

INDIANA JONES™

AND THE
SKY PIRATES
AND OTHER TALES



BY GREG FARSHTEY AND JOHN TERRA

INDIANA JONES™

AND THE SKY PIRATES AND OTHER TALES

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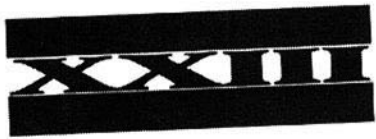
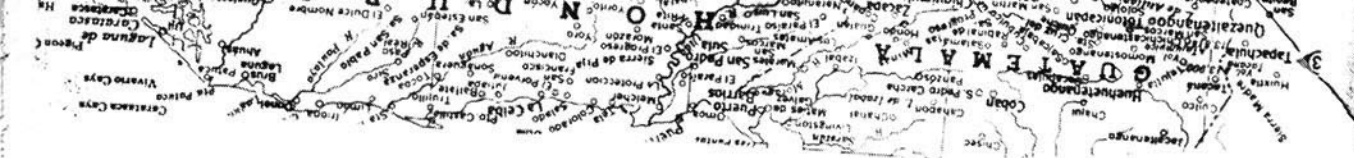
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Zurich, Switzerland
August 25, 1939

From: The Ruling Council of Twenty-Three
To: Our illuminated brethren around the world

Salutations;

Our plans, conspiracies, machinations, and manipulations continue apace. We stand here, one week before a new global war is to erupt, maneuvering our agents into position for total world domination. Our decades, yes, even centuries of planning are finally reaching fruition.

And yet, there are always obstacles on the road to conquest. Seemingly isolated and inconsequential, they can, if not dealt with, disrupt and possibly even completely thwart our carefully-laid plans.

Many of these "loose cannons" (for lack of a better word), are not even aware that they are interfering with us. Indeed, most if not all of them do not even know of the existence of our illuminated brotherhood, nor the true extent of our influence.

One of these disruptions is a man known as Professor Henry Jones Jr, or "Indiana" Jones as his friends and yes, sometimes his enemies, call him. Jones is an archaeologist with a rather unorthodox "hands on" method of academic study. Explosions, brief but intense manifestations of supernatural phenomena, and a remarkable body count seem to follow in the wake of this man.

The three so-called adventures of Professor Jones that are the best known are his dealings with the Ark of the Covenant, the Shankara Stones, and the Holy Grail, three objects which, may we remind the rest of you, are things our brotherhood covets and still does not have in its possession.

However, there are other, lesser-known cases that this Jones fellow has been involved in; cases which nonetheless are significant enough that our agents should be aware of their details. What follows are three such cases, *Indiana Jones and the Peril at Delphi*, *Indiana Jones and the Unicorn's Legacy*, and *Indiana Jones and the Sky Pirates*. Study the details, the people, the events, well. They may give us some insight on how to deal with this irritant.

Jones and his ilk cannot be allowed to run loose, interfering with our plans. We have invested too much time, wealth, and resources, only to be thwarted by a handful of rogue adventurers. The fact that they are not even aware of what they are doing only compounds the indignity.

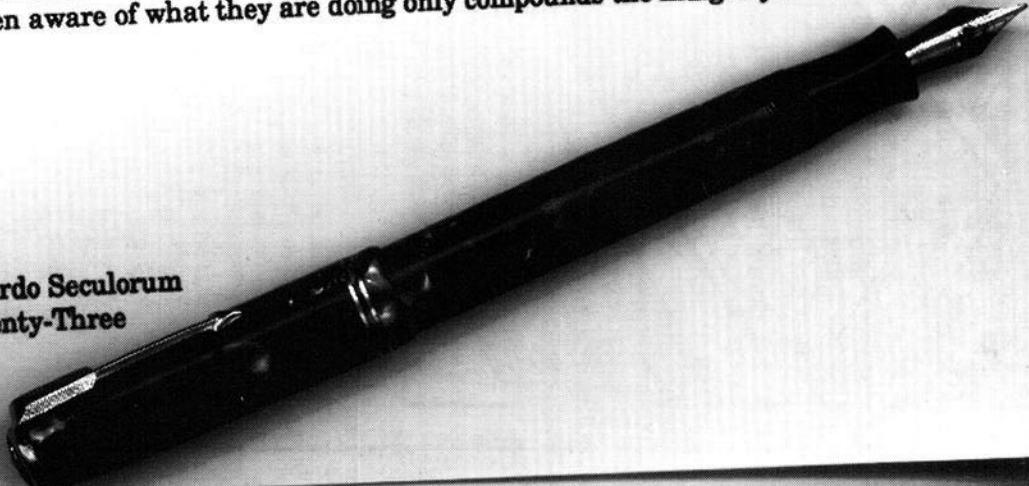
Learn about Jones.

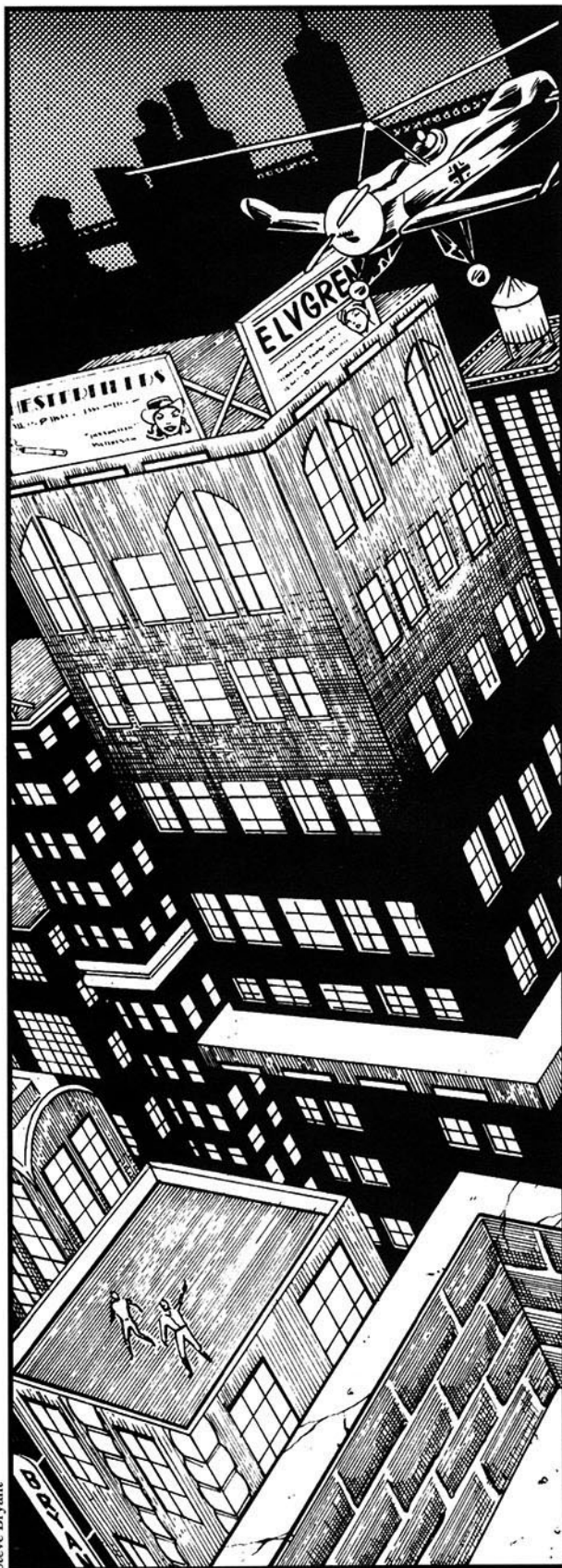
Get to know him.

Find him.

Stop him.

All hail the Novo Ordo Seculorum
The Council of Twenty-Three





Steve Bryant

USING THIS BOOK

Indiana Jones and the Sky Pirates and Other Tales is designed to be used with *The World of Indiana Jones*. It is compatible with both the D6 System or, using the conversion in the back of this book, the MasterBook system. You need either *The D6 System* or the *MasterBook* to play, along with the *Indiana Jones WorldBook*.

This sourcebook covers three of the more than half dozen Indiana Jones novels published thus far. Each is dealt with in its own chapter, with statistics for all major characters, source material on locations, and details on any new equipment. Gamemasters should feel free to make use of the people, places and things in this book in their own campaigns. (See below for more information on doing this.)

Each chapter also includes adventure hooks, springboards for new adventures that the gamemaster can create and share with his players. Some are directly related to the novels' stories, others are only marginally connected. Also included are two mini-adventures that make great sequels to the novels!

All in all, this product unlocks opportunities to expand the players' possible areas of adventure; a chance to get involved in escapades and intrigues set before the famous movie trilogy. So grab your Fedora, your Webley, and your bullwhip, and travel now on three very dangerous quests!

INDIANA JONES, CIRCA 1922-1930

"It's not the years, it's the mileage."

— Indiana Jones, *Raiders of the Lost Ark*

The Indiana Jones who struggles and triumphs in these stories is not the same experienced, hardened archaeologist/adventurer of the movies set in the late 30's. Since there is always the chance that the player characters will meet this slightly younger, less experienced Indy, a new listing for Indiana Jones, to be used in conjunction with adventures set during this eight year period, is presented.



HENRY "INDIANA" JONES, JR.
*(Indiana Jones and the Peril at Delphi to
 Indiana Jones and the Sky Pirates)*

COORDINATION 3D

Fire combat 4D (pistol 4D+1)

ENDURANCE 3D+1

Swimming 4D

REFLEXES 3D+1

Acrobatics 3D+2, brawling parry 3D+2, dodge 4D, melee combat 4D (bullwhip 4D+2), melee parry 3D+2, running 4D

STRENGTH 3D

Brawling 3D+2

KNOWLEDGE 3D+1

Intimidation 4D+1, Arabic language 4D+1, Chinese language 3D+2, French language 5D+2, German language 3D+2, Italian language 4D+1, Russian language 3D+2, Spanish language 4D+1, Turkish language 3D+2, linguistics 4D+1, archaeology scholar 4D+2, occult scholar 4D+1, streetwise 4D+1, 4D+2

PERCEPTION 3D+1

Charm 4D+1, con 4D+1, deduction 4D+2, disguise 3D+2, persuasion 4D+1, teaching: history 4D

MECHANICAL 3D+1

Beast riding: horse 4D+1, vehicle piloting:

wheeled 4D+1, vehicle piloting: air 4D

TECHNICAL 3D+1

Fate Points: 10

Equipment: Webley Mark 6, damage value 6D+1, ammo 6, range 3-10/25/50/150; bullwhip, damage value STR+1D; satchel with notepad, pencil and brush; brown fedora

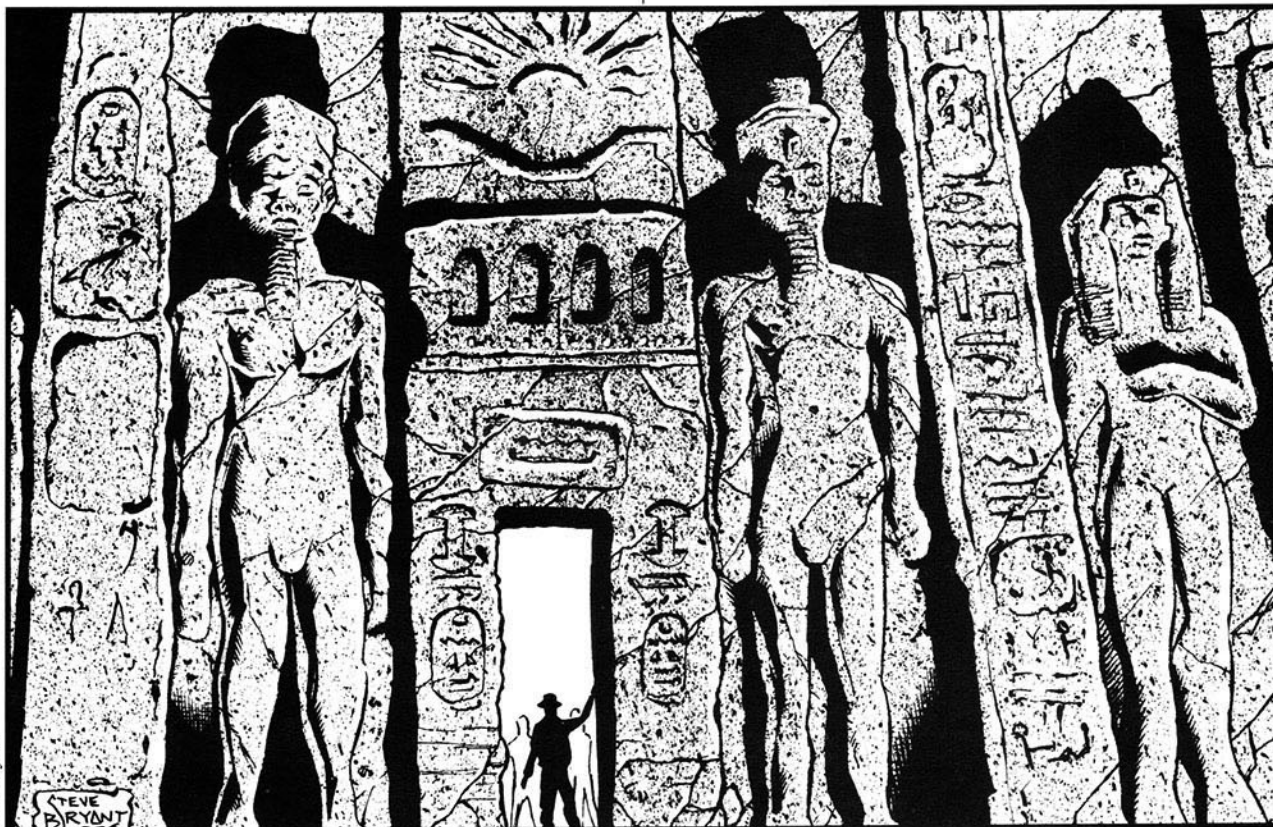
Description: At this point in his life, even though Indy has had a wealth of worldly experience, he is still relatively new to his vocation of adventuring archaeologist. He has much youthful idealism and a tendency to let his judgment get clouded by a beautiful woman.

Indy is a tenacious, stubborn, resourceful man, and a fast learner.

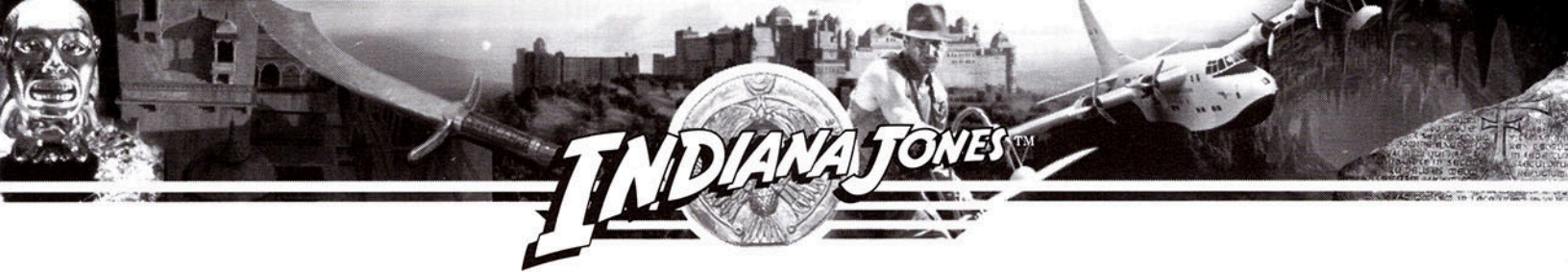
THE ART OF ADAPTING

As mentioned above, the stories adapted in this book are but a few of the ones available about Indiana Jones — not to mention all the Dark Horse Comics and LucasArts computer games. Any and all of these can be sources of adventure ideas, gamemaster characters, or locations for your adventures. All you have to do is adapt them ...

So how do you start? Well, let's take one of the



Steve Bryant



Steve Bryant



novels in this book and look at how it was adapted for use in the game, and this may give you a start on doing it yourself. We first read *Indiana Jones and the Peril at Delphi* for the fun of it — because that sense of adventure and entertainment was something we wanted in our campaign. Then we read it a second time, this time making notes about the characters and their quirks, what equipment they carry, whether they are friends of Indy's or foes. This book had plenty of supporting characters, many of whom would be ideal to come back in our adventures as contacts for the player characters.

Of course, some of the characters in the book are dead by its end. But that's only an inconvenience — anyone who reads adventure stories or watches action films knows that characters who are seemingly dead (especially villains) *always* come back. If you don't see a body, assume the character is still alive somewhere, that's the first rule — even if you *do* see a body, there are plenty of ways to fake death. So don't hesitate to use characters from the novels just because they're a little stiff ... After we had some idea what characters we could use, we took a look at the locations. This story was rich in detailed locations — Chicago, Paris, Delphi.

How best to use them? Well, the characters might get there before Indy and find what he found, or something equally valuable. You can drop all sorts of hints and foreshadowing for what's going to happen in the Indy story. Or maybe the characters get there long after Indy is gone and stumble into danger (for example, Indy seals away the unicorn's horn at the end of *Indiana Jones and the Unicorn's Legacy*. Suppose the player characters traveled to Hovenweep all unawares, and somehow managed to find it?)

ANATOMY OF ADVENTURES

Okay, you've squeezed all the source material you can out of a novel. Now what about the heart of the book — the plot?

You have a couple of choices:

Instant Replay: If you *know* none of your players have read the book, you can simply lift the plot whole and turn it into an adventure for your campaign. Instead of Indy and Nikos challenging the mysteries of Delphi, it's your gaming group who gets that chance. See if they lay the same plans and make the same decisions Indy did — then when, the adventure is over, they can read the book and see how they did in comparison. (It's important, though, that none of the players already be familiar with the story. Not only will it give them an unfair advantage, but they'll probably be bored silly since they know everything that's going to happen.)

Coming In From The Other Side: Maybe you don't want to run the players through the same plot, but still want them involved somehow. They can come into the story from another angle, their actions running parallel to those of Indy and his companions. For example, suppose the king suspected a military plot against him and hired the characters to infiltrate it? This could bring them into contact with Colonel Mandraki and the Delphi plot in a completely different way.

A Pinch of This, A Dash of That: You might want to mix and match elements from different stories. What if the villains from *Sky Pirates* decide to steal the Omphalos from Greece, the artifact from *Peril at Delphi*? Suddenly, you have a brand new adventure using previously established characters and treasures.

SPECIAL NOTE

All weapon ranges in this book are given in meters. To convert equipment from MasterBook to D6, subtract -5 from the weapon's damage value before determining its number of damage dice.

For more information on system conversion, see the back of this book.



CHAPTER ONE

INDIANA JONES AND THE PERIL AT DELPHI

The bravest are surely those who have the clearest vision of what is before them, glory and danger alike, and yet notwithstanding go out to meet it.

— Thucydides

For almost 2000 years, the Order of Pythia has waited ... waited for the rebirth of the Delphic oracle. Now Dorian Belecamus, beautiful, brilliant, and deadly, has hatched a plot to seize control of Greece's future by becoming the prophetess herself. And she's found just the man to help her: a brash young adventurer named Indiana Jones! If she succeeds, Indy will be her priest, her lover ... or her sacrifice.

THE PLOT

While studying linguistics at the Sorbonne in Paris (circa 1922), Indy is recruited to join his archaeology professor, Dorian Belecamus, on a dig at the ruins of Delphi. A recent earthquake at the site has unearthed a stone tablet buried in a fissure.

In Greece, Indy descends into the pit of the dragon and recovers the Omphalos, the source of power for the oracle. Meanwhile, Belecamus attempts to become the new Pythia, the prophetess whose mouthings once determined the fate of Greece.

But her plans are far darker than that. She and her lover, Colonel Mandraki, plot to assassinate King Constantine of Greece and let Indy take the blame. In the end, Jones saves the king's life, Mandraki is shot by soldiers and Dorian takes a bullet meant for Indy and perishes.

CHICAGO, 1922

Hog butcher for the world, tool maker, stacker of wheat, player with railroads and the nation's freight handler; stormy, husky, brawling, city of the big shoulders.

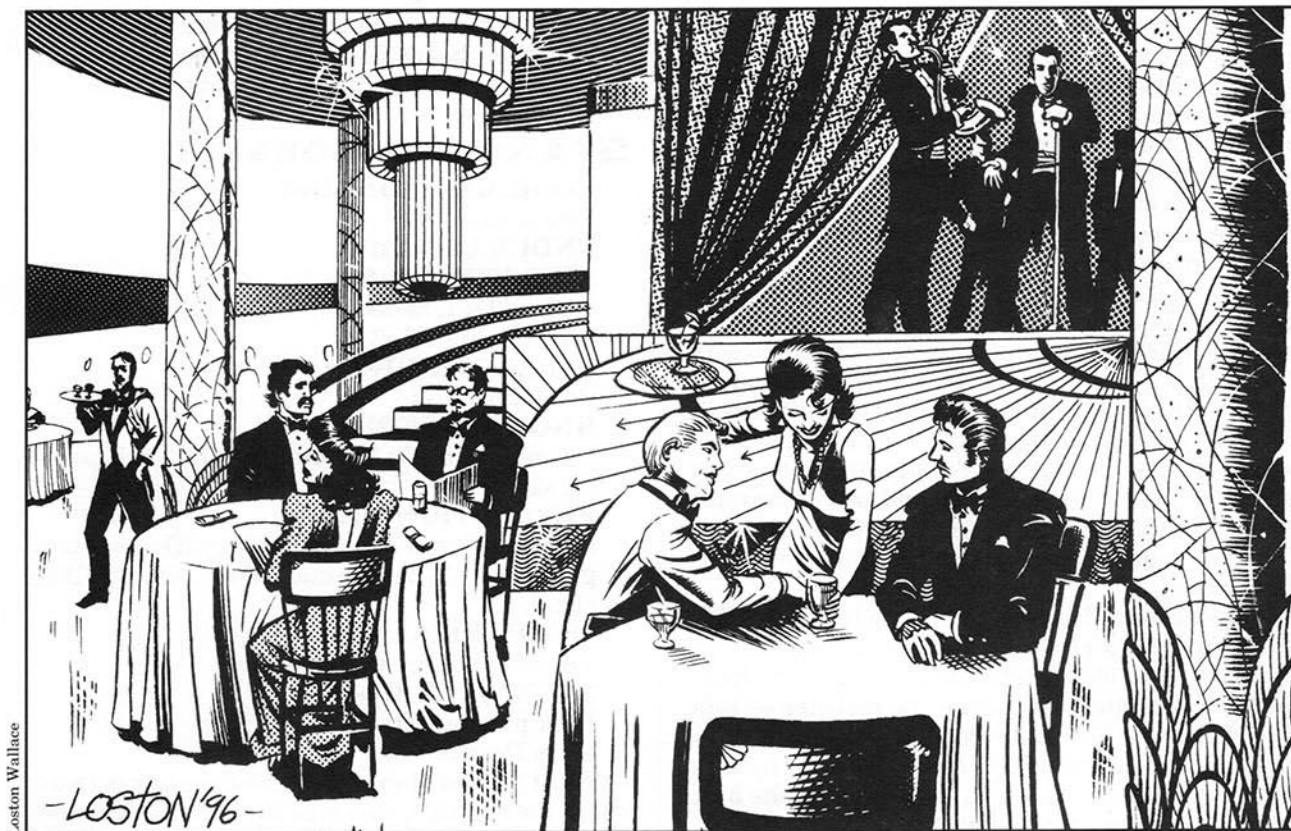
— "Chicago," Carl Sandburg

Located on the shores of Lake Michigan, Chicago was a vital, exciting city in the 1920s. It is here, specifically to the University of Chicago, that Indiana Jones came to do his undergraduate work (and, incidentally, here that he studied under Professor Abner Ravenwood. See the *Raiders of the Lost Ark Sourcebook*.) He majored in linguistics, planning to teach Latin or French, later saying it was a way of getting his father's attention. "For as long as I can remember, he's said that language is the key to understanding mankind," Indy remarked.

Memorandum from the Twenty-Three

The Oracle at Delphi, coupled with the Omphalos, is a valuable tool in determining the future. Such power would greatly aid our cause, even though many of the prophecies given by the Oracle are nebulous and vague.

Note that this is a pivotal adventure in Jones' life. It was the events at Delphi that turned him from the study of linguistics to the pursuit of archaeology.



But Indy did a lot more in Chicago than study. He and his roommate, Jack Shannon, spent their nights at barrelhouse piano saloons on the South Side, listening to jazz musicians with names like Pine Top Smith, Cripple Clarence Lofton, Speckled Red and Cow Cow Davenport. (They called the music "barrelhouse" because the places where it was played served beer from kegs.) When the bars closed, Indy and Jack headed to parties where the music continued, and Jack could play along on his cornet.

This year is an important one in the history of Chicago, for Prohibition is the law of the land. Chicago has become gangland, as the mobs seize control of the distribution of illicit liquor. Although Indy can take or leave booze, he does accompany Shannon to get a bottle prior to graduation (and comes close to getting arrested in the process). Fortunately for him, the cops are in the pocket of the mob and they recognize Shannon. Already, the corruption of Chicago law enforcement has begun, and it won't be until the coming of Eliot Ness and his "Untouchables" later in the decade that the city will begin to be cleaned up.

For now, though, the mobs run the city. Within a few months after Prohibition went into effect, gangster Johnny Torrio had seized control of Cook

NOW YOU HAS JAZZ

In *Indiana Jones and the Peril at Delphi*, we learn Indy has a love of jazz. Chicago in the Twenties saw the music becoming popular among whites for the first time, but further south, African-Americans had been playing it for years. What Indy is listening to is New Orleans jazz, players of which had been emigrating from that city to Chicago since roughly 1915. Living and working conditions were better in Chicago—a good jazzman could earn \$50 a week in a club.

Of course, not everyone loves jazz—as Jack Shannon points out, you can't march to it, and some said it caused the listener to move in "strange, suggestive ways." Some people even blamed the music for riots on the South Side.

How you can use this in your campaign? Well, jazz and swing music remained popular throughout the '30s and '40s, so whenever your Indy adventure is set, you can have it playing in the background. If your player characters are meeting someone in a club in Chicago, New York, New Orleans, or any big city, you can slip some Louis Armstrong or Count Basie on your CD player and help set the mood.



County's breweries and distilleries (this is shortly before Indy's graduation). The city was divided up among the mobsters: Torrio kept some districts for himself; Dion O'Bannion, ex-altar boy turned bank robber, got the North Side; a group including the six Genna brothers got the West Side; another group took part of the South Side. Torrio brought in an enforcer to help keep the gangs in line — a man named Al "Scarface" Capone.

In 1925, Torrio sold out to Capone, who promptly became infamous. He essentially took over control of the suburb of Cicero and turned it into a resort for gangsters, where they could freely walk around, heavily armed. He ran the mayor, the city council, the police force. In the years to come, his rivals would die violent deaths. Finally, in 1929, six of gangster Bugs Moran's men and one bystander were machine-gunned to death by Capone goons in what became known as the "St. Valentine's Day Massacre."

Capone would be out of the picture by 1931, when he would go to jail on federal tax evasion charges. But characters visiting Chicago from 1925 on can't help but notice the mobster — he's practically a tourist attraction. His seven-ton bullet-proof limousine, preceded and followed by cars of bodyguards, was a sight. He was given the best table at restaurants, the best seat at prizefights, all the while proclaiming he was just a "businessman."

Characters adventuring in Chicago can easily become involved in mob wars, find themselves jailed by corrupt police — or maybe even wind up

with Al Capone owing them a favor! They'll have to keep their heads down, though, because lead is flying everywhere in the city in this decade.

STANDARD MOBSTER

COORDINATION 2D+2

Fire combat 4D

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, melee combat 3D+1, melee parry 3D, running 3D+2

STRENGTH 2D+2

Brawling 3D+1

KNOWLEDGE 2D+1

Intimidation 3D+1, streetwise 4D+1, willpower 2D+2

PERCEPTION 2D+2

Bribery 4D, con 3D+1, gambling 3D+1, interrogation 3D+1, persuasion 2D+2, search 3D+1, sneak 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+2

Lock picking 3D+1

Fate Points: 2

Skill Notes: Many mobsters have one or two of these listed skills, two pips in each one: *counterfeiting, demolitions, forgery, safe cracking*. In addition, the selected weapons for melee combat should be one of the following: club, knife, brass knuckles.

Equipment: Thompson submachinegun, dam-

PROHIBITION

The 18th amendment, banning the sale, manufacture and transportation of liquor, went into effect in 1919, but it wasn't until the passage of the Volstead Act later that year that Prohibition truly became the law of the land (the Act essentially enforced the amendment). From the beginning, many regarded the law as a bad joke, and criminal empires were built on the sale and smuggling of illegal liquor. "Bootlegging" became the rage; "speakeasies," hidden bars where booze was served, sprang up seemingly overnight; mobsters and killers worked hand in glove with so-called "respectable" citizens to get around the law or outright break it.

Characters adventuring in the US between 1920 and 1933 are sure to see evidence of Prohibition. They might have to meet their

contact in a speakeasy, or get caught in a raid; they might get an offer to make a few bucks delivering a package, only to discover it contains liquor; or they might be tapped by Federal agents to help capture some bootleggers.

If you are running an adventure set during Prohibition, have some fun with your players. Hide all the soda in the house and tell them they can only have water or milk. If they really want a soda, they'll need to find a speakeasy in the game, know the password, etc. Maybe you keep it hidden behind some books on your shelf, in the clothes hamper, etc. Without being too heavy-handed, this can give them a feeling of what Prohibition was like.



age value 4D, ammo 30, range 5-10/20/50/75, one melee weapon to match the respective skill, Nash Sedan, speed 150 mph, pass. 5; snazzy suit and Fedora, cigar.

Description: These typical mobsters are one cut above the usual gutter trash that jumps you in an alley and holds you up at knifepoint for your wallet or purse. These are gang members, mobsters, supposedly "men of respect," as some call them.

JACK SHANNON

COORDINATION 2D+2

Fire combat 3D+1

ENDURANCE 3D

Swimming 3D+1

REFLEXES 3D

Brawling parry 3D+2, dance 4D, dodge 3D+2, running 4D

STRENGTH 2D+2

Brawling 4D, lifting 3D+1

KNOWLEDGE 2D+2

Artist: cornet 3D+2, artist: songwriter 3D, scholar: economics 4D+1, streetwise 4D

PERCEPTION 3D

Bribery 3D+2, charm 3D+2, con 3D+2, gambling 4D, persuasion 3D+2, search 3D+2, sneak 3D+1

MECHANICAL 3D

Vehicle piloting: wheeled 4D+1

TECHNICAL 2D+2

First aid 3D, lock picking 3D+2

Fate Points: 5

Equipment: Hip flask with hootch, cornet in case.

Description: Jack is a tall, lanky, red-headed young man about Indy's age. Fun-loving, he helps Indy to pull a college prank on the eve of graduation that almost leads to Indy losing his chance to go to Paris. His brother, Harry Shannon, has connections to a Chicago mob.

Jack nods his head when excited or nervous, and in fact always seems a bit edgy, like he's out of place in this world. He loves jazz and plays cornet, but his family disapproves of the music. After graduation, he is scheduled to begin a job as an account for a Chicago trucking firm, for the princely sum of \$250 a month. But one of the conditions of his getting the job is that he has to give up jazz.

Jack would later quit that job and travel to Paris to join Indy. Then, worried over his friend's safety, he would pursue him to Greece, only to be captured by Colonel Mandraki and held hostage against Indy's participation in the plot to kill the king. Dorian, too, later uses him and Conrad to

force Indy to recover the Omphalos. They are rescued when Dorian is overcome by the effects of the artifact.

Jack has contacts in the Mob, which apparently extend even overseas.

Quote: "Harry's got territory to maintain ... Wake up, Indy. They all work for the organization, and Harry's a charter member. It runs in the family."

PROFESSOR TED CONRAD

COORDINATION 2D+2

Fire combat 3D

ENDURANCE 2D+2

REFLEXES 2D+2

Dodge 3D, running 3D+1

STRENGTH 2D+2

Brawling 3D+1, lifting 3D+1

KNOWLEDGE 3D+1

Linguistics 4D, scholar: history 4D+1, willpower 4D+1

PERCEPTION 3D+2

Charm 4D+2, con 4D, deduction 4D+1, persuasion 5D, research 4D+1, search 4D, sneak 4D, teaching: history 5D

MECHANICAL 3D

Vehicle piloting: wheeled 3D+2

TECHNICAL 3D

First aid 4D

Fate Points: 3

Equipment: Notebook; pen; travelling clothes

Description: Conrad was Indy's favorite history professor at the University of Chicago, one who encouraged his students to stand up for what they believed in and speak their minds. His most striking physical feature was a prominent handlebar moustache.

The friendship between the two men was strained when Conrad turned Indy in for a college prank he had committed. Conrad, too, turned up in Paris while Indy was there, having left the university and begun a novel set in France. Later, he joins Shannon in following Indy to Greece, believing him to be in danger (see above).

Quote: "I admire your boldness, Jones. But you'll still have to face the consequences, you know."

PARIS

The "City of Lights," the capital of France, Paris is one of the most famous cities in the world. A place of culture, civilization, and romance, Indiana Jones travels here after graduating from the University of Chicago to pursue a PhD.



in linguistics. There he took an apartment above a bakery on the rue Bonaparte, a few blocks from the Sorbonne.

It was in his Greek archaeology class that he first met Professor Dorian Belecamus, cool, beautiful and brilliant. Belecamus was planning a trip to Delphi in Greece to investigate a mysterious tablet found at the site and, surprisingly, she invited Indy to come along. After some soul-searching — after all, he was a linguistics major, not an archaeologist — Indy accepted. His life was about to change forever.

This is a legendary era for the city of Paris. World War I is a bad memory and the devastating occupation by the Germans is still two decades away. Paris is full of life and excitement, with jazz clubs thriving, no Prohibition to worry about, and parties that never stop.

It is also home to a large influx of Americans — the so-called “Lost Generation,” youth disenchanted with the world in the wake of the First World War who throw themselves into drink and dance ... or into art. Ernest Hemingway, F. Scott Fitzgerald, James Joyce and other renowned writers crowd Paris in these years, expatriates whose art will reflect the time they spent here for years to come.

The city of Paris is located along the banks of the Seine and connected to the rest of the country by rail (Indy travels by train to southern Italy to carry a ship to Greece). Travelers to Britain can take the train to Calais and catch a ferry across the English Channel.

Paris is divided into 20 districts, called

DADAISM

One group of artists that Indy definitely does not care for are the Dadaists, who gather in dark clubs in Montparnasse to hear poetry and music. Indy sees them as arrogant and abusive toward anyone who doesn't agree with them. Dadaists were essentially nihilists who believe in breaking from tradition in art and life. The absurd and the unpredictable were emphasized in their art; their poems were often just meaningless and random word combinations. It's easy to see why someone as enamored of history and legend as Indiana Jones would have problems with people who made an art form of turning their backs on such things.

arrondissements. Indy spends most of his time in two: Montparnasse, where he lives; and Montmartre, whose cobblestoned streets, bistros, and already famed artist's colony are the attraction. The Latin Quarter, in general, is filled with students and artists, being the site of the Sorbonne.

Also known as the University of Paris, the Sorbonne is considered one of the top universities of the world. Originally founded as a theological school for poor students in 1257, it is particularly well known for its history, art and culinary programs.

Player characters visiting Paris in this era can rub elbows with the famous and the infamous, and see a number of famous sights. Among these are the Louvre, the celebrated art museum which might conceivably purchase artifacts found by the characters; the Eiffel Tower, 984 feet high and only a little over 30 years old at this point; the cathedral of Notre Dame, one of the great achievements of Gothic architecture; and many, many others. Gamemasters will find that they can run an entire campaign set in this city, as it is a crossroads for Europeans and Americans both, a place of intrigue and danger in these years between the wars.

NEWS AND NOTES — 1921-22

1921

Paris conference of Allies fixes German reparation payments

Hitler's storm troopers begin to terrorize political opponents

Faisal I becomes King of Iraq

Revolution in Lisbon; Antonio Machado Santos, founder of the republic, murdered

Premier of Japan assassinated

Hirohito named prince regent of Japan

British Broadcasting Company founded

1922

Mussolini forms Fascist government in Italy

Soviet states form USSR

Raymond Poincare succeeds Aristide Briand as Prime Minister of France

King Constantine of Greece abdicates; George II succeeds him until 1924

Indiana Jones travels to Greece and stumbles upon a plot to assassinate King Constantine

Stock market “boom” starts in America



PROFESSOR DORIAN BELECAMUS (DECEASED)

COORDINATION 3D+2

Fire combat 4D

ENDURANCE 3D

Swimming 3D+2

REFLEXES 3D

Dodge 4D, melee combat 3D+2, running 3D+1

STRENGTH 2D+2

Brawling 3D+1, climbing/jumping 3D

KNOWLEDGE 4D

English language 5D, French language 5D, linguistics 4D+2, scholar: archaeology 5D+1, scholar: etiquette 4D+2, scholar: Greek myths 5D, scholar: Greek history 4D+2, streetwise 4D+1, willpower 5D+2

PERCEPTION 3D+2

Bribery 4D, charm 4D+2, con 4D+1, deduction 4D, persuasion 4D+1, research 5D, search 4D+1, sneak 4D+1, teaching: archaeology 5D

MECHANICAL 3D+1

Beast riding: horse 4D+1, vehicle piloting: wheeled 4D

TECHNICAL 3D+2

First aid 4D

Fate Points: 7

Equipment: Archaeology tools

Description: To Indy, she is known as "Lady Ice" — cool and detached and seemingly unapproachable. But in truth, Dorian Belecamus is a woman with a passion for power, and she's perfectly willing to use Indy as a pawn in an attempt to get it. She'll do whatever it takes to achieve her ends, even murder.

Dorian is quite beautiful, with dark eyes, thick black hair, a Mediterranean complexion, high cheekbones and long, tawny legs. She invites Indy to accompany her to Greece on the Delphi dig, never letting on that it is all a cover for a planned regicide of King Constantine. She seduces Indy along the way, but her true lover is Colonel Alex Mandraki, her co-conspirator.



Dorian's ties to Delphi date back to her childhood. She first visited the ruins during the restoration in 1892, worked there as a volunteer during high school and college, and later spent five years as chief archaeologist there for the University of Athens. One of her assistants once jokingly compared her to the Pythia, the prophetess who once resided at the site — later, she will attempt to ascend to just that position as part of her plan.

She is a liar; a schemer; and quite possibly a multiple murderer. But in her own strange way, she does care for Indy — and in the end, puts herself between the young adventurer and a bullet meant for him.

Quote: "I'm not really a bad person, Indy. I do what I have to do. But you're a man. You wouldn't understand."

GREECE

For a lover of antiquities, Greece was and is a little slice of heaven. Here, one of the greatest civilizations in the history of the world flourished for almost a thousand years, leaving behind monuments and mythology that are timeless. It is to here that Indiana Jones and Dorian Belecamus come — he, seeking knowledge and adventure; her, seeking a kingdom.

