The sound and smell of diesel are much clearer now. If the players look, they will see that the hatch requires a special tool to be opened from this side. It bears the stenciled inscription "DANGER: BALLAST. TO BE OPENED ONLY IN DRY DOCK." They will see that they are in a long, narrow, metal corridor. The walls and ceiling are lined with pipes and conduits, and bulkheads with watertight doors divide the corridor into sections. The entire corridor is almost 200 feet long, and it curves gently inward at what could only be the bow end of a ship (see map). The whole assembly is listing sharply to one side, and water is rising rapidly from the curved end of the corridor. If this is a ship, it appears to be sinking fairly rapidly. In fact, since the watertight doors are open, the characters have about 1 minute until the corridor is flooded, and about 4+1D6 minutes until the ship sinks. Closing the bow watertight door will keep the corridor dry for three minutes, but it won't slow the sinking of the ship. The characters are going to have to find their way above decks, and quickly.



SCENE TWO:

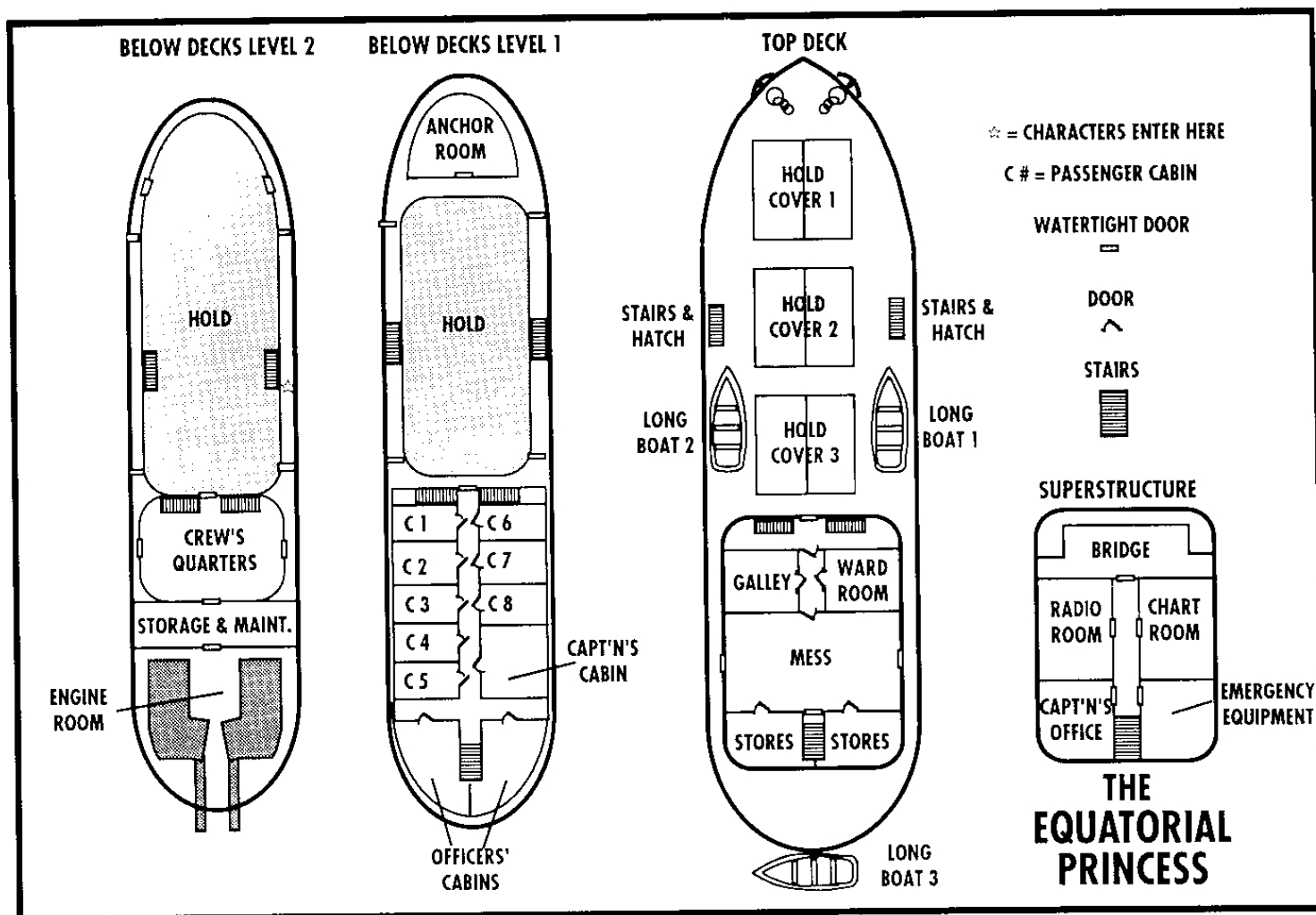
FOUL PLAY ON THE EQUATORIAL PRINCESS

Since they are being forced backwards, the characters will have to pass through the crew quarters and go up the stairs to the passenger cabins (see map). (The crew appears to be above decks already.) As they pass across the corridor through the passenger cabins, the characters will stumble across a body. It is a young man in his late twenties or early thirties. He has been shot three times in the chest and head, and he is lying in a pool of his own blood. If characters check his wallet, they will find 50 English Pounds Sterling, and identification in the name of Reginald Wallace. Characters making an **Awareness roll at +2** will notice that the body has a metal bracelet cuffed around the left wrist. A chain dangles from the cuff, but it has been cut or shot through. Whatever the chain was attached to is gone.

Within a couple of moments after the characters have checked Mr. Wallace's body, the ship will lurch, and list alarmingly to one side. There isn't much time left. The characters must proceed above decks before the rising water cuts them off. After discovering the body, they will have two minutes before this deck is flooded. Trapped characters will need to make a **Swimming roll at +2**, or an **Athletics roll at +4** to escape.

On deck, the characters will find that the Captain and crew have already abandoned ship and are rowing away, leaving the passengers to their fate. Fortunately, there are three longboats left, each with space, provisions, and life-jackets for twenty people. That is more than enough for the passengers and characters. Characters with no maritime experience will have to make a **Tinkering roll at +2** to figure out how to lower the lifeboats. It will take **1D6** minutes for the characters to load and lower the longboats.

Once in the water, they will see a single figure, a distinctly feminine one, appear on the deck where they stood. The woman is dressed in an elegant evening gown, and is struggling with a large suitcase. She waves frantically to the characters and calls for help. If there are any passengers on board the characters' lifeboat they will say something like: "Look, it's that nice American woman. I wonder where her husband is?" The ship lurches, and she falls over the rail to the water below. At the last minute, she straightens out and executes a near perfect dive into the ocean near the characters' lifeboat. She then swims over to the lifeboat, offers her hand to the nearest gentleman and climbs on



THE EQUATORIAL PRINCESS

The S.S. *Equatorial Princess* is a full-sized flooding set on hydraulic pistons and a holograph when sinking.

The ship is a 350-foot long diesel freighter owned and operated by Equatorial Lines of Panama. It has two main levels belowdecks and two above, including a flying bridge. Although she is primarily a cargo ship, she does take passengers looking for basic, no-frills transportation. The steerage compartments for passengers and the captain's and officers' cabins are on the first level below decks. The crew's quarters, various holds, storage, and engineering areas occupy the rest of the hull. The galley, wardroom and dining room occupy the first level above deck, and the bridge, radio, and chartroom the second.

board. Once on board, she bemoans the loss of her luggage, and the two Chanel original dresses it contained. If asked about the dive she will simply reply: "I was on my college swim team."

Once the characters have lowered their longboat, it will take them 1/2D6 minutes to row to a safe distance. If they fail to make safe distance, roll another 1D6. On a 1-3, the longboat capsizes, dumping its occupants into the water. Any characters in the water will be attacked by a shark on a roll of 1-2 on 1D6.

SHARKS

(Robots)

As animals, the sharks add their NPC bonus of +1 to only the skills listed, using the averages of the skill levels of all player characters present as a basis. Shark attacks are bites and skin abrasion.

Class: +2 Animal

Skills: Hand to Hand (animal attacks), Stealth, Awareness, and Willpower

Weapons: Bite (Deadly damage), Skin Abrasion (Light Damage)

Wounds: 14

As the *Equatorial Princess* sinks, she will point her bow toward the skies. Characters making an **Awareness roll at +1** will see, even from a distance, that there is a huge hole about 50 feet back from the prow. The hole is roughly round, and the edges project outward. It was obviously caused by an explosion in the hold, rather than by the ship striking something. If the characters talk to other survivors, they will learn that they had been out of the port of Mollendo for only two hours when the explosion struck. The ship was bound for England. Also, several people noticed the young man (Wallace) with the briefcase chained to his wrist, but no one knows what it was carrying, that he was murdered, or who shot him.

2D6 hours after the sinking, the characters, and all of the other survivors, will be rescued by fishing boats out of Mollendo, the same port they were leaving.

While waiting for rescue, the players have several options:

- **Sit quietly and think:** The time passes slowly, and the woman in the corner quietly complains about the loss of her expensive dresses. After about an hour she suddenly changes the topic to her missing husband, and proceeds

to fret about him for an hour, then she returns back to the dresses. This continues until they are rescued, or one of the characters engages her in conversation.

- **Engage the lady in conversation:** She will explain that her name is Sabrina Trammel Butcher, newly married to Frank Butcher. She tells the players that she met him on a trip to Paris, and after a whirlwind romance they were married. She hasn't seen her husband since about an hour before the ship sank. The last she knew, he was going for a walk around the deck. She will go on to tell them that he works for a mining company and is very rich. She then collapses into hysterics and asks the players to search the other lifeboats for any signs of him.

- **If the players go from lifeboat to lifeboat looking for him:** No one has seen him, but several can remember seeing him with Mr. Wallace before the ship went down. Perhaps they were both trapped below decks? On hearing this, Sabrina sobs and clings to the most attractive male in the group. If asked if her husband knew Mr. Wallace, she will tell them that she saw them talking once, but the conversation ended when she entered the room. Her husband didn't like her "interfering" with his business.



SABRINA TRAMMEL



(Actor)

Class: +2 Thief

Advanced Acrobatics +8, First Aid +7, Survival +8, Pick Lock +10,

Skills: Escape Artist +8, Actor +7

Wounds: 10

Weapons and Equipment:

Dagger, Medium Autopistol with four 12 round magazines, first aid kit.

Several people will be waiting to greet the survivors as they debark from the rescue boats. Most will be associates, friends, and family of the other passengers. The characters have no one to greet them, but they, along with the other passengers, will be met by the local representative of Equatorial Lines. The rep, a slightly drunk Frenchman by the name of Thierry, will explain that the company apologizes to the passengers for their trauma, and arrangements will be made to pay for their belongings and to supply tickets for new passage out of town. Unfortunately, everything has to be coordinated through Equatorial's head office, in Paris. It should take no more than ... a month? Five weeks? No amount of cajoling or threatening will change this. The most he can supply on the spot is the money for a few day's lodging. The characters, most likely broke and bereft of their possessions, are effectively stranded for now. Sabrina, discovering Frank is nowhere to be found, collapses into hysterics. She will then attach herself to the most likely male PC (the one that seems to be the greatest sucker for a romantic tragedy), and follows him like a lost puppy.

WHAT'S GOING ON HERE?

Simple. Sabrina and Frank are working for Ludwig Baer, a mysterious entrepreneur and local landowner. Acting on Baer's instructions, they shot Mr. Wallace and took his briefcase, then Frank set off the timed charges in the hold of the ship. However, Sabrina discovered that Wallace only carried part of the information they needed in his briefcase. So she attempted to get to his luggage in the hold, missing the players by minutes.

Frank, nervous about being discovered, left in the motor launch without waiting. Sabrina, after getting a piece of Wallace's "sample", got onto the deck only to see her ride gone, but the PCs nearby. When the ship lurched, she flung herself over the rail (to cover up the fact that she was already dripping wet from being in the rapidly flooding hold). She meant to take the suitcase with her, but missed it. She has decided to play the hapless heroine until she can get a message to Butcher. Her plan seems to be working.

SCENE THREE:

AN OFFER OF EMPLOYMENT

Mollendo is filled with foreigners. Many come in as sailors on merchant marine freighters. Others are free lance prospectors hoping to strike it rich in the mines of the Andes foothills. Many are expatriates who can't go home for one reason or another, and are forced to make a living however they can, hustling other foreigners or guiding miners or archaeologists into the interior of the country. Some, like the characters, are merely stranded, stuck in this backwater South American port for some reason or another, and needing something to help them get out: Money. For these people, there is only one place to spend the few hours in between hustling and sleeping at the cheap wicker-wall hotels. This is most likely where the characters will kill their time.

THE SAN FRANCISCO SALOON

The San Francisco Saloon is a large bar near the Mollendo waterfront. It caters especially to a foreign clientele and generally the only Peruvians in the bar are waiting tables. The decor is ersatz San Francisco Victorian from the Emperor Norton days. There is a honky-tonk piano and a racy "stage revue" featuring local dancing girls. Often, radio transmissions from Europe and the United States are played over a short-wave radio. Everything possible is done to keep the patrons from being reminded where they really are. The proprietor of the San Francisco Saloon is a burly American named Perry McCandless, a former merchant mariner.

It is the evening of the day after the sinking. As the characters are knocking back cheap Brazilian beers (and perhaps cooking up plans to get out of town), a stately, moustachioed gentlemen in a dignified khaki outfit will start circulating through the Saloon. Characters making a **Knowledge roll at +1** will recognize him; he was at the pier when the rescue boats pulled in. He is Major Charles Henry Althorpe, a wealthy, knighted Englishman and decorated veteran of the Great War (WW I). Althorpe has been looking for a few good men and women to take on as hired help at his plantation up in the mountains. He also has a personal stake in what happened to the *Equatorial Princess*. If the characters are together, he will approach them all at once. Otherwise, he will speak to them individually, but will tell each one the same thing.

First, he is Reginald Wallace's employer. Althorpe will describe Wallace, and, even if they didn't check ID, the characters will recognize him as the dead man they found. Apparently, Wallace went down with the ship. Did the characters meet him? Do they know what happened to him? What happened to the briefcase he was carrying? When told that Wallace was murdered, and the briefcase stolen, he will frown and appear quite consternated. He

will tell the characters that Wallace was carrying details about a rich gold mine on a plantation he owns at the base of the Andes. He also had several crates full of mineral samples in the hold, all of which were destined for his associates in England. All in all, the loss will be several thousand Pounds Sterling (£), not to mention the life of a good employee. He understands why the briefcase would be valuable, but not why someone would wish to sink the entire ship. Perhaps it was to cover-up the murder, and make it look like Wallace and his information went to the bottom.

Second, Althorpe is looking for people to guard and manage his new gold mine. He knows that the characters are victims of the sinking and in a fix for cash. Apparently his mine is very rich, and he doesn't trust the local help. He has an enemy, Ludwig Baer, who is also after the mine. People who join up will get a percentage of all gold mined. A few month's work could make the characters quite wealthy. Also, anyone who accepts gets food and lodging as part of the package, as well as a hundred dollars a month up front (good wages). Any characters who accept will be asked to meet him in front of the saloon at seven the following morning along with anything they wish to take with them. Any player characters who turn him down had better find another adventure. Sabrina will ask to accompany the PCs; after all, she is now alone in the world, and stranded in a strange land without protection. Secretly, however, she then sends a message to Frank (who has contacted her via messenger) that she has an in into the plantation.

MAJOR SIR CHARLES ALTHORPE

(Actor)

Sir Charles is a wealthy Englishman decorated and knighted during the Great War. He left England for the warmer climes of South America after suffering a bout of tuberculosis. He owns a coffee plantation in the lower elevations of the Andes mountains. He sells to brokers in Mollendo, and he is a common sight in the town, coming down two or three times a month with his Gurkha manservant, Chandor.

Class: +2 Loremaster

Advanced Animal Riding +5, Driving +6,

Skills: Research +7, Deduction +8, First Aid +6, Tracking +8

Wounds: 9

CHANDOR JASWANTPURA

(Actor)

Major Althorpe's manservant and bodyguard, Chandor is a former Gurkha and a fierce fighter. If the Major is threatened at any point, Chandor will immediately leap to his defense.

Class: +2 Fighter

Advanced Driving +8, Drive Heavy

Skills: Vehicle +8, Animal Riding +8, Martial Arts +7, Martial Arts Weapons +7, Fencing +6, English +9, Hindi (Native)

Wounds: 12

Weapon: Kukri knife (dagger).

GENTLE PERSUASION

Sometimes it can be hard to persuade player characters to join up, especially when they are not yet a team as the adventure begins. A few things that you might use on stubborn player characters.

- Perhaps they have to get out of town for some reason. Someone is gunning for them. Being stranded back in town might mean their lives!
- They are flat broke, have used up all their credit, and can't find any other work.
- For an Archaeologist/Anthropologist looking for a find, Sir Charles will hint at knowledge of something big. He might be willing to divulge it in return for services rendered.



WORLD ONE:

THE HIGHLAND PLANTATION

GAMEMASTER'S OVERVIEW

- **Setting:** The Major's huge coffee plantation in the steppe at the base of the Andes, and his mansion. Also the surrounding area, including the canyon with the mine entrance.
- **Non Player Characters:** »The Major, Chandor, Chief Mine Engineer Dennis MacConnelly, Plantation Foreman Oscar Cruz, Sabrina Trammel, Butcher's thugs, the plantation and mine workers and house-keeping staff.
- **What the Characters Know:** They have been hired to work on the Major's ranch, presumably to help guard his new mine and oversee the local workers.
- **What the Characters Don't Know:** The mine leads to a cave which penetrates the base of the mountain and emerges in the hidden valley of the Yana tribe. The Major knows the truth, but has been keeping it a secret. Unfortunately, Ludwig Baer, a ruthless rival of the Major's, has also discovered the truth, and he will assassinate the Major and attempt to take over the mine.

SCENE ONE:

THE BUS RIDE

If everyone meets outside the saloon the following morning, they will find the Major waiting along with his bodyguard and a large, deuce-and-a-half army surplus truck. The Major will greet everyone, and tell them to hop onto the back of the truck. It won't be too comfortable, he will explain, but it will get them there. The plantation is on the far side of the crest of the Andes, and there is a bumpy ten to twelve hour ride ahead, as the truck must take a narrow road through a pass in the mountain range. The Major has put some blankets and mattresses in the back to keep people from getting too sore. There is a canvas cover, but it offers only marginal protection from the elements. There will be a meal stop about halfway through the ride. In order to answer characters' questions and foster good relations, the Major will ride in the back of the truck with the characters, and Chandor will drive. Sabrina will take the opportunity to cuddle up with her "protector", and ply the Major with questions about the area and his home. He answers these questions, and any others the players put to him.

The ride will most likely be uneventful, but Peru is a strange place, and a couple of things might happen. If you want to throw some complications into the drive, roll 1D6 on the following table.

