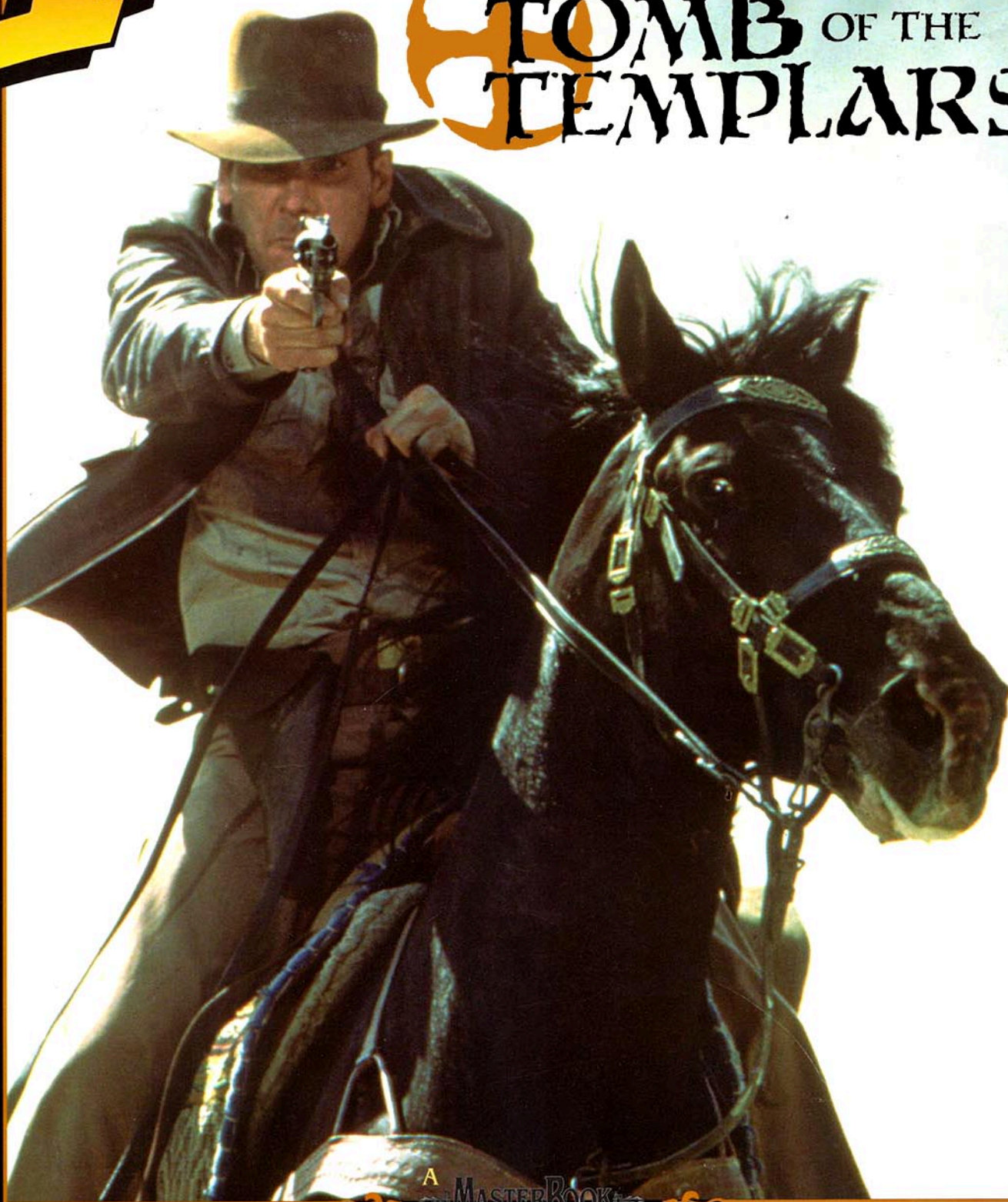


# INDIANA JONES™

and the

## TOMB OF THE TEMPLARS



A  
MASTERBOOK  
GAME

# **INDIANA JONES**<sup>TM</sup> and the **TOMB OF THE TEMPLARS**

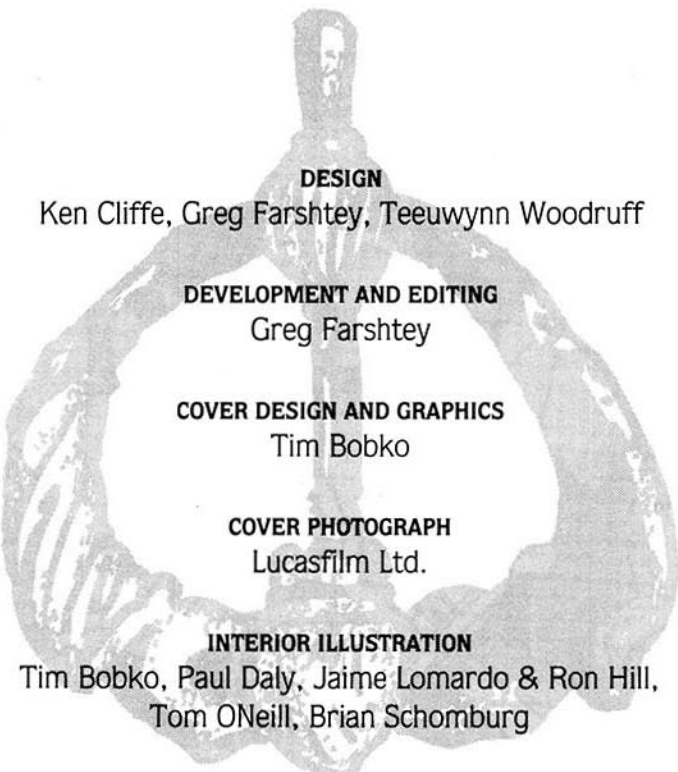


Tom O'Neill



# INDIANA JONES™ AND THE TOMB OF THE TEMPLARS

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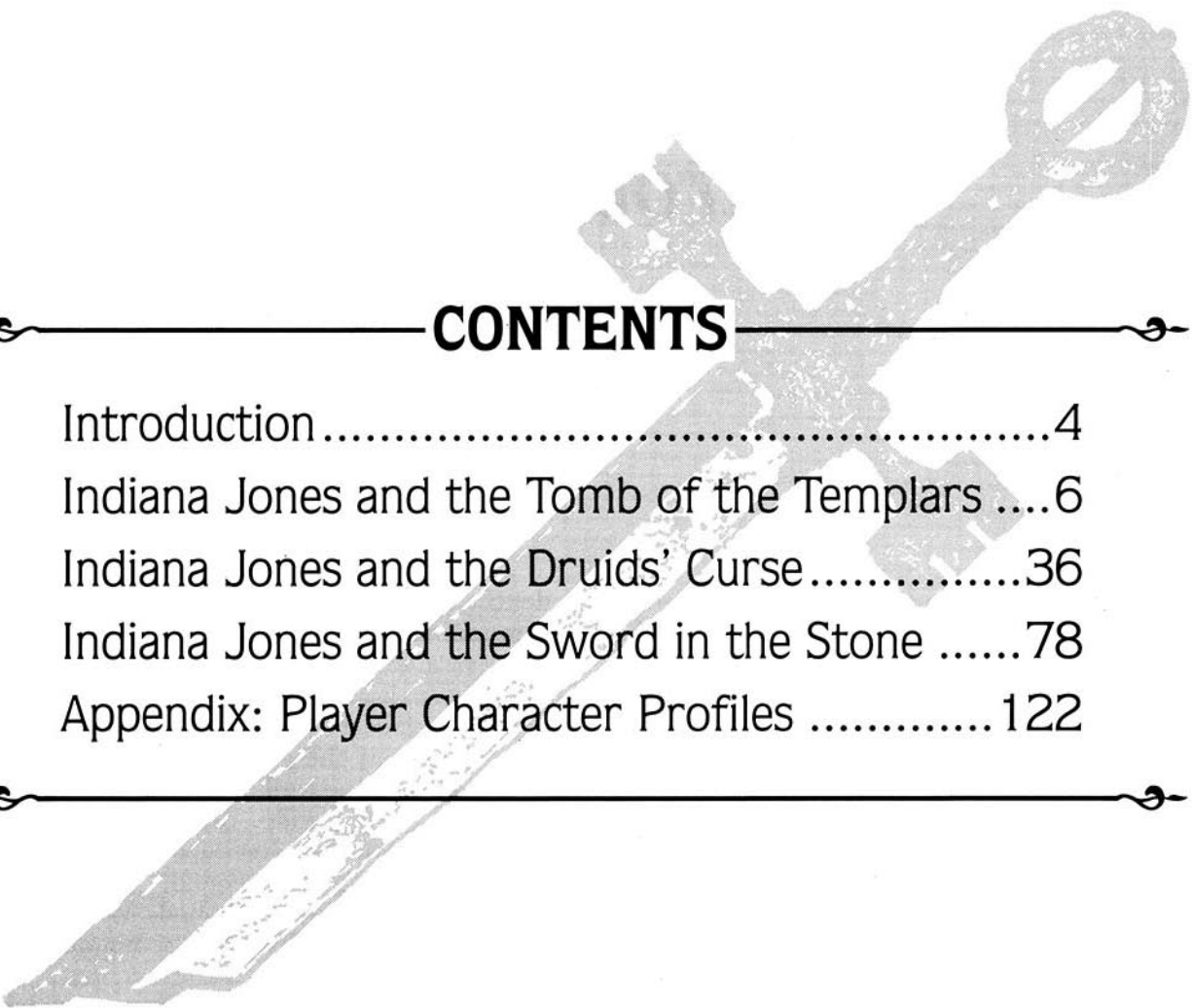
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## Introduction

Indiana Jones paused and listened intently. Even as quietly as they had snuck into the castle, something told him the Nazis knew right where they were. Or maybe it was just the atmosphere here getting to him — the cellars of Neuschwanstein Castle weren't exactly a nice place to visit, and certainly no place he'd want to be trapped.

"C'mon, Indy, let's go," Jack whispered. "The guard shifts change in three minutes. If we don't slip out then —"

"I know, Jack, I know. Just give me a second."

Indy took a deep breath and looked up at the carvings above the great stone door. Mad King Ludwig had designed this place to resemble Lohengrin's castle out of Teutonic mythology, and it certainly looked like something out of a fairy tale, down to the dungeons. Ludwig was also known to have an interest in Wagner's *The Ring* — and the legend that his passion sprang from more than just liking Wagner's music was what had drawn Indy into the heart of Germany.

The carvings were heads — Lohengrin, Parsifal, the Princess of Babrant, the swan, all characters from Wagner's operas or myth. Pressing one would open the sealed door and solve the mystery of Neuschwanstein. Pressing any of the others, it was said, meant

death. Indy ran through the clues he had come across since beginning this search in the space of a few seconds, reached up and chose the face of the Princess.

He could feel the stone moving beneath his hand and hear the grinding of centuries-old chains behind the wall. The next moment, the door had swung wide, revealing an almost bare stone chamber. Inside, on a large pedestal, rested a ring of pure gold.

"We found it," Jack breathed. "We found it!"

"Quiet!" Indy replied. "We're not out of the woods yet."

But he had to admit to feeling a little awe himself. The Ring of the Nibelung — said to confer great powers on its wearer, but cursed to bring disaster to all who possess it. The Nazis were willing to risk the curse to gain the power, that was why they had taken over Neuschwanstein. He'd have to risk it as well to keep it from them.

He reached out for it — and it flew on to his finger! Try as he might, he couldn't remove it, and the clock was ticking. From up above came the sounds of jackbooted feet on the march. The guard shift was changing — it had to be now or never.

Jack's eyes widened when he saw the ring on Indy's fingers, but the archaeologist cut off any questions. He didn't notice the expres-

# INDIANA JONES™ and the Tomb of the Templars

sions change on the carved stone faces as he passed beneath them ...

Indy and Jack climbed the stairs to the ground floor and paused, waiting for the guards to pass. When all was clear, they slipped out the door and made for the storeroom, their means of exit. They were halfway there when the castle began to shake as if a violent earthquake had hit the place, a crack that rapidly became a crevice forming in the floor of the hallway.

"Move!" Indy shouted, jumping across it, followed by Jack. They could hear shouts in German and the sounds of shattering glassware as the quake grew more violent.

"Achtung! Halten Sie!" They'd been spotted! Indy dragged Jack through the storeroom door and out the window. They hit the turf and started running, dodging naked shafts of light beamed from the roof. If he'd had time, Indy would have wondered why the castle was shaking hard enough to crumble, but the ground around it wasn't moving at all.

Bullets began whizzing around them. They came over the crest of the hill where their contact waited with the truck. Without a word, they jumped into the back as the vehicle roared off down the road. Behind them, the castle began to collapse — Indy could only guess that with the power of the Ring removed, Ludwig's dream fortress could not sustain itself.

They waited until they were five kilometers away before slowing down. Indy climbed into the front seat. They were traveling with lights off, but the Ring was providing its own illumination. The driver, a deep-cover agent in the employ of MI5, looked at the artifact with hungry eyes.

"Is that —?"

"Yeah," Indy replied. "And it's adopted me."

The driver tore his eyes away and dug into his coat pocket. He came out with a sheaf of telegrams. "Routed through the embassy," he explained. "Anticipating your success here, the government is asking for your help regarding a few ... spots of unpleasantness."

Indy was about to answer when the truck rounded a curve and they found themselves facing a half-dozen German armored cars.

The driver hit the brakes and turned the vehicle around, even as the Nazi machineguns opened up on it.

Indy tossed the cables back into the driver's lap as the back windshield shattered. "Tell 'em to get somebody else. I think I'm going to be busy for a while ..."

## The Adventure Begins ...

Mysterious artifacts. Dark powers. Long-hidden treasures.

These are some of the ingredients that make up a good *Indiana Jones* adventure. But you also need hair-raising perils, death-defying escapes, and plenty of pulp and pyrotechnics, all interwoven with the period flavor of the 1930s. And that's just what you'll find in this first adventure collection for *The World of Indiana Jones*.

Included in this volume are:

*Indiana Jones and the Tomb of the Templars*: The characters are hired to locate the mysterious "treasure" of the Knights Templar. The puzzle takes them all the way to the wilds of Scotland, but when they finally solve the puzzle, they find the answer is a killer ...

*Indiana Jones and the Druids' Curse*: The Head of the Morrigan has been found, a powerful Druidic artifact which can be used for good — or evil. The player characters will confront betrayal, murder and a devastating plot to destroy the British government using the forces of the earth!

*Indiana Jones and the Sword in the Stone*: The Nazis are seeking Excalibur, for with it, Hitler can rule the world! To stop them, the characters will have to brave the tests of knighthood and claim the sword themselves.

Also included in this volume is source material on England, Scotland and the beliefs and powers of the Druids, adventure hooks and additional character templates.

## This Volume

This book is meant as a supplement to *The World of Indiana Jones*. You will need *The World of Indiana Jones* WorldBook, the *MasterBook* and two ten-sided dice to play.

## Chapter One

# *Indiana Jones and the Tomb of the Templars*

*Indiana Jones and the Tomb of the Templars* is an adventure set in Scotland in the years just before the outbreak of World War II. It plunges the characters into a centuries-old mystery involving the Knights Templar, the Scottish hero Robert the Bruce, and an ancient horror again unleashed upon the world.

Also included in this section is source material on Scotland, and gamemasters will find suggestions at the end for further adventures that could be set in this fascinating land.

## Scotland

Making up the northern part of the island of Great Britain, Scotland is a part of the United Kingdom, along with Northern Ireland. In addition to the mainland, it includes the Orkney, Shetland and Hebrides Islands. It's divided into three major geographic regions: the southern uplands, the central Lowlands, and the Highlands of the north. Edinburgh (where the initial scenes of this adventure take place) is the capital. This is the Celtic/Pictish area of the country, as opposed to the Roman south.

The Lowlands are the center of economic activity in Scotland. The soil was always more fertile there, while the Highlands were forced to contend with barren mountains not even fit for grazing. Later, industry would center in

the Lowlands (at the time of this adventure, Scotland's factories are on the verge of fulfilling the same role they did in World War I: a key part of Britain's arsenal. This fact alone makes the land a prime target for Axis spies and saboteurs.)

## History

Scotland has always been a proud and independent nation. The first four Scottish kingdoms emerged after the Romans left, and by the 9th century, they were united into one. In the 13th century, a disputed Scottish royal succession gave King Edward I of England the chance to attempt a conquest of his neighbor. The Scots resisted, finally achieving seeming victory in 1314 when Robert the Bruce defeated the English at Bannockburn (a triumph still shrouded in mystery — see below). Still, the war would continue on and off for the next two hundred years.

For a while, Scotland and England were separate kingdoms under the same king. Finally, in 1707, the two kingdoms were consolidated into one United Kingdom, with one parliament.

## Language and Currency

Scots speak English — although there are some Englishmen who will dispute that. The original language of the Scots was a form of



# INDIANA JONES™ and the Tomb of the Templars



Jaime Lombardo & Ron Hill

Middle English that borrowed from Dutch, Scandinavian, French and Gaelic. The dialect is very difficult for an outsider to understand (consider it a *linguistics* difficulty of 11 for a character to comprehend).

By the 1930s, this language had been relegated to the farms, the playgrounds and some homes and shops. But the "official" language is standard English, and even those who speak the local dialect will tone it down some out of courtesy to an outsider.

A character who refers to a native of Scotland as "British" or "English" can expect an icy reception. Many don't even like being called "Scotchmen," but prefer "Scot" or "Scotsmen," and that's how they'll refer to themselves. (Note: Englishmen your characters meet might refer to Scotland as "North Britain." Smart player characters won't refer to it that way if there is a Scotsman in earshot.)

Scottish currency is the pound sterling, the same as that of Britain.

## Religion

The three major churches in Scotland are the Church of Scotland (or "Kirk"), the Episcopalian Church and the Free Kirk of Scotland. The latter is at its most influential in the Outer Hebrides, where entire communities virtually shut down on Sunday.

In the 1930s, the kirks had somewhat more influence on daily life than they do today. Ministers wore a number of hats in a community, and if there was trouble in the area, they would know about it. The local kirk can be an excellent source of information for player characters.

## Edinburgh

Thousands of years ago, a glacier moving east encountered the core of a long-dead volcano. It swept around it, creating steep cliffs and a ramp of earth and rock that led down from the summit. On this "crag and tail" would come to be the city of Edinburgh.

In the 12th century, Edinburgh was no more than a walled town perched atop a hill.

Three hundred years later, it would be the undisputed capital of the country. It would be burned to the ground by the English in 1513, but rebuilt again. In the 18th century, construction would begin on the "New Town," an expansion of the city that would relieve some of the congestion and give it its unique character.

Nicknamed the "Athens of the North," Edinburgh is still a compact city, and the characters will be able to see much of it on foot, if they choose to. In the 1930s, many of the narrow alleyways of the Old Town still existed, side by side with the more modern look of the New Town.

Listed below are some of the more interesting locations in Edinburgh. Consult the map on page 9 while reviewing this section:

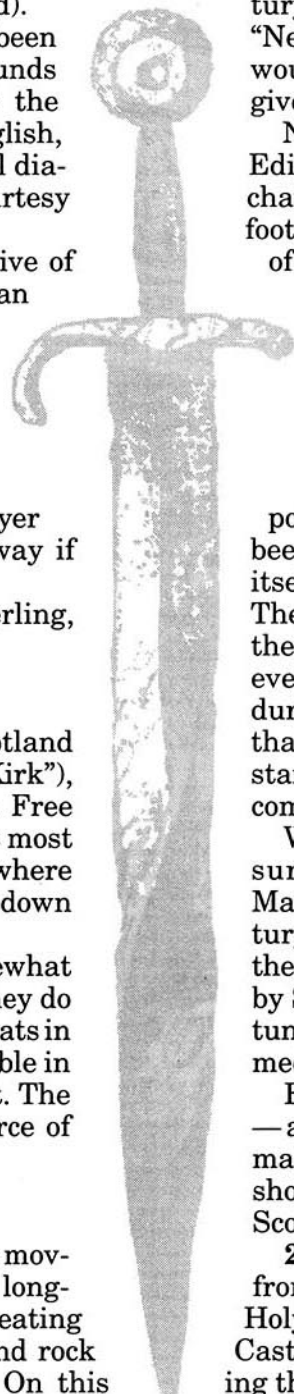
**1. Edinburgh Castle.** The focal point of the entire city, the castle has been occupied since 1000 AD, and the site itself has been home to forts since 400 BC. The castle has been held by the English, the Scots, Catholics, Protestants and was even home to French prisoners of war during the Napoleonic Wars. It was here that Mary, Queen of Scots, made her last stand in 1573, the castle being almost completely destroyed by English cannon.

Within the castle stands the oldest surviving building in the city, St. Margaret's Chapel, built in the 11th century. Edinburgh Castle is also home to the crown, scepter and sword once wielded by Scottish kings and worth a small fortune. The great hall of the castle is full of medieval weapons and armor.

Edinburgh Castle is open to the public—and the theft of the royal regalia would make an excellent start to an adventure, should the characters decide to stay in Scotland for a while after this one.

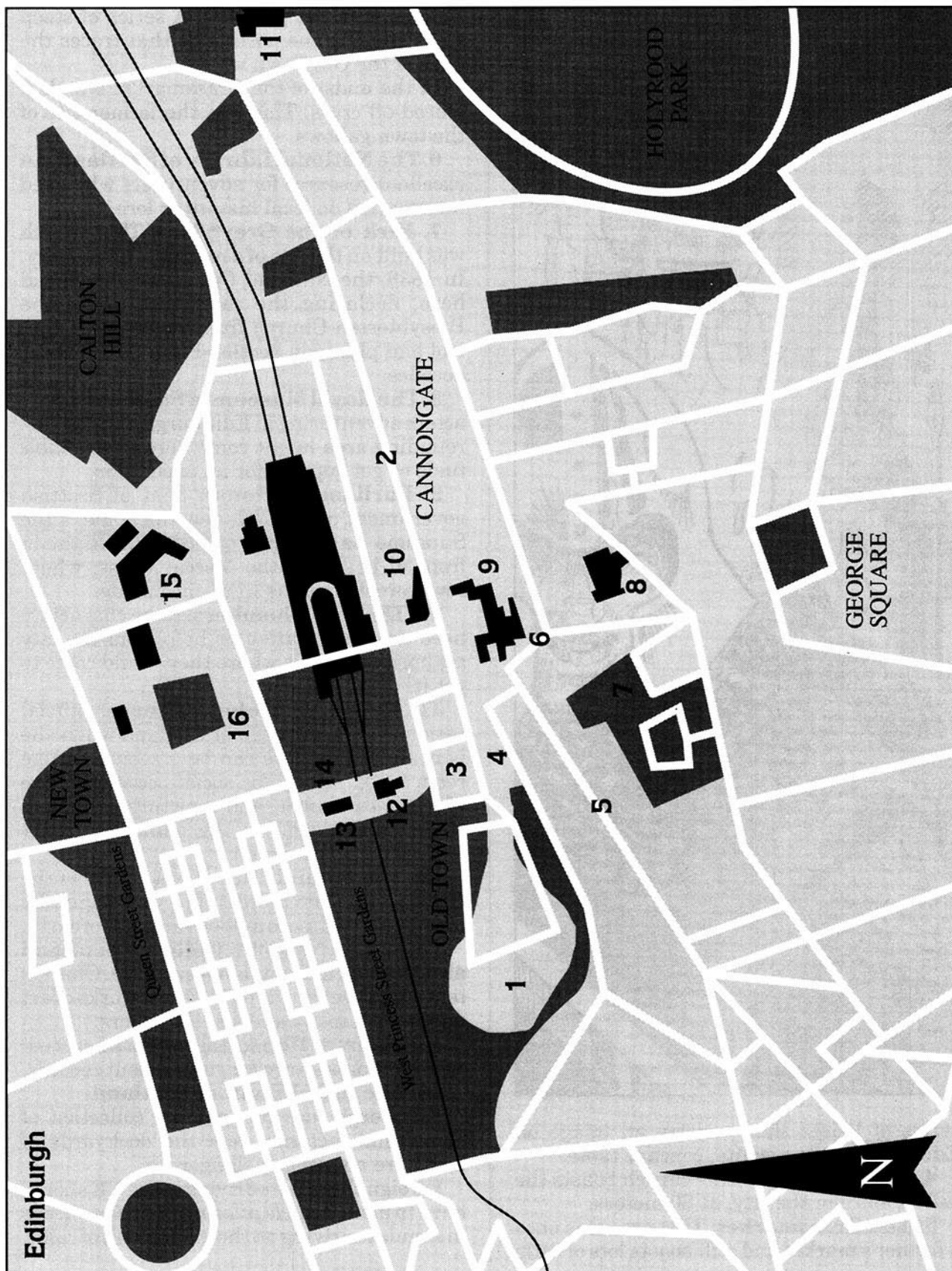
**2. The Royal Mile.** This street runs from Edinburgh Castle to the Palace of Holyroodhouse. At its western edge, called Castlehill, stands a plaque commemorating the burning of witches here in the late 16th century.

**3. The Camera Obscura in Outlook Tower.** A great way to get a view of the entire city, this building was fitted in 1850 with a



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series of lenses that projects an image on Edinburgh on to a white, concave table.

**4. Tolbooth Kirk.** This church boasts the tallest spire in the city, at 80 meters.

**5. The Grassmarket.** This area was once a farmer's market and still boasts lots of little

shops and street peddlers. A series of steep steps runs up the north side that traces the path of the Old Town wall.

In the midst of the Grassmarket stands a fenced-off cross. This was the former site of the town gallows.

**6. The National Library of Scotland.** An excellent resource for adventurers who need information on local history or lore.

**7. Kirk of the Greyfriars.** This church was built on the site of a medieval monastery. In 1638, the National Covenant was signed here, declaring the independence of the Presbyterian Church from government control and plunging Scotland into civil war for decades.

**8. The Royal Museum of Scotland.** Characters adventuring in Edinburgh and the surrounding area might come here to sell their finds or get support for an expedition.

**9. Parliament House.** Seat of Scottish government until 1707, now the home of the Supreme Law Courts of Scotland. Right in front of it stands the Mercat Cross, where royal proclamations were once made.

**10. The City Chambers.** If the characters need any information or help from the city authorities, this is where they would come to get it.

**11. Palace of Holyroodhouse,** official residence of the Queen of England when she is in Scotland. Here can be seen a throne room (used mostly for social occasions), the king's bedchamber, and a picture gallery — interestingly, some of the paintings depict fictional Scottish royalty.

**12. The Mound.** This street connects the Old and the New Towns and was originally constructed with two million cartloads of earth.

**13-14. The National Gallery of Scotland and the Royal Scottish Academy.** Characters who have recovered long-lost works of art might wish to try and sell them here.

**15. Register House,** the nation's first custom-built depository for government records.

**16. The Royal Bank of Scotland.**

Edinburgh also has a large collection of slums and factories, and the dockyards of Leith are notoriously dangerous.

Foreign characters driving in the UK should have to make *vehicle piloting: wheeled* checks to simulate driving on the left instead of right.

## The Knights Templar

The Knights Templar — also known as the “Poor Knights of the Temple of Solomon” — have been shrouded in mystery and legend for centuries. They have been connected to both the lost Ark of the Covenant and the Holy Grail (see *Indiana Jones and the Last Crusade*), and there are some who claim that the Order still exists, and waits for the chance to rise again.

The Templar Order was founded in 1118, supposedly to guard pilgrims in the Holy Land. They constructed a headquarters on the Temple Mount in Jerusalem, a site sacred to Christians, Jews and Moslems — but for three years, never ventured out of it to protect a traveler, nor did they allow anyone in. Recent excavations suggest that the Templars were actually searching for the Ark of the Covenant all that time, which was rumored to be hidden within the mount at a site called the “Dome of the Rock.”