Located in southeastern Europe on the south Balkan peninsula, the vast majority of Greek terrain is mountains. Almost a fifth of the country is made up of islands in the Aegean Sea. Yet this relatively small area dominated culture and thought long before the rise of Rome.

Before the coming of the Greeks, Minoans and

Illustration by Loston Wallace



Myceneans had thrived on this land, and their treasures, too, are there to be found. In 1000 BC, Greek-speaking Achaeans, Aeolians, Ionians and Dorians had settled there, forming independent city-states. Eventually, their power spread to Spain and Asia Minor (modern day Turkey).

In the 5th century BC, Greek defeats of the invading Persians ushered in a golden age. During this time, Greek art and thought and culture experienced a growth unprecedented in world history, and rarely equalled since. A hundred years later, Greece was conquered by Philip II of Macedon. His son, Alexander the Great, would conquer much of the known world and spread Greek ideas to many lands and many peoples.

By the 2nd century BC, Greek civilization had largely fallen before the power of Rome. But it had left a legacy that would attract historians and archaeologists up to the present day.

Greece in 1922 is an unsettled land. King Constantine I was forced to abdicate in 1917 due to his opposition to the Allies in World War I. He returned to the throne in 1920, promptly launching a disastrous attack on Turkey. The hideous loss of life made him unpopular within his own land, and a military rebellion finally forced him to abdicate again in 1922.

Characters who visit Greece will find the people retain their spirit, despite their setbacks. They are fiercely independent and determined not to be subjugated again (they will fend off the Italians in World War II and finally be occupied by the Germans from 1941 and 1944). And they're a people in mourning, as thousands of their young men die in battle with the Turks and thousands more, refugees, crowd their cities.

ATHENS

Paris was a sculpture still being defined; Athens was a monument ...

— Rob MacGregor, *Indiana Jones and the Peril at Delphi*

Indy's first view of Greece is the city of Athens, the country's capital and home to some of its most famous sites. He wanders past the Acropolis and the Parthenon in company of Dorian Belecamus, hearing stories of their history, all the while comparing the overwhelming presence of the past here with the Parisian tendency to live for the present ...

The earliest known buildings on the site of Athens date back to the late Bronze Age, circa 1200 BC, although it is believed that locale had been inhabited as far back as 3000 BC. Much of the city was destroyed by the Persians in 480 BC, but the Athenians eventually returned to rebuild. However, they built only military and secular structures — the ruins of the temples on the Acropolis were left behind, as a reminder of Persian atrocities.

In years to come, the Acropolis was finally restored to its former glory, the Parthenon and Erechtheum were constructed (see below), and the city was finally connected to the port of Piraeus by the parallel Long Walls, which formed a corridor 550 feet wide.

Athens eventually fell to Rome, and the classical era ended. But the Romans, too, built upon this site, including the huge Temple of Olympian Zeus and the Tower of the Winds (one of the earliest weather observatories, and Dorian Belecamus' favorite site in the city).

MOLY

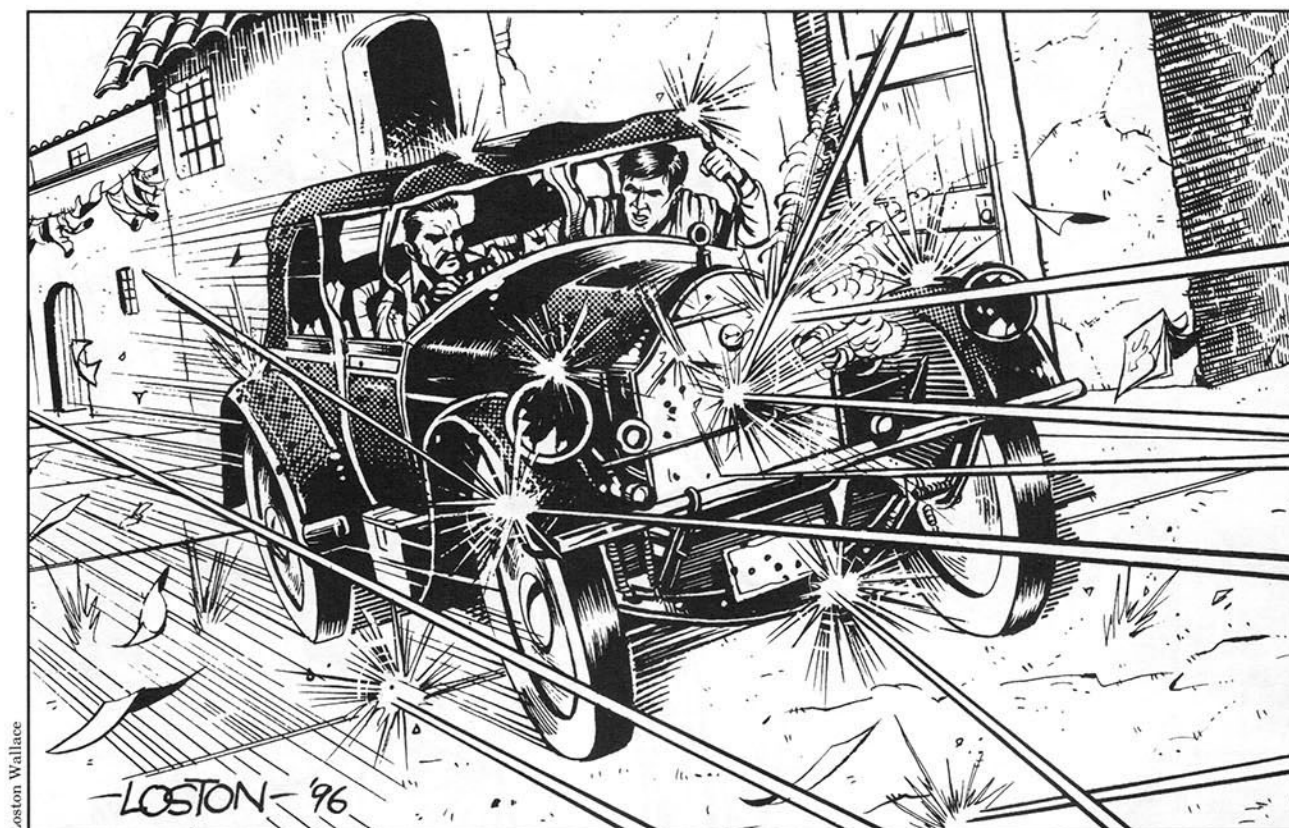
During Indy's trip to Greece, he hears young Nikos refer to garlic as "moly" and muses that it has been many years since he heard it called that. Thinking back, he remembers his father once asking, "Get me the moly" and not knowing to what he referred. His father then made him eat a clove of garlic a day until he discovered where the reference came from.

Indy finally found it in Homer's *Odyssey* — the god Hermes gives moly (garlic) to Odysseus as protection against the enchantments of the sorceress Circe. And, indeed, Nikos is passing it on to Indy for the same reason, believing this new Pythia to be evil.

Garlic, a member of the lily family, has been used since ancient times as an herb and as a medicine. It has long been believed that garlic is

a healing agent and long rumored that it could serve as protection against plague and supernatural evils. Should characters travel into the southern Slavic regions, they will still find many who believe it to be a talisman against witches, demons ... and vampires.

Indiana Jones did have one encounter with vampires that we know of (in the *Young Indiana Jones Chronicles* series), so he already had some idea of the value of garlic, most likely. It appears in the folklore of Eastern Europe, Mexico, South America and China and is one of the best-known agents against vampiric entities. Characters traveling particularly to countries like Romania would be well-advised to stock up on some ... you never know who you might run into in the dark!



Dorian makes the observation that the most remarkable thing about the Acropolis is that it still stands. In 1645, an explosion damaged the Propylaea, and some 40 years later, Venetians blew up the Parthenon. Even more damage was done in the 19th century during an uprising, so it is something of a miracle that anything remained for Indy to view.

Athens was only a small collection of Turkish-style buildings when it became the capital of the kingdom in 1833. These houses and restaurants were situated around the Acropolis, in an area called the Plaka. This district became the core around which modern Athens was built. Much of the construction, using white marble in the classical style, occurred in the 19th century. There is an actual street pattern, an unusual thing for an old European city, centered around parks and squares.

THE ACROPOLIS

Athens is dominated by a rocky summit called the Acropolis, upon which rests the ruins of some of the greatest temples the world has ever seen. One approached it through the massive Propylea entrance, with a sloping ramp 60 feet wide and 240 feet long leading up to the buildings. Here could be seen the Erechtheum, a huge temple containing sanctuaries to Athena, Poseidon and the Athenian

king, Erechtheus, and the Parthenon, most famous of the structures, a temple to Athena constructed entirely of marble.

COLONEL ALEX MANDRAKI (DECEASED)

COORDINATION 3D

Fire combat 4D+2

ENDURANCE 3D+1

Swimming 3D+2

REFLEXES 2D+2

Brawling parry 3D+2, dodge 3D+2, melee combat 3D+2, melee parry 3D+1

STRENGTH 3D+1

Brawling 4D+2, climbing/jumping 4D, lifting 4D

KNOWLEDGE 2D+2

Cartography 3D+1, English language 3D+1, intimidation 4D+1, willpower 3D+2

PERCEPTION 3D

Bribery 3D+1, con 3D+2, gambling 4D, hide 3D+2, interrogation 4D+1, persuasion 3D+2, search 3D+2, sneak 3D+2

MECHANICAL 2D+2

Beast riding: horse 3D+1, radio ops 3D+1, vehicle piloting: wheeled 4D



TECHNICAL 3D

Demolitions 3D+1, first aid 3D+1

Fate Points: 7

Special Notes: The Colonel can be accompanied by up to a dozen Greek soldiers.

Equipment: .38 revolver, damage value 4D, ammo 6, 3-10/25/40/140; knife, damage value STR+1D+1; Mandraki also has several cars at his disposal, including a Pierce-Arrow.

Description: Mandraki has been lovers with Dorian Belecamus, off and on, for some years (and it's strongly implied in the book that he has murdered a few of his rivals). Given that he is not at all an attractive man — a rough face, short kinky hair, hawk nose, and a glare that frightens his subordinates into obedience — it's likely Dorian is with him more because of his power than anything else.

How much his desire to murder King Constantine is motivated out of love of country and how much out of lust for power isn't clear. He approves of her use of Indy as a pawn, but worries that the two may wind up getting too close. He is a violent man who will not hesitate to kill those who get in his way.

Mandraki is shot in the back by a king's guard as he is about to kill Indy.

DELPHI

One of the most sacred sites of ancient Greece, Delphi has long been shrouded in mystery. North of the Gulf of Corinth and situated on the cliffs of Mount Parnassus itself, it is a once-revered complex of buildings dedicated to the god Apollo. In its time, it influenced not only the religious life of Greece, but its political life as well.

The most famous aspect of Delphi, of course, is the oracle. Divination was an honored tradition in ancient Greece, with seers predicting the future through reading entrails, the flights of birds, the drawing of lots or casting of pebbles. But the method practiced at Delphi brought supplicants from all over the Greek world.

The oracle at Delphi was a woman known as the "Pythia," who was said to speak with the voice of Apollo. The ritual she had to follow to divine the future was a complex one. First, a goat would be brought to Delphi for sacrifice. Sprinkled with cold water, its shivers would indicate that the god consented to answer questions. After the sacrifice, the Pythia would cleanse herself by bathing at a sacred spring and burn a fire of laurel leaves, immersing herself in the smoke. She would then take her place behind a screen on Apollo's three-legged throne, most likely located within the Temple of Apollo.



A typical supplicant would have to sacrifice an animal to gain admission to the temple. He would then ask his question of one of Apollo's priests. Behind the screen, the Pythia would go into a trance and begin to make a series of cries that constituted the answer. The supplicant would not be able to understand what she said — only the priests could interpret it, and they would write it down (usually in verse) and give it to the supplicant. Often these responses were enigmatic, to say the least (and, in recent years, it has been revealed that the Pythia would allow herself to be bribed to give the answers the supplicant wanted to hear). It was to her that military leaders (including Alexander the Great) turned to learn if they would be victorious; to her that politicians went to chart the course the nation must follow and learn which lands to colonize.

At its peak, representatives of many Greek city-states used to meet at Delphi. Along the path leading to the Temple of Apollo, many cities built treasuries, small but magnificent buildings which held offerings to be made to the god.

THE SANCTUARY

The Delphi complex rested on a hillside, surrounded by a wall. The entrance was at the bottom of the hill — to the right of it was a statue of a bull on a tall pedestal; to the left, a large group of human figures commemorating the Athenian victory over the Persians at the Battle of Marathon. Nearby was the wooden horse of Argos, honoring the Argive victory over the Spartans in 414 BC.

Further along the path was more statuary, as well as niches in which to place offerings. Then came the treasuries, and finally, the temple of Apollo itself. This was rebuilt three times, and we know most about the last incarnation, built in the 4th century BC after an earthquake destroyed the previous one.

In the novel, the Pythia sits near a crevice and inhales mephitic gases which rise from there to be able to make her prophecies. The gases rise from the crack at lengthening intervals, each time adding six minutes to the duration. The discharge lasts about three minutes. According to myth, the dragon Python, offspring of Gaea, the Earth goddess, and Poseidon, the sea god, dwelt in a cave on the face of Mount Parnassus and gave prophecies through priestesses. The god Apollo slew Python, and threw its carcass into the fissure. The mephitic vapors that rise from the crack are said to be from the still rotting carcass of the great dragon.

While this makes for a better story, there's no evidence that the Pythia used any artificial means to enter her trances (indeed, there's reason to believe she usually knew *exactly* what she was

saying) — and, since we don't know for *certain* where in the complex the throne of Apollo was, there's no way to be sure it rested near any crack in the earth. But the Greeks and Romans did believe that she inhaled vapors from cracks in the rocks to make communicating with the gods easier, so who knows ... ?

With the sheer amount of money and treasure resting at Delphi, some form of administration was needed. The result was the formation of a council whose members were known as "Amphikytons," or "dwellers around." Under their supervision, the sanctuary was declared independent of Phokia, the area in which it stood.

Over the years, Delphi lost some of its political power, but still remained a popular site for pilgrimage as well as the Pythian Games (athletic contests second only to the Olympics in importance). Finally, when the Roman Empire became Christianized, the site was plundered and left to fall into decay.

STEPHANOS DOUMAS (DECEASED)

COORDINATION 2D+1

Fire combat 3D

ENDURANCE 2D+2

REFLEXES 2D+1

Dodge 2D+2

STRENGTH 2D+1

Brawling 2D+2

KNOWLEDGE 3D

Intimidation 3D+1, English language 3D+1, linguistics 3D+2, scholar: archaeology 5D+1, scholar: Greek history 4D+2, scholar: Greek myths 4D+2, willpower 3D+1

PERCEPTION 2D+2

Con 3D+1, deduction 3D+2, interrogation 3D+1, search 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 2D+2

TECHNICAL 2D+2

Fate Points: 3

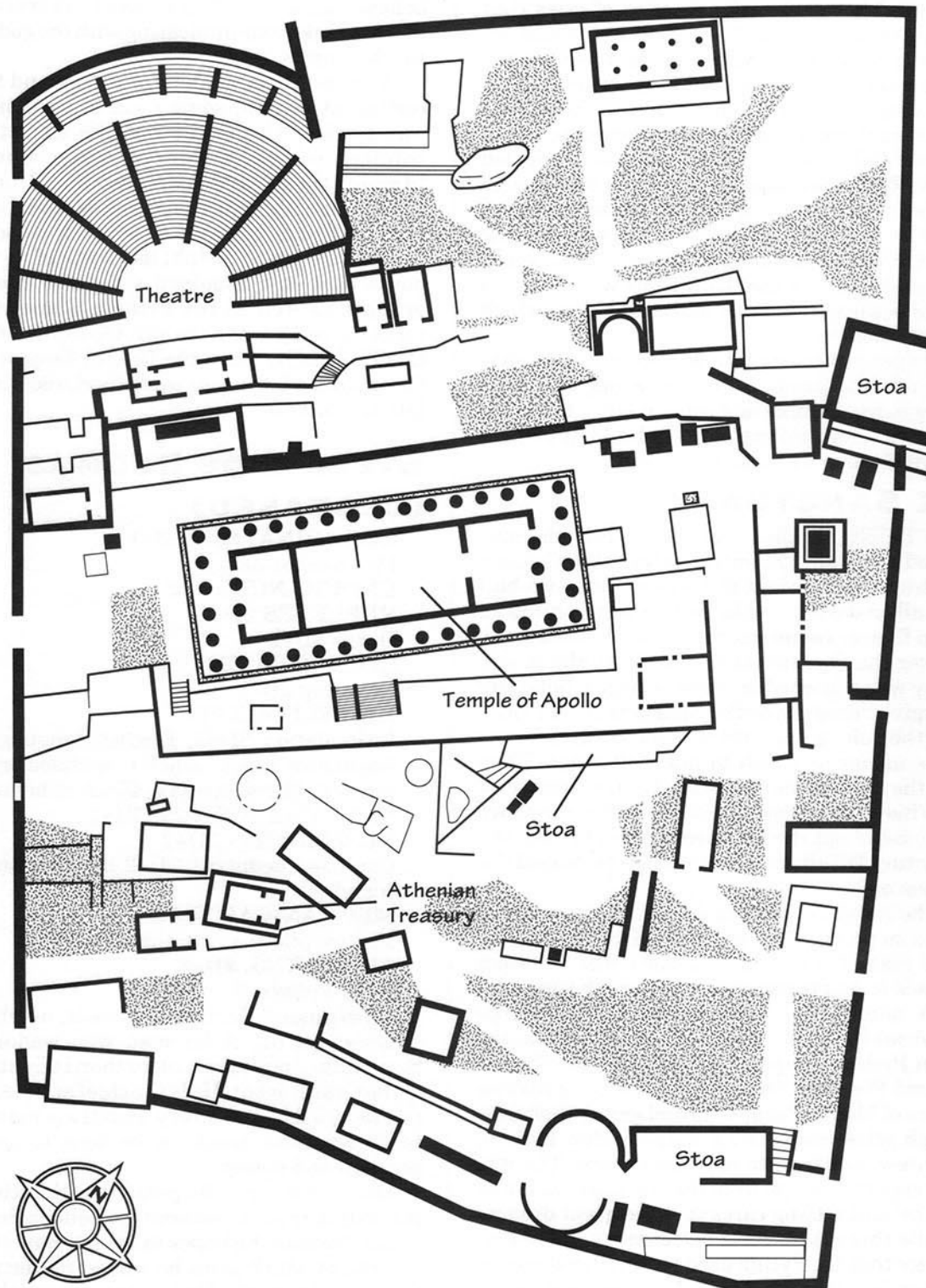
Equipment: Archaeology tools; notebook

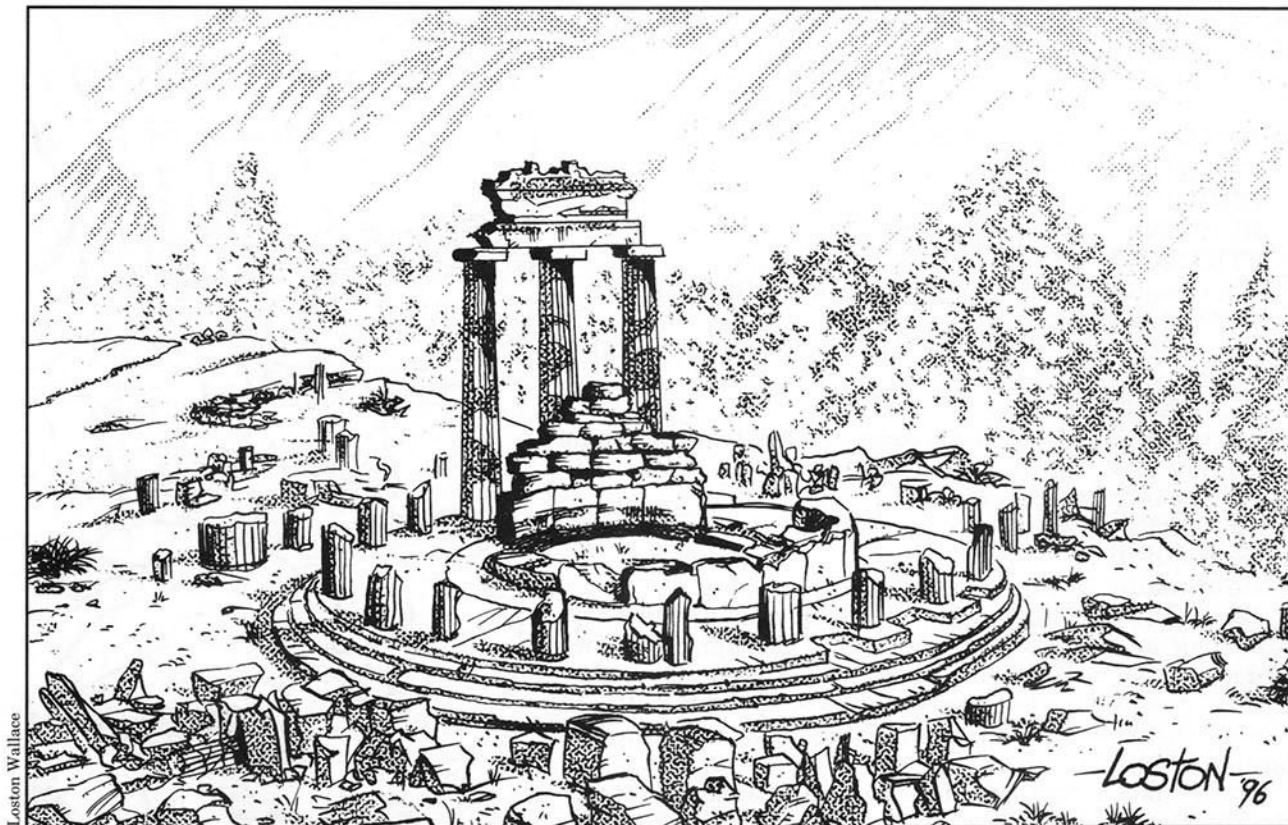
Description: A fat man who waddles more than walks, he is barely older than Indy at the time of the Oracle event. He is the chief archaeologist at the Delphi dig, and a very ambitious man, willing to do whatever needs to be done to secure his position and power.

Doumas accepts the possibility that the Pythia is about to return, but does not believe Belecamus is her. Instead, he hopes to see her banished from Delphi, at which point he will seize control of the Oracle and recruit a Pythia from among the village girls. He is killed when he falls into the crevice



DELPHI





while struggling with Panos, another would-be chief priest of the Oracle.

Quote: "Jones, you don't belong here. If you want to see Paris again, stay out of Greek business."

NIKOS

COORDINATION 3D+1

ENDURANCE 2D+2

Swimming 3D

REFLEXES 3D+1

Acrobatics 4D, dodge 5D, melee combat 4D, running 4D+2

STRENGTH 2D+1

Brawling 3D, climbing/jumping 2D+2

KNOWLEDGE 2D+1

English language 3D+1, French language 3D+1, German language 3D+1, scholar: Greek myths 3D, streetwise 4D, willpower 2D+2

PERCEPTION 3D

Charm 3D+2, con 4D+1, 4D, persuasion 3D+1, search 3D+2, sneak 5D

MECHANICAL 2D+2

Beast riding: horse 3D+1, vehicle piloting: wheeled 3D

TECHNICAL 2D+2

Lock picking 3D+1

Fate Points: 5

Equipment: None

Description: A slender, muscular kid of fifteen with shortcropped hair and classical Greek facial features. He is the desk clerk at his father's hotel and knows his way around the village of Delphi extremely well.

Nikos is very resourceful and has an insatiable curiosity about America and plies Indy with questions about life there. Nikos would gladly be of help to any characters who might visit the area.

THE ORDER OF PYTHIA

Guardians of the ancient knowledge of the Oracle, the Order of Pythia awaits the assumption of a new Pythia, a new oracle. For over 1600 years, they have waited, clinging to a prophecy that states the earth shall move, the Pythia shall return, and a king shall visit the site. In the wake of the earthquake and the subsequent planned visit of King Constantine, it is easy to see why the members believe Dorian Belecamus could be the Pythia.

The Order's numbers have fluctuated over the centuries, and at this time of this adventure, there are only two members, Panos and Grigoris. Both are killed, and so it would seem that the Order has been destroyed. But Panos got his training from an



old man known as the "Crazy One," who still lives at the end of the book. Who is to say he will not find others who believe in the Return and the Order shall not live again?

PANOS (DECEASED)

COORDINATION 2D+2

ENDURANCE 3D

REFLEXES 2D+1

STRENGTH 3D

Brawling 3D+2, climbing/jumping 3D+2, lifting 3D+2

KNOWLEDGE 2D+1

Artist: stone carving 4D+2, scholar: Greek myths 4D, willpower 3D

PERCEPTION 2D+2

Faith: Greek gods 4D+2, persuasion 3D+1, teaching: stone carving 4D+2

MECHANICAL 2D+1

TECHNICAL 2D+2

Fate Points: 2

Equipment: None

Description: A muscular, middle-aged man with dark curly hair and dark eyes, Panos is the chief priest of the Order of Pythia. He and his son, stonemasons by trade, patiently wait for the arrival of the new Pythia. Panos learned the secrets of Pythia from Milos, "the Crazy One," his father-in-law.

Panos takes exception to the presence of Jones, since one of the duties of a priest of the Oracle is to protect the Pythia from outsiders. In the end, he's murdered by Colonel Mandraki.

GRIGORIS (DECEASED)

COORDINATION 3D

ENDURANCE 3D+1

REFLEXES 2D+2

STRENGTH 3D+2

Brawling 4D+1, climbing/jumping 4D+1, lifting 4D+1

KNOWLEDGE 2D+1

Artist: stone carving 4D, scholar: Greek myths 3D+1, willpower 2D+2

PERCEPTION 2D+2

Faith: Greek gods 4D+2

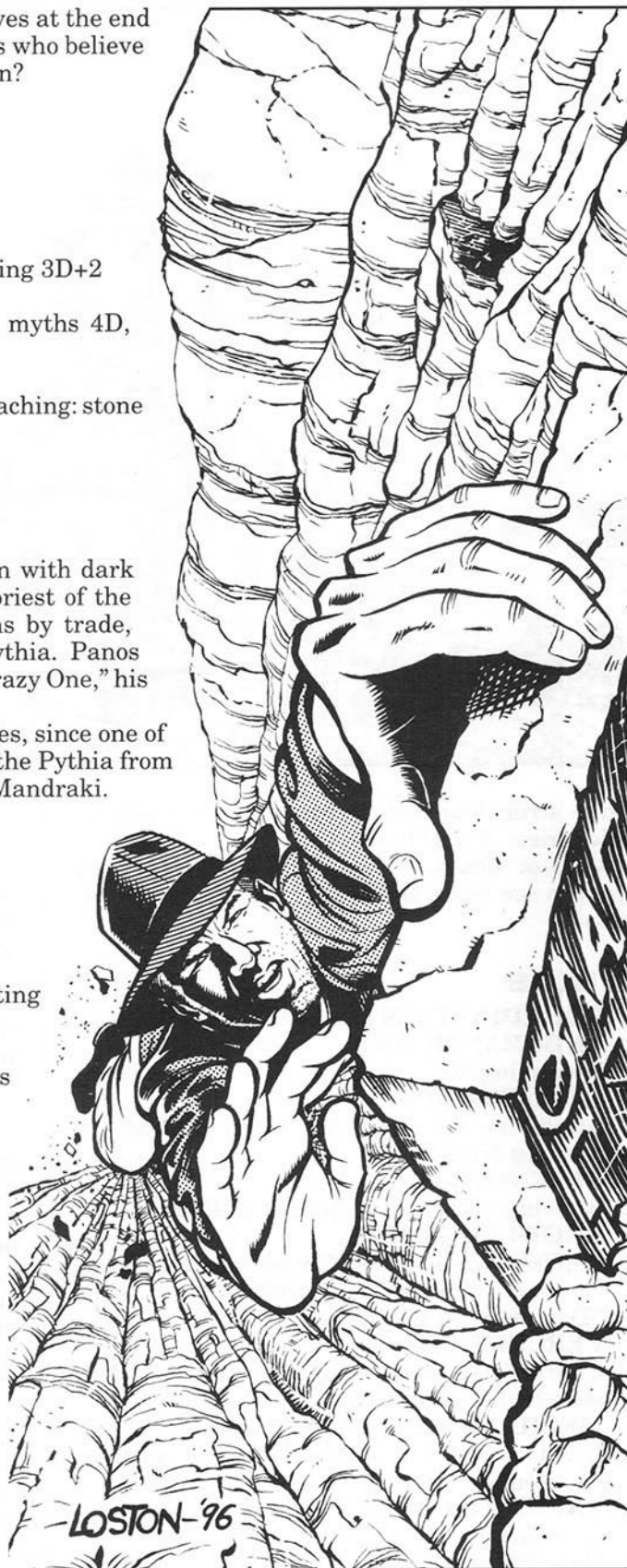
MECHANICAL 2D+2

TECHNICAL 2D+2

Fate Points: 2

Equipment: None

Description: A muscular young man who looks like a younger version of his father, Panos; curly dark hair, dark eyes, and slim hips. Grigoris is being groomed by his father to eventually assume leadership of the Order of Pythia. Grigoris has a few violent encounters with Indy, and is eventually slain by Colonel Mandraki.



Loston Wallace



SPIRIT GUIDES

We learn in this novel that Indiana Jones has a "spirit guide," which takes the form of an eagle. It's first seen when Indy is trapped in the Delphi crevice, battered and bruised, his life in jeopardy.

It's interesting that his spirit guide should make itself known so clearly in this adventure, because the ancient Greeks believed strongly in them. They called theirs "daimons," intermediary spirits between man and the gods. Daimons might be good or evil, and a good daimon would act as a protector throughout one's life.

The purpose of a spirit guide is to help and protect an individual, assist in spiritual development and/or provide a source of inspiration. In general, they are not believed to take on animal forms—but among many Native American peoples, the idea of the spirit guide as animal is a deep-rooted one. A person will be linked to their spirit guide (or guides) through-

out their lifetime, and at death, the spirit guide will shepherd them to the next world.

Indy discovered his spirit guide the summer after he finished high school. He had returned to the Southwest to work on his uncle's ranch and run into an acquaintance from years back, a Navajo named Changing Man. The Native American seemed to be expecting Indy, and asked him if he was prepared to go on his "vision quest."

Indy would spend two days on top of a windswept mesa, without food and with only a canteen of water. He was told to wait there until an animal approached him, and that would be his spirit guide. Delirious from hunger, Indy was about to give up on the whole thing when an eagle landed atop his stone shelter, and the voice of the Changing Man said in his mind, *He will always guide you.*

THE OMPHALOS

Value: \$50,000

Mystical: Yes

Last Known Location: Chicago, IL, USA

Description: The Omphalos is a black cone-shaped rock a foot and a half long, seven inches in diameter at the base. Its composition is unclear, either obsidian or iron. It is covered in thatching that has long since been petrified by the centuries.

The Omphalos is the power of the Delphi Oracle. It reportedly fell from the sky and was carried to Delphi by priests of Apollo. The Omphalos is "the navel of the world," and its powers continue unabated no matter where in the world the stone is. The vapors from the Temple are believed to enhance the effects of the Omphalos, but the experiences of Indy, Dorian and King Constantine would seem to indicate they are by no means necessary.

If a character holds the stone for more than a few moments, he will feel a sensation of warmth and must make an Easy Perception roll. If he beats the difficulty by five or less, he sees a brief flash of a future event, but only in the most general terms. Beating the difficulty by 6-10 points gives the user a little more information, maybe one or two non-critical details. Beating the difficulty by 11-15 points means the user clearly sees an incident or a series of incidents that will happen in the future. Often, these are represented in symbolic terms.

To prevent abuse by players, you may make a rule that, regardless of whether the holder has had

NAVEL STONES

The legend of the Omphalos presented in *Indiana Jones and the Peril at Delphi* is not the only one known to exist. Another Greek myth states that Zeus once decided to locate the center of the world. He let loose two eagles, one from the western end of the earth, one from the eastern, and both alighted at Delphi. In the fourth century BC, the Omphalos was erected here flanked by statues of two eagles to commemorate this.

In fact, however, "navel stones" were a fixture of Aegean religions long before the Greek myths were woven. Many have been found, including three at the Delphi site. And while they do mark the place as a site of great antiquity, none of the myths point to them as a source of the Pythia's power. That is a bit of author's license.

a successful vision or not, only one attempt can be made per person per day.

Note that, if Indy's vision is to be believed, the Omphalos will one day be stolen from the museum in which it now resides.

ADVENTURE HOOKS

- The curator of the Metropolitan Museum in Chicago contacts the characters with disturbing



news: word has filtered to him that one of the Chicago mobs is planning to steal the Omphalos. Using its power, they believe they would be able to predict the outcome of elections, raids by Federal agents, etc. and extend their influence well beyond Chicago.

The characters can contact Indy's old friend, Jack Shannon, who may be able to point them in the right direction. It seems that both the Capone and Bugs Moran mobs are after the stone, both of whom were tipped by a museum employee about the stone's powers. Going to the police is risky — most of them are in Capone's back pocket — so the characters will have to find a way to protect the artifact themselves.

- While visiting Athens, the characters receive a visit from Nikos, bearing a letter from Indy. It seems there are some strange characters poking around the Delphi ruins, supposedly part of a

legitimate expedition. In truth, they are employed by the Italian government in a search for artifacts. Worse, they have found one: a vessel containing a portion of the dragon Python's venom, stolen from the creature before he was slain by Apollo. If synthesized, this could produce a poison gas that would make the horrors of mustard gas seem tame by comparison. The characters must recover the vessel before it can be returned to Rome.

- **Other Notes:** Remember that, though it is setback, the Order of Pythia need not be dead. The characters might well be drawn into the search for a new Pythia. In addition, there are, in reality, three Omphalos at the Delphi site, so it's not a impossible that a new oracle could appear. Perhaps the characters will consult her for information in a future adventure. This could be an excellent way for gamemasters to provide hints to players who are stuck fast over a puzzle.



CHAPTER TWO

INDIANA JONES AND THE UNICORN'S LEGACY

Save me from the lion's mouth; for thou hast heard me from the horns of unicorns.

— Psalms 22:21

A beautiful woman ... a strange artifact with a deadly curse ... a murderous rival ... and the mysteries of Native American mysticism. These are the ingredients of one of Indiana Jones' strangest adventures.

THE PLOT

1924: While on a Sorbonne-backed expedition in southwestern France, Indy and art historian Mara Rogers stumble on a cave filled with Paleolithic art and figurines. But Professor Roland Walcott has discovered the works as well, and tries to kill the two of them so only he can profit from the treasures. Indy finally gets the drop on him, but Walcott dives into an underground river and disappears, presumed dead.

1928: Indy and Jack Shannon travel to Utah to study Anasazi ruins. But Shannon is kidnapped by Walcott (who mistakes him for Indy) as part of a plan to obtain a rare artifact, an alicorn (the horn of a unicorn). Walcott intends to trade Jack/Indy for Mara's knowledge of the location of the horn and then sell the artifact to the Sicilian Mafia. But Mara says she'll kill Indy herself before surrendering the alicorn.

The action moves to Italy, where Indy and Marcus Brody manage to trick Mara using a fake alicorn. Indy returns to the Anasazi ruins, places the horn back in the crevice in which it was found, and seals the entrance with dynamite.

THE PYRENEES, 1924

This mountain range, which separates Spain from France, is renowned in archaeological circles for being the site of virtually all the known Paleolithic cave paintings. The range extends 270 miles from east to west.

Although the discovery of cave paintings might not seem quite as dramatic as pursuing the Ark of the Covenant or the Holy Grail, it's no less a part of Indy's chosen field. And when he traces an underground river and stumbles upon a cave containing ancient art and figurines, he knows he has discovered something vital and important.

There are two major types of cave art, murals and portable art, both of which are present in Indy's cave. Of the two, portable art is more valuable from a monetary view (Walcott points out that you can't scrape a cave painting off the wall and sell it). Portable art consists of figurines and engravings on stone, like the figure of a bear found by Walcott.

Cave paintings almost always depict animals (though the painting of a unicorn that Indy finds is certainly unique!) Normally, the paintings are located in extremely inaccessible places where very few would be able to see them. Researchers believe this means the paintings had some religious significance and may have been the backdrop to rituals involving hunting.

Unfortunately, cave paintings are very difficult to date. The sediments that build up in a cave rarely reach as high as the art — the best way to



date the art is to compare it to portable art of the same period.

Characters visiting southwestern France or extreme northern Spain might come upon previously unseen cave art. It might be standard fare — animals or symbols — or perhaps it's something far stranger. Humans with dinosaurs, humans greeting ancient astronauts, humans worshipping some strange object of power ... anything that might catapult them into adventure.

ROLAND WALCOTT (DECEASED)

COORDINATION 3D

Fire combat 3D+2

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, running 3D

STRENGTH 3D

Brawling 3D+2, climbing/jumping 3D+2, swimming 4D+2

KNOWLEDGE 3D+1

Linguistics 3D+2, scholar: history of Western Civilization 4D+2, willpower 4D+1

PERCEPTION 3D

Bribery 3D+2, charm 3D+1, con 4D+1, deduction 4D+1, gambling 3D+1, persuasion 3D+1,

research 4D+1, search 4D+1, teaching: history 4D+2

MECHANICAL 3D

Vehicle piloting: wheeled 3D+1

TECHNICAL 3D

Fate Points: 4

Equipment: Walther P38, damage value 4D, ammo 8, range 3-10/25/50/150

Description: Roland is an Englishman in his early 30's. At the time of the *Unicorn's Legacy*, he is a portly man with a neatly trimmed goatee, fond of wearing clean, well-maintained khakis and a blue kerchief around his neck. He walks with the air of English aristocracy.

Walcott's association with Indy is traced back to 1924 where, as a grad student at the Sorbonne, Walcott led a spelunking expedition in the Pyrenees. When Indy discovered a series of caves with Ice Age artifacts, Walcott attempted to kill him and Mara and take the credit for himself. Indy thwarted him, but Walcott dove into an underground stream and was presumed dead.

However, Walcott had survived. Finding air pockets between the rushing water and the stone of the caves, he managed to keep himself alive until the current finally deposited him outside the hills. Walcott returned to London and lay low for a while, then went to Rome and wound up hooking



Scott Cooper



up with Mafia leader Diege Calderone.

On one hand, Walcott is a drinker and lacks ambition, but also is nosy, competitive, and thrives on one-upmanship. He enjoys avoiding work, but loves taking the credit for it. Walcott is snappish and rude, with precious few principles.

Walcott is shot in the back and killed by Mara Rogers just as he is going to kill Indy and Jack Shannon.

Quote: "You're such a kid, Jones. Too bad you're not going to get a chance to grow up."