BUS RIDE INCIDENTS

1:	Uneventful ride.
2:	The truck breaks down. Anyone know how to fix it?
3:	A car belonging to the owner of another local plantation is broken down by the side of the road. The landowner's pretty daughter and her driver are stranded. Do the characters wish to offer their help? If so, the young lady will give them an open invitation to stop by some afternoon.
4:	CSP-2 Peruvian soldiers (+1 Fighters) stop the bus and search it and the occupants. They are looking for rebels, and are armed with submachine guns.
5:	A powerful storm sweeps over the area, and lightning and thunder rage. The bus must pull over for 1D6 hours until it is safe to drive again.
6:	A CPS+0 band of highwaymen (+0 Fighters) try to hijack the truck with bolt-action rifles.

SCENE TWO:

THE MAJOR'S PLANTATION

The plantation is on the eastern side of the Andes mountains, about two hundred and fifty miles inland. It is several thousand acres tucked into a wide valley bordered by steep, rocky hills. Despite its size, the only way into the plantation valley for vehicles is a narrow pass through a series of rocky cliffs. Several box canyons cut from the valley into the surrounding hills. Bordered by steep, rocky ravines, most can be entered and exited from one end only. A small river flows from the mountains down across the valley, providing all the plantation's water. Looming over the eastern side of the valley is the towering, snow capped bulk of Mount Andamarca, a sheer, forbidding mass of grey stone. Near the river, in the center of the valley, sits the magnificent plantation house, surrounded by barns, stables, sheds and worker housing. Coffee fields and drying pens stretch across the rolling valley hills. Most of the workers are poor Peruvians of Quechua Indian descent. Some live on the plantation, but many live in the small village of Itahuanía, about five miles away, outside the valley.

Once the truck has arrived at the plantation, the characters will be introduced to some of the Major's other employees while dinner is being prepared. The two most important are the Peruvian plantation manager, Oscar Cruz, and Dennis MacConnelly, a Scottish engineer recently brought over from England to oversee the operation of the new mine (see sidebar). After the introductions, the Major will invite the characters plus Cruz and MacConnelly to join him for dinner. There he will tell the characters what the situation is.

OSCAR CRUZ

(Actor)

Oscar Cruz is the plantation foreman, a robust, paunchy man with a thick, black moustache. He oversees all day-to-day plantation operations and is directly responsible for the peasant labor. He is of half European descent and half Quechua. He speaks fluent Quechua and is well acquainted with Quechua legend, which helps him to work with the laborers. He is, however, a stern, slightly cruel man, and many of the true Quechuas don't like him.

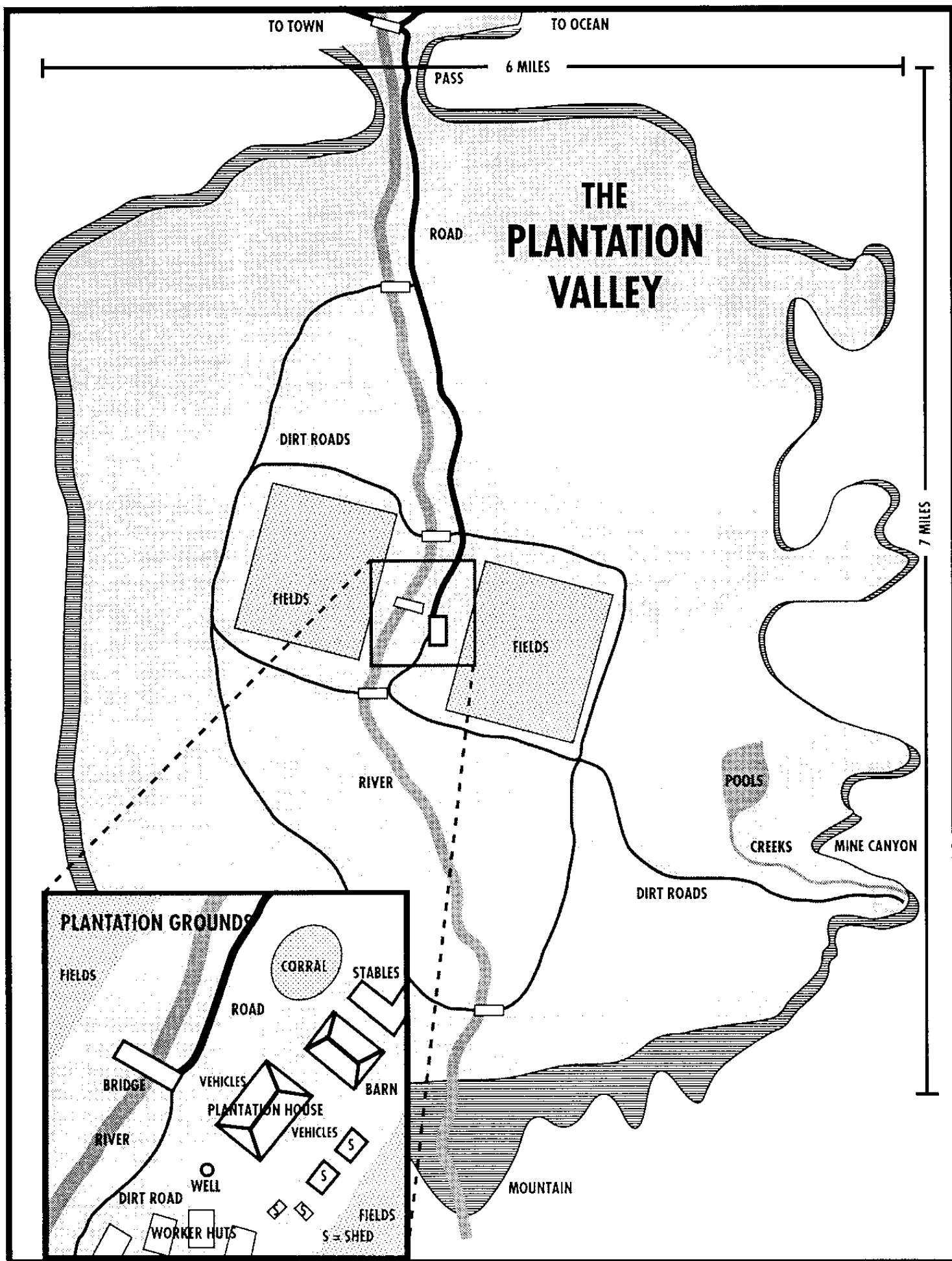
Class: +1 Loremaster

Advanced Driving +9, Drive Heavy

Skills: Vehicle +6, Animal Riding +8, Arcane Lore (Quechua) +9, Quechua Language (Native), English +5, Spanish (Native), Farming +8

Wounds: 12

Weapons: Two medium revolvers, fifty round pistol-belt.



(Actor)

Dennis MacConnelly is a jovial, boisterous Scotsman who grew up working the coal mines, and later freelanced as an engineer for South African and Argentine precious-metal mining companies. A lifetime moving rock and supervising mining has rendered him a powerful man.

Class: +3 Engineer

Advanced Driving +6,

Skills: Craftmanship +8, Electrical Engineering +9, Mechanics +8, Geology +9, Mining/Spe-lunking (caving) +10

Wounds: 11

Weapons: One medium pistol, fifty round pistol belt.

**SCENE THREE:****THE MINE**

The following day, the characters will be given a tour of the plantation by the Major. They will be shown all aspects of the coffee and cane farming operations, as well as the stables, storehouses, and the mine. The mine is at one end of a narrow canyon. The sides are steep, rocky cliffs impossible to scale without special equipment. The only way into the canyon is the entrance from the valley. The canyon is about 100 yards wide and quarter of a mile long. The entrance to the mine was once a natural cave mouth, but it has been widened and reinforced. Teams of Peruvian laborers are wheeling out carts loaded with ore and dirt. A small creek has been diverted over the edge of the canyon, and a sluice has been set up to wash down the ore and mud so that a troop of Quechua women can pick through for gold nuggets. Four armed men watch over the mining operation, presumably to make sure that the laborers don't pilfer gold nuggets or mining supplies.

THE MAJOR'S NEW VENTURE

Until recently, the Major concentrated on running a coffee plantation, with a few sugar fields thrown in for good measure. Although the surrounding hills were known to be gold-rich, he had never tried to set up a mining operation. Recently, however, while riding, he discovered a cave in the end of one of the steep-sided box canyons that ring the edge of the valley. Intrigued, he tethered his horse and went in for a look around. The cave was quite shallow. He did, however, find a rich gold seam just inside the entrance, and several more further back. Shortly thereafter, he hired MacConnelly to investigate the possibility of establishing a regular mine on the sight. Soon they were in business, and they have been expanding the dig in several directions ever since.

The problem is that the Major is operating the mine only during daylight hours. Since the location is fairly remote, he has decided to leave the mine unattended at night. Only a particular group of workers knew the exact location, and the Major figured that there would be little pilfering. He was wrong, however. Despite orders to keep the location a secret, several of the miners apparently spilled the beans. Pilfering by the miners and other people from the local village became quite common. Consequently, the Major decided to hire some outside help to guard the mine at night. The characters are that help. They will start their job the following evening.

At the mouth of the mine, the Major will hand the characters over to Dennis MacConnelly, who will show them around the mine itself. Inside, there are two major branches of the mine. Both were developed from already existing branches of the cave. Tracks have been laid down so that the ore carts can easily be moved in and out. The walls and ceilings have been reinforced with thick wood beams. Illumination is provided by gas lanterns and a few battery-powered lights. There are battery-powered devices to monitor the air quality, as well as canaries as backups. Here and there, side passages lead off to mining faces. MacConnelly will explain that both of the major arms of the mine are dead ends, and as far as he knows, there is no accessible exit other than the main one. Here and there are caches of food and water that the Major has stored as emergency backups for the plantation.

At one point the characters will pass a wide opening that looks like it leads into a third major branch of the cave. A heavy, iron gate has been bolted into the rock and secured by two large padlocks. A sign bearing a warning in English, Spanish and Quechua hangs on the gate. It says, "Danger! Extremely dangerous area! Cave-in and deep hole! Do not enter!" When asked, MacConnelly will confess that he has never been down that corridor. Apparently the Major explored it himself, deemed it impractical to mine, and had it gated up before hiring MacConnelly. Even MacConnelly is under standing orders to stay out of that section. The canny Scotsman is under the impression that the Major is storing something valuable in that area, and that there is

no danger. He doesn't have a key, however, and he obeys the Major's order to keep out.

If the characters make an **Awareness roll at +2**, they will notice a slight breeze from the closed section. Apparently there is an opening somewhere down there. MacConnelly will agree. There are openings down the arms that are being mined also. None of them are usable as exits though, as they are crevasses or tiny openings buried under tons of boulders. If the characters make another **Awareness roll at +3**, they will notice that the breeze is considerably warmer than the outside air temperature. MacConnelly has no explanation for that. Any character making a **Knowledge roll at +2** will realize that the Andes are volcanically active. Perhaps that has something to do with it.

SCENE FOUR:

ON THE JOB

That evening, the characters will begin working. Sabrina, who has volunteered for "domestic" work, remains in the house, after giving her "protector" a fond farewell (perhaps a kiss on the cheek, to hint of things to come?) They will come on duty at 10 PM, when the last evening guards leave, and stay until 6 AM when the day mining shift shows up for work. They will all be armed with pistols, cartridge belts and knives, and two of them with rifles and bandoliers. The characters can build a fire, cook, play music, or do anything else they want as long as half of them are alert and keeping watch at any one time, and all are in the canyon.

The first night may pass without serious incidence, but you may use the encounter table to liven things up a little. Roll 1D6, or pick one or more options on the table at the bottom of this page.

THE SECOND NIGHT: A WARNING

The characters can report the results of their first night's watch to the Major. They will be left to themselves for the second day unless they wish to discuss any of their encounters from the previous night. If the airplane appeared, the Major will recall hearing it, but he will not know who it was. As for the noise and disturbed dirt in the mine, it was probably a small animal that could fit through the rather coarse grill of the gate, perhaps one of the wild dogs. Condors are rare in the valley, but are seen occasionally. Sabrina, dressed like the native servants, breathlessly tells her "protector" how beautiful the sunrise was, climbing over the high mountains, and suggests that one day, perhaps the two of them could watch it together?

On their second night on the job, the characters will get another visit. As they are camped in the canyon, have them make **Awareness rolls at +2**. If they succeed, they will hear someone coming. Whoever is coming is making no attempt to be stealthy, although they are not making any unnecessary noise either. If the characters fail the Awareness roll, they will not know someone is approaching until that individual becomes visible. Then they will see that it is a young Quechua man. He is unarmed, and making no attempts to conceal himself. He knows the characters are guarding the mine, and he wants to talk to them.

FIRST NIGHT MINE CANYON ENCOUNTERS

1:	Nothing.
2:	Wild dogs come sniffing into the canyon. They may harass the players and attempt to steal food until one of the pack is shot, at which point they will all flee. They can do Serious damage with a bite.
3:	A huge, black shape wheels overhead, blocking out the stars. It is too dark to see what it is, but it is silent. All attempts to shoot it will fail. A condor, perhaps?
4:	A muffled, roaring noise from inside the mine. Perhaps a cave-in? If the characters investigate, they will discover nothing amiss. It might have been a sudden air current. An Awareness roll at +5 will reveal, however, that dirt inside the locked gate has been disturbed recently. Someone, or thing, has been in that section within the last few hours. No prints are discernible.
5:	An airplane flies overhead at quite a low altitude, a dangerous thing to do at night in this area. A twin engine job of some kind. There are no airfields nearby. The aircraft will make a couple of passes over the plantation, and then leave.
6:	A group of 1D6+3 young Quechua Indian boys. They are not actually out to steal anything, they just want to explore the mine for fun. They do not know about the new guards (the characters), and they will make no attempt to be stealthy. If confronted, they will burst into tears, promise never to do it again, and leave. They will also tell the characters that they came up only because they are all under orders from their families to avoid the mine at all times. They don't know why.

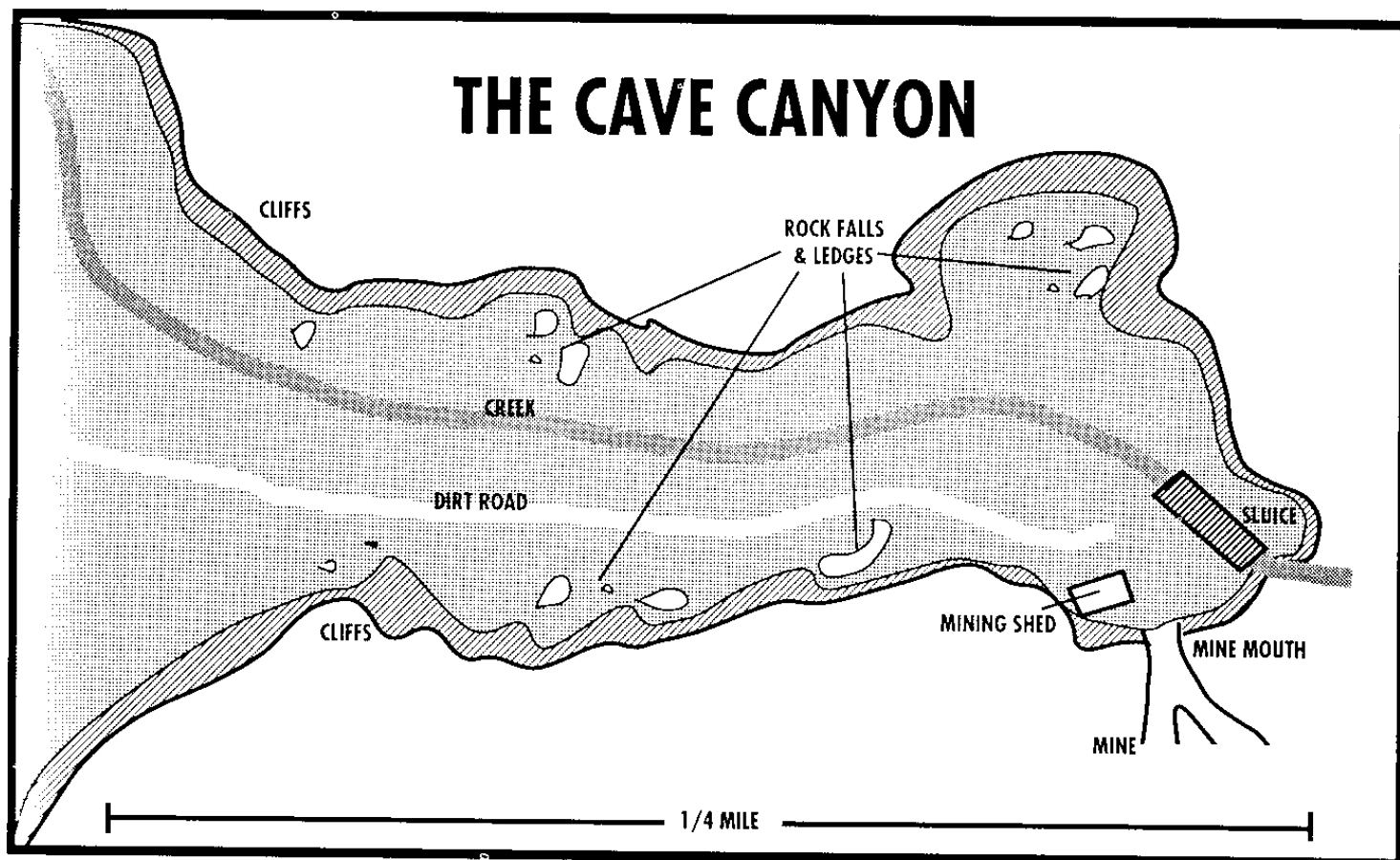
If the characters listen to the Indian man: His name is Mateo. He wants to talk to the characters about the mine. He will tell the characters that he is breaking the Major's explicit orders by talking to them. The story is that things are not as they seem at the mine. First of all, there has been absolutely no trouble with theft at the mine, especially at night. In fact, left to their own ends, the Quechua workers wouldn't go anywhere near it. One night, a few weeks ago, five boys went exploring in it. They were small enough to squeeze through a gap in the gate that blocks off the third branch of the cave. Only one boy was ever seen again. They found him mangled and barely alive, on the far side of the gate. Before the boy died, he whispered something about being attacked by a monster. The Major said that the boys had probably been attacked by wild dogs, and this one had crawled through the gate to escape. The others had most likely been carried away. The Major immediately had all signs of the attack cleaned up, but not before several Indians, including Mateo, noticed that the trail of the boy's blood led back, deeper into the cave. Shortly afterwards, the gate was modified so that only very small animals could pass through. Also, strange noises occasionally come through the gate. The Major claims that they are just wind sounds, but they sound very strange ... like large animals in the distance. Now, according to Mateo, the Indians will work the mine only because the Major threatened anyone