In 1128, the Order suddenly began to expand, both in size and in wealth. By the middle of the 12th century, the Templars were the most powerful and wealthiest institution in Christendom, second only to the Papacy itself.

The Templars would go on to fame fighting in the Crusades, but at the same time, they were amassing money and influence. Many of the banking practices we take for granted today were originated by the Templars, as they became the primary moneylenders to the crowned heads of Europe. Vast tracts of land came under their control, and the Templars charged massive interest on the money they lent — up to 60 percent per year!

Soon, the English, the French, the Spanish and the other powers in Europe owed large sums of money to the Order. They began to get a reputation for drinking and wenching, but even that did not tarnish their image of reliability in financial dealings. No one knows just how wealthy they were when it all came tumbling down.

In 1306, a mob in Paris had forced King Philippe to take refuge with the Templars. During this time, he saw just how huge a fortune they had amassed. Overwhelmed by greed, a plan began to form in his mind. In addition, Philippe saw the Templars as a

threat to his rule — the Crusades had been lost, and now these knights, the greatest fighting machine in the world, were without purpose or a home. It was said they even dreamed of creating their own nation on the borders of France.

Philippe put together a list of charges, including heresy, infanticide, demon worship and treason against the Church. On Friday, October 13, 1307, the king's men raided every Templar base in France, arresting the knights and confiscating their property.

Eventually, this would take place all over Europe. But Philippe had not spread his net quite far enough — almost a hundred Templars escaped with their “treasure.” Some say they traveled overland to Spain by cart; others, that the Templar fleet sailed from France and made landfall in Norway or Scotland. Regardless of which it was, they had disappeared and it would be many years before Europe's rulers could rest easy.

Why was this so? Why did royalty shudder at the thought of 90–100 knights on the loose, when they had entire armies at their command?

To start with, a fully armored knight on horseback was the tank of his day — big, frightening, almost unstoppable. A dozen Templars could rout a thousand Saracen and did — so imagine what 100 of them could do. Their friends had been arrested, tortured and executed — they would have had good reason to attack Philippe and try to take France for themselves.

But they never did. They disappeared into history and people made them into a myth. But like a lot of myths, this one has a great deal of truth in it.

## The Battle of Bannockburn

The Scots and the English had been fighting for some years by the time the two armies met on the field in Bannockburn in 1314. This battle was one of the most important of the Middle Ages and possibly the largest ever fought on British soil.

The English arrived at the field with roughly 20,000 foot soldiers and 3000 mounted knights. The Scots, under Robert the Bruce, numbered 7000 to 10,000 foot soldiers and perhaps 500 knights. On the second day of the battle, when all the Scot units were engaged, a fresh force

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suddenly appeared, banners waving, and attacked the English.

Panic swept through the English knights, sending them into a full-scale rout. Their actual losses seem not to have been that high — they fled out of fear, it appears.

Scottish legend say it was a battalion of peasants on foot who tipped the scales in the battle. But modern theories suggest it was a group of mounted knights, with recognizable banners, who slammed into the English ranks and shattered their lines.

And the most likely suspects are the Templars. With their trademark beards and their black-and-white banner, the English would have known the identity of their new foes the moment they came over the hill. The reputation of the Templars would have been enough to send a superior army fleeing, particularly when they attacked by surprise.

## Adventuring in Scotland

The Knights Templar connection is by no means the only springboard to adventure in Scotland. If your characters choose to remain

in the country for a while, they might encounter some of these other mysteries:

### All That Glitters ...

The area known as “the Borders” — southwestern Scotland, near the border with England — boasts Melrose Abbey, a red sandstone building noted for its carvings. Buried within the abbey is Michael Scot, a 13th century Scottish “magician” said to have discovered the formula to turn lead to gold. The formula, it is said, is buried with him.

There are any number of unscrupulous people who might like to get their hands on such a formula, not to mention legitimate historical societies and scientists who might wish to get a look at the ingredients and calculations. But, according to legend, a “wondrous light” burns within the tomb to chase away those of evil intent, a light which will continue to burn until the “day of doom.”

### The Haunting of Hermitage

Another archaeological treasure with a dark past is Hermitage Castle, also located in southwestern Scotland, near Newcastleton. Her-



mitage was built in the 14th century and restored in the 19th, and is the most complete surviving example of a medieval border castle. The castle lies on an unclassified road 16 kilometers south of Hawick, and is famous for the fact that Mary, Queen of Scots nearly died here of fever.

Its original owner, a Lord Soulsis, was noted for diabolical excess, according to legend. He was supposedly captured by the local populace, who wrapped him in lead and boiled him a cauldron.

Since then, there is said to have been a curse on the place. The castle is reputedly haunted by a spirit called Redcap Sly, said to be a "horrible old man with fangs." The story goes that Redcap may only be bound by a three-stranded rope of sand.

### The War Magician

If you wish to extend your campaign into World War II, you can use Scotland for an excellent cloak and dagger adventure. In the months prior to D-Day, a British officer known as "the War Magician" was assigned to deceive the Germans about the state of preparations for the invasion and the planned site of the attack. He did this by creating mock-up planes and tanks along the eastern Scottish coast which, when viewed from the air by German spotter planes, helped create mistaken impressions about Allied plans.

Note that many German agents in the UK were double or triple agents and were feeding false information home.

Characters might be in the area for entirely separate reasons, and chance upon German agents who have discovered the deception. Characters might content themselves with just stopping these spies — or they might follow them to London and smash the entire ring.

### The Staff of Weir

Finally, along the lines of *Tomb of the Templars*, there is an adventure in which the characters search for an item of possibly arcane power and encounter the supernatural — or do they?

In 1670, Major Thomas Weir, a leading citizen of Edinburgh, was burned at the stake as a witch in the Grassmarket. His staff, which was hidden in his manor, Bow House, was later said to be the repository of his

arcane power. The house itself was demolished in 1830, and its exact location is no longer known.

However, in recent months, the legendary spectre of Weir has returned. Riding a headless black horse amidst a whirlwind of fire, Weir's ghost has been seen on the Grassmarket and in other areas of the cities, possibly angry over excavations being made to search for Bow House. But is it really a ghost — or someone else with designs on the staff, trying to frighten away the player characters and their expedition?

## Adventure Background

The Knights Templar — no other group from the dark and bloody pages of late medieval history has inspired so many legends, so much speculation, so much interest on the part of modern scholars. Countless book and articles have been written on them and they have even popped up in the movies, most notably in *Indiana Jones and the Last Crusade*.

They are justifiably famous as warrior monks, Crusaders who battled in the Holy Land, and financiers who controlled vast wealth. But just as legendary are their arrests and trial by order of the French king, and the disappearance of almost a hundred knights with the "treasure of the Templars."

The Templars are also believed to have brought occult traditions from the East to Europe and passing them on to groups like the Masons.

This adventure is based on the theory that the Templars fled to Scotland and found refuge with its king, Robert the Bruce. In return for aiding him against the English, the Templars found a haven and deposited their treasure there. But some of this "treasure" was extremely deadly, and better off lost to the ages.

In the years prior to World War II, when Hitler was already searching for mystical artifacts, the secrets of the Templars would have been a prize worth having. And that is precisely what British Intelligence wishes to prevent ...

## Adventure Summary

The characters are hired by the British government to uncover a possible Templar treasure horde hidden in Scotland. Posing as

workers at an archaeological excavation in Edinburgh, the characters get their first hint that their cover has been blown when a truck they are driving, loaded with dynamite, has its brakes fail.

Later, the characters meet with a Scottish professor with special knowledge of the Templars, only to have him attacked and almost killed for information in his possession. Catching the assailant, the characters get a lead to the meeting place of their enemies.

There are clues to be found there — also danger, as their foes blow the building. The characters escape, now armed with clues to the hiding place of the treasure.

In Act Two, the characters travel to the village of Roslin and learn that their rivals have been there first. After a potentially deadly trek through the valley of the North Esk, the characters reach Rosslyn Chapel, only to find their foes have beat them to the first part of the treasure — a mysterious chest. But the chest's former resting place also contains a dark secret: the casket contains the demon, Baphomet, worshipped by a handful of corrupt Templars and imprisoned by the Order's last Grandmaster.

The characters pursue the other group into secret tunnels used by Scottish king Robert the Bruce in the 14th century, and attempt to prevent the release of the demon from its tomb.

## ACT ONE: On the Trail of the Templars

### The Major Beat

On the recommendation of Indiana Jones, the player characters are hired to travel to Scotland to search for the lost treasure of the Knights Templar. Their cover is part of an archaeological expedition investigating the origins of Edinburgh Castle.

Once there, they rapidly discover that they're not the only ones after the treasure. They come close to being blown up in a runaway truck, then their contact at the Royal Museum is stabbed by a would-be thief. Information garnered from him leads them to some details of Rosslyn Chapel near the village of Roslin, but also leads them to almost being blown to bits.

## SCENE ONE: A Tale of a Treasure

### The Situation

**Standard.** The characters begin this adventure in London, guests of the British government. If you wish, you may roleplay their being summoned, individually or as a group, by representatives of British Prime Minister Neville Chamberlain for a mission, the details of which remain cloudy.

The communique the characters received calls for a meeting in the British Museum with curator Brendon Giles. When the characters arrive, Giles will greet them warmly and usher them to his office, to await the coming of Chamberlain's people.

Giles is a short, plump little man with a cherubic face and a slight Scottish accent. Educated in the United States, he is fascinated by all things American, and will quiz the party on what the States were like on their last visit. He is obviously excited about something, but is not at liberty to talk about it, so he is taking refuge in small talk.

After 15 minutes or so, two men in dark suits arrive. They identify themselves as Martin and Davies, and vaguely refer to a connection with the Prime Minister's office. In fact, they are with MI5, the British intelligence arm, and it is they who are organizing the expedition the characters are about to undertake.

### Brendon Giles

**AGILITY 7**

**DEXTERITY 7**

**ENDURANCE 7**

**STRENGTH 8**

**TOUGHNESS 9**

**INTELLECT 10**

Deduction 15, linguistics 14, perception 13  
**MIND 11**

Cartography 14, research 16, scholar:  
Templar lore 14

**CONFIDENCE 8**

**CHARISMA 8**

Charm 10, persuasion 10

**Life Points: 3**

## The British Museum

This is England's national repository for literary, scientific and artistic treasures. Boasting departments of manuscripts, antiquities, prints, drawings, coins, medals and books (including original manuscripts of *Beowulf* and the *Magna Charta*), the museum was officially established in 1753. The museum also contains the Rosetta Stone, the Elgin Marbles, and the remains of a Saxon ship with its gold and silver treasures, from

the English archaeological dig at Sutton Hoo.

The British Museum is an archaeologist/adventurer's paradise, an excellent place to go for research on virtually any subject, and a great starting point for adventures. Perhaps some unscrupulous types are planning to loot the Saxon ship; perhaps the Germans have found some arcane Egyptian artifact and need the Rosetta Stone to decipher it.

## The Action

The two men are here to give the characters a briefing on what they are being asked to do. Before they begin, they will warn the characters that all of this information is highly confidential, and spreading it about would be most unwise — might, in fact, lead to lengthy prison terms.

Read aloud or paraphrase the following:

**"The Crown appreciates your coming to London for this meeting. It might interest to know that you were recommended for this task by none other than Dr. 'Indiana' Jones himself — regrettably, Dr. Jones is occupied with other matters at present and cannot aid us in this endeavor. But we have every confidence that you will live up to his reports of you.**

**"Britain faces a grave crisis. Although we do not wish a war in Europe — and Prime Minister Chamberlain does not believe such a war will occur — preparedness is still the key to peace. Unfortunately, we are being crushed by debt from the Great War and lack the funds necessary to renew our military might. Difficult enough to hold India and Suez as it is.**

**"We have therefore begun to concentrate on other potential sources of revenue, including archaeological treasures. And that is where you come in."**

As if on cue, Giles unrolls a map of Europe, upon which three spots are circled: the southern coast of Norway, the mountains of north-

ern Spain, and the city of Edinburgh in Scotland. Read aloud or paraphrase:

**"In 1307, King Philippe of France ordered the arrest of the Knights Templar on charges of heresy. Although most were captured, as many as 90 are believed to have escaped — and vanished, along with what's called the 'treasure of the Templars.' What this treasure might have been, we don't know. But we do know that the Templars fled to one of these three spots: northern Spain, Norway, or Scotland.**

**"At our request, Indiana Jones provided us with the names of three teams of scholars and adventurers. Two have already been dispatched to search for the treasure. If you agree, you'll be flown to Edinburgh and meet with Professor John Ransom, who's currently overseeing the excavations at Edinburgh Castle. Your cover will be as members of that archaeological expedition. Any questions?"**

If the characters ask what they'll be paid for all this, the men will assure them that the Crown will be more than fair. But, of course, it will depend on what they find.

The "treasure" could be almost anything: gold, jewels, works of art, holy relics, or something completely different. Privately, the British tend to doubt it's the first two; after all, the Templars had to flee in a hurry, and jewels and gold are difficult to transport quickly over great distances.

Again, the characters will be warned that secrecy is necessary. Not only are there spies for foreign powers abroad in Britain and Scotland,



but unscrupulous treasure hunters have been searching for decades for the Templar treasure, and might stop at nothing to claim it.

If they wish to, the characters may do a little research on the Templars and the legends connected to them, as Giles has a number of books on the subject. Call for Mind or research totals and provide them with the information in the source material regarding the Templar history.

## Cut To ...

Once the characters are ready to leave, the two British agents will drive them to a military airfield outside of London and put them on a transport plane to Edinburgh. Cut to Scene Two, "See Scotland and Die."

## SCENE TWO: See Scotland and Die

### The Situation

**Dramatic.** The player characters arrive in Scotland, meet Professor Ransom, visit Edinburgh Castle and discover that someone else wants the treasure of the Templars ... enough to kill for it.

Read aloud or paraphrase:

**A car waits to bring you into the city of Edinburgh. The city is divided between the Old Town and the New — the former is dominated by the massive Edinburgh Castle, the latter by shops and art galleries of all sorts. Your driver points out to you the sloping street called "the Mound" as you ascend, which links the old and newer parts of the city.**

**As you round a corner, there is a sudden explosion. The driver chuckles at your reaction and explains that that's just the castle gun, sounding 1:00.**

### The Action

The characters have arrived in the capital of Scotland and will be taken to Edinburgh Castle to meet Professor Ransom and his team. Consult the map on page 9 and the source material on Edinburgh to get a feel for the city and some of its locations. Any of these might be a site for a future adventure, or could be used in this one, if you wish.

As the characters approach the castle, read aloud or paraphrase:

**Edinburgh Castle frowns out over the city as if it doesn't quite approve of all that has been done below in the last two hundred years. In one corner, you can see laborers at work digging around the foundation, while a crowd of professorial types examine artifacts uncovered nearby.**

Professor John Ransom is a middle-aged, almost cadaverously thin man with a wispy brown moustache and thick glasses. He is, on the whole, a likeable sort, but annoyed at Intelligence types butting in on his expedition. He's patriotic enough to be willing to work with the characters and help them where he can, but he won't stand for any interference with his work.

### Professor John Ransom

#### AGILITY 8

Climbing 9, stealth 9

#### DEXTERITY 7

Fire combat 8

#### ENDURANCE 8

#### STRENGTH 7

#### TOUGHNESS 9

#### INTELLECT 10

Deduction 12, forgery 11, first aid 11, linguistics 12, perception 12

#### MIND 11

Cartography 14, research 14, scholar: archaeology 15

#### CONFIDENCE 10

Intimidation 12, willpower 12

#### CHARISMA 9

Persuasion 11

#### Life Points: 3

**Equipment:** Archaeologist's tool kit; camera; flashlight.

**Description:** A veteran of the First World War, Ransom is keen enough to know that trouble lies ahead of Europe, and possibly the world. But he's also convinced that "cloak-and-dagger" types help speed such trouble along and he has little patience for "official secrecy" and the like.

Ransom will take the characters aside and let them know that he knows who they are and why they are here. And as long as they are here, he expects them to help out with the

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expedition — to maintain their covers, if nothing else.

Ransom will put the characters to work doing relatively menial tasks. If one of the characters is an archaeologist or other type of scholar, he might invite him to look over some of the finds they have made. Then he will turn them over to the chief digger, a man named Huxley, and Huxley has a problem.

It seems a shipment of dynamite was off-loaded from a ship and brought to the dig site, but it's much more than they actually need. Huxley needs it brought back to Leith, Edinburgh's seaport, and given back to the harbormaster. Unfortunately, his regular drivers are all busy, so the characters are elected.

The truck is gassed up and ready to go, the back covered with a brown canvas (since it's doubtful the city government would appreciate TNT being driven through town). Still, it's only a short trip to the port, and better a little official consternation than an extra expense for the expedition.

The characters can, of course, say no. If they do, Ransom will quietly suggest that

they make the trip, since they are supposed to be a part of the dig team. If secrecy is so important, the last thing they want to do is draw attention to themselves.

If they still refuse, Huxley will grumble and find some other workers to do the job. A little while later, the characters will be treated to the sound of a wonderful explosion.

## Ride Into Terror

If the characters do agree, they can pile into the truck (three can fit in the cab, and any others in the rear with the crates) and start down Lawnmarket, then turn right on to Johnston Terrace. Everything will seem just fine — until the truck reaches King's Stables Rd., a sharp hill, and someone tries to use the brakes. It seems they're not working ...

The characters are now barreling downhill in a truck rapidly gaining speed, which is going to explode the moment it hits something. What are their options:

**Option #1: Jump.** Doing this successfully from a speeding truck will require an Agility or *acrobatics* total of 11, and the characters

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can expect to suffer damage value 12 when they hit the pavement. A second *acrobatics* total (as part of a multi-action) of 13 will allow them to land with no damage.

The truck will continue on its way, and either crash into a building or another auto and blow up. Once it's traced back to the expedition, there will be a great cry raised about "irresponsible scholars." Ransom will try to cover for the characters; Huxley won't. The police may want to have a few words with them — let them sweat a bit before one of the fellows from British Intelligence bails them out of trouble.

**Option #2: Drive.** The truck is heading toward the New Town at a high rate of speed, and traffic is relatively thick here. Call for lots of *vehicle piloting: wheeled* totals, with a base difficulty of 9 that goes up depending on how sharp the next curve is or how close the next vehicle is. They can drive it until they run out of gas (it has about a quarter of a tank), or until they see someplace where they can jump and let it explode without risk to anyone else (perhaps the Princes Street Gardens or Calton Hill), or they can use Option #3:

**Option #3: The Docks.** This goes along with Option #2. A smart character will remember that they were supposed to drive the truck north to the docks. If they can get it there and jump as it goes off a pier, it will explode harmlessly in the water. People and property will be spared and the characters largely saved from having to answer a lot of embarrassing questions.

This can be a really hair-raising scene for the characters, if run correctly. Perhaps they decide they want to jump, but that last sudden turn caused the door to jam. If they're trying to drive it, toss in mothers pushing baby carriages, nuns, children playing, or anything else they must avoid at all costs. Remember, the streets of Edinburgh, especially in the Old Town, are very narrow and the characters won't have much room to maneuver.

**Option #4: Blowing Up.** If the characters fail miserably at a roll, the truck might hit something. But keep in mind that you probably don't want to kill them this early in the adventure. Give them some last out before the crash, or maybe the truck jackknifes and the crates fly out of the back to strike buildings and explode, but

the characters don't go with them. The purpose of this scene is to make the characters' hearts pound a little, not stop them for good.

## Back to the Castle

When the characters return to Edinburgh Castle and report what happened, Huxley will say that he saw one of the castle staff, a young man named Taggart, fiddling with the truck earlier. He'd said something was wrong with the engine.

If the characters look around, he's nowhere to be found. But a search of his quarters in the castle will reveal an accidentally dropped piece of paper reading, "Royal Museum, Danvers."

If the characters do not search Taggart's quarters, Ransom will mention Danvers as someone they should contact to get more information on the Templars and possible hiding places of their treasure.

## Cut To ...

As soon as the characters are on their way to the Royal Museum of Scotland, cut to Scene Three, "A Bloody History."

## SCENE THREE: A Bloody History

### The Situation

**Standard.** The Royal Museum of Scotland is a lavish Victorian building, filled with artifacts from the sciences of natural history, archaeology, and industrial history. At its heart is the great Main Hall, and it is to here that the characters come looking for answers.

It is almost closing time by the time they arrive, but Ransom has phoned ahead and arranged an interview for them with Dr. Kenneth Danvers, director of the museum. Danvers is not much more than an administrator these days, but he cut his teeth on pure research and his special passion is the Knights Templar. He has a vast library of books on the subject, into which he will usher the characters.

### Dr. Kenneth Danvers

AGILITY 7

DEXTERITY 7

ENDURANCE 7



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## **STRENGTH 7**

## **TOUGHNESS 9**

## **INTELLECT 11**

Deduction 14, forgery 13, linguistics 14, perception 16, trick 15

## **MIND 12**

Language: French 14, language: Italian 13, research 17, scholar: archaeology 16, scholar: Knights Templar lore 16

## **CONFIDENCE 9**

Intimidation 12, willpower 12

## **CHARISMA 10**

Charm 12, persuasion 12

## **Life Points: 2**

**Equipment:** Large collection of volumes on the Knights Templar, their myths and legends, as well as access to the exhibits of the Royal Museum

**Description:** Danvers is in his 70s, happiest when he is discussing the Templars, as they are his hobby. He is more than happy to help the characters, but has no knowledge of the fact that they are working for the government. He thinks they are researchers, like himself, with an interest in the Templars.

## **The Action**

Once the characters are seated in Danvers' office, he will begin to explain some more about the Templars. He has no idea what the treasure might be, although he agrees that it is probably not anything that would have been extremely heavy to carry.

But he does have some ideas on why the Templars might have come to Scotland and where they might have hidden while they were here. He explains:

"You must understand the situation the Templars found themselves in on that bleak morning in October. The French king had turned against them; so had the Vatican, which had always been their protector. The crowned heads of England and the rest of Europe would quickly follow suit. They were men without a country, and no ruler would be willing to offend the French and the Pope by taking them in.

"Except one — Robert the Bruce, King of Scotland. The Scots were fighting a

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war of independence against England and Robert had already been excommunicated by the Pope. True, he feared the power of the French — but when armed knights, the best in the world, offered their services in return for safe haven, how could he turn them down?"

He goes on to explain that Templar graves have been found all over the islands surrounding Scotland, evidence that they did in fact hide here. And if that is so, then their treasure is in Scotland, as well.

If the characters ask Danvers if he has any idea where in Scotland it might be hidden, he will stand up and ask them to wait a moment while he gets something from another office. He'll disappear through a rear door.

Wait a moment, then call for a *perception* roll. On a 7, the characters hear the sounds of a scuffle in the next room. If they go through the door, they will find themselves in a small library, in time to see a burly man plunge a dagger into Danvers' chest, then flee.

The characters can give chase. The man is not that fast and unarmed, though he will use any axes or swords he might come across in the museum exhibits to defend himself. Eventually, the characters should be able to subdue and question him.

Danvers is not dead, but is badly wounded. Before he loses consciousness, he will mutter one word: "Rosslyn." The characters should call for help so he can get to a hospital before he perishes.

## Tom Sharp (Danvers' Attacker)

### AGILITY 9

Melee combat 11, melee parry 10, running 10, stealth 11, unarmed combat 11, unarmed parry 11

### DEXTERITY 9

Fire combat 10

### ENDURANCE 9

Resist shock 10

### STRENGTH 10

### TOUGHNESS 11

### INTELLECT 8

Perception 10, trick 9

### MIND 7

### CONFIDENCE 8

Con 9, gambling 9, intimidation 10, streetwise 10

### CHARISMA 7

### Life Points: 1

**Equipment:** As mentioned above, Tom isn't armed, but will use swords (damage value STR+8/23) and axes (damage value STR+7/22) if he comes across them.

**Description:** Tom is a thug, plain and simple. He's a slightly better than average burglar, which is what he was sent to do. He's not too bright.

When the characters catch him, Tom will tell all. He didn't mean to kill Danvers (he thinks the curator's dead), he was just supposed to steal one of his books. But the old guy walked in on him and tried to put up a fight, so he grabbed a knife and stabbed him.

If the characters press him, he explains that he was hired by a couple of toughs — he doesn't know who they are — but they mentioned they were working for some rich art collector. He'll give the characters the address where he met the two, a flat on Dundas St. in New Town. If the characters ask him about "Rosslyn," he'll vaguely recall one of the guys who hired him mentioning that name — he figured it was the fella's girlfriend, or something.

The book Tom stole was something Danvers had written on the Templars in Scotland, which contains the information he shared with the characters and the information on the battle of Bannockburn contained in the source material.

## Cut To ...

Once the characters have gotten Danvers to medical help and turned Tom over to the police, they can check out the Dundas St. flat. Cut to Scene Four, "An Explosive Climax."

If the characters check out Danvers' library looking for the term "Rosslyn," a *research* total of 14 will reveal that it's the name of a chapel at the edge of a valley south of Edinburgh. If they decide to go straight there and ignore Dundas St., cut to Act Two. Ransom can help them get the information they would otherwise get in Scene Four.

## SCENE FOUR: An Explosive Climax

### The Situation

**Dramatic.** The characters arrive at the Dundas St. building described by Tom Sharp. Read aloud or paraphrase:

The building seems like any one of a hundred in the area, home to dozens of flats and small shops. There is still quite a bit of activity in the neighborhood in this early evening hour, but no one seems to take very much notice of you.

The address Sharp gave the characters is on the fourth floor (the top floor) of the building. Climbing the stairs, the characters can easily find the door.

### The Action

If the characters ask around to find out who lives in the flat, they'll be told a Mr. Merriweather has been renting it for about a month. He's had a number of visitors in that time, but no one has ever seen him — at least, not that they know of.

If the characters try knocking, they'll get no answer. The door is locked (*lock picking* total of 10 to get in). The characters might also try conning the landlord into letting them in (*con difficulty* of 12).

The apartment is obviously not being used by anyone as living quarters, but rather as a meeting place. Books on the Templars are scattered all over and there is a large map of Scotland tacked up on the wall.

If the characters look at the map, a *perception* total of 8 will reveal a pin stuck near the tiny village of Roslin, south of Edinburgh. There's a scrap of paper affixed to the map with the pin which reads "Rosslyn Chapel — Apprentice Pillar."

A further search of the room (*perception* total of 9) will reveal a page of a book, possibly torn out of a library volume. The heading of the page reads "Apprentice Pillar" and reads as follows:

**"As you would expect, Rosslyn Chapel has its share of legends attached to it. The most famous is that of the 'Apprentice Pillar,' located at the east end of the building.**



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**"According to legend, the owner of the chapel had a model of a pillar he wished added shipped over from Rome. But when the master mason saw it, he refused to do**



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the work unless he could travel to Italy himself and view the original. While he was gone, his apprentice built the pillar.

"When the mason returned and saw the work done so well, he asked who had done it. Finding it was his apprentice, he slew the poor youth.

"Atop the western door of the chapel today, you can see the carved head of a young man with a gash in his forehead, the murdered apprentice. Opposite him is the head of a bearded man, said to be the master who killed him. To the right of the apprentice is the carved head of an aged woman, the apprentice's bereaved mother."

Scrawled in an upper right hand corner of the page are the words, "Mother watches over son; son forgives his slayer; and the secret is unlocked." As soon as the characters find this, call for *perception* rolls. Regardless of how badly they do, they smell smoke. Next thing they know, explosions are going off all over the building.