ROLAND'S HENCHMEN

COORDINATION 2D+2

Fire combat 3D+1

ENDURANCE 3D

REFLEXES 2D+2

Brawling parry 3D, dodge 3D, melee combat 3D+1, melee parry 3D, running 3D

STRENGTH 3D

Brawling 4D

KNOWLEDGE 2D+2

PERCEPTION 2D+2

Con 3D, gambling 3D+1, search 3D, sneak 3D, survival: desert 3D

MECHANICAL 2D+2

Beast riding: horse 3D+1, vehicle piloting: wheeled 3D+1

TECHNICAL 2D+2

Fate Points: 2

Equipment: Varies. Melee weapons: club, damage value STR+1D+2; knife, damage value STR+1D+1; firearms: Smith & Wesson .38, damage value 4D, ammo 6, range 3-10/25/40/140.

Description: These men are all thugs, local ne'er do wells hired by Walcott. It is clear they are hired for their muscle and nastiness, not their looks. However, their reliability is erratic, and more often than not, they will look for a chance to disobey and or turn against Walcott if they think they can get away with it.

Quote: "We can beat it out of him."

MARA ROGERS

(DECEASED)

COORDINATION 3D

Fire combat 3D+1

ENDURANCE 2D+2

Swimming 4D

REFLEXES 2D+2

Dance 3D+1, dodge 3D, running 3D

STRENGTH 2D+1

Brawling 2D+2, climbing/jumping 2D+2

KNOWLEDGE 3D

Artist: drawing 4D+1, artist: painting 3D+1,



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Italian language 4D+2, scholar: art history 5D+1, scholar: etiquette 3D+2, scholar: Native American cultures 5D, survival: desert 3D+1, willpower 3D+1

PERCEPTION 2D+2

Charm 4D, con 3D, persuasion 3D+2, research 3D+2, search 3D, sneak 3D

MECHANICAL 3D

Beast riding: horse 4D, vehicle piloting: wheeled 3D+2

TECHNICAL 3D

Fate Points: 4

Equipment: Artist's sketch pad

Description: Mara is a rangy, good-looking woman with blue eyes, a heart-shaped face with high cheekbones, and blonde hair, usually tied in a ponytail.

Mara attended the Sorbonne at the same time as Indy, and they came close to being romantically involved. But shortly after the trip to southwestern France, she departed the school to finish her Ph.D. at the University of Rome.

Mara discovered the existence of the unicorn's horn when reading through her mother's journals. The staff had been in her family for generations and had always brought woe — her father, Smitty, had eventually pawned it and it was bought by Aguila, a Navajo.

When her path crossed Indy's again, she was searching for the horn on behalf of Diego Calderone (who had been her lover briefly). She was a smart, shrewd woman, with no qualms about stepping on anyone who got in her way. She's shot and killed as she and Diego struggle for a gun.

Quote: "Take me with you. Please. There's nothing for me here."

NEWS AND NOTES — 1924

Greece proclaimed republic

Lenin dies

Calvin Coolidge outpolls J.W. Davis to win US Presidency

Albanian Republic founded

J. Edgar Hoover named director of the Bureau of Investigation (renamed the Federal Bureau of Investigation in 1935)

Ford Motor Company produces 10 millionth car

First Winter Olympics held

THE ANASAZI CLIFF DWELLINGS, 1929

Indy's latest adventure brings him to southeastern Utah and the ancient cliff dwellings of the Anasazi. A fascinating culture, the characters might well have occasion to explore it for themselves, so a closer look at it is in order ...

The area Indy visited is part of the a region dubbed the "Four Corners," because it is the point where Utah, Colorado, Arizona and New Mexico meet. Characters traveling here will have to stock up on provisions — it's predominantly high desert, with temperates ranging from 100 degrees in summer to below zero in the winter. The floors of the steep-sided canyons boast only scattered sagebrush, cactus, and a few grasses that somehow manage to survive in the arid climate. The area gets maybe 10 inches of rain in a whole year, and often it comes in the form of sudden summer storms that produce flash floods.

Yet somehow, the Anasazi (a Navajo word meaning "ancient ones") managed to carve out an existence here. In fact, their culture was one of the most advanced in North America, outside of Mexico. They built vast pueblos big enough for hundreds of families and small villages here and there — by mid-1992, archaeologists had speculated that there were perhaps 100,000 Anasazi sites in the Four Corners area, and their territory encompassed some 25,000 square miles. The three major areas were Chaco Canyon in New Mexico, Kayenta in northeastern Arizona, and Mesa Verde in Colorado (most of the action of the novel takes place in the vicinity of Mesa Verde National Park).

This is an archaeological treasure trove. The hot, dry climate helped preserve all sorts of artifacts, from 1400 year old baskets to human remains to furs and fabrics. Researchers date the forebears of the Anasazi coming to the area in the first century AD, and over the centuries they progressed from nomads to an advanced Basket Maker culture. (However, it's not known if all the peoples who lived in the Four Corners area considered themselves to be all of one tribe, or even spoke the same language.)

The Anasazi were first brought to the world's attention in 1893, when archaeologist Richard Wetherill stumbled upon some Basket Maker skeletons in a cave in Utah (readers of the novel, of course, know that Mara Rogers' father, Smitty, acted as guide for the Wetherill expedition). Characters adventuring in this area in 1929 might encounter not only Indiana Jones, but Charles



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Lindbergh too, who was taking archaeologists on flights over the area in this year.

One of the major features of Anasazi settlements was the *kiva* (and it's in one of these that Walcott's men imprison Mara Rogers and Jack Shannon). A *kiva* is a "pit house," subterranean chambers that were situated in the plaza of the pueblo and assumed a ceremonial function. They were religious centers and clubhouses. Each village had one or more of them, with a smoke hole in the roof and a ladder serving as the only way in or out. Some researchers see the *kiva* as representing the middle ground between the living and the spirit world.

The dimensions of a *kiva* vary, but on the average can be assumed to be about 15 feet across and about 10 feet deep. Directly below the entrance is the fire pit, with a block of stone set up to deflect the heat, and a small ventilator shaft in the wall. Lying opposite the fire pit is a *sipapu*, a fist-sized hole in the ground representing the opening through the Earth, through which the Anasazis believed that their ancestors rose up from the underworld.

Mesa Verde is considered the most spectacular of all the Anasazi sites, featuring huge cliff dwellings in which as many as 40,000 people once lived. Most of them were built in the 11th century.

Eventually, the Anasazi abandoned much of the Four Corners area. Overpopulation, failing crops, drought, and a lack of wood for construction and fires sparked them to move on, probably to the Rio Grande area. They survived as Hopi, Zuni and other Pueblo tribes.

But there is more to the Anasazi story than that. They became something of a myth among Native Americans, and are the tribe most frequently connected to "ancient astronaut" stories. New,

NEWS AND NOTES — 1929

Trotsky expelled from USSR

Herbert Hoover inaugurated as President of the US

Serbo-Croat-Slovene Kingdom renamed Yugoslavia

US Stock Market crashes

Richard Byrd and three companions fly over South Pole

Graf Zeppelin airship flies around the world in 20 days, 4 hours, 14 minutes

St. Valentine's Day Massacre in Chicago

Indiana Jones travels to Utah and embarks on adventure of the Unicorn's Legacy



high-tech archaeological tools have discovered an estimated 400 miles of ancient roadway — all constructed by a people without draft animals or the wheel. Strangely, all of the roads are straight as an arrow, going right through whatever terrain was present, instead of around it. Why? In addition, the Anasazi were known to be sky-watchers — in the early '70s, archaeologists discovered a rock painted with a depiction of a supernova that took place in 1054. Some structures seem to have been designed to monitor the sun's journey across the horizon during the year, the better to time the solstices with.

LOCATIONS

CORTEZ, COLORADO

This small town of several thousand people is located in southwestern Colorado, and is the closest large community to Bluff, Utah and the site of the Unicorn's Legacy adventure. Cortez has several hotels, a town doctor, telegraph and rail lines, and the usual other amenities such as stores, bars, restaurants and the like.

BLUFF, UTAH

A small village of about 200 people, site of the planned reunion between Indy and Mara Rogers.

Among the features of the town are a boarding house run by Smitty and Rosie, where Mara resides temporarily; and the trading post run by an old African-American named Neddie Watson. Neddie bought the Alicorn off Smitty and sold it to Aguila.

OSCAR SMITHERS ("SMITTY") (DECEASED)

COORDINATION 2D+1

Fire combat 3D

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, running 3D

STRENGTH 2D+2

Brawling 3D+1, climbing/jumping 3D

KNOWLEDGE 2D+1

Scholar: Ute legends 3D, survival: desert 3D, willpower 2D+2

PERCEPTION 2D+1

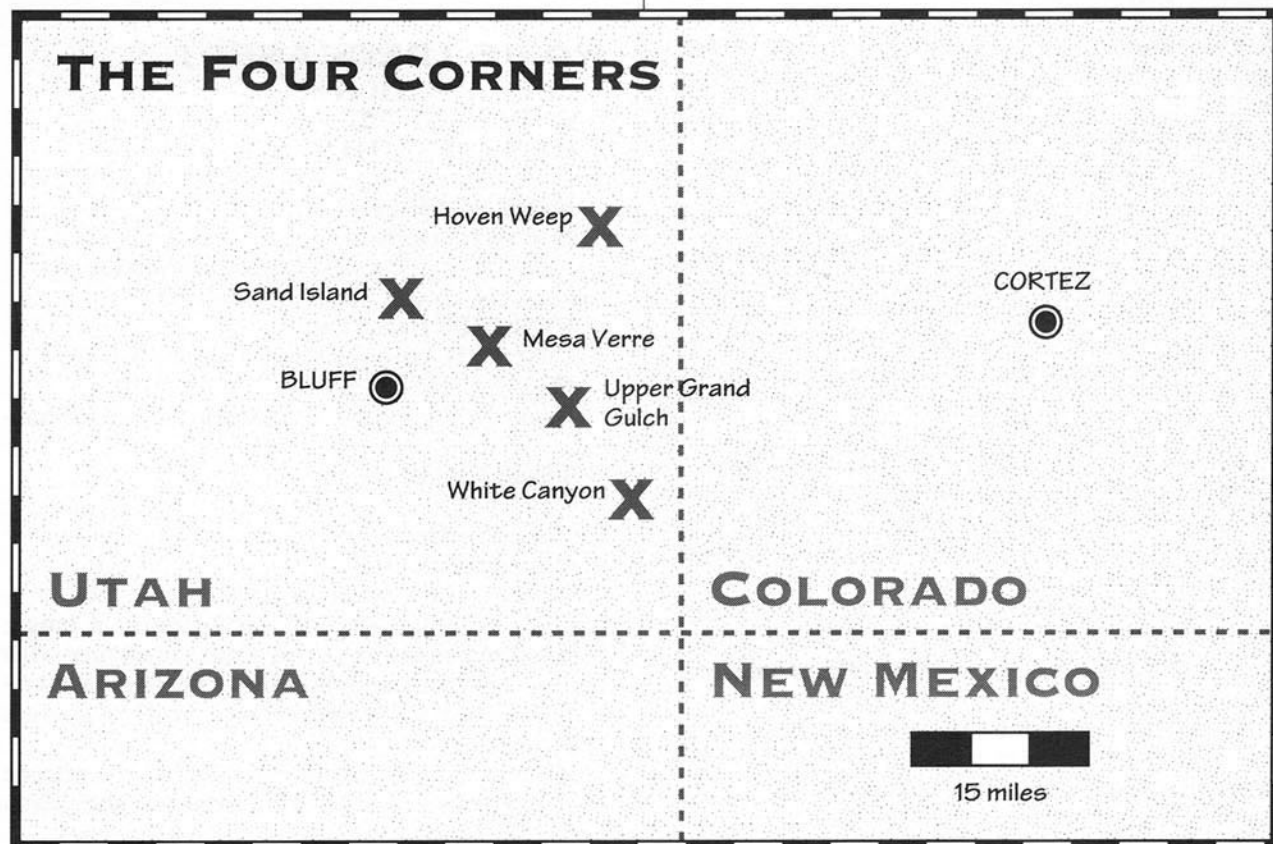
Con 3D+1, gambling 3D, hide 2D+2, search 2D+2, sneak 2D+2

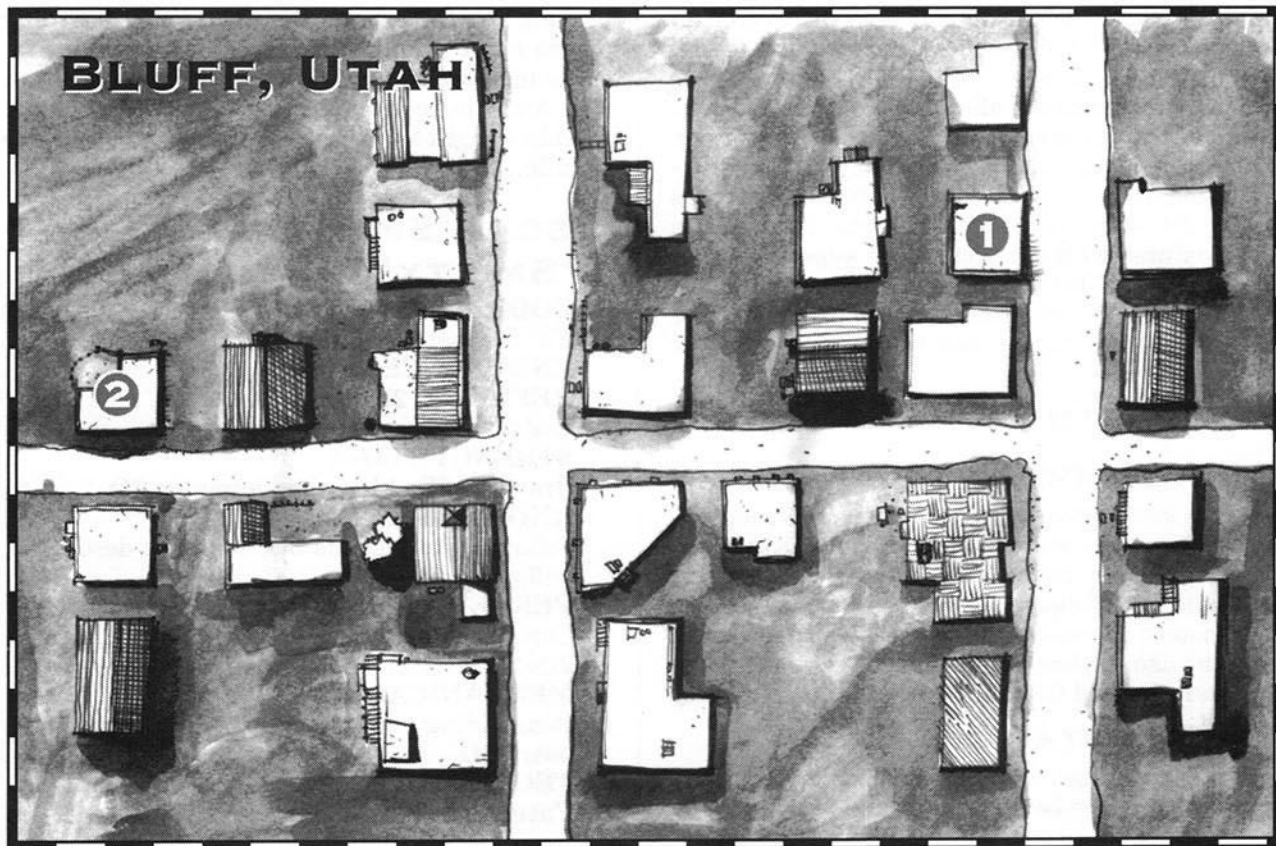
MECHANICAL 2D+2

Beast riding: horse 3D+1, vehicle piloting: buckboard 3D

TECHNICAL 2D+1

Fate Points: 2





Equipment: .45 revolver, damage value 4D+2, ammo 6, 3-10/15/40/140; horse and buckboard wagon.

Description: Smitty is an old man, with a bald pate framed by long strands of white hair and a white beard. He is Mara Rogers' father and is married to Rosie.

Smitty was the guide for the Wetherill expedition that first brought the Anasazi cliff dwellings to prominence in archaeological circles. He also did a little prospecting, fairly successfully, but then began to hit the bottle. His wife, Sarah, left and took young Mara with her, along with \$6000 she took from Smitty's mattress.

Smitty and Mara are later reunited and he pays for much of her education, but they are never close. At the climax of the adventure, we learn that Smitty is in league with Walcott in an effort to get the alicorn.

The old man dies from drinking out of a poisoned spring, joining the long list of people associated with the alicorn who perished from some form of poisoning.

Quote: "I suppose I should've told Mara right out what I'd done with it, but she put me on the defensive and I got a stubborn streak."

ROSIE (DECEASED)

COORDINATION 2D+1

ENDURANCE 2D+1

REFLEXES 2D+1

Dodge 2D+2

STRENGTH 2D+1

KNOWLEDGE 2D+1

Navajo language 3D+1, scholar: cooking 3D+2, survival: desert 3D, willpower 3D

PERCEPTION 2D+2

Charm 3D, persuasion 3D, search 3D+1

MECHANICAL 2D+1

Beast riding: horse 3D, vehicle piloting: buckboard 3D

TECHNICAL 2D+1

First aid 3D

Fate Points: 2

Equipment: None

Description: Rosie is a Navajo in her mid-forties, wearing her long dark hair in a single braid. She has bronze skin, a full round face with high cheekbones and dark eyes. Rosie is Smitty's wife, Mara's stepmother and Aguila's granddaughter.

Rosie was with Aguila when he hid the alicorn at Hovenweep. Later, at gunpoint, she leads



Walcott to the site. During an escape attempt, Rosie is shot and killed by one of Walcott's men.

Quote: "That staff has caused much evil. It'd be best if Mara just left it alone."

SAND ISLAND

Sand Island is on the shores of the San Juan River, in the heart of what was once Anasazi territory. Grand Gulch lies to the west, and Mesa Verde lies to the east (the latter figures more into the adventure).

Sand Island is a just a few miles from Bluff, and is home to the largest exhibition of rock art "petroglyphs," in the American Southwest. There are hundreds of depictions of animals, birds, geometric shapes, and abstract symbols, dating back over a millennium. Some say the rock art is the key to the mystical and spiritual heritage of the Anasazis.

JACK SHANNON

COORDINATION 2D+2

Fire combat 3D+1

ENDURANCE 3D

Swimming 3D+1

REFLEXES 3D

Brawling parry 3D+2, dance 4D, dodge 3D+2, running 4D

STRENGTH 2D+2

Brawling 3D+2, lifting 3D+1

KNOWLEDGE 2D+2

Artist: cornet 3D+2, artist: songwriter 3D, artist: saxophone 3D, scholar: archaeology 3D, scholar: economics 4D+1, streetwise 4D

PERCEPTION 3D

Bribery 3D+2, charm 3D+2, con 3D+2, faith: Christian 4D, gambling 4D, persuasion 3D+2, search 3D+2, sneak 3D+1

MECHANICAL 3D

Vehicle piloting: wheeled 4D+1

TECHNICAL 2D+2

First aid 3D, lock picking 3D+2

Fate Points: 5

Equipment: Cornet in case; Holy Bible

Description: In the years since the adventure in Delphi, Jack has gotten married to a woman named Katrina and has a 14 month old son. He now lives in San Francisco and works as a jazz musician. He has become involved with a Fundamental Christian church and travels everywhere with his Bible.

Jack and Indy are still close friends, although his accompanying Indy on the Southwestern expedition is more a symptom of Jack's need for a challenge in order to recharge his spirit.

Quote: "I find it hard to believe you're running around the desert looking for a phantom unicorn's horn."

MESA VERDE

Located in a forested canyon, Mesa Verde is an Anasazi village that went undiscovered by Spanish explorers centuries before, and so was left intact. It was finally uncovered by archaeologists in 1887 and artifacts from there were on display at the Chicago World's Fair in 1893.

Set amid forested canyons and flat mesas, some of the best preserved pre-Columbian dwellings can be found here. It was named a national park in 1906 and is patrolled by park police.

UPPER GRAND GULCH

Rocky, hostile terrain full of rattlesnakes and other hazards, where the Wetherill expedition lost many of their horses. Junction Ruin, which lies between Kane Gulch and Upper Grand Gulch, is where Mara hid her family's journal. The Native American mystic, Aguila, lives in Kane Gulch.

WHITE CANYON

Located only a few miles away from Junction Ruin, White Canyon, with its pueblos, is considered a special, sacred place. The canyon has several natural stone arch bridges, among them the Katchina, Sipapu, and Owachomo bridges. The Ute Indians dwell in this vicinity.

HOVENWEEP

Hovenweep is a valley over three miles long and features many towers built by the Anasazis. The term Hovenweep is Ute for "deserted valley."

Hovenweep contains a crevice that leads into an underground passage, where Aguila originally buried the alicorn. Against one wall are several symbols, which, at the time of the summer solstice, are transfixed by beams of sunlight. When the beams touch, it opens a special space to "somewhere else," where the alicorn was stored. The beams also open this space during the autumnal equinox.

Indy returns here to seal the alicorn away forever.

DIEGO CALDERONE (DECEASED)

COORDINATION 2D+2

Fire combat 3D+2

ENDURANCE 3D

REFLEXES 2D+2

Dance 3D, dodge 3D+1, melee combat 3D+1, melee parry 3D+1

STRENGTH 3D

Brawling 3D+1

KNOWLEDGE 3D

Business 3D+2, English language 3D+2, in-



timidation 4D+2, scholar: etiquette 3D+2, scholar: Italian politics 4D+1, streetwise 3D+2, willpower 4D

PERCEPTION 3D

Bribery 3D+2, charm 4D, con 4D, deduction 3D+2, faith: Roman Catholic 3D+1, gambling 3D+2, interrogation 4D, persuasion 4D+1, search 3D+2, sneak 3D+1

MECHANICAL 3D

Vehicle piloting: wheeled 3D+2

TECHNICAL 3D

Lock picking 3D

Fate Points: 4

Equipment: Wool suit; cane, damage value STR+2; Pierce-Arrow car

Description: Calderone is a Sicilian, nattily dressed in a wool suit even in the hot southwestern climate. A handsome man with slicked-back black hair, neatly trimmed moustache, and a black mole on his cheek, Diego is a member of the Mafia and a committed anti-Fascist.

Calderone and Mara met when she came to Rome to study. He fell for both her and the concept of the unicorn's horn and recruited her and Walcott both to get it for him. He intends to use its power to unseat Mussolini.

When he learns the true nature of the alicorn, he wants nothing to do with it, and tries to force

Indy to kill Mara. Instead, he kills her himself in a struggle. He later dies in a hail of bullets from Italian soldiers when he tries to flee his estate.

As a "man of respect," Calderone is a contradiction. On one hand, he supports the Church, wants to see Italy great again, and wishes to remove Mussolini from power. On the other hand, he's a gangster who has no qualms about killing people.

Quote: "I had to protect my interests and keep track of Mara. I'm not a fool. But now it seems I wasn't as vigilant as I should have been."

MUSSOLINI AND THE MOB

Diego Calderone is not the only Mafioso who had it in for Mussolini. Il Duce's ("the leader's") crackdown on the Mob in the early '20s drove many gangsters out of business, and many more to the shores of America. Distaste for Mussolini was one of the factors that drove the Mafia to aid the US government in thwarting Axis sabotage and helping map out the invasion of Italy in World War II. In fact, many of the mayors and governors appointed by the Allies in Italy after the invasion were Mafioso.



STANDARD MAFIOSO

COORDINATION 3D+1

Fire combat 4D

ENDURANCE 3D+1

REFLEXES 3D

Dodge 3D+1, melee combat 3D+1, melee parry 3D+1, running 3D+1

STRENGTH 3D

Brawling 3D+2, climbing/jumping 3D+1, lifting 3D+2

KNOWLEDGE 2D+1

English language 3D, intimidation 3D+2, streetwise 3D+2, willpower 3D

PERCEPTION 2D+2

Bribery 3D, con 3D+2, interrogation 3D+2, persuasion 3D, search 3D+1, sneak 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+1

TECHNICAL 2D+2

First aid 3D, lock picking 3D

Fate Points: 2

Equipment: Dark suit; pistol, damage value 4D, ammo 8, range 3-10/25/50/150

Description: The typical Mafioso wears a dark suit and an air of menace. Calderone is always accompanied by two of these thugs.

AGUILA

COORDINATION 2D+2

ENDURANCE 3D+2

REFLEXES 2D+2

Dodge 3D, melee combat 3D+1

STRENGTH 3D

Brawling 3D+1

KNOWLEDGE 2D+2

Divination 4D, intimidation 3D+1, English language 3D+2, scholar: Native American legends 4D+1, scholar: plant lore 4D+1, survival: desert 4D, willpower 3D+2

PERCEPTION 3D+2

Charm 4D, con 4D+1, deduction 4D+1, faith: Amerindian mysticism 5D, hide 4D+1, persuasion 4D+2, search 5D, sneak 5D

MECHANICAL 2D+2

Beast riding: horse 3D+1

TECHNICAL 2D+2

First aid 4D

Fate Points: 4

Equipment: Medicine bag; knife, damage value STR+1D+1

Description: Aguila is a wiry old Navajo Indian who (under the name of "Changing Man") took Indy on his vision quest when he was eighteen

RUNNING AGUILA

Aguila is perhaps the most fascinating character to come out of the Indy novels. He always comes across as knowing far more than he lets on, and the extent of his powers is never truly revealed. But if the characters are adventuring in the American Southwest, Aguila might well appear to give them a hand.

Remember, though, that Aguila should not be used as a *deus ex machina* — any clues he gives will be vague and obscure, and will probably come in the form of visions. The characters may well be left wondering if the visions are "real" or not.

years old. A quiet, sometimes shy man, Aguila (whose name in Spanish means "eagle") is a shaman. The Utes refer to him as a "wolf," the Native American term for a witch.

Aguila purchases the alicorn from Neddie Watson and hides it, then drops tantalizing clues to help Mara find it. Finally, he helps Indy seal it away again.

Quote: "All of us have the dark and the light within us."

STANDARD UTE TRIBESMAN

COORDINATION 2D+2

Fire combat 3D+1

ENDURANCE 3D+1

REFLEXES 2D+2

Dodge 3D+1, melee combat 3D+1, running 3D+1

STRENGTH 3D

Brawling 3D+1, climbing/jumping 4D

KNOWLEDGE 2D+1

Intimidation 3D, survival: desert 3D

PERCEPTION 2D+2

Con 3D+1, hide 3D+1, search 3D+1, sneak 3D+2

MECHANICAL 2D+2

Beast riding: horse 3D+1

TECHNICAL 2D+2

Fate Points: 2

Equipment: Knife, damage value STR+1D+1; Remington rifle, damage value 4D+1, ammo 6, range 5-20/75/200/300; horse

Description: The Utes are a Native American tribe whose reservations are located in Utah and Colorado. They were nomadic warriors who ranged from western Colorado to eastern Utah and often warred with the Pueblos.

A Ute, Sam, acts as guide to Mara Rogers and is



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killed by Walcott's men. In revenge, a group of Ute attack Walcott's camp and kill a number of his henchmen.

PEOPLE OF THE HORN

This rather bizarre organization first comes to light in a letter written by Michael Ainsworth in 1785. The group, which operated out of a mansion in Mayfair, England, was dedicated to disavowing belief in unicorns. As early as 1746, they were at work debunking the notion that unicorn horns could ward off poison and plague.

Ainsworth's researches into the history of the order revealed that it was founded in the twelfth century by an Arab mystic who had taken up residence in London.

From: The Ruling Council of Twenty-Three
To: All Illuminated Brethren

Regarding the People of the Horn, there is some speculation that perhaps some of our forebears in the illuminated way funded and put together the organization. We have as yet found no documentation to prove this — however, we would be well-served to learn about them, and if there is some common heritage, to bring them into our fold.

At the start, it seems, the People of the Horn were inclined to believe in unicorns and tracked the locations of alicorns. As of 1600, they believed there to be at least a dozen in Europe and England. Most of these were housed in churches and monasteries and were sometimes used as pontifical staffs.

Sometime in the mid-seventeenth century, the People of the Horn determined that the alicorns were not beneficial objects. After a certain time, separated from the animal, the alicorn's powers reversed themselves and became harmful to the wielder. The order set out to obtain and destroy all the alicorns they could, and showed no qualms about raiding treasure houses of the clergy and royalty to get them.

Finally, they stole an alicorn from St. Mark's Cathedral in London, believing it to be the last one extant. This, in turn, was stolen from them by Ainsworth, who eventually came to believe that his life had been ruined by possessing it. It was purchased from Ainsworth's son by James Rogers in 1787, and so passed down through the generations to Mara, cursing all who owned it with ill luck.

Should the characters come into possession of an alicorn, or begin a search for one, you can be sure the People of the Horn will be dogging their footsteps.



ROME, 1929

Also called the "Eternal City," Rome is the capital of Italy and the Holy See of the Pope (who resides in Vatican City, a sovereign state within Rome). Rome lies on both banks of the Tiber and is one of the world's richest cities in terms of history and art, as well as being a great cultural, religious and intellectual center. The novel's action climaxes here, as Indy and Marcus Brody join forces in an effort to con Mara and Calderone out of the alicorn. The attempt fails and ends in violence.

Had Indy not been there for so dire a purpose, though, there is plenty in Rome to hold his attention. Among the sights to be seen here are the Forum, the Colosseum, and a number of churches, palaces and villas.

Italy in 1929 is under the rule of Benito Mussolini and his Fascist dictatorship. Parliament has been dissolved the year before and order is enforced by his "Black Shirts," the forerunners of the Nazi "Brown Shirts" who would terrorize Hitler's political opponents, dissidents, and minority groups. This particular year is noteworthy for the fact that Mussolini signs a treaty with the Holy See creating Vatican City (the Lateran Treaty).

As with Germany and Japan, the closer one gets to World War II, the more repressive things become. Indy has no trouble getting in or out of Italy in 1929 — ten years later, when Mussolini signs his pact of alliance with Nazi Germany, things will be quite different.

Italy will prove to be the first Axis nation to fall in the Second World War, and Mussolini will be tried and executed by Italian partisans. For now, though, Il Duce's word is law and characters who don't know this can count on being made aware of it before they have been in Italy for very long.

ANCIENT ROME

Although Roman history does not figure into this particular novel, a brief look at it may be of use to gamemasters who wish to run their characters through this fascinating city. Archaeologists, treasure hunters and adventurers will all find something to occupy them here.

Rome was founded in 753 BC on the eastern bank of the Tiber River. Legend states that its founders were two brothers, Romulus and Remus, sons of Mars and a vestal virgin named Rhea Silvia. The two were said to have been suckled by a she-wolf and raised by a shepherd. Shortly after founding the city, Romulus slew Remus.

Rome became a republic in 500 BC and began to extend its influence to other regions. It would enjoy great success in the Punic Wars, utterly destroying Carthage, and eventually master cen-

tral and southern Italy before turning its attention eastward. But social pressures and civil war caused the republic to crumble — Julius Caesar, a popular general and conqueror of Gaul, became master of Rome in 48 BC and was named dictator for life four years later. Not coincidentally, he was also assassinated in that year.

In 27 BC, Caesar's grandnephew, who took the name Augustus, became the first emperor of Rome. The empire would last for over four centuries under the rule of over 60 different emperors. Roads were built, commerce and industry flourished, literature and the arts benefitted from exposure to Greek culture and those of the East. At its height, Rome controlled a realm encompassing Britain, present-day France and Spain, Greece, portions of Eastern Europe, present-day Turkey, northern Africa, Egypt and the Holy Land. Fifty to sixty million people dwelled within its borders. Among the major sites in the city dating back to that time are:

The Colosseum: Also known as the Flavian amphitheater, much of this four-storied oval still stands. Its marble seats accommodated some 70,000 people, who flocked to the stadium to see gladiators battle and Christians be thrown to the lions.

Circus Maximus: Another stadium, renowned for its chariot races.

Baths of Diocletian: An ancient public bath, its central chamber was later converted by Michelangelo into the Church of Santa Maria degli Angeli, which Indy visits prior to the opening of the Symposium on the Future of Roman Antiquities.

The Church of St. Agnes: Of slightly more recent vintage, this church, located on the Via di Sant'Anagnese, is built on the site upon which St. Agnes was martyred some 1500 years ago. The church was built over her tomb, and Indy at one point attempts to take refuge in the catacombs. He discovers Mara already there and confronts both her and Calderone.

OTHER ARTIFACTS

There are plenty of artifacts that the characters might come upon when adventuring in Rome. Here are only a few:

THE TRIDENT OF NEPTUNE

Value: \$250,000

Mystical: Yes

Last Known Location: Rome, Italy

In Roman mythology, Neptune was the god of the sea and wielded great influence over the destinies of all men, since all life is somehow tied to the waters. But Neptune grew arrogant and began to argue with the other gods over who should rule



the land, and eventually retreated to his golden palace beneath the waves. There he sulked, only occasionally surfacing in his chariot, pulled by sea monsters. According to legend, he then speared the clouds with his trident to cause flooding rains.

The trident is an ornate, three-pronged instrument decorated with engravings of various sea creatures. Its wielder must pay the appropriate homage to the Lord of the Sea (usually by burning blossoms that grow by the waters in a brazier). The wielder must then stand by the shoreline and recite a prayer to Neptune and point the trident toward the sky. (At the same time, a Moderate *faith*: Roman mythos roll is needed.) Lightning bolts will fly from the three prongs and storm clouds will gather. Seconds later, pelting rain will begin to fall from the sky at the rate of 2-3 inches an hour. How much of an area is hit by the storm and how long the storm lasts should be determined by the gamemaster, based on how well the roll succeeded. The trident is currently in the hands of a private collector somewhere in Rome who has been using it to flood the vineyards of his enemies.

The trident's power may only be used once per month. In the intervening time, the sea will attempt to reclaim the artifact. Characters traveling over water can expect very rough seas and possible attacks by sharks, mantas, and things stranger still ... Flights over water will be rocked by violent storms.

This affliction can be lifted by casting the trident back into the waters of the Mediterranean.

THE HELMET OF DARKNESS

Value: \$100,000

Mystical: Yes

Last Known Location: No clear indication from extant legends

The Helmet of Darkness originally belonged to Hades, god of the Underworld and owner of all wealth below the ground. The Helmet shrouded Hades from his enemies among the gods, whose eyes were unable to pierce the unearthly shadow it cast.

The Helmet casts a field of darkness around its user with a radius of 50 square feet. The field adds +20 to the difficulty of all skill attempts which involve perceiving anything in the darkness. The user is not affected by the power of the Helmet and can see as if in daylight.

THE VESSEL OF MARS

Value: \$50,000

Mystical: Yes

Last Known Location: Venice, Italy

Thousands of years past, the Giants imprisoned Mars, the war god, in a bronze vessel for thirteen

months. Although the boastful and violent god eventually escaped, some of his essence was left behind. The result is that the vessel has a baleful effect upon those who own it.

The magic of the vessel affects all those who come into direct physical contact with it. It acts as an attack of 5D against the subjects Knowledge or *willpower*. Success means the character becomes enraged and will attack the nearest person, whether friend or foe. The effects last for 15 minutes.

UNICORNS

One of the most popular creatures of mythology, unicorns are a fixture of fantasy fiction and art. According to legend, the unicorn was once widespread throughout the northern hemisphere. Its name comes from two Latin words, *unus*, meaning one, and *cornus*, meaning horn.

The unicorn resembled a white horse with a single long, sharp, twisting horn protruding from his forehead (although black unicorns have been known as well). It was a solitary animal, and unlike other hooved animals, disdained herds.

Despite their gentle reputation, unicorns of legend were actually fierce and aggressive animals, incredibly fast and deadly with their horn. Extremely territorial, far larger beasts would flee rather than face the fury of the unicorn. But when men discovered that the horns were proof against poison, the unicorn became a hunted animal.

Originally, hunters captured unicorns by standing with their backs to trees and waiting for the animal to charge, then moving aside at the last moment. The unicorn would bury its horn into the tree trunk and then be able to be slain.

Later, or so the legends say, it was discovered that unicorns would become docile around virgins, going so far as to lay their heads in the young ladies' laps. This allowed hunters to saw off their horns. Left defenseless, the unicorns were easy prey for other animals, and the species became extinct.

THE ALICORN

Value: \$75,000

Mystical: Yes

Last Known Location: Hovenweep, Utah

Description: The Unicorn's Horn, otherwise known as an alicorn, resembles a staff or walking stick of twisted, spiralled ivory and inlaid with silver, forty-two and a half inches long. It is capped in silver. The Alicorn also has a silver-gilded handle in the design of a double-headed eagle, most likely a symbol of Hittites. An inscription in Greek reads, "John Palaeologus, Emperor. Alicorn good against poison."



This particular alicorn was taken at the fall of Constantinople in 1204 and became part of the Venetian's loot. Two centuries later, it was owned by John Paleologus, also known as John VI, Emperor of the East. However, it found its way back to Venice, in the possession of the Doge (mayor) of the city, who then turned it over to the cathedral.

How it eventually found its way to the Rogers family remains a mystery, but it stayed with them through the generations, possibly causing several calamities.

The alicorn has a number of powers:

In the five centuries after it is removed from a unicorn, the alicorn can make the bearer resistant to poison. Add +5D to the character's Endurance for the purpose of resisting damage from poison.

The alicorn can also add to the wielder's oratorical abilities. A character grasping the alicorn and attempting to *persuade* his listeners automatically receives +20 to his attempt. If he beats the difficulty number by enough (gamemaster's discretion), his listeners will have complete faith in him and his ideas by the time he is finished speaking.

Unfortunately, as time went on, this alicorn became cursed. Once per month, it "attacks" the wielder's Knowledge or *willpower* with a skill value of 8D+1. Success can mean any one of a number of things: the wielder makes some sort of bad decision; ignores posted warnings and blunders into danger; or succumbs to greed or some other vice.

The only way the curse can be lifted off the wielder is to either destroy the alicorn completely (it has an Endurance of 5D) or relinquish ownership by either giving it to someone else or burying it/hiding it in some remote location.

Whether any other alicorns exist is not known — if they do, they may well prove to be a menace and should be hidden away from the eyes of man.

ADVENTURE HOOKS

- While travelling through the American Southwest, the characters see a vision of Aguila, calling to them. When they get to Bluff, they meet the old man, who tells them that a group of strangers have been nosing around the location in which Indy buried the alicorn.

Who are they? Treasure hunters? Spies? Gangsters? Or misguided archaeologists? The characters will have to find out and somehow stop them from unearthing the artifact.

- One of the player characters receives a wire from a friend, asking for help. It seems his uncle has vanished in the Bluff area while on an archaeological dig.

When the characters investigate, they will find that associates of Diego Calderone have trailed the alicorn here. They have detained the scientist and his team for "questioning" about its location — as well as the location of Indiana Jones.

To make matters worse, forces within the Fascist government in Italy are also on the trail of the horn. The characters may well find themselves trying to keep the artifact away from two warring factions

- Other Notes: As with the Order of Pythia, the People of the Horn is very much a thriving organization. While they are focused at present on recovering alicorns, it's possible they may extend their interest to other mystical artifacts with the potential to cause harm. They could certainly make appearances as recurring heroes/villains in the characters' adventures.



CHAPTER THREE

INDIANA JONES AND THE SKY PIRATES

Terror comes from the skies ...