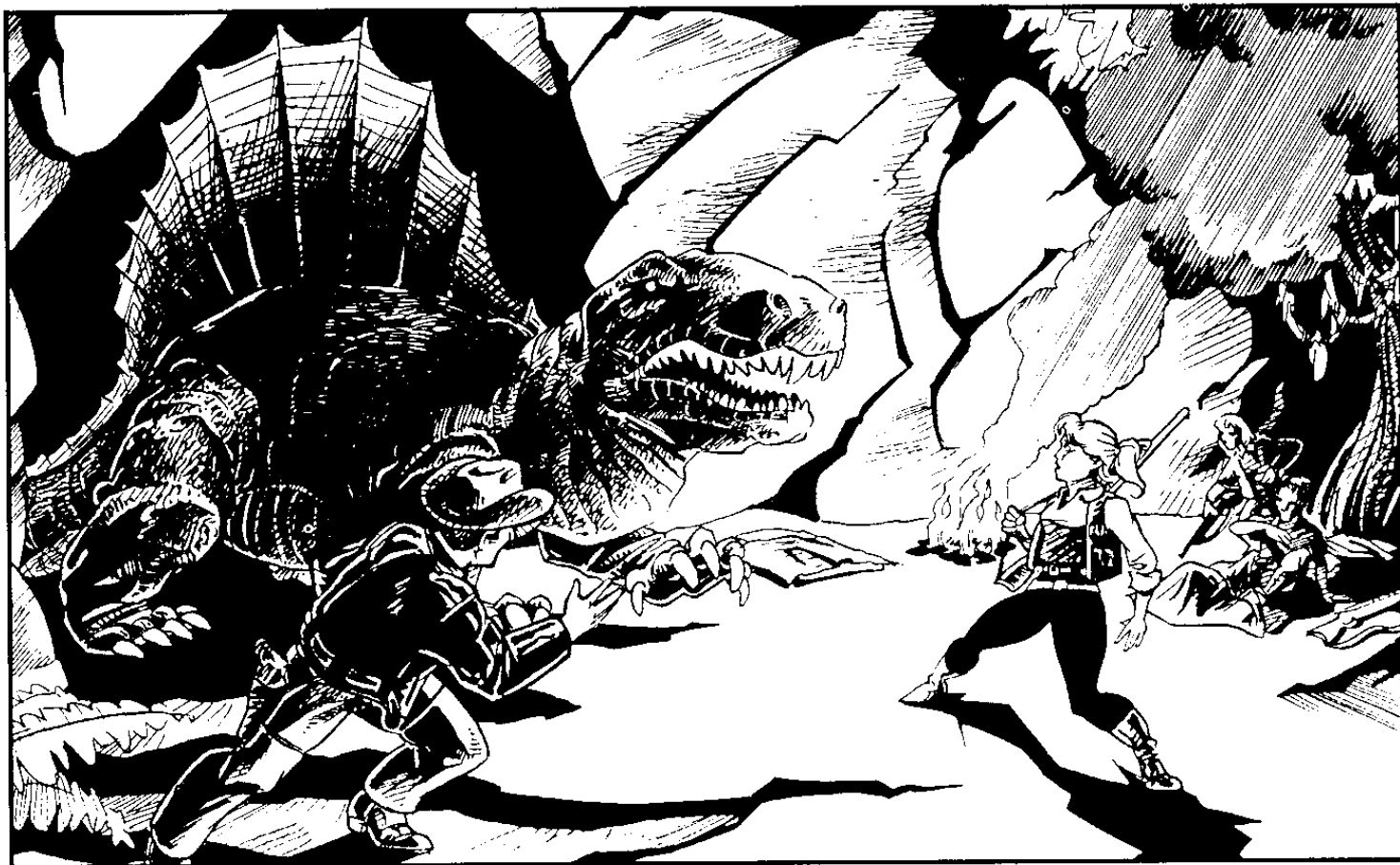
who quit. He also raised the wages, so that they are the highest to be found anywhere out here.

After telling his story to the characters, Mateo will tell them not to trust the Major. Then he will leave. The rest of the night will pass uneventfully. If the characters confront the Major with what they learned, he will laugh and tell them that the Indians are superstitious, and like to ascribe supernatural causes to everyday events. The boy was killed by wild dogs. It's as simple as that. His companions were either dragged off, or sought refuge with him, went too far down the third branch of the mine, and fell down the vast sinkhole. He will say that he pays his workers excellent wages, and as long as they produce, he doesn't care what they believe. Sabrina will be quiet and demure, working hard in the Major's kitchens, although she listens intently to all that is discussed. But she still has time for a quick kiss on the cheek to her friend before breakfast.

WHAT IF THE CHARACTERS EXPLORE THE CAVE?

If the characters take advantage of their position of trust and decide to explore the locked section of the cave on the first or second night, they will be able to pick the lock on the gate with a Pick Lock roll at +4. See "World Two: The Cave" for a description of what they find. If the Major finds out about their transgression, however, they will be in a lot of trouble!





SCENE FIVE:

NIGHT THREE — THE DINOSAUR

The third night will begin innocuously enough as the characters report to the mine entrance at 10 PM. At about one in the morning, everything will hit the fan. The excitement will begin when you have any of the characters who are awake make an **Awareness roll at +2** as they stand watch over the mine. If they are successful, they will hear a muted but powerful crash from deep within the mine. If they wait a few moments, they will hear it again. It sounds like metal rending.

If the characters venture into the mine: The noise will get louder as they venture deeper, and then suddenly stop. If the characters make an **Awareness roll at +1**, they will hear something large shuffling toward them. If they round the bend in the tunnel, they will find themselves face-to-face with the giant lizard (see sidebar). They will have to face it in the narrow confines of the mine, for better or for worse. If they get a chance to see the gate, it will become obvious that the powerful creature simply broke through the metal.

If the characters wait outside the cave: The moon is bright this evening, so even if there is no fire burning, the characters

will easily be able to see the source of the commotion. If they have not heard the noise they will be doubly shocked when the dinosaur shambles out of the cave.

The dinosaur is about twenty-five feet long, including the tail. It walks on all fours, and is somewhat reminiscent of a crocodile, although it is more nimble and stands higher off the ground. Its mouth is lined with 2"-3" long rending teeth. A tall, fan-like sail arcs along its back, formed from skin stretched aloft by protrusions from its spine. It will immediately attack anything that looks even vaguely food-like, characters included. It will continue to fight until killed. See the sidebar for more information. If the characters flee, the dinosaur will go exploring. It may reappear later.

THE "LIZARD" DIMETRODON

(Hologram)

As an animal, the Dimetrodon adds its NPC bonus (in this case +2) to only the skills listed, using the averages of the skill levels of *all* player characters present as a basis. Its attacks are bites, clawing, and tail whips.

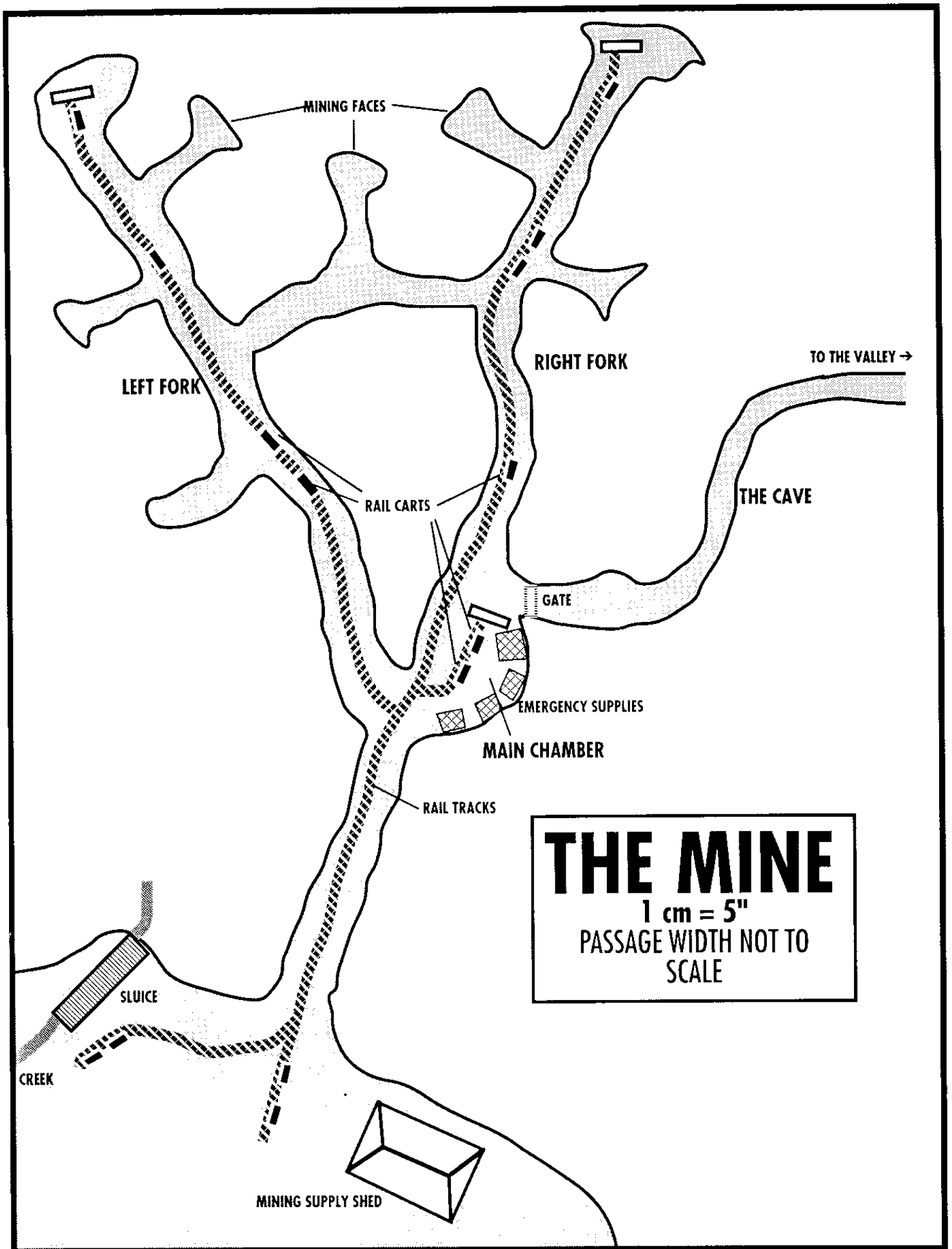
Class: +2 Animal

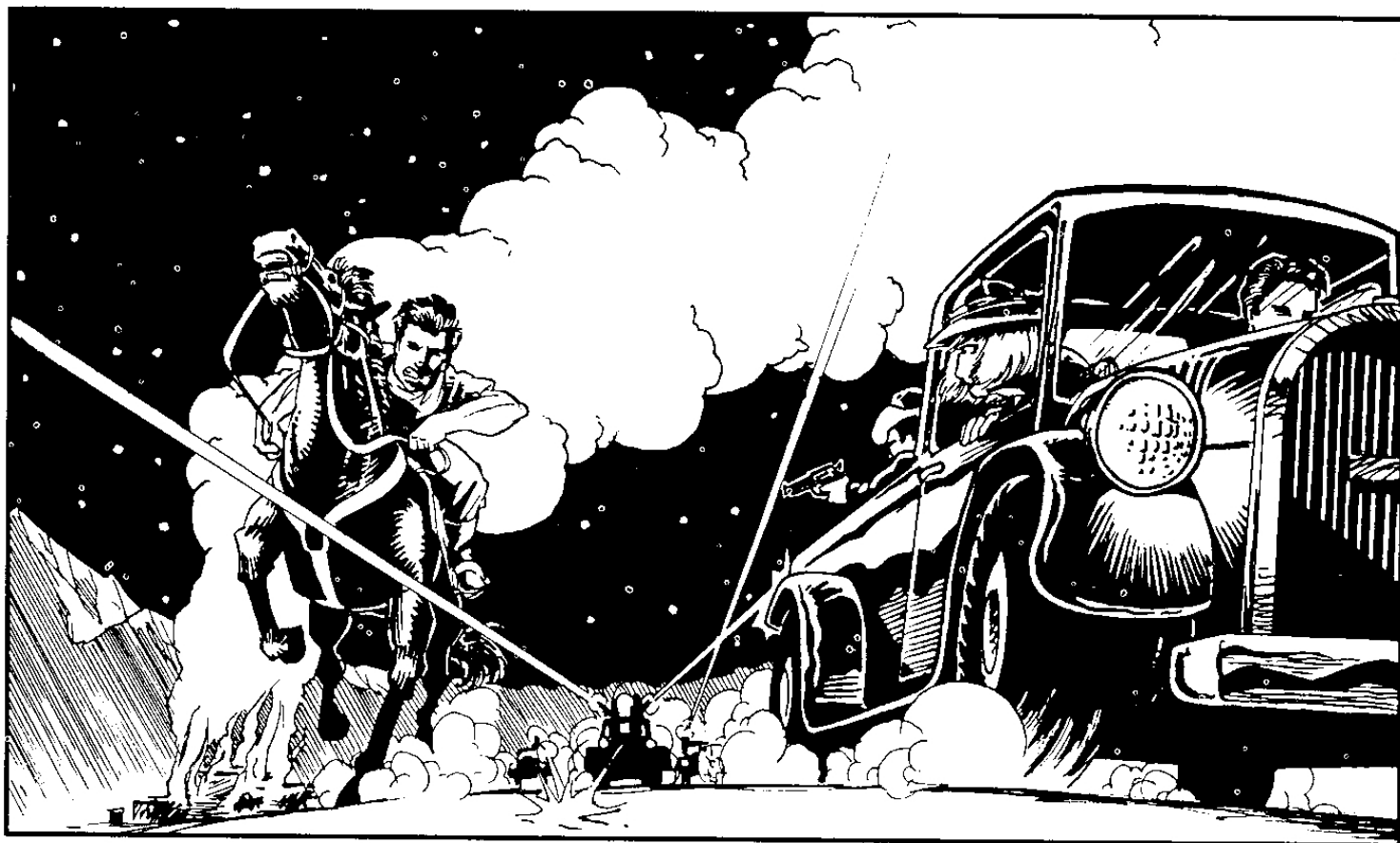
Skills: Hand to Hand (animal attacks), Stealth, Dodge, Awareness, and Willpower

Weapons: Bite (Deadly damage), Claw (Serious damage), Tail Whip (Serious Damage).

Armor: Skin is Light Armor

Wounds: 18





SCENE SIX:

NIGHT THREE — CHAOS AT THE PLANTATION

Once the characters have defeated the lizard, there are a few things they can do, unless, of course, they have been eaten. The options are to return to the plantation house and fill in the Major on what they have found, stay at the canyon and wait until the morning shift comes to relieve them, or start exploring the cave right away.

If the characters head into the cave: Go to Scene Two in World Two. The characters won't know at the outset that there are mercenaries behind them, so you will have to modify your run accordingly. The criminals should eventually catch up with the characters and put pressure on them, however. Also, the characters won't have MacConnelly with them, so they may be at a disadvantage in the cave.

If the characters wait for the day shift to show up: They will be surprised when, at about 3 AM, Baer's agents and a group of Peruvian mercenaries show up looking

for the cave. There is nothing to do but flee inside, since the entrance to the box canyon is cut off, and the characters are far outmanned and outgunned. In this situation, Dennis MacConnelly may show up about two minutes ahead of the mercenaries and tell the characters what has happened (see the next section). In this case, the characters will have MacConnelly's help in the cave, and they will know that they are being pursued. This could be a crucial advantage. If the characters retreat into the cave, go to Scene Two in World Two. If applicable, also see the first scene for MacConnelly's reaction to the Lizard carcass.

If some or all of the characters head back to the plantation: The characters have no radio or other means of communicating with the plantation, but they do have a beat-up Ford pickup truck that they use to get to and from the mine. It isn't fast, but it's tough, and it can take the bumpy roads. Of course, if more than two people are travelling, then some have to sit in back. It is about a twelve minute ride back to the plantation (four miles, or 2/5 of a ten-scale inch, at 20 mph).

It will become clear that something is up within a few moments after the characters emerge from the mouth of the box canyon. Where the plantation should be in the

distance there is an orange glow, like a large fire. There should be no large fires burning at this time of night. When the characters get to within a mile of the plantation, they will be able to see more clearly what is happening. The most noticeable thing is that the plantation house is burning. Also, there are headlights showing from far more vehicles than the Major owns. The sound of gunfire and distant screams rises faintly across the coffee fields.

At this point, the characters should make **Awareness rolls at +2**. If they succeed they will see, silhouetted against the glow of the fire, the shape of a man crouched low over a horse. He is whipping the horse fiercely, and riding at a frantically dangerous pace across the valley floor. About a half mile behind him, several pairs of headlights start to follow. There are muzzle flashes coming from the pursuing vehicles. The riding man will head straight for the characters' truck.

If the characters wait to see who is coming toward them, they will only be able to tell when the figure comes to within about a hundred yards. Then they will recognize Dennis MacConnelly. He is waving frantically at them.

If the characters stop for him: He will leap onto the pickup truck and yell at the characters, "Head for the mine! Hurry, or we're all dead!" He will bang on the glass at the rear of the cab to make his point. If the characters try to go anywhere else, he will tell them not to. "The plantation's full of Peruvian killers! They've killed the Major, and they're going for anyone else they can find... no witnesses! They've blocked the mouth of the valley; there's no way out! We can barricade ourselves in the mine! There's food and water for a month in there and weapons! For god's sake, hurry!" He will whip out his six-gun and start plugging away at the pursuing vehicles. If anyone asks

about Sabrina, he will state that he doesn't know what happened to her, but going back is suicide!

If the characters don't recognize him: They can choose to wait and see who is riding for them, or they can shoot. If they accidentally kill MacConnelly, then they blow a major resource. Alternatively, they can just ignore him, and either try to escape the valley, head back to the mine, or actually stop at the plantation.

If the characters head for the mouth of the valley with or without MacConnelly: They will be pursued and shot at by three pickup trucks full of Peruvian mercenaries with bolt-action rifles. They will arrive at the mouth of the valley to find it effectively blocked by log barricade and two more truckfuls of mercenaries. Whoever is doing this doesn't want anyone escaping the valley. The characters would be wise to head for the mine.

If the characters head for the edge of the valley: Presumably, they are thinking about trying to escape on foot. The problem is that, unless they lose all three pursuing trucks, they will be picked off as they try to climb the steep, rocky walls of the valley. Once outside of the valley, they are miles from the only nearby town. It gets cold in the Andes at night (not that you can sleep when you're being pursued by murderous thugs).

If the characters actually stop at the plantation to find out what is happening: They will be gunned down by the mercenaries. That's that.

If the characters head for the cave: This is the most practical option. It's defensible, well stocked, and secure. Of course, one giant lizard has walked out of it already.

THE PERUVIAN MERCENARIES

(Actors)

During the truck chase, there are **CPSx2** of the thugs pursuing the characters. These are criminals and roughnecks hired by Ludwig Baer to help him seize the plantation.

Class: +1 Fighters

Advanced: Driving +5, Martial Arts

Skills: +7, Martial Arts Weapons
+7 (defined as good street fighting skills and machetes)

Wounds: 11

Weapons and Equipment: Machetes (Light damage), all have medium revolvers with 50 round pistol belts, half have heavy rifles with 20 round bandoliers and five round magazines.

THE TRUCK CHASE

Both the characters' truck and the thugs' trucks are **Fast Ground** vehicles. They are travelling on rough terrain when on the dirt roads, and on very rough terrain when off-road. There is a road connecting the plantation and the mine canyon. The thugs' trucks get a **Fast (+2)** bonus in their pursuit rolls, while the characters have only an **Average (+0)** speed. All of the trucks have **Average (+0)** maneuverability. See the *Dream Park* vehicle combat rules (pp. 87-88 in the master rulebook) for more details.