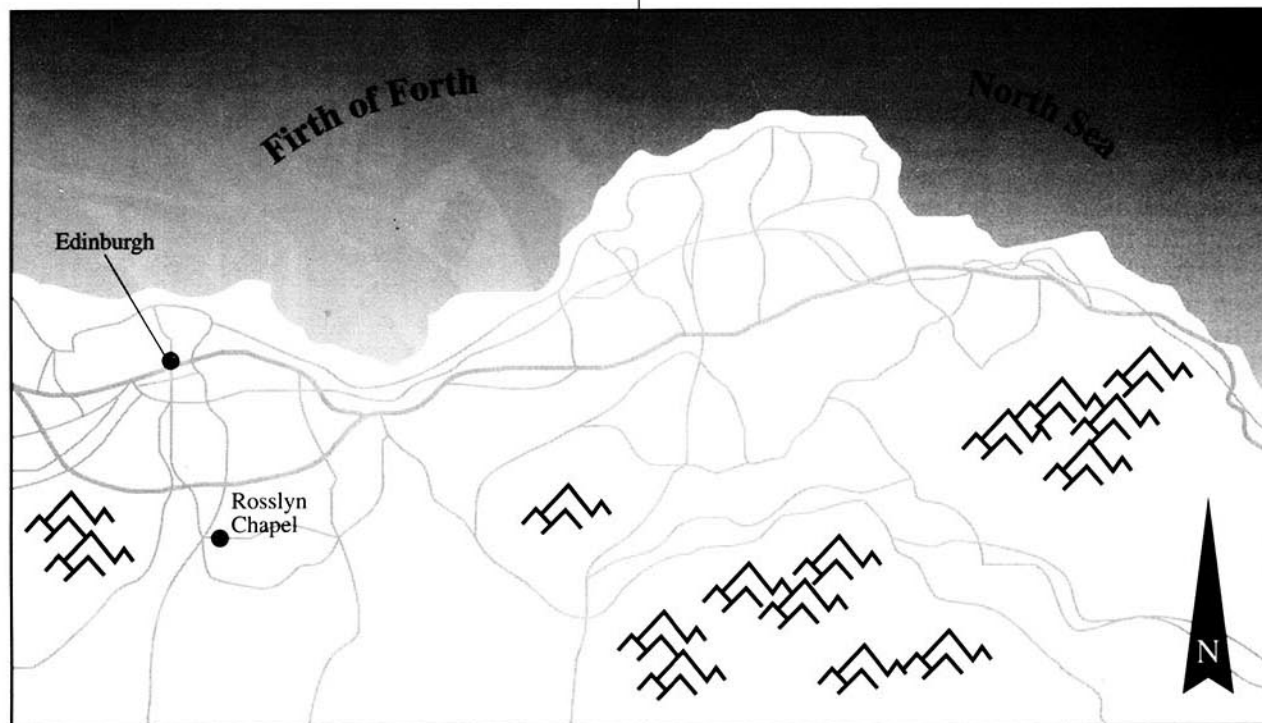
Flames are already roaring in some parts of the building, and periodic blasts rock the place to its foundations. The second explosion has blown the staircase — no one else is home

on this floor, fortunately, but unless the characters are bomb-proof, they're in a lot of trouble (the explosions do damage value 21).

There is a window in Merriweather's flat, and windows in the other apartments, but no fire escape. Still, all is not lost — there are window ledges and the characters can try climbing down the side of the building using them. This means Agility or *climbing* totals of 12, three of them, and failure means the character falls (the building is 14 meters high). (See the rules for falling damage on page 91 of *MasterBook*.)

## What Just Happened

Merriweather's men aren't fools. As soon as they found out (through spies in the museum or within the police) that Sharp had botched the job, they knew that he would start talking. And they realized that he knew about the Dundas St. headquarters. Since they had already gathered the information they needed from the books in there, and knew that the characters were on the trail of the same treasure that they were, they decided to take care of both the place and the characters at the same time. (Nothing like having a little dynamite to spare ...)



## Cut To ...

The characters now have directions to Rosslyn Chapel, the site Danvers specified as a clue to the Templar treasure. They also know that there is some secret locked in the Apprentice Pillar, and may have the key to finding it. And finally, they know that they're not the only ones after the treasure — and their rivals are willing to kill for it.

When the characters are ready to proceed to Rosslyn, cut to Act Two, "The Tomb and the Treasure."

## Act Awards

Award the characters two Life Points for completing this act.

## ACT TWO: The Tomb and the Treasure

### The Major Beat

The characters travel to the village of Roslin, to learn some more of the legend of Rosslyn Chapel and the news that Merriweather and his group passed through the place already. Their trek through the valley of the North Esk is marked by sniper fire, as Merriweather tries to stall their approach.

At Rosslyn, the characters discover a secret panel in the Apprentice Pillar, and discover a map and a parchment detailing that the chest (now missing from the compartment) houses the demon Baphomet. The demon had been worshipped by a handful of corrupt Templars, who betrayed the rest of the Order.

The characters pursue Merriweather into a network of secret tunnels created long ago by Robert the Bruce and his army. There they find another Templar treasure cache, and can either prevent the demon's release or deal with it after it has been set free.

## SCENE ONE: The Road to Rosslyn

### The Situation

**Standard.** Once the characters are properly outfitted and have secured transportation (a truck or something like that, if pos-

sible, as the roads to the chapel are old and difficult) they can begin their journey to Rosslyn Chapel.

The first three miles of the journey will pass without incident, bringing the characters to the village of Roslin. Read aloud or paraphrase:

**You come upon a small village — not much more than a single street with some shops and houses and two pubs at its end. It's not much to look at, but it's the last sign of civilization you'll see for a few kilometers, at least. Beyond it lies the great wooded gorge of the North Esk, through which you must pass to get to the chapel.**

### The Action

If the characters want to stop in Roslin, let them. If they want to keep going, cut to "Valley of the Shadow," below.

The shops in town offer only basic necessities, no specialized gear. The characters can purchase a map here which shows the road that winds through the center of the North Esk valley and the location of the chapel (about eleven kilometers from the village). Also on the map is "the Temple," the former Templar preceptory of Balantrodach, which stands where the North Esk joins the South. If they ask about the Temple, the locals will explain that it was built by the Knights Templar, one more piece of evidence that they did come to Scotland in the 14th century.

If the characters mention that they are going to Rosslyn, the innkeeper will seem surprised. He'll explain that the characters are the second group today to pass through on their way there, though he couldn't say he liked the looks of the first. One was a tall, sharp-featured man, dressed well, but cold as winter ice. Another was a short, plump man, always smiling, who started to introduce himself as "Professor —" when the first man stopped him. They were accompanied by a half dozen toughs and had enough gear to set up camp for weeks. (A Mind total of 10 would point out to the characters that the second man sounds suspiciously like Professor Giles.)

That's all the characters will get out of Roslin. It's time to move on.

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## Valley of the Shadow

Read aloud or paraphrase:

The valley of the North Esk is huge, mysterious, and if you believe in that sort of thing, haunted. As you move down the road, you pass a great, moss-covered rock carved into the shape of a pagan head. Further downstream, you pass a cave and waterfall, from which another carved head seems to be staring.

As you descend farther and farther into the valley, the trees begin to crowd in and the cliff faces loom large above you. The road is crossed by a number of ruined stone buildings, silent and desolate. This is wilderness.

An Intellect or *tracking* total of 9 will allow the characters to see the tracks of a truck in the road ahead of them. As they drive on, they will suddenly find their path blocked by a herd of sheep, led by an old shepherd.

The sheep are moving very slowly, and so is the shepherd. If the characters say anything, he will come over to the truck and start

making small talk, cheerfully explaining that there isn't much he can do about the sheep if they don't want to move. But he offers to try herding them along and turns away.

Just then, a shot rings out and the shepherd hits the ground, dead. This is followed by a second shot, and a third, which hit the characters' vehicle. They're coming from the mountainside, a good 250 meters distant.

The characters can shoot back if they want to, but the odds are against their hitting anything. The shot that killed the shepherd was just luck (though not for the shepherd) — the sniper is aiming at the car to try and slow the characters' down. Still, let a few shots hit the ground close to the characters, just to keep them honest. If the characters get a *setback*, maybe one of the tires gets hit, meaning they have to fix it or walk the rest of the way — or, if you're particularly annoyed with them for some reason, a bullet hits the gas tank and blows the vehicle up.

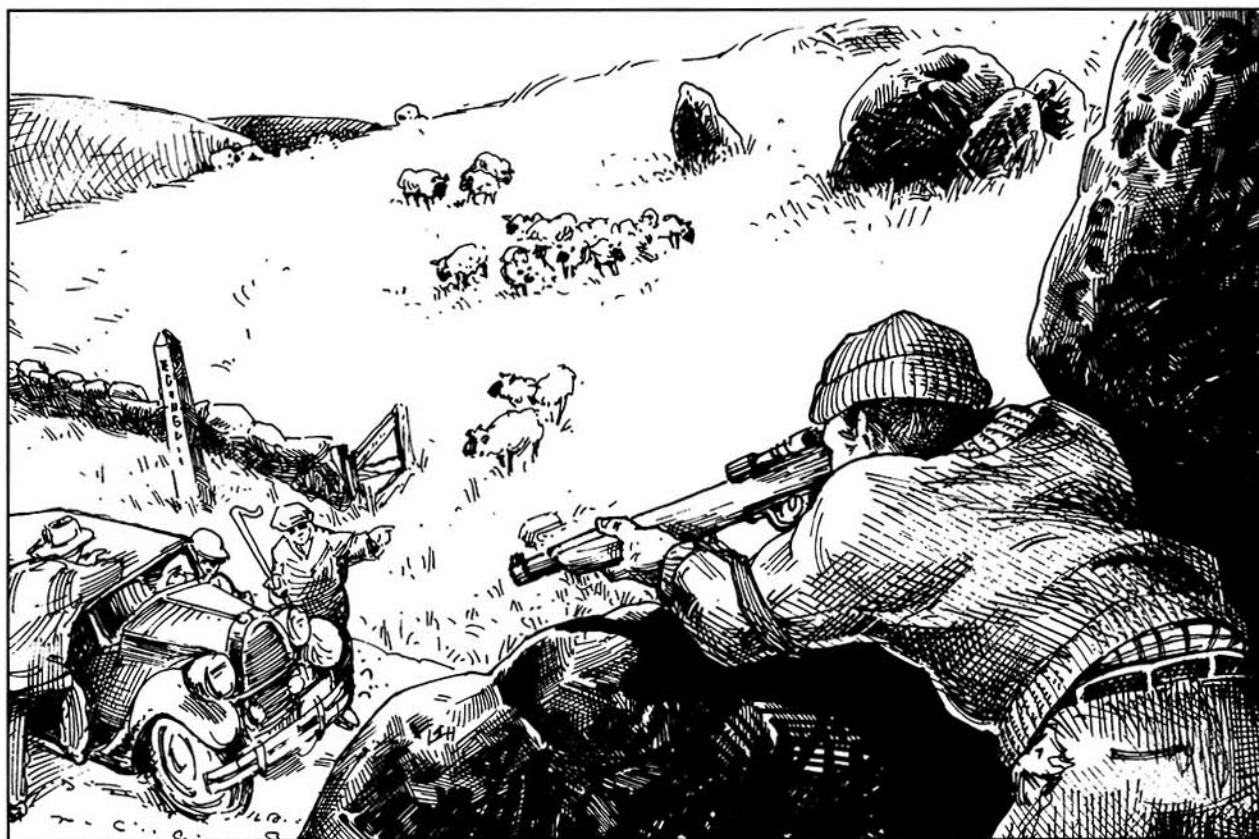
The characters might come up with some really good plan to sneak up the side of the mountain and take the sniper by surprise. If



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it sounds feasible, let it succeed. The low mountain has a *climbing* difficulty 10 and it will take about four rounds for the characters to reach the sniper's perch. The shooter is an Edinburgh hood armed with an Enfield rifle. Interrogated successfully, he'll admit he works for Merriweather and was told to stall the characters any way he could.

If the characters don't capture him, the shots just stop at some point. The characters might have hit the sniper, or they might not have. Regardless, they should be a little more nervous as they resume their journey to the chapel.

## Sniper

### AGILITY 8

Climbing 9, dodge 10, melee combat 9, stealth 9, unarmed combat 10, unarmed parry 9

### DEXTERITY 9

Fire combat 12

### ENDURANCE 9

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 7

Perception 8, trick 8

### MIND 7

### CONFIDENCE 9

Con 10, intimidation 11, willpower 10

### CHARISMA 8

### Life Points: 2

**Equipment:** Enfield .30, damage value 21, ammo 5; knife, damage value STR+4/19

## Cut To ...

Once the characters have disposed of the sniper (or he has left), they can continue on their journey to Rosslyn. Cut to Scene Two.

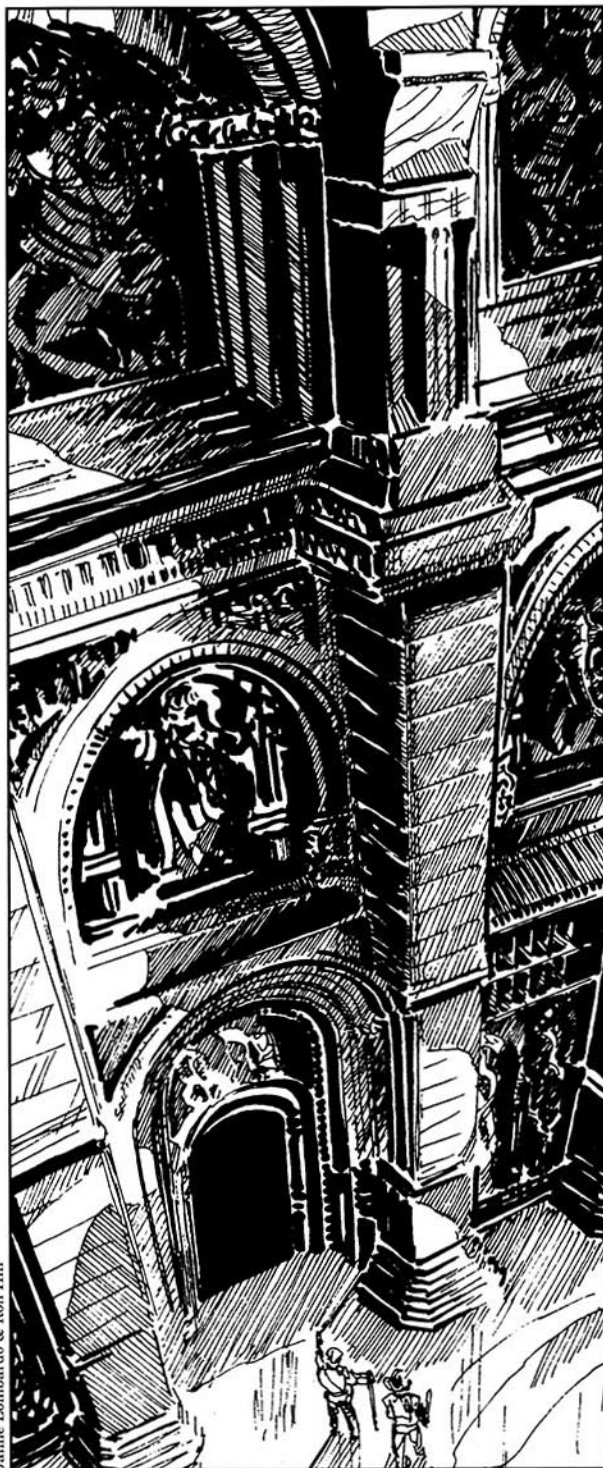
## SCENE TWO: The Riddle of Rosslyn

### The Situation

**Standard.** The characters arrive at Rosslyn Chapel and try to unravel the mystery of the Apprentice Pillar. Read aloud or paraphrase:

**Perched on the edge of the gorge is a strange, almost eerie building, all of stone. The first thing you notice is that it**

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looks to be half-finished. Massive blocks of stone jut forth from the western wall, but nothing is joined to them. The existing chapel is a puzzle piece waiting for others to be placed so as to form a whole picture. On the eastern side of the build-

## The Tunnels

There is indeed reputed to be a network of tunnels hidden in the valley, accessible only through a secret passage at the bottom of a well. It's here, during one of his campaigns, that Robert the Bruce hid his army and provisions — and might well have hidden the Templars until he was ready to unleash them, as well. And what better place to conceal a treasure?

ing can be seen the legendary Apprentice Pillar.

The chapel looks half-finished because it is. It was originally built over the course of 40 years in the 15th century by the famed Scottish family, the Sinclairs. It was originally intended to be part of a church/college, but funds dried up and the project was never finished.

The interior of the chapel is ornate and overwhelming. Meant to be part of a French-style cathedral, the builders went to town, carving image on top of image, making the place look like a stone-cutter's fever dream.

## The Action

There does not seem to be anyone around, but a *perception* total of 8 reveals that there are assorted footprints in the earth. Any trail they left behind to indicate which direction they took when they left the chapel has been obscured. The characters can search the small chapel if they wish, but they won't find anyone.

The pillar and the heads are where they should be, though. If the characters look over the pillar, they will see what appears to be a secret panel hidden toward the rear, where it faces the chapel wall. However, try as they might, they can't open it. (They could, of course, try to blow it open, but would certainly destroy whatever was inside.)

They should remember the clue they found in Merriweather's flat — if they don't, an *Idea* card will remind them, or a *Mind* total of 9. The clue refers to the three heads atop the western door. The stone head of the apprentice must be turned to the left, to look at the

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head of his killer; the head of his mother must also be turned to the left, to look at her son.

The stone heads are very old and it will not be easy to turn them without breaking them. The characters will need two Strength totals of 11 to turn the two heads. As soon as they do, they will hear a click coming from the pillar. The panel is open!

Inside the panel is a large compartment. All that can be seen inside are two scrolls, one far in the back, almost as if there had been something else here and it is now gone. One scroll has already been opened and is revealed to be a six hundred year old map of the North Esk valley. Marked on the map is a stone well, with a tunnel which leads to a network of underground passages on the eastern side of the valley. The figures on the map make it clear that this tunnel system was designed to hide a small army — and might hide countless other things as well.

The second scroll is more ominous, and concealed within its folds is a dagger with an ornate, jeweled hilt bearing the Templar-style cross. However, as the scroll is written in French, the characters will need a *language: French* or *Mind* total of 10 to understand it.

Once they begin reading it, give them the handout on page 28.

## Chest? What Chest?

It should be pretty obvious to the player characters that there's no chest in the pillar. Where is it, and just what happened?

Well, the assorted footprints around should answer both questions. Merriweather and Giles beat the player characters to Rosslyn and made off with the chest, probably with no idea what it contains.

As for why the warning about the chest was in the rear of the compartment instead of, say, right on top of the offending item, Rosslyn Chapel was partially destroyed in 1650. The battle fought there at the time might have disturbed the pillar's contents, causing the scroll to roll off into a corner. Merriweather, his eyes filled with the sight of an ornate chest, snatched it up and didn't bother searching for anything else. And, if the scroll is accurate, he's carrying a weapon more deadly than anything MI5 might have feared was in the Templar cache.



The player characters might want to go back to Roslin and phone for help. Good plan, but it's a sure bet that Merriweather will open the chest before any help can arrive. If they insist on doing this, they'll simply have to



Know Ye This.

That of the knights who did reach these shores in the cursed year of 1307, there were five in whose breasts evil dwelt. It was they who did worship the foul demon, Baphomet, in the dark hours of the night. It was they who did betray the good and true members of the Order to their persecutors, to save their lives, if not their souls.

We know not their true names, only that they did escape the tortures that claimed so many. We have sealed this scroll, in company with the Order Grandmaster's dagger, away here so that, someday, others might know that the true Knights Templar were innocent of the charges brought against them. We were but guilty of not seeing the vipers in our midst.

We seal away as well a chest which serves as the tomb of Baphomet. Sealed inside this casket is the demon itself, trapped here by Grandmaster de Molay prior to his arrest. Beware the demon, for it is the agent of destruction and its release would surely doom you all.

If greed or foolishness or evil bids you open the chest, know that the dagger will hold the beast at bay. But to destroy it, you must destroy the chest — and the chest fears not fire or storm.

— Jacques de Montbard  
Rosslyn, 1307

confront Baphomet later rather than sooner, when the demon heads for the village.

The characters should be able to guess that Merriweather read the map and knows about the tunnels. If they head in that direction, *tracking* or *Intellect* totals of 7 will reveal that this is indeed where they went.

When the characters draw near to the entrance, read aloud or paraphrase:

**Up ahead, you spot the ruins of a well, perhaps the very one you seek. It sits by itself at the bottom of a hillock and you can easily believe it has stood such for six centuries.**

One tough (use the stats for the sniper, given above) is standing guard at the well. He's armed with a Remington Mod 32 shotgun (damage value 21, ammo 2), and unless the characters have been singing as they've been tracking, he hasn't noticed them yet.

The characters can handle him as they see fit, but they'd be better off doing it quietly. If he gets off a shotgun blast, they'll hear it down in the tunnels, and be prepared for the characters' descent (meaning the characters can forget about getting any kind of *surprise* on any of those down below).

Once the tough is out of the way, the characters can look around. There are plenty of tracks — Merriweather's party obviously went down the well. (A particularly bloodthirsty group of player characters might get the idea to blow up the well and seal the entrance to the tunnels. Point out that there's no way to be sure that there isn't another exit, and no guarantee that a cave-in would be enough to put the demon back in its "bottle" if it gets out.

## Cut To ...

If the characters decide to head back to Roslin, transplant their encounter with Baphomet from Scene Four into the village. If they go down into the well, cut to Scene Three, "Into the Depths."

## SCENE THREE: Into the Depths

### The Situation

**Dramatic.** The characters pursue Merriweather, Giles and their four henchmen into Robert the Bruce's tunnels, only to discover more Templar treasure, assorted traps for the unwary, and the reappearance of a centuries-old evil.

Consult the map on page 30 while running this scene.

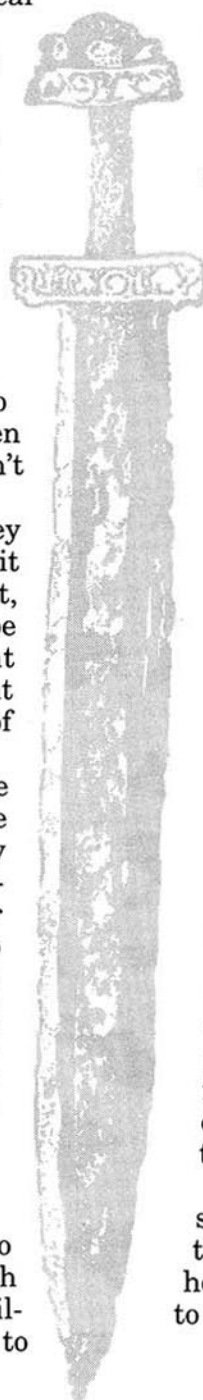
Read aloud or paraphrase:

**Merriweather did you one good turn: he left the rope ladder in place he and his party used to climb down the well. No sounds come from down below — but there's no telling how far the tunnel system extends or how far the other group may have proceeded. For that matter, Baphomet may have already been released and slaughtered them all, and isn't that a cheery thought?**

The tunnels were dug out of earth and shored up with wooden beams. They are only a little over 1.5 meters high, so taller player characters may have to crouch down. In some places, the characters will find that they intersect with natural caverns.

If the characters are looking for footprints, a *tracking* total of 9 will reveal some traces in the dirt that indicate the party took the right branch of the first fork. After that, though, the floor becomes stone and there are no visible tracks.

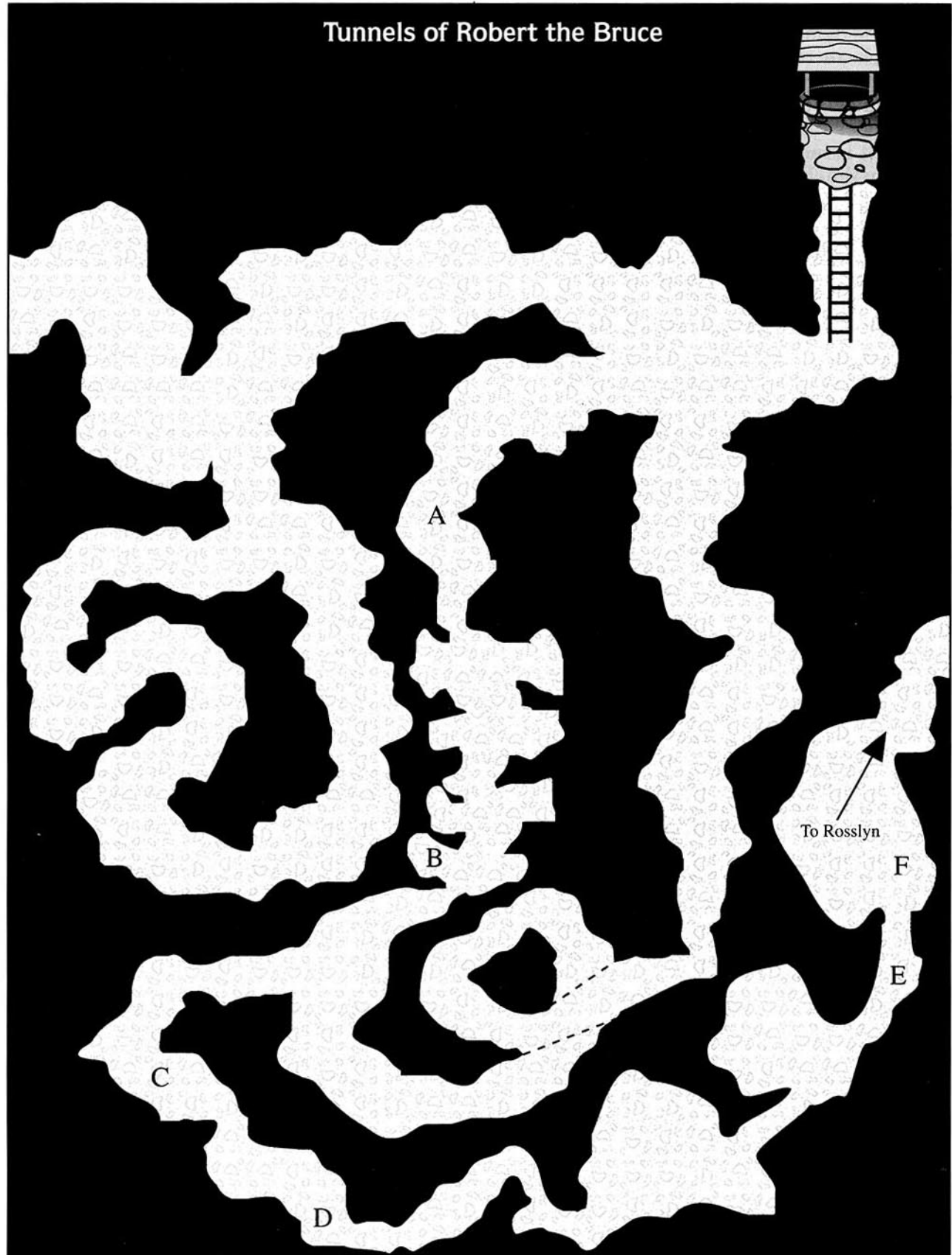
If the characters don't have a light source of some sort with them, they're in the pitch-dark. There are torches stuck in holes in the wall, if the characters choose to light them. None of them are lit now.



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## Tunnels of Robert the Bruce





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## The Action

Consult the map as the characters progress. Details on map locations are given below:

**A. Pit Trap.** This is a 1.8-meter-long hole dug in the floor of the tunnel and filled with sharp stone stakes. It had been camouflaged, but one of Merriweather's gunmen fell in and was killed, so it's easily seen now. The characters can either backtrack and try to find other tunnels that go in the direction they wish to, or they can try to leap over it. This requires an Agility or *long jumping* total of 10.

If the character fails, allow him an Agility roll to try and catch himself on the edge of the pit (the pit is about two meters deep). Or one of the other characters might try to catch him (difficulty number of 9). If he falls into the pit, he suffers damage value 17 from the stakes. If he's still alive and unconscious at that point, an Agility or *climbing* total of 13 is required to get out of the pit.