A mysterious dirigible, sheathed in metal, and protected by strange flying crescents — aircraft with no visible engines! Seemingly unstoppable, the Sky Pirates raid and ravage, stealing billions of dollars in diamonds, bonds and raw materials. Governments are baffled; businessmen in panic; and the Sky Pirates plunder at will, having yet to meet their match.

Until they meet Indiana Jones ...

THE PLOT

While teaching at the University of London in 1930, Indiana Jones is approached by British Intelligence for help in stopping the reign of terror of the Sky Pirates. Their technology is seemingly leaps and bounds ahead of what any known government has, and their murderous attacks have almost paralyzed the shipping lanes. Indy forges a "mysterious artifact" that seemingly dates back to the time of Christ, which is then planted amidst a diamond shipment in South Africa. The shipment is stolen by the Sky Pirates — and the hunt begins.

Indy assembles a team of pilots, spies and combat experts. His plan: a staged robbery of a train — from the air! The target is another phony artifact, and the robbery is enough to draw the attention of the Sky Pirates — a powerful, mysterious organization going by the name of Enterprise Ventures International, Limited (EVIL). The name is a deliberate taunt of the governments of the world.

EVIL is the brainchild of six presumed dead industrialists and financiers. Believing mankind

is plunging toward another disastrous war, they decide to use a faked threat of alien invasion to force the world into accepting a "benevolent" dictatorship. Making use of a massive, jet-powered steel dirigible, the *Asgard*, and a squadron of similarly powered "flying discs," they succeed in convincing the public that an alien power is striking Earth. As things begin to unravel, they launch their most daring strike, planning to drop poison gas bombs on London, Paris and Berlin.

Only Indy and his team, flying in a modified Ford Trimotor, have any prayer of stopping them ...

DIAMOND DEATH

Indiana Jones and the Sky Pirates opens with a slam-bang action sequence (and if you've read the campaign pack, *Indiana Jones and the Rising Sun*,

Memorandum from the Twenty-Three

This is intolerable — again this Indiana Jones interferes in our plans for world domination, this time striking down one of our client organizations. It appears the naysayers within our brethren were correct — perhaps the use of skycraft was too high profile a plan. We may need to research more subtle means of spreading terror and anarchy.



then you know starting in the middle of the action is a great way to hold your players' interest). A heavily armed and armored train rattles along a South African railroad track. Its cargo: a billion dollars in diamonds and a "tracer." The "tracer" is a staple of diamond shipments — the idea is that, if the shipment were stolen, the thieves could be tracked down when they tried to sell the "tracer." Normally, this is something of value that cannot be altered easily (the way that diamonds can be cut). In this case, the "tracer" is one of the artifacts Indy has helped to fake.

The plan to lure out EVIL works, but not in quite the way its designers intended. The train is robbed, but by a German strike force armed with phosgene gas. The diamonds and tracer are stolen and the thieves escape via U-boat and flying boat. But the mysterious flying discs of EVIL force the craft down, steal the diamonds, destroy the plane and slaughter all but one of the crew (who dies later).

This sequence is one that can be easily adapted for your adventure. Perhaps the characters are hired by DeBeers (the world's major diamond mining firm) to guard a shipment going by train. Or the characters might have some reason to rob such a shipment (maybe it is being used to finance an organization like EVIL).

THE TRAIN

The train carrying the diamonds consists of an armored car built of inches-thick steel and pierced with slits for machine guns. On top is a revolving turret with a 57mm cannon. Next comes the locomotive, followed by two flatcars built up with metal barricades and sandbags, lethal machinegun nests. A thousand yards behind this train comes a second one, included in which is an armored car with a triple-locked, chained, bolted to the floor safe containing the bag of diamonds. The train was intended for the port of Cape Town, where the diamonds would be transferred to a heavy cruiser that would continue the shipment to Amsterdam.

The Train: Speed 70 mph; END 13D+1; Pass. 16; Crew 2. Machineguns, damage value 6D, ammo 20, range 3-100/500/1 k; 57mm cannon, damage value 8D+1, ammo 25, range 3-400/2.5 k/4 k

TRAIN GUARDS (16)

COORDINATION 3D+1

Fire combat 4D+1

ENDURANCE 3D+1

REFLEXES 3D

Dodge 3D+2, melee combat 4D

STRENGTH 3D+1

KNOWLEDGE 3D

Intimidation 4D, streetwise 3D+2, willpower 3D+1



Mike Chen

PERCEPTION 3D

Hide 3D+2, search 3D+2, sneak 3D+1

MECHANICAL 2D+2

Heavy weapons: 57mm cannon 3D+1, heavy weapons: machineguns 3D+1

TECHNICAL 2D+2

Fate Points: 1

Equipment: Pistol, damage value 3D+2, ammo 6, range 3-10/15/40; knife, damage value STR+1D

COLONEL HANS STUMPF (DECEASED)

COORDINATION 2D+2

Fire combat 3D+1

ENDURANCE 3D

REFLEXES 3D

Dodge 3D+2

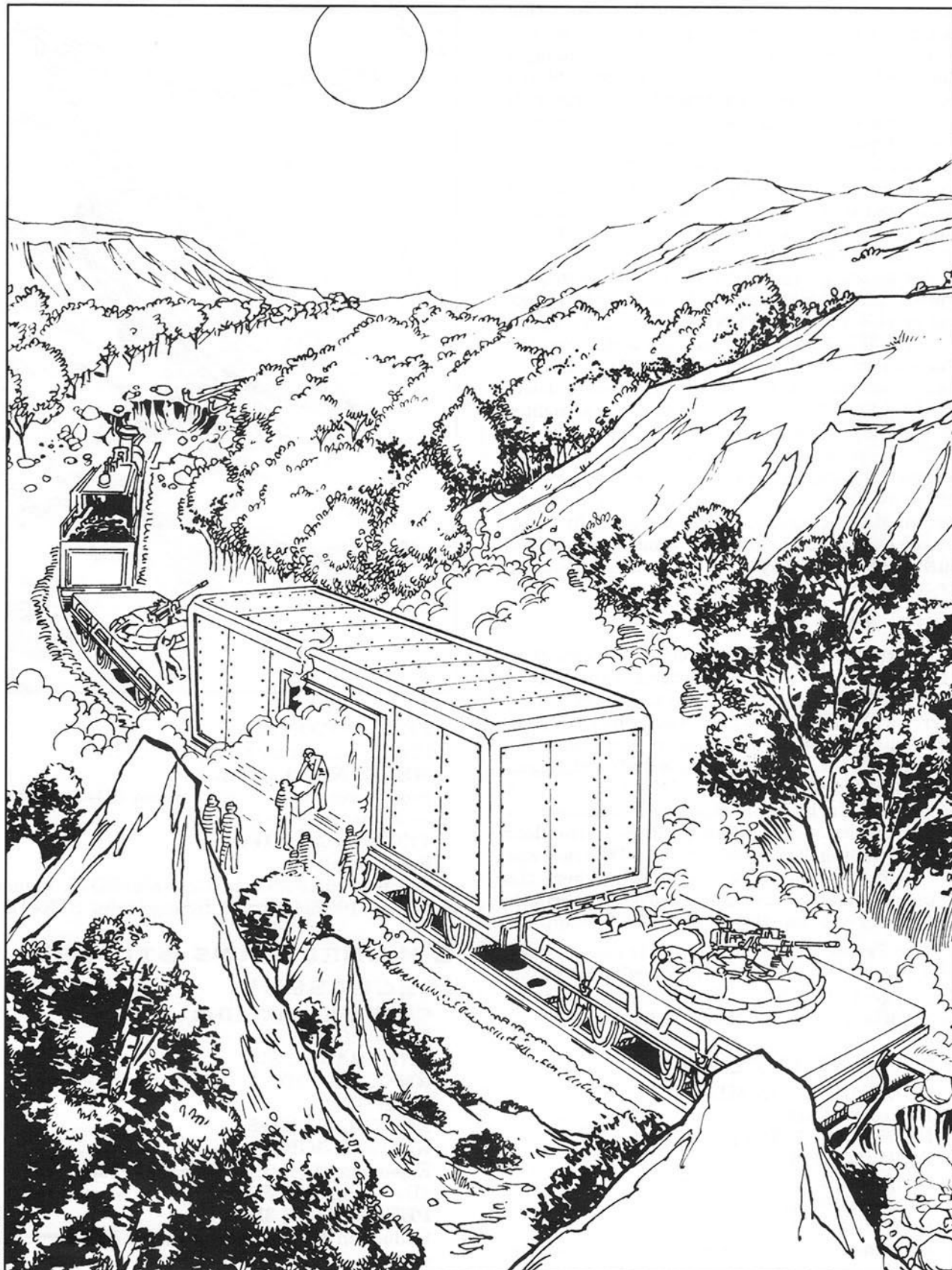
STRENGTH 2D+2

KNOWLEDGE 3D+1

Espionage 4D, intimidation 4D, scholar: tactics 4D+1, willpower 3D+2

PERCEPTION 3D+1

Deduction 4D, hide 3D+2, search 3D+2, sneak 4D



Mike Chen



MECHANICAL 3D
TECHNICAL 3D

Demolitions 3D+2

Fate Points: 5

Equipment: Luger, damage value 4D, ammo 8, range 3-10/25/40; field glasses; radio

Description: Colonel Stumpf is the leader of the German assault team that attacks the diamond train. His men operate with precision and efficiency, indicating that Stumpf is probably an effective commander. He is killed when EVIL hijacks the diamonds.

Quote: "Smoke! Two grenades! *Schnell!*"

GERMAN ASSAULT TEAM
(12)

COORDINATION 3D+2

Fire combat 4D+1, thrown weapons 4D+1

ENDURANCE 3D+1

REFLEXES 3D+1

Dodge 4D, melee combat 4D+1

STRENGTH 3D+1

KNOWLEDGE 3D

Intimidation 4D, willpower 3D+1

PERCEPTION 3D+1

Hide 4D, search 4D, sneak 3D+2

MECHANICAL 3D

TECHNICAL 2D+2

Fate Points: 1

Equipment: Pistol, damage value 3D+2, ammo 6, range 3-10/15/40; knife, damage value STR+1D; grenades, damage value 4D+2; phosgene gas, damage value 10D; gas masks; body armor, END+1D

THE ARTIFACTS

The artifacts which Indy participates in creating for the purposes of smoking EVIL out consist of a small cube and a pyramid, each covered with cuneiform writing. Indy himself does not design the cubes, but he does provide the inscriptions.

Cuneiform is a system of writing developed some 6000 years ago, probably by the Sumerians. The characters consist of wedge-like strokes, usually made on clay tablets. Indy points out that it takes a long time to translate cuneiform, and the fact that EVIL so rapidly discovered the inscriptions were meaningless meant they must have trained archaeologists among their number.

DR. PENCROFT

COORDINATION 2D+1

ENDURANCE 2D

REFLEXES 1D+2

STRENGTH 2D

KNOWLEDGE 4D

Intimidation 4D+2, linguistics 5D, scholar: archaeology 5D+2, willpower 4D+2

PERCEPTION 3D

Deduction 3D+2, research 4D+2, teaching: archaeology 4D+2

MECHANICAL 2D+2

TECHNICAL 2D+2

Fate Points: 2

Equipment: Wheelchair

Description: Dr. Pencroft is Chairman of the Department of Archaeology at the University of London, and has been for more years than most people can remember. He is an elderly man and now confined to a wheelchair, and Indy remarks to himself how the years have taken their toll on Pencroft. But the gruff, aged man remains extremely sharp and maintains an obvious respect for Indy.

Quote: "I'm out of tea and brandy and at my age that's more important to me than this conversation that seems to have no end to it."

"THOMAS TREADWELL"

COORDINATION 3D+1

Fire combat 4D

ENDURANCE 3D

REFLEXES 3D

Dodge 3D+2, melee combat 3D+1

STRENGTH 3D

Brawling 3D+2

KNOWLEDGE 3D

Espionage 4D, intimidation 3D+2, willpower 3D+2

PERCEPTION 3D

Bribery 3D+1, charm 3D+1, con 3D+1, deduction 4D, interrogation 4D, persuasion 3D+2, search 3D+2

MECHANICAL 2D+2

Radio ops 3D

NEWS AND NOTES —
1930

Name of Constantinople changed to Istanbul

Last Allied troops leave Rhineland

Last Allied troops leave the Saar

Nazis gain 107 seats in German elections

Ras Tafari becomes Emperor Haile Selassie of Ethiopia

Amy Johnson flies solo from London to Australia in 19.5 days

France begins building the Maginot Line

Railroad line connecting Turkestan and Siberia opened



TECHNICAL 2D+2

First aid 3D

Fate Points: 5

Description: "Treadwell" (most probably an alias) is an agent of MI2, the British intelligence agency. He recruits Indiana Jones to help trap the men behind the Sky Pirate predations, beginning with the elaborate forgery of a 2000 year old artifact.

Quote: "I'll tell you this much from my own experience. You will *always* be surprised in this game."

THE NEST

By 1930, Jack Shannon has returned to Chicago and opened a blues club called "The Nest." As owner and headliner, Shannon has finally come into his own as a musician, and some are already crediting him with creating a whole new sound.

His partners in the enterprise at one time ran a newspaper delivery service and maintain the fleet of trucks. Indy makes use of the trucks and drivers as part of his plan to hold-up a train.

The Nest can be a worthwhile stop for characters when they are in Chicago. Shannon is more than willing to help friends of Indy and has the contacts to do it. Keep in mind that Prohibition is in effect until 1933, and there's no indication that Shannon is running a speakeasy. So characters will have to be careful about what they order to drink ...

JACK SHANNON

See stats on page 31.

MIKE PATTERSON

COORDINATION 2D+2

Fire combat 3D

ENDURANCE 4D

REFLEXES 3D

Brawling parry 4D+1, dodge 4D

STRENGTH 4D

Brawling 3D+2, lifting 4D+2

KNOWLEDGE 2D+1

intimidation 4D+1, streetwise 4D, willpower 3D+1

PERCEPTION 2D+2

Con 4D, gambling 3D, persuasion 3D+2

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+2

Fate Points: 2

Equipment: Ill-fitting tux

Description: Mike is the doorman/bouncer at the Nest, a Chicago jazz and blues club. An ex-prize fighter, he washed out of the ring some time

back and Jack Shannon gave him a break. Indy bests him through the use of "Tiger Tears."

Quote: "Beat it before I whack ya into da middle of next week!"

TIGER TEARS

Tiger Tears is a powder created by some "chemist friends" of Indy. Stored in a small capsule and hidden in the mouth, the Tears are released when the capsule is bitten down on and blown into the face of a victim. The powder causes the victim's eyes to smart and tear. The effects take twelve hours to completely fade.

The Tears have a non-lethal damage value of 6D+2. They are effective at a range of no more than three feet and any wound results are ignored. Tears can be used by anyone with the *brawling* or *melee combat* or *missile weapons* skills.

INDY'S TEAM

In many of Indy's adventures, he's picked up an ally or a sidekick somewhere along the way. In this one, he needs to recruit a team of specialists to help bring the Sky Pirates down to earth. Many of these people can be contacts or allies for player characters.

COLONEL HARRY HENSHAW — US ARMY INTELLIGENCE

COORDINATION 3D

Fire combat 4D

ENDURANCE 3D+1

REFLEXES 3D

Brawling parry 4D, melee combat 3D+2, running 3D+1

STRENGTH 3D

Brawling 4D, swimming 3D+1

KNOWLEDGE 3D+1

Cartography 4D, espionage 5D, intimidation 4D+2, photography 4D+1, scholar: current events 4D+2, scholar: world history 4D, willpower 4D+1

PERCEPTION 3D+1

Charm 3D+2, con 4D, deduction 4D, disguise 3D+2, forgery 3D+2, hide 4D, interrogation 4D+2, persuasion 4D+2, research 4D, search 4D, sneak 4D

MECHANICAL 3D+1

Navigation 4D, radio ops 4D, vehicle piloting: wheeled 4D

TECHNICAL 3D+1

First aid 4D, lock picking 4D+1

Fate Points: 4

Equipment: .45 automatic, damage value



4D+2, ammo 8, range 3-10/15/40/150

Description: Colonel Harry Henshaw is an officer in the United States Army, Intelligence. He is the case officer for Indy and his team. Henshaw is a friendly, but professional soldier, with a clear idea of what's expected of him. He has a somewhat dry sense of humor, usually most apparent when his competence or that of his men is questioned.

Quote: "I never made any special claims to be sane."

BRIGADIER WILLARD CROMWELL

COORDINATION 3D+1

Fire combat 5D

ENDURANCE 3D+1

REFLEXES 2D+1

Dodge 3D, running 3D

STRENGTH 3D

Brawling 4D, climbing/jumping 3D+2

KNOWLEDGE 3D

Cartography 3D+2, espionage 3D+1, intimidation 3D+2, French language 5D, German language 5D, Italian language 5D, Japanese 4D+2, Russian language 5D, linguistics 4D+2, scholar: etiquette 3D+1, streetwise 4D+1, willpower 4D+1

PERCEPTION 3D

Bribery 3D+1, con 3D+2, deduction 4D, gambling 4D, hide 3D+1, persuasion 3D+2, search 4D

MECHANICAL 2D+2

Beast riding: horse 3D, gunnery: machine gun 3D+2, navigation 4D+1, radio ops 3D+2, vehicle piloting: aircraft 4D

TECHNICAL 3D+1

Demolitions 5D, first aid 3D+2, vehicle mechanic: aircraft 5D+1

Fate Points: 4

Equipment: Colt .45 Peacemaker, damage value 4D+2, ammo 6, range 3-10/15/40/140; hip flask filled with bourbon; cane

Description: A big, portly Briton with a large handlebar moustache, who embodies the "Colonel Blimp" stereotype, Brigadier Cromwell is a hard-drinking, former Royal Flying Corps pilot who fought in the Great War. His craft was shot down by another Allied pilot in a tragic mishap, Cromwell taking bullets in the arm and legs. He still sports a limp.

He was transferred to the Royal Navy and given command of a flying boat, with orders to hunt U-boats. Cromwell had the plane modified so that it could make screaming dives at the subs and earned the nickname "Madman" by doing so.

After this experience, Cromwell was given train-

ing in weapons and demolitions and became a troubleshooter for the British government, equally at home in dark alleys and back streets as he was in a cockpit. He has a razor-sharp memory, command of several languages, and is an accomplished hand-to-hand fighter.

Cromwell speaks with a thunderous bluster when he's feeling impatient, which is much of the time.

Quote: "Indy, m'boy, it pains me to say this, but we're going to get only one whack at that bloated ugly out there."

GALE PARKER (MIRNA ABI KAHLIL)

COORDINATION 3D+2

Fire combat 4D, missile weapons 4D+2, thrown weapons 4D+1

ENDURANCE 3D+2

REFLEXES 3D+1

Acrobatics 4D, dance 4D+1, dodge 4D, melee combat 4D+2, melee parry 4D+2, running 5D+1

STRENGTH 3D+1

Brawling 4D, climbing/jumping 4D+2, swimming 5D

KNOWLEDGE 3D+1

Alteration 4D, divination 4D, Latin language 4D, scholar: Gypsy lore 4D+2, scholar: ancient cultures 5D, scholar: Celtic lore 4D+2, scholar: occult 4D+2, survival: forest 5D+1, willpower 5D

PERCEPTION 3D+1

Charm 4D+1, con 4D+1, disguise 4D, faith: Wicca 4D+2, hide 4D+1, deduction 4D+1, persuasion 4D+1, research 5D, search 4D, sneak 5D+1, teaching: aircraft piloting 4D+2

MECHANICAL 3D+1

Beast riding: horse 4D+1, radio ops 3D+2, vehicle piloting: aircraft 4D+2, vehicle piloting: wheeled 4D

TECHNICAL 3D+2

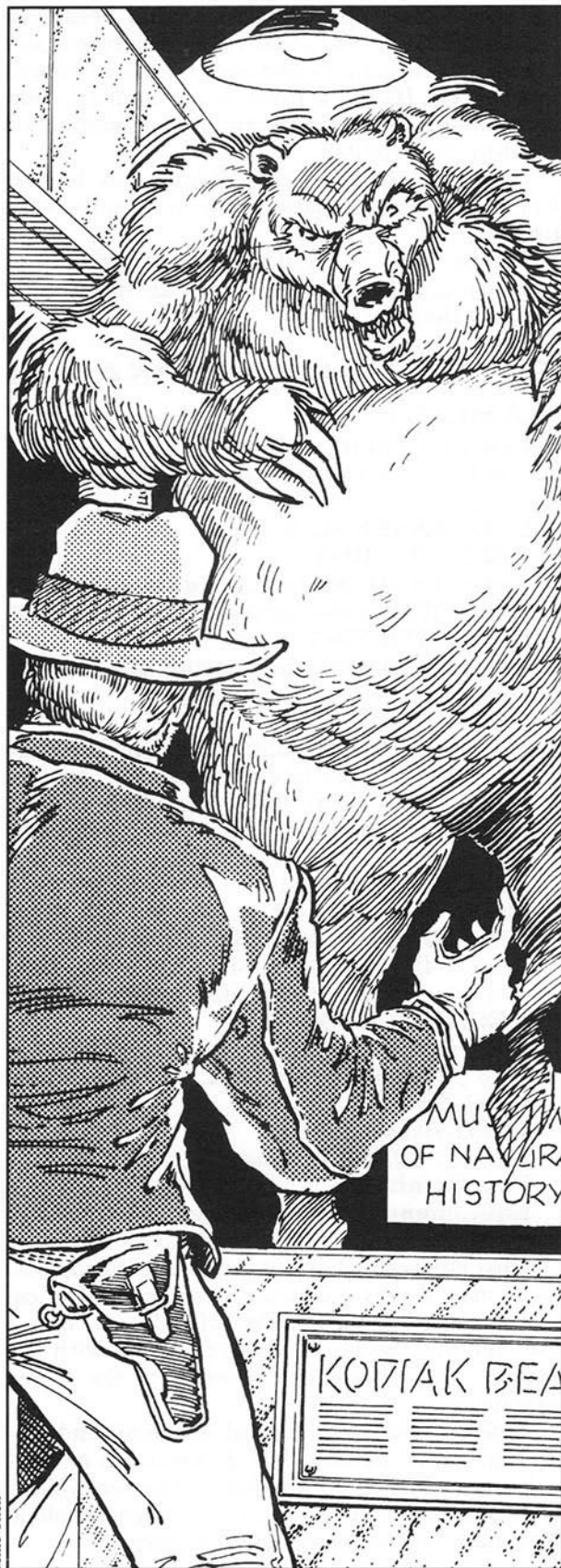
First aid 5D, lock picking 4D

Fate Points: 4

Equipment: Colt .45 Peacemaker, damage value 4D+2, ammo 6, range 3-10/15/40/140

Description: A fiery, attractive redhead, Gale is a loner, a very competent woman of physical strength and inner resolve. Her father was a Muslim, but she spent most of her life with her mother, Sybil Saunders, a witch of the Wicca religion.

Gale devoted herself to both academic and athletic pursuits, earning her doctorate in ancient cultures at 24. But she also learned the ways of the land and how to survive in the wilderness, along with many of the secrets of Celtic lore.



Mike Chen

Quote: "Whoever you are, you surprise me. An American, which is obvious, with a bullwhip and speaking an ancient tongue."

TARKIZ BELEM (DECEASED)

COORDINATION 2D+2

Fire combat 5D, thrown weapons 4D+2

ENDURANCE 4D

REFLEXES 3D+2

Brawling parry 5D, dodge 4D, melee combat 4D+1, melee parry 4D

STRENGTH 3D+2

Brawling 5D, climbing/jumping 4D+1, lifting 4D+2

KNOWLEDGE 2D+1

Espionage 3D+1, Arabic language 4D, English language 3D+2, Farsi language 4D, Greek language 4D+1, Hindu language 4D, Italian language 3D, Turkish language 4D+1, scholar: assassination techniques 4D+1, streetwise 5D, survival: desert 4D, willpower 3D+2

PERCEPTION 3D

Bribery 5D, con 4D+2, deduction 3D+2, gambling 4D+1, hide 4D, interrogation 5D+1, persuasion 3D+1

MECHANICAL 3D

Beast riding: camel 4D, beast riding: horse 4D, navigation 4D, radio ops 3D+1, vehicle piloting: wheeled 4D

TECHNICAL 2D+2

First aid 3D, lock picking 4D+1, safe cracking 3D+1

Fate Points: 4

Equipment: Colt .45 Peacemaker, damage value 4D+2, ammo 6, range 3- 10/15/40/140; fourteen different passports; net studded with fish-hooks, damage value 3D+2; mechanical snake

Description: Tarkiz is a huge, swarthy man of Kurdish descent. His precise nationality is not known, although he could be an Afghan, a Turk, an Indian, or an Iraqi. A former pro wrestler and assassin, is an amoral killer, a blackmailer, who smells bad and has the manners of an angry goat. He has a voracious appetite, and seems happiest when he's either eating or killing.

Tarkiz has something on everybody, they say, and can get entry into anyplace from the scummiest dive in Singapore to the Vatican. A collector of information, well-connected throughout the world, Tarkiz can easily persuade certain people to "play ball" with him. He is wanted in at least five countries, with a list of offenses as long as his arm. And yet, whenever he's arrested, he's released soon after.

A greedy, grasping individual, Tarkiz is none-



theless a reliable ally of Indy's. He dies saving Jones, his throat torn out by an electromechanical bear.

Quote: "Indy, my good friend! You, me, we are the only two sane people here. We leave flying to the birds and the crazies."

RENE FOULOIS (DECEASED)

COORDINATION 3D+1

Fire combat 4D+2

ENDURANCE 3D+1

Swimming 3D+2

REFLEXES 3D

Dance 4D+1, dodge 3D+2, melee combat 4D, melee parry 3D+2, running 3D+1

STRENGTH 3D+1

Brawling 4D+1, climbing/jumping 3D+2

KNOWLEDGE 3D+1

Business 4D+1, cartography 4D+1, English language 4D+1, espionage 5D+2, intimidation 4D+1, linguistics 3D+2, photography 4D+1, radio ops 4D+1, scholar: current events 5D, scholar: etiquette 5D+1, scholar: wine 5D+1, streetwise 4D, survival: desert 4D+2, willpower 4D

PERCEPTION 3D+1

Bribery 4D+1, charm 4D+2, con 5D, deduction 4D+1, disguise 3D+2, forgery 3D+2, gambling 4D, hide 4D, interrogation 4D, persuasion 5D+1, search 4D+1, sneak 3D+2

MECHANICAL 3D+1

Heavy weapons: .30 machinegun 4D+1, navigation 3D+2, vehicle piloting: aircraft 5D, vehicle piloting: wheeled 4D

TECHNICAL 3D+1

Demolitions 3D+2, first aid 3D+2, lock picking 4D, safe cracking 4D, vehicle mechanic: aircraft 4D

Fate Points: 4

Equipment: Colt .45 Peacemaker, damage value 4D+2, ammo 6, range 3-10/15/40/140; a dozen different passports, sharp clothes

Description: Rene Foulois is a tall, slender man with a whipline moustache. Cultured, charming, graceful, and handsome, Rene is the darling of the international set.

Rene was a pilot in the Great War, flying for France. He shot down 40 German aircraft, and became a national hero. After the war, he joined the French Foreign Legion, serving in the espionage branch as a special secret agent. Using the legal and profitable cover organization of the International Wine Consortium, Ltd., Foulois' area of operations is the entire world.

Foulois is skilled in social and diplomatic graces,

a master of etiquette. He can get into places that "regular folk" cannot even approach, places like presidential or royal palaces, dictators' headquarters, and such.

Although he is no longer a combat pilot, he still has the daring and love of adventure associated with that profession. He is killed in an aerial battle against the *Asgard*.

Quote: "Coffee never won wars, my dear. But if you drink enough wine, you don't even care *who* wins."

JOCKO KILARNEY (DECEASED)

COORDINATION 3D+2

Fire combat 4D+2

ENDURANCE 3D+1

Swimming 4D+1

REFLEXES 3D+2

Brawling parry 5D, dodge 4D+2, melee combat 4D+2, melee parry 4D+1, running 4D

STRENGTH 3D+2

Brawling 5D, lifting 4D

KNOWLEDGE 3D+2

Espionage 4D+2, intimidation 5D+1, photography 5D, scholar: antiquities 4D+2, science: geology 5D+2, science: marine biology 5D+2, streetwise 6D, survival: tropical 5D, willpower 5D

PERCEPTION 3D+2

Charm 4D+1, con 5D, deduction 5D, disguise 4D+1, gambling 4D, interrogation 5D, persuasion 5D+1, research 5D, search 5D, sneak 4D

MECHANICAL 3D+2

Beast riding: horse 4D, heavy weapons: .30 cal machinegun 4D+1, radio ops 4D+1, vehicle piloting: wheeled 5D, vehicle piloting: boat 4D+2

TECHNICAL 3D+2

Demolitions 4D, first aid 4D+2, lock picking 4D, vehicle mechanic: wheeled 4D+2

Fate Points: 4

Equipment: Camera; taxicab

Description: Jocko is a huge Jamaican with a heavy beard, who speaks with a melodious British accent. He is physically very powerful and has extensive connections in the New York underworld. When Indy meets him, he is employed by the American Museum of Natural History (although he may well have been in the employ of the government the whole time).

Jocko is a well-educated man with degrees in geology and marine biology. He is a qualified deep-sea and skin diver, and knows judo, jujitsu, and karate. He was also taught close combat by the Ghurkas.

Jocko is missing and presumed dead in the



EVIL-sparked explosion of the ferry *Barclay*.

Quote: "That was quite a technique. I admire efficiency. A net studded with fishhooks. Very original."

JOSE SYME CHINO

COORDINATION 3D+1

Fire combat 5D

ENDURANCE 3D+2

Swimming 4D+1

REFLEXES 3D+1

Melee combat 5D+1, melee parry 4D+2, running 4D

STRENGTH 4D

Brawling 4D+2, climbing/jumping 5D, lifting 4D+2

KNOWLEDGE 3D+1

Intimidation 4D+2, Acoma language 5D, Navajo language 5D, scholar: agriculture 5D+2, science: atmospherics 5D+2, science: geology 5D+2, science: meteorology 5D+2, survival: desert 5D+1, willpower 5D

PERCEPTION 3D+1

Charm 3D+1, con 4D+2, deduction 4D+2, persuasion 3D+1, research 5D+1, search 4D+2, sneak 4D+2

MECHANICAL 3D+1

Beast riding: horse 4D+1, vehicle piloting: wheeled 4D+1

TECHNICAL 3D+1

First aid 4D+2

Fate Points: 4

Equipment: Stovepipe hat; buckskins; .44 pistol, damage value 4D+2, ammo 6, range 3-10/15/40/140

Description: Jose is a member of the High Council of the Acoma Indians. Jose can either be a warm, friendly man, or a deadly enemy, depending on who he is dealing with.

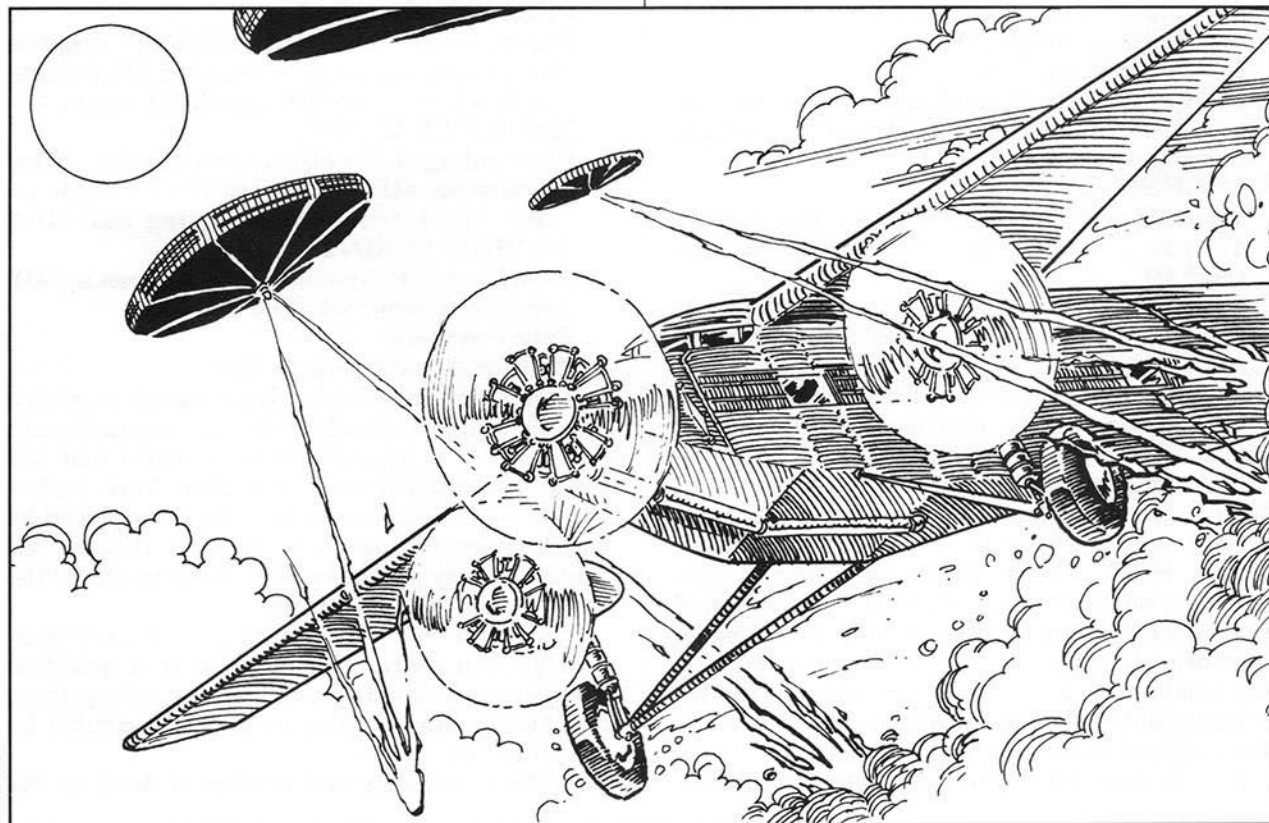
Jose, or "Joe" as he prefers to be called, has a degree in geology from the University of Montana, meteorology and atmospherics from UCLA, and agriculture from Texas A&M. He was also A&M's heavyweight boxing champ for four years.

Jose is well-acquainted with the Indian situation in the Acoma area, including doings among the Navajo and Zuni tribes. He provides Indy with valuable information regarding "Sky City" and the EVIL base there.

Quote: "If the old chiefs could see me now ... the closer we get to the sun, the colder it gets. They would believe the world was mad."

FORD TRIMOTOR

The Ford Trimotor is an extremely dependable, durable, and versatile machine, popular in the 1930's. Designed for civilian use, the Trimotor nonetheless was used by the US Army Air Force,



Mike Chen



armed with machineguns and bombs, and flown in actual combat conditions all around the world.

The Trimotor is heavily modified for Indy's use. The engines are Pratt and Whitney Wasps, prototypes that convert horsepower to thrust which doubles the craft's rate of climb. (The plane reaches a maximum of 29,000 feet in the novel.) Long-range fuel tanks enable the plane to go up to 1500 miles without refueling.

All available types of engine instruments and flight instruments, including the latest gyroscopic devices for navigational headings and the artificial horizon, are installed. Also included is an Air Direction Finder which allows the pilots to home in on radio broadcast stations and weather stations from hundreds of mile away. Other features: first-aid kits, high altitude gear, fire extinguishers, an electric galley, water tanks, additional booster magnetos and spark plugs, fuel funnels, mooring ropes and stakes, tool kits, an emergency starting crank (in case the electrical system fails), and parachute flare holders and firing tubes which can be activated from either the cockpit or the cabin.

Primary weaponry includes two forward .30 caliber machineguns, as well as two placed where the baggage compartments had been. Beneath the wings are mounted three rockets apiece. External fuel tanks beneath the wings were replaced with rocket-launching pods. Outer casings were the same size as the fuel tanks, but the front ends saw the metal replaced with multi-layered thick canvas. Prior to ignition of the solid-fuel rocket motors, a small charge blows apart the frangible nose cone and the aft covering of the pod, so the rockets can fire forward without interference.

The full explosive charges had been removed from the warheads of the rockets, and replaced with a smaller charge around which white phosphorous was packed. To add to the incendiary effect, the casing around the warhead made of magnesium. It's these rockets that finally bring down the EVIL zeppelin.

Ford Trimotor: Speed 170 mph; max. altitude 30,000 feet; Pass 13; Crew 2; END 17; .30 caliber machineguns (4), damage value 6D+2, ammo 20, range 3-100/500/1 k; rockets (6), damage value 9D+2, range 100-1 k/2.5 k/4 k

DAYTON, OHIO

Located in southwestern Ohio on the Great Miami River, Dayton is a port and trading hub as well as an aviation center. Shortly after their successful flight at Kitty Hawk, the Wright brothers returned here and established an aircraft plant. Dayton is also home to Wright Field, an Army

airbase at which Indy and his team are headquartered. The Committee for Action meets here.

DOMINIC CARBONI

COORDINATION 2D+2

Fire combat 3D+2

ENDURANCE 2D+2

REFLEXES 2D+2

Melee combat 3D+1, melee parry 3D

STRENGTH 2D+2

Brawling 3D+1

KNOWLEDGE 2D+1

Business 3D+2, intimidation 3D, streetwise 3D+1

PERCEPTION 2D+2

Bribery 3D+1, con 3D+1, interrogation 3D+1, persuasion 3D+1, search 3D+1

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+1

TECHNICAL 2D+2

Lock picking 3D

Fate Points: 3

Equipment: Expensive suit; knife, damage value STR+1D; Smith & Wesson .38, damage value 5D+2, ammo 6, range 3-10/25/40/140

Description: Dominic is a gangster in Dayton Ohio, owner of Del Vecchio's, a classy Italian restaurant. Carboni is a front for a more powerful underworld figure, and Indy's means of relaying the message to EVIL that he has the artifact.

Dominic is always accompanied by two or three of his "boys."

Quote: "The sooner the better, Professor. In fact, if it's sooner, you get to live longer."

DOMINIC'S GOONS

COORDINATION 2D+2

Fire combat 4D

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, intimidation 3D+1, melee combat 3D+1, melee parry 3D, running 3D+2, streetwise 4D+1, willpower 3D

STRENGTH 2D+2

Brawling 3D+1

KNOWLEDGE 2D+1

PERCEPTION 2D+2

Bribery 4D, con 3D, gambling 3D+1, interrogation 3D+1, persuasion 3D, search 3D+1, sneak 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+2

Lock picking 3D+1

Fate Points: 2

Equipment: Thompson submachinegun, dam-



age value 5D+2, ammo 30, range 5-10/20/50/75; assorted melee weapons

COMMITTEE FOR ACTION (CFA)

The CFA is a group of representatives from select nations all over the world, whose purpose is to work quietly behind the scenes in order to maintain worldwide status quo.