WORLD TWO:

THE CAVE

GAMEMASTER'S OVERVIEW

- **Setting:** The labyrinthine network of caves that connect the plantation valley with the hidden Valley of the Yana, on the far side of mount Andamarca. The cave is rough terrain, five miles (1/2 a ten-scale inch) long. It will take the characters about five hours to navigate, not counting time spent laying in ambush, getting through traps or puzzles, or being lost.
- **Non Player Characters:** »Dennis MacConnelly, Frank Butcher, his agents and mercenaries, the cave animals.
- **What the Characters Know:** A battle has broken out in the valley, and the plantation has been taken over by Peruvian mercenaries in the employ of Ludwig Baer. Cut off from the only viable escape route, the characters have retreated into the easily defendable mine. Fortunately, the caves appear to have an opening somewhere else.
- **What the Characters Don't Know:** The opening is five miles away, on the far side of Mount Andamarca. To get to it, the characters will have to negotiate the treacherous length of the cave, facing animals and natural traps while being pursued by the agents. When they emerge, they will be in the Valley of the Yana.

RETREAT TO THE MINE

The characters will flee toward the mine canyon with the Peruvian mercenaries in hot pursuit. Since they know the route, they might be able to give themselves enough of a lead to be safe from gunfire. Still, hampered by their broken down truck, they can't completely elude the thugs behind them. There is also enough moonlight to make their truck visible from quite a distance across the flat valley floor, and there is no terrain in which to lose the pursuers. Once they have turned into the mine canyon, the characters had better be pretty clear on their course of action, because there is no other way out with the truck.

If the characters killed the lizard: As they approach the end of the canyon, the carcass will become visible. MacConnelly can not believe his eyes. "Almighty Christ! What is that!?" He has never had any experience that would lead him to believe that there were any creatures living in the caves, and although he suspected, due to the air currents, that there was another opening somewhere, he never thought it would open into anyplace where a creature like *this* could come from. He will, however, explain to the characters that it could be a godsend. The emergence of the lizard virtually guarantees two things. 1) That the gated section of the mine is passable to large animals and, therefore, probably people too. 2) It must open out somewhere.

If the characters failed to kill the lizard: If they tell MacConnelly what happened, and convince him that it's the truth (showing him the footprints of the lizard and the destroyed gate ought to convince him), he will come to the two conclusions listed above.

Note: If the characters never hook up with MacConnelly, they can come to these conclusions themselves with a **Knowledge roll at +1**.

Armed with this knowledge, the best decision would be to journey into the caves and attempt to find the exit. MacConnelly is an experienced caver and mine engineer, and probably the single best person the characters could have with them as they attempt this. The Game Master should use the results of the truck chase and his or her discretion when deciding how much time the characters have at the mine before the Peruvian mercenaries show up. The characters should use this time to go through the mining

equipment sheds and the emergency supply storage areas in the mine itself. They should pick out the equipment they think they might need in the caves.

Available Equipment and Supplies

In the mining supply sheds, the characters can grab: 50' lengths of rope, climbing picks, spikes and carabiners, helmets with lamps on them, hand carried battery lamps, flares and flare guns, dynamite (one stick = **Extremely Deadly** damage, **Small Area Effect**), detonators, and fuses, and marking chalk. In the emergency storage areas they can grab knives, hunting rifles (two Heavy Rifles—**very deadly**, five round magazines), as much ammo as they can carry, non-perishable food, and bottled water. They should be careful not to overload themselves, however. The characters have a key for the mining supply shed, but it will take a **Pick Lock roll at +2** to get into the emergency supplies. Remember the time limitations.

If the characters venture into the caves: Go on to Scene Two.

If the characters attempt to barricade themselves in the mine and hold out: The three truckloads of Peruvian mercenaries will appear within moments. If the dinosaur carcass is outside the mine, there will be sounds of amazement and conversation. The mercenaries will take up defensive positions around the mouth of the mine, and will shoot anyone who appears. They will not venture into the mine, however. Frank Butcher will show up shortly. (The characters may not know it yet, but he was responsible for the sinking of the *Equatorial Princess* and the death of Reginald Wallace.) Butcher will attempt to lure the characters out, and then bargain them out. He says that his quarrel with Althorpe is over, and he has nothing against the characters. He is being deceitful, and actually wants the characters dead. If the characters are lured out of the cave, they will be killed. If the characters ask about Sabrina, he will laugh and respond, "My wife's fine enough, thank you." This will give the characters Butcher's identity. If Butcher cannot lure the characters out, he will send in teams of Peruvians to attempt to kill them. If that doesn't work, he will get hold of some sulfuric acid and sodium cyanide, and fumigate the entire mine. The characters don't have gas masks. They will have no choice but to come out and die, stay in the mine and die,

or flee into the caves. The airflow through the caves will keep them free of gas.

When it becomes clear to Butcher that the characters have fled into the caves, he will lead a large (CPSx2) party of mercenaries after them. Trammel wants the characters dead, but she also knows about the Valley of the Yana, and she has sent her agents out to check it out and give her the real story.

SCENE TWO:

THE HEART OF THE MOUNTAIN

As soon as the characters venture through the shattered gate, they will start to make discoveries. The first is that there is no pit, or well, or cliff, or anything else which even vaguely resembles the hazard that the Major claimed was there. In fact, the cave continues unobstructed for quite some distance. It is flat overall, although it has some small humps and dips. Although it is hard to say for sure, since there are twists and turns, the cave also seems to keep an eastward heading. Also interesting is the phosphorescent lichen which lines the walls of the cave. It provides enough light to see by, barely. When not using at least one lamp, the characters must make **Awareness rolls at +1** to successfully move through the caves by the glow of the lichen. The growth is unusual. Any character making a **Biology or Botany roll at +2** may deduce that it might be partly attributable to the unusual warmth and humidity in the cave.

Periodically, the cave branches. There are a few cues that the characters can use to choose which branch they will follow. First, the warm breeze, which they may have noticed earlier in the adventure, blows almost constantly in their faces. It is not obtrusive, but it is definitely noticeable. When the characters come to branches in the cave, the breeze will usually appear to emanate from just one opening. Of course, eddies and swirls may make it hard to choose for certain. Generally, an **Awareness roll at +2** will help the characters to make correct decisions. Also, any character making an **Awareness roll at +4** or a **Tracking roll at +3** will notice something else. Some other person has explored the cave system down here. A tracking roll will reveal traces of boot prints and human disturbance in the loose rock that forms the floor of the cave. An Awareness roll will reveal that someone has carefully hidden chalk markings at junctions where branches of the cave meet. The markings are subtle, and were obviously meant to be used by someone who

knew to look for them, while not attracting attention from others who might be exploring the cave. The track and markings follow the warm airflow.

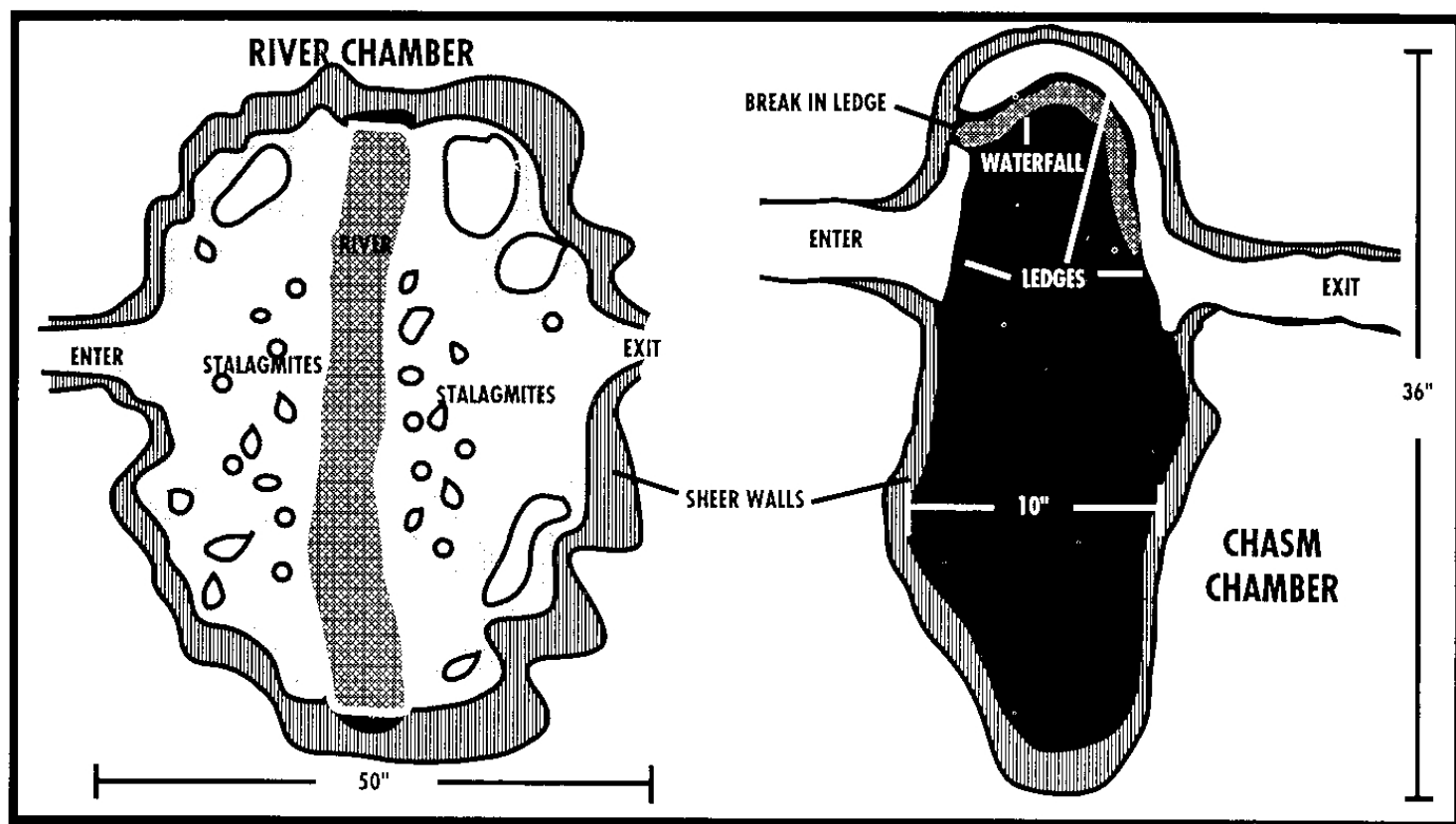
As the characters get further into the cave, the air will get hotter and hotter. It will eventually top out at about 105° F, when the characters are about two miles in. It's hot enough to be sweaty and uncomfortable, but not crippling. The humidity is equally fierce. The walls of the cave will actually feel warm. A **Knowledge roll at +2** will offer a clue. The Andes are volcanic, and the characters are journeying through a cave that literally penetrates the heart of a mountain. If there is volcanic activity in the surrounding area, the cave may pass within a few hundred meters of magma pockets, or even closer to currents of steam heated by deeper magma. The latter will prove to be true when the characters pass areas where hot steam is actually venting into the cave. Fortunately, the steam vents don't seem to be the source of the airflow that is guiding the characters. Otherwise, they might be following a cave to nowhere. As the characters get close to the far end of the cave (the last mile), the air will cool down a bit, although it will remain warmer than the plantation valley. The breeze will also gain strength.

INCIDENTS IN THE CAVE

During their journey through the cave, the characters will come upon several obstacles that they will need to overcome. These obstacles can be puzzles, traps, or combats. The Gamemaster can pick as many or as few as will work with the team, but using at least two will make exploring the cave more challenging. Alternate combats with obstacles.

SCENE 2A: THE RIVER (OBSTACLE)

At one point, the characters come across a huge chamber, across which flows a powerful, underground river. The chamber is about 100 yards by 100 yards. The river is about 15 yards across, and flowing very rapidly. The continuation of the cave is visible across the river, but there is no sign as to how the previous explorer (presumably the Major) might have crossed. Whatever method he used, he dismantled it afterward. Only unencumbered characters making a **Swimming roll at +4** will be able to cross without some kind of assistance. Characters will want to think very hard before trying to cross in this manner, because a failed roll means being swept into the opening at the far end of the chamber, and carried away by the river to certain death. A character using equipment brought from the mine and making a **Climbing roll at +4** might be able to scale the wall over the river opening at either end of the chamber, but a



failed roll means plunging into the river and, again, being swept away. Even if a safety rope is used, a fall and rescue means taking **Light** damage from choking on water. (The lizard was powerful enough to swim across.) The water is 1.5 feet deep in the center of the river.

THE SOLUTION

If the characters brought one of the climbing picks from the mine, then they can jury rig a guide-line to cross the river. Tie one of the lengths of rope to the eye at the end of the pick, and use the pick as a grappling hook. There are several stalagmites rising from the floor of the chamber across the river. A good throw will anchor the pick on the far side, and the characters can tie their end off on another projection. The guide-line will make it possible to cross the river with an **Athletics roll at +1**. In addition to the skill roll, each character crossing must roll **1D6**. A 1 means that some element of the guide-line failed. If either roll fails, the character is swept away by the current. Even if they are wearing a safety rope, they will take **Light** damage from inhaling water while being dragged out of the river. If the characters come up with other creative solutions, the GM can allow them at his discretion. Make the players be creative, however.

SCENE 2B: THE CHASM (OBSTACLE)

At another point during the journey, the characters will begin to hear a loud roar. Soon, they will come to a place where the cave opens into a vast chamber with sheer walls.

The roof is faintly visible, high overhead. The bottom is only a dream. The chasm is about 50 feet across, and 200 feet wide. Although there is a wide shelf on the characters' side, the only opening visible on the far side is the continuation of the cave, a dark circle about twenty feet by ten. The cave openings are not centered, but are close to the left-hand end of the chasm. Wrapping around the entire left end of the chasm is a huge, underground waterfall, obviously part of the same system as the river the characters crossed earlier. The fall extends from the edge of the shelf on which the characters are standing, all the way around to far side, where the curtain of water obscures half of the opposite cave opening. There is no visible ledge, or means of crossing the chasm.

THE SOLUTION

Obviously, the lizard got across somehow. Presumably, so did the Major. Unfortunately, neither has left any visible clue as to how to circumvent the chasm. The solution is that there is a continuation of the ledge on which the characters stand that wraps around behind the waterfall all the way to the far side of the chasm. It is recessed into the wall, and the waterfall flows in front of it, rather than breaking against it. Over the millenia, the waterfall has cut through the one section of the ledge on which it used to break, and now the current separates the characters from the path they must follow to get to the far side (see the map). The trick is that the gap in the ledge through which the fall cuts is only about a yard wide. If the characters probe with a stick, they will

discover that the waterfall is only a few inches thick, and they should be able to jump through it, and across the gap to reach the hidden ledge. Successfully jumping through the water and across the gap will take an **Athletics roll at +2**. If one of the characters makes the jump and strings a guide rope across, the other characters need only make their roll at **+1**. Failure means slipping on the rock and falling off of the ledge or down the gap in the ledge. For an unsecured character, this is death. For a roped character, this is **Light** damage from hitting the rock and inhaling water.

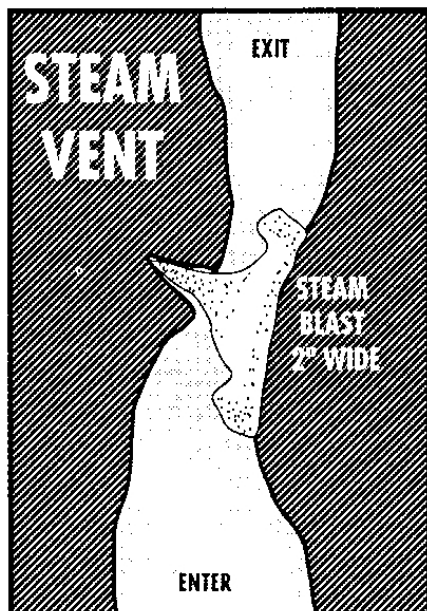
Once successfully through the fall, the ledge is easy to follow, as it is quite wide. It is slippery, however, so the characters should be careful. The ledge joins the cave mouth on the far side of the chasm, and the characters should be able to continue on their journey.

SCENE 2C: THE STEAM VENT

At one point, the characters will come upon a narrow point in the cave where a jet of hot steam vents through the rock. The steam completely obscures the passageway. Any unprotected character who tries to make it through takes **Light** damage from scalding for every turn of exposure. The area of damage is **2 game scale inches**, or twelve feet. The passageway is about **1 game scale inch** in diameter. There is no way to bypass the steam. The air temperature in the area of the vent is close to 150° F. Humidity is 100%, and then some. Exposure is uncomfortable, but not immediately damaging. Temperature at the vent is about 500°.

THE SOLUTION

The characters just need to cannibalize some clothing from each other. As long as every area of the body is covered by two layers of cloth, the character will be protected for at least three turns of exposure to the steam. The only disadvantage is that the face must be covered, and characters will be blind when crossing through the steam. An **Athletics roll at +0** means a successful crossing. A failed roll means the protected character takes one round of **Very Light** damage for every point by which the roll was missed. A



rope can be used to pass the cannibalized clothing back to people waiting to cross, or it can be balled up and thrown through.

SCENE 2D: 'DACTYLS'!

At one point, the characters will come to another huge chamber. It is about 300 feet (**50 game scale inches**) in diameter. As soon as the characters emerge into it, they will begin to realize that there is something up. First, it smells awful. A quick inspection will reveal why; the floor is coated with some kind of animal droppings. An **Awareness roll at +0** will reveal a slight rustling sound from above. If the characters look, they will see what appear at first glance to be hundreds of large, albino bats hanging from the ceiling. On closer inspection, however, they will prove to be small pterodactyls, with characteristically large bills and elongated skulls. They are hanging by their talons from cracks in the ceiling rock.

THE 'DACTYLS'

(Virtual)

They have a wingspan of about three feet, and eat the fish they catch by skimming the surface of the underground lake with their bills (see Scene 2E). The 'dactyls add their **+1 NPC bonus** to only the skills listed, using the averages of the skill levels of all player characters present as a basis. 'Dactyl attacks are bites and talons.

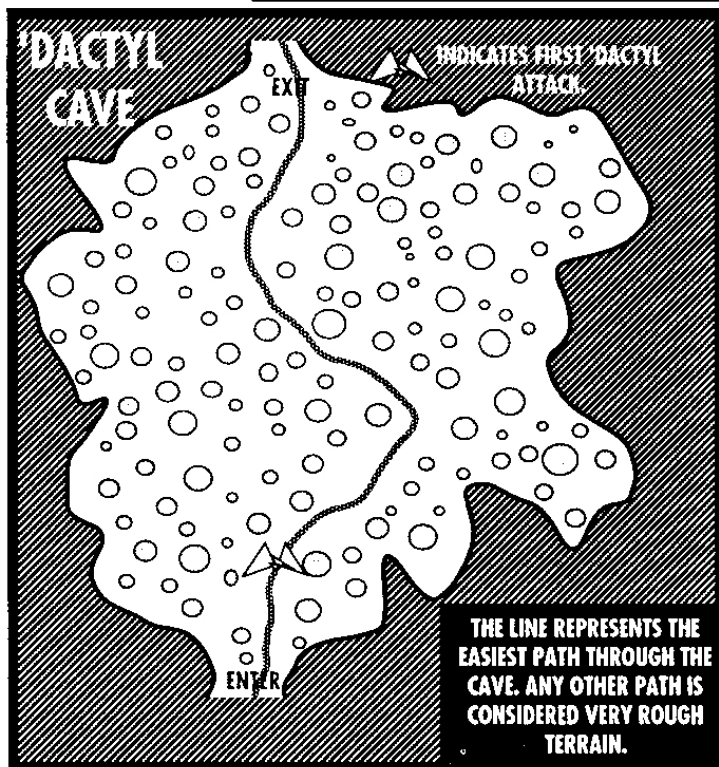
Class: +1 Animals

Skills: Hand to Hand (animal attacks), Stealth, Dodge, Awareness, and Willpower.