**B. Guard.** As the characters approach this point in the tunnel, they see numerous recesses in the walls, big enough for a person to stand in. One of Merriweather's men is hiding at the spot marked "B" on the map, armed with a .38 revolver (damage value 17, ammo 6). Again, you can use the stats for the sniper. His job is to make sure that no one gets past this point and the characters will have to at least knock him unconscious to get by.

If the characters have a light source with them, an Intellect or *perception* total of 13 will allow them to spot the guard. He is watching for them, so it's highly doubtful he can be surprised.

**C. Common Room.** Living areas scattered about the tunnels, used in the past both by the Templars and by the Bruce's troops. There are some stone bowls and other bits of pottery scattered around here, and the occasional broken weapon or crude item of furniture.

**D.** This whole tunnel is one big trap. At its mouth, an "X" is carved into the wall, a signal to those in the know not to enter. If the characters go down this way, play it like it's just like any other passageway. First character to cross the midpoint will notice a stone moving beneath his feet — the player charac-



ters have less than 10 seconds to get the heck out of there before the weakened beams give way and the ceiling collapses on them. Remember that this is an ancient trap, so you can give the characters a) a little more warn-

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ing and b) a little more time to get out of the tunnel, if you choose to. Otherwise, they can look forward to being smashed flat beneath a great deal of Scottish earth.

Note: If any of the characters get trapped

on the far side of the passage by the cave-in, they can keep moving forward and eventually reach a main tunnel. This makes it likely that they'll rejoin their companions eventually.

**E. Passage to the treasure chamber.** There's another guard posted here, and for the first time, the characters can see light up ahead, as Merriweather has lit the torches here.

**F. The treasure chamber.** Merriweather, Giles and the two remaining gunmen are there. The gunmen are between the entrance and Merriweather.

The room is filled with chests, some filled with precious metal objects (candlesticks, daggers and the like), others filled with bolts of cloth, coins, and other valuable items the Templars used to help buy their sanctuary in Scotland.

Standing in the center of the room are Merriweather and Giles with the Rosslyn casket between them. It is a small, beautifully designed chest sealed with a golden padlock, which Merriweather is in the process of picking when the characters arrive.

## Meeting Merriweather

There are two potential endings to this adventure. If Merriweather opens the casket and releases Baphomet, cut to "Wrath of the Demon," below, and then move on to Scene Four.

But if the characters come up with some inspired way to get rid of the two henchmen and Merriweather in the seconds before he gets the casket open, they can prevent the demon's appearance. This should be incredibly difficult to do, but not impossible — it's not fair to the player characters to make Baphomet's return a foregone conclusion. Let them try whatever they'd like, but keep in mind that they only have seconds to act and can't afford to sit around discussing and planning. They have to move fast.

If they do prevent the casket from being opened (Giles won't open it on his own), cut to "This Seal Unbroken."

## Gunmen (2)

### AGILITY 9

Dodge 11, melee combat 10, unarmed combat 10, unarmed parry 9

**DEXTERITY 9**

Fire combat 11

**ENDURANCE 9****STRENGTH 9****TOUGHNESS 10****INTELLECT 8**

Perception 9, trick 9

**MIND 7****CONFIDENCE 9**

Con 10, intimidation 11, willpower 10

**CHARISMA 8****Life Points: 2**

**Equipment:** Smith and Wesson .38, damage value 17, ammo 6.

**Andrew Merriweather****AGILITY 8**

Dodge 10, maneuver 10, stealth 12

**DEXTERITY 8**

Fire combat 12, lock picking 11, vehicle piloting: air 10, vehicle piloting: wheeled 10

**ENDURANCE 9****STRENGTH 9****TOUGHNESS 9****INTELLECT 11**

Deduction 16, forgery 14, linguistics 14, perception 15, trick 16

**MIND 11**

Business 17, language: French 14, research 16, scholar: Templar lore 16

**CONFIDENCE 10**

Con 12, intimidation 15

**CHARISMA 10**

Charm 12, etiquette 14, persuasion 15, taunt 14

**Life Points: 6**

**Description:** Merriweather is a rich and unscrupulous collector of antiquities, particularly those having to do with the Knights Templar. He is not in the employ of any foreign power — he is working to enhance his own collection. Urbane and dangerous, Merriweather is not such a fool as to believe his opponents will simply step aside for him. He believes in putting them out of play, through any means necessary.

**Equipment:** Walther PP08, damage value 17, ammo 8; archaeologist's tool kit; backpack; flashlight; lock pick; dynamite, damage value 19, explosive burst radius 0-3/8/15/30.

## This Seal Unbroken

Preventing Merriweather from opening the casket requires KOing him (at a minimum). This probably means KOing both henchmen as well, as they are between the characters and him. Not easy, but with the right die rolls and the proper combination of cards, it is possible. The characters have one round in which to do this — if they don't take Merriweather out in the first round of combat, he will succeed in opening the chest.

If the characters do succeed in stopping him, Giles will come quietly. It's up to the characters what they choose to do with the casket — take it with them, leave it in the tunnels, try to destroy it (that last is very risky — if they open it and don't destroy it, Baphomet will escape).

Any gunmen still alive can be turned over to the law in Roslin. Merriweather will eventually be taken into custody by the British government, at least until they are satisfied that he was working only for himself.

The government, and in time museums in Scotland and Britain, will lay claim to the contents of the treasure chamber and the reputation of the Templars' — and their role in fighting for Scotland's freedom — will come to light. The characters can expect a substantial cash reward for their services and a certain standing in the eyes of British Intelligence that might serve them well in later adventures.

## Wrath of the Demon

If the characters are unable to prevent Merriweather from opening the casket, a fiery red light will fill the chamber. It will finally coalesce into a blindingly bright beam, and then into the figure of a being. It is indistinct, almost as if made of fog, save for two eyes that blaze red-orange. Its first action will be to direct beams from its eyes at any remaining gunmen, incinerating them.

This is Baphomet, the entity worshipped by the small number of corrupt Templars and defeated by Grandmaster Godfrey de Molay in his last action as a free man. Having been imprisoned in the casket for over six centuries, it is determined not to be so again, which means gaining possession of the chest and



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putting it somewhere where it cannot be destroyed.

Fortunately, Merriweather's reaction to the creature's appearance is to drop his pack of gear, snatch up the casket and take off in a

run down the passageway opposite the one the characters used to approach. Giles is a fear-stricken wreck, and apparently beneath the demon's notice, for it turns and starts following Merriweather.

The characters' only hope of stopping Baphomet is to destroy the casket, as the scroll said. And the most obvious way to do that is to follow Merriweather, wherever the tunnel might lead.

## Cut To ...

If the characters choose to pursue Merriweather and Baphomet, cut to Scene Four, "The Devil You Know."

## SCENE FOUR: The Devil You Know

### The Situation

**Dramatic.** The characters confront Merriweather and Baphomet at Rosslyn Chapel, and hopefully see the end of both. Read aloud or paraphrase:

There is, indeed, another exit from the tunnels, one that leaves you within sight of Rosslyn Chapel. Up ahead, you can see Merriweather, chest in hand, running for the chapel, the demon moving slowly and inexorably behind him.

### The Action

Baphomet wants the chest back and will gladly destroy Merriweather to get it back. The demon is not as tough as it is fearsome, but is tough enough for all practical purposes.

### Baphomet

#### AGILITY 10

Dodge 14, maneuver 15, stealth 14, unarmed combat 15, unarmed parry 15

#### DEXTERITY 10

#### ENDURANCE 13

#### STRENGTH 11

#### TOUGHNESS 12

#### INTELLECT 11

Perception 14, tracking 12 (casket 14), trick 15

#### MIND 11

#### CONFIDENCE 12

Intimidation 18

**CHARISMA 10**

**Life Points: 8**

**Background Notes:** Baphomet's primary weapon is the twin beams of flame that fire from its eyes (damage value 20, range 0-4/15/50/150), which are fired using Dexterity. Baphomet has an effective Toughness of 25 to non-enchanted weaponry.

Baphomet's life force is, however, tied to the casket in which it was imprisoned. Should the casket be destroyed, Baphomet will be destroyed as well, as stated in the parchment.

Note that Baphomet is always *stymied* in the presence of the Grandmaster's dagger (which the characters should have found in the Apprentice Pillar).

## The Casket

The chest in which Baphomet was imprisoned is a holy artifact brought back from the Crusades by the Templars. It is made of wood overlaid with gold and has a Toughness of 12. However, it is immune to fire and electrical attack (thus, "fire and storm," as the parchment read), and must take six wounds to be destroyed. It is vulnerable to modern weapons (guns, dynamite, etc.) but cannot be damaged by Baphomet.

## The Fate of Merriweather

As the characters approach, Merriweather reaches the Apprentice Pillar and turns to face Baphomet. Before the demon can attack, the stone upon which Merriweather stand slides away, and he falls, his scream echoing for seeming hours. Then the stone slides back into place, and the chest lands upon it.

Baphomet will go for the chest and ignore the characters unless they attack and will fight to protect the artifact. Left to its own devices, the demon will head for Roslin.

If the characters destroy the chest, read the following aloud:

**As the chest disintegrates, there is another flare of crimson light. When vision returns to your eyes, the demon is gone, as if it had never been there.**

## Aftermath

Once the demon is vanquished, the characters will hear the stone sliding away again, the one that signalled the death of Merriweather. If they approach, they will see that there is no bottomless pit lurking beneath it—just earth. Resting atop the ground is Merriweather's gun and a few items of treasure—coins and such—that the characters can recognize as having come from Robert the Bruce's tunnels.

If they look up, the characters will notice that a stone representation of Merriweather's head now rests on the pillar, beside the architect, the apprentice and the apprentice's grieving mother.

When the characters bring their report back, the British and Scottish governments will wrangle for a while over who has title to the tunnels and their treasure. Eventually, they'll agree to work together to explore and catalog them.

The characters can expect a substantial (by 1930s standards) cash reward for their services and higher regard from the British Intelligence services and the Royal Museum of Scotland.

If the characters have done an exceptional job, they should get to meet in person with officials of MI5 or the Scottish government. These could make valuable contacts or provide them with the names of other potential contacts elsewhere in the world.

## Awards

Award the characters three Life Points for succeeding in this adventure. Award skill points for exceptional roleplaying.

## Chapter Two

# *Indiana Jones and the Druids' Curse*

### **The Druids**

The origins of the ancient order of sage-priests known as Druids are lost in the mists of time. Centuries before the birth of Christ, Druidism was an established religion in Britain, and the Druids were an honored class in their society. They held authority in times of both peace and war. As the Celts spread across Western Europe and into the British isles, their culture and religion mixed with those of the islands' Pictish natives. From this cultural contact, the power and philosophy of the Druids spread throughout the Celtic peoples of Europe.

The Druids served as religious leaders, teachers, and advisors. They were judges and political leaders of their people, as well as magicians, astrologers, astronomers, and healers. The Druids were in touch with their world and the forces moving in it. With their vast store of knowledge and their key positions in the social structure, the Druids were the indispensable glue that bound ancient Celtic society.

Britain was forever transformed by the arrival of the Romans in the first century A.D. The Romans campaigned vigorously to suppress the Druids, to destroy them and with them the independent Celtic civilization. For

example, in 61 A.D. Roman troops under Suetonius Paulinus, the first Roman Governor of Britain, attacked and slaughtered hundreds of unarmed Druids who had taken refuge on the island of Anglesey (then known as Mona).

Yet the effort to destroy the Druids ultimately failed miserably. For while many Druids were slain in the persecution, and the sect was forced underground, their lore and practices survived. Rather than operate under hostile conditions in the occupied portions of Britain, the Druids simply melted away. They concentrated in remote regions of Britain, and on the many islands offshore. As time passed and Christianity began to spread through Britain, the Druids adapted and survived. Many Druidic rituals, holidays and philosophies were incorporated into the new faith. (For example, the Christmas and Easter holidays correspond to the celebrations of the Winter Solstice and the Spring Equinox, and the Celtic cross outside the Cathedral at Iona is inscribed with both Druidic and Christian symbols).

In many cases communities masqueraded as Christian, hiding Druidism under a thin veneer of Christianity. One such sect formed the cult of Culdee, a Christian sect based on thinly disguised Druidism. The abbots of the



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Culdee order held their positions by hereditary right, and the monks shaved their heads in the form of a crescent moon. They baptized their children by immersion in water (strictly a Druidic ritual at the time), despised the Mass and refused to venerate any saints. The Culdees were influential in Britain from the fourth century A.D. until they were denounced as heretics by the Council of Chaldon in the year 813. The Culdees simply melted away, and moved on. (There were also rumored to be Druids in Scotland, Ireland, Iceland and what is now the Eastern US.)

Most outsiders know but little of the Druids' history, rituals, and practices, for these have never been written down (at least, not by a Druid.) The secrets and traditions of the Druids are passed orally from generation to generation, teacher to student, both in prose and in verse. The training of an apprentice Druid from novice to priest takes twenty years, and requires a prodigious memory, as they learn thousands upon thousands of lines of verse in the manner of the ancient Druidic bards.

However, the Druids did create a written

language (dating from at least the sixth century), though they pass their traditions orally. Their alphabet is called Ogham script, in honor of Ogmion, the Celtic god of learning. This thirty-three character runic script is believed to have originated in Ireland and South Wales. The slashing style of the script is well-suited for carving onto wood or stone, and can be found on many ancient stones today throughout Britain. Modern Druids' knowledge of this script gives them a means of private communication unintelligible to the average person. (Carvings have been found in the US, but their authenticity has been questioned.)

Though they are greatly reduced in numbers, the Druids have preserved their secrets, their lore and traditions. Their cultural identity and close relationship with the land have remained intact as their society changed around them. This is not to say that the Druids are anachronisms, far from it! They are for the most part modern people, who understand and operate in modern society. Yet they possess an extra edge: a special awareness of the "true" nature of the world around them, and the knowledge to manipulate its power.

| DRUIDIC ALPHABET |   |           |   |   |        |
|------------------|---|-----------|---|---|--------|
| ∩                | B | Boibel    | ┐ | B | Beith  |
| ┐                | L | Loth      | ㄥ | L | Luis   |
| ㄥ                | F | Foran     | ㄣ | N | Nuln   |
| ㄣ                | S | Salia     | ㄨ | F | Feanan |
| ㄨ                | N | Neaigadon | ㄣ | S | Suil   |
| ㄣ                | D | Daibhoith | ㄣ | D | Duir   |
| ㄣ                | T | Teilmon   | ┐ | T | Tinne  |
| ㄣ                | C | Cagi      | ㄣ | C | Coll   |
| ㄣ                | M | Moiria    | ㄣ | M | Muin   |
| ㄣ                | G | Gath      | ┐ | G | Gort   |
|                  | P |           | ┐ | P | Poth   |
| ㄣ                | R | Ruibe     | ㄣ | R | Ruis   |
| ㄣ                | A | Acab      | ㄣ | A | Allim  |
| ㄣ                | O | Ose       | ㄣ | O | On     |
| ㄣ                | U | Ura       | ㄣ | U | Ux     |
| ㄣ                | E | Esu       | ㄣ | E | Eactha |
| ㄣ                | J | Jaichim   | ㄣ | J | Jodha  |

Note: First Column: Bobileth alphabet. Second Column: Beth-luis-non alphabet

## Philosophy

Ancient Druids worshipped a hierarchy of divinities, seven gods who corresponded loosely to the deities found in other religions of the day (gods of Knowledge, War, the Sun, the Underworld, etc.) These seven deities were arranged in two triads below the supreme being, Hessum. The Druids believed that they could communicate directly with the lowest triad of divinities. Beyond that triad was a more powerful, more infinite triad, while Hessum was above all. The Druids saw

these deities as stages of divinity, or emanations. Through each stage, they communicated with Hessum, and the ultimate goal was to perfect their alliance and connection to the godhead.

Needless to say, the Druids didn't preach this sophisticated theory to the masses. These doctrines were reserved for initiates to the order, and the Druids presented their philosophy to the common people in a different way designed to achieve the same end. They taught a way of life designed to help mankind under-

stand and fit into its place in the Universe, the rhythms and balance of existence.

In that sense, Druids are priests and (nowadays) priestesses of Nature. They believe in and propitiate the forces and harmony operating in our natural world. The Druids are not animists — the don't worship spirits living in trees, rocks, or shrubbery. Rather, they teach consciousness and understanding of the environment, the elements, and the metaphysics that make up the balance, the cycles of Nature.

Druids also see the balance operating in each person's life, as well, for they believe in personal immortality — the immortality of the soul. They hold that when a person dies, their soul moves into another body in the after-life, for a literal reliving of an exact counterpart of earthly life beyond the grave. The hereafter and the here-and-now are in balance, operating in tandem. It is also possible through ritual and magical practice to tune into this separate spiritual energy, and to use that power.

Druidic holidays center around the changes in the seasons, the cycles of natural life. Major festivals include Beltane (Sun-Fire) on May Day, Midsummer, Soenin (Halloween), and Candlemas (February 2d, celebrated as a festival of lights). The Druids hold both mistletoe and oak sacred, and most Druidic rites occur in an oak grove. A particular grove becomes sacred over time, by the repetition of holy rites in its precincts. Gold, silver, and especially copper are sacred metals to the Druids. Copper is the most sacred, and the belt of a Druid priestess is made of copper. Green and white, the "cool colors," are the colors of their priesthood.

In their role as religious leaders, Druids historically engaged in sacrifices to propitiate Nature, to preserve the Balance, and to perpetuate the Cycle. These votive offerings were usually either to ensure the fertility of the land or to give thanks, and involved both animal and human sacrifice. White bulls and goats were common animal sacrifices in ancient days, while criminals or prisoners of war were normally selected when human sacrifices were required.

The offerings were usually either burned — as were the victims of the Beltane fires, placed into wicker frames stuffed with leaves, grass and wood and consigned to the elements to ensure a good harvest — or they were

consigned to the underworld and the spirit world of water by being thrown into a well. (Some believe the Druids responsible for introducing human sacrifice to the pre-Colombian Indians of Mexico.)

## Cult of the Skull

The severed head, and the skull, occupy an important place in the Celtic mythos. The Druids routinely sacrificed captives or criminals by beheading, and the skulls were generally placed in niches above the sarcophagi or strongholds of the Celt in question (when not tossed into wells).

The skull, as the seat of the brain and thus the soul, can be an item of great power for the Druids. *The Head of the Morrigan*, for example, which is involved in this adventure, is perhaps the most powerful of the ancient relics. The Head has powers and abilities which guard the British isles, and could "purify" all England of the presence of foreigners.

## Druidic Hierarchy

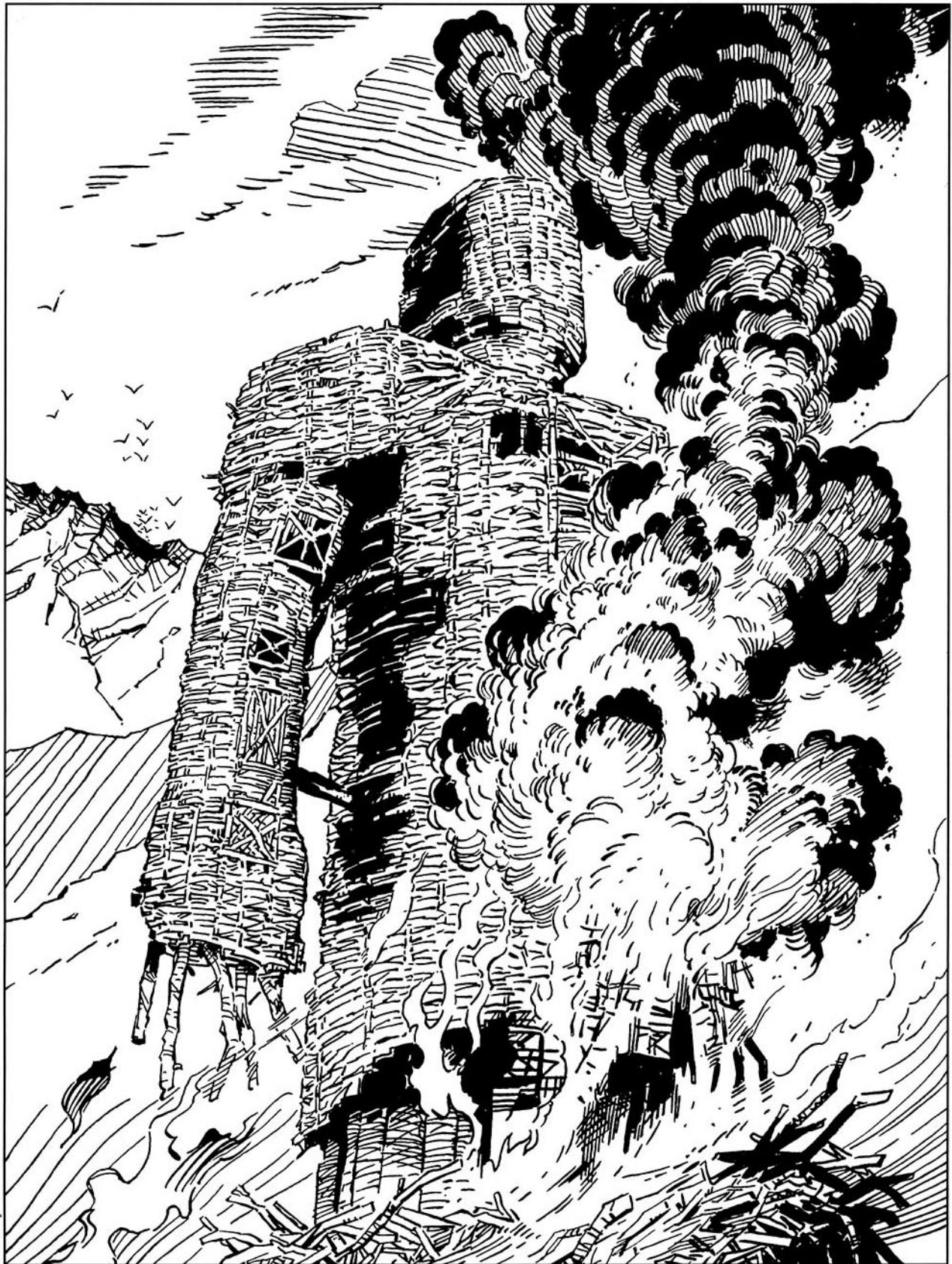
The Druidic order was a brotherhood divided into three distinct groups: the Bards, storytellers who memorized and retold the history and lore of the people; the Vates (or faids), who were the sacred musicians and prophets; and the Priests. One Arch-Druid (for each large region) ruled over this brotherhood. The women of the order also had three divisions: those who vowed virginity and lived together in communes; the married women, who lived with the Druids and assisted them in their duties; and the concubines, who performed menial tasks.

Many things have changed since that time. The balance extends to gender relations, for both men and women can now become Priests. Also, as the Druids were suppressed and scattered, society changed around them, and the order reflects those changes. The priests are now by far the most common of the initiates. While there are still Bards around, Vates are few and far-between. Finally, the Druids are scattered into small groups; sects rarely number more than two dozen members as far as is known. Only an exceptionally powerful (or foolish) leader would dare claim the title Arch-Druid these days!



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## Effects of Ley Lines

Magic is much easier to perform at certain locations where magical energy is concentrated, or the barrier between the real world and the spirit world is weak. A spell cast or a ritual performed in the places is more likely to succeed, for the caster can draw strength and power from her surroundings.

Casters performing magic on or within one hundred meters of a ley line, or at a

Place of Power apart from any ley line, receive a +2 bonus to their skill total. Casters at Places of Power along the ley lines, places which have been made sacred or magical by generations of practitioners, receive a +3 bonus. Casters at particularly powerful locations, including locations where ley lines meet, receive a bonus to their casting of +4 or more, at the gamemaster's discretion. (See the chart below.)

## Druids and Ley Lines

The Druids are indeed strongly connected to the forces and powers of the British Isles, and that connection does not come just because of their superior knowledge of the local flora and fauna. Druids have discovered the locations, flow and concentrations of the ley lines that criss-cross Great Britain.

Ley lines are the sources of "tellurian energy flow," conduits and concentrations of the mystical force in our world — the spirit energy that is the life of our land. The ley lines are the focused, concentrated sources of the magical powers of the Druids. The Druids have learned to tap into the energies of the ley lines to achieve great results in the mundane world.

These lines link key places in Britain, those that are spiritually significant. Ley lines link the stone circles and monuments left from ancient times, and will often link certain relatively modern buildings (such as cathedrals, or the Parliament) to these sites with their mystic energies. For example, one of the many ley lines in southern Britain begins at a prehistoric burial mound and runs due south for 29 kilometers. It passes through Stonehenge, continues through a prehistoric man-made hill at Old Sarum, runs through Salisbury Cathedral, then the ruins of an old chapel, over the Clearbury Ring — the remains of another ancient English structure, and into Frankenburg Camp — an ancient earthwork designed to defend a prehistoric village. This concentration of significant sites over such a short distance, all on a straight line, reveals the presence of the ley line.

## Ley Line Magic Chart

| Location       | Bonus to Magic Skill Total |
|----------------|----------------------------|
| Ley Line       | +2                         |
| Place of Power | +3                         |
| Major Nexus    | +4                         |

Even the pragmatists, Druids try to go where magical energy is most potent and readily accessible. These locations are known as "Places of Power." Rites or rituals held at these places are easier to perform, and can result in much more powerful effects.

## Places of Power

Any site that strongly emits psychic or magical energies is a Place of Power. These locations can be almost anywhere, from the barren moors of the Highlands, to sacred groves on an isolated island, to a ring of standing stones, to a modern apartment complex built over an ancient burial site. Places of Power are created by the sacred or magical activities which occurred there, or often, by their proximity to a ley line. Certain Places of Power in the British isles are discussed briefly below.

## Standing Stones

Standing stones have existed in Great Britain for millennia, since long before the time of the Druids. Ancient peoples set up hundreds of these stark, impressive monuments, many of them at powerful locations — along or at the

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intersections of the ley lines. There are literally hundreds of these “standing stones” of various sizes and shapes scattered throughout England, and some in Western Europe as well.

Standing stones include stone circles, dolmens (groups of standing stones roofed with stone slabs), and menhirs (single standing stones). These stones were used as monuments or markers, and had a role in religious ceremonies as well. Formations of menhirs and dolmens, as well as trilithons (two menhirs bridged by another stone), were assembled for use as ancient observatories. The Druids have used many of these locations for their rituals and ceremonies since the beginning of the Order.

Standing stone sites include:

**Arran:** This island in the Firth of Clyde, Scotland, contains multiple standing stones and a stone circle. It is a place of power for the Druids.

**Asbury Ring:** The standing stones at Asbury cover the largest single congruence of ley lines in all of Great Britain. The Asbury nexus sits at the center of the web of ley lines,

and tapping into this grid can give a Druid vast power. The Druids use this site for many of their rituals, both magical and religious, as well as to celebrate and study astrological conjunctions. The ruins of the ancient town located at this site also contain a number of tombs and burial grounds, as well as fortifications. This site may contain relics or artifacts of that ancient civilization (including the renowned Head of the Morrigan).

**Callanish:** This island, off of the eastern coast of Scotland, has among its many standing stones a circular formation. This formation consists of thirteen stones in a circle, approached by a broad avenue once lined with standing stones. Five other stones run to the south from the circle, while four run from east to west (forming a cross). This formation is at the juncture of two ley lines, and is a place of power.

**Iona:** This island is the site of a cathedral and monastery created after Saint Columba, a pioneer of the Christian faith in that region, settled there and established a school/monastery in the 7th century. The name of the island



had previously been *Innis nan Druidhneah* — the “island of the Druids,” and the cathedral is built over the site of an older Druidic compound. This holy site is on a ley line, though it would likely be a place of power in its own right.