The membership includes:

Pytor Buzau, head of the Romanian Secret Police

Thomas Treadwell, British Intelligence

Filipo Castilano of the Vatican,

but representing Italy

Eric Svensen, Sweden

Sam Chen, China

Yoshiro Matsuda, Japan

Jacques Nunguesser, France

George Sabbath, United States

Vladimar Mikoyan, Russia

Antonio Morillo, Venezuela

Tandi Raigarh, India

Rashid Quahirah, Egypt

NEW YORK, NEW YORK

The largest city in the nation, New York City is located on New York Bay, at the mouth of the Hudson River. It consists of five boroughs: Manhattan, the Bronx, Queens, Brooklyn and Richmond. It's the biggest port in the US, the trade center, the financial center, and a major tourist attraction.

The list of attractions in NYC is a long one: the Empire State Building, for many years the world's tallest building (note that the building was built in 1930-31, so adventures set before that should not feature it); Yankee Stadium; Ebbets Field; the Statue of Liberty; Central Park; Broadway. Player characters are just as likely to visit New York City for its educational and research opportunities. It's home to the American Museum of Natural History, the Metropolitan Museum of Art, the New York Public Library, Columbia University, and many others. Note that some well-known landmarks — such as Lincoln Center — did not exist during the period in which Indiana Jones adventures are set, and others (such as the Museum of Modern Art and the Whitney Museum of American Art) only opened in the 1929-1931 period.

DR. FILIPO CASTILANO

COORDINATION 3D+2

Fire combat 5D+1

ENDURANCE 3D

Swimming 4D

REFLEXES 3D+1

Brawling parry 3D+2, dance 4D, dodge 4D+2, escape artist 3D+2, melee combat 4D, melee parry 4D, running 4D

STRENGTH 3D+1

Brawling 4D+1, climbing/jumping 4D

KNOWLEDGE 3D+1

Business 5D+1, espionage 6D, intimidation 5D, English language 4D+2, linguistics 4D+1, scholar: ancient civilizations 5D+1, scholar: antiques 5D+1, scholar: etiquette 5D, streetwise 4D+2, willpower 4D+2

PERCEPTION 3D+1

Bribery 4D+2, charm 5D, con 5D, deduction 4D+2, disguise 5D+1, faith: Roman Catholic 5D+1, forgery 4D+2, interrogation 5D, persuasion 5D, research 5D+1, search 4D, sneak 5D

MECHANICAL 3D+1

Beast riding: horse 4D, radio ops 4D+2, vehicle piloting: wheeled 4D+1

TECHNICAL 3D+2

First aid 4D+1, lock picking 5D

Fate Points: 4

Equipment: Foppish clothes; silk handkerchief; Walther P38, damage value 4D, ammo 8, range 3-10/25/50/150.

Description: Filipo is a former Italian Secret Service agent, now a member of the Six Hundred of the Vatican, a secret organization sworn to serve the Church (see below).

His full official name and title is Dr. Filipo Castilano PhD, an antiquities investment counselor for museums throughout the world, director of the Office of Research and Confirmation for Antiquity Investments, Ltd. What people do not know is that Filipo is also a secret member of the Board of Governors for the American Museum of Natural History in New York, as well as being an Advisor to the Vatican.

Clad in striped pants, cummerbund and vest, and topped with an Italian silk jacket, Filipo plays the role of a fop to the hilt. He comes across as completely non-threatening.

Naturally, it is all a ruse. Filipo is a professional, a competent, deadly agent for the Vatican. He has a strong secret working relationship with Thomas Treadwell of British Military Intelligence.

Filipo is sent to Rennes-le-Chateau under the pretext of investigating reports that the area has some tie to Christ's history. In fact, he is there to investigate the Sky Pirates case and is the man who fingers Konstantin Cordas as being still alive



THE SIX HUNDRED

This group consist of 600 operatives hand-picked by the Pope to serve the Vatican and the Holy Church. They are privy to many of the secrets of the Church and their names are not recorded on any list.

Consider the Six Hundred to be a cross between clerics, secret agents and artifact hunters. They travel the world, often hunting down treasures that might have some significance to the Church and keeping them out of secular hands. As is obvious from this adventure, they are not above working with secular governments for the greater good of all.

and most likely the power behind EVIL. Filipo's fate is unknown — it's speculated that EVIL may have grown suspicious and disposed of him.

Quote: "The history of the Church, the history before the Church, the histories before anyone even thought of any kind of temple! It's all there, it has always been there!"

EVIL AND THE GROUP OF SIX

Enterprise Ventures International, Limited (EVIL) is a worldwide organization dedicated to the conquest of the globe. Making use of prototype technology and seemingly unlimited resources, they mount an assault on all nations with equipment that almost seems alien in origin. Only through the efforts of Indiana Jones and his hand-picked team of professionals — and with great sacrifice — is the organization stopped. And even then, its leaders escape, leaving open the possibility they will strike another day (see the mini-adventure, "The Revenge of EVIL" later in this book).

Although their acronym may seem a little too obvious, they should not be underestimated and make excellent continuing foes for the characters. Their purpose is to blackmail the world into accepting their rule, and they are not above wiping out major cities to achieve their aims. Nothing is beyond them; and, if money can buy it or science can develop it, no weapon or technology is out of their reach.

EVIL is known to have branches in several cities in the world, though their headquarters in this novel were in the Chateau at Blanchfort and

Rennes-le-Chateau. Given that both of these locations are exposed in the adventure, it is reasonable to assume they have been abandoned. No one knows where EVIL may strike next.

Its leaders refer to themselves as the "Group of Six" — six wealthy industrialists, financiers and even a drug kingpin who believe the world would fare

far better under their rule. Their first step was to hire six people to impersonate them, down to major plastic surgery and dental work. These impostors were then sent on a plane trip, accompanied by family members of the Group of Six, friends

From: The Ruling Council of Twenty-Three
To: The Bavarian Cell

We have heard rumors of the Six Hundred, but we have not as yet been able to learn the identities of any of their number. We are forced to admit that their secrecy seems impenetrable. Perhaps there is a mystical/miraculous element to it? Discovering more about how this group functions and who its members are should be a paramount objective for all our illuminated brethren in Europe.

of theirs from across Europe, and great publicity.

And then the plane was blown to pieces ...

Six of the wealthiest and most powerful people in the world, now believed dead. Free to assume other identities, free to plot and plan, safe from the prying eyes of the world ...

With access to advanced systems of the military, of science and engineering and flight, faking alien spacecraft was simplicity itself. The government and the military was never fooled — they realized quickly that the "alien weapons" were much the same as their own — but the public was another matter. And it was public terror that EVIL was counting on.

Although they suffered a grievous setback in the adventure of the Sky Pirates, EVIL was not destroyed. Their goals remain the same, and their ability to achieve them not too severely diminished by their failure in this operation.

KONSTANTIN LEBLANC CORDAS (ALIAS HALVAR GRIFFIN)

COORDINATION 3D

Fire combat 4D

ENDURANCE 3D+1

Swimming 3D+1

REFLEXES 2D+2

Dance 4D, running 3D

STRENGTH 2D+2

Brawling 4D

KNOWLEDGE 3D+1

Business 6D, espionage 5D, intimidation 4D, English language 5D+2, French language 5D+1,



Russian language 5D+1, linguistics 4D, scholar: anthropology 4D+1, scholar: current events 5D, scholar: etiquette 5D, scholar: history 5D, scholar: psychology 4D+2, willpower 4D+1

PERCEPTION 3D+1

Charm 5D, con 5D, disguise 4D+1, forgery 4D+2, gambling 4D, interrogation 4D, persuasion 5D, sneak 3D+1

MECHANICAL 3D

Beast riding: horse 4D+1, vehicle piloting: wheeled 4D+2

TECHNICAL 3D+1

Fate Points: 4

Equipment: Walther P38, damage value 4D, ammo 8, range 3-10/25/50/150

Description: A billionaire many times over, Konstantin LeBlanc Cordas boasts major holdings in Spain, Russia and France. Blessed with a powerful, keen, and inquisitive mind, Cordas realized in 1928 that the world was heading for yet another war. He and his best friends — all wealthy and powerful as well — knew of the weapons being developed by the major powers, and the destruction they would cause, and so decided that steps had to be taken to stop the war before it started. And so, EVIL was born ...

Stopping it meant overwhelming power would have to be concentrated on every front, political, military, industrial and economic. The minds themselves of men would have to be controlled. And there is no more effective way to do that than fear ...

In the end, Cordas' organization would be responsible for the murders of hundreds and the destruction of ships, trains and automobiles. It was only through the bravery of Indy's team that millions more lives were saved.

Cordas remains at large.

Quote: "Aliens, as you put it, blasting their way around the world ... so far, I remind you, with spectacular effect and unstoppable fury which, I assure you, we will magnify a thousandfold for those superstitious wretches we must guide to their own future."

WILHELMINA VON VOLKMAN (ALIAS MARCIA MASON)

COORDINATION 3D

Fire combat 3D+2

ENDURANCE 3D

Swimming 3D+2

REFLEXES 2D+2

Dance 4D, dodge 3D+1, running 3D

STRENGTH 2D+2

Brawling 3D

KNOWLEDGE 3D+1

Artist: singer 5D, business 5D, espionage 4D+2, Danish language 5D+1, English language 6D, French language 5D, linguistics 4D+2, scholar: antiquities, scholar: etiquette 5D+1, willpower 5D

PERCEPTION 3D+1

Charm 5D, con 5D, deduction 4D, disguise 5D+1, forgery 4D, interrogation 4D, persuasion 5D+1, research 5D, search 4D+2, sneak 4D

MECHANICAL 3D

Beast riding: horse 3D+2, vehicle piloting: wheeled 3D+1

TECHNICAL 3D+1

First aid 4D, lock picking 4D

Fate Points: 4

Equipment: None

Description: Wilhelmina Von Volkman is another member of the Group of Six that runs EVIL. She managed to infiltrate the foundation membership of the American Museum of Natural History in New York.

Like Konstantin, Wilhelmina's death was faked, and she took the identity of the person who stood in for her. Wilhelmina had been a patron of the arts, helping promising students and scholars establish themselves in their respective fields.

"Marcia" was suspected of being a traitor by Indy and so her effectiveness has been compromised. She remains at large, however.

Quote: "Are you telling us that this group, whoever and whatever they are, are trying to sell us a fake that our own group, yourself, created?"

STANDARD EVIL ASSASSIN

COORDINATION 3D+1

Fire combat 4D, thrown weapons 4D+1

ENDURANCE 3D+1

Swimming 4D

REFLEXES 3D

Brawling parry 3D+2, dodge 4D, melee combat 4D+1, melee parry 4D, running 3D+2

STRENGTH 3D

Brawling 4D, climbing/jumping 3D+2

KNOWLEDGE 2D+2

Espionage 3D+2, intimidation 3D+1, streetwise 3D+2, willpower 3D+1

PERCEPTION 2D+2

Bribery 3D+1, con 3D+2, disguise 3D, hide 3D+1, interrogation 3D+1, search 3D+1, sneak 5D

MECHANICAL 3D

TECHNICAL 3D

First aid 3D+1, lock picking 4D

Fate Points: 2

Equipment: Walther P38, damage value 4D,



ammo 8, range 3-10/25/50/150; knife, damage value STR+1D+1

Description: All of the assassins encountered so far worked for the narcotics kingpin currently going by the name of John Scruggs (his true name is unknown). It is not known how many other breeds of killer EVIL may employ, although there is evidence their membership is international.

THE ASGARD

The *Asgard* is the steel, jet-powered zeppelin that serves as the carrier for the flying discs. The zeppelin is kept aloft by helium and features machinegun nests on the top. The zeppelin is so large that it must be serviced on board a special ship designed just for that purpose (which is later torpedoed and sunk) or within EVIL's mountain base in New Mexico.

The zeppelin is shot down with rockets launched from the Trimotor.

The Asgard: Speed 225 mph; Pass. 80; Crew 12; END 8D; machineguns, damage value 8D+1, ammo 20, range 3-100/500/1 k

FLYING DISCS

The flying disks from the Sky Pirates adventure are oval shaped, made of a bronze-like metal, with a central circular bubble glass cockpit. It is pro-

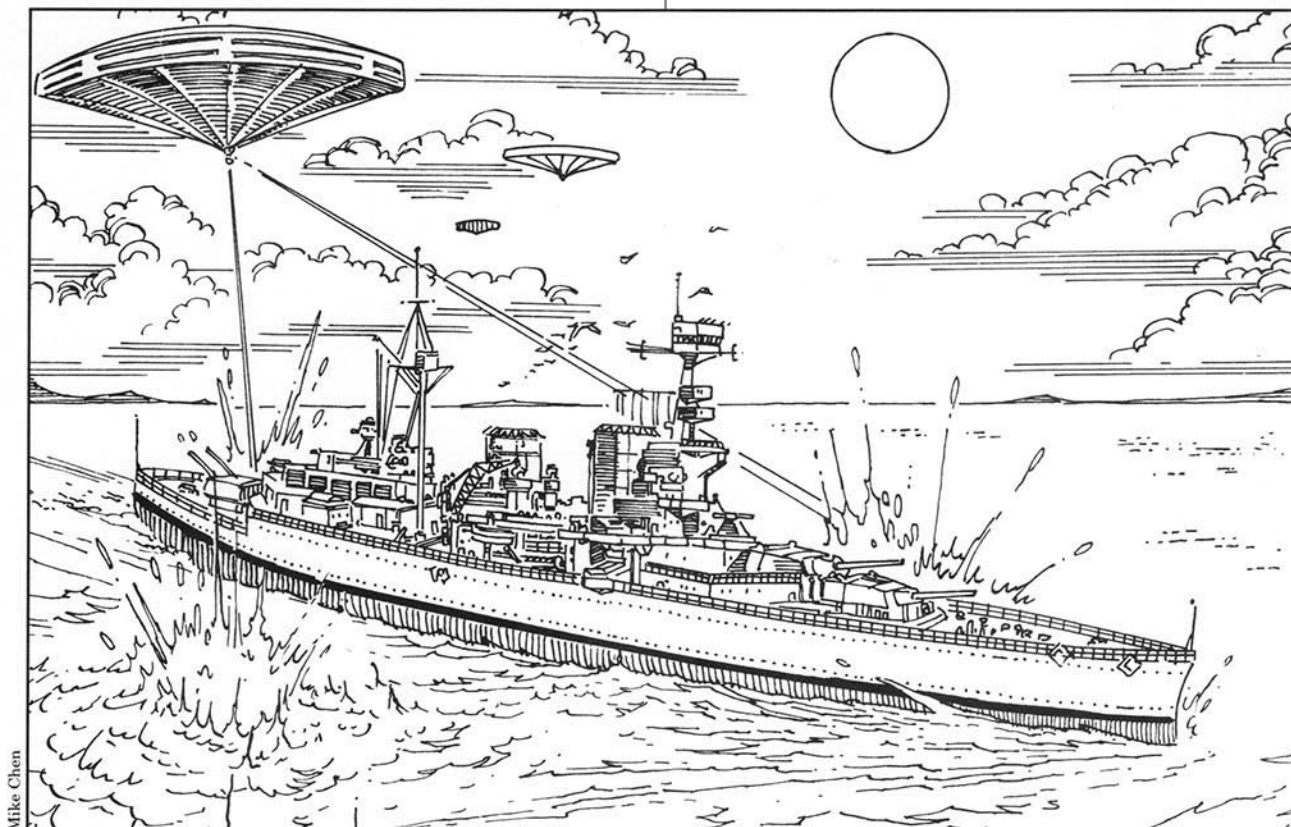
pelled by jet engines underneath, and is armed with machineguns. They are extremely maneuverable and unlike anything ever seen in the air, except that they are definitely man-made, using weapons and metals that are no different from those in use by the major powers of the age. All of the discs are destroyed in the novel, owing in part to their difficulty in maneuvering at high altitudes.

Flying Discs: Speed 380 mph; Pass 1; END 16; .50 caliber machineguns (2), damage value 8D+1, ammo 20, range 5-15/75/150; rockets (4), damage value 9D, range 3-400/2.5k/4k

ACOMA (SKY CITY)

Acoma, also known as the "sky city," is located in Cibola County, New Mexico. It is an inhabited village on a sheer cliff that rises 357 feet above the plains. Acoma boasts multi-roomed, three-story adobe houses built of mud that was carried up on human backs. Although the Sky City is still populated, many of the Acoma live in plains villages and return to the pueblo for ceremonies and festivals.

Centuries ago, the Spanish explorers gave the peoples of Acoma and similar villages the name "Pueblo." The name is now used for the large





reservation in that same location.

EVIL struck a deal with the population of Acoma, ensuring them basic necessities like electric and water in return for permission to build a large base set into the mountain. Unknown to the residents, however, EVIL has booby-trapped the community with explosives, so that if the government attempted to bomb the installation, the town would be destroyed as well.

ADVENTURE HOOKS

- EVIL is not destroyed, and is still pursuing its agenda of world domination. Their latest plan involves the attempted seizure of some Aztec artifacts from some ruins in Mexico, using some of the locals, of Aztec ancestry, to guide and help them. This time, it is the player characters that are called in front of the CFA and given the assignment to stop the organization.

For possible Aztec artifacts to use, see the *Artifacts* sourcebook.

- Filipino Castilano is not dead, but he's not in great shape either. He was pursued into the Pyrenees by EVIL agents, and is now lost there. The player characters get rumors of his presence in Marseilles, and if they are smart, they can follow his path and find him ... assuming EVIL doesn't find *them* first.

- Jocko Kilarney did not die in the blast on the Barclay, but actually was washed up on the French coast near Normandy. However, he has lost his memory and is wandering the countryside like some madman, taking refuge in an old ruined Norman castle from the Middle Ages.

EVIL agents want him taken alive, and are now combing the area in search of the big man. The player characters hear the rumors of Jocko's survival while visiting Paris. They will need to travel to Normandy and try to pick up the injured and traumatized man's trail.

The castle itself could house a rare artifact, and be a setting for an entire adventure. Perhaps the castle and the artifact within are the true reasons EVIL is nosing around the area.



MINI-ADVENTURE:

THE ADVENTURE OF THE SECOND HORN

The Adventure of the Second Horn is a three act adventure for four to eight player characters. It takes the players on a wild search for another Alicorn, much like the one from *Indiana Jones and the Unicorn's Legacy*, but with a much darker past and an even more ominous power.

The adventure utilizes locales from the three novels, enabling the gamemaster to run the players through places and introduce them to people found in the books. Gamemasters who want to be able to use ALL of the characters from all three novels should set the adventure in September of 1922. If the characters from *Indiana Jones and the Peril at Delphi* are not needed, set the adventure in September of 1927. If the characters from *Indiana Jones and the Unicorn's Legacy* aren't needed, set the adventure in September of 1930. If none of the novel characters are needed, set the adventure in September of 1935.

Bear in mind that if only one or two characters from the novel are needed, but they are listed as dead, then "reports of their death were greatly exaggerated." This will enable player characters to utter such memorable pulp lines as "(Gamemaster character name here)! But ... we thought you were dead!"

The Adventure of the Second Horn can be used as a stand-alone adventure or as part of an ongoing *World of Indiana Jones* campaign.

THE MAJOR BEAT

While visiting Chicago, perhaps to do some research, the characters stumble onto a gangland-style execution. They discover that the unfortunate victim was not some rival thug, but an ar-

chaeologist who was seareching for an Alicorn, a unicorn's horn. His killers were associates of Diego Calderone, a member of the Sicilian Mafia.

The clues point to New York, so the characters hop a train, barely making it to the "City That Never Sleeps" in one piece.

In Act Two, the characters travel to Italy to find an ancient catacomb believed to hold more clues. Here they encounter the People of the Horn, who are intent on finding the Alicorn and destroying it. Added to that are Mafia gunmen, under orders to recover the horn, at any cost.

In Act Three, the trail of the Alicorn leads to Greece. The Alicorn is buried in some ruins near the site of Delphi, and here all the characters converge for one final battle. The characters must try and recover the artifact before an earthquake destroys the site forever.

ACT ONE: OLD MAN WITH A HORN

SCENE ONE: THE LABOR DAY MASSACRE

THE SITUATION

Standard. The characters are in Chicago on Labor Day, on their way to The Nest to take a break from their researches and hear some blues. On their way there, they stumble upon a mob hit.



Read aloud or paraphrase:

An unseasonably cool wind blows off of Lake Michigan on this Labor Day evening. Somewhere, a clock's bells chime eight pm as you wander the streets of the South Side, looking for The Nest, a blues club owned by Jack Shannon. You haven't heard Shannon play, but Indy has nothing but good things to say about the man and his cornet. You look forward to getting out of the cold night air and into a warm club.

Suddenly, a black sedan comes screeching around a corner. The barrels of several Thompsons emerge from the windows, and the guns blaze in a staccato chatter of fiery death ... at someone else.

A thin, innocuous-looking man is jerked around like a rag doll as the lead slugs tear into him. The sound of the Tommyguns is replaced by the high-pitched shriek of tires burning rubber as the black sedan roars off into the night.

THE ACTION

There are four mobsters in the sedan. Some of the characters may want to hail a cab and try to pursue. If they do so, run a car chase through the

back streets and alleys, but let the gangsters get away.

MOBSTERS (4)

COORDINATION 2D+2

Fire combat 4D

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, melee combat 3D+1, melee parry 3D, running 3D+2

STRENGTH 2D+2

Brawling 3D+1

KNOWLEDGE 2D+1

Intimidation 3D+1, scholar: Chicago gangs 3D, streetwise 4D+1, willpower 3D

PERCEPTION 2D+2

Bribery 4D, con 3D, gambling 3D+1, interrogation 3D+1, persuasion 3D, search 3D, sneak 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+2

Lock picking 3D+1

Fate Points: 2

Equipment: Thompson submachinegun, damage value 4D, ammo 30, range 5-10/20/50/75; knife, damage value STR+1D+1; Nash Sedan, speed 150 mph, pass 5, END 16; snazzy suit and Fedora; cigar



The mobsters are Mafia members, and will drive back to a restaurant called La Trattoria, a good fifteen minutes away from the attack site.

The victim is Professor Richard Manchester, as his wallet will reveal. He is a researcher at the University of Chicago, specializing in Greek mythology. Manchester is dying, and no skill will help him. He manages to gasp out "Benny ... behind Nest ... 8:30."

I SMELL A RAT

If the characters decide to keep Manchester's appointment and head for The Nest, read aloud or paraphrase:

You stand in the alleyway behind The Nest, and you can't help but wonder if you all are nuts or something. You can barely make out the strains of jazz music coming from inside the building, and it occurs to you that you should be in there, not out here in some garbage strewn alleyway with the rats.

Speaking of rats, the back door opens up and a big gorilla in a tux tosses out a thin, rat-faced man. "Giddouda here, ya bum!" the big man snarls as he lobs the thin man into a pile of trash. "We don' need stoolies here, got it?"

The big man stops as he looks at you and realizes he's not alone. Hand on the door-knob, he studies you, but doesn't make a move.

The bouncer is Mike Patterson, an ex-heavy-weight fighter. If the characters don't make a move towards him, he shakes his head and closes the door, locking it. Should the characters make a threatening move, he wades into them, fists flying.

MIKE PATTERSON

See stats on page 42.

TALKING TO THE RAT

Benny the Rat is a known Chicago informant. He's expecting a solitary, non-threatening professor, not a group of seasoned adventurers. *Persuasion* and *interrogation* totals will be needed to pry out the information he knows.

BENNY THE RAT

COORDINATION 2D+1

Fire combat 3D

ENDURANCE 2D+2

REFLEXES 2D+2

Dodge 4D, melee combat 3D+2, running 4D+1

STRENGTH 2D+1

Brawling 3D+1

KNOWLEDGE 2D+1

Scholar: Chicago gangs 3D

PERCEPTION 2D+1

Bribery 3D+2, con 3D+2, gambling 3D+1, persuasion 3D, search 3D, sneak 3D, streetwise 5D, willpower 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+1

Lock picking 3D+1

Fate Points: 2

Equipment: Knife, damage value STR+1D+1

Getting info from Benny is like pulling teeth, but if the characters are persistent, they'll learn that Manchester was searching for a unicorn's horn. A friend of Benny's in New York has a line on where one might be found — and he'd just as soon share the knowledge, because the Mafia is putting the heat on trying to find one, too, and silence anyone who knows about it. (Benny's friend figures there's safety in numbers).

Manchester was supposed to meet this guy at the Statue of Liberty at midnight Tuesday. There's a midnight train from Union Station to NYC that will get the characters there in plenty of time to make the rendezvous.

CUT TO ...

If the characters decide to take the trip, cut to Scene Two, "Wake Up Call."

SCENE TWO: WAKE UP CALL

THE SITUATION

Standard. The characters are attacked while on board the train. But not by gangsters — no, it's the People of the Horn this time, who have already disposed of the gunmen who were on board the train.

The sleeping compartments on the Hudson Limited sleep two people. Characters should decide who is bunking with who before the action starts. The characters can easily get bunks that are next to each other. Location of crucial equipment (such as weapons) should also be noted ahead of time.

Read aloud or paraphrase:

The Hudson Limited travels from Union Station Chicago to Penn Station New York. A luxurious train, it boasts a Pacific locomotive, mail/baggage car, four coaches, a first class coach, dining car, two sleeping cars, and an observation car at the rear.

You settle in your berths, the gentle swaying of the train producing a tranquilizing



effect. This is certainly the way to travel cross country!

Call for a Moderate Perception check. On a success, read the following:

Your sleep is interrupted by a shuffling noise. Suddenly, the sliding door of your compartment opens and there stands a man in a pinstriped suit and Fedora, with a blank stare, holding a pistol and pointing it at you.

Characters who made their Perception rolls can go into normal rounds. There is one gangster per sleeping compartment. The mobsters are all dead men, being used as shields/decoys by the People of the Horn.

PEOPLE OF THE HORN ASSASSINS (ONE PER TWO CHARACTERS)

COORDINATION 3D

Fire combat 4D

ENDURANCE 3D+1

REFLEXES 3D+1

Dodge 3D+2, melee combat 4D, melee parry 4D, running 4D

STRENGTH 3D+1

Brawling 4D+1

KNOWLEDGE 3D

Intimidation 4D, Arabic language 4D+2, French language 4D+2, German language 4D+2, Italian language 4D+2, scholar: unicorn mythos 4D+2, streetwise 3D+1, willpower 5D+2

PERCEPTION 3D

Bribery 3D+2, charm 3D+1, con 4D+1, deduction 3D+2, disguise 3D+1, faith: the Cause 4D+2, interrogation 4D, persuasion 3D+1, search 4D, sneak 4D+2

MECHANICAL 3D+1

Vehicle piloting: wheeled 4D+1

TECHNICAL 3D

First aid 3D+1, lock picking 4D

Fate Points: 2

Equipment: Knife, damage value STR+1D+1; garrote, damage value STR+1D; vial of poison

Special Notes: The Cause is not a religion, rather it is the purpose of the People of the Horn: to destroy all evidence of unicorns. This is such a deeply ingrained belief that it rivals religious faith in terms of devotion, adherence, and as a source of confidence and strength.

Description: Their garb does not stand out, but the People of the Horn all sport a tattoo of a unicorn's head on their right arm, a few inches below the shoulder socket. Roughly a quarter of the group is female.



The People fight silently, neither expecting nor giving mercy. If half their number are slain, the remainder will flee, taking to the roof of the rail cars and attempting an escape that way. They leave none of their wounded behind, slaying them swiftly before making their getaway.

The People should be played as mysterious assassins, not sources of information.

A Moderate Perception or *search* total on one of the People reveals a slip of paper with the words "Library of Antiquities" and an address in Rome.

Checking out the dead gangsters reveals that each died by being garrotted (Easy Technical or *first aid* total). Each gangster carries a .38 and a knife. One has two tickets to a White Sox game for next week, another sports a black opal ring.

CUT TO ...

Once the attack is resolved, cut to Scene Three.

SCENE THREE: AN OFFER YOU CAN REFUSE

THE SITUATION

Standard. Arriving in New York at night, the characters have a run-in with the New York branch of the Mafia. The mobsters attempt to "persuade" the characters to drop the case.

Once the characters get off the train at Pennsylvania Station, they will need to get to Liberty Island. An Easy Knowledge or *streetwise* roll will reveal that the best way to do this at night is to hire a small private boat at the Brooklyn docks. A taxi (or taxis if there are more than four adventurers) is their best way to the docks.

However, en route, read aloud or paraphrase the following:

As your cab goes down a side street short-cut, a heavy black sedan noses out into the street ahead, blocking the road. Instinctively, you turn and see that behind you, another sedan has blocked the way you came from. You are boxed in.

Both sedans cut their engines, and six men with Tommyguns come out, followed by a man who is obviously their leader. He seems to be carrying no weapons.

"Out of the cars, please," he says quietly. "We need to talk."

THE ACTION

The important man is Leo Giovanna, a Mafia boss who runs the Brooklyn operations. He truly

does want to talk, and intends to let the characters go if they keep a cool head and cooperate.

Giovanna wants to know what the characters know about the Alicorn, and who killed his men on board the train (word travels fast, especially when you have a porter in your pocket). He also wants to sound out the characters and see if they might be working for the Italian government.

The mob boss is no fool. He will use his own Perception to see if the characters are lying to him. If they seem to be telling the truth, he'll let them go with a warning to "stay away from things that don't concern you."

If the characters obviously lie or refuse to answer questions, Giovanna will have his boys rough them up a little.

If the characters decide to fight rather than talk, the mobsters will shoot back while Giovanna makes his escape.

MOBSTERS (8)

Use the stats for the mobsters in Scene One.

LEO GIOVANNA

COORDINATION 2D+2

Fire combat 4D, lock picking 3D+1

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, melee combat 3D+1, melee parry 3D, running 3D+2

STRENGTH 2D+2

Brawling 3D+1

KNOWLEDGE 2D+1

Intimidation 3D+1, Italian language 4D+1, scholar: New York gangs 3D+1, scholar: Mafia lore 4D, streetwise 4D+1, willpower 4D+2

PERCEPTION 3D

Bribery 4D, charm 3D+1, con 3D, faith: Roman Catholic 3D+1, gambling 3D+1, interrogation 3D+1, persuasion 4D, search 3D, sneak 3D+1

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+2

Lock picking 3D+1

Fate Points: 5

Equipment: .38 Smith & Wesson, damage value 4D, ammo 6, range 3-10/25/40/140; snazzy suit and Fedora

Description: Leo Giovanna is a Sicilian mobster, in his early forties, with slicked back black hair, a pencil thin moustache, and a lazy nasal voice. He prides himself on being a good family man, a devout churchgoer, and a loyal Mafiosi, and sees no contradiction in those things.

HIRING A BOAT

At the Brooklyn docks, a boat can be hired for \$20, no questions asked. An Easy Knowledge or



streetwise total of 13 gets the boat, and one group attempt can be made every half hour.

CUT TO ...

Once the boat has been hired, cut to Scene Four.

SCENE FOUR: TAKING LIBERTIES

THE SITUATION

Dramatic. The contact awaits Professor Manchester, or his surrogates, atop the torch of the Statue of Liberty. Unfortunately, the People of the Horn have tracked her down as well and seek to end this whole affair once and for all by killing her.

Read aloud or paraphrase:

The hired boat churns silently through New York Harbor, on its way to Liberty Island. The Statue of Liberty stands before you, its torch and headpiece lit up, watching the harbor and acting as a beacon of freedom and courage.

Disembarking from the boat, you walk up to the pedestal building and realize the door is locked. The island is deserted, far as you can tell.

THE ACTION

Opening the door requires a Moderate Technical or *lock picking* roll. Inside, an Easy Perception or *search* total reveals numerous fresh footprints leading up the stairs.

When the characters climb the stairs, read aloud or paraphrase the following:

At last, you reach the top of the statue, and stand at one of the headpiece windows. The view of New York at night is magnificent, breathtaking, and for a moment you allow yourself to be caught up in the beauty. Eventually, though, you shake your head clear, and wonder just where on Earth the contact is.

A Moderate Perception or *search* roll yields the following:

Irritated, your eyes sweep left and right, looking for the alleged contact. Suddenly, you stop, eyes wide, focusing on the torch. There's someone huddled there, on the torch platform! You can barely make out the form, cowering near the light. It is apparent the form cannot see you ... it also becomes apparent that there's only one way that you're

going to be able to talk with whoever is out there. Are you afraid of heights?

A PRECARIOUS CLIMB

The informant, a young lady named Hilary Deor, has been hunted and hounded by the People of the Horn. It is a testament to her resourcefulness that she's made it to this point, still alive. Intent on staying that way, she hid in the Statue until closing time, then actually crawled along the upraised arm and is making her last stand at the torch. However, as will be seen soon, the People of the Horn are hot on her trail.

Characters trying to make the climb must make three Moderate Strength or *climbing/jumping* rolls. If any attempt is failed, the character will need a Moderate Reflexes roll in order to hold onto the statue. Failure to hold on results in one very message (and very fatal) splat.

Lurking atop Lady Liberty's head, near the crown spikes, are the People of the Horn, having finally caught up with their prey, and waiting for the right moment to strike. Naturally, when the characters arrive, they attack. The People use crossbows for silence and deadliness.

PEOPLE OF THE HORN ASSASSINS (ONE PER CHARACTER, PLUS ONE EXTRA)

Use stats above.

Equipment: Crossbow, damage value STR+3D, range 3-10/100/200/300, knife, damage value STR+1D+1; vial of poison

HILARY DEOR

COORDINATION 3D

ENDURANCE 2D+2

REFLEXES 3D

Dodge 3D+1, running 3D+2

STRENGTH 2D+2

Brawling 3D+1, climbing/jumping 4D

KNOWLEDGE 3D+1

French language 4D+2, Italian language 4D+2, linguistics 4D, scholar: English literature 5D, scholar: Greek myths 4D+2, streetwise 4D, will-power 5D

PERCEPTION 3D+1

Charm 4D+2, con 4D, deduction 4D+2, persuasion 4D+1, research 5D, search 4D+2, sneak 4D

MECHANICAL 3D+1

Vehicle piloting: wheeled 3D+2

TECHNICAL 3D+1

Lock picking 4D

Fate Points: 2



Steve Bryant

STEVE BRYANT
1990

Equipment: Notebook; pen; shoulder bag; .22 revolver, damage value 3D+1, ammo 6, range 3-10/15/40/140

Description: Hilary is a young blonde in her mid-20's, a grad student at Georgetown University in Washington DC. A sharp, resourceful woman, she corresponded with Professor Manchester about the presence of an Alicorn in Europe. Unfortunately, the People of the Horn caught wind of it, as did the Mafia.

WHAT HILARY KNOWS

In the course of her studies, Hilary discovered some leads to an Alicorn in Italy. Details are sketchy, but she was going to tell Professor Manchester of a place in Rome called the Library of Antiquities which has more information on the horn and possibly its connection to some ancient catacombs. She gives the characters the name Father Giovanni Terrio of the Church of St. Paul in Rome.

Hilary is also aware of the People of the Horn and can give the characters information on that group's nature and purpose.

ACT AWARDS

The Act ends with the characters realizing that Rome is their next stop on this chase. Each character gains one Fate Point for surviving the act, plus a second Fate Point if Hilary is rescued.

ACT TWO: WHEN IN ROME...DUCK!

If the characters decide to talk to Father Giovanni first, take them to Scene One, "Father Knows Best." If they decide to do the research first, put them in Scene Two, "Hit The Books." If the characters have been having too easy a time of it, hit them with Scene Three, "Remember Us?" Basically, the first three scenes are interchangeable, and need not be done in any particular order, giving the gamemaster some flexibility and not forcing the players into a linear situation.

The gamemaster should foster the fear that the characters are being pursued by several factions, each of which seems ruthlessly intent on acquiring the Alicorn. Cruel gamemasters may even hint that there isn't any evidence that the Alicorn even exists! This could all be a hoax, or a blind for something more sinister. Keep the air of mystery, so that, like Indy did in *Raiders of the Lost Ark*, they have to "make this up as I go along."

Read the following to the characters when they first set foot in Rome:



Rome, the eternal city! Home of many ancient ruins, churches, the Vatican, and yes, the city of Mussolini and his henchmen. As you walk the crowded, bustling streets of Rome, you often see pairs of Black Shirts, Mussolini's muscle men. You have to remind yourself that you aren't here to start trouble — and that it won't pay to underestimate Mussolini's thugs.

If the characters attract the attention of the Black Shirts, feel free to give the fascists a crack at them. Assume that for purposes of actively confronting a suspicious group, the Black Shirts will travel in groups of five. For just ordinary encounter purposes, the Black Shirts will be met in pairs.

BLACK SHIRTS

COORDINATION 3D

Fire combat 4D+1

ENDURANCE 3D+1

REFLEXES 3D

Dodge 3D+2, melee combat 4D+1, melee parry 4D, running 4D

STRENGTH 3D+1

Brawling 4D+1, climbing/jumping 3D+2

KNOWLEDGE 3D

Intimidation 4D+1, English language 4D, German language 4D, scholar: Fascist doctrine 4D+1, streetwise 3D+2, willpower 3D+2

PERCEPTION 3D

Con 4D, interrogation 4D, persuasion 3D, search 3D+1, sneak 4D+2

MECHANICAL 3D

Vehicle piloting: wheeled 4D

TECHNICAL 3D

First aid 3D+1, lock picking 4D

Fate Points: 2

Equipment: Club, damage value STR+1D+2; pistol, damage value 4D, ammo 8, range 3-10/25/50/100

Description: The Black Shirts are the political musclemen of Mussolini's Fascist regime. Many are little more than bullies. They are loyal to the Fascist cause. Adolf Hitler adopted the Black Shirt idea, calling them the Brown Shirts, or the SA.

SCENE ONE: FATHER KNOWS BEST

THE SITUATION

Standard. The characters, in Rome, contact Father Giovanni at the Church of Saint Paul, in order to track down more leads on the Alicorn.

Little do they realize that "Father Giovanni" is an impostor, an ally of the People of the Horn.

Read aloud or paraphrase the following:

The Church of Saint Paul is a smaller house of worship, constructed in 500 AD, more like a chapel than a full-blown church. The interior dome is decorated with frescoes showing angels, demons, and yes, unicorns. That last fact alone is enough to perk your interest.

A young priest comes out of a side door and smiles at you in welcome. "I am Father Giovanni Terrio. How may I help you today in this house of God?"

THE ACTION

If the characters have questions for him, and they most certainly do, he will invite them to his study to discuss things further. Once the characters mention Hilary's name and the purpose of their visit, it will tip off the "good Father."

Fortunately, the People of the Horn have a little surprise to divert and destroy would-be Alicorn hunters: a set of catacombs outside of Rome, specially rigged with traps to eliminate nosy snoops.

The Father will serve wine and answer all questions as best he can. He professes interest in the Alicorn, and in mythology in general. In order to make his story convincing, he does toss in some information that is legitimate. Father Giovanni has recently learned that a Greek Orthodox priest in Athens may have stumbled upon some information about an Alicorn. The People of the Horn are not so plentiful that they can immediately follow up on every lead. (However, the impostor sees nothing wrong with telling the characters about it — after all, they will go to the catacombs first, and die there!)

"Terrio" gives the characters directions to the catacombs, telling them that the area is off-limits to the general public because excavations have only recently begun. However, he adds, he is certain the characters are resourceful enough to find a way inside.