Weapons: Bite (Serious damage), Talon (Light damage).

Armor: None

Wounds: 4 each



As the characters move into the chamber, the creatures will become more and more agitated. Finally, **CPSx2** will detach from the ceiling and attack the characters, swooping around their heads and slashing with beaks and talons. As the characters fight the creatures, the commotion will grow, until the whole flock is flapping madly around the chamber. There will never be more than **CPSx2** attacking the characters, however. Although there are tall stalagmites and jumbles of boulders for cover, the characters will still have to make it into the opposite cave mouth, on the far side of the chamber, before they are safe. The entire agitated flock will eventually settle down, although several 'dactyls will fly through a wide opening high up in the chamber.

SCENE 2E: LAKE CREATURES

Soon after the pterodactyl chamber, the characters will encounter another large, open space. This, huge, spherical chamber has filled with water over the millenia, and it has become the site of an enormous, subterranean lake. The water is crystal clear, and appears to be hundreds of feet deep in places. Huge, rocky shapes are visible in the depths. Enormous columns of rock rise out of the water up to the ceiling high above. Where the columns meet the water there are wide disks of mineral accretions that have formed as the centuries have rolled by. Some kind of algae-like growth coats much of the underwater rock, sustained by the mineral-rich water and the volcanic heat. Like the lichen that lines almost every cave surface, it glows. Blind cave fish

ranging from minnow size to twelve or fifteen feet long feed on the algae and on each other, and the blind pterodactyls skim the surface of the lake, feeding on the smaller fish. The 'dactyls fish blindly by opening their beaks and dipping the lower jaw into the water as they skim. Upon touching a fish, the jaws seem to reflexively snap shut.

Once again, the characters have to deal with a body of water. This time, the water itself is no challenge. There is a lip of rock around the edge of the lake and around the huge stalagmite columns where the mineral accretions have formed a crust on the water. This crust is about a foot thick, and more than strong enough to support people. At times the characters will be travelling the edge, at other times hopping from disc to disc, across the surface of the lake. Over much of the lake, the mineral discs and columns are several tens of meters apart, but in some areas they are contiguous, or separated by only a few feet of water. Most of the disks are about 30 feet (five game scale inches) across.

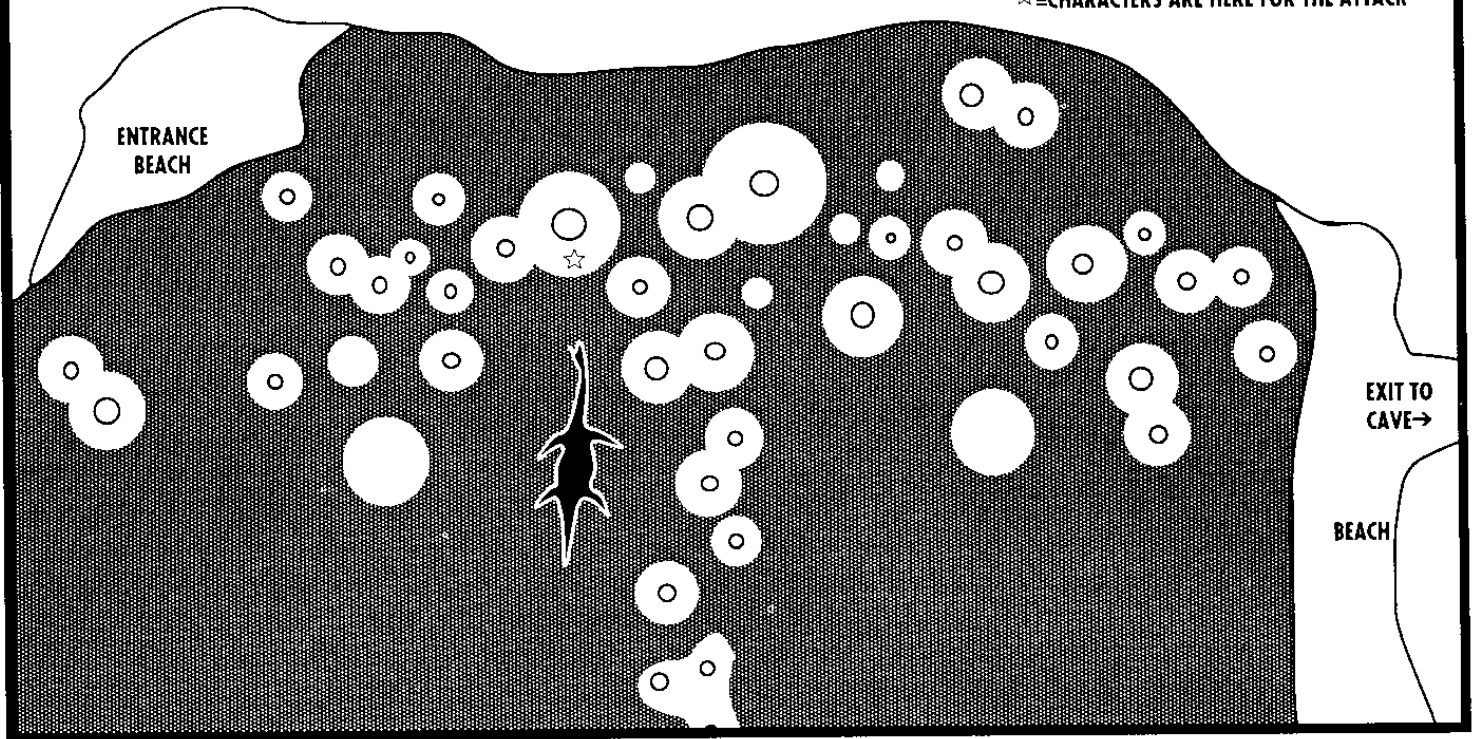
PLESIOSAURS!

Living deep in the lake, but occasionally surfacing to breathe, are huge, aquatic dinosaurs. Like the cave 'dactyls, they use sonar to navigate, and prey on the cave fish. Unlike the fish and 'dactyls, they are not blind. They have rudimentary eyesight that lets them see when their heads are out of the water. There is an underwater channel connecting this lake to the Valley of the Yana, and the Plesiosaurs swim in and out freely.



PLESIOSAUR LAKE

☆=CHARACTERS ARE HERE FOR THE ATTACK



The first warning that there is something big in the lake will come when the characters are hopping from disk to disk, a ways out from the edge of the lake (see map). Have the characters make an **Awareness roll at +2**. Anyone succeeding will hear a loud splash in the distance, followed by a sound like a whale blowing. If the characters wait, they will hear the sound repeat about every thirty seconds. The final breach and blow will be very loud, and sound only about fifteen meters away. Any character making an **Awareness roll at +3** will actually see the creature come up as it expels a breath from the nostrils on top of its head. Then it dives again, heading for the party. Other characters will only see the roiling disturbance it leaves on the surface of the water. If the characters fail to hear the first blow, they will not hear any blows until the final one before the creature attacks. There is about ten seconds between the final blow and the attack. Hearing the distant blow will give the party time to prepare for the attack. Otherwise, they will have only scant seconds of warning.

THE ATTACK

The attack will come when the creature rears out of the water over the characters and starts striking at them. Most of the creature is under water, and only the head and neck are vulnerable to counterattack by the characters. The creature

may try to lunge out of the water and onto the mineral disks, but its weight will shatter the fragile crust. Characters tipped into the water are at a serious disadvantage, as they will become the creature's prime targets. Any given square game-scale inch of crust (six-foot square) can take twelve wounds before shattering. The creature inflicts **Extremely Deadly** damage to the disks when it lunges onto them. The creature will retreat when it has taken half its total wounds. It will retreat immediately if the characters fire a flare, but it will return and attack again **1D6** minutes after the flare burns out or hits the water (flares burn for thirty seconds as long as they don't hit the water). As long as the characters fire flares,

PLESIOSAUR

(Holograph)

The plesiosaur is sixty feet long, but twenty feet is neck and twenty feet is tail. The head is about six feet long, and the mouth is lined with sharp, crocodilian teeth. It is covered with scaly, blue-green skin. Its nostrils are on top of its head. The Plesiosaur adds its **+2** NPC bonus to only the skills listed, using the averages of the skill levels of *all* player characters present as a basis. Plesiosaur attacks are bites, crushing, and flipper-slaps.

Class: +2 Animal, except Awareness

Skills: Hand to Hand (animal attacks), and Willpower. Awareness is 1

Weapons: Bite (Very Deadly damage), Slap (Serious damage), Crushing (Extremely Deadly damage)

Armor: Skin is Medium armor

Wounds: 30

they can keep the creature at bay, however. The site of the attack is about 300 feet (**50 game scale inches of very rough terrain**) from the safety of the cave opening at the far end of the lake chamber. Once at the far end of the chamber, the characters will once again find traces of the Major's previous exploration.

Hint: The plesiosaur won't attack characters who don't move or make noise.

Special Effect: If the characters kill the plesiosaur, others may show up and begin to feed on the carcass. This is sure to amaze and delight the characters ... especially since they will have to cross the lake again to get out.

RANDOM CAVE ENCOUNTERS

These are random cave encounters and situations for future use, or use during this adventure. Roll **1D6**.

1:	A Yana temple built in a chamber near their end of the cave. A secret worship may be in progress. The worshippers are getting ready to baptize a child/hold a marriage/etc. They flee when approached.
2:	A party of Yana exploring the cave from their end. See "Source Material" and World Three for information.
3:	A lizard comparable to the one from Scene Five in World One.
4:	A lava flow also producing toxic gases.
5:	A section where the floor is only a thin crust over a chasm, lake or lava flow. The character(s) may fall through.
6:	A natural maze created by lava flowing through the rocks (a lava tube). It will take a Knowledge roll at +4 for the character(s) to find their way out. It may have creatures in it.

THE PURSUIT

Don't forget that the characters are being pursued by Frank Butcher, and his **CPSx2** squad of Peruvian mercenaries! Based on a **1D6** hour lead, figure out how long the characters spend at each trap or combat. Have the pursuers encounter the same number of traps and combats, although don't actually run them. For each incident the pursuers face, roll **1D6**. On a 1-3, the pursuers gain an hour on the characters. On a 4-6, they lose an hour. Take into account such things as whether the characters leave obvious clues as to how to beat obstacles, or whether they leave misdirecting clues. The characters should be careful about using the

dynamite, and possibly collapsing the cave.) Assume that the parties travel at the same speed when not facing combat or obstacles. The pursuing party is large enough that the characters will most likely hear them while they are still **3D6** minutes ahead ... enough time to set up an ambush. Of course, that may not be the case if the pursuers catch up at the waterfall or somewhere equally noisy.

If the characters wish to set up an ambush and face their pursuers, they may do that, but they are seriously outnumbered and outgunned. If there is no contact in the cave, the pursuers will emerge in the Valley of the Yana **1D6** hours after the characters. By and large, the pursuit is there to make sure that the characters follow the whole cave and emerge in the Valley of the Yana, not to force a confrontation in the cave. The showdown with Butcher should happen in the Valley.

SCENE THREE:

THE CLUES OF THE YANA

As the characters near the end of the cave, during the last hour of their journey, they will begin to notice obvious signs of the outside world. The air flows more briskly, and it is cooler and much less humid (although still warmer and more humid than the air in the plantation valley), and there may be animals such as birds and mammals which don't naturally live in the cave. They will also find a much more interesting clue, provided they make an **Awareness roll at +1**: a series of ancient, faded cave paintings, and several ancient stone artifacts. With an **Archaeology or Anthropology roll at +2**, the artifacts are recognizable as knives and mortars, and the paintings can be roughly dated as about 3000 years old. The paintings bear the shapes of people, monkeys, deer, and what appear to be stegosaur and tyrannosaur-like dinosaurs. There are also depictions of men hunting the mighty dinosaurs and, unmistakably, riding them. There is also an abundance of gold ore and gold seams in the rock, enough to stagger even the most jaded miner.

A little further along, the characters will find something even more telling: recent footprints made by several people in bare feet or wearing what appear to be leather sandals. A **Tracking roll at +2** will reveal that the footprints are only a couple of days old. Obviously, there are more surprises in store. There is daylight visible around the bend



WORLD THREE:

THE VALLEY OF THE YANA

GAMEMASTER'S OVERVIEW

- **Setting:** The lost Valley and the shining, gold city of the Yana, as well as the surrounding forest and plains. The valley is a circle twenty miles across (**two ten-scale game inches**), surrounded by sheer cliffs and high, volcanic peaks.
- **Non Player Characters:** »Dennis MacConnelly, »Frank Butcher, the mercenaries, Yana Princess Yanali, The Yana King, the Yana people.
- **What the Characters Know:** They have finally escaped the cave, and emerged into a huge valley filled with creatures and vegetation the likes of which they have never seen. There is a shining, golden city on the horizon, and signs of habitation. They must be careful, as Baer's agents are close on their heels.
- **What the Characters Don't Know:** The valley has been isolated from the rest of the world for millions of years, preserving a fragment of the Jurassic ecosystem long extinct in the rest of the world. One tribe found a way into the valley, six thousand years ago. They were the ancestors of the civilization that lives here now. The characters and the agents pursuing them are headed for a showdown in the city of gold.

SCENE ONE:

INTO THE VALLEY

Since the characters entered the cave in the wee hours of the morning, it should be daylight when they emerge. The cave opens out of a sheer rock wall into a steamy, tropical forest. There are strange animal sounds. Dragonflies the size of small birds flit by. Colorful lizards eye the characters from their perches on the tree branches. Strange plants coat the valley floor. Anyone making a **Biology or Zoology roll at +2** will know that this vegetation and animal life is not native to most of Peru. In fact, it doesn't appear to be native to anywhere in South America or the New World. It has a distinctly Jurassic look to it. Of course, considering what they saw in the cave, that is just about right.

From where the characters are, it is impossible to see for any distance. The only recognizable feature is the sheer, eastern face of Mount Andamarca rising behind them. The cave went underneath the entire mountain. They are only five or six miles from the plantation valley, but are separated from it by an unclimbable mountain high enough to thwart almost all birds and aircraft. There is a hill of rocky, gold-filled scree at the base of the cliff, leading up to a small plateau that abuts the sheer mountain wall, about 150 feet above the forest bottom. If the characters scramble up there, they will be able to see most of the valley.

THE VALLEY

From the small plateau, the characters have a sweeping vista of the entire valley. The valley is about twenty miles across. It is completely ringed by a 500 foot cliff that effectively prevents people or animals from climbing out. As if that weren't enough, the cliff is only the bottom section of a ring of enormous, grey, unclimbable peaks that rise up to heights of fourteen to sixteen thousand feet. Many of the peaks show the steamy plumes of active volcanism. The combination of mountains and cliffs effectively prevents people or animals from entering or leaving the valley, except via the cave. Occasionally, a pterodactyl might catch enough of an updraft to clear the peaks. That would explain a few things. The valley looks like it might be the remains of a huge volcanic crater, or perhaps a meteor strike from hundreds of millions of years ago.

The valley itself is largely flat. It has clear sections of forest and grassy plain. Many of the plains are obviously

cultivated. There are also several large lakes, swamps and streams visible. All appear to be fed by creeks running off of the mountain peaks. There doesn't appear to be any visible drainage out of the valley. The water must evaporate or sink into the Earth, to emerge again as volcanic steam. Clearly visible in many of the lakes and swamps are the graceful necks of what appear to be apatosaurs, feeding on lakeside growth. Herds of smaller, two-legged dinosaurs graze on the plains. Pterodactyls, some with wingspans as large as thirty feet, soar in the air currents over the valley, occasionally swooping down to take lizards, fish and small mammals. Other dinosaur and mammal life is also visible in the nearby areas.

The most captivating sight in the valley is the city. It sits in the direct center of the valley, at a point where forest, plains, and one of the lakes all meet. The city looks large enough to be home to about fifteen thousand people. It consists of small outlying buildings surrounding a central complex of huge ziggurats and pavilions. What makes the city so astounding, however, is that it appears to be completely plated in gold. Every building shines with the unmistakable luster. This must be the fabled golden city that the *conquistadores* called El Dorado, and fruitlessly searched two continents for. There is enough gold in the valley to bankroll a continent!

Now the characters have to decide what to do next. They must remember a few things. 1) The pursuing agents and mercenaries can't be far behind them. It would behoove the characters to get away from the cave mouth as soon as possible. 2) If the characters don't make this connection themselves, have them attempt a **Knowledge roll at +2**. If they succeed, try this revelation: Trammel and Butcher must know about the valley. If they were to seize this valley, they would become the richest, most powerful people in the world. That must be worth mass murder to them. 3) Can the inhabitants of the valley be recruited? Are they friendly? On an **Archaeology or Anthropology roll at +3**: They probably haven't known any war for thousands of years. They have certainly never seen a white man. How might that affect characters' attempts to contact them?

SCENE TWO:

THE VANA PRINCESS

Whether the characters wait in ambush for Baer's agents, or venture into the valley to explore, it will not be



long before they encounter their first Yana. Their first warning will be three huge bellows of animal rage, followed by a distinctly human, female scream. There will more animal roars, and the sound of crashing foliage. The entire commotion is nearing the characters. Seconds later, a dark-skinned young woman will run into the characters. She is naked from the waist up except for jewelry, body paints, and a headdress. Her dark hair and eyes are reminiscent of the Peruvian

Indians, but slightly different. She is wearing a knee-length skirt and loincloth and sandals of lizard skin, and is carrying a ten-foot long spear. She has blood on her, but it doesn't appear to be hers. She is in obvious terror, and fleeing from something. A moment later, that something will appear behind her: an 18-foot tall, 44-foot long allosaurus crashing through the foliage. The creature is covered with blood, and seems to have lunch on its mind.

WILD ALLOSAURUS

(Holograph)

One of the most amazing predators ever to stalk the surface of the Earth. In fact, these wild allosaurs are even larger than other known specimens: eighteen vertical feet of raging, brainless, eating machinery. For things so large, they can move with surprising swiftness, lifting their tails to counterbalance their bodies as they lean forward to run (**Move of 15**). Solitary hunters, their attacks will be savage but not completely stupid: If they can attack an isolated target first rather than a group, they will. The allosaurs add their +3 NPC bonus to only the skills listed, using the average of the skill levels of all player characters present as a basis.

Class: +3 Animal

Skills: Hand to Hand (animal attacks), Stealth, Dodge, Awareness, and Willpower

Weapons: Bite (Extremely Deadly damage), Kick (Deadly damage), Tail Whip (Serious Damage).