**Stonehenge:** The formation at Stonehenge is perhaps the most spectacular and well-known of the Places of Power. Attracting thousands of tourists per year, this ancient circle was originally used for astronomical observations and religious ceremonies. It lies along a ley line, and is a strong place of power.

**White Island:** This island off the coast of Fermagh, Ireland, is the source of a number of menhirs from pre-Druidic cultures (many of which have been removed to museums.) The site was an ancient temple, and still resonates powerful spiritual energy.

Other Places of Power include:

**Glastonbury:** The town of Glastonbury, located in southwestern England, was established sometime in the first or second century A.D.. The area is closely connected to the spirit-world, and contains several minor places of power. A map of the area reveals that natural and man-made landmarks form a zodiac if connected with imaginary lines. This is the best-known “Great Zodiac” in Britain.

The Tor, the site of the ruins of Glastonbury Abbey, is a very strong place of power. It lies along the ley lines, on an island reputed to be the Avalon of Arthurian legend. The ancient Celts, and many Druids today, believe that the Tor has a maze on its outer face which will lead an aware traveller into the hollow hill — a point of entry to Annwn, the Celtic Underworld.

**Isle of Wight:** The Isle of Wight is the site of at least three major places of power. The first was an oak grove located at Hexel, the residence of a former Arch-Druid. That grove was sanctified over the course of many seasons of rituals, and it remains powerful even though it is now buried under the waters of Bembridge Harbor. There is also the Pinnacle of Ur, now called Needle Rock, and the Long Stone of Mottistone, an erect pillar of iron sandstone in the midst of an oak grove. Both of these locations are places of power.

**Jersey Island:** This Channel island holds the Dolmen de la Hogar. This dolmen, an

## Magical Effects of Places of Power

| Site                        | Bonus to Magic<br>Skill Total |
|-----------------------------|-------------------------------|
| Arran                       | +2                            |
| Glastonbury                 | +2                            |
| Iona                        | +2                            |
| Isle of Wight               | +2                            |
| White Island                | +2                            |
| Callanish                   | +3                            |
| Cathedral at Iona           | +3                            |
| Dolmen de la Hogar          | +3                            |
| Hexel                       | +3                            |
| Long Stone of<br>Mottistone | +3                            |
| Pinnacle of Ur              | +3                            |
| Asbury Ring                 | +4                            |
| Stonehenge                  | +4                            |
| The Tor                     | +4                            |

extensive complex of catacomb-like structure, was an ancient burial ground for Druid priests, and is a place of power.

## Druid Factions

While Celtic culture, and the positions of Druids in that culture, had many similarities across the expanse of Europe and Britain, the cultures and tribes were hardly united. The same held true for the Druids, who from the beginning competed for political and sacred power. This tendency has become even more pronounced over the centuries, as the need for isolation and relative secrecy has taken its toll on the network of Druidic relationships. There were many Druidic sects operating in Britain in the '30s, most aware of the existence of only a few others. These groups often worked at cross-purposes, for aside from their common religious beliefs, their political opinions were as varied as their backgrounds and station in society.

Listed below are a few fictional Druidic factions active in this adventure, and which can be used by gamemasters in other *Indiana Jones* scenarios:

## The Thames Circle

This Druidic sect is composed of twelve members of the upper classes of British society. Headquartered in London, the Thames Circle is a secret Druidic sect formed just after the turn of the 20th century for the express purpose of ridding Great Britain of all "invaders" — i.e., everyone except those of Pictish ancestry. Pictish ancestry is a requirement for membership in the sect, and seats open only when a current member dies.

The members of the Thames Circle are all relatively wealthy and powerful individuals, recruited so that a small number of agents could have maximum influence in the government. They are intelligent people, many intellectuals, who nevertheless support the Nazi war effort against Great Britain. While most members don't care much for National Socialism, Hitler has promised to clear the British population, except those of Pictish ancestry, from the island. Their hatred for the British and their rather naive assessment of the good faith of the German government has led the Thames Circle to assist the Nazi war effort.

In this adventure, the Thames Circle is well-equipped, and has excellent resources in the form of libraries, a laboratory, and ready access to cash and hirelings. The members can all take refuge at the estate of Lord Harpendon, one of the senior members of the sect. That immense and well-guarded estate is located less than one hour north of London, and contains a subterranean hideaway with escape tunnels in the event of an emergency.

Lord Harpendon is one of the Vates — the sacred prophets of the Druids — and he is worried. He has been receiving disturbing bits of visions and reading cloudy signs that make him fear for the success of the Circle's mission at Asbury. He is unconcerned by the prospect of intervention by rival Druids; yet he is convinced that some outside threat is looming, and has warned the Circle's agent on the dig — Dr. Kennocha Douglas — to be on the alert. Harpendon does not realize that his perception has been limited by the nature of the Balance — he is trying to use Britain's magical energies against her interests by helping the Nazis. The spiritual "static" that this conflict creates has clouded his psychic abilities.

## The Rising Wind

The Rising Wind is a small circle of Druids operating out of Asbury. The Rising Wind has only eight members, and is a struggling little bunch in comparison with the Thames Circle. Composed of academics and working class folk, the Rising Wind can provide relatively little in the way of resources and tangible support for its members (though they can occasionally get good deals on manuscripts and other useful writings through the Oaken Attic, the used book shop run by two of the members).

The members of the Rising Wind have become concerned. The portents tell them that something is wrong, and that the archaeological dig near the Standing Stones probably has something to do with it! While at first the group was excited at the prospect of learning more about the ruins, and perhaps even recovering a new artifact, the signs have turned bad. After two lengthy meetings, the group agreed that there was some type of trouble, that it was a threat to the Land, and that it had something to do with that dig. Two of the members, the book shop owners Connor and Caitlin Pugh, have volunteered to approach the man in charge and ask some pointed questions.

The group has felt the Balance begin to shift, and wants desperately to prevent this from happening. Also, two of the members have seen a painted skull in their dreams. They believe this may be an ancient and powerful relic, the Head of the Morrigan, rumored to be buried in Asbury. They hope to convince the archaeological expedition to cease and desist before they disturb it, or to turn it over to the Rising Wind, so that it might be in the care of those with the knowledge and power to use it to protect Britain.

## The Silver Thistle

The Silver Thistle is a loosely-knit circle of approximately two dozen Druids operating near the Falls of Conlon in the Scottish Highlands. The members of the Silver Thistle have all been raised in the traditions of the Druids, and have been exposed to their magic all their lives. The old faith is very common in these isolated hills, and membership in the Silver Thistle is almost hereditary ... each prospec-

tive new member must be sponsored by a member who is a relative.

These Druids are very concerned with the spirit world, with regular rites inside the stone circle high up the side of S'gurr Mor, a nearby mountain. Their access to this Place of Power grants their rituals and magics extended power and duration. The members of the Silver Thistle have felt the disruption in the Balance, and are somewhat less disturbed than many others would be. While they are in general terms pro-Britain, the government, the war, and Asbury are all a long way off. They have felt a shift in the Balance, but the Balance is constantly changing, and they believe that such shifts alone are no particular cause for concern.

The leader of the Silver Thistle is an older woman, a farmer's wife by day, a Druidess by night. Her steady hand and guiding influence keep things on an even keel in the slow-moving world of the Highlanders and the Silver Thistle.

## Druid Skills and Special Abilities

As mentioned earlier, there are three paths which a Druid initiate may be trained to follow: the path of the Bard, the path of the Priest, or the path of the Vate. Druidic circles may also contain "followers," members who are not yet fully trained or initiated into the secrets of the order; but they will not have many of the skills of the Druids, particularly their magical abilities. A Druid initiate may not be of more than one "class," for the grueling training period as well as the tenets of the religion make it impossible for the three classes to mix their specialized skills or class-specific training. Given the nature of the training, all Druids should have high Mind and Confidence attributes. Charisma is a very important attribute for Bards,

while Vates and Priests focus more on Intellect.

Certain skills are common among all Druid initiates, products of their common faith and training. *Beast riding: horse* and *stealth* are common skills due, respectively, to their close connection to nature and their disciplined ability to remain silent and controlled while blending with their surroundings. Druid training also gives most initiates adds in *perception* and *willpower*, while all Druid initiates will have *faith: Druid*. Finally, all initiates have the *scholar* skill with at least one or two concentrations in fields related to nature and magic. The demands of the training make Druids a well-educated group.

The Bards are the legendary storytellers of the Druids, keepers of the history of their people. They are orators capable of capturing the attention of their audience for hours on end. The relative numbers of Bards among the Druids has declined precipitously over the centuries. This decline may be due to the decreasing cultural emphasis on history and mystic traditions, a reduced attention span in the modern era, or to the simple fact that many of their stories can no longer be told publicly. *Artist: storyteller, charm* and *persuasion* are essential skills in the Bard's repertoire, while many have the Background Advantage Special Abilities (CIII) "Mesmerism" as well.

The Vates are the prophets of the Druids, seeing the future and monitoring the state of the Balance. Their relative numbers have also declined, due perhaps to the reduced emphasis on and belief in the spiritual, or to a decline in the levels of magical and spiritual energy available for their tasks. Vates naturally focus on *divination*.

Priests are by far the most common type of Druid initiate. They are the spellcasters of the Druids and the leaders of the religious rituals. Most Priests will have the *research* and *conjunction* skills, and may have *summoning*, *apportation*, or both as well.

It is important to note that Druid magic



is not flashy “hocus-pocus.” It is usually ritual magic, focused on their relationship with Nature and the plants and creatures which populate it. For example, Druids only summon elemental spirits and spirits of nature (and perhaps the shade of a deceased ancient with necessary information). Druids usually use *conjunction* in rituals to create the magic talismans and tokens which make up the bulk of their magic. *Alteration* is less common among Druids, while *apportation* is quite rare. Only Vates know *divination*.

## Artist: Storyteller

This new focus for the *artist* skill covers the telling of stories and the maintenance of an oral tradition with a tribe or society. Storytellers may either read existing texts and interpret them dramatically or crafting stories from their own imaginations and relate them. *Artist: storyteller* can be used as the equivalent of a *charm* or *persuasion* action.

## Special Abilities (CIII): Mesmerism

Mesmerism is a special ability that allows the character employing it to cause a target audience to unknowingly slip into trance. The trance will last as long as the mesmerist desires. During that time, any affected target will not realize that time has passed or that they have been mesmerized. While a target is mesmerized, the character can plant suggestions in his mind, ranging from causing a psychosomatic illness to setting a command to commit an action at a specific trigger (for example, firing on Queen Elizabeth the next time the target sees her in person).

The difficulty of such mesmeric commands depends on whether the target would be inclined to commit the act anyway. The more antithetical the act is, the more difficult it is to force the target to commit it. The subject may make a *willpower* check to resist the command (base difficulty number 12).

A target who is successfully mesmerized is under the mesmerist’s spell, and is quite helpless. Only if the subject is physically injured will he break away from the mesmerist’s control.

Although similar to hypnotism, mesmerism has the power of actual magic behind it, and is thus far more dangerous. A character with this special ability will be able to mes-

merize at a value of MIN+8, and can use this in place of his *hypnotism* skill.

It is easier to mesmerize a character than *hypnotize* him. The difficulty number of mesmerizing willing characters is 20 minus their Mind attribute. The difficulty number of mesmerizing unwilling targets is their Mind or *willpower* value +4.

## Druid Spells

The following spells are among the many available to Druid Priests and Vates. Note that all of these spells require the character possess at least one add in *faith: Druid* as well as the appropriate magic skill:

### Speak to Animal

**Skill:** *Divination*

**Difficulty Number:** 12

**Feedback Value:** 16

**Effect Value:** 10

**Range:** 10 (100 meters)

**Speed:** 10

**Duration:** 18 (one hour)

**Cast Time:** 18 (one hour)

**Modifiers:**

Components: A piece of the animal

This piece of ritual magic involves the Vate mimicking a conversation with something of the animal to which they wish to communicate. When the casting is done, the Vate can converse with any specimen of that animal for the duration of the spell.

Compare the effect value of the spell to the animal’s Mind value on the “Push” column of the Success Chart. The push value is then added to the animal’s Mind, giving it the ability to “speak” with the caster — but only if its Mind becomes 5 or higher. The Vate alone can speak with the animal and the animal may only understand the Vate.

### Chains of Green

**Skill:** *Apportation*

**Difficulty Number:** 13

**Feedback:** 14

**Effect Value:** 16

**Range:** 7 (20 meters)

**Speed:** 7

**Duration:** 10 (100 seconds)

**Cast Time:** 18 (one hour)

**Modifiers:**

Components: A living plant

Focus: On plants

Other Modifiers: Plants must be present in area

Gestures: Point at target

The Priest holds a plant in his hand and invokes a ritual spell over it. When he has finished, the plants in the area will act to ensnare his enemies.

The Priest's *apportation* skill total is compared to the Agility or *dodge* of the target. The effect value of the spell is equal to the Strength of the plants. The Toughness of the plant depends on the type of plant used. The spell is focused on the plants.

## Wind

**Skill:** *Apportation*

**Difficulty Number:** 13

**Feedback:** 15

**Effect Value:** 24

**Range:** 8 (40 meters)

**Speed:** 8

**Duration:** 0 (One second)

**Cast Time:** 9 (One minute)

**Modifiers:**

Concentration: Ten seconds (DN 8)

The effect of this ritual is to create a wind-storm that smashes into a target, often bowling him over. The damage value of the spell is equal to the effect value. The Priest's *apportation* total must equal or exceed his target's Agility or *dodge* to hit.

## Arcane Items

The Druid tradition lays claim to many items of greater or lesser magical power. Included among these are:

### The Wicker Colossus

This item may only be created through the special solstice rituals associated with the celebration of May Day and mid-summer. In the ancient days, captives and criminals were sacrificed in the Beltane fire by being loaded into a huge wicker frame, which was then stuffed with leaves and grass to produce the desired effect. This wicker framework was usually shaped like a giant man, and was paraded through the community in the festival preceding the ceremonial burning. The sacrificial victims didn't feel much like cel-

ebrating, but their blood and spirits were returned to the land to ensure its fertility and to appease the divinity.

In modern times the Wicker Colossus is only a memory, with pale imitations used in various festivals. However, a skilled circle of Druids in possession of the correct ritual could certainly create and *animate* such a construct today. This ritual would require the construction of the appropriate wicker framework using sacred or blessed materials, and the sacrifice of at least one human spirit to animate that frame. The power of the animated colossus would vary with the skill of the Druid, the worth of the materials used, and the number of sacrifices. This construct, immune to all but magical attack, would be a powerful weapon against the enemies of the Druids.

### Standard Wicker Colossus

**AGILITY** 8

**DEXTERITY** 5

**ENDURANCE** 20

**STRENGTH** 23

**TOUGHNESS** 26

**INTELLECT** 0

**MIND** 0

**CONFIDENCE** 0

**CHARISMA** 0

**Life Points:** 5

**Description:** Anywhere from 2.7 to nine meters tall, these monsters are built in the shape of a giant man woven from wicker over a wooden frame and stuffed with grass, straw and leaves (and sometimes the bodies of sacrificial victims). The colossus is most often burned as a sacrifice, but when animated by the proper *conjunction* ritual, it obeys the commands of the Priest. The Wicker Colossus is a dangerous adversary, immune to fire, and to most non-magical attacks which would not utterly destroy its frame.

### The Chariot of Boudicca

The Chariot of Boudicca is a powerful relic from the days of old, a mighty aid to any Druid (or to anyone else who can wield the power) in time of need.

Boudicca was chieftain of a clan of Picts in what are now the Scottish Highlands when the Romans invaded that land. She was a mighty warrior, a general who always led the

way into battle on her mighty war chariot. At Londinium, Boudicca and her clan inflicted a terrible defeat upon the Romans. Unfortunately, that success was not lasting. The campaign continued, and the Roman armies defeated Boudicca's clan. Boudicca herself survived, but was surrounded, and saw that she would be captured or killed. Therefore, this brave warrior took poison, killing herself rather than facing capture, ridicule, and humiliation for herself and her people. Her chariot disappeared.

Possession of the Chariot of Boudicca, and of the requisite skills and magic to activate its powers, will be of great value to a character in need. The Chariot is very, very fast (gamemaster's choice), no matter the team used to pull it. It protects its occupants from the elements, and travels with no more noise than the user wishes, from dead silence to a deafening roar. The chariot gives the rider a terrifying demeanor in the middle of an attack, capable of acting as an *intimidation* attack with a value of 13. Finally, the chariot itself can attack an opponent, doing damage value 15 normally, and damage value 24 if the strike is the result of a charge.

### The Head of the Morrigan

The Head of the Morrigan is a powerful relic from the ancient past. The Morrigan was a magical giant, a guardian of Britain from the ancient past who would become active in her hour of need. The Morrigan awoke to fight the Roman invasion of the Isles, but was betrayed and destroyed by a Druid who deserted the cause.

In keeping with the "Cult of the Skull," the Head of the Morrigan was removed and hidden by surviving Druids. The giant skull has been painted with many mystical and sacred symbols, and was often used in important rituals. The powerful magical energy inherent in the Head of the Morrigan makes it a powerful ritual aid, adding to the strength of the magical working and weakening the barrier between the worlds of flesh and of the spirit.

The magic of the Head of the Morrigan is protective magic, but it can be used offensively in workings designed to protect Britain (or the native Britons, the Picts and ancient

Celts of its time) from foreign enemies. While this magic could work against the Anglo-Saxon and Norman elements of the British population, it could also be turned against the Nazis with good effect.

### The Iron Circle

This protective talisman is one of the many charms and tokens which are produced by the Druids through ritual magic. Created by a priest or magician in a sacred ceremony, the Iron Circle protects a Druidic recipient from blows or impacts that would cause physical harm (provides TOU+8 protection).

The material manifestation of the Iron Circle is a ring or bracelet, usually of iron (though it can be made of one of the sacred metals) worn or carried on the person. Iron Circles vary in strength, and can be created to protect the bearer from a set amount of damage or for a certain length of time. In the accompanying adventure, Dr. Kennocha Douglas bears an Iron Circle which she has created.

### Amulet of Ogham

This amulet, named after the Celtic god of learning, is a powerful tool to assist Druids in their scholarly pursuits. The Amulet of Ogham grants the bearer extraordinary aptitude and capacity for the learning or development of one skill based on the Intellect or Mind attributes. The effect of the amulet is to reduce by one-half the time and skill points required for the character to learn or improve the skill. The amulet functions regardless of the current ability of the bearer with the skill being studied.

### Pipes of Cucullain

This item consists of a simple set of shepherd's pipes, created to aid the user in befriending wild creatures. The bearer plays a simple tune on the pipes, and the creature is affected as if it were the target of a successful *charm* attempt. The target animal may resist, with a likelihood of success which varies with the situation. Due to the magic of the pipes, the difficulty number to resist the *charm* is increased by +4. This item was created by Druids to aid them in exploring the wild, and to assist their allies in moving through the wilderness.



## The Seeking Bowl

These items are greatly desired by Vates, who use them in their divination rituals and scrying attempts. They are sacred vessels, bowls the size of a small pot which are molded from blessed clay, fired and cooled in a special ritual, and subjected to a lengthy consecration ritual. Seeking Bowls serve as scrying devices, and give a Vates a +3 to any *divination* total generated when using the bowl. Most experienced Vates will have a Seeking Bowl.

## Gamemaster Characters

This section contains information on certain key Druids characters and others related to the occult in Britain. Some of these gamemaster characters may serve as enemies, while others may be sources of information, allies of the player characters, or even mentors.

### Lord Douglas Harpendon

#### AGILITY 8

Beast riding: horse 14, maneuver 12, melee combat: 13, melee parry 15, stealth 12, swimming 11, unarmed combat 12

#### DEXTERITY 9

Fire combat 18

#### ENDURANCE 10

Resist shock 17

#### STRENGTH 9

#### TOUGHNESS 10

#### INTELLECT 12

Deduction 22, divination 24, perception 19, science: botany 18, teaching: Druidism 21

#### MIND 11

Business 22, language: German 15, research 17, scholar: Celtic history 21, scholar: occult lore 20

#### CONFIDENCE 10

Faith: Druidism 21, intimidation 16, will-power 17

#### CHARISMA 9

Etiquette 14

#### Life Points: 8

**Equipment:** Heckler & Koch 9mm pistol, damage value 17, ammo 6; mahogany cane, damage value STR+5/20; Iron Circle, provides TOU+8/18 against all attacks; Seeking Bowl, +4 to *divination* attempts made with it; expensive suit of exquisitely tailored clothing; large quantities of cash. Lord Harpendon

can quickly obtain any item within reason which he desires.

**Description:** Lord Douglas Harpendon, a Peer of the Realm, is a man in his late fifties, a balding yet beefy outdoorsman with considerable presence and a forceful personality. Lord Harpendon is a veteran of the Great War, and has considerably enhanced his family's already substantial wealth through his success in the banking industry. He is also a Druid, a Vates and the leader of the Thames Circle.

Lord Harpendon is descended from the Picts who first inhabited Britain, and sees himself as a patriot and a loyal son of the Isles. He dislikes having to deal with the Nazis, but regards it as an alliance of expediency which he will be able to control. He sees the group's current effort — retrieving and using the Head of the Morrigan to topple the British government — as the best chance the Circle has to free the Britons from oppression and restore the power of the Druids in the Isles.

Lord Harpendon is a very shrewd man, a visionary leader who has in this instance been blinded by his fanaticism. He remains strictly behind the scenes, and will steadfastly and convincingly deny any involvement in this scheme or any knowledge of Druids or magic ("What rot! Why, it's absurd!") Aside from his role as the leader of the conspiracy, he has committed no illegal acts, and will be nearly impossible to tie to this case.

### Megan McLeod

#### AGILITY 8

Dodge 13, melee combat 12, melee parry 13, stealth 17, swimming 12

#### DEXTERITY 9

Fire combat 13, vehicle piloting: wheeled 13

#### ENDURANCE 10

Resist shock 15

#### STRENGTH 8

#### TOUGHNESS 10

#### INTELLECT 11

Deduction 18, first aid 19, perception 24, science: cooking 17, teaching: Druidism 25, tracking 17

#### MIND 13

Business 21, conjuration 27, language: Celtic 20, scholar: Druidic rites 25, scholar:

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herbalism 23, scholar: animal husbandry 22

## CONFIDENCE 12

Alteration 20, faith: Druidism 25, willpower 23

## CHARISMA 11

Charm 20, persuasion 19, summoning 24

## Life Points: 9

**Equipment:** Remington 12-Gauge shotgun, damage value 21, ammo value 2; dirk, damage value STR+3/18; Iron Circle, armor value TOU+8/18 against all attacks; Amulet of Ogham (*scholar: Druidic rites*); copper sickle; copper bowl; copper belt; green ceremonial robes.

**Description:** Megan McCleod is a pretty, sturdy, no-nonsense woman in her mid-forties. The mother of six children, she administers her household and their ranch with a usually good-humored efficiency. This Highland woman is the leader of the Silver Thistle, and is one of the most powerful Priestesses in Great Britain.

Megan McCleod is steeped in the customs and traditions of the old ways, and comes from a long line of Druids. While she has no love for the Nazi cause and would regard the plans of Lord Harpendon as dangerous folly, she adopts the peculiarly Druidic, and therefore relatively neutral and balanced, perspective on such affairs.

Through her active involvement with the spirit realm, she is aware of the occult efforts and skills of the Nazis and their agents. She and the others in the Silver Thistle actively oppose Nazi efforts to tamper with the protective aura of the Isles and to otherwise infect the spirit realm. They would unite with other sects to oppose the Nazi efforts if convinced that the threat warranted it.

## Professor William Higsby

### AGILITY 7

Climbing: 11, dodge 9, swimming 12

### DEXTERITY 8

Vehicle piloting: wheeled 11

### ENDURANCE 8

### STRENGTH 9

### TOUGHNESS 9

### INTELLECT 12

Deduction 20, first aid 15, linguistics: ancient Celtic 22, perception 19, science: an-

thropology 19, teaching: occult studies 22

## MIND 11

Hypnotism 17, language: Celtic 21, language: French 18, language: Gaelic 16, scholar: ancient religions 19, scholar: archaeology 15, scholar: Druidism 20, scholar: occult science 22

## CONFIDENCE 9

Willpower 13

## CHARISMA 9

Charm 14, persuasion 13

## Life Points: 5

**Equipment:** Extensive library of manuscripts and books; .22 caliber pistol, damage value 15, ammo 6; one skull stained with ancient symbols; Seeking Bowl, +3 to *divination* attempts made with it; copper Druid's belt; complete skeleton of a great iguana; ceremonial drums; runestone.

**Description:** Professor Higsby is a Professor Emeritus at Oxford University, and the current holder of the Merlinus Ambrosius Chair of Occult Studies at that distinguished institution. A wiry, engaging little man with bright blue eyes that gleam through his wire-rimmed glasses, Professor Higsby maintains a keen interest in many aspects of the occult sciences, including Druidism in Britain. Though not a Druid himself, Professor Higsby has a vast store of knowledge concerning Druidism, Wicca, other ancient religions, and all manner of occult subjects. He also has some contact with a few active Druidic sects in Southern England.

He is a friend of Dr. Rydge, and often visits archaeological digs if he believes they might have an interesting magical or occult connection. Professor Higsby has corresponded occasionally with Dr. Indiana Jones, and could be a very important contact or mentor for a group of players.

## Jonathon Knightsdale (Helmut Schmidt)

### AGILITY 10

Acrobatics 13, climbing: 12, dodge 13, martial arts: karate 14, melee combat 13, stealth 14, swimming 12

### DEXTERITY 9

Fire combat 15, thrown weapons: 13, vehicle piloting: wheeled 11

### ENDURANCE 11

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Resist shock 14

**STRENGTH 9**

**TOUGHNESS 10**

**INTELLECT 10**

Camouflage 13, seduction 15, demolitions 16, first aid 13, linguistics: ancient Norse 14, perception 15, science: anthropology 12

**MIND 11**

Language: English 18, language: French 18, scholar: Druidism 15, scholar: occult science 17, scholar: pan-Germanic mythos 16

**CONFIDENCE 11**

Con 16, interrogation 16, willpower 13

**CHARISMA 8**

Charm 14, disguise 15, persuasion 10

**Life Points: 6**

**Equipment:** Luger P08, damage value 17, ammo 8; combat knife, damage value STR+4/19; throwing knives, (4), damage value STR+2/17; leather jacket, armor value TOU+2/12. "Mr. Knightsdale" also has access to demolitions supplies, electronics gear, safe houses, vehicles, and other perks of the spy trade.

**Description:** Helmut Schmidt, aka Jonathon Knightsdale, is a tall, blond man with a lithe build and unremarkable features. He resembles any one of a dozen people any character knows. This anonymity suits him, for he is one of the Nazis' top agents in the British Isles.

Schmidt has lived in England for seven years, and has established a cover as a traveling salesman for an engineering firm headquartered in London (the business is owned by Nazi interests). Schmidt spends much of his time travelling, selling electronics and supervising his agents in Southern Britain. He is an experienced field agent in the Abwehr who was transferred to the Occult Forces when Hitler took power. Sensibly enough, he has educated himself on the subject, and now supervises all activity by German agents in the southern half of Britain. He is Dr. Cecil Kelemen's superior.