The catacombs are located six miles southeast of Rome, located under some unearthed ruins of an ancient Roman villa.

FATHER GIOVANNI TERRIO

COORDINATION 3D

ENDURANCE 3D+1

REFLEXES 2D+2

Dodge 3D+1, melee parry 3D+1, running 3D+2

STRENGTH 3D+1

Brawling 4D

KNOWLEDGE 3D+1

Intimidation 4D, English language 5D+1, Ger-



Paul Daly

man language 4D+2, scholar: Christian doctrine 5D+1, scholar: mythology 4D+2, willpower 5D

PERCEPTION 3D+1

Charm 4D+1, con 3D+2, deduction 4D+2, faith: Roman Catholic 5D+1, interrogation 4D, persuasion 4D+2, research 5D, search 5D, sneak 4D

MECHANICAL 3D

Vehicle piloting: wheeled 3D+2

TECHNICAL 3D+1

First aid 4D+2, lock picking 3D+2

Fate Points: 5

Equipment: Bible; crucifix

Description: "Father Giovanni" is a hearty Italian man. The true Giovanni Terrio perished in an auto accident while on his way to assume his position at St. Paul's. The People of the Horn replaced him with one of their own in an effort to infiltrate the Church.

CUT TO ...

If the characters decide to research the matter further, cut to Scene Two. If they head straight to the catacombs, cut to Scene Three.

SCENE TWO: HIT THE BOOKS

THE SITUATION

Standard. This scene is filled with lots of exciting ... book reading. Characters with the *research* skill will find this place much to their liking. It is also possible that some of the more scholarly types will go here, while the rest wander about Rome a little. If this happens, the game master should feel free to let the characters run into the informant, featured in Scene Four, "Vox Populi."

Read aloud or paraphrase the following:

The Library of Antiquities boasts a huge collection of books in Italian, Latin, English, German, Greek, and French, on every conceivable aspect of ancient life. However, it is not open to just the casual browser. Only serious students and scholars of the past are allowed inside.

THE ACTION

The desk librarian is a formidable man who requires credentials of some sort from the charac-



ters before allowing them admittance. Characters with the following skills: *research*, or the scholarly skill foci of archaeology, mythology, antiquities, ancient languages, anthropology, theology, or the occult, must generate a Moderate total to convince the librarian that they are serious students. An attempt takes 15 minutes.

Failing this, characters can also attempt a Moderate *persuasion* or *con*. This also takes 15 minutes per attempt. The librarian does not accept bribes, period. Threats result in the police being summoned.

THE RESEARCH

Researching the Alicorn takes an hour and a Moderate *research* total. If the attempt fails, subsequent attempts are made at a cumulative +2 to the difficulty per each new attempt.

There are many things that the characters can learn about unicorns and their horns. Gamemasters are encouraged to pull material out of the sourcebook that deals with unicorns, and also incorporate these tidbits, which hopefully will serve as ideal red herrings. Note that the one real helpful bit of information should be given as well, buried in the volume of unicorn lore.

- The coat of arms of Great Britain features a lion and a unicorn rampant.
- There is an Irish folk song about the unicorn, and how it became extinct because it did not get on board Noah's Ark. The unicorns were too busy being silly and frolicking.
- A constellation in the Southern Hemisphere, Monoceros, is reputed to represent a unicorn. Rumor has it that certain odd manifestations occur when the stars of the constellation are in the right positions.
- Pliny, the Roman naturalist, described the unicorn as "a very ferocious beast, similar in the rest of its body to a horse, with the head of a deer, feet of an elephant, the tail of a boar, a deep bellowing voice, and a single black horn, two cubits in length, standing out in the middle of its forehead."
- Unicorns seem to pop up everywhere: in Greek myths, the Bible, Celtic lore, even the Orient.
- A group of ruins north of Delphi, Greece, has been labelled the Temple of Purity, and is supposed to have been a place where unicorns were seen regularly.

Naturally, that last item is the one the characters need to continue the adventure, but they don't need to be told that. Also, the bits of information certainly need not be given out in the order presented above.

CUT TO ...

If the characters haven't run into the Mafia yet, cut to Scene Three, "Remember Us?" If they have

run into the Mafia already but not the People of the Horn defector, cut to Scene Four. If both events have occurred already and the characters are ready to search the catacombs, cut to Scene Five, "Ruins Weren't Built In A Day."

SCENE THREE: REMEMBER US?

THE SITUATION

Standard. At some point in their travels in the Eternal City, the characters run into the Sicilian Mafia on this side of the Atlantic. They suspect that there is something odd about "Father Giovanni," so they are watching the church at all hours. Once the characters have gone to the church, this scene can be run. Word has already arrived from the United States about attempts to find the Alicorn, so the Mafia here is on the alert and suspicious of any foreigners coming to visit the church.

THE ACTION

The action occurs on an out of the way street, where the local residents know better than to interfere with the Mafia. Windows and doors will be shuttered and locked.

Read aloud or paraphrase the following:

As beautiful as Rome is, the winding old streets can be a bit confusing. You are quite sure that you are headed in the right direction, but if this is so, then why don't you recognize the street? Perhaps if you asked someone for directions, but it seems like there is no one about.

No, scratch that. There is a group of men on the street, walking your way. All of them wear dark glasses, and smile in a rather unsettling manner. They are dressed in dark suits and all of them wear gloves.

"Signor, you are very far from home," one of the men says. "Back in America, your interference could be in some ways forgiven and overlooked, after all — perhaps you were not aware of what you were stepping into." The man gives an exaggerated sigh and shakes his head. "Ah, but when you come to Italia, out of your way, and deliberately stick your nose where it does not belong ... no, no, now that is a sign of disrespect. And we cannot abide disrespect."

You hear the sound of many switchblades opening up. "You have come a very long way to die," he whispers coldly as they advance.



MAFIA SOLDIERS (TWO PER CHARACTER)

COORDINATION 2D+2

Fire combat 4D

ENDURANCE 3D

REFLEXES 2D+2

Dodge 3D+1, melee combat 3D+1, melee parry 3D, running 3D+2

STRENGTH 2D+2

Brawling 3D+1

KNOWLEDGE 2D+1

Intimidation 3D+1, English language 3D+1, scholar: Sicilian Mafia 3D, streetwise 4D+1, willpower 3D

PERCEPTION 2D+2

Bribery 4D, con 3D, gambling 3D+1, interrogation 3D+1, persuasion 3D, search 3D, sneak 3D

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+2

TECHNICAL 2D+2

Lock picking 3D+1

Fate Points: 2

Equipment: Knife, damage value STR+1D+1; dark suit; sunglasses; leather gloves

Description: These men are Sicilian Mafia "soldiers", sent to eliminate the player characters. They honestly believe they are doing Italy (not Mussolini) a great service.

CUT TO ...

If the characters have not met the People of the Horn informant, cut to Scene Four. If the characters are ready to explore the catacombs, cut to Scene Five.

SCENE FOUR: VOX POPULI

THE SITUATION

Standard. A member of the People of the Horn, unable to condone the group's actions any longer, seeks out the player characters and tries his best to help them with information. The scene can happen at any point during this Act.

At some point while the characters are in Rome, they are accosted by a man with a desperate air about him. Set the encounter in a restaurant or bar, or if the characters have a hotel room in Rome, he may initiate the encounter either in the lobby of the hotel or actually knock at the door of one of the characters.

Read aloud or paraphrase the following:

A man, wide-eyed and unshaven, with a

hunted look, approaches you carefully. He looks this way and that, scanning for pursuers, then comes closer, hissing, "I need to speak with you ... privately! Please! Quick! Before they find me!"

THE ACTION

If the characters bring him someplace quiet to talk, continue the description.

Once in a quiet place, the man relaxes, but not completely. You don't need a degree in psychology to realize that he's filled with anxiety and fear.

"My name is Daniel. That is all you need to know," he sighs. "I am a member of ... well ... He removes his trenchcoat, rolls up the right sleeve of his shirt, and reveals a tattoo of a unicorn head. He nods at you gravely. "Yes, I am a member of the People of the Horn, but you need not fear me. I have seen the errors of my fellows, and will have no part of it."

The man sighs and slumps a little. "I cannot condone the killings, the break-ins, the treachery of the People anymore. I am starting to even wonder why I ever wanted to discourage people from believing in unicorns ... after all they do, or did, exist, the People know that.

"That was our goal, you know: to eradicate any evidence of unicorns, especially their horns, known as Alicorns. I had been told that the common man of today was too vulgar to embrace such a pure thing ... that it would be better to eliminate all traces of those beautiful creatures by all means, fair or foul, than to have them sullied by 20th century man.

"But who were we to judge? And by engaging in despicable acts to achieve our ends, are we not showing that we are the vulgar ones, the barbarians? No. No more. I will not take part in this anymore. And I have come to make amends in some small way, by telling you what I can ... and giving you something very special, and useful."

The characters can ask Daniel any questions they wish. He knows that the Mafia is seeking an Alicorn in hopes of using its power to overthrow Mussolini. Both they and the People of the Horn learned of Manchester's work and both coveted the horn.

He suggests that, like a fingerprint, each horn may be unique, with unique powers. He strongly advises the characters to finish their business in Italy and then go to Greece, possibly even to Delphi. He then reaches into his coat and produces



a beautiful statuette or a rearing unicorn. The statue is made of electrum, an alloy of gold and silver. From the base to the tip of the horn, the statuette measures fifteen inches high. "This has some significance to the resting place of the Alicorn that Manchester was researching," he says. "What that significance is, I have no idea. Yes, I stole this from my erstwhile allies. Take it, use it, and bring justice."

Finally, he warns the characters to trust no one, as the People of the Horn are strong and have eyes everywhere. And then, out of fear for his safety should he stay in one place too long, he departs.

If you want to spice up this scene, toss a few more People of the Horn assassins at the characters. They tracked Daniel down and want to kill him for betraying them.

CUT TO ...

Once the characters have the information, they can move on to the catacombs. Cut to Scene Five.

SCENE FIVE: RUINS WEREN'T BUILT IN A DAY

THE SITUATION

Standard. The catacombs are situated six miles southeast of the city of Rome, under the ruins of an unearthed ancient Roman villa. The area is a People of the Horn-created trap.

A pair of People of the Horn always watch the ruins from a secluded spot (see the X on the adventure map). After all, this place is their property. A Difficult *search* roll will be needed to spot them. A Moderate *search* roll of 16 reveals many footprints in the area, but then again, if these ruins have recently been excavated, then the tracks can be explained away as belonging to workmen.

Read aloud or paraphrase the following:

You travel just six miles outside of the city limits of Rome, and it is as if you have stepped into another world, a more ancient and mysterious one. Set among a few low hills is the exposed remains of an ancient Roman villa. Wooden stakes have been driven into the ground and a rope is stretched out around the limits of the site, declaring the area off-limits.

The area is quiet, the workmen and archaeologists not at work today for whatever reason. Archaeology is a slow, exacting process, sometimes subject to the whims of local

bureaucracies, work stoppages, and other trivial annoyances. Whatever the reason, it works to your benefit. You wonder if your ally, Father Terrio, has pulled some strings and made arrangements for you to be alone with the ruins. Aren't contacts wonderful?

THE ACTION

Consult the adventure map as you run this scene:

THE VILLA

The north, west, and east exterior of the walls have been exposed, and seem relatively intact. Inside the three-sided area, there are numerous chunks of debris, such as columns, fallen interior walls, and pieces of what must have been the villa roof.

An Easy *search* roll reveals faint characters painted on the north wall. The characters include an anchor and a fish. A Moderate *scholar: history or faith: (any Christian sect)* roll tells the character that in the early days of Christianity, the anchor and the fish were symbols of the religion, much in the way that the cross is today. This should be a tip-off that whatever Roman citizen owned the villa was obviously a Christian.

The eastern wall has more characters, also requiring an Easy *search* roll to notice. The characters feature a crown, another fish, and a crude drawing of a unicorn. There is also a Latin phrase written above a doorway that leads to a stairway going down into the earth. An Easy *language: Latin* roll translates it as, "Though we sleep now, someday we shall awaken, transformed."

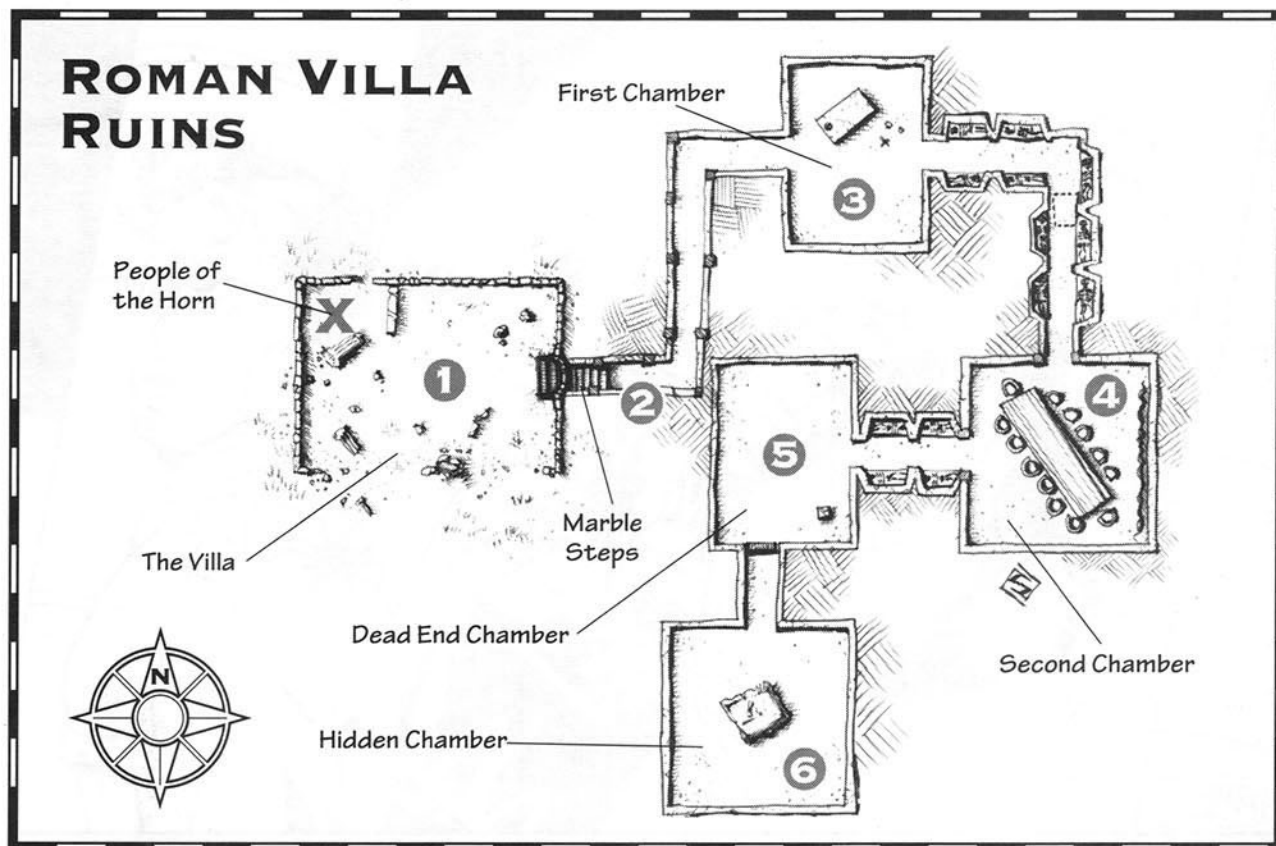
Cruel gamemasters can give the character a false translation if the Latin roll is failed. Perhaps a good one would be, "Though we sleep, you will be transformed by us." Scare them a little and get the paranoia racing. They might wind up thinking they are about to face ancient Roman vampires or something just as ludicrous. Just give them the "anything's possible" attitude.

DESCENT

When the characters walk through the threshold, read the following:

Calling up your guts and backbone, you step out of the surface world of the twentieth century and into the subterranean world of the first.

The marble steps leading down into the earth seem solid enough. The smell of freshly turned earth is mingled with the musty smell of ancient dust, and a hint, just a hint, of a scent of the grave.



As you descend the stairs, you realize that others, probably workmen and the local archaeologists, have already walked here. Cobwebs are disturbed, a few cigarette butts, and other minor manifestations of intrusion are obvious to your well-trained eye. You cannot help but hope that there are sections of the catacombs that have not been explored yet, so that you can have the thrill and satisfaction of being the first to set foot in an ancient Roman burial chamber.

The traps start now. The stairs go down about fifteen feet. At the halfway mark, the marble stair gives way, and the first person tumbles down the stairs. A Moderate Reflexes or *acrobatics* roll is needed, or the character suffers damage of 4D. A second Moderate Reflexes or *dodge* roll is needed to avoid a huge marble step that also tumbles down the staircase, threatening crushing damage of 6D.

Once everyone is at the bottom of the stairs, read aloud the following:

You finally catch your breath and look around. It is clearly a cellar of some sort, but one with a very special purpose. The Romans used catacombs to bury their dead, and if

this place was owned by a Christian sympathizer, it could very well be that many believers were buried here, as well.

The floor is packed dirt, the walls occasionally braced by stone arches and ancient wooden beams. The air is musty, but breathable.

FIRST CHAMBER

The halls flare open into a square chamber, with a small stone altar, a few clay cups, and a small wooden "X." The walls are stone, and have faded frescoes of angels and people, the latter rising from their graves.

A Moderate *scholar: archaeology* roll places the items from the first or second century AD, and it was obviously a chapel of sorts. The wooden X is obviously an early cross, since there were numerous cruciform configurations used back then.

Stepping outside of the chamber, two things happen. First of all, the walls now become dotted with shelves, where shrouded piles of bones lie. This is obviously the beginning of the burial catacombs proper. Secondly, after the group turns the first corner, a pressure plate is activated and the roof of the first chamber collapses, sealing off the exit.



Removing the rubble will take one person eighteen hours to do, two people nine hours, four people four and a half hours, six people three hours, and eight people two and a half hours.

An Easy Perception or *search* total reveals that there is a draft coming for further inside catacombs. Could it be there's a second exit?

SECOND CHAMBER

This chamber is obviously a place less used, since there are cobwebs everywhere. A rickety long wooden table is set up with thirteen place settings. On the east wall is a faded old tapestry of the Last Supper.

A Moderate *scholar: archaeology* or *scholar: anthropology* roll reveals that this was no doubt a place where communions and funeral feasts were held. An Easy Perception roll shows that the tapestry is rippling a little, as if moved by a breeze. However, anyone who pulls it back gets a nasty surprise.

A horde of spiders, "seeded" here by the People of the Horn, scurry out and attack hungrily. Also, moving the tapestry aside activates a small trip wire which causes a stone block to drop in place, sealing off the north entryway. The block requires a Difficult Strength or *lifting* total to move.

SPIDERS (24)

COORDINATION 1D

ENDURANCE 1D+2

REFLEXES 2D

STRENGTH 1D

Brawling 2D, climbing/jumping 3D

KNOWLEDGE 2D

PERCEPTION 1D+2

MECHANICAL 2D

TECHNICAL 1D+2

Fate Points: None

Natural Tools: Fangs, damage value STR+1D+1; poison, damage value 4D per round.

Description: These poisonous spiders administer their venom through their bite.

DEAD END CHAMBER

This chamber is also a burial place, but obviously for people of more influence. There are eight caskets here, on stone pedestals, each one with a series of bones and burial shrouds. Each casket also has a pair of Roman denarii on the skull eye sockets, and a piece of beaten metal with a fish device carved on it.

A small pedestal holds a gold cup of great age, and a bronze plate, most likely one that held bread.



The walls are covered with faded plaster frescoes of Biblical scenes of judgment and destruction. A Moderate *scholar: Christianity* or *faith: Christian* roll pegs them as being from the Book of Revelation, the last book of the Bible, and filled with prophecies about the end of the world, and divine judgment. A second Moderate total informs the character that the cup and dish were probably used as some sort of communion ritual.

The golden cup is covered with a nearly invisible contact poison (damage value 6D). A Very Difficult Perception or *search* roll reveals that the gold is damp, with what seems to be a nearly transparent, filmy, substance on it.

Behind the plaster of the south wall is a secret chamber. The People of the Horn failed to find it, and ironically it may serve to make this whole deathtrap worthwhile. Finding it requires actively searching the wall for something unusual, and generating a Difficult Perception or *search* total.

CUT TO ...

If and when the party finds the secret chamber, cut to Scene Six, "On the Side of the Angels."

SCENE SIX: ON THE SIDE OF THE ANGELS

THE SITUATION

Dramatic. This hidden chamber, which escaped the notice of the People of the Horn, contains useful clues for the characters. What was supposed to be a deathtrap for the heroes turns out to actually be something useful, which just goes to show that even the villains can make a horrible blunder every once in a while.

When the characters find the secret entry, read aloud or paraphrase the following:

Sensing that something lies beyond the plaster of the south wall, you excitedly tear at it, anxious to get to whatever it is that caught your eye. You feel a slight twinge of regret in having to destroy the plaster and the ancient art work, but you feel that whatever lies beyond it will be a more than fair trade ... you hope.

Removing the plaster exposes a plain old wooden door. Its hinges have long since given out and, with the plaster that held it in place now removed, it falls forward toward you. It strikes the floor with a boom, making you flinch.

Peering into the doorway, you see a small corridor which expands into a chamber.

If the characters enter, read on:

The chamber takes your breath away. It is old, but has none of the stink of the long-dead. The room contains a table with an ancient, moth-eaten, faded tablecloth, embroidered with unicorns, crowns, anchors, fishes, and crosses. Atop the table lies an ancient manuscript, a bone, an odd-shaped piece of a gold-silver alloy, and ... a white horn, one foot long.

On the wall behind the table is a mural of an angel in white, smiling out at the viewers, his right hand gently stroking the mane of a unicorn, while his left hand holds a sword.

As people would tend to say at this point, "Jackpot." The ancient manuscript, written in Greek, is the Gospel of Matthew. A small parchment in the manuscript reads, in Latin, "The gospel of Matthew the Apostle, and a bone from the fingers which wrote it." In order to read the Gospel, a Moderate *language: Greek* roll is needed. To read the parchment, an Easy *language: Latin* roll is required.

And that explains the bone ... it is the middle bone of Matthew's right index finger, a relic.

The odd-shaped piece of gold-silver alloy is indeed electrum, and it fits into the base of the unicorn statue that Daniel gave the characters. The key is now complete, and the statuette is ready to be used in Act Three.

The white horn, sadly, is not an Alicorn. It is made of plaster, and can actually be broken quite easily. In fact ...

If the horn is broken open, it reveals an ancient letter written in Greek, requiring a Moderate *language: Greek* roll to read. It reads, "The Essence of the pure ferocious one is called by its stars set to the sunrise, only then will all be made right."

Oops!

This chamber is protected, but not by earthly means. When all four objects are picked up, the room begins to tremble. Anyone looking at the mural is in for a shock. The face of the angel is contorted in rage. Everyone who sees this must make a Moderate Knowledge or *willpower* roll or stand there, stunned and horrified at what is an impossibility: an inanimate picture's face changing its features. Those who fail will stand there for two rounds, gaping in amazement, awe, and fear.

The chamber continues to tremble, bits of the ceiling now falling. The hallway between chamber five and six will collapse, sealing off the latter, two rounds after all four objects are taken off the table. The burial chamber is also shaking, making the



coffins look as if they are dancing or agitated on their own, angry at the violation of the chambers.

The hallways between chambers five and four, and four and three, disgorge their dead as they shake. This creates a hazard for anyone running. A Moderate *running* total must be generated by anyone travelling in those hallways. Anyone failing the roll falls into a tangle of bones and shrouds. Each hall collapses on the second round, therefore anyone who fails a *running* roll must make a second roll at 14, or suffer damage from falling rubble.

The Second Chamber (area four), with its spiders presents a further obstacle. Any spiders not killed (inevitably a few scurry away during the fight), will drop on the fleeing characters. The stone block has to be moved in three rounds, before the ceiling collapses.

The First Chamber (area three), actually benefits from the shaking. The debris which sealed the chamber is shifted radically, and each character must make a Moderate *climbing/jumping* total of 12 in order to scramble over it and race to the outside hallway. The characters have two rounds before the ceiling collapses. In addition, any surviving spiders from the previous chamber actually wind up giving chase, not wanting to let a free meal escape.

Climbing the stairs back up will be a challenge, as each step begins to break as soon as the second person steps on it. A Moderate *climbing/jumping* roll is needed to scramble back up to the surface. The characters have three rounds to do this before the stairway and the ceiling above it completely collapse.

Once on the surface, read aloud the following:

At last, you've made it! You cast a glance over your shoulder as you hear the deep rumble of the catacombs collapsing. That was a close one! But right before you give yourself the luxury of relaxing, you catch movement in the ruins of the villa. Suddenly, a dozen men, locals it seems, emerge from various hiding places, brandishing clubs. Two well-dressed men walk out from another hiding place, and say something in Italian. The dozen men draw closer.

There are two pickup trucks, two motorcycles, and two sedans parked nearby, no doubt the vehicles that brought the men here.

The two People of the Horn agents, sensing that something was up and that the characters weren't going to roll over and die as they had hoped, hired a dozen local toughs to deal with any survivors. One of the People will remain behind, to coordi-

nate the attack and help out the toughs, the other will hop into a car and drive back to Rome to report to his superiors.

PEOPLE OF THE HORN (2)

Use stats above.

LOCAL TOUGHS (12)

COORDINATION 2D+2

ENDURANCE 3D+1

REFLEXES 2D+2

Dodge 3D+2, melee combat 4D, melee parry 3D, running 3D+1

STRENGTH 3D+1

Brawling 4D, climbing/jumping 3D+2

KNOWLEDGE 3D

Intimidation 3D+2, streetwise 4D, willpower 3D+1

PERCEPTION 2D+2

Con 3D+2, persuasion 3D, search 3D+1

MECHANICAL 2D+2

Vehicle piloting: wheeled 3D+1

TECHNICAL 2D+2

Fate Points: 2

Equipment: Club, damage value STR+1D+2

Description: These men are just local ne'er do wells, petty crooks and such. Any who are interrogated claim they were hired by the two men for "many lira" to beat up and capture anyone who came out of the ground.

The characters may wind up using the vehicles to give chase to the fleeing People of the Horn agents, which can be a very exciting proposition. The agents simply want to get away and lose himself in the chaos of Rome's streets. The characters will not be able to tail him and find out where the People are meeting in Rome.

ACT AWARDS

Each surviving character gets two Fate Points as a reward, plus the leads needed for Act Three, the final act.

ACT THREE: GREEK CHORUS

In this final act, the characters finally close in on their goal. However, the irony is that the characters will be within arm's reach of the Alicorn in the very first scene. But, they don't need to know that.

Travel from Rome to Athens can easily be accomplished by plane or ship. Once they arrive, read aloud or paraphrase the following:



Rome to Athens! From one ancient city to another! And Athens is even older than Rome ... the Romans borrowed heavily from it when they conquered it. Athens has a different feel to it, a more earthy, more gritty feel to it. Greece is not as wealthy a country, relatively speaking, as Italy. But at least it is not dominated by Fascists, though no doubt the Italians are casting covetous eyes toward it ...

Shrugging off such thoughts, you look for a decent hotel and perhaps some down time in a taverna.

Let the characters get settled into a hotel, let them wander the city a little, then spring Scene One, "An Unorthodox Priest" on them.

SCENE ONE: AN UNORTHODOX PRIEST

THE SITUATION

Standard. While exploring Athens, a priest who claims to have received a divine vision seeks out the characters and offers to help them. Little does anyone, including the priest, realize, but he has the Alicorn already!

After the characters have explored Athens a little, give them this encounter. It may work better if it occurs in the evening, for more atmosphere.

Read aloud or paraphrase the following:

The sights, sounds, and smells of Athens charm you as you wander its streets. Places you've read about, like the Parthenon, the Acropolis, the Areopagus, all come to life before you.

Athens seems to be a mix of the old and the new. Perhaps the most daunting part of this whole matter is the sheer number of churches, synagogues, and mosques to be found here. How on earth are you going to be able to find the right one? It could take days, weeks, maybe even months!

As you ponder these things, an Orthodox priest, clad in a black cassock and using a walking stick, sees you, his dark eyes going wide with relief. A broad smile shining forth from under his thick black beard. Eagerly, he walks towards you as fast as his injured leg can let him, relying on his cane to help him along.

He gives the closest of your number a bear hug and says, in thickly accented English, "Thanks be to God, I have found you!" He

plants two enthusiastic kisses on both cheeks of your hugged companions, then sinks gratefully into an empty seat and regards you all with genuine fondness. "It is such a joy to see all of you, and so delightful to see my vision come to pass."

Hopefully, this encounter has thrown the characters off-guard. The priest is Andreas Katsourbis, and he has been receiving divine visions of a group of foreigners who would come to Athens in search of a source of legendary purity, to protect it against those who would defoul it.

Andreas has spent the last week, during his free time, searching out the people of his vision. The characters are truly the ones.

Katsourbis pledges to aid the characters in any way he can. He starts out by telling the characters everything he knows. Naturally, he will also be interested in hearing what they have done so far.

The following is what Andreas can tell the player characters. Read aloud or paraphrase:

"The unicorn, and what it represents, is truly a wondrous thing, although it runs contrary to much of what I believe. After all, the unicorn is a thing born of pagan myths, and yet, it is mentioned in the word of God. I do not pretend to fathom such an odd mix, I only work with what I know, and I know that unicorns did exist, no matter what their source.

"Recently, a temple was discovered north of Delphi, a place called the Temple of Purity, devoted to the pagan goddess Psyche. And, as you know, the unicorn is a symbol of purity. The temple ruins have not been fully explored, thanks be to God for a slow-witted bureaucracy and endless paperwork.

"I feel that what you seek, what you need, and what you must do, are all under that same fallen roof. The Alicorn you seek must surely be there, or else must be kept hidden there. Such a thing is far too powerful to be treated lightly.

"I can help you by accompanying you. I also know many good people in the city here. I can arrange transport for you, and I have a library of works that may be of help. Any way that I can serve you, and by extension serve God, I shall do."

Katsourbis knows little of the People of the Horn, except that they are misguided and often stray onto the path of evil. He is not aware of anyone who is a member of that shadowy organization, and wouldn't recognize a member if he collided with one.



ANDREAS KATSOURBIS

COORDINATION 3D

ENDURANCE 3D+1

REFLEXES 2D+1

Dodge 3D, melee combat 2D+2, melee parry 3D

STRENGTH 3D+1

Brawling 3D

KNOWLEDGE 3D+1

English language 5D, Italian language 4D+2, Latin language 5D, scholar: Greek Orthodox doctrine 5D+1, scholar: mythology 5D+1, streetwise 4D+2, willpower 5D+2

PERCEPTION 3D+1

Charm 4D+1, deduction 4D+2, faith: Greek Orthodox 5D+1, linguistics 3D+2, persuasion 4D+2, research 5D, search 4D+1, teaching: Greek Orthodox doctrine 4D+2

MECHANICAL 3D

TECHNICAL 3D+1

First aid 4D+2

Fate Points: 5

Equipment: Bible; Alicorn walking stick

Description: Katsourbis is a Greek Orthodox priest in his late 50's. A leg injury requires him to use a walking stick, which he was given by a high-ranking Orthodox priest. Despite his age, his hair is still jet black.

Katsourbis can make for a very good contact, a valuable ally in future adventures. However, let the characters be blown away initially by his enthusiasm. Maybe they'll think he's a bit *too* friendly ...

Andreas will insist on coming with the characters, and they're going to need him — because the presence of the Alicorn may well save their lives, in the end.

THAT'S SOME WALKING STICK!

The walking stick that Katsourbis uses is none other than the Alicorn the party is looking for! Gamemasters are encouraged not to draw too much attention to it ... yet.

THE ALICORN

Value: \$75,000

Mystical: Yes

Last Known Location: The Hagia Sophia

Description: The Unicorn's Horn, otherwise known as an Alicorn, resembles a staff or walking stick of twisted, spiralled ivory and inlaid with gold, forty-five inches long. It is capped with a golden knob, meant to be gripped as a walking stick. The tip of the Alicorn is sheathed in a brass cap to keep the tip intact.

An inscription in Greek reads, "Let the People

of the Way know that such marvels walked the earth with the blessing of Yahweh."

Possessing the Alicorn makes the user more resistant to poison. Whenever the bearer comes in contact with poison, his Endurance is increased by 5D for purposes of resisting damage.

This particular Alicorn, when held aloft while the names of the four archangels are invoked, summons the Spirit of the Unicorn, a symbol of Purity, that eliminates evil in a rather dramatic fashion.

This Alicorn, unlike others, has no major curse associated with its ownership. However, if the bearer commits an "impure" act (gamemaster's call), he will be the first to die the next time its power is invoked.

Katsourbis received this Alicorn from a priest at the Hagia Sophia as a gift, twenty years ago. Whether the priest who gave Andreas the stick knew what he was giving him or not is up to the gamemaster.

ANDREAS' LIBRARY

Anyone making a Moderate *research* total and spending an hour will find the Ritual of the Unicorn, needed to summon the spirit (see sidebar later in the adventure).

CUT TO ...

When the characters are ready to leave Athens for their little exploratory jaunt, cut to Scene Two.

SCENE TWO: A MOMENT'S DISTRACTION ...

THE SITUATION

Standard. Once the characters leave Athens and head for Delphi and the temple, they are assaulted on the road by thugs. However, the thugs are not in anyone's employ ... rather, they are simply what they seem to be: robbers. Seeing two vehicles loaded with foreigners is just too good a target to pass up. It sure beats robbing peasants, who have little to start with.

Read aloud or paraphrase the following:

With Katsourbis' help, you manage to secure a couple of sturdy automobiles, although you have a feeling that you may need something more in the realm of four-footed transportation before long. Perhaps horses can be found in Delphi.

The drive through the countryside is pleas-



ant enough, the September air proving invigorating. You see snatches of the rural Greek life: children playing in the road, shepherds driving their flocks, several peasants struggling with a horse-drawn wagon that lost a wheel.

THE ACTION

Let each of the above be something which forces the characters' cars to slow down, if not stop completely. The peasants with the cart is a trap—a group of local thieves waits in ambush. Continue reading when the party's car stops at the wagon.

The peasants, ignoring your presence, continue with determination to attempt to repair the wagon, which blocks the road in the worst possible way. Suddenly, from behind rocks and bushes, a dozen men come crawling out, a homicidal gleam in their eyes as they leer at you, brandishing knives. The three peasants at the wagon join the laughter pull weapons as well. Ambushed!

LOCAL ROBBERS (15)

COORDINATION 2D+2

ENDURANCE 3D+1

REFLEXES 2D+2

Dodge 3D+2, melee combat 4D, melee parry 3D, running 3D+1

STRENGTH 3D+1

Brawling 4D, climbing/jumping 3D+1

KNOWLEDGE 3D

Intimidation 3D+2, streetwise 3D+2, survival: hills 3D+2, willpower 3D+1

PERCEPTION 2D+2

Con 3D+2, persuasion 3D, search 3D+1

MECHANICAL 3D

Beast riding: horse 3D+1, vehicle piloting: wheeled 3D+1

TECHNICAL 3D

Fate Points: 2

Equipment: Knife, damage value STR+1D+1

Description: These men are local crooks, nothing more than highwaymen. They know a good target when they see it, a group of foreigners in expensive cars. They are genuinely clueless about the Mafia, People of the Horn, Alicorns, or anything else pertinent to the adventure.

Bear in mind they don't speak a word of English. Andreas can translate, however.

CUT TO ...

After the scene is resolved one way or the other, cut to Scene Three.

SCENE THREE: DELPHI AND THE TEMPLE

THE SITUATION

Standard. This scene covers not only the activities in Delphi, but the initial approach to the temple of Purity. Note that the temple here should not be confused with the Temple of Apollo at Delphi. That is a whole other matter. More information about Delphi is found in Chapter One.

Andreas will recommend the characters stop in the village of Delphi first. This is a good idea—the terrain between here and the Temple of Purity is mostly rough, hilly ground, requiring horses or simply proceeding on foot.

THE ACTION

There is a hotel in town, called, appropriately enough, the Delphi Hotel. The owner's son, a boy named Nikos, served as a guide for Indiana Jones in the past. He will spot the characters and introduce himself.

NIKOS

See stats on page 19.

Nikos will tell the characters that there have been other foreigners in town lately, three separate and distinct groups, in fact. (In fact, one group was from the Mafia, one from the People of the Horn, and the third were archaeologists.)

SIDE TRIP TO THE ORACLE

If the characters wish to travel to the Oracle at Delphi in order to perhaps gain some additional insight, let them. Use the sourcebook material on Delphi to run the encounter, but give them no major information. At best, any clues they may have missed can be filled in here (assuming, of course, a new Pythia has been found!)

TO THE TEMPLE!

Travelling to the temple takes about an hour on horseback, two on foot. The terrain is rough going in many places. The only vehicle which could easily make the journey would be a Jeep (and unless the characters have friends in the Greek army, it's doubtful they'll get their hands on one of those). Any ordinary car which attempts to make the trip stands a chance of breaking down. Each ten minutes of driving requires a Moderate Mechanical or *vehicle piloting: wheeled* roll. Failure



means the car is stuck, and requires ten minutes to extricate from whatever mess it is in. Failure by more than four means the car has broken down, and requires a half hour and a Moderate Technical or *vehicle mechanic: wheeled* roll to repair. It takes a car fifty minutes to cover the entire distance, necessitating five rolls.

THE TEMPLE

When the party reaches the temple, read aloud or paraphrase the following:

At last, you arrive at your destination. Initially, you aren't sure you're in the right place — nothing unusual is evident here. But a little investigation turns up signs of an excavation, most especially a huge pit. The pit is about 60 feet per side and at least 25 feet deep.

At the bottom, cleared of all debris, there rests a small temple of white marble, in amazingly pristine condition. Can there be any doubt that this is the Temple of Purity?

With excitement, you drink in the sight of the gleaming pure white marble, looking for all the world like the structure was just built.

Characters who look about will find the odd digging tool or two. If they poke around, read aloud the following:

It should be quite apparent that the heavy lifting and massive digging stage is over and has been for a while now. Obviously, some heavy machinery had to be used to dig this hole so deep. But for now, the workmen are gone, the task of clearing away the huge volumes of dirt is over, and all that is left now is for the bureaucrats to decide who gets to explore the temple first. How fortunate for you and your companions that you don't listen to bureaucrats!

CUT TO ...

Once the characters are ready to enter the Temple, cut to Scene Four, "Here We Go Again."

SCENE FOUR: HERE WE GO AGAIN

THE SITUATION

Standard. The characters climb down into the pit to explore the temple. They find many interesting things, and also allow the two other factions, the People of the Horn and the Mafia, to catch up to them.

THE ACTION

Climbing down into the pit will be a challenge, unless the party actually brought things like rope and/or ladders. Each character attempting to climb down unaided must make an Easy *climbing/ jumping* roll or plummet into the pit.

Once at the bottom, read aloud or paraphrase the following:

You make your way down into the pit, and take a good look around. The temple is beautiful, with its graceful columns and pure white marble. A statue of a beautiful woman with butterfly wings adorns the peaked roof, as she gazes serenely down at all who approach the entry way.