Armor: Skin is Medium Armor

Wounds: 30

If the characters are hidden, both the dinosaur and the girl get their **Awareness roll vs. the Characters' Stealth** to see them. If the characters are not noticed, they may elect to stay uninvolved. If they do, that's too bad, since they will be blowing a major opportunity to get in good with the locals. If the characters are detected, or elect to show themselves, the girl will recoil, trapped between the giant lizard and a group of people who look unlike anything she has ever encountered before. Moments later, the allosaur will burst onto the scene. If anything, it appears delighted at having discovered more food (the characters). It will attack, going for the girl first.

If the characters leave the girl to her fate: The dinosaur will eat her. If the characters have been detected, it will come for them next. To move the story along, improvise a contact with the Yana hunt-riders. Hopefully, the characters will befriend them, and be taken to the King.

Of course, he will probably be in a bad way upon being informed of his daughter's death.

If the characters try to rescue the girl and fail: As soon as the characters attack, the creature's attention is diverted. If the characters are taking a beating from the allosaur, have the hunt-riders show up and bail them out. The rescued girl and tribesmen will still befriend the characters, but they will not be looked upon as deities, just friends.

PRINCESS YANALI

(Actor)

The young girl the characters rescued is, in fact, Yanali, the daughter of the King of the Yana. She is nineteen years old and very beautiful. She is also a competent fighter and hunt-rider.

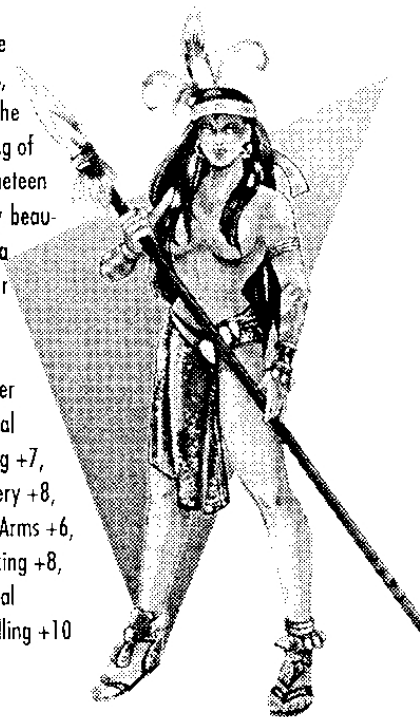
Class: +3

Fighter

Advanced Animal

Skills: Riding +7,
Archery +8,
Pole Arms +6,
Tracking +8,
Animal
Handling +10

Wounds: 10



COMMUNICATING WITH THE YANA

The Yana language is distantly related to the other local Indian languages, Quechua and Aymara. If any of the characters (probably the team Archaeologist/Loremaster) can speak either of these languages, they can communicate with the Yana at a value equal to 1/3 of their skill with either of those languages. Otherwise, the characters will have to use sign language and drawings to communicate, although basic concepts such as names can be traded. The Gamemaster should set Knowledge roll values from +1 to +4, relative to the complexity of the concept that characters and NPCs are trying to exchange. Role play the language sessions.

If the characters rescue the girl: This is the best option. If the characters defeat the dinosaur with firearms and/or explosives, the girl will be firmly convinced that they are gods, or at least superior beings. She will get down on her knees and genuflect at the characters. She will also try to communicate (see sidebar). At the very least, she will make it clear that her name is Yanali. After initial attempts at communication, she will signal the characters to wait while she shinies up a tree. Once at the top, she will let out a tremendous whooping cry, wait a few seconds, and then belt out another one. Characters will hear an answering cry in the distance. Five minutes later, there will be a crashing and roaring, and the Yana hunt-riders will appear. The sight of five more huge dinosaurs bursting onto the scene may be a little unnerving. Characters who don't make a **Willpower roll at +0** will bolt into the bushes before realizing that the lizards are being ridden by more Indians.

There are **CPS+1** hunt riders, half men and half women. Each is clothed and painted in the same way as the young lady the characters have rescued, and each is holding a ten foot spear and carrying a bow and a quiver of arrows. Each is poised on a saddle strapped onto the shoulders of a another allosaurus, a slightly smaller version of the behemoth the characters just faced. The fierce dinosaurs seem to be under the complete control of the riders. The riders are showing



(Robots)

Smaller than the wild allosaurus, these animals have been trained and broken from birth to obey the commands of the riders. The dinosaurs can stand about 15 feet high, but generally lean forward so that the rider is about ten feet up. In this way, the rider can effectively use a ten foot spear, or bow and arrow. They respond to all commands from the Yana. Use these or card stats.

Class: +2 Animal

Skills: Hand to Hand (animal attacks), Stealth, Dodge, Awareness, and Willpower

Weapons: Bite (Very Deadly damage), Kick (Deadly damage), Tail Whip (Serious Damage).

Armor: Skin is Medium Armor.

Wounds: 25



place their heads on the ground, and then they will all bow low over their saddles at the characters. It appears that the young girl has convinced her friends that the characters are deities, or at least worthy of special respect.

JOURNEY TO THE CITY

After the introductions, Yanali will make it clear that she wants the characters to accompany her. Apparently she is heading for the golden city. Since the characters could use some allies, they should think very seriously about taking the young girl up on her offer. If the characters accept, they will be doubled up with the Yana on the backs of the lizards. Yanali will take over the reigns of one of the

beasts. The whole party will make for the city at a good clip. Since the characters are about eight miles from the city, and riding animals over rough ground, the journey will take about two hours. On the way, the characters will get a better look at the valley and its inhabitants (see "Source Material").

SCENE THREE:**THE GOLDEN CITY OF THE YANA**

Soon the party will draw close to the city (see map on inside cover). The closer the characters get, the more radiant it is. More Yana people will appear, working the fields outside the city, and casting nets in the rivers. Flocks of deer and small, plant-eating dinosaurs are attended by herdsman. Small children throw leather balls and scamper around the knees of their parents. Here and there are visible the tall shapes of hunt-riders astride their lizards, constantly scanning for wild dinosaurs, including the flesh eaters that prey on the people and herds, and the giant plant eaters that crush huts and fields without noticing. All gaze in wonder upon seeing the characters.

Soon the characters will be in the golden pavilions of the city itself. Now they can see that the buildings are mostly wood and stone covered and trimmed with pounded

(Actors)

These are men and women who master the mighty dinosaurs, and ride them. They serve as hunters and defenders of the city, generally protecting the population against raids by packs of undomesticated meat-eating dinosaurs.

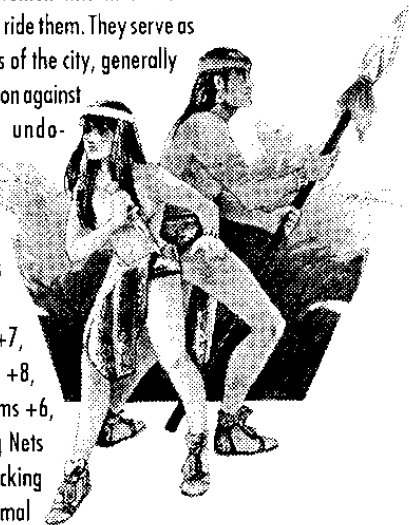
Class: +2 Fighters

Advanced Animal

Skills: Riding +7, Archery +8, Pole Arms +6, Hunting Nets +7, Tracking +8, Animal Handling +10

Wounds: 10

Weapons and Equipment: Spears, Short bows with 10 arrows each.



obvious relief at having found the girl alive (assuming she is still alive), and equally obvious confusion at the characters. The young girl will hold a quick discussion with the riders. Anyone making a **Psychology roll at +1** or a **Knowledge roll at +3** will observe that the girl the characters rescued appears to be in a position of authority with the riders. After the conversation, the riders will all make their dinosaurs

gold-leaf and solid gold ornaments. The amount of gold is staggering. Were someone to plunder the city, they would become the richest person in the entire world ... richer than many countries.

The riders will eventually stop at a large ziggurat and dismount. The hunt-riders will head for the royal stables, and Yanali will lead the characters into the gigantic structure. There are alert looking guards in ceremonial dress scattered throughout the building. The characters will arrive in a large chamber, where Yanali will say something to a Yana man in ornate-looking clothing. The man will hurry away, and the princess will motion to the characters to wait. A few moments the courtier will return with another man. His beautiful robes and headdress and regal bearing mark him clearly—he is the King of these people. Upon seeing the characters, his jaw will drop in amazement. While he is gaping, Yanali will start speaking and gesturing rapidly. Characters making a **Knowledge roll at +1** will see that she is recounting her rescue by the characters. At times, she will mime dinosaurs and firearms. As she talks, her father will repeatedly glance back at the characters. When her story is concluded, he will first hug his daughter, and then get on his knees and bow deeply to the characters. Yanali will then turn her attention back to the characters. She will attempt to communicate several ideas to them. **1)** This man is her father, the King. **2)** He is grateful that the characters have rescued her daughter. **3)** She has told him that she believes they are gods or superior beings of some kind. **4)** They should be honored with a feast.

The characters now have to decide what they are going to do. They have earned the support and gratitude of the ruler of a powerful tribe, and that puts them at an advantage. They would do well to foster this relationship, since they could use some allies.

If the characters agree to the feast of honor: Go on to Scene Four, "Feast of Fear."

If the characters try to leave: The characters might just try to head back to the cave and take their chances on trying to escape. If they do this, they will find the mine canyon still occupied, and they will be between a rock and a hot place when the volcano goes, blocking them from the valley.

If the characters head out to explore the valley: In forty-eight hours, they will be trapped in the valley forever.

If the characters do something stupid: ... like attacking the Yana or threatening the King, they will be set upon and torn to pieces by the tribespeople.

If the characters try to tell the king that they are being pursued: Assuming they successfully communicate the idea, the king will order the posting of extra riders and soldiers all around the city during the preparations. He will promise every assistance to the characters.

SCENE FOUR:

FEAST OF FEAR



As the sun sinks that evening, the huge feast will be prepared in the city's main pavilion. Lizards, deer and fish will be roasted over open fires, and large pots of vegetables will be cooked. Casks of a fermented fruit wine will also be rolled out. A table of honor for the King, his daughter, the chief courtiers, and the characters is set up at one end of the pavilion. The festive mood has spread to the rest of the city, and all around, Yana citizens are enjoying themselves. During this time, the characters may explore the city. The feast itself will be a grand celebration. Huge gold platters will be loaded with food while performers sing and dance. When the sun sinks behind the mountains, huge fires are lit. Slowly, the full moon rises above the opposite side of the

valley. As darkness covers the sky, however, disaster will strike.

While the feast has been going on, the pursuing agents of Butcher have made it to the edge of the city. Under cover of the encroaching darkness they have crept past the hunt-riders, who stand sentinel, and have found their way to the tiers overlooking the pavilion on which the feast is being held. On the way, they have been responsible for the deaths of several Yana. In the glow of the bonfires, they have spotted the characters. Now they will make their move. Unless the characters make an **Awareness roll at +5**, or have placed sentries of their own, they will get no warning when the first volley of shots ring out of the darkness surrounding the pavilion. Each character has a 1/3 chance of being targeted in the initial volley unless they get some kind of warning and can dive for cover. There are **CPS+4** remaining agents. Most are the **+1** Peruvian mercenaries from World One, but Butcher still leads them. The Yana, terrified by the gunfire, will flee, and will not be much of a factor in the fight. The exception is Yanali, who will stay by the characters, and her father, who will stay by her side. The fight will continue until either the characters or the agents have been vanquished.

Frank is a crafty leader, and if the fight begins to go badly for him, he may try a few tricks. **1)** Appear to surrender, and then strike at the characters from close range. **2)** Try to take hostages: Yanali or the King if they can, other women and children if they can't. **3)** Stampede penned-up dinosaurs toward the characters. **4)** Flee back for the cave and warn Sabrina about what has

happened. (This could tip the balance in the final confrontation in the return to World One.)

The Truth Behind the Sabotage of the *Equatorial Princess*: If the characters capture Butcher, they may make a **Knowledge (Interrogation) roll vs. Butcher's Willpower**. If successful, they can find out how he and Sabrina knew of the valley. Stories from Indians working at the Major's plantation (similar to what Mateo told the characters in World One) had reached Mollendo. Ludwig Baer (their employer) put spies in place and, when he learned that the Major was sending Reginald Wallace back to England with a secret cargo and communiqué, he ordered Butcher and Trammel, his agents, to seize the communiqué and check out the cargo. The communiqué detailed the Major's discovery of the valley. The secret cargo was not mineral samples, as the Major had claimed, but the preserved body of a small allosaurus. Butcher and Trammel killed Wallace, took the information, and sank the *Equatorial Princess* to cover evidence of the crime and to destroy the telltale dinosaur body. However, during the sinking, Trammel was separated from him, and she hooked up with the players, using them to get the inside info on the plantation. Soon after, using Sabrina's information (passed through a paid-off servant), Butcher led an attack on the plantation. By now Baer himself should be there, with reinforcements, so the characters have no chance of survival, unless they decide to join with Butcher, Trammel and Baer. Butcher will offer to make them rich and powerful. He will also offer the information that he and Sabrina were never married, and passes on to Sabrina's "protector" that she wishes him to come to no harm.

AFTER THE BATTLE

Once the battle is over, and the cost has been counted, the characters will have to consider their next move. They still have the allegiance of the Yana, provided either the King or Yanali is alive. There remains only one way out of the valley, and that is still blocked by Ludwig Baer.

If the characters stay in the valley: Heck, there's no real reason why they have to leave. Of course, in twenty-four to forty-eight hours, the cave leading out of the valley will be completely blocked.

If the characters leave the valley by themselves: They are free to go at any time. As far as the people are concerned, they are good gods who rescued them from an attack by evil gods and heroes of the Yana tribe. Of course, the characters are still overmatched at the far

FRANK BUTCHER

(Actor)

Class: +2 Fighter

Advanced Martial Arts +8,

Skills: Fencing +6,
Demolitions +6,
Tracking +8,
Acrobatics +5,
Streetwise +5

Wounds: 12

Weapons and Equipment:

Dagger, Heavy
Autopistol with
four 12 round
magazines, Heavy
Rifle with 5 round
magazine and
forty bullets.



end of the cave, where Ludwig Baer has stationed his mercenaries.

If the characters leave the valley with a group of Yana warriors: The characters are heroes of the tribe, and any of the warrior men or women of the tribe would gladly fight for them. If the characters don't think of this option themselves, have them make a **Knowledge roll at +2** to come up with it. Otherwise, if they have successfully communicated their plight to the King, he will suggest it

himself. Even without their lizards, the hunt-riders are fierce and fearless warriors. With them as allies, the characters could easily retake the plantation valley. Also, with the Yana as allies, they could recover the tremendous wealth of the Major's mine and the lost valley itself! The characters will recruit **CPSx2** of the warriors, including the Princess Yanali. They may even be able to take along two or three smaller, trained attack dinosaurs that follow commands given by hunt-riders. (See Rupitala in "Source Material.")

WORLD FOUR (RETURN TO WORLD ONE)

SHOWDOWN AT THE PLANTATION

GAMEMASTER'S OVERVIEW

- **Setting:** The cave and plantation valley as detailed in World One and World Two.
- **Non Player Characters:** »Yanali, the Yana Warriors, »Ludwig Baer, »Dennis MacConnelly, »Sabrina Trammel, the Peruvian Mercenaries.
- **What the Characters Know:** They are returning to the Althorpe plantation, hopefully joined by a force of

Yana warriors, to take it back from the evil Ludwig Baer and his mercenaries.

- **What the Characters Don't Know:** A volcanic explosion is going to seal the cave, cutting off the valley for good. The characters may regain the mine and the plantation, but the Valley of the Yana will be only a memory.

SCENE ONE:

BACK THROUGH THE CAVES

Fortunately, the characters' experiences the first time through have left them more prepared for the return trip. Also, the pursuing agents left clear markings as to the correct return route, and left all of their mechanisms for crossing the pitfalls and traps intact. If you didn't use some of the obstacles and combats the first time the characters went through the cave, now may be the time. Otherwise, the trip will be uneventful

unless you wish to make the characters deal with all of the elements again. Remember, they have a much larger group now. The only notable difference will be a tremor that rocks the cave when the characters are about two-thirds of the way through. The tremor dislodges some rocks, and may knock the characters around a little, but no one is hurt, and the cave remains sound.



SCENE TWO:

RETURN TO THE PLANTATION VALLEY

Baer has posted two rifle-armed sentries at the ruined gate between the mine and the cave. If the characters don't approach them stealthily or deceptively, the sentries will raise the warning and the characters will run right into **CPSx2** of the mercenaries. Now they are **+2** Fighters, since Baer has only the best protecting the mine. If the characters successfully sneak up to the guards, with **Stealth rolls vs. the guard's Awareness rolls**, or deceive the guards with **Persuasion and Fast Talk vs. their Knowledge rolls**, or **Seduce** them into complacency, they can be eliminated without raising the warning. Now the characters can surprise the other mercenaries.

Tents have been set up in the mine canyon and a mobile headquarters established so that Baer can oversee the restarting of the mine and plantation, and, he hopes, the co-opting and exploitation of the Valley of the Yana, before he heads back to his mansion in Mollendo. The remains of the giant lizard have been hauled away for study. The Gamemaster will have to decide, based on when they entered the caves, whether it is night or day when the characters reach the mine canyon.

If it is night: The mine is closed down. Four Peruvian

mercenaries stand guard over the mine entrance and supply materials. The rest (there are **CPSx2** armed men total) are asleep in tents or around campfires. Ludwig Baer is asleep in his tent with his personal bodyguards standing watch. The characters are at a distinct advantage, especially if they can eliminate the guards silently.

If it is day: The mine is in operation. It is still being run by the peasants from the local town, but now it is Baer's **CPSx2** men who stand watch over them, and supervise their work. The characters will not be able to get the jump on the mercenaries.

LUDWIG BAER

(Actor)

Founder and owner of Baer shipping, and Major Althorpe's nemesis. He is a cruel and greedy man, but not a stupid one.

Class: +4 Loremaster

Advanced Animal Riding +6,

Skills: Driving +4, Research +8, Understand Tech +7, Cryptography +8, Deduction +8, Spanish +8

Weapons and equipment:

Sword cane (short sword), medium revolver.

(Actors)

There are **CPSx2** of them. The leaders of these Peruvian mercenaries are Baer's personal bodyguards. There are two of them, and they are **+3** Fighter with rifles.

Class: +2 Fighters

Advanced Driving +5, Martial Arts +7, Martial Arts

Skills: Weapons +7 (defined as good street fighting skills and machetes)

Wounds: 11

Weapons and Equipment:

Machetes (Light Damage), all have medium revolvers with 50 round pistol belts, half have heavy rifles with 20 round bandoliers and five round magazines.

Once they are out of the cave and into the mine, it will be a free-for-all fight. The characters have one advantage: They may be able to recruit some of the laborers into helping them. Baer's men are brutal, and the laborers are chafing under the rough treatment and meager wages. Baer himself is working under a gazebo on plans for the exploration of the cave and the exploitation of the valley. His bodyguards and Sabrina Trammel are with him. The bodyguards will fight to the death; either theirs or Baer's, whichever comes first. Sabrina will do her best to survive the battle no matter who wins, pleading for rescue by the characters if necessary. She would rather that Baer won, but has no compunction about changing sides if that appears unlikely.