**Connal MacCuen**

**AGILITY 6**

Dodge 9, stealth 10

**DEXTERITY 9**

Prestidigitation 12

**ENDURANCE 9**

**STRENGTH 8**

**TOUGHNESS 9**

**INTELLECT 11**

Deduction 13, perception 16, teaching: storytelling 15, trick 16

**MIND 13**

Artist: storyteller 17, conjuration 16, hypnotism 16, language: Celtic 17, scholar: mythology 16, scholar: philosophy 15

**CONFIDENCE 11**

Faith: Druidism 14

**CHARISMA 12**

Charm 17, disguise 14, persuasion 15, taunt 16

**Life Points: 5**

**Equipment:** Whatever strikes his fancy.

**Description:** Connal is a short, ruddy faced man of indeterminate years. His red hair has faded some over the years, but still tends to curl over his eyes and otherwise impede his vision. Connal's voice is a rich baritone, so beautiful the mere sound of it has been known to mesmerize its listeners. Connal is a bardic Druid, who sees it as his sworn duty to travel the islands in search of those who have "lost their way." Connal uses his many abilities to help guide the people he meets to use their own talents for the good of all. His stories are always entertaining, and usually enlightening, although he has certainly told more than his fair share of bawdy tales over the years.

Connal is a peculiar man given to spouting seeming *non sequiturs* that later make perfect sense — sometimes several years later. He often hunts down individuals who have never laid eyes on him before and offers to teach them a new skill, or tells them what they must do next. However, Connal never stays around long enough to see if his bemused charges heed his warnings, follow the path he has so abruptly suggested, or otherwise follow him. He views himself as the deliverer of divine messages — what the receivers do with the messages is truly none of his business.

## Adventure Background

*Indiana Jones and the Druids' Curse* is an adventure that takes place in England just prior to World War II (1939–1945). The adventure works best if one or more of the player characters is an archaeologist, or has some sort of background in occult studies.

The ley lines of Britain are legendary mys-



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tical lines of power that criss-cross the British Isles. Druids, witches, and occult scholars have all utilized the strength of these mystical power lines at one time or another. Traditionally, the Druids have drawn on the power of the ley lines to protect Great Britain in times of need. Unfortunately for the British, their greatest mystical protection may soon be turned against them!

The Nazis, and Adolph Hitler in particular, are very aware of the power of the occult. Hitler has commissioned a number of officers and special agents to acquire mystical items from around the world. Currently, Doctor (and *Obersturmbannführer*) Cecil Kelemen, a German-English archaeologist, has been charged with finding a means to diffuse some of the mystic power which Hitler's sensitives (and British Druids) believe may well protect the Islands from utter devastation at the hands of Hitler's bombers.

Dr. Kelemen has ties to a disaffected band of Druids known as the Thames Circle. Although these Druids have no love for the Nazis, they loathe the current monarchy and England's ruling class. Dr. Kelemen has promised the sect that the Nazis will leave their "wise allies," the Druids, to rule England proper, while the Nazis take control of the rest of Europe. Of course, Dr. Kelemen and his Nazi cohorts have no intention of keeping this promise, but the sect's Druids believe they have an opportunity to at last rid their precious islands of all but the native Picts.

Dr. Kelemen and the Druids have devised a plan to unleash the power of the ley lines on certain key British targets, first and foremost, Parliament. The Nazis believe that by destroying Parliament and killing a number of Great Britain's leaders, they will cripple England's ability to mount a comprehensive and coordinated defense.

With the help of the Druids, in particular Dr. Kennocha Douglas, Dr. Kelemen and his

Nazi cohorts have infiltrated an archaeological dig near the ancient town of Asbury. The dig sits within a stone's throw of the Asbury Ring, the greatest circle of Standing Stones in all of England. The Asbury Ring is also placed directly at the nexus of the web of ley lines criss-crossing all of England.

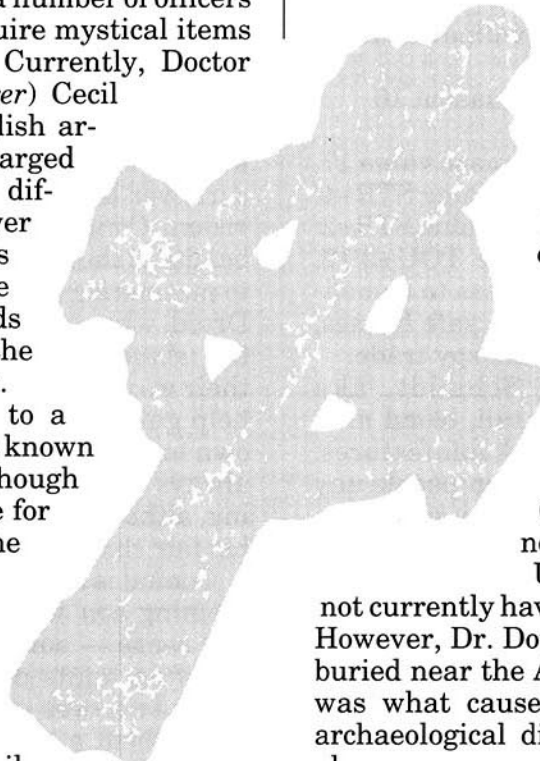
Dr. Douglas has already taught Dr. Kelemen most of the ritual necessary to access the ley lines' power. However, the mystic energies can normally only be used to protect the Isles. In order to turn the mystic energies inwards, the Nazis must find the Druidic talisman known as the "Head of the Morrigan." According to the Druids, this painted skill was empowered by the ancients to watch over all of England, and to purify it of intruders in times of great need. The Druids are convinced that the Head's might can be turned on the Saxons sitting in Parliament (and later on the Nazis, if necessary).

Unfortunately, the Druids do not currently have the Head of the Morrigan. However, Dr. Douglas is certain the Head is buried near the Asbury Ring. This certainty was what caused her to help initiate the archaeological dig at the Ring in the first place.

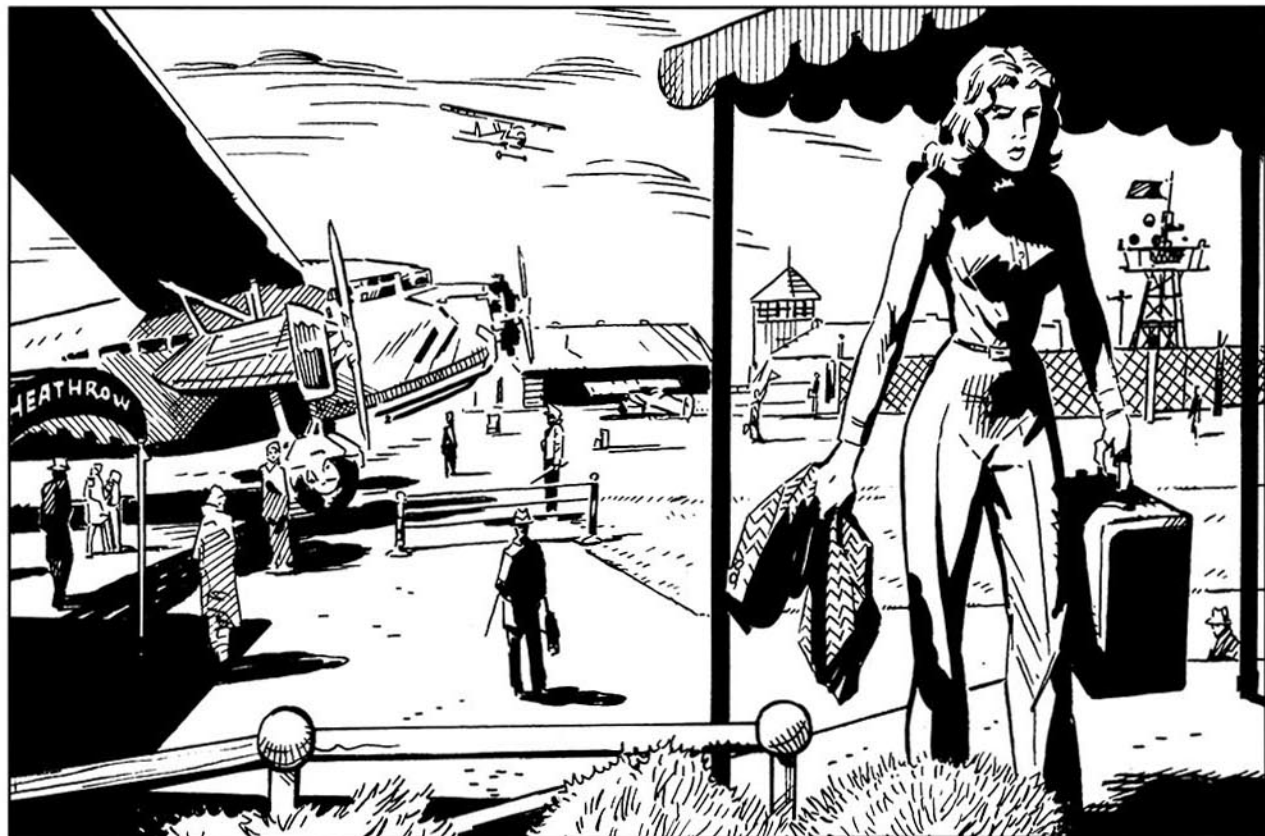
Unfortunately for Douglas and her Nazi cohorts, she could only receive the necessary funding and permits to start an archaeological dig at Asbury if the project was headed up by the famed Oxford scholar and archaeologist, Davin Rydge. Dr. Rydge once taught an unruly young pupil named Indiana Jones while he was visiting England. He has since remained close to Dr. Jones, and if the player characters are successful, this association will lead to the destruction of the Nazis' plans and the salvation of Parliament!

## Adventure Synopsis

The characters receive a letter from Indiana Jones requesting that they go to Asbury,



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England and meet with Dr. Davin Rydge, an old teacher of Indy's. Upon their arrival, the characters are met by Dr. Kennocha Douglas. After a more exciting drive to Asbury than they would have liked, the characters meet with Rydge.

At the dig, Doctor Rydge tells the characters about the Head of the Morrigan and his belief in the mysterious ley lines of Britain. The following afternoon, Rydge and his workers discover the Head itself. That evening, while all parties are celebrating a job well done at the local pub, Rydge is discovered dead in an alley, the apparent victim of a heart attack. After doing some investigating, the characters begin to worry that Rydge's heart attack was no accident.

They trace his movements back to a used book store in Asbury where they meet Connor and Caitlyn Pugh. The two siblings are Druids who desperately want to protect England from the Nazis. The siblings and their Druidic sect pleaded with Rydge to turn the Head of the Morrigan over to them for safekeeping. Connor and Caitlyn confer with the charac-

ters, and confirm that Rydge's death was caused by dark magic.

After the characters and Pugh siblings are nearly burned to death in a fire set by the Nazis to eliminate the remaining outsiders at the dig, they return to the dig site. Once there, the adventurers discover the dig team has disappeared, save Douglas, who they find bound and gagged in one of the tents. Once she is freed, Douglas tells the characters they must hurry or they will not be able to catch up with the Kelemen and his Nazi cohorts. She tells the characters the Nazis have the Head and plan to place it at Parliament as a focal point of destruction!

Connor volunteers to stay behind with the supposedly shaken Douglas while the others rush off in pursuit of the Nazis. Unfortunately for the characters, they run straight into Douglas' cleverly planned ambush. After defeating a number of Nazi thugs, the characters must race back to Asbury in time to stop Kelemen and Douglas from sacrificing Connor and using the Head of the Morrigan to destroy Parliament. If the characters fail to stop the

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Nazis' vile plot, all of England could soon be lost!

## SCENE ONE: Introduction to Danger

### The Situation

**Standard.** The characters begin this adventure when they receive a letter from Indiana Jones requesting that they travel to Asbury, England to meet with Dr. Davin Rydge, an old mentor and colleague of Indy's. Plane tickets to Heathrow Airport, London, accompany the letter.

Either read the letter aloud to the players or give them a photocopy of it.

Once the player characters have read the letter, read aloud or paraphrase the following:

**Through a series of lucky breaks it looks like you have the chance to take advantage of a free trip to soggy old England to tramp around in the mud! But if Indy's suspicions are correct, this could be the most important trip you've ever taken.**

If none of the player characters could conceivably be known to Indiana Jones for their archaeological skill or knowledge of the occult, the characters should receive Indy's letter secondhand from one of their connections or mentors. Indy's letter is then addressed to the player characters' connection, who in turn requests that his trusted friends go to Asbury in his place as he is currently unable to journey there (due to a war wound, another desperate situation, etc.).

Remember, if they haven't gotten Indiana Jones' attention before, this is a chance for the player characters to get noticed by the famous adventurer. Having Indiana Jones as a connection certainly can't hurt in times of need!

### The Action

The plane tickets are for a flight leaving that very evening (if the characters are in the Americas — the next morning if they are currently somewhere in Europe). The player characters will have to hurry up and pack if they wish to take on this adventure. No one

will have time to do any but the most cursory research before leaving.

The trip to the airport is uneventful. The characters board the plane and relax into their seats as the propellers cough to life. Soon they are high above the ground and winging their way to Heathrow.

Once at Heathrow, the characters must proceed through customs. The customs officers will not give the characters any trouble unless one of them attempted to bring a gun aboard the plane in unchecked luggage. As soon as they pass through customs, the characters are met by Dr. Kennocha Douglas.

When Douglas approaches, read or paraphrase the following:

**A tall, lanky woman with dark brown eyes and hair walks towards you, a smile brightening her beautiful, patrician face. The woman wears loose slacks and a faded tweed jacket over a plain cotton shirt. She shakes your hands briskly in turn as she introduces herself.**

**"Hello, there, I'm Doctor Kennocha Douglas, Doctor Rydge's partner. You all must be his bevy of new assistants. I must say I don't believe there's all that much more work to do, but Davin says you are particularly gifted specialists. He didn't exactly say what you specialize in, though!" Kennocha finishes her speech with a grin, as she urges you to follow her to the car.**

Once all luggage and passengers are stowed away in Kennocha's large, battered Land Rover, she jumps in the driver's seat and starts off for Asbury. The entire trip takes approximately two hours. Along the way the car passes through a number of villages, endless groves of trees and hilly pastures (if the adventure is taking place during the war years, the characters should also notice occasional damaged buildings and other signs of bombing). Kennocha will answer any of their general questions about England and the dig, but if they question her about the Head of the Morrigan, ley lines or other occult matters, she will ask them to speak to Rydge. The most Kennocha will say about these are a few disparaging comments regarding Rydge's overactive imagination.



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Dear Friends,

An old teacher of mine, Dr. Davin Rydge, recently wrote to request my help at an archaeological dig in Asbury, England. Unfortunately, I can't break away from my current investigations. I'm all tied up at the moment. That's why I need your help.

Dr. Rydge tells me that he believes he has found the resting place of an artifact called the "Head of the Morrigan." He also tells me that he thinks the Nazis may be on to him, and might take an interest in the Head. If so, this would be very bad indeed.

The Head is an ancient Druidic talisman, powerful magic from way before any King or Queen sat themselves down on the Brit's throne. The Druids believed the Head protected all of England from invaders. Without the protection of the Head, they think that England cannot long withstand an invasion. Druid mythology also says that if the Head's powers are ritually called up by one of their own, they can be used along with the mystic powers of the ley lines of England (mystic energy channels supposedly criss-crossing the world) to actively destroy invaders on England's green.

I don't know whether there is any truth in any of their fears, but if there is this could be serious. If the Asbury Ring of standing stones does contain the Head, then Dr. Rydge is right to think that Hitler's occult forces may attempt to steal it. It's exactly the kind of item Hitler would love to get his hands on.

If at all possible, please use the enclosed plane tickets to meet Rydge and help him out. The Head of the Morrigan is a fascinating antiquity that belongs in a museum - and out of the Nazis' clutches! I know I can count on you.

Sincerely,

*Indiana Jones*  
Dr. Indiana Jones

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## Dr. Kennocha Douglas

### AGILITY 8

Beast riding: horse 10, dodge 11, martial arts: tae kwon do 11

### DEXTERITY 11

Fire combat 13, vehicle piloting: wheeled 13

### ENDURANCE 10

Resist shock 12

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 11

Divination 12, espionage 14, vehicle mechanic: wheeled 13

### MIND 12

Hypnotism 14, language: German 14, scholar: archaeology 16, scholar: Druidic lore 15, scholar: herbalism 16

### CONFIDENCE 10

Faith: Druidism 13, willpower 12

### CHARISMA 9

Disguise 12, summoning 13, taunt 11

### Life Points: 6

**Equipment:** Smith & Wesson .38, damage value 17, ammo 6; knife, damage value STR+4/19; leather jacket, armor value TOU+2/12; protective talisman (Iron Circle), TOU+8/18.

**Description:** Kennocha has shoulder-length, deep brown hair and brown eyes. She is 1.7 meters tall, and has a striking face marked by high cheekbones and a patrician nose. Kennocha usually wears boots, loose pants, men's shirts and large tweed or leather coats when working near a dig. Otherwise, she dresses more traditionally (and stylishly). Kennocha speaks with an aristocratic British accent that is quick to reflect her wit and grasp of the ironic.

Kennocha is a powerful Druid as well as an archaeologist who believes herself to be a descendant of the ancient Picts. She has never met Indiana Jones personally, but she has heard much of this enemy of the Fuhrer's. She is both fascinated and repelled by Dr. Jones and other brash Americans. Although not a Nazi herself, Kennocha enjoys the Germans' patronage. She feels the Nazis understand and respect the power of the occult, and she believes this respect will allow her sect of Druids to keep them as allies, instead of conquerors — so long as the Druids can prove their worth as allies. The first step in this

process is finding the Head of the Morrigan and using it to destroy Parliament and the Prime Minister himself.

## Cut To ...

The characters can speak amongst themselves or with Kennocha for as long as they like. If you have any information regarding current events in England you would like to mention to set up another adventure following this one, you could use Kennocha to plant the information. When the characters are ready, cut to Scene Two.

## SCENE TWO: If I Knew You Were Coming ...

### The Situation

**Standard.** The characters walk into an ambush, contrived by Kennocha to win their trust. After escaping from that, they meet Dr. Rydge.

Read or paraphrase the following:

**The road to Asbury is a lonely one, lined on both sides with woodlands. You have been driving almost two hours, but Kennocha has assured you that you are almost at your destination.**

**Suddenly, there is a loud explosion from behind you, then another! An instant later, there is a third from in front of the auto.**

### The Action

The car in which the characters are riding has just passed over a concealed tripwire, which set off dynamite strapped to two large trees. The trees have come crashing down on the road behind the characters' auto, preventing their retreat. A third explosion has been set off manually, sending a tree down in front of them, as well, effectively blocking the road.

Kennocha barely hits the brakes in time to stop. Give the characters a moment to get their breath back, then read aloud or paraphrase:

**Suddenly, there's movement in the trees to your right and left. A number of burly men armed with knives and clubs are closing in on you, and you hear one of them shout to, "Grab the lady, and dust the rest!"**

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These are, in fact, thugs hired by Douglas through an intermediary to stage this ambush. The attackers genuinely do believe they're to kidnap her, but she has faith that the characters will beat them off. This she sees as a great way to earn the trust of the characters before reaching the dig site, and prevent their suspecting what she's really up to.

## Standard Thug (number equal to player characters)

### AGILITY 8

Dodge 10, maneuver 9, melee combat 11, melee parry 9, stealth 9, unarmed combat 10, unarmed parry 9

### DEXTERITY 8

### ENDURANCE 8

### STRENGTH 8

### TOUGHNESS 9

### INTELLECT 8

Perception 9, trick 9

### MIND 7

### CONFIDENCE 8

Intimidation 10, willpower 10

### CHARISMA 8

## Life Points: 1

**Equipment:** Club, damage value STR+5/20; knife, damage value STR+4/19.

**Description:** These are common street thugs — a dime a dozen. They're all muscle and not a lot of tactics. The whole plan of the ambush was laid out by Douglas to her intermediary — these guys would never have thought of it.

The characters should be able to win this battle handily. If they capture and interrogate one of the thugs, he knows only that he was hired over the phone to kidnap some lady scholar. He doesn't know what they wanted her for — just that they were supposed to keep her out of the way for a few days. Then, when they got the word, they would let her go. Note that the time of any firefight is limited, as police will show up in minutes.

With the battle over, the characters need to find some way of clearing the roadblock. The tree is much too heavy for them to lift — it will need to be blown up or cut up. If the characters have no idea how to do this or no means to do it, Kennocha can volunteer that she has tools



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in the boot of her Land Rover. In her pack, they'll find hammers, chisels, and an old saw. It will probably take the characters a good half hour to take care of the tree trunk.

Once they have reached their destination, read aloud or paraphrase:

**It seems that you have finally reached your destination, the fabled Asbury Ring, rumored to be the most powerful and ancient ring of Standing Stones in all Britain. Cresting a hill, you get your first glimpse of the stones and the workers busily excavating in the nearby field.**

## A Shaky Start

Dr. Rydge is waiting at the bottom of the hill as the car approaches. It should be evident to the naked eye that the characters have been in a fight. Rydge and a few workers will run over to see if anyone has been hurt. One of the workers is also a medic (all, save Dr. Rydge, are Nazis), and he will take care of any minor wounds the characters and Kennocha received during their ordeal. If anyone was seriously hurt in the brawl, the medic will only be able to give them rudimentary treatment.

Rydge is obviously distressed over the incident, as he rushes helplessly from one person to the next repeatedly inquiring as to the state of their health. Once things have calmed down a little, Rydge will belatedly introduce himself to the characters.

Read aloud or paraphrase the following:

**"Oh, dear me! What an awful way to introduce oneself, running around like a chicken who doesn't yet realize the cook's got his head! I'm rather more used to being in the position of the cook — looking for the Head of the Morrigan, you know ... archaeological humor and all that, you know! Regardless, I am Dr. Davin Rydge, and you must be the chaps Dr. Jones sent. I'm sure your credentials are impeccable, but I do like knowing who I shall be doing business with."**

After introductions, Doctor Rydge offers the characters and Kennocha some soothing tea before he shows them around the dig. If the characters ask about the ambush, Rydge will assure them that it will be reported to the

police, and concedes that it might be possible foreign powers are taking an interest in Kennocha's work.

## Cut To ...

Once the characters are safely in camp, cut to Scene Three.

## SCENE THREE: Go to the Head of the Dig

### The Situation

**Standard.** Dr. Rydge invites the characters to tea. He then shows them around the dig site, fills them in on a bit of Druidic lore, and introduces them to some of the workers. That very afternoon, one of the dig's workers discovers the Head of the Morrigan itself, and the characters get their first glimpse of a powerful mystic antiquity.

### The Action

Once the characters have had a chance to change clothes, unpack, dress their wounds, or otherwise prepare themselves, the group gathers for tea in Rydge's tent, which overlooks the dig and the Standing Stones themselves. Rydge's tent is rather spacious. This is both an advantage and a disadvantage. Despite its size, the tent barely has room for the wealth of tomes, notebooks, maps, two wardrobes, three desks, assorted chairs, large mirror, telescope, several skulls and large bones, and other accoutrements Rydge has here. Unfortunately, the tent is very drafty and quite cold, but Rydge doesn't seem to notice it as he welcomes them inside.

After Rydge has served tea (or brandy) to everyone who wishes some, the archaeologist settles himself back into a padded camp chair and asks to see Indy's letter. Once he has satisfied himself that the characters really are who they say they are, he proceeds to tell them of his concerns.

Read aloud or paraphrase the following:

**Surprisingly, there are enough camp chairs for all of you to sit down at Dr. Rydge's improvised tea party. The tent which seemed so large from the outside is positively cramped within. Rydge is**

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obviously a man who takes his work seriously — and makes certain he is prepared for any contingency. Objects ranging from desks, to telescopes, to a strange hash-marked map of Great Britain are on display here.

It takes little time for Rydge to distribute tea, crumpets, clotted cream, jam, and brandy to all of you. With a small sigh of relief, the large man with a strangely childish face sips his tea before addressing you.

“Ah, where to begin, where to begin? I see from Professor Jones’ letter that he has given a brief accounting of the Druids, the Head of the Morrigan, and the ley lines. However, I do not believe he has made clear exactly why these three concepts — and thus this dig — may be of crucial importance to Great Britain in the very near future ...”

Dr. Rydge goes on to tell the characters about the folk tales regarding the Head of the Morrigan — that so long as it is in the possession of honorable British subjects it will extend its protection to the Island. The ancient Druidic “skull cults” considered the Head of the Morrigan the most powerful of all their skull talismans.

The Morrigan (“destroyer”) is described as a bizarre and terrifying humanoid who, after sleeping for millennia, detached itself from one of England’s many cliffsides when the Romans invaded the island. The Morrigan slew a legion or more of Romans before it was killed by a Druid who betrayed his people. Other Druids later found the creature’s head and used it in a powerful magical warding that helped the Druids hide some of their people within the faerie hills. Druidic lore claims the Head has since been used several times to protect England from invaders.

Rydge also gives the characters some basic information about Druidic philosophy, and the Druids’ place as protector of the land and the people. Finally, he speaks on the ley lines, and how the Druids believe these lines of mystical power can be tapped by mortals for weal or woe (see the source material for more information). Rydge knows that the Asbury Ring is supposed to be one of the key nexuses of power in the ley line web.

He finishes up his lecture by telling the characters he is certain that the Head of the Morrigan will be discovered any time now. Rydge is obviously excited at the mere thought of finding such an important Druidic creation. His only concern is that the Nazis might attempt to steal the Head. Rydge knows the Nazis are collecting items thought to have great mystical power, and the Head of the Morrigan would be an obvious target. He tells the characters they have been brought here to help in case the Nazis attempt to steal the Head.

Rydge will answer basic questions on the Druids, ley lines, and the Head. If pressed about the Head’s mystic powers, Rydge will merely say that he has found there is often truth in folklore, and why take chances when the future of Great Britain herself is at stake?

## Dr. Davin Rydge

### AGILITY 7

### DEXTERITY 8

Fire combat 10

### ENDURANCE 10

Resist shock 12

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 12

First Aid 13, perception 14, teaching: archaeology 15

### MIND 10

Scholar: archaeology 16, scholar: British folklore 15, scholar: ancient religions 14

### CONFIDENCE 9

### CHARISMA 9

Charm 11, etiquette 12.

### Life Points: 4

**Equipment:** Books on archaeology; several dusty suits; archaeological tools; reading glasses; two hunting rifles (stored in tent), damage value 16, ammo 6.

**Description:** Rydge is a solidly built Englishman in his mid-fifties. He has greying blonde hair and warm blue eyes. His voice is rather high-pitched, with a strong upper-crust accent. Rydge’s face is slightly chubby and his features somewhat childlike. The combination of childish features and powerful body is incongruous. More than one of his friends and associates have been known to comment that the nurses must have switched his head with

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another baby's while he was in hospital.

Rydge received his PhD in archaeology from Oxford in 1908. Although he specializes in Celtic sites, Rydge has worked on digs throughout Europe. In addition to his archaeological expertise, Rydge is a scholar of the occult. He is particularly fascinated by Druidic magic, since he believes the Druids may well have a greater understanding of as yet unquantified mystic energies.

## Head's Up

When the characters and Rydge have finished their tea and crumpets, he escorts the group through the dig. Read aloud or paraphrase the following:

The area of the dig has been precisely marked out, the sod in the large square cut away in neat sections. Even sections of earth within the Ring itself have been opened up, and the heads and torsos of a number of muddy workers can be seen bobbing up and down in the shallow pits. Large tarps lie at the ready to cover the dig during the inevitable next rainstorm.

The dig and workers are dwarfed by the irregular circle of gigantic, standing stones that forms the Asbury Ring. It seems impossible that any humans possessed the skill and power to erect such a structure thousands of years ago. Even with all modern technology has to offer, it would still be a difficult task today!

Rydge introduces the characters to several different young archaeologists as they walk. He also introduces the group to his other senior associate (along with Kennocha Douglas), Dr. Cecil Kelemen. Dr. Kelemen greets the characters, but he seems somewhat distant, perhaps even hostile. Kelemen is sweating rather profusely, and continually dabs at his face and neck with a dirty linen handkerchief.

Kelemen will begin to inquire into the characters' archaeological qualifications to be here. Just as the conversation is growing truly strained, several workers cry out in excitement. One of the men stands on top of a mound of earth holding aloft an oversized skull covered in dirt. The setting sun frames the man's jubilant form as he yells out, "Rydge, Rydge! We've found it! We've found the Head of the Morrigan!" (If you wish, have mystic energies flare about the skull or something else suitably pyrotechnic.)