A Difficult Knowledge roll or a Moderate *scholar: Greek mythology* roll will identify this woman as Psyche, goddess of purity and Cupid's lover. Interestingly enough, when Psyche was a mortal woman, her fate was predicted by none other than the Oracle at Delphi, just a short distance away to the south!

Giving the temple the once over, the characters realize the temple has not been entered yet. An anticipatory thrill should run through the characters at that knowledge.

THE TEMPLE OF PURITY

1. RECEPTION CHAMBER

The chamber has no door, just an open doorway. Inside is a beautiful chamber of white marble. Golden lampstands for olive oil lamps line the east and west walls. In the northwest and northeast corners respectively, there are statues of Psyche, arms outstretched in greeting, and her lover Cupid, aiming his bow at the ceiling.

When characters reach the halfway point in the room, the Cupid statue rotates and lets loose with several arrows — consider the statue to have a *missile weapons* skill of 6D, and the arrows do damage value 5D. The self-loading mechanical statue fires a dozen arrows, two per round. Its Endurance is 6D+2.

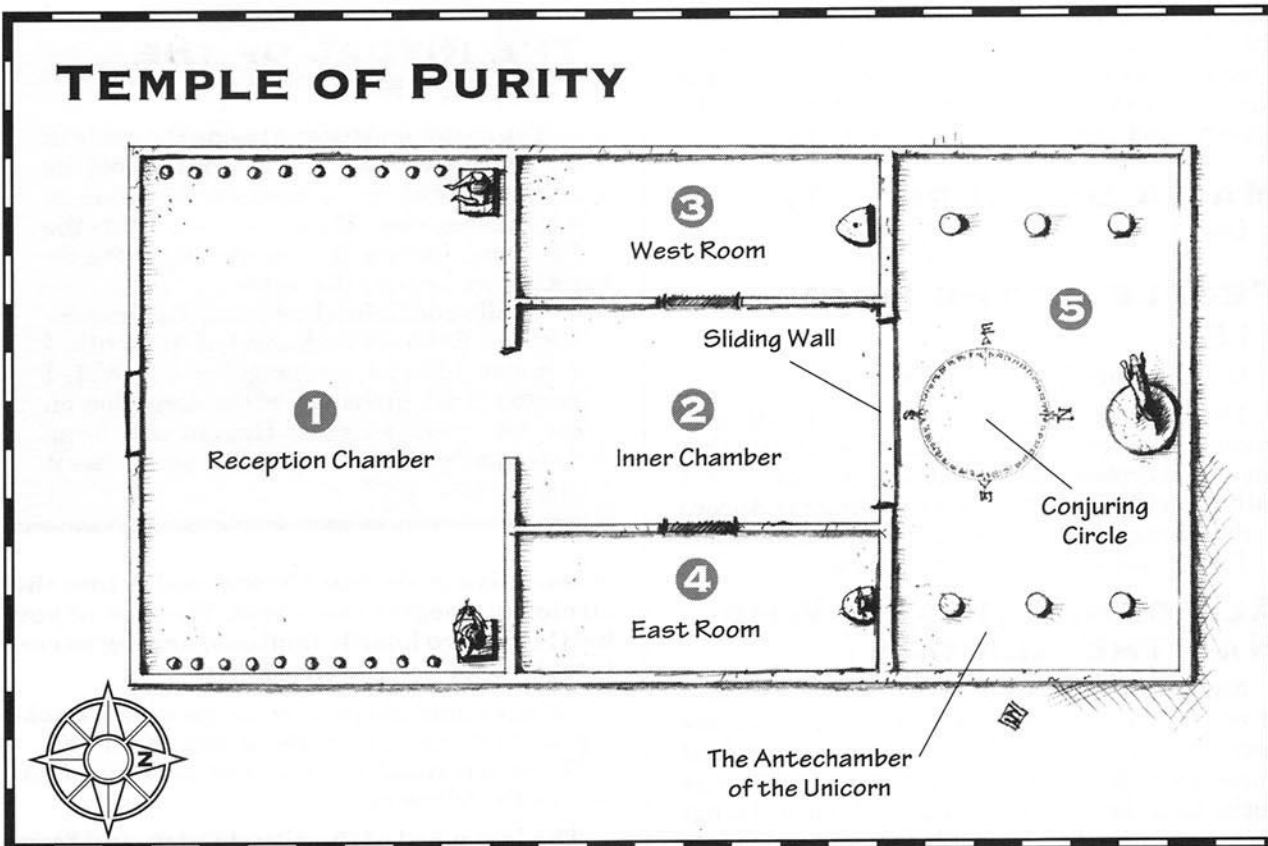
A Difficult Perception or *search* roll will locate the pressure plates that set off the trap. Deactivating the statue requires a Moderate Knowledge total.

2. INNER CHAMBER

Further in the temple, the inner chamber seems almost a continuation of the reception area, done up on the same beautiful white marble. A pair of gold-trimmed doors lie on the east and west walls. On the north wall is a beautiful mural of Psyche



TEMPLE OF PURITY



cavorting with unicorns, the mural colors looking as fresh as the day it was painted.

3. WEST ROOM

This simple white room contains a pedestal on the north wall, with a gold and silver statuette of a rearing unicorn. It can be removed, and proves to be a twin of the electrum unicorn statuette found in Act Two. Inserting it back into the pedestal, it becomes apparent that this is a key, and can be turned.

4. EAST ROOM

This room is a twin of the West Room, except the pedestal is empty. Naturally, the statuette from Act Two fits here.

Opening The Way: This is where things get dicey. Both statues must be inserted into the pedestals, then each statue must be turned simultaneously. Failure to do this causes a steel door (Endurance 8D+1) to slam down, sealing off the respective room (and whoever is inside). The floor then begins to slide into a recess, revealing a pool of pure acid. Immersion in the acid inflicts a damage value of 8D on the victims, each round.

The floor takes three rounds to completely slide away. Note that people can still talk (or scream)

through the door, so that it is possible that another combination of turns can be tried. If both statuettes are reset, then simultaneously turned, the floor slides back into place, and the north wall of the Inner Chamber slides down, revealing Room 5.

5. THE ANTECHAMBER OF THE UNICORN

Read aloud the following:

At last, you have come to the one room you have been seeking so desperately, so insistently. A chamber decorated in purest white marble and ivory, trimmed with pure gold, it is a delight to behold.

The polished white marble floor has a silver circle set into it, marking the four cardinal points of the compass. A huge, beautiful white marble statue of a unicorn, rearing up on its hind legs, overshadows the circle. The statue has no horn, though, just a hole in the forehead where the horn should be.

Your sense of awe is jarred to a halt by the sounds of intruders.

NOT AGAIN!

The Mafia and the People of the Horn, each working independently, have come upon the temple



site. Rather than fight each other right off the bat, both factions are involved in what can only be described as a foot race to see who gets to the chamber first. Naturally, they expect to see the Alicorn, and then all hell will break loose.

MAFIA SOLDIERS (15)

Use the stats from Scene Three.

PEOPLE OF THE HORN (15)

Use the stats from Scene Two.

These People of the Horn are here for the Alicorn, in order to destroy it. Their fanaticism is such that they deliberately did not attack the Mafia, but rather decided to focus first on getting the Alicorn in their grasp, and then wiping out the opposition.

The People arrived here on horses.

ALICORN, ALICORN, WHO HAS THE ALICORN?

Naturally, there is going to be a massive amount of confusion. At some point, call for Moderate search rolls — as Andreas prepares to defend himself with his walking stick, the characters may notice that the stick is indeed the Alicorn! Things turn ugly very fast, as both factions erupt into violence against each other and the player characters.

CUT TO ...

As the fight breaks out, the characters only hope is to invoke the ritual that brings forth the Spirit of the Unicorn. If and when this is done, cut to Scene Five.

SCENE FIVE: THE POWER OF PURITY

THE SITUATION

Dramatic. All hell is breaking loose. The Mafia and the People of the Horn are engaged in a firefight. Outgunned and outnumbered, the characters call upon the Spirit of the Unicorn, in hopes of setting things to rights.

THE ACTION

When a character attempts the ritual, read aloud the following:

It is clear that, all around you, things are out of control. Desperately, your chosen rep-

THE RITUAL OF THE UNICORN

The caster must stand inside the circle in the Antechamber of the Unicorn and hold the Alicorn over his or her head with both hands, while facing east. The caster then utters the following, turning to face the respective direction as he says the words.

"I call upon Gabriel, archangel of the east, I invoke Raphael, archangel of the south, I summon Michael, archangel of the west, I beckon Uriel, archangel of the north, loosen the four pure winds of Heaven and bring forth the Spirit of Purity to this place, that it may be cleansed!"

representative grabs the Alicorn, walks into the circle, and begins the ritual. The rest of you battle the two hostile factions, hoping to run interference for the invoker.

Let one round of combat occur during the invoking, since it takes one round to cast the ritual.

When the ritual is cast, read aloud or paraphrase the following:

The last word of the ritual fades, and from the four directions of the compass, four winds begin to blow. The combatants stop their bloodshed, uncertain as to how to react. Slowly, the winds increase in velocity, and a bright light erupts from the circle in the floor, so bright that it obscures the caster from sight.

The four winds collide in the center, in the light, and coalesce into a bright white phantom unicorn, with a terrible countenance. The Mafia soldiers and the People of the Horn shout in panic and break ranks, attempting to run, but to no avail. The unicorn whirlwind roars through the chamber, picking up each belligerent like a rag doll, and impales each one, screaming, on its phantom horn of light.

Your party is not touched, and you know why. Though your hearts may not be completely pure, it is the foulness of the two groups of intruders that offends the Spirit.

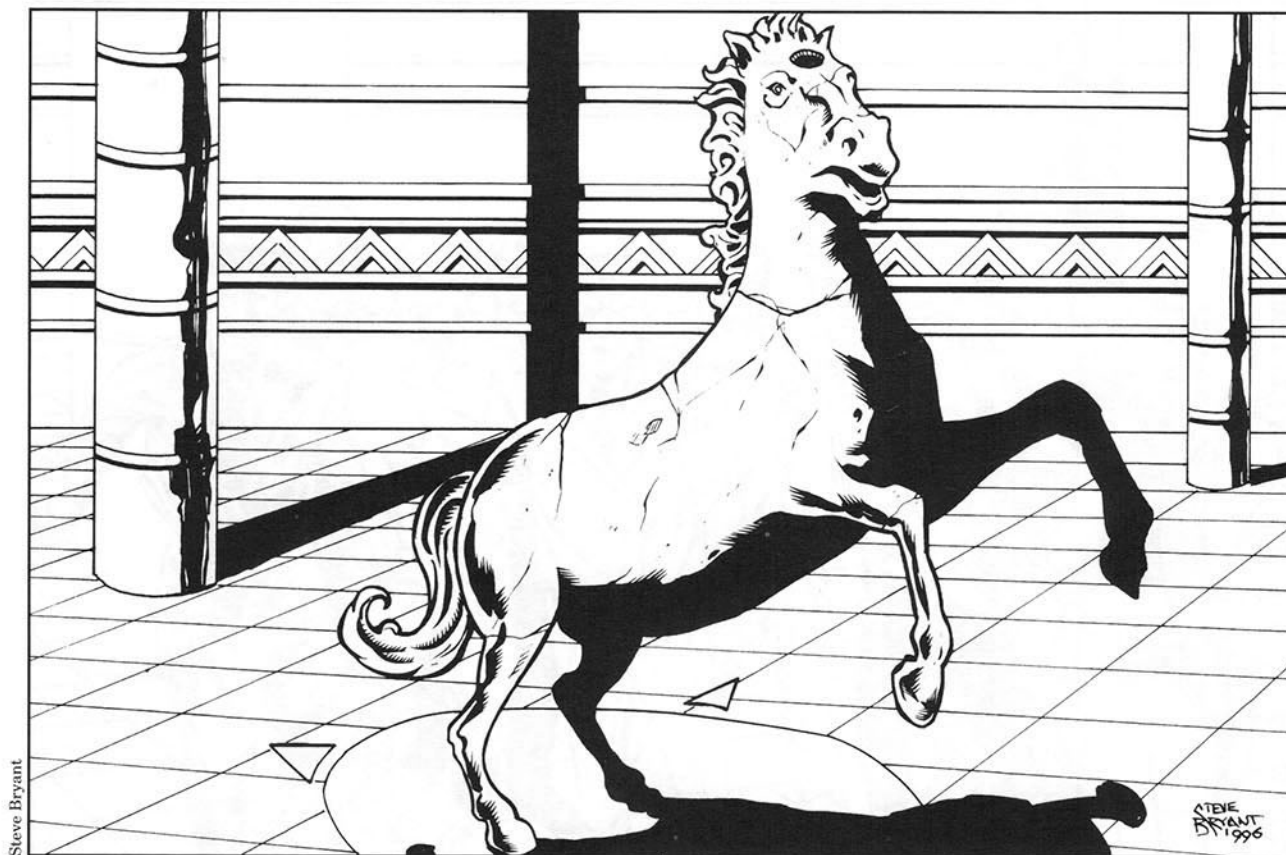
As quickly as the Spirit comes, it leaves, the wind dying down and the caster of the ritual slumping to his knees in the circle.

There are no traces of the intruders at all. They have been wiped clean from the face of the Earth. A voice that comes from nowhere and everywhere intones, "You know what you must now do."



Steve Bryant

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BRYANT
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If the characters need an idea, need prodding, a Moderate Perception or *search* roll reminds them that the statue has no horn. If the Alicorn is fitted onto the statue, it suddenly springs to life as a real unicorn. The magnificent beast shakes its mane and raises its head, as if saluting with the horn. The air beside the unicorn shimmers, and the amazed characters see that a portal has opened, showing Elysian fields of green and a deep blue sky. With a final bow of its head, the unicorn leaps through the portal, which then slowly closes.

If the characters do not put the horn back, nothing bad happens to them ... yet. However, the Alicorn will become a magnet, prompting those who covet its power to attack the characters. They will find out soon enough that the Alicorn is more trouble than it's worth.

AFTERMATH

Read the following aloud to the players, if the Alicorn has been returned to its rightful place:

At last, the Spirit of the Unicorn is at peace. Your return trip to Athens flies by, so

stunned are you by the events you have witnessed. Andreas gives you each a bear hug, and smiles widely at you. "At last, justice has been done," he declares. "The visions will cease now, and I too can rest. Know that each of you has fought the good fight, and have much reason to be proud."

With a final wave and a promise to be of help if the need ever arises again, Andreas Katsourbis walks off into the crowd, leaving you with the easy task of booking passage out of Athens, and on to, no doubt, another adventure.

ADVENTURE AWARDS

Award each character one Fate Point for finishing the scenario. Award each character an additional Fate Point for putting the Alicorn back where it belongs. The character, if any, who figured out where the Alicorn was all this time gets an additional Fate Point.



MINI-ADVENTURE

THE REVENGE OF EVIL

The Revenge of Evil is a three act adventure for four to eight player characters. It pits the characters against a new and even more insidious plot by the villains of *Indiana Jones and the Sky Pirates*. The characters journey from a secret military briefing to the heart of Paris, on to New York and a mysterious undersea base, and then to the frozen wastes of the Arctic for a final showdown, with the fate of the world at stake.

No year is given for this adventure, but gamemasters should set it between 1930 (when EVIL made its first appearance) and 1939, when World War II erupts.

This adventure can be played as a stand-alone or as part of an ongoing campaign.

ACT ONE: TRAINING IN TERROR

The characters are recruited by the US government to uncover and put an end to the latest plot by EVIL. They are picked up by aircraft in New Brunswick and flown to Wright Field in Ohio, where they are greeted by multiple explosions at the airport's fuel farm.

They learn from a briefing that multiple artifacts from the era of the Spanish Armada have been stolen from museums around the world. Two things make the thefts unique: museum curators have evidently been hypnotized into helping the thieves ... and the only witness claims the robbers were invisible!

A plan is laid. The characters are sent to Paris to steal a jeweled sword EVIL is known to covet. The sword is then implanted with a radio transmitter and arrangements are made to let EVIL steal it back, so their hideout can be traced.

Unfortunately, EVIL gets the sword *and* the characters, intending to keep the former ... and kill the latter.

Escaping a crushing doom, the characters return to New York and learn the secret of the artifacts EVIL has stolen. But when they go in search of their headquarters, the characters discover it's in the one place no one would ever suspect: beneath the FBI building! A series of hairbreadth escapes brings the characters to a secret sub pen, a pocket sub fleet, and a mysterious base beneath New York Harbor ...

SCENE ONE: EXPLOSIVE MEETING

THE SITUATION

Standard. The characters receive a mysterious summons that leads them to a meeting with US intelligence officers and the beginnings of their deadliest adventure.

Read aloud or paraphrase:

A cold mist fills the air. You stand huddled together on the tarmac of the little New Jersey airfield, wondering (and not for the first



time) if this is not some sort of absurd practical joke. A mysterious cable laced with code words that indicated the government wanted you, and *now*. Even then, you might have dismissed it if it weren't for the words "Lone Ranger" — the codename created some time ago for Indiana Jones.

The instructions said you were to meet at a little airfield south of New Brunswick, hardly big enough for a crop-duster to land, from the look of it. That was all. Nothing on how you were traveling or where you were going ... or if you would ever be coming back.

On an Easy Perception roll, the characters see blinking red lights in the sky approaching the airfield faster than would seem safe. Mere minutes later, a Ford Trimotor hits the runway and taxis to a stop near the characters.

Read aloud:

The hatch opens and two pilots step out. One is a big, portly man with a huge handlebar moustache and a slight limp. The other, to your surprise, is a beautiful redhead with an exotic cast to her features.

"Looks like we're in for it," the man says. "Hope you all remembered your cloaks and daggers."

The woman nods in your direction. "Hello. I'm afraid we haven't time for introductions just now — we're on a tight schedule and even the Trimotor will be hard-pressed to get us where we're going on time. So climb aboard and strap in, if you please."

THE ACTION

Before the characters are all the way belted in, the plane is roaring down the runway. Seconds later, they're in the air, and climbing higher than a plane of this sort should be able to. As soon as they're flying level, the woman comes back. She introduces herself as Gale Taylor and the other pilot as Willard Cromwell. She asks if the characters have any idea what this is all about. When they say no, she'll shrug and say that seems to always be the way of it.

The flight lasts a few hours. Then the plane begins to descend and the characters can clearly hear the squawk of the radio from the cockpit.

Read aloud:

"Crazy Angels, Crazy Angels, this is Wright Tower. You are cleared for landing on runway one-six-zero. Modify approach and come in from the west, Crazy Angels. Wright Tower over."

Cromwell mutters a curse and grabs the

mike. "Wright Tower, this is Crazy Angels. Repeat last instruction. Crazy Angels over."

"Crazy Angels, Wright Tower. Approach runway one-six-zero from the west, repeat, from the west. Wright Tower over."

"Roger that. Crazy Angels out."

Cromwell slams the mike down. If the characters don't ask what he's so upset about, Gale will. Cromwell explains that a western approach takes the plane dangerously low over the "fuel farm," where the petrol is stored. If anything were to go wrong, the plane could plow into one of the tanks and that would be all she wrote.

The plane begins its approach, Cromwell muttering to himself all the way down. When they are almost low enough to brush the top of the tallest tank, one of them off to the right suddenly goes up in a massive explosion. The sky goes crimson as a geyser of flame erupts and the shockwave slams into the plane, sending it pitching to the left. Up front, Cromwell fights the controls, shouting at Gale, "The left rudder pedal! Stand on it!"

A second explosion goes off ... then a third! The fuel farm is an ocean of flame. Down below, emergency trucks are scrambling, while Cromwell struggles to bring the nose up. "We have to get out of this!" he yells. "We'll go up like a matchstick!"

If the characters suggest they keep flying, Cromwell will point out that they had just enough fuel to reach this field. So it's here or the woods ...

Finally, he manages to steer the plane away from the scene of disaster. Wright Tower, sounding panicked, calls for the plane to come in on runway one-zero-niner, at the far eastern end of the airbase. Cromwell brings the plane in for a landing and as the characters disembark, they can see the inferno that is the western side of the field.

A truck pulls up and a man in the uniform of a US Army colonel gets out. Cromwell demands to know what the blazes happened and the man can't give an answer ... or won't. All he will say is that if it had happened a quarter of an hour later, he, Cromwell, Taylor and all the player characters would be very dead.

GALE TAYLOR

See stats on page 43.

WILLARD CROMWELL

See stats on page 43.

MEETING OF MILITARY MINDS

The characters, Taylor and Cromwell pile into the truck, which drives them further away from



the fire. The military man introduces himself as Colonel Harry Henshaw, US Army Intelligence. He says that if the fires can't be brought under control, the base will have to be evacuated. Fortunately, there's a lot of emergency equipment available — apparently, this wasn't completely unexpected.

Read aloud:

"We're using a little trick of the enemy's against them," Henshaw explains as you drive. "We leaked the Trimotor's flight plan, but had you coming in a little earlier than you truly were. That, combined with the western approach, will have them believing you were right in the thick of that mess out there. As far as the enemy — and the rest of the world — is concerned, we are all dead. And that may be the only thing that keeps us alive."

The briefing is attended by representatives of many nations. Gale Taylor whispers that she attended one of these before, in the company of Indy. They called it a Committee for Action.

Henshaw introduces Thomas Treadwell, who conducts the briefing. Treadwell begins by announcing that the government has reason to believe Enterprise Ventures International, Limited

(EVIL) is back in operation. He then goes over its history (relate to the characters the plot of *Sky Pirates* and the source material on EVIL and Cordas from Chapter Three). This time, though, their plot is not so clear.

Fact: Half a dozen major museums in various cities of the world have been robbed in the last month. The stolen artifacts — a sceptre, a crown, a torch-holder, an urn and a long length of golden chain — are valuable, but not priceless by any means. Their common link is that all were retrieved from the wreckage of the Spanish Armada and later sold to a number of different museums.

Fact: In every case, the museum security system has been sabotaged in some way. Cases left unlocked; guard shifts changed suddenly; alarms disconnected. All evidence points to the complicity of an inside man at the museums, but other than some mysterious memory lapses on the parts of the curators, there are no leads.

Fact: Only once were the thieves spotted at work, by a night watchman who returned to an exhibit area unexpectedly. He's since died from the injuries he suffered in the fracas, but before he lapsed into coma, he claimed the thieves were invisible. No one is certain whether to dismiss this as the ravings of a badly injured man or not.



COLONEL HARRY HENSHAW

See stats on page 42.

“THOMAS TREADWELL”

See stats on page 41.

Let the characters ask any questions they wish. At some point during the briefing, the phone rings, and it's a call for Henshaw. He takes it, nods a lot, then hangs up. On an Easy Perception or *search* roll, the characters notice that he has calmly walked back to his seat, drawn his gun, and is about to shoot Treadwell. Any other Army personnel in the room (if any) are too far away to stop him. It's up to the characters to bring him down before he fires.

Assuming they do so (and hopefully, if he does shoot, he doesn't do more than wound Treadwell), call for an Easy Knowledge or *deduction* roll. If successful, the characters notice that Henshaw's eyes are glassy and fixed, as if he were in a hypnotic trance.

If asked, the person who picked up the phone says the caller was a man and claimed to be one of the firefighters.

Army physicians will lead Henshaw away, assuring the characters they'll do their best for him. If the characters don't think of it, Treadwell will suggest a search of Henshaw's office.

AS EVIL COMMANDS ...

Henshaw's office is fairly spartan. On his desk, the characters will see files relating to the museum thefts, books on the Spanish Armada, and a cable from Indiana Jones, in code, but with terms and descriptions that obviously refer to the player characters. A Moderate *search* roll reveals a crumpled up telegram in the trash can. Treadwell will recall that he walked in on Henshaw just as he was hanging up the phone, the cable still in his hand. Funny thing was, Henshaw had asked to bum a match off him, an unusual request since neither man smoked. Treadwell didn't have any to give him.

Make a note of whichever character(s) handle the telegram itself (the message on it is also in code — on the face of it, it doesn't make much sense). Within a few seconds after handling it, they will become extremely suggestible. Whenever someone states something in terms of a command (like saying, “Take a long walk off a short pier”) the character will need to make a Difficult Knowledge or *willpower* roll to resist doing it. It will be tricky, but try to keep the rolls a secret between you and that character's player, so the other characters are

surprised when their friend goes and jumps in a lake just because someone told him to.

The effects will wear off in an hour or so. And this should give the characters their first clue as to what's been going on. Henshaw must have absorbed some chemical into his body by handling the cable, possibly through the ink used. It rendered him hypnotically suggestible, and the phone calls were the commands being given to him. The first must have been to burn the cable, but he wasn't able to find a match before Treadwell came in and distracted him. So he crumpled the cable up instead ...

It shouldn't take that much of a stretch for the characters to deduce that a similar thing might have happened to the museum curators. They could easily have been ordered to unlock cases or turn off alarm systems to make things easier for the thieves. (If the characters are a little slow on the uptake, call for a Moderate *deduction* roll and explain this to them.)

The attack on Treadwell means that EVIL has infiltrated the CFA somehow, or at least Wright Field (and it wouldn't be the first time). They remember who their enemies are and aren't inclined to make the same mistakes they made before. Perhaps it's better, Treadwell muses, that Indy is tied up elsewhere. He's a little too visible a target.

With this mystery cleared up, Treadwell continues with the briefing. The CFA has determined that the next target of the thieves will be a pair of jeweled swords held in the Louvre in Paris. Setting up an ambush for the thieves there was considered and rejected — all that will net is small fry. Removing the swords somewhere else was rejected too, as the French refuse to surrender possession of the swords and it's doubtful there's anyplace there short of the newly-constructed Maginot line that could keep them safe, if that dead guard was somehow telling the truth.

So Army Intelligence and the FBI came up with another idea. Send in a team of experienced professionals to steal at least one of the swords. Army Intelligence will then outfit it with a special piece of radio gear their lab boys have cooked up, and EVIL will either steal it or buy it back from the characters. The range on the gizmo isn't that great, but with luck, they'll be able to track the group back to its headquarters this way. (They don't want to do the work on the sword beforehand because they don't want the Louvre or the French government to know what they're up to — the fewer people who know, the less chance for leaks.)

Originally, they had hoped to reunite Cromwell, Taylor and Indy, who had worked so well together against EVIL's machinations the last time. But



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Indy was halfway round the world on another matter, and could only recommend the player characters to take his place.

Their job: break into the Louvre and steal the sword, then deliver it to Army Intelligence outside of Paris. Once it's been altered, they'll be bait until the sword is in EVIL's hands ... and as a reward, they can be in on the capture, if it happens.

CUT TO ...

It's to be hoped the characters aren't going to say no, since their country — and the world — needs them. If they go along with this, they can get outfitted and then it's back on board the plane for a flight to France. Cut to Scene Two.

SCENE TWO: WIN, LOUVRE OR DRAW

THE SITUATION

Standard. The characters travel to Paris and must raid the Louvre for a jeweled sword coveted by EVIL. No one knows the nature of their mission, so failure could mean imprisonment ... or worse.

Read aloud or paraphrase:

Your plane lands in Paris near dawn. A pair of cabs drops you off a block away from the safehouse Treadwell arranged. Your orders are to strike tonight — that gives you precious little time to plan.

THE ACTION

The safehouse is a small apartment off the Champs d'Elysees, close to the Louvre. The characters have been provided with a phone number they can call to request specialized equipment, but they've been warned not to use it unless they genuinely have to.

Inside the apartment are rough plans of the museum, with a notation that the sword and its mate are held in a glass case on the third (top) floor. Guards patrol in pairs and make a sweep past the case every fifteen minutes. There are, of course, alarms in place on the case.

There are a few different ways the characters can pull this off. And, though you can certainly give them some hairy moments, you do want them to succeed. (Of course, *they* don't have to know that.)



STANDARD MUSEUM GUARD

COORDINATION 3D

Fire combat 3D+2

ENDURANCE 2D+2

REFLEXES 2D+2

Dodge 3D+1, running 3D

STRENGTH 3D

Brawling 3D+2

KNOWLEDGE 2D+2

Intimidation 3D, willpower 3D

PERCEPTION 2D+2

Search 3D+1

MECHANICAL 2D+2

TECHNICAL 2D+2

Fate Points: 1

Equipment: Flashlight; gun, damage value 4D, ammo 6, range 3-10/15/40

Go In, Stay In: The characters could enter the museum along with flocks of tourists, take in some culture, and hide inside until after closing. Among the places they could try hiding would be supply closets, among the statuary, or in a ventilator shaft. Figure on some opposed *sneak* rolls against the guards' *search*. Discovery will mean *at least* ejection from the museum, and more likely the summoning of the Surete (the French police) and the characters' arrest (unless they escape before the law arrives).

Knock on Any Door: The characters could try just a straight break-in through a door or window. All of these are locked and have alarms. Bypassing the alarm requires a Moderate Knowledge or *science: electronics* roll. Picking the lock is also a Moderate difficulty task. Once inside, the characters will have to make their way up the stairs, avoid the guards, steal the sword (see below), and escape. (They might also want to consider knocking out a couple of the guards and donning their uniforms — this probably won't work for all the characters, but it could let a few slip inside without as much risk.)

Dropping In: There is one other means of entry: the roof. There is a roof door that leads to some fire stairs, but picking the lock is a Difficult task and there are alarms here too (same difficulty as down below). The characters might also want to consider something more creative — say, cutting a hole in the ceiling and getting in that way. Of course, that will take planning and the right equipment, but it would also be a heck of a lot of fun to roleplay. First, you cut the hole in the ceiling; then lower a rope, and either hang down in a harness or climb down the rope, steal the sword, and vanish into the night.



STEALING THE SWORD

The two jeweled swords are kept in a glass case which is wired with alarms (Difficult Knowledge or *science: electronics* roll to bypass). Moving the case or lifting it will set them off. Two guards will respond within 30 seconds, two more within two minutes. If the characters have a glass-cutter, they can cut a hole in the case and try and pull the sword out — smashing the glass will definitely be heard by the guards, unless the characters have set up some sort of diversion to keep them occupied (like a smoke bomb, for example). The characters can, of course, take both swords if they wish, but they only have to take one.

Don't make this theft an impossible one for the characters, but don't make it too easy, either. They may well see this as the action climax of the adventure — it's not, but if they want to think that, let them. It will leave them woefully unprepared for what's to come.

GETTING AWAY

Once the characters have the sword and have made it outside of the museum, they're going to need some way to conceal it (hopefully someone thought of that before. A long box, the type used to hold flowers, is a good bet.) At this point, they can either return to their apartment and lie low until the morning — or phone their special number now and Treadwell will give them instructions.

Their orders are to board a train at the Gare d'Est station for the town of St. Denis. Once off the train, they should split up and eventually all make their way to an inn called The Red Grape. The inn is small and dark and not very busy — it's also a safehouse maintained by US Intelligence. Here, they will deliver the sword and it will be modified. Then they return to Paris with it and try to fence it through a known EVIL front.

Treadwell suspects the enemy will just go for the sword, but warns the characters to be prepared for anything before he sends them on their way. The range of the transmitter built into the sword is only five miles, but it's better than nothing, he reasons.

CUT TO ...

When the characters have returned to Paris, cut to Scene Three, "Sight Unseen."

SCENE THREE: SIGHT UNSEEN

THE SITUATION

Dramatic. The characters are back in Paris. Treadwell's instructions are to take the sword to a man named Fontaine, a well-known "art dealer" who also doubles as a fence for stolen treasures. Intelligence suspects he is associated with EVIL. The characters are to accept any reasonable offer he makes.

Fontaine's office is in the rear of a small art gallery in Montmartre. The secretary is a little reluctant to let the characters in to see him. A Moderate *persuasion* roll or maybe some casual conversation about the robbery at the Louvre (which is in all the news today) will get them in the door.

Fontaine is a well-dressed man with white hair and a thin moustache. The characters must be very careful in how they approach him — any mention of stolen property will prompt him to usher them out. He knows what he's doing, and so do they, but it's bad form to give it a name.

GISCARD FONTAINE

COORDINATION 2D+2

ENDURANCE 2D+2

REFLEXES 2D+2

STRENGTH 2D+1

KNOWLEDGE 3D+2

Business 4D+1, English language 4D, scholar: art history 4D+2, willpower 4D+1

PERCEPTION 3D+2

Bribery 4D+1, charm 4D+1, con 4D+1, deduction 4D, forgery 5D, research 4D, persuasion 4D+1, search 4D+1

MECHANICAL 2D+1

TECHNICAL 2D+1

Fate Points: 2

THE ACTION

Fontaine will look the sword over *very* carefully, then shake his head and say, "I admire your ... opportunistic natures, gentlemen. But a four year old child could tell this is a forgery. Good day to you."

No amount of argument will change his mind. The characters are no doubt a little bit dumbfounded by this flat-out rejection, but there isn't much they can do about it. Maybe they're even thinking Treadwell was wrong ... this guy doesn't work for EVIL.

In fact, he does, and he knows that EVIL's philosophy is, "Why buy, when you can steal?" As soon as the characters leave his office, he'll be on



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the phone. The characters can expect an ambush on their way back to the apartment — an ambush by invisible men!

No, that museum guard wasn't lying. EVIL's operatives have been working sight unseen, thanks to a new refractory coating that bends light waves around an individual. As long as the agents don't open their mouths or bleed, they (and their clothing) cannot be seen. The effect of the coating lasts only an hour, but that is usually time enough for what they are sent to do.

You can stage the ambush anywhere you wish: in an alleyway, in the characters' apartment, in a park, in a museum, etc. There are six EVIL agents, all of them armed with melee weapons (just to make the fight somewhat competitive, the weapons can be visible. Makes for a nice effect.) Consider the EVIL agents to have *hide* and *sneak* values of 6D+2 due to their invisibility.

EVIL AGENTS (6)

COORDINATION 3D

Fire combat 3D+1

ENDURANCE 3D

REFLEXES 3D+1

Dodge 4D, melee combat 4D

STRENGTH 3D

KNOWLEDGE 2D+2

Intimidation 3D+1, streetwise 3D+2, willpower 3D+1

PERCEPTION 3D

Hide 3D+2 (6D+2), search 3D+2, sneak 3D+2 (6D+2)

MECHANICAL 2D+2

TECHNICAL 2D+2

Fate Points: 3

Equipment: Club, damage value STR+1D+2

The characters should know, of course, that they are supposed to lose this fight insofar as they are supposed to let EVIL claim the sword. What they don't know is that enemy doesn't want an obviously talented team of art thieves out getting in their way, and intends to put the characters out of the way ... for good.

There's no way to absolutely certain of the outcome of any fight in a roleplaying game. If the characters do lose, see if it's possible to let at least one character escape (he'll have something exciting to do in the second half of this scene). If the characters surrender the sword, but aren't captured themselves, then skip the second half of this scene and cut straight to Act Two.

THE LAST RIDE

It's assumed that the character who escapes (if one does) will make his way back to the safehouse and phone Treadwell's people. Taylor and Cromwell will be dispatched to help find the other characters in the TriMotor, which is now outfitted with a tracker for the transmitter. The character can take to the sky with them.



As for the captured characters ... EVIL has learned to be creative in the disposal of their enemies. Their French headquarters is an abandoned railway station just outside of Paris, and it is here that they bring the characters. All but one of them are loaded into a boxcar, which is then locked tight. The boxcar is attached to a locomotive, and both cars are left sitting in the middle of the tracks.

One character is tied to the front of a second locomotive, which is sent roaring down the tracks toward the boxcar. (Oh, this is going to be good ...)

There are two, possibly three, elements to escaping this trap (as is traditional in these settings, the villains move on after dooming the characters — at least, they *seem* to have moved on. It's hard to tell when they're invisible.)

ESCAPING THE BOXCAR

The characters locked in the boxcar haven't been left with a lot of equipment to work with. The only thing in the car is an old, partially bent railroad tie. Unless one of them peers through the slats on the end of the car, they might not even know there is a locomotive bearing down on them.

Picking the lock from the inside is close to impossible. That leaves breaking out (a Difficult Strength feat, if they all work together) and using the railroad tie to pry slats loose from the walls of the boxcar (an Easy Strength roll, but they'll have to remove a fair number to be able to slip out). They then have two choices: abandon the train completely, and risk their friend being smashed into paste against it; or scurry into the locomotive, start it up, and pull the train off to the siding. This won't save their friend, but will buy him some time.

If they just abandon the cars, their only other chance to help their friend will be to jump on his locomotive as it goes by. This is a Difficult *climbing/jumping* roll, but if they make it, they can get into the cab and pull the brake lever. Have the train screech to a stop just inches from a collision.

Starting the other train is a Moderate Mechanical or *vehicle piloting: railroad* task. The characters then have to steer it off to a siding, at which point the other locomotive will go racing past.

How much time do the characters have to do all this? Well, how much time do you want to give them? The standard answer is situations like this is "just enough."

ESCAPING THE LOCOMOTIVE

Things look grim for the character tied to the locomotive. Bound by his wrists and ankles, racing at a decent rate of speed toward the boxcar, looking at a crushing end ... things might seem hopeless.

But they're not. All he needs to do is free himself from his bonds, get inside the locomotive (which is unmanned, of course) and pull the brake lever. Freeing his wrists from the ropes would be a Moderate Reflexes or *escape artist* task — once one wrist is free, lower the difficulty number for all the others by 4. If he fails, you can still give him a chance. Maybe a good-sized rock bounces up and smacks into the cab window, shattering part of it. An Easy Reflexes roll will let the character grab a piece of the broken glass and cut through his ropes. All of this takes time, though, and time is in short supply. He may have to settle for just freeing himself and jumping (damage value 5D+1 from the fall) rather than stopping the train.

If he does make it inside the locomotive — either through the side door or by kicking in the window — he'll have only seconds to pull the brake lever. Again, the train screeches to a halt just inches from destruction.

RESCUE FROM THE SKY

If one or more characters escaped and made it to Treadwell, they can take to the Trimotor with Cromwell and Taylor. How will they find their captured compatriots? Maybe they can track the sword ... maybe Treadwell has an informant who points them in the right direction ... at any rate, don't let them show up until the train is already underway. Cromwell can fly the plane in low so that — you guessed it! — the character can leap onto the moving train and try to stop it!

There are two ways to do this. The character can flat-out jump (a Difficult *climbing/jumping* roll) or he can hang from a rope or a ladder from the bomb bay of the plane, so he doesn't have as far to fall. That makes it a Moderate leap. Figure he's going to take damage of 2D+2 just from the impact of hitting the train.

Then it's a matter of crawling along the top of the train (Moderate Reflexes or *acrobatics*) until he reaches the hatch to the cab, climbing in, and pulling the clearly marked brake lever. Again, the words "just in time" come into play ...

CUT TO ...

So where are we now? EVIL has the sword, and almost had the characters' lives. Now it's a race to track them back to their hideout, wherever that may be. As for the characters, Treadwell will give them plane tickets to New York. The FBI building there is going to be the nerve center for the search and he knows the characters will want to be where the action is.

Cut to Act Two.



ACT AWARDS

Award the characters one Fate Point for surviving this Act.