CONCLUSION



If Baer's forces are victorious: The characters are dead. Baer takes over the mine, but his plans to exploit the valley are foiled by the eruption that destroys the cave. He will never in his lifetime fulfill his dream of laying claim to the riches of the Valley of the Yana.

If the Characters are victorious: Baer's forces are

routed, and Baer himself is killed in the battle. Although his company continues, everyone in his organization who knew about the Valley of the Yana is dead or on the run. The characters now own the plantation and mine, and go on to become wealthy if they wish. Althorpe had no living heirs. See "The End of the Cave." Sabrina will attempt to escape the plantation if things are going too badly for Baer. If she is caught she will try to play the "good girl gone bad" bit on her PC target. Either way, if she lives, it is likely that the PCs will run into her again.

THE END OF THE CAVE

The volcanic forces that periodically isolate and open the Valley of the Yana are fickle and unpredictable. Two

days after the characters defeat Baer's forces and recover the plantation valley, a cataclysmic eruption will shake Mount Andamarca. If the characters explore the cave, they will find that it is collapsed about half a mile in. The collapse is complete, and there is no way to reach the valley. If any of the Yana warriors did not return to the valley within those two days, then they are stranded in the modern world forever. (Gamemaster, you may want to set up a romantic side-plot between Yanali and one of the characters. There can be a tough decision when it has to be decided who goes where when all is said and done. Of course, no one knows just how final that decision will turn out to be ...)

Of course, the characters can find a way back to the Valley in a few years, when aircraft have improved a little. If the characters make the dangerous flight, they may well find the Valley as it was, with the natives revering the characters as gods. Yanali (if she didn't depart with a PC paramour) will have taken her father's place, and be queen.

As an option, you can always say that the way to the Valley stays open, and the characters harvest the enormous quantities of gold that it offers. This enables you to construct some sequel plots concerning intrigue in and out of the Valley.

SOURCE MATERIAL

Since most of the world of the Race for El Dorado is identical with the world as it really was during the Thirties, the source material is limited to the valley itself.

THE VALLEY OF THE YANA

The Valley of the Yana is a small slice of the Jurassic ecosphere that was isolated from the rest of the world by violent volcanic events 175 million years ago. Insulated from the rest of the world, and heated by volcanism as well as sunlight, the great pseudo-reptiles inhabiting the valley were spared the extinction that swept the rest of the world. Evolution in the valley took an entirely different tack from the rest of the world. The dinosaurs of the valley, while not identical with their Jurassic predecessors, are very similar to them. There is no mistaking the basic morphology of the Saurischian reptiles; the huge, ponderous apatosaurs, the towering allosaurs, and others are all clearly recognizable.

Fortunately for the creatures living in the valley, it was large enough (over 300 square miles) to support enough individuals for genetic diversity. Most of the species that

were in the valley 175 million years ago still exist, although a few have become extinct. The valley also has a diversity of ecosystems, including swamps, lakes and streams, plains, and forests. This has allowed a diversity of species to prosper through the ages. Were it accessible to the world at large, it would be the greatest scientific playland of all time. Of course, it is almost completely inaccessible through early twentieth century means.

HISTORY OF THE YANA

The Yana are relatively recent arrivals to the valley. They are kin to the great Central and South American tribes, having come from the same hardy stock of people that crossed the frozen Bering Strait into the New World ten thousand years ago. The Yana were a tiny offshoot of the same tribe that would eventually evolve into the Incas of western Peru. The Yana progenitors journeyed high into the Andes over six thousand years ago. Stranded among the high peaks during winter, they were on the verge of freezing to death *en masse* when they stumbled upon a small pass leading into an amazing discovery. They had found a circular valley among the 16,000 foot



high peaks, a valley twenty miles across, with its floor only a couple of thousand feet above sea level. The surrounding, precipitous peaks isolated the valley from the rest of the world. With no other option, the freezing tribespeople made their way into the basin and salvation.

Once in the valley, they found their troubles were not over, but changed. Now they had a lush climate and plenty of food and water, but they were competing with the most terrifying of creatures. There were ravaging monsters that could bite a man in half with one clamp of its jaws, and huge herbivores who took in a day what the whole tribe might eat in a year. The first few years in the valley were precarious, as the Yana learned to live and survive among the great reptiles. They had no choice but to learn, however, since the pass through which they had arrived had been closed by the volcanic activity which constantly shook the valley.

Gradually, against all odds, a civilization grew. When they arrived, the Yana had been little more than primitive nomads, hunter-gatherers hoping only to make it through the day. As they prospered in their valley, however, they became more and more sophisticated. First came agriculture. The valley was too small for a true nomadic population, and the Yana found it more efficient to cultivate the food plants in specific areas where they could be protected from foraging, herbivorous dinosaurs. Next came metal tools. The valley had an abundance of metal ores, particularly gold and iron. It was not long before the Yana figured out how to mine and smelt, and forge tools and decorations from the metals. Eventually, other trappings of civilization came: A phonetic alphabet and counting system were developed, a city was built, and traditions of science, religion, history, and culture were forged.

Despite six thousand years of evolution, the Yana remained an agrarian and technologically unadvanced society. There was no need for even primitive industry of any sort, and although animal handlers, builders, scientists, and metal workers all figured in the day-to-day life of the tribe, the raising of crops and food animals remained the single most important and central task. Second most important was control of the great lizards. To this end, the hunt-riders were created (see "The Hunt-Riders.")

The tribe has continued to remain completely isolated from the rest of the world, with a few rare exceptions. In

the thirteenth century, several Inca travellers stumbled into the valley through an open pass. All the travellers later left, but they took with them stories of the city covered with gold. These stories would later sweep the continent, and be elevated to the status of legend. These legends gave rise to the belief in El Dorado, the city of gold, the search for which tortured the Spanish *conquistadores* of the seventeenth century. Until this adventure, no Yana has ever left the valley.

THE VALLEY IN THE TWENTIETH CENTURY

When discovered by Sir Charles Henry Althorpe in 1932, there were approximately 18,500 Yana living in the valley. Almost all of these lived in the city, although there were a few scattered villages. Agriculture was well developed, and the city was surrounded for several miles by farming areas where various staples were cultivated and animals were raised. On the edges of the valley were the mines where the tribe gathered and smelted their metals. Pack animals and wheeled carts were used to move products back and forth. The Yana had learned how to coexist the wild dinosaurs, and had even domesticated several species, including a special breed of the fearsome allosaurus.

The written and spoken language of the Yana is well developed, and there is a library of works in the city. Unfortunately, they have not developed a printing press, and all works have to be hand-copied. This has led to the continuation of a strong oral tradition. Science too has evolved. Despite a lack of industry, the Yana have well-developed mathematics, astronomy, and biology. They are particularly well skilled at selectively breeding plants and animals to suit their purposes. This talent has allowed them to create the more docile breed of allosaur that can be trained, as well as other lizard species well suited for herding work or consumption.

The Yana do not have a currency. They have essentially evolved into a kind of communist/barter caste society. People tend to do the same thing that their fathers and mothers did. Most people trade their family's product for other items or services which they need. Since there is seldom a shortage of food or water in the valley, there is always help for those who have fallen on hard times, who can produce nothing to trade, or who are "in the service of the King" (scholars, priests, etc.).

The Yana are a very peaceful tribe. They have a benevolent religion, and, since they are the only population in the valley, there has never been any war or group conflict. There have been personal conflicts and differences, but nothing has ever exploded into mass violence. The King's guards and the hunt-riders serve as peacekeepers for the tribe. When called for, justice is meted out by the priests and priestesses. The Yana do live in a hostile world, however, and they have no taboo against killing either animals or people who threaten the survival of the tribe or wantonly cause harm to tribe members.

THE CITY

The city is the locus of the tribe; it is the location of the rulers and religious leaders, the geographic center of the valley, and home to 80% of the population. Most of the city is outlying homes fashioned from timber, adobe, and metal. The center of the city is where all of the tribal institutions and gathering places are located. This is the towering complex of pyramids, pavilions, amphitheaters, and towers that so impressed the Inca visitors of five hundred years ago, and likewise impressed Major Althorpe when he emerged into the valley.

There are two central pyramids in the city. Both are much more open in construction than the heavy pyramids of the Incas, with open balconies and several interior levels. One, known as Tehuachepali, is the palace of the King. It bears the royal seal over each entrance. The other, Yechepali, is the central temple of the Yana religion, and headquarters of the academic, judicial, and clerical authority. Both are open to the tribe, although each has private areas for the exclusive use of its residents. Between them is the Yanapti, or central amphitheater. The amphitheater can accommodate the entire tribe, and it is used for major religious or governmental functions. There are several smaller, surrounding pavilions and buildings, including the library, storehouses, hunt-rider temple, and barter buildings.

Anyone looking at the city can see that it was constructed for defense. Each pavilion overlooks its own approaches, and all access ways and gates have overpasses and portcullis. The defense is not against people, however, but animals. One wild allosaur can, and occasionally does, cause a night of terror in the city. The central city was constructed to give the hunt-riders every advantage in repelling or killing trespassing animals. The adobe

and wood construction of the outlying villages is also designed to withstand assault from large, hungry reptiles.

There are no paved or stone roads in the valley, but there are well worn trails leading from the city to the outlying agricultural and mining areas, villages, and important bodies of water. The trails are well travelled during the day, and constantly patrolled by hunt-riders to keep them free of marauding animals. Most travel is done by foot, although some people use carts drawn by domesticated deer or lizards. Only hunt-riders actually ride on top of animals, because it is a privilege and because the only rideable animals (the special allosaurs) are very dangerous and unpredictable, and hunt-riders are trained from a young age to deal with them.

THE YANA RELIGION

The Yana are monotheistic. They worship a god who is, predictably enough, a lizard. The name of the god, Aztala, literally translates as mother lizard. The Yana have a written history, but it does not extend back to when they reached the valley. As far as they know, they have been there since the dawn of time. They do, for some reason, believe that there is more to the world, however. They just feel that they have been set apart for some reason. This awareness of the continuation of the world beyond their closed universe may be due to some collective, unconscious memory of a time when their ancestors lived outside the valley, or it may just be a lucky guess. At any rate, it kept the tribe from having a universal nervous breakdown when they first contacted outsiders and sent emissaries out in this adventure.

In the religion of the Yana, Aztala mated twice, with the Earth and with the Heavens. The progeny of the former union were the dinosaurs, and of the latter human beings. As god's children, the reptiles are worthy of respect, and are not killed wantonly. Just as they prey on humans, however, so may humans prey upon them. There are three major religious days for the Yana. They are spaced roughly equally throughout the year. The first is Aztalaxtlan, or the mother-god worship. This is a day of collective homage to Aztala, and thanks for the creation and security of the tribe. It is a very solemn and sedate ceremony, with much prayer. The second is Mitalaxtlan, or the brother-worship, a day when the tribe honors the reptiles as god's other children, and the Yana's kin. This is a joyous and celebratory holiday, with reptile costumes, dancing, and feasting. The third is Yanabuxtlan, or the ancestor worship, where the tribe

pays homage to its own dead. This is also a fairly upbeat tradition, with a week of fasting followed by another tribal shindig. Only the hunt-riders do not fast, since they must always be strong.

The major religious figure is the high priestess, who acts as proxy for the female Aztala deity. The high priestess is appointed for life by the reigning monarch. She is picked from all serving priestesses in the tribe (usually a pool of about 75). There are male priests too, but their duties are more shamanistic and less purely theological.

THE RULING FAMILY

The Yana tribe is ruled by a monarch who can be male or female. The throne is handed down from parent to child. Tradition does not mandate that the eldest child succeed the throne; the ruler can pick any child to take over, as long as the child is a hunt-rider. The throne has not been held by an unbroken line, but rather by a series of dynasties lasting from 20 to about 1000 years. The current ruler is Mahakopeq. His family has been on the throne for about three hundred years. His daughter and only child, Yanali, is chosen to succeed him. Dynasties change when the ruler dies childless, or all children are killed. A council of priests and priestesses votes on the new ruler, choosing from the senior hunt-riders. All rulers must be hunt-riders, since hunt-riders are guardians of the tribe, and the ruler is supreme guardian.

The Yana ruler has almost absolute power over the tribe, including the clergy. Since the ruler is unquestioned leader of the hunt-riders, the only Yana warriors, few will dare cross him. If a ruler makes a decision that the clergy disagrees with, however, it can call down a Command of Aztala, essentially a vote of no confidence. The Command is imposed by majority vote of the clergy. The order of Aztala, as the will of god, supersedes the command of the ruler. For a small tribe, a lot of politics goes into ruling it, since clergy votes are often influenced by non-religious considerations.

THE HUNT-RIDERS

The Awatali, or hunt-riders, are a critical part of the Yana tribe. As their name implies, among their other duties, they hunt and ride the allosaurs. They are the only tribesmembers who are allowed to ride the dinosaurs or kill them for food (anyone may defend themselves against a dinosaur ... an exploitable loophole in the rules). Hunt-riders are also the tribe's first and best defense against marauding dinosaurs, a common

problem in the valley. Hunt-riders are responsible for bringing down large dinosaurs to be used as food for tribal feasts, and also for hunting smaller ones, the meat of which they use as their barter commodity.

The duties of the hunt riders are exclusive for a few reasons. First, dinosaurs are the other children of Aztala, and as such should be killed and ridden only with proper deference. Thus, hunting and riding them is something of a religious duty, and hunt-riders are sanctified by the high priestess. Second, hunt-riding is extremely dangerous. Although the allosaurs that the hunt-riders favor are domesticated and specially bred, they are still large, stupid, unpredictable, and virtually always hungry. A good 10% of all hunt-riders die in the jaws of their own mounts, and 50% of what they hunt goes to feed their mounts. Hunt-riders are trained from a very young age to be able to handle the giant domesticated beasts, and fight and kill the wild ones.

There are advantages to the job. Only hunt-riders can become rulers, they are revered by virtually the entire tribe, have their pick of mates and food, never have to fast, and are welcome in every Yana household. They are also the honorees of the Yana's only non-religious holiday, Awatalixtlan. During this time, they are showered with gifts, and generally wine and dined. Out of a tribe of 18,500, there are about 150 hunt-riders, with 40 or so more in training.

GEOGRAPHY OF THE VALLEY

The valley is a vaguely circular shape, leading to theories that it was either a giant volcanic crater, or the impact point of a large meteor back when the Earth was young. As it happens, each theory is correct; the crater was created by the impact of a giant meteor in a volcanic region. This not only explains the shape of the valley, but also its amazing mineral wealth.

The floor of the valley is very flat, with only a few rolling hills. From the cliffs at the edge of the valley, one can see nearly all the way across the twenty-mile diameter.

For a small region, there are several distinct types of terrain in the valley, including rain forests, plains, marshes, and rivers and lakes (see map). The three major lakes are all connected by rivers, and fed by runoff from the mountains. The central lake, Teelapachi, is

Major Althorpe's Valley of The Yana

Notes from the Major's expedition

The mountains around the valley are extremely rugged and high, making overland access totally impossible. I wonder if an aircraft can gain access ...

This is an absolutely astounding find. I must keep it quiet until I can plan a way to properly utilize the knowledge. Can't let the Peruvian Government find out or I would lose all access. Still, the mine can prove quite profitable by itself until I can perceive a way...

Giant grazing dinosaur herds range throughout here.

Many wild allosaurs inhabit this forest. Was almost eaten twice. (Note: next time bring more ammo.)

My mine obviously connects to a volcanic tubeway maze that goes all the way under Mt. Andemarca.

Lake Althorpe (Plesiosaurs here are fairly timid)

Lake King George (unknown)

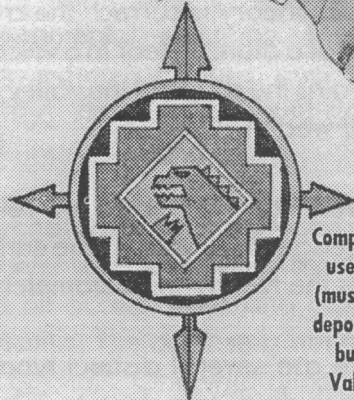
Lake Chondor (Somewhat hazardous, many ichthyosaurs)

The natives appear a primitive but clever people. I have not made direct contact for fear of a xenophobic reaction, but my observations have been extensive. They use gold as commonly, the Greeks used bronze. Amazing... I must try to speak to them some day. Baer must not get hold of this.

Native farms are throughout these southern plains. Occasionally attacked by small carnosaur packs... and solitary allosaurs.

Many small vicious carnosaur infest this forest. They are a bit too cunning for my tastes. Smaller, but in packs, just as dangerous as the allosaurs. (Bring still more ammo.)

N



Compasses are almost useless in the mine (must have some iron deposits somewhere), but once into the Valley, they again resume their normal function.



Exit from the Cave



Villages (They adorn their huts with gold trinkets here as well.)



Golden City (The El Dorado?)



Forests



Marshes (The natives have learned to farm some of these.)



River (runs under the mountains.)



Lakes

extremely deep in places, and rich in fish and aquatic reptile life. It is heavily fished by the Yana. The city borders this lake, on a spot very close to the geographic center of the valley. Tealapachi has an underwater outflow that is the source of the subterranean river that intersects the cave leading to the plantation valley. The river peters out underground, without connecting to any other major body of water.

DINOSAURS OF THE VALLEY

The following are just a few of the dinosaurs that live in the valley, including a description and their Yana name. The Gamemaster should feel free to research any other types which he or she feels would be appropriate. All wounds and damages are recommended species maxima.

PACHITALA

The lake lizard, or plesiosaur. Identical in stats to the ones the characters encounter in World Two, but lives in open-air lakes. See text for details.

AZTALA

The "Mother Lizard", or giant apatosaur (brontosaurus). (Aztala is also the name of the Goddess. Usage is determined by context.) A herbivore, these huge herd beasts roam the forests and plains, grazing to fill their prodigious bellies.

Class: +0 Animal

Attacks: Bite = Deadly; Crushing = Super Deadly; Tail Whip = Very deadly

Wounds: 50

Armor: Very Heavy

GOPUTALA

The wild allosaur, fiercest inhabitant of the valley. See World Three for details.

HESHITALA

The fish lizard, or ichthyosaur. Also lives in the lakes. This one is more of a danger than the plesiosaurs, since it has been known to attack in water under three feet deep. Between three and fifteen feet long.

Class: +2 Animal

Attacks: Bite = Deadly

Wounds: 15

Armor: Light

RUPITALA

A smaller (6 ft.), bipedal predator, similar to velociraptor or ornitholestes. Small and fast. Often attacks people and animals, but also used for hunting. They are most dangerous when they travel in packs.

Class: +3 Animal (+2 for domesticated hunting animals)

Attacks: Bite = Deadly; Kick = Deadly; Claw = Light; Tail Whip = Very Light

Wounds: 13

Armor: Light

LAPTALA

Pterodactyls of all sizes, from a few inches to 30' in wingspan.

Class: +1 Animal

Attacks: Bite/Spear = Deadly; Talons = Serious

Wounds: 8

Armor: Very Light

VALLEY ENCOUNTER TABLES

WILD LANDS TABLE

Roll 1D6, or choose.