## Dr. Cecil Kelemen

### AGILITY 9

Dodge 12, escape artist 11, melee combat 11, stealth 10, unarmed combat 12

### DEXTERITY 9

Fire combat 13, vehicle piloting: wheeled 14



## ENDURANCE 11

Resist shock 12

## STRENGTH 9

## TOUGHNESS 10

## INTELLECT 11

Demolitions 13, espionage 16, forgery 14, radio ops 13,

## MIND 12

Cartography 14, Language (English) 18, scholar: archaeology 13, scholar: occult lore 15

## CONFIDENCE 11

Bribery 12, gambling 14, interrogation 14, willpower 13

## CHARISMA 7

Disguise 10

## Life Points: 8

**Equipment:** Luger P08, damage value 17, ammo 8; leather jacket, armor value TOU+2/12.

**Description:** The 1.8-meter Kelemen is a slim man in his early forties. He has light brown hair and pale blue eyes. His face is slightly pinched, which makes him appear calculating, while his speaking voice is clear with an almost Scottish lilt.

Dr. Kelemen is an *Obersturmbannführer* (Lieutenant Colonel) in Hitler's *Okkults Angelegenheitsbüro* (Occult Affairs Office). He has an indomitable will, and knows the price for failure in this mission. Kelemen is determined not to return to Germany without first using the Head of the Morrigan to destroy Parliament itself, demonstrating the Head's true power while simultaneously cutting off England's head — the Prime Minister — quite an apt use to Kelemen's way of thinking!

## Cut To ...

Give the characters and Rydge a chance to examine the skull along with the other grinning workers. Rydge declares that the drinks at the pub are on him tonight, and his declaration is cheered wildly. Only Kelemen seems aloof from the excitement (Kennecha comes out of her tent and seems as excited as anyone over the find).

After the initial excitement wears off and the Head is cleaned up somewhat, Rydge takes the Head into his tent and places it in a large safe weighing over 181 kilograms. He then invites everyone at the dig to head into

## Handling Slug-A-Beds

Some of the characters may choose to stay at the dig site, instead of joining the archaeologists in their celebration at the pub. So long as at least some player characters head to the pub this shouldn't cause any difficulties. However, if all the characters remain at the dig site, they will not learn of Rydge's unfortunate demise until several members of the dig head back to camp (about a half hour after Rydge's body is discovered).

If this is the case, the characters will have to do some careful questioning of locals in order to learn about the clues on Rydge's body. Dig workers will mention nothing save that Rydge succumbed to a heart attack. The characters' best bet is to question the pub owner, one Jacob O'Reilly, who will mumble about "damn Druids" and mention that the folks who own the Oaken Attic (see Scene Five) may have poisoned Rydge.

town with him. He also sets a number of guards around the tent. If one or more of the characters wishes to stay at the tent instead of going to town, Rydge will try to dissuade them (allowing them to stand guard outside the tent only), but he won't insist they attend the celebration.

If the characters go into town to celebrate at the pub with Rydge cut to Scene Four, "Triumph and Tragedy."

## SCENE FOUR: Triumph and Tragedy

### The Situation

**Standard.** This scene finds the characters celebrating the discovery of the Head of the Morrigan, alongside most of the workers. It also gives them the opportunity to mingle with some of the locals, and perhaps hear snippets of local rumors regarding the Asbury Ring and the Head. Early in the evening, Rydge collapses outside the pub, the victim of an apparent heart attack.

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Paul Daly

## The Action

Read aloud or paraphrase the following:

By the time the sun sets on a very successful day for Rydge and his crew of young archaeologists, all save the unfortunate few chosen to guard the Head of the Morrigan have congregated at the Ploughman's Peril, the largest pub in Asbury. Pints of ale flow freely, and there are at least three different games of darts going on at all times. The combination of

darts and ale seems to make some of the more timid members of the dig a bit nervous, but there haven't been any serious accidents ... at least not yet.

The characters are free to mingle with the dig workers at the Ploughman's Peril. There are also a few locals, mostly sticking to the bar or a few back tables in an attempt to remove themselves from the outsiders. Although most of the locals are loathe to talk to the characters, the pub's owner and bartender, Jacob O'Reilly, will chat with them (so long as they buy a few drinks).

Around 8:00 p.m., a pretty young woman with blonde hair and green eyes enters the bar. She seems slightly anxious as she speaks urgently to one of the locals — a young man with pale skin and prematurely thinning black hair. A few minutes later the man passes a note to Rydge, who excuses himself from his conversation with Drs. Douglas and Kelemen. An Intellect or *perception* check of 11 will allow a character to notice the first half of this exchange (another *perception* check is required to notice the boy give Rydge the message). However, Rydge will leave with such speed that he will have disappeared by the time anyone reaches the door.

Characters who remain observant throughout the evening may notice or overhear a number of different things:

- The dig workers aren't really drinking very much ale. Several workers seem rather disgruntled, but still drink little. Players who mention that their characters are observing the dig workers will notice this peculiarity on a *perception* check of 10.
- Kennocha and Kelemen appear tense, and several times exchange harsh words. Kelemen leaves the pub with the first group of workers to head back to the dig site (approximately 8:45p.m). Kennocha leaves shortly thereafter.
- Several locals complain about the rudeness of dig workers. One makes a comment about "damn foreigners" which might strike a character as odd, since all of the dig workers seem to be English.

## Under the Mistletoe ...

Just after 10:00 p.m., there is a commotion

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outside the pub's back door. A local farmer has just discovered Rydge's body lying outside, the good doctor the apparent victim of heart failure. If the characters go outside to examine Rydge's body, read or paraphrase the following:

**Rydge's body looks somehow smaller, without his jovial personality to inflate it. He apparently collapsed within three meters of the pub's back door. He is lying on his back, one outstretched hand flung in the direction of the pub, the second pressed to the left side of his broad chest. Both hands are clenched into fists and his eyes are closed. Rydge's dusty suit coat is open and his tie loosened — even the top button of his shirt is undone.**

**There is no doubt that Rydge is dead.**

A successful *medicine* check of 9 indicates that Rydge did indeed suffer a heart attack.

The characters will have a few minutes to examine Rydge's body before the local doctor arrives to take charge of the situation. On an *Intellect* or *perception* check of 11, a character may notice the tip of the mistletoe Rydge clutches in his left hand (pushed against his heart).

If a character examines the mistletoe carefully, she will notice that the back of the leaves are stained a deep reddish brown (the result of being smeared with a magical compound that induces heart attacks). Although the player characters are unaware of it, Kennocha used certain Druidic powers and knowledge to create this talisman which induced Rydge's heart attack.

Characters who search Rydge's body will also find a small, half-eaten bag of peanuts labelled "Tisha's Dry Goods"; an old gold pocket watch wrapped in brown paper; a bill of sale for the watch with today's date on it; spare change; a small pamphlet for The Oaken Attic book store and antique vendors; a piece of scratch paper with the brief note reading, "You have found it. We must talk," written in a flowing hand; and a hand drawn chart indicating this month's moon phases. The date of the new moon (tomorrow night) is circled.

Rydge bought both the peanuts and watch in town earlier this evening. The moon phase chart is in Rydge's handwriting (*Intellect* or *perception* check of 13 to notice this). Rydge was aware

that the phases of the moon are important to Druids, and that the time of the new moon is often when dark magic is worked. He planned on posting extra guards at the dig site and around the Head of the Morrigan tomorrow night.

Rydge picked up the pamphlet while he was at the Oaken Attic. The note was written by Caitlyn Pugh and handed to the Doctor earlier this evening in the pub.

The characters are free to investigate many avenues, although most of the town's residents have already retired for the evening (including Matthew Connway, the young man Caitlyn got to pass the note to Rydge). The following morning should prove more fruitful to the characters for investigating the locals.

## The Investigation

The characters may question a number of different townsfolk as well as members of the dig. The characters may receive the following information during the course of their investigation:

**Tisha's Dry Goods:** Tisha is a round woman in her early fifties. She runs her small dry goods store with the help of her three daughters (Anna, Belle, and Candy) who look remarkably like their mother. Although slightly suspicious of strangers asking questions, Tisha can tell the characters that a man matching Rydge's description purchased some peanuts yesterday just before closing time (6:00pm). A *Charisma* or *persuasion* check of 9, or buying a few items from the store, will make Tisha considerably friendlier. She doesn't recall anything looking the matter with the man, but she remembers that he spent a lot of time examining the weather and tidal charts at the back of the store.

If the characters examine the charts, they may notice that there is a moon phase chart matching the hand drawn chart on Rydge's body here.

**Abernathy's Time Shoppe:** Mr. Abernathy is an ancient man (in his early nineties) who still runs his clock and watch repair shop like ... well, clockwork. Although he appears thin and fragile enough to blow away at any moment, he is actually quite a tough old bird, mind and hands still amply



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able to perform his life's work. Mr. Abernathy remembers fixing the antique watch for Rydge, but it takes him a while to get around to telling the characters this.

Abernathy quite enjoys having a new audience for his plethora of old stories, and he will relate these to the characters for as long as they will stand for it. When their patience is running out (or when the gamemaster has had enough fun with Abernathy), he will tell the characters that Rydge picked up his watch at 5:47 p.m. exactly. He seemed quite happy, and seemed particularly pleased when Abernathy told him that he wouldn't have to worry about "getting ahead of 'imself" any more.

Although garrulous and amusing, Mr. Abernathy and his Time Shoppe cannot provide the characters with any useful clues.

**Matthew Connway:** If the characters noticed the woman (Caitlyn Pugh) handing the slip of paper to Matthew Connway, they may be able to track the young man down and ask him questions. He is the only young man in town with severely thinning black hair, and Abernathy, Tisha, or Jacob O'Reilly can point the characters to where Matthew lives.

If the characters question Matthew about who gave him the note to pass to Rydge, he will grow very nervous. Matthew knows that Rydge died less than two hours later, and he is very uncomfortable over being so close to someone about to die. (Matthew is quite superstitious). A Charisma or *persuasion* check of 11 or better will get him to relax enough to tell the characters that it was Caitlyn Pugh who wished to speak with the Doctor. Matthew can easily point out The Oaken Attic to the characters. He has an unrequited crush on Caitlyn, and will blush deeply when mentioning her name.

**Jacob O'Reilly:** Although Jacob did not witness Caitlyn pass Matthew the note, he will recognize both individuals from a good description. However, Jacob is remarkably taciturn for a bartender, especially when it comes to dealing with strangers.

Jacob is a powerful man who is unfortunately quite timid. He dreams about heroics,

but is loathe to actually put himself at any risk. Jacob can be quickly *intimidated* (difficulty number 10) by almost anyone into disclosing the whereabouts of either Matthew or Caitlyn. Jacob also has heard every rumor there is to hear regarding the Asbury dig (and started several of his own). If given the opportunity, he will share these rumors with the player characters.

**Dig Workers:** The dig workers all stick to the same general story. They claim that as far as they know Rydge had a heart attack. If asked if Rydge seemed sickly prior to the attack, almost all of the workers will say that "he seemed all right to me." The wording of the worker's statements should always be remarkably similar, as they have all been coached by Kelemen about what they should say. A Mind total of 9 will allow characters to notice this.

**General Questioning:** No one saw Rydge's actual collapse last night, so no matter who they ask the characters won't be able to determine anything about the final half hour of the Doctor's life.

## Cut To ...

Kennocha and Kelemen both return to the pub once they have been alerted to Rydge's untimely demise (at Kennocha's hands). Once the Doctor's body is taken away to the local physician's office, the dig crew, Kennocha, and Kelemen will head wearily back to the site. Kennocha is now in charge of the dig, and she retires to Rydge's tent to look through his notes and rest. Kennocha will not be amenable to the player characters joining her there, claiming that she is tired, upset, and that "the exact circumstances and reasons for Rydge's heart attack have not yet been determined." Kennocha hints strongly that she suspects the player characters of having something to do with Rydge's death (to allay any suspicions they might have about her involvement).

The other dig workers, including Kelemen, return to their respective tents. Eventually, the characters should approach The Oaken Attic, and Connor and Caitlyn Pugh. When they do so, cut to Scene Five, "Sibling Scholars."

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Paul Daly

## SCENE FIVE: Sibling Scholars

### The Situation

**Standard.** The characters meet Connor and Caitlyn, the Druidic Pugh siblings, and learn that Rydge's death was no accident. The discussion is interrupted when the characters discover that someone has sealed the bookstore's windows and doors, and started a fire within the building! If the characters cannot find a way out of the house, both they and the Pugh siblings will suffer a terrible fate.

The Oaken Attic is the name of the used bookstore and antique shop owned by Connor and Caitlyn Pugh. the two Druidic siblings live on the second floor of the old wood and stone structure. The front half of the downstairs is open to the public. The front rooms of the Oaken Attic have floor to ceiling bookcases covering nearly every wall. Pieces of antique furniture and bric-a-bra clutter the center of the rooms, making it just a little bit difficult to move around the store. Tea mak-

ings (hot water, tea, sugar, cream, cups, etc.) sit on a low table beside an ancient cash register.

The back rooms on the lower floor are made up of Connor and Caitlyn's respective offices, a kitchen, and a secret meeting room. The Pughs meet with the other members of their Druidic sect (The Rising Wind) in this sealed chamber.

### The Action

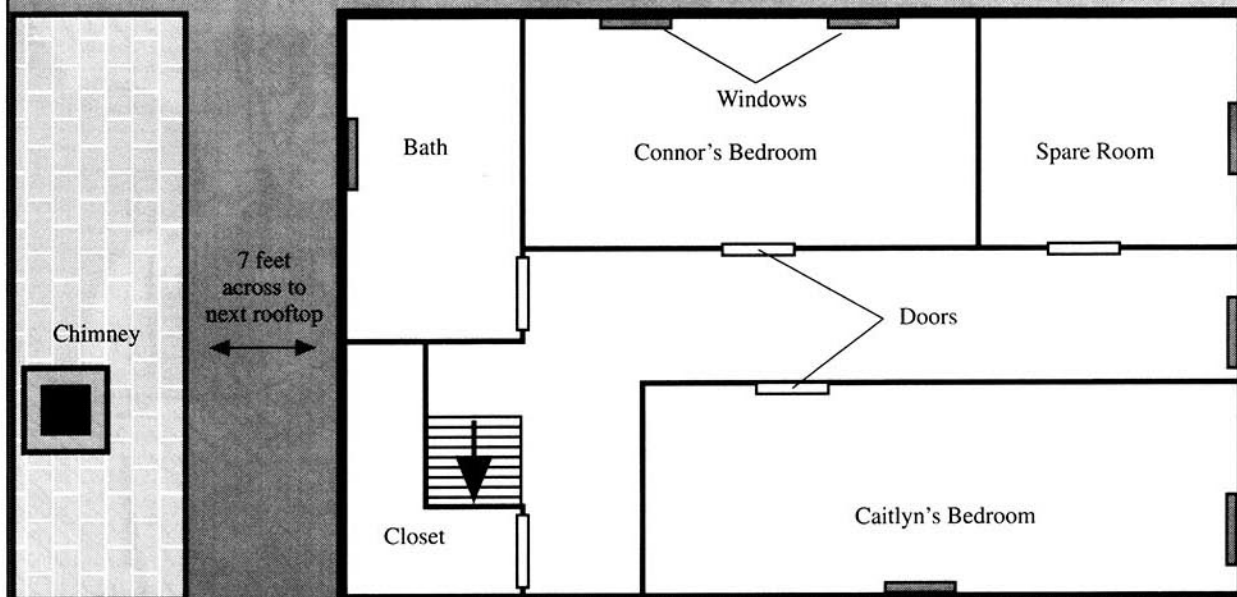
As its hand lettered sign indicates, the Oaken Attic opens at 9:00 a.m. sharp and closes at 4:00 p.m. Several odd symbols entwined in vines provide a decorative border for the sign. Characters with knowledge of the occult may be able (Mind or *scholar: occult lore* difficulty of 11) to note that these are Druidic symbols (of protection).

When the characters enter the Oaken Attic, read or paraphrase the following:

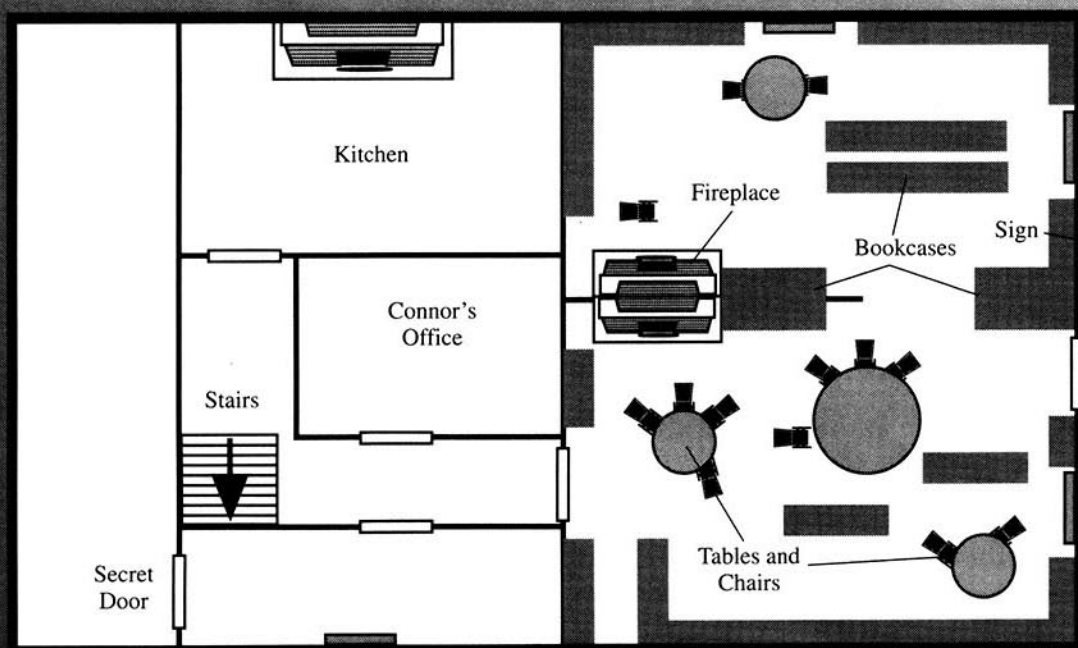
**The front half of the Oaken Attic is divided into two spacious rooms. Books crowd every wall (some are even stacked**

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## The Oaken Attic



## Second Floor



## First Floor



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neatly inside the two fireplaces), and pieces of antique furniture crowd the floor space. A young woman with honey-blond hair and a pretty face sits on a chaise lounge by a Victorian cash register. She wears a grey woolen skirt and sweater, and although she is ostensibly reading a book, she seems pensive and distracted. As the door closes behind you a bell sounds, and the young woman starts out of her chair. Regaining her composure, she approaches your group.

Caitlyn Pugh introduces herself and asks if the characters are tourists. She suspects these are the individuals Rydge mentioned were coming to aid him, but she isn't sure. Caitlyn and her brother were ensconced in their respective offices last night, so she has not yet heard of Rydge's demise. As soon as the characters give her the news, Caitlyn grows pale and calls to Connor to come join the group. Connor is tall and thin, with blonde hair almost exactly the same shade as his sister's. He wears corduroys and a white fisherman's sweater.

Connor and Caitlyn will question the characters extensively about Rydge's "heart attack." (When excited, the two siblings tend to finish each other's sentences.) If the characters tell the siblings about the mistletoe found on the body, the siblings will grow suddenly quiet. They will then ask how they know that the characters are trustworthy. After all, Rydge died within hours of their arrival in Asbury.

If the characters can convince the Pughs that they are on the up and up, the Pughs will confide in them. If the characters show the Pughs the letter from Indiana Jones, it will help greatly. Caitlyn has met Indiana, and in fact knows him rather ... intimately. Although she has mixed feelings regarding her association with Dr. Jones, she knows he would never aid the Nazis or the Druids who would sabotage England in an effort to gain total control of the land once more.

Once the Pughs decide they can trust the characters, the two young Druids will lead the group into Caitlyn's office. Fiddling with one of the many bookcases that line these walls as well, Caitlyn swings the case back to reveal the entrance to the house's secret meeting

room. Once everyone is situated inside the windowless room, the desperately worried Pughs give the characters a fair amount of information and offer to help them in whatever way they can. However, their price for this information is the Head of the Morrigan.

As the siblings tried to convince Rydge only yesterday evening, they believe only the Druids can safely keep and protect the Head of the Morrigan. They also believe that their small sect can do much good for Great Britain, using the Head as a focus of protection against Axis invaders. The Pughs even gave Rydge one of their rarest books, a slim volume detailing the history of death and misery that those "not born of England's green" have experienced when using the Head. Hopefully, the characters will soon see the sense in the Pugh siblings' passionate arguments.

Connor and Caitlyn can tell the characters that the strange piece of mistletoe they found on Rydge's body was undoubtedly used in a dark magic ritual that caused his heart to fail. Connor and Caitlyn also tell the characters that they wouldn't be so concerned about getting hold of the Head if they did not know that another Druidic sect, the Thames Circle, had recently allied with the Nazis. A knowledgeable Druid of that sect could use the Head of the Morrigan to destroy buildings, guide bombers, or worse.

The siblings go on to tell the characters what they told Dr. Rydge, that the Head of the Morrigan was created by their ancient Druidic ancestors to protect England from invaders. The Pughs and their Druidic sect believe that keeping the Head buried at one of the nexuses of power along the ley lines is imperative. They are convinced that the Head provides England with a remarkable degree of protection against invaders, including and most especially at this point in time, the Nazis. If the Head is moved outside of the ley lines' paths of power, the siblings believe the chance of a successful invasion is great.

Finally, the Pughs tell the characters that the Head could be used subversively by members of the Thames Circle. The Druids of the rival sect could conceivably channel the massive energies of the ley lines into a destructive force — even usable against certain Englanders, as the Thames Circle defines all non-Picts

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as invading aliens. This would certainly mean that England's upper classes, even the royal family, could be considered "invaders!"

Caitlyn and Connor can tell the player characters most of the information about Druids detailed in the source material for this adventure. However, they will only tell the characters what they believe is information needed to convince them of the danger or of their own sect's patriotism.

## Caitlyn Pugh

### AGILITY 9

Dodge 11, unarmed parry 10

### DEXTERITY 10

### ENDURANCE 9

Resist shock 11

### STRENGTH 7

### TOUGHNESS 10

### INTELLECT 11

Divination 14, first aid 12, perception 13

### MIND 11

Business 13, hypnotism 13, language: Celtic 15, research 12, scholar: Druidic lore 13

### CONFIDENCE 9

Faith: Druidism 12, willpower 10

### CHARISMA 10

### Life Points: 5

**Description:** Caitlyn is 28 years old. She is 1.6 meters tall, with a generous figure, alert green eyes and honey blonde hair. Caitlyn is a skilled Druid as well as a literary expert and excellent marksman. She is the only Vates (seer) in the Rising Wind

Caitlyn speaks with a pretty, coastal English accent, and has been known to tell more than her fair share of bawdy jokes over a pint or two. Caitlyn hates the Nazis and wishes nothing more than to keep all such people out of Britain forever. She is particularly concerned that the Nazis will be able to somehow corrupt the formidable amount of mystic energy that surrounds her homeland, and use the mystic forces to their own advantage.

## Connor Pugh

### AGILITY 8

Dodge 11, long jumping 9, melee combat 10

### DEXTERITY 10

Fire combat 12

### ENDURANCE 10

Resist shock 11

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 11

Linguistics: Celtic 13, science: anthropology 14

### MIND 10

Conjuration 13, language: Celtic 14

### CONFIDENCE 8

Faith: Druidism 12

### CHARISMA 9

Charm 10, etiquette 11

### Life Points: 5

**Equipment:** Both Connor and Caitlyn have access to a library full of texts on Druidic lore.

**Description:** Connor is 28 years old. He is 1.7 meters tall and has a medium build. His short blonde hair and bright green eyes have caused more than a few women to sigh. Although quieter than his twin sister, Connor is just as knowledgeable on the subject of Druidic lore. He is a Druid priest, and a member of the Rising Wind. Connor is also a skilled woodcarver and antiques appraiser.

Connor hates the Nazis as much as Caitlyn, believing that so long as they remain a force in the world, no one is truly safe. Connor is a bit more trusting than his sister, and he will most probably be the sibling that decides the characters are trustworthy.

## Where There's Smoke ...

Just as the Pughs are telling the characters some of the more dire information about the Thames Circle and their Nazi alliance, the gamemaster should give the characters an opportunity to smell the smoke from the fire that the Nazis and their cohorts have just started in and around the Oaken Attic (*perception* total of 7 to do so). If none of the characters notices the smoke, Connor soon does.

By the time the characters try to determine the location of the fire, it has spread throughout a good portion of the house's lower level. The Nazis have carefully nailed shut the doors and windows on the ground floor, and were also sure to splash petrol over each of these. Even without the additional help from the petrol, the Oaken Attic is a perfect firetrap. The many old books, wooden panelled walls, and furniture provide ideal fuel for the fire.

(Note that the fire is a perfect opportunity

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to use a cliffhanger. The moment the characters open the door to Caitlyn's study and see the billowing smoke and creeping flames of the blaze, the gamemaster may wish to end that night's gaming session. Cliffhangers help keep players excited in the game, and are ubiquitous to pulp adventure tales.)

The Druids' secret meeting room has a number of blankets folded neatly in one corner (they are used during long meditations or to pad the floor while kneeling). There are also several large jugs of spring water stored along a low shelf in the corner. Although there is certainly not enough water to put out even a portion of the raging fire, the characters could wet the blankets, wrap them around their bodies and make for the back staircase which is located in the hall just outside Caitlyn's study (see map, page 66).

If the characters can think of any other good plan to get out of the house safely, then it should have a chance to succeed. Remember, though, that the lower level is almost completely ablaze by the time the characters and the Pugh siblings notice the fire.

## Not All There

If one or more of the characters elected not to go to the Oaken Attic, preferring to pursue investigations in Asbury, they will be alerted to the sudden fire at the shop by someone in the street or at the dig (the shop is just visible from there). This gives the character(s) a chance to rush off and help their friends in traditional heroic fashion. (It also should get them out of the dig. This will give Kennocha, Cecil, and the others the opportunity they need to quietly clear out the camp.)

## Up, Up and Away

Although the first (upper) floor is rapidly filling with smoke, the fire has not yet reached here. The windows here are not nailed shut like the ones on the lower level, and the characters can easily open them. Unfortunately, although the drop is only one floor





(actually closer to one and a half stories) it is onto hard cobblestones. Although it is certainly possible to live through a jump to the ground, the chances of being injured are pretty high.

The characters may also be able to escape by scrambling onto the window ledge and leaping onto the roof of the slightly smaller home next door. The space between the two buildings is only about 2.1 meters, but the jump must be made from a standstill (Agility or *long jumping* total of 7). Additionally, the roof opposite is slanted, and an Agility total of 7 is required for a character to keep from sliding off the roof once he has landed on it. There is a sturdy stovepipe chimney on this roof, and it would be easy for anyone on it to tie a rope, blanket, etc. to the pipe (lowering the difficulty of the Agility roll to 5 for subsequent jumpers).

Anyone falling the six meters from the roof takes damage as explained on page 91 of the *MasterBook*.

If the characters stay in the Pughs' house for more than two minutes, they suffer a *fatigue* result. From then on, they take a shock point a round until they fall unconscious from smoke inhalation. The upper floor will be consumed in flames in just over ten minutes, so the characters better hurry if they want to get out of this one alive!