ACT TWO: EVIL UNDER THE SEA

SCENE ONE: NO ONE EXPECTS THE SPANISH ARMADA

THE SITUATION

Standard. The characters fly into New York City and are taken to FBI headquarters in Manhattan. There they find a recovered Harry Henshaw waiting for them.

Read aloud or paraphrase:

Henshaw escorts you around the office building, along the way introducing you to a sullen-faced man he identifies as FBI Director Hoover. The head of the top domestic law-enforcement agency seems not at all pleased to have outsiders in his domain, but the President's orders have to supercede his wishes ... for now.

Henshaw explains the operation to date. "We have no real way of knowing where EVIL is based, but we suspect it's in some large city, either in this country or in western Europe. Our feeling is they need to be close to a transportation hub, a major port or someplace with a busy airport. We have trackers in the hands of our people in a number of cities, including this one. Unfortunately, both the trackers and the sending set in the sword are prototypes, and they're not very reliable. We've gotten three or four false signals already in various places."

Henshaw explains that, for now, he'd like the characters to look at some of the research material they've assembled on the artifacts. Their people haven't had the time to pore through all of it and so they still have no clue why EVIL wants these particular treasures.

THE ACTION

Amidst the frantic activity in FBI headquarters, the characters have to leaf through various history books and piece together just why a powerful organization like EVIL is risking exposure and

THE SPANISH ARMADA

In 1588, King Philip II of Spain launched a massive invasion fleet against the shores of England. Commanded by the duque de Medina Soderia, the fleet consisted of 130 warships and close to 30,000 men. Due to inclement weather, the Armada was unable to launch until May and was harassed on its way to England by a fleet commanded by Charles Howard.

The Armada reached Calais, France and dropped anchor, there to pick up an army commanded by Italian general Alessandro Farnese (who served Philip). But the English sent fireships into the Spanish ranks and then attacked, putting the Spanish to flight. Bad weather around Scotland and Ireland sank many more vessels, and the Armada finally limped home, reduced to but half its original number and soundly defeated.

destruction to grab a few artifacts from a failed military expedition.

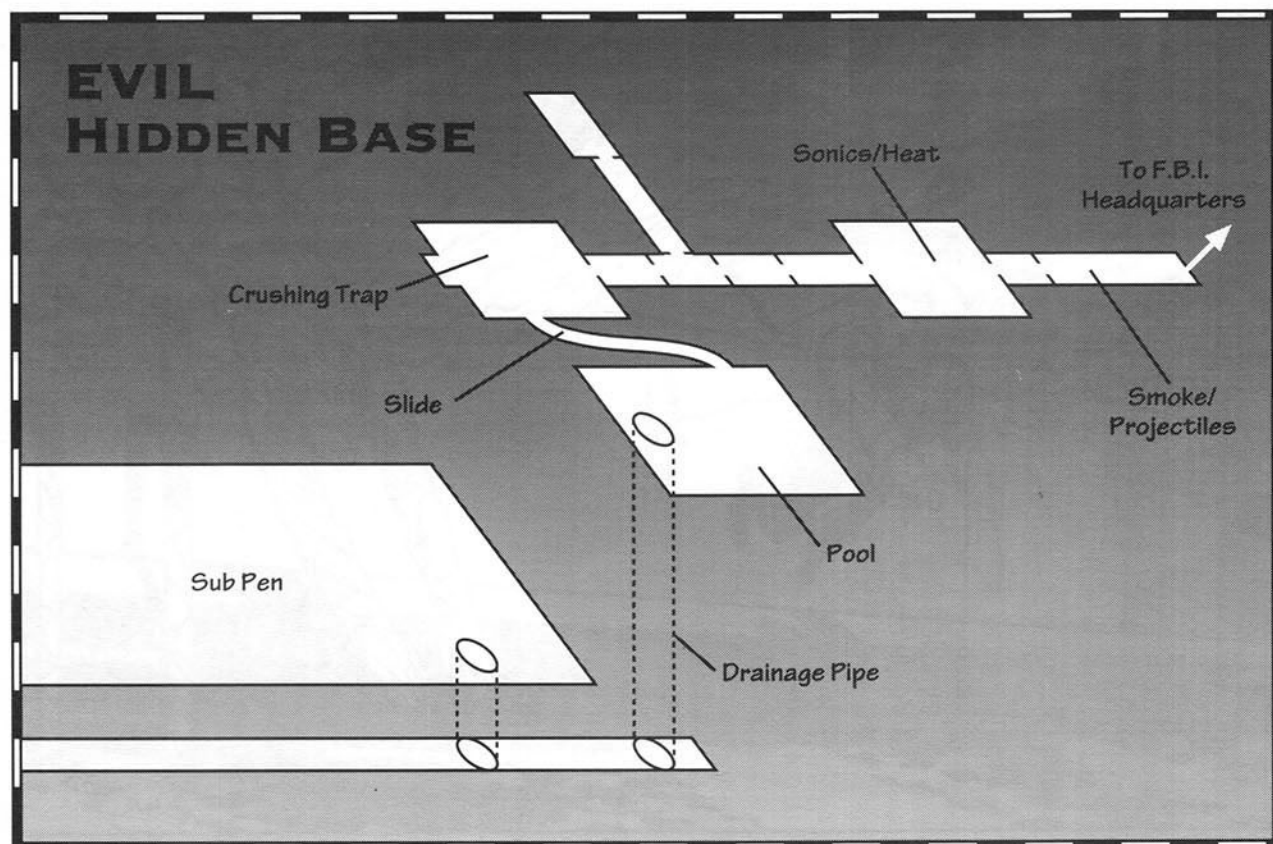
This will require time and a few Moderate Perception or *research* rolls. On the first success, give the characters the information regarding the Spanish Armada. On the second, give them the information on the significance of the artifacts.

The various items, as it turns out, were part of a set given to Philip II as a gift from the court alchemist. Individually, they were just items of variable worth — but joined together, they would give off a vast amount of heat and light, "as if the sun had come to earth." Worse, judging from the list in the book, EVIL now has all the items it needs!

Just as the characters come to this revelation, Henshaw appears and summons them back into the communications room. Another signal has been received, this one from the tracker in the office. The sword could be somewhere in NYC, not much more than a few miles away!

When the characters finally reach the nerve center, however, they will see a lot of disappointed faces. Apparently, there is another glitch in the gizmo, because if it's to be believed, the sword is in the offices of the FBI!

Henshaw is clearly disappointed, but he realizes that any lead — no matter how patently ridiculous — has to be followed up. He'll detail the characters and a half dozen agents to search the building, from the basement up. The characters will get the cellar; the other agents will start from the roof and work their way down.



The basement is dark and chill, full of old iron filing cabinets loaded with yellowing paper. Scattered here and there are broken desk chairs, standing lamps, boxes, and other office paraphernalia. But nothing that looks like a sword ...

The characters are expected to make a thorough search, so call for *Moderate search* rolls. If successful, have the character nearest a wall notice a sliver of light where none should be. What at first seemed like a crack is actually the uneven outline of door — purposely made uneven so it would just look like crack in the masonry! Somehow, the door was not shut all the way and light is spilling in from whatever is behind it.

The characters may choose to summon help, of course — and it's okay if they do, just use the traps in Scene Two to off some of the agents. Or they may decide to open the door and see what's inside on their own. An *Easy Strength* roll is needed to pry the door open ...

CUT TO ...

Once the characters have the door to the passageway open, cut to Scene Two, "Pool of Fire."

SCENE TWO: POOL OF FIRE

THE SITUATION

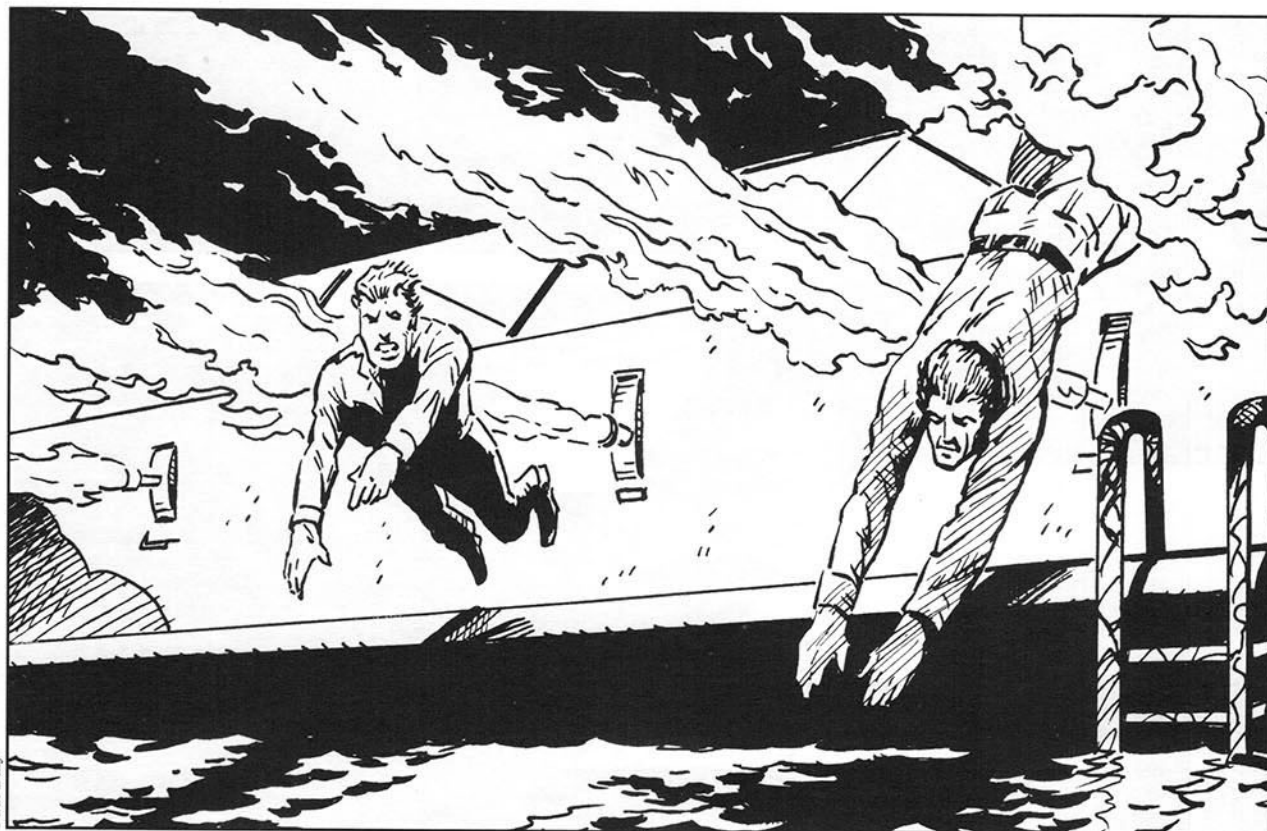
Dramatic. The characters work their way into EVIL's New York headquarters, unaware that the facility is being abandoned as the organization prepares its greatest coup. In preparation for this (and possible discovery) all security systems are on maximum. The characters are walking into a deathtrap.

Read aloud or paraphrase:

Behind the hidden door lies a long passageway, colored a stark white and lit with ceiling-mounted bulbs. No one seems to be present, nor do you hear any sounds from within. The passage slopes downward slightly, and seems to be cut directly into the bedrock of Manhattan.

THE ACTION

Time for the characters to go exploring. Let them get about halfway down the passage and then have a steel panel slam shut, sealing off the



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entrance (well, you knew that was going to happen, didn't you?) Eventually, someone will come down into the basement and notice the panel, get a torch and start cutting through it ... eventually. Odds are that will be too late.

As soon as the characters notice the door slam shut, smoke begins to fill the hallway. It's not toxic, it's more intended to obscure vision (add +3 to vision-related skill checks). This is followed by flying wedges of metal (damage value 4D+1) that the characters will have to dodge if they wish to make progress down the hall (Easy *dodge* rolls ... assuming, of course, the characters see the projectiles coming).

Once the characters make it down this hallway, they'll come to an open doorway. The next chamber is clear of traps and leads to another doorway. The chamber beyond that is empty as well, but there are speakers mounted near the ceiling (about 10 feet off the ground). The door locks behind the characters and the speakers begin broadcasting a high-pitched tone. This is a sonic attack which affects the inner ear and throws off the sense of balance. The characters will need to make Very Difficult Reflexes or *acrobatics* rolls to stay on their feet — otherwise they will pitch forward onto the metal floor.

Yes, that's right, metal floor — the one that's

heating up right now. The characters are reduced to crawling (unless they can fight the dizziness and reach their feet) and are going to fry like bacon on a griddle. Figure the characters are going to take 3D+2 damage a round, and it's going to take them four rounds to crawl over to the other door (fortunately, it's not locked). The other option is to shoot or otherwise take out the speakers (add +3 to the difficulty of *fire combat* rolls owing to the characters' impaired balance).

Once they are out of this room, the player characters get a few hallways and rooms that aren't trying to kill them. Finally, they reach a short hallway and have slabs of metal come down before and behind them. Then the walls and ceiling begin to close in on them (oh, and they're heating up too — EVIL has a real thing for baked enemy). There's a quick way out of this one, though: an Easy Perception or *search* roll turns up a foot trigger on the floor. Stepping on it causes the floor to open, sending the characters down a winding slide that eventually dumps them into an indoor swimming pool.

Read aloud or paraphrase:

The waters feel cool and refreshing after what you have just been through, but you know there's no time to soak. Already, you can see a steel panel closing off the slide



down which you came, and there doesn't seem to be any other exit from this room. As you break the surface, your eyes scan for another way out.

You don't see one ... but you see something infinitely worse. Hatches are opening along the walls on either side of the pool. Strange-looking metal apparatus drop from niches inside, with hoses running into the walls.

Do the characters know what these are? They better figure it out quick and dive — those flamethrowers are about to go off. Once they do, anybody whose head is poked above the water is going to take damage value 5D+2 per round.

So what's the situation here? The characters can stay underwater and drown (call for Easy, then Moderate, then Difficult Endurance rolls as the clock ticks, to see if they're able to hold their breath), they can surface and fry ... or, if they're really unlucky, get the best of both worlds: the pool water could begin to boil.

So how do they get out of this one? Well, players are notoriously creative and could probably figure a way out, but we're going to give them a little help. A Very Easy *search* roll reveals a large grate on the bottom of the pool, probably a filter of some kind. It's just about wide enough for a person to fit through, if the grate can be removed.

Removing the grate without undoing the screws first (and who has time to do that?) requires Moderate Strength rolls by two characters or Easy Strength rolls by three characters to remove. Then it's a matter of an Easy *swimming* roll to slip through the pipe (but don't forget those Endurance rolls — the old lungs have to be straining by now).

Let them swim for a few rounds and then they'll come to an intersection where the pipe goes forward as far as the eye can see, and another goes up. The one going up is a short pipe. Which way will they go? Going forward will eventually lead them New York Harbor, but it's going to take a good 10 minutes of swimming and they're probably going to drown before then. Going up is quite another matter ... if they choose to do this, read aloud or paraphrase:

You emerge from the pipe into what seems like another pool, but the chamber is far larger. A small gray shape hovers unmoving in the water above you. You can dimly perceive figures moving about around the shape and on the sides of the chamber.

As the characters' heads break the surface, they see that they have stumbled on something they never expected. This a vast submarine pen and the gray shape they saw was a pocket submarine, preparing for launch.

CUT TO ...

The underwater action continues in Scene Three, "Base Instincts."

SCENE THREE: BASE INSTINCTS

THE SITUATION

Dramatic. The characters have discovered a small part of EVIL's secret — now the question is, what are they going to do about it?

There are about a dozen guards/crewmen present in the pen. Six are boarding the sub, the rest have orders to remain behind and destroy anything of value in case the base is discovered. (And if you are wondering just what a secret subversive base is doing under FBI Headquarters — well, who would ever think to look there?)

Whatever the characters are going to do, they had best do fast. As long as they are above water, they run the risk of being detected.

THE ACTION

The characters have essentially two options here. They can:

Overpower the Crew and Hijack the Sub:

There's no way to do this without engaging all 12 EVIL agents in combat, something that might be a little beyond the characters considering what they've just been through. Then there's the question of whether any of them has the slightest idea how to pilot a sub. (Of course, another possibility is to force one of the agents to pilot it for them — keep that in mind, we'll be coming back to it in Act Three.) The sword was shipped out on the sub that left just before the characters arrived.

For the sake of argument, let's say they manage to do this. They're going to need to make Difficult Mechanical rolls or Easy *vehicle piloting: submarine* rolls to start the craft moving. Fortunately, the bay doors are open to the harbor, so they can make it outside. Once they are safely out, cut to "What EVIL Lurks ..."

Pursue the Sub: This is probably the wisest course of action. The characters merely need to let the sub go and overpower the other six guards. There are frogmen suits, complete with knives (damage value STR+1D+1), in lockers in the pen that the characters can use. The sub is moving extremely slowly, so the characters can at least keep it in sight as it moves into the harbor. If they do this, cut to "Blood in the Water."



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EVIL AGENTS

COORDINATION 3D

Fire combat 3D+2

ENDURANCE 3D

Swimming 4D

REFLEXES 3D

Dodge 3D+1, melee combat 3D+1

STRENGTH 3D

Brawling 3D+2

KNOWLEDGE 2D+2

Espionage 3D+1, scholar: deep-sea diving 3D, survival: underwater 3D+1, willpower 3D

PERCEPTION 2D+1

Search 3D

MECHANICAL 2D+2

Navigation: underwater 3D, radio ops 3D, vehicle piloting: submarine 3D

TECHNICAL 2D+2

Fate Points: 2

Equipment: Knife, damage value STR+1D+1; pistol, damage value 4D, ammo 6, range 3-10/15/40

Pocket Submarine: Speed 25 mph; pass. 8; END 8D+1; torpedos (2), damage value 9D+2 range—/.5 k/10k

BLOOD IN THE WATER

If the characters have donned diving outfits and are following in the wake of the pocket sub, they will behold something of an astonishing sight. Read aloud or paraphrase:

The water is dark and murky, making it hard to keep your quarry in sight. It's fortunate that the sub is barely moving or it would have left you behind long ago. You swim on, wondering just where all this is leading you ...

And suddenly the sub is no longer alone. A whole fleet of pocket subs waits up ahead, all moving toward the east, their destination unknown.

Unfortunately, not all the subs are up ahead. One got tangled up in some seaweed and debris at the bottom of the harbor, and a team of divers was dispatched to cut it free. They've spotted the characters and know something is up ... the remaining base staff wasn't scheduled to leave until at least an hour after the final sub. They will swim up toward the characters.

Since the diving suits have no radios built in, all communication

has to be done via hand signals. The characters' faces are sufficiently masked that the EVIL divers won't be able to tell just by looking that they're ringers. So the characters can try to con them into thinking they had good reason to leave the base early. If they fail, though, the enemy divers may insist on heading for the surface to have a conversation, which would mean discovery.

Combat is another option. Both the characters and their enemies have knives, and first move will be to try and sever the hoses connected to the oxygen tanks or pierce the suit. Mercy isn't an option here—knocking their foes unconscious will just result in their drowning eventually. Unless the characters can find some way to escape, it's going to be kill or be killed.

EVIL Divers (4)

Use stats for "EVIL Agents" above.

Once the enemy divers are dispatched, the characters can continue to follow the subs. Cut to "What EVIL Lurks ..."

WHAT EVIL LURKS ...

As the characters go over a rise, they see yet another example of EVIL's resources. Read aloud or paraphrase:

At first, you aren't quite sure what you're seeing. Certainly there's been nothing like this outside of the pulps—an entire base under the water! All around it can be seen a veritable cloud of pocket subs moving in and out of docking bays, while dozens of divers swarm over the metal shell of the base, building and repairing. The pale yellow lights of the interior make the base look like a living



creature whose multiple eyes follow your every move.

For the first time since this adventure began, you find yourself wondering if you are in over your head ...

CUT TO ...

It could be argued that the characters are way out of their "20,000 leagues" here ... but as with Indy confronting the flying discs, resourcefulness can still win the day. Time to cut to the climax in Act Three, "The Ice Plan Cometh."

ACT AWARDS

Award each character one Fate Point for surviving this Act.

ACT THREE: THE ICE PLAN COMETH

SCENE ONE: THE LIGHT THAT WON'T FAIL

THE SITUATION

Standard. The characters infiltrate EVIL's undersea base and learn of their plans for the artifacts. Consult the map on page 92 as you run this scene.

Read aloud or paraphrase:

As you move closer, the enormity of what you are seeing begins to sink in. Konstantin Cordas and his associates had the resources to design and build this, in secret, right off the shore of the largest city in the nation. And all this despite the setback Indiana Jones dealt them not so very long ago. Perhaps New York has just been lucky that EVIL hasn't struck before now ...

THE ACTION

The characters can actually get into the base without too much of a problem. If they are in a sub, it's just a matter of faking the appropriate responses on the radio (*Easy con roll*) and docking in one of the bays. Of course, getting out of the sub might pose a bit of a problem, since the characters probably aren't dressed like everyone else. But they might have stolen some clothes from the guards back at the base, found some in storage

lockers on the sub or donned diving suits from the same location. If they didn't, a quick exit once they're inside the base is recommended.

If the characters are swimming to the base, they can simply mingle with one of the work crews and get in through an airlock. It's wisest not to take off their masks until they are away from the others, and then remain in the diving suits as much as possible, so as not to be too conspicuous as they move around the base.

Here is a rundown of what they can find here:

AIRLOCKS

There are a number of airlocks set all around the base. Guards are posted at the base end of the locks against intruders, but they have grown a little lax over time. Outside of fish and old tires, nothing comes close to this base.

SUB BAYS

There are a half dozen large bays in which the pocket subs can dock. Each bay can hold approximately 10 of the small submersibles.

Sub bays and airlocks connect to the outer ring.

THE OUTER RING

MAINTENANCE

These areas are where diving suits, sub components, weapons and other pieces of equipment are built or repaired. At most, there are two workmen in a maintenance area at a time, and rarely are these guarded.

LABORATORIES

It is here that the artifacts have been brought for authentication. Just before the characters arrive, the sword is examined — which explains the alarm that goes off five minutes after they walk in. The transmitter has been discovered and its purpose discerned. It's been destroyed, of course, but EVIL now knows their security has been compromised. Government forces could be closing in even now.

LIVING QUARTERS AND GALLEY

Shelter and food for the guards and divers are provided in these sections of the Outer Ring.

THE INNER RING

SONAR CENTER

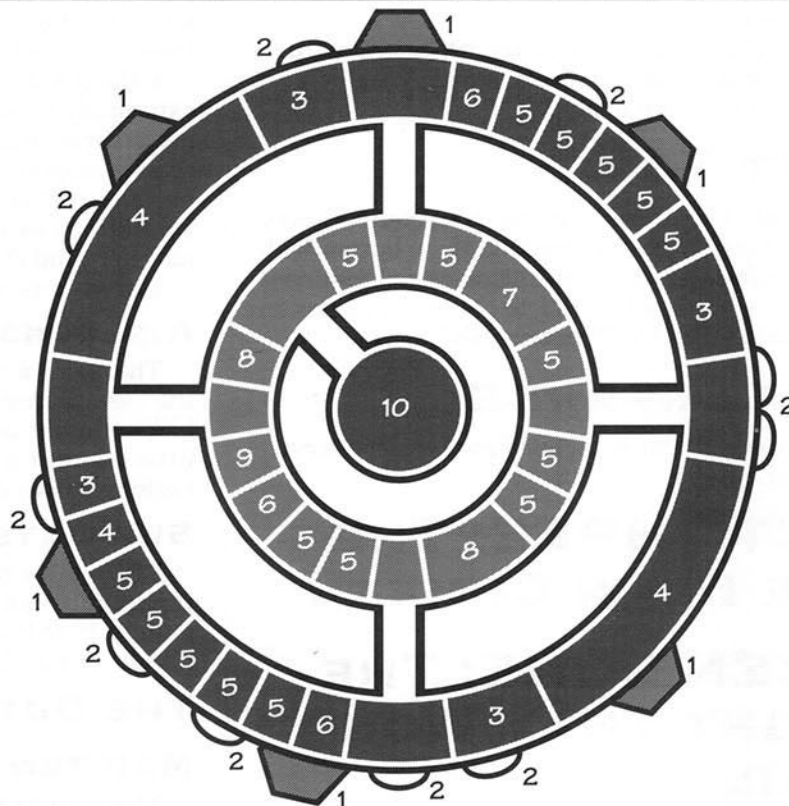
EVIL operates its sonar equipment from this site, monitoring the waters around the base for any sign of intrusion. By the end of this scene, they'll be picking up Navy ships up above.



UNDERSEA BASE

KEY

1. Sub Bay
2. Airlock
3. Maintenance
4. Laboratory
5. Living Quarters
6. Galley
7. Sonar Center
8. Offices
9. Conference Room
10. Armory/Vault



CONFERENCE ROOM

This is where the commanders of the base meet with Cordas and other members of the Group of Six during their frequent visits to the site.

OFFICES

These are the offices and "war rooms" for EVIL. It's in this vicinity that the characters can overhear the group's plans. Keep in mind that, once the security alert is sounded, guards will be posted in this area of the ring.

LIVING QUARTERS AND GALLEY

Shelter and food for officers and researchers are provided here.

ARMORY/VAULT

Located in the heart of the base, this is where EVIL stores its weapons as well as the Spanish Armada artifacts. It is heavily guarded (there are at least five agents here at any one time) and the vault door has an Endurance of 6D+2. Picking the lock requires a Heroic *lock picking* roll.

THE PLOT

If the characters make it to the offices on the

Inner Ring, they can overhear snatches of conversation that will divulge what EVIL is planning (Easy Perception rolls). Note that they must be prepared to evade guards while they are spying.

Read aloud or paraphrase:

You can hear two voices, slightly raised, traveling down the corridor. "What is to be the ransom demand?"

"Nothing less than total surrender. Cordas has no wish to bankrupt the world's treasures — he has enough money for a hundred men. He wants power, and power is what this will get him."

"But the men have been promised gold!"

"These men will be the vanguard of an army that will rule this planet and save it from itself. I think that will more than make up for a lost reward."

"Do you ... do you truly think it will work?"

"It must! We almost succeeded last time by frightening the world into submission ... this time, we will blackmail the world into recognizing our rule! And what better tool than this — six artifacts which, when linked together, give off an energy never known before! Placed in the right spot at the Arctic, it could melt the ice cap and flood the world!"



That's right, EVIL has gotten slightly more ambitious in its old age. The threat might seem a wild one, but they have the means to do it — and who can say they're not crazy enough to try, if their demands are not met?

BOMBS AWAY

Just as the characters digest this little piece of news, the base is rocked by a tremor. At first it feels like some sort of undersea quake, but then it's followed by another and another and klaxons are sounding all over the base.

What's going on? Well, FBI agents discovered that steel panel in the basement, cut their way through it, and at least a few made it as far as the sub pen. That was enough for them to contact the Brooklyn Navy Yard and have some ships dispatched. By tracking the transmitter signal (before it was destroyed) the ships zeroed in on the EVIL base (and even succeeded in spotting one of the pocket subs). Depth charges are now being dropped on subs and base and EVIL's house of cards is about to fall.

As the explosions come faster and faster, the order is given to evacuate the base. A mad rush is on and the characters will be caught in the middle of it. Worse, half a dozen subs are being ordered to the Arctic while the rest disperse. EVIL has moved up its timetable — and the characters are the only ones who can stop them.

CUT TO ...

As the panic reaches its height, cut to Scene Two.

SCENE TWO: NORTH TO THE ARCTIC

THE SITUATION

Standard. This is the shortest scene in the adventure, intended mainly as a transition between events at the base and events in the Arctic. The base is barely controlled pandemonium at this point, as the evacuation begins.

Read aloud or paraphrase:

All around you, soldiers and scientists are heading for the sub bays, and you are carried along by the crush of humanity. What you know can only be depth charges continue to rain down on the base, rocking it to its foundations. Already, damage reports are coming in over the loudspeakers, indicating that

the outer layer of the base has been breached and water has begun to pour in. You'd like to think this was the end of EVIL's plans — but you know better.

THE ACTION

Things happen *fast* in this early part of the scene. Rush decisions, rush rolls — you want to engender a little panic in the player characters. They're in the middle of a fleeing mob and they're going to have to decide on a course of action in a hurry.

Assuming they've guessed that it's the US Navy up above, they can try rushing to the sonar room and radioing them. What they'll tell the Navy is up to them ... and whether or not they'll be believed is problematic. They could warn the ships to target the subs heading north — but the risk is, if the destroyers don't sink the one with the artifacts, EVIL can just go ahead with their plan. They could also tip the Navy to the plans for the Arctic and arrange for a warm reception for EVIL there. If they are going to do this, though, they'd better do it quickly, or they'll be stranded on the collapsing base.

The other, and better, option is to hijack one of the six subs. This means waylaying and overpowering the six-man crew (but with the mob scene in the bays, a scuffle will probably not be noticed). But what a shame ... the sub the characters get isn't the one with the artifacts.

There is a radio aboard the sub that the characters can conceivably use to keep in touch with the Navy. But they had best beware: if the other subs detect the radio traffic, they may go after the viper

THE ARCTIC

The northernmost part of the globe, the Arctic encompasses the Arctic Ocean, the northern reaches of Canada, the USSR, Alaska and Norway, and much of Greenland, Iceland and Svalbard. The characters will be reaching the region near the start of its summer, when tundra grasses are just starting to poke through the snow fields and the daylight lasts almost 24 hours. But they and EVIL will be heading for the vast ice sheets.

At this point in history, the Arctic is not yet coveted by the great powers. Oil and natural gas won't be discovered here until 1957, and its strategic value as the shortest route between the US and USSR won't really be relevant until the outbreak of the Cold War.



in their midst. The characters' craft is outgunned 5-to-1 and probably won't last long in a fight.

Now is a good time to take out a map of North America, draw a red line and hum the Indiana Jones theme music. The trip to the Arctic is going to take a good two weeks at 25 mph, maybe a little longer given the need to surface and get refueled by EVIL-owned vessels. You're not going to want to roleplay two weeks crammed in a pocket sub — far better to just skip ahead to the arrival in the Arctic.

CUT TO ...

Once the subs reach the Arctic, cut to Scene Three, "Fry Me A River."

SCENE THREE: FRY ME A RIVER

THE SITUATION

Dramatic. The EVIL subs reach the Arctic. If there are Navy ships in the area, they are going to have to play things carefully, because even sinking the subs won't end the threat. Unless the artifacts are recovered, they could be retrieved by EVIL someday and used again.

Read aloud or paraphrase:

A harsh voice comes over the submarine radio. "Deploy drills. Prepare to surface." This would be a perfectly sensible order, if you knew where the drills were.

THE ACTION

The characters will need to make an Easy Perception or *search* roll to find the drill control. When it's pressed, the nose of the sub parts and a combination drill/saw emerges and begins to rotate in the water. When it strikes the ice sheet, it grinds its way through until it carves

out a hole big enough for the pocket sub to surface. A glance through the periscope will reveal that the other subs have done the same and the crews are starting to emerge onto the ice.

Cold-weather gear is not a problem — there's some stored in the sub. There are also submachine guns (damage value 4D, ammo 30, range 5-15/30/60). The temperatures are below freezing, but being Arctic summer, not brutally cold. The sun glares off the ice and the characters will have to don goggles or be blinded.

They can mill about with the other crew members for a while, inconspicuously. What they'll discover, to their horror, is that either the leader of this particular strike force is insane or else the whole group has been deployed as a suicide squad.

Read aloud or paraphrase:



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A tall, imposing man in a parka waves everyone together. "Men, it is now time to reveal our orders. Originally, we were only to travel to this icy wasteland and stand ready should the world refuse to accede to the wishes of our superiors. But just prior to our launch, as death rained down upon our base, I was informed that we were to join the artifacts upon arrival and visit destruction upon this world ... for we will only be anticipating its fate by a mere few years."

Did he really get those orders? Is he just insane? Does it make a difference? His men all seem to buy it, meaning the characters are going to have to do something or wind up very, very wet, along with the rest of the world.

There are 30 EVIL Arctic troops here, specially trained for survival and combat in this terrain. If the characters attack, the leader will attempt to break away from any fight, merge the artifacts and set off the energy surge. If that happens, the characters will have 10 minutes in which to destroy the artifacts (END 15) before the process has gone too far to be reversed (not to mention that anyone within a mile radius of the artifacts will be incinerated at the end of that time — the alchemist neglected to mention that little fact to Philip II, way back when). Most of the troops will keep fighting until the end, but some may bolt and run for the subs if the fight goes against them.

If there are Navy ships in the area, they will start shelling as soon as they spot the EVIL personnel. This, too, will prompt the squad leader to use the artifacts.

If the characters can destroy or successfully steal even one of the six artifacts, they will ruin EVIL's ability to threaten the ice cap. All six have to be linked together with the chain for the alchemical procedure to work.

EVIL ARCTIC TROOPS (30)

COORDINATION 3D+1

Fire combat 4D

ENDURANCE 3D+2

REFLEXES 3D

Dodge 3D+2, melee combat 3D+1

STRENGTH 3D

Brawling 3D+2

KNOWLEDGE 2D+2

Espionage 3D+1, intimidation 3D+1, survival: Arctic 4D, willpower 3D+1

PERCEPTION 2D+2

Hide 3D, search 3D+1, sneak 3D

MECHANICAL 3D

Navigation: underwater 3D+2, vehicle piloting: submerging 3D+1

TECHNICAL 2D+2

Demolitions 3D

Fate Points: 1

Equipment: Submachine gun, damage value 4D, ammo 30, range 5-15/30/60; pistol, damage value 4D, ammo 6, range 3-10/25/40; knife, damage value STR+1D+1; cold-weather gear

AFTERMATH

If the characters failed miserably and the artifacts did their job, the Earth is going to be swamped with water in short order. So let's hope they didn't fail ...

If the characters managed to destroy the artifacts, they may still have fallen in combat with the EVIL troops. But the organization itself has been dealt a serious blow and US intelligence agents in cooperation with the Navy will clean it up in short order.

If the characters succeeded at both destroying the artifacts and driving off the troops, they have won a major victory. The only problem remaining to them is how to get home. Hopefully, the sub they came in is still present — if it is, they can probably sail it to a nearby port (Alaska or Greenland, perhaps) and put in there, then catch a plane or a ship home. If there are Navy ships or planes in the area, they will pick the characters up.

The characters might get some kind of a medal from the government — but they won't allowed to flash it around, since no one can know the details of this mission or their part in it. Still, they now have a valuable contact in Treadwell, and who knows where that could lead? (You may also want to toss them some sort of a monetary award.)

ADVENTURE AWARDS

Award the characters three Fate Points for surviving this adventure. You can also award them seven Skill Points apiece, more for truly exemplary roleplaying.



APPENDIX

MASTERBOOK/D6 SYSTEM CONVERSION

This system converts *MasterBook* characters and adventures to the *D6 System* rules (used in other roleplaying games produced by West End). Of course, since the conversion translates logarithmic values to linear values, you have to exercise good judgment. If something doesn't look right after you convert it, alter the value or die code to what seems more realistic.

The conversion involves one simple formula: divide the *MasterBook* value by three. The quotient becomes the *D6* die code and the remainder becomes the number of pips. For example, a *MasterBook* value of 14 becomes a *D6* code of 4D+2 (14/3 = 4, remainder 2). Using this equation allows you to convert statistics on the fly. You don't have to convert all the numbers in a particular adventure beforehand. For example, your characters encounter a thug who immediately opens fire. You convert the thug's *fire combat* skill value of 8 to a die code of 2D+2 and start rolling.

To convert from *D6* to *MasterBook*, simply multiply the die code by three and then add the pips. For example, a *D6* *planetary systems* skill of 4D+2 has a *MasterBook* skill value of 14 (3 x 4 + 2).

The main sections of conversion are characters, difficulty numbers, modifiers, and damage values.

CHARACTERS

If you'd like to play a *MasterBook* game with the *D6* rules, you can use this simple method for converting between the two.

Since *D6* allows you to use whichever attributes and skills you deem appropriate for a particular genre, you can use the *MasterBook* attributes—Agility, Dexterity, Strength, Endurance, Intellect, Mind, Charisma, and Confidence (ignoring Toughness)—and the *MasterBook* skills as defined by the particular *WorldBook*. You need only convert the *MasterBook* values into *D6* die codes using the formula given above. For example, a *MasterBook* attribute score of 13 would be a *D6* die code of 4D+1 (13/3 = 4 remainder 1).

You can use this quick-and-easy formula to convert all the attribute and skill values. To make things even easier, the *MasterBook* attributes contain the *D6* core attributes—Agility (Reflexes), Dexterity (Coordination), Strength, and Endurance.

Last, Skill Points become Character Points, and Life Points become Fate Points.

CONVERTING MASTERBOOK INDIANA JONES CHARACTERS

Use the following chart to convert attributes between *MasterBook* and *D6 Indiana Jones* games.

D6	MasterBook
Coordination	Dexterity
Reflexes	Agility
Endurance	Endurance

Strength	Strength
Knowledge	Intellect
Perception	Average of Mind and Confidence
Mechanical	Average of Agility and Intellect
Technical	Average of Dexterity and Intellect

To convert skills, apply the formula given above to the skill's skill adds and then add that to the base converted attribute.

For example, a character with a Dexterity of 9 and a *vehicle piloting* of 11 (2 adds) in *MasterBook* would have a *D6* Coordination of 3D and a *vehicle piloting* of +2 (which is added to the base Mechanical score, since the skills falls beneath that attribute).

DIFFICULTY NUMBERS

Since there is no linear formula that will accurately convert difficulty numbers, use the chart below to translate them between systems.

DIFFICULTY CONVERSION

MasterBook Difficulty Level	D6 Difficulty Level
Routine, Nearly Routine (1–2)	Very Easy (1–5)
Very Easy, Easy (3–5)	Easy (6–10)
Average, Complicated (6–10)	Moderate (11–15)
Difficult, Hard (11–13)	Difficult (16–20)
Very Hard, Extremely Hard (14–18)	Very Difficult (21–30)
Incredible, Nearly Impossible (19+)	Heroic (31+)

MODIFIERS

Divide the *MasterBook* modifier value by three. Treat the quotient as the die code and drop the remainder. For example, a *MasterBook* trick shot has a modifier of -4, which translates to a *D6* modifier of -1D (-4/3 = -1, remainder 1).

DAMAGE VALUES

Since *MasterBook* damage values tend toward the high side, you must first subtract five from the *MasterBook* value and then apply the conversion formula. For example, a light rifle in *MasterBook* has a damage value of 16. In the *D6 System*, the damage value is 3D+2 ((16 - 5)/3 = 3, remainder 2).

MISCELLANEOUS

Conversions for other areas of game play (vehicle and starship combat, magic, psionics, *et cetera*) are left to the gamemaster. In each case, the standard conversion formula should provide you with a basis for translation. For example, characters from the *Bloodshadows*™ game who have magical spells at their disposal may attempt to cast a spell by generating a skill total and comparing it to the spell's difficulty (the skill value and the difficulty number can both be converted using the guidelines presented above).

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