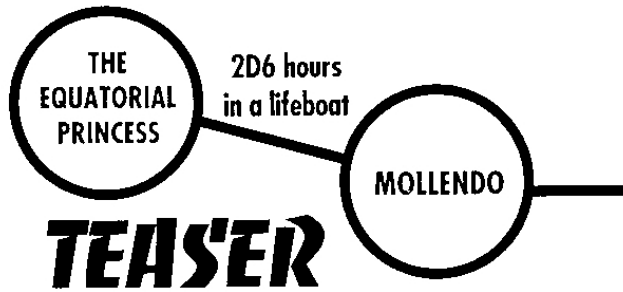
1.	Hungry terrestrial dinosaur (pick from list or create one).
2.	Attacking pterodactyl.
3.	Hunt-riders.
4.	Tribespeople.
5.	Rogue tribespeople looking for victims.
6.	Dinosaur stampede.

CITY ENCOUNTER TABLE

Roll 1D6 or choose.

1.	Citizens.
2.	Hunt-riders.
3.	Priests or priestesses.
4.	Royalty.
5.	Scientist or literary
6.	Marauding dinosaur(s).

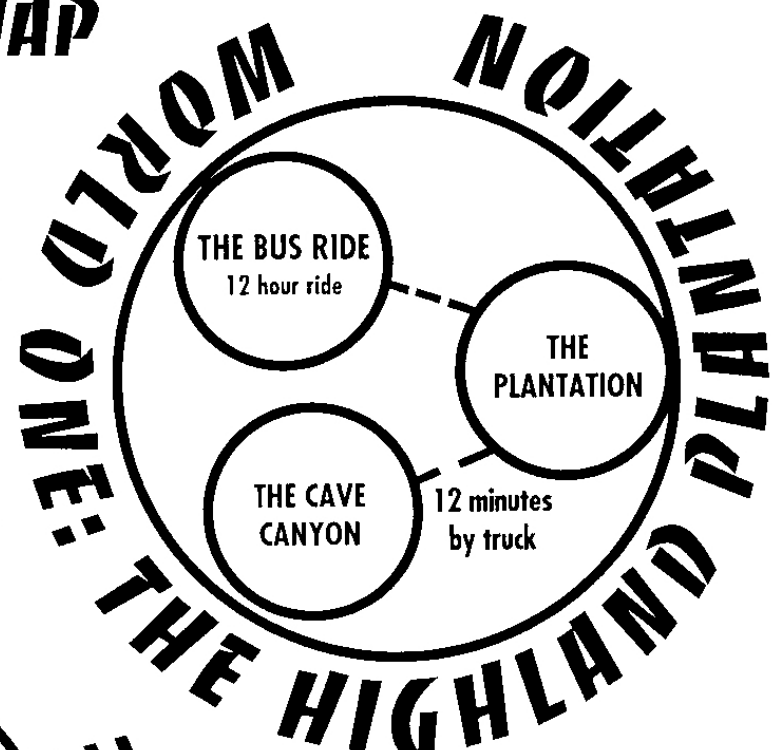
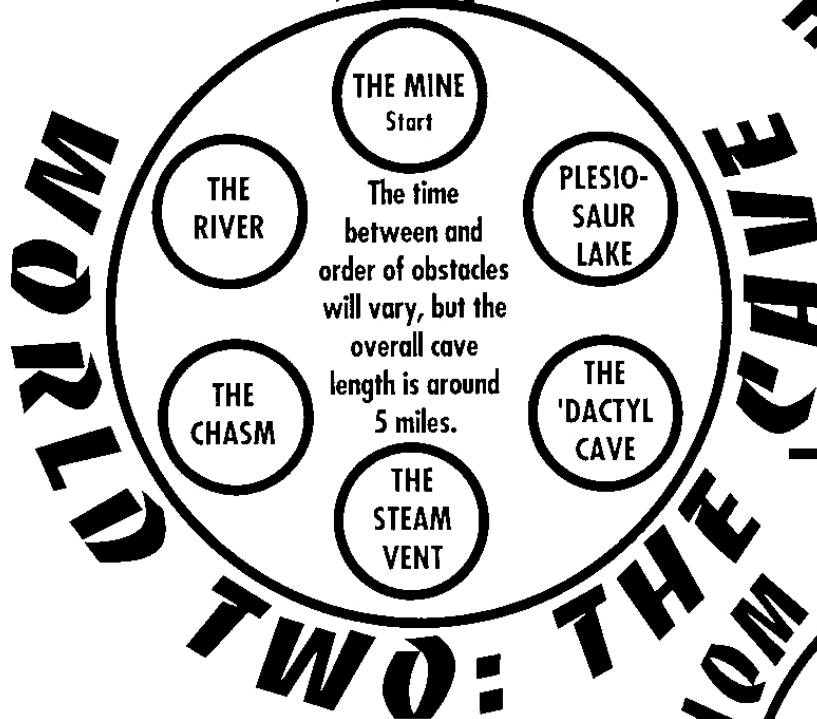
THE GAME WORLD MAP



RETURN TO WORLD ONE
→ → → → →

WORLD FOUR:
↑ ↑ ↑ ↑ ↑

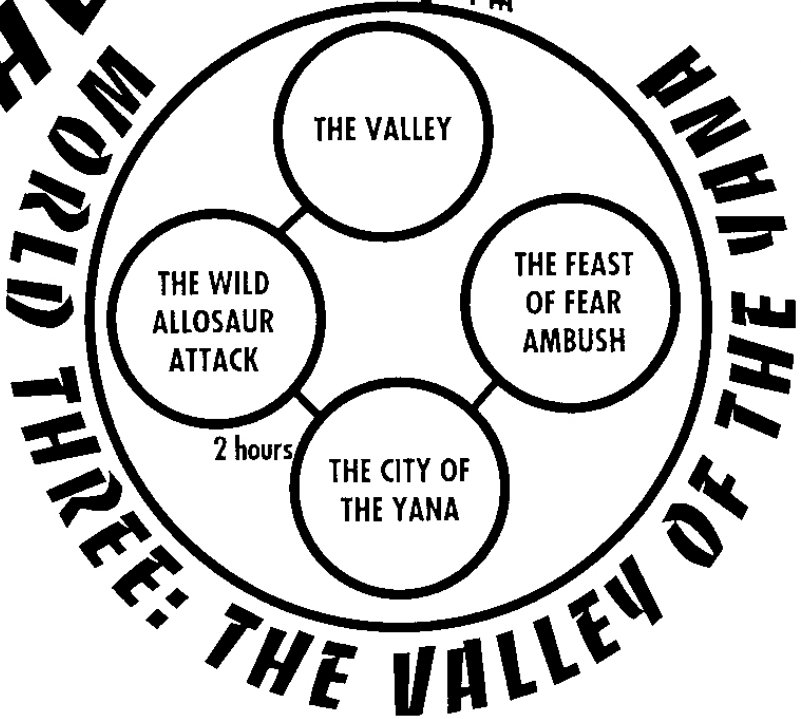
2 minutes



WORLD FOUR: RETURN TO
← ← ← ← ← ← ←

↑ ↑ ↑ ↑ ↑

WORLD ONE



SAMPLE GAME POINT AWARDS

For examining Wallace's Body	+4 points divided between players who examine the body
For accepting the Major's job	+1 point to each player
For defeating bandits on road	+4 points divided between players
For helping the landowner's daughter	+4 points divided between players
For defeating big Lizard	+6 points divided between players
For saving Mac Connelly	+3 points divided between players
For each obstacle in cave overcome	+3 points to each player who solves problem
For defeating 'dactyls'	+4 points divided between players
For defeating Plesiosaur	+6 points divided between players
For defeating wild Allosaur	+6 points divided between players
For saving Princess Yanali	+12 points divided between the players (round down)
For befriending the Yana	+6 points divided between players
For capturing Frank Butcher	+6 points divided between players
For killing Frank Butcher	+3 points divided between players
For capturing Sabrina	+3 points to the player who captures her; +6 if it is her "paramour"
For killing Sabrina	-4 points to the player who kills her
For defeating Baer's plans	+12 points divided between players
For becoming romantically involved with Yanali	+4 points to involved player
For staying in the Valley with Yanali	+6 points to involved player

PRINCESS YANALI



PLESIOSAUR



FRANK BUTCHER



MAHAKOPEQ, THE YANA KING



DENNIS MACCONNELLY



'DACTYL



SABRINA TRAMMEL



YANA HUNT-RIDERS



ALLOSAURUS



MODIFIED TERROR

MOVE: 13

ARMOR: Skin is Medium Armor

BACKGROUND: Smaller than the wild Allosaurus, these domesticated Allosaurs are the mounts of the Yana Hunt-Riders. Unable to compete in the wild, these dinosaurs have survived because of their symbiotic relationship with the Yana.

ADVANCED SKILLS AND WEAPONS: Bite is Very Deadly damage, Kick is Deadly damage, and Tail Whip is Serious damage

CLAW/KICK:	5	TAIL WHIP:	4
BITE:	4	DODGE:	6
AWARENESS:	6	STEALTH:	5
WILLPOWER:	5		

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24		

FIGHTER

MOVE: 10

ARMOR: None

BACKGROUND: The stats on this card are for the Yana Hunt-Riders, the masters of the tame species of Allosaurus. These men and women are the protectors of the Yana people. For stats on the Hunt-Riders mount, see the Allosaurus card. For Generic Yana warriors, remove all Animal Riding and Handling skills. An average Hunt-Rider carries a spear and a short bow with 10 arrows.

ADVANCED SKILLS: Animal Riding +7, Archery +8, Pole Arms +6, Hunting Nets +7, Tracking +8, Animal Handling +10.

MELEE WEAPON:	6	RANGED WEAPON:	5
HAND TO HAND:	5	KNOWLEDGE:	4
TINKERING:	3	DODGE:	4
ATHLETICS:	4	STEALTH:	3
AWARENESS:	3	WILLPOWER:	3

1	2	3	4	5	6	7	8	9	10	11	12
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THIEF

MOVE: 10

ARMOR: None

BACKGROUND: Frank's partner and the chief of Baer's operation, Sabrina is not nearly as helpless as she would like everyone to believe. She is not totally heartless either, and Baer's policy of callous murder disturbs her. While Sabrina is loyal, she is a bit more reluctant than Frank to blindly follow Baer's orders.

ADVANCED SKILLS: Acrobatics +8, First Aid +7, Survival +8, Pick Lock +10, Escape Artist +8, Actor +7.

MELEE WEAPON:	3	RANGED WEAPON:	3
HAND TO HAND:	3	KNOWLEDGE:	3
TINKERING:	4	DODGE:	6
ATHLETICS:	4	STEALTH:	5
AWARENESS:	4	WILLPOWER:	3

1	2	3	4	5	6	7	8	9	10	11	12
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MODIFIED MONSTER

Move: 15

ARMOR: None

BACKGROUND: These small, albino dinosaurs have a wingspan of 3 feet, and normally eat fish from the underground lake. However, the creatures are very territorial, attacking any who enter their lair.

ADVANCED SKILLS AND WEAPONS: Bites for Serious damage, and Talon does Light damage

TALON:	3	DODGE:	3
BITE:	4	STEALTH:	3
AWARENESS:	4	WILLPOWER:	3

1	2	3	4	5	6	7	8	9	10	11	12
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ENGINEER

MOVE: 10

ARMOR: None

BACKGROUND: Dennis Macconnelly is a jovial, boisterous Scotsman who grew up working the coal mines and later freelanced as an engineer for South African and Argentine mining companies. A lifetime of moving rock has rendered him a strong, powerful man. Devoted to the Major, MacConnelly will help the players defeat Baer and his lackeys, at any cost.

ADVANCED SKILLS: Driving +6, Craftsmanship +8, Electrical Engineering +9, Mechanics +8, Geology +9, Mining/Spelunking +10.

MELEE WEAPON:	6	RANGED WEAPON:	4
HAND TO HAND:	4	KNOWLEDGE:	6
TINKERING:	7	DODGE:	5
ATHLETICS:	5	STEALTH:	4
AWARENESS:	5	WILLPOWER:	4

1	2	3	4	5	6	7	8	9	10	11	12
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FIGHTER/LOREMASTER

MOVE: 10

ARMOR: None

BACKGROUND: The wise and just ruler of the Yana people, Mahakopeq is the father of Yanali, and the third King in his dynasty. The King is a wise and just man, and will listen to both sides of an argument before passing judgment. He loves his daughter dearly and is indebted to the characters for rescuing her.

ADVANCED SKILLS: Arcane Lore +7, Speak to Animals +4, Animal Riding +6, Animal Handling +7, Polearms +6, Hunch +5, Identify Magic Object +7

MELEE WEAPON:	4	RANGED WEAPON:	4
HAND TO HAND:	4	KNOWLEDGE:	4
TINKERING:	4	DODGE:	6
ATHLETICS:	5	STEALTH:	4
AWARENESS:	5	WILLPOWER:	4

1	2	3	4	5	6	7	8	9	10	11	12
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FIGHTER

MOVE: 10

ARMOR: Very Light

BACKGROUND: The villainous partner of Sabrina Trammel, and the underling of Ludwig Baer. While Frank is devoted to Baer, and will easily kill for him, he is a bit more hesitant when asked to endanger his own life. Butcher is crafty and intelligent, surveying a situation completely before taking action.

WEAPONS: Frank normally carries a Dagger, Heavy Autopistol (Four 12-round clips), and a Heavy Rifle (Eight 5-round magazines.).

ADVANCED SKILLS: Martial Arts +8, Fencing +6, Demolitions +6, Tracking +8, Acrobatics +5, Streetwise +5

MELEE WEAPON:	6	RANGED WEAPON:	5
HAND TO HAND:	4	KNOWLEDGE:	3
TINKERING:	3	DODGE:	5
ATHLETICS:	4	STEALTH:	4
AWARENESS:	3	WILLPOWER:	3

1	2	3	4	5	6	7	8	9	10	11	12
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MODIFIED TERROR

MOVE: 12

ARMOR: Skin is Medium armor

BACKGROUND: This 60 foot long monster lives in the lakes and deep rivers of the valley. While it's usual diet consists of fish or other water-dwelling dinosaurs, it has been known to pluck people from shore or off a boat.

ADVANCED SKILLS AND WEAPONS: Bite does Very Deadly damage, Flipper slap does Serious Damage.

BITE:	6	RANGED WEAPON:	0
FLIPPER:	4	DODGE:	4
ATHLETICS:	6	STEALTH:	4
AWARENESS:	1	WILLPOWER:	4

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30						

FIGHTER

MOVE: 10

ARMOR: None

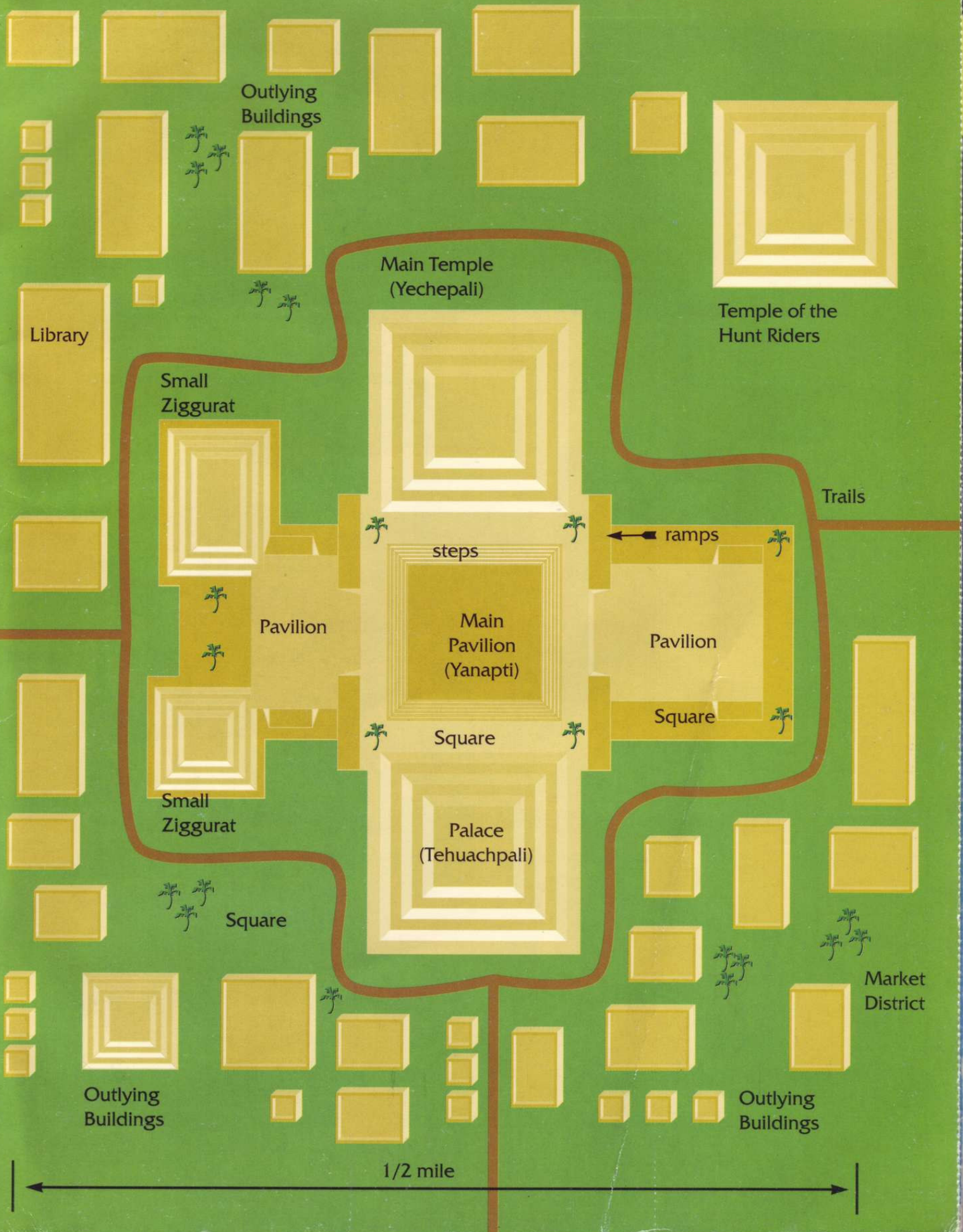
BACKGROUND: The skilled and beautiful daughter of the Yana King, Yanali is both a fierce warrior and an able leader. At just over 19 years old, she is already one of the most skilled hunt-riders in the valley. She is popular among her father's people, and there isn't a Yana alive that wouldn't sacrifice himself to save her life. She is intrigued by the newcomers, and feels a natural curiosity about the outside world.

ADVANCED SKILLS: Animal Riding +7, Archery +8, Polearms +6, Tracking +8, Animal Handling +10.

MELEE WEAPON:	7	RANGED WEAPON:	6
HAND TO HAND:	5	KNOWLEDGE:	4
TINKERING:	4	DODGE:	5
ATHLETICS:	5	STEALTH:	5
AWARENESS:	4	WILLPOWER:	4

1	2	3	4	5	6	7	8	9	10	11	12
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CITY OF THE YANA



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