### ... There's Fire

Once the characters escape the fire, they may attempt to question the six or seven townsfolk who have gathered to watch the flames. None of these folks saw anything out of the ordinary, having arrived after the fire started. However, two small girls standing across the street (Ellen and Aislyn Hughes) did notice three men walking swiftly away from the Oaken Attic just before the fire broke out. If the characters are nice to the girls and don't frighten them too much, Aislyn will describe the men. One of the men matches Kelemen's description (Mind total of 9 to notice this), while the other two could be any one of a number of men from the dig or from town (young men with dark hair).

### Cut To ...

Once the characters and Pughs have gotten

out of the house (hopefully all in one piece) they are free to go where they wish. Although the Pughs are devastated by the loss of the Oaken Attic, they are also furious and insist on staying with the characters and finding out who's at the bottom of this. At some point, the characters should head back to the dig and Scene Six, "Heading for Trouble."

## SCENE SIX: Heading for Trouble

### The Situation

**Standard.** The characters head back up to the dig site only to discover the place deserted. Only Kennocha Douglas is still there, bound and gagged and lying on the floor of Rydge's tent. The Head of the Morrigan is gone!

Kennocha tells the characters that Kelemen and the others took the head and are heading towards Buckingham Palace or Parliament. If the characters take off in pursuit of Kelemen (using another Land Rover), they will drive directly into an ambush an hour down the road. Kennocha and Cecil Kelemen have arranged this little distraction to get the characters away from the Asbury Ring, at which the real ritual will be held tonight.

### The Action

When the characters reach the dig site, read aloud or paraphrase the following:

**The camp is eerily empty. Although most of the equipment seems to be in place, the dig site appears to be deserted of all living beings save yourself.**

A successful Intellect or *perception* check of 9 means that the characters notice that several vehicles are missing.

If the characters search Rydge's tent, they will find Kennocha Douglas lying on the tent floor, bound and gagged. Her clothing is smudged and messed up, and her jacket has a large rip in it. It appears as though she has been in some sort of fight. On the far side of the tent, Rydge's safe lies open and empty.

If the characters help Kennocha and remove her gag she will thank them in a shaky voice. Once she has had some water and been helped to a seat, Kennocha will give the char-

acters the following story (read aloud or paraphrase):

**"Thank goodness you got here! I didn't think anyone would come by in time. Kelemen is a Nazi agent! He's taken it ... he's taken the Head of the Morrigan. I was going over some maps of the dig site when he stormed in here with some of our workers. Before I knew what was happening, they grabbed me and tied me up. Dr. Kelemen opened the safe and took the Head. He then laughed and said that we could 'kiss our precious government goodbye.' You know, I believe that was the first time I ever heard Cecil laugh."**

After her initial explanation, Kennocha will tell the characters that she believes Kelemen is planning to place the Head near Parliament or Buckingham Palace. She says she managed to look through a gap at the base of the tent and saw the Nazis drive off towards London (two hours distant). Kennocha urges the characters to take Rydge's Land Rover and go after Kelemen, since he left less than fifteen minutes ago.

If the characters have been paying attention to the information they have been told about the Head needing to be powered by the ley lines, then they might pause at this explanation. If questioned, Kennocha will quickly say that Rydge's notes indicate at least one major ley line goes through London. Caitlyn and Connor can confirm this, although they will note it is not a very powerful one.

If the characters set off after Kelemen, Kennocha will not accompany them. Looking quite wan and shaken from her ordeal, she will beg off the trip. Connor will volunteer to stay behind with Kennocha, since he wants to go through Rydge's notes to see if he can determine how Kelemen plans to use the Head. Caitlyn will volunteer to go with the characters on the chase.

If any of the characters offer to stay behind, Connor will urge them to go ahead. However, neither Connor nor Kennocha will put up a great deal of fuss should one or more characters wish to stay behind.

## Ambushed!

Rydge's Land Rover is in good shape and

## Divided We Fall

If one or more characters decides to stay behind with Connor while the others bravely pursue the unmasked Nazi, Kennocha will find this annoying. However, she will not indicate this in any way. Instead, she offers to make tea or coffee to refresh herself, Connor, and anyone else present. Kennocha slips a potent combination of herbs into the drinks, and anyone who drinks more than a few sips will find themselves unconscious within two minutes.

If a character refuses her hospitality, Kennocha will attempt to mesmerize him. If this fails, she will fall back on holding the character(s) at bay with her Luger until Kelemen (who was actually hiding with six of his men in the nearby woods) shows up.

In the unlikely event that *all* the characters remain behind at the dig site, Kennocha will attempt to render them unconscious as above. Kelemen and his cronies will also appear earlier to help Kennocha administer the drug at gunpoint. The characters will later awaken just within the Asbury Ring a few minutes before Kennocha and Kelemen attempt to perform an ancient Druidic rite (see Scene Six for more information).

has an almost full tank of gas. Unfortunately for the characters, the Nazis actually have over half an hour's head start on them. By the time the player characters reach the Nazis' position, their ambush will be set.

## Land Rover

**Speed (kmh/mph):** 200/125

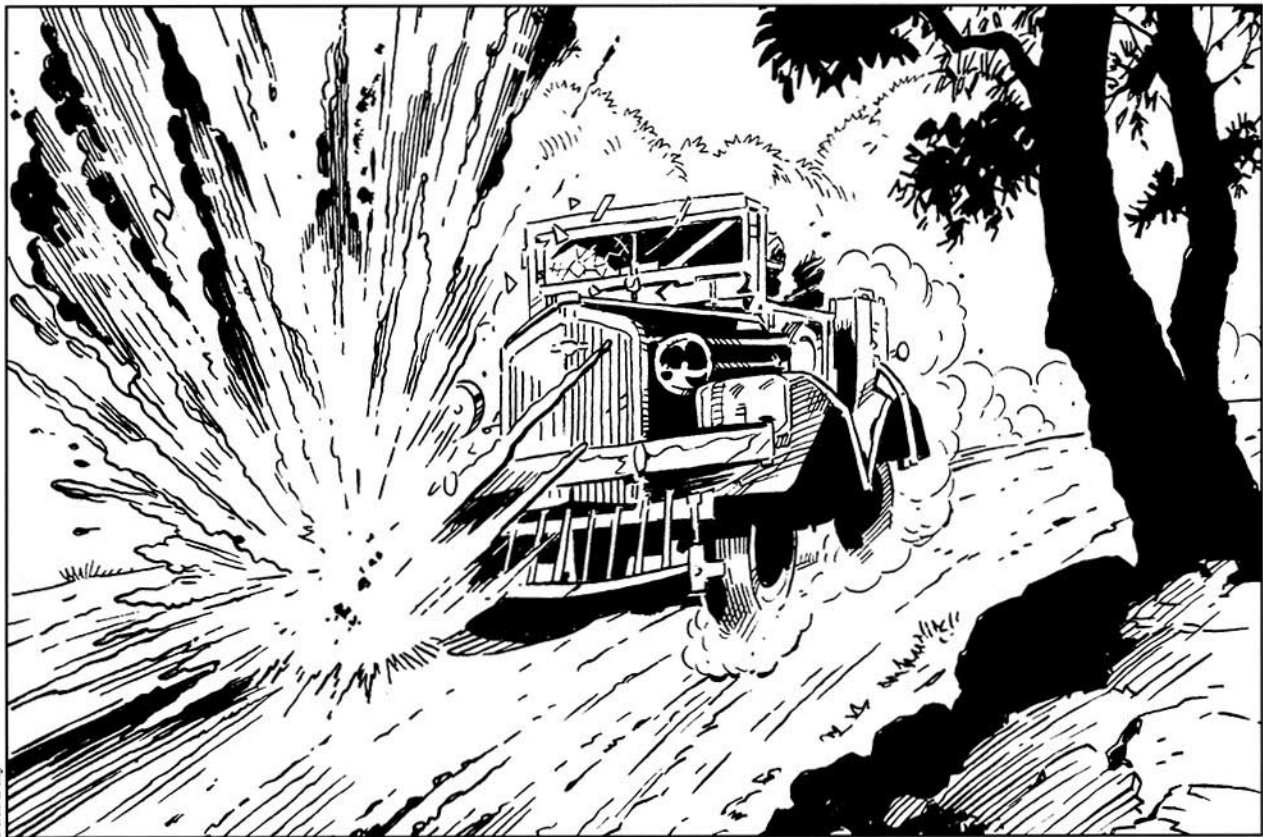
**Pass.:** 6

**TOU:** 16

**Manuver:** +3

Travelling at a fairly high rate of speed, it will take the characters nearly an hour (approximately half the distance to London) to reach the ambush site. The ambush takes place when the characters round a fairly sharp corner. The Nazis have hidden their vehicles in a grove of trees to the left of the road. The

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Nazis have secreted themselves behind the trees, weapons at the ready.

One of the Nazis holds the plunger and wires attached to several sticks of dynamite set near the very center of the road. When the Nazi sees the characters' Land Rover, he will complete the connection, detonating the blasting cap and causing the dynamite to explode just in front of the vehicle.

Characters who make a *Intellect* or *perception* check of 10 will notice the lumpy package in the middle of the road. If the driver makes a successful *vehicle piloting: wheeled* check of 12, he can stop the car without entering the crater left behind by the dynamite. Otherwise the car hits the ditch, becomes stuck, and the characters suffer damage value 12 from the impact.

Once the characters have been stopped, the six Nazis will open fire. The characters must defend themselves or risk death at the hands of the Germans. If the driver managed to stop the Land Rover before it went in the ditch, he can back the car up the road. The road in front of the Land Rover is impassable though, as is

the land to either side due to the dense tree cover here.

If the characters make a successful *Intellect* or *perception* check of 9, they will realize that there were only two vehicles missing from the dig site and both of them are here. A *Mind* total of 8 will reveal that this makes it very unlikely that Kelemen went to London with the Head of the Morrigan.

If the characters manage to capture one or more of the Nazis, they can be *intimidated* into revealing that neither Kelemen nor the Head came out here with them.

## Nazi Spy (6)

### AGILITY 9

Dodge 11, stealth 10, unarmed combat 11

### DEXTERITY 8

Fire combat 10

### ENDURANCE 9

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 8

Demolitions 9, first aid 10, perception 9

### MIND 8



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Scholar: archaeology 9, scholar: occult lore 9

## CONFIDENCE 9

Interrogation 10, intimidation 10

## CHARISMA 8

Disguise 9

## Life Points: 3

**Equipment:** Luger P08, damage value 17, ammo 8; leather jackets, armor value TOU+2/12; knife, damage value STR+4/19.

**Description:** These Nazis are lower echelon warriors in Hitler's occult forces. They were assigned to follow *Obersturmbannführer* Kelemen's orders and to pose as archaeological students. These Nazis are committed to their Führer's cause, and will give their lives to help the Third Reich reach its ascendancy.

## Cut To ...

Once the characters have dealt with the ambush, they can use either their vehicle or one of the Nazis' vehicles to return to Asbury. If they wish, the characters can continue into London (another hour's journey); however, no matter how much they search around Buckingham Palace or Parliament, they will not find the Head or Kelemen. If the characters stay in London more than two hours, they will arrive too late to stop Kennocha's ritual.

However, Caitlyn should be with the characters and after they have been in London an hour or so she will begin to insist that she senses something terribly wrong with her brother. Caitlyn will urge the characters to head back to Asbury to help her discover what is happening there.

Eventually, the characters should head back to the Asbury dig site. When they do, cut to Scene Seven, "Power Play."

## SCENE SEVEN: Power Play

### The Situation

**Dramatic.** The characters return to the Asbury dig just as darkness falls (or shortly

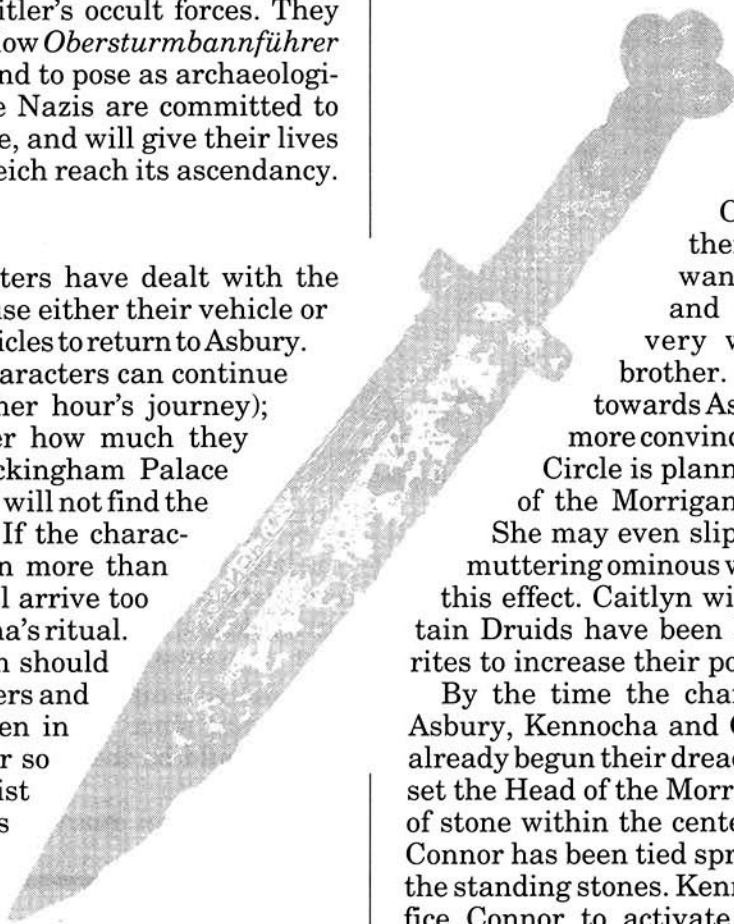
thereafter). By the time they reach the Asbury Ring, Kennocha is beginning her ritual to focus the power of the ley lines through the Head of the Morrigan. If she completes her ritual, Kennocha will be able to focus the destructive powers of the Head on Parliament, causing a devastating explosion that will destroy the building and kill the Prime Minister, as well as a large percentage of the current members of Parliament.

### The Action

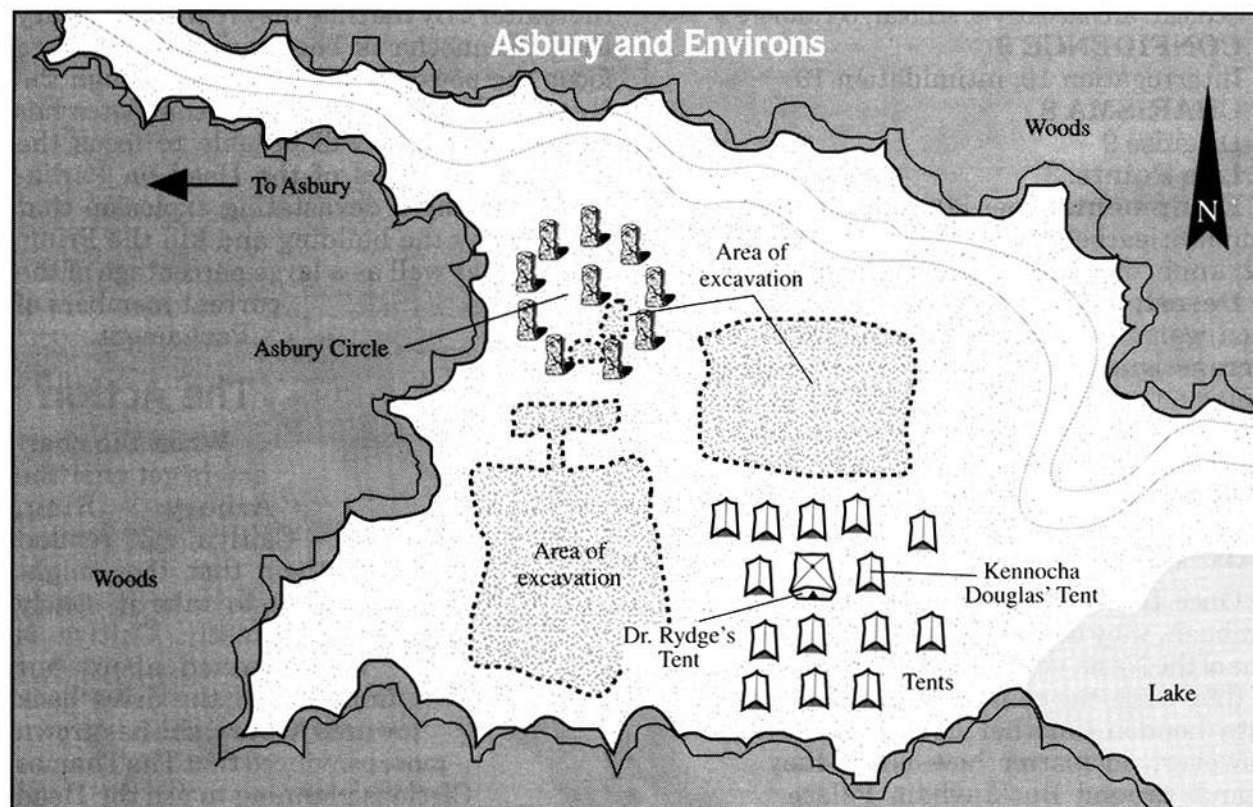
When the characters get near the Asbury Ring, Caitlyn will remind them that they might want to take it slowly and quietly. Caitlyn is very worried about her brother. On the drive back towards Asbury, she has grown more convinced that The Thames Circle is planning to use the Head of the Morrigan to harm England. She may even slip into a Vate trance, muttering ominous words and phrases to this effect. Caitlyn will mention that certain Druids have been known to use blood rites to increase their power ...

By the time the characters get back to Asbury, Kennocha and Cecil Kelemen have already begun their dread rite. Kennocha has set the Head of the Morrigan on top of a slab of stone within the center of the ring, while Connor has been tied spread-eagled to one of the standing stones. Kennocha plans to sacrifice Connor to activate the final surge of mystical energies that she will direct through the Head, across the ley lines, and to Parliament — utterly obliterating the building and all those inside it.

Six more Nazi spies (former "dig workers") are posted around the Asbury Ring's perimeter. They are fairly alert, but the rite is distracting the guards to some extent. An Agility or *stealth* check of 12 is required to move within close range of the Asbury Ring without being noticed by the guards. Whenever the characters get close to the Ring, go to "Dread Rite."



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## Dread Rite

Even if a firefight breaks out between the characters and the Nazi guards, Kennocha and Cecil will attempt to complete their ritual. They will only break off their incantations if the characters actually step into the Asbury Ring. At this point, Kennocha will use her powers to direct some of the building mystical energies in the Ring towards the characters.

Kelemen will use his considerable skills to the best advantage as well. He is desperate to complete this ritual, but if Kennocha is captured, killed, or otherwise incapacitated he will immediately attempt to flee. Kelemen will not attempt to touch the Head of the Morrigan, since he is certain his German blood would be the death of him under such conditions.

The six Nazi guards standing watch out-

## On the Other Hand ...

If any or all of the player characters remained in Asbury instead of falling for the Nazi ambush, Kennocha and Cecil will almost definitely have managed to surprise and subdue them (if the characters somehow managed to capture or kill the Nazis, then the adventure is already over). Captured characters will wake to find themselves tied up just outside the Asbury Ring. Two Nazi thugs watch over them, but the guards are somewhat distracted by the ongoing ritual. If one or more of the charac-

ters can manage to free themselves, there is a chance that they can overcome the guards.

The ropes are fairly tight, but the bonds can be slipped on an *Agility* or *escape artist* total of 12. It is also possible for one character to attempt to move close enough to another character to help loosen his bonds. Regardless, the characters start out in a difficult position, having no weapons save their wits to combat the Nazis.

Once the characters are free, go to "Dread Rite,".

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side the Ring have the same stats as the Nazis in Scene Five, above. They will fight fiercely to protect *Obersturmbannführer* Kelemen, to the death if necessary.

If Kennocha and Kelemen can continue their ritual for eight combat rounds without interruption, Kennocha will plunge her ritual dagger into Connor's heart, releasing the mystical energies, killing Connor, and destroying Parliament. If Caitlyn is within earshot of the ritual, she will realize it is reaching its conclusion and attempt to alert the player characters three rounds before its conclusion. This gives the characters a chance for extreme heroics, if necessary.

If the characters manage to interrupt the ritual, they will still have to fight an enraged Kennocha and Kelemen. They also may still be in danger from the Head of the Morrigan, as the mystical energies Kennocha has raised must be directed somewhere. Two rounds after the ritual is interrupted, the Head will begin to thrum softly. Three rounds after the interruption the head will begin to glow white hot, causing pain to anyone within the Ring

(damage value 13 per round).

Five rounds after the interruption the Head will glow blindingly bright, and a blast of mystical energies will lash out, consuming anyone still within the Circle (damage value 35 to those in that area). The concussive blast will hurl anyone within ten meters of the Ring to the ground (damage value 12).

By the time the characters' sight has cleared, the Head is nowhere to be seen. (Kelemen may well use this diversion to make good his escape — if he isn't caught in the blast.)

## No Heads Are Better Than One

Caitlyn and Connor (if they are still alive) will believe that the Head of the Morrigan has almost definitely reburied itself within the Asbury Ring or one of the other places of power along the ley lines. They are grateful to the characters for helping them stave off the threat to Britain. Both the Pugh siblings may turn to the characters for more help at a future date. They may also serve as a connection to the Druids of Britain.

If Kelemen and/or Kennocha managed to

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escape, they could well become major enemies for the characters. Neither one is likely to forgive and forget, and both are formidable opponents.

In terms of material gain, the characters are free to take Rydge's Land Rover. Otherwise, there is little cash reward for the characters' hard work. However, if they were successful, the characters will have the satisfaction of knowing they saved Parliament, and

perhaps helped keep England out of the Nazi's clutches!

## **Awards**

Award the characters five Life Points for successfully completing this adventure. If the characters managed to capture or kill both Kennocha Douglas and Cecil Kelemen, increase the characters reward to six Life Points.

## Chapter Three

# *Indiana Jones and the Sword in the Stone*

In this adventure, the Nazis are in search of the legendary sword of King Arthur, Excalibur. With it, they plan to conquer the world, with Hitler upon the throne. Although the player characters may not initially realize it, they stand directly in the Nazis' path. It isn't long before our heroes find themselves locked in a white knuckle race to find the sword and save the world from Nazi oppression. Does Excalibur even exist, where does it lie and are the characters prepared to claim it? These are all questions that our heroes will ask, but only by acting will they find the answers ... and, perhaps, the sword in the stone.

This adventure is designed for any number of player characters, with any degree of experience. A character with a scholarly or occult background is beneficial to the group, but not essential.

Although this story is set in England, options are provided for leading characters across the pond (or the world). As for a time setting, it's 1936, a year significant for its events in England. In that year, to much dismay, King Edward VIII abdicated his throne in order to marry American divorcee Mrs. Wallis Simpson. The scandal is instrumental to this adventure, and although this story could be set at another time, its social impact and earthshaking surprises would be lost if it was.

As for background information, detail is provided here on the history and legend of King Arthur and Excalibur. Everything you and the players should need is here.

Above all, remember that the world of Indiana Jones is one of two-fisted, high action. This adventure offers all kinds of opportunities for action, but it's up to you, the gamemaster, to uphold this game's pulp fiction ideals. Set the trend and your players will instinctively follow, and perhaps exceed your heroic expectations.

## England

If you are not familiar with England through travel (or by being a resident), it's likely that all you know of the country is what you have seen on television or movies or read in books. But without first-hand experience, perceptions of the island are limited to what's been shown. This usually means being exposed to the land's outstanding features, its extremes, its stereotypes. To depict England as a stereotype in our roleplaying doesn't do the country justice and would seem to make for a less realistic game.

However, back in the '20s and '30s most pulp writers were American. Few had traveled the world and if they had it was because there had been a war to fight. Without seeing



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themselves, pulp writers who set stories there had little more to work from than we homebodies of today. What pulp writers knew of England was derived from newspapers, war stories and films. Thus, the England of the pulps was largely based on stereotypes.

Since this game is based on the pulp genre, and pulp thrives on stereotypes, it's acceptable to define the England of your game in terms of all the clichés you're familiar with. In fact, doing so may help capture the pulp mood and heighten the excitement of this adventure. (Indeed, schol-

ars of Arthurian legend and Anglophiles in general may recognize the pulp-style interpretations of Arthurian legend and England presented in this book.) If this concept offends you, feel free to define the island authentically, with all the subtleties that define it, but doing so requires considerable research.

How do you define England as a stereotype? The easiest way is to draw obvious comparisons between it and the characters' native country. Here are a few examples:

- England is a relatively small land. It's possible to cross the island in a day or two. Natives find such a journey tiresome, but an American would consider it a quick jaunt given the greater size of their homeland.
- England largely consists of farmland, with only a small proportion of territory devoted to cities. Most people live in and around urban areas, though. This adventure is based largely in the English countryside. There is more space between cities than in US.
- Bobbies (police) don't usually carry guns. England has no constitutional justification for natives to arm themselves.
- In England, people drive on the left. The driver's seat is on the right side of a car. Foreigners accustomed to driving on the right may meet tragedy in a hectic car chase. A tense foot race to a getaway car might also bring a foreigner to the wrong car door.
- Electricity runs at a different voltage in England and the rest of Europe than in America. While tourist areas might offer usable electrical sockets, less traveled areas certainly do not. If a character needs to recharge an electrical device or invention, she may be out of luck.
- The English format for writing dates is day/month/year rather than the American month/day/year. To a foreigner, a letter written in England on March 8 (3/8) may seem to have been written on August 3 (8/3).
- Money in England is measured in pounds, halfcrowns, guineas, shillings and pence. Foreigners should be wary that they don't give away the wrong amount of money or even the wrong bill. Native con artists undoubtedly single out foreigners as easy marks.
- In the England of films and print (and,

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## English Terms and Slang

### English "American English"

|               |                            |
|---------------|----------------------------|
| Braces        | Suspenders                 |
| Trousers      | Pants                      |
| Pants         | Underwear                  |
| Dual          | Divided                    |
| carriageway   | highway                    |
| Chemist       | Drug store                 |
| Cupboard      | Closet                     |
| Garden        | Yard                       |
| Dinner jacket | Tuxedo                     |
| Dressing gown | Bathrobe                   |
| Lift          | Elevator                   |
| Petrol        | Gasoline                   |
| Pavement      | Sidewalk                   |
| Prevaricate   | Avoid truth                |
| Subway        | Underpass                  |
| Wellingtons   | Rubber<br>waterproof boots |
| Fancy dress   | Costume                    |

Here's some English slang to help you out, too:

| Slang                   | Meaning                                      |
|-------------------------|----------------------------------------------|
| Belt and braces         | Extra security                               |
| Boffin                  | Scientist                                    |
| Cough up                | Pay                                          |
| Dolly-bird              | Decorated, foolish<br>working-class<br>woman |
| Nicked                  | Arrested                                     |
| Gabble                  | Rapid speech                                 |
| Oik                     | Person without<br>manners                    |
| Sloshed                 | Drunk                                        |
| Tube                    | Subway                                       |
| Wotcher                 | A Cockney greeting                           |
| Woolyback               | Country bumpkin                              |
| Brown fox               | Sawed-off shotgun                            |
| Brass monkey<br>weather | Cold weather                                 |
| Yank                    | American                                     |

arguably, the real world), it rains a lot. If you want to create a sense of dread in your game, persistent rain may help.

- In England the ground floor of a building is called just that, while the next up is the first floor and the next is the second floor. A chase up a building may confuse a foreign hero.

- As we all know, the English have a distinct accent (sure there are variations on it, but outsiders can't tell). Everybody can do at least a bad English accent, and doing a bad one in a pulp roleplaying game is okay. The pulp serial films of the '20s and '30s were largely shot in the United States, with bad American actors, even those with stories set in England. Although those serial films were by no means art, they're fun to emulate in gaming. So go a'ead guv, 'am it up.

To the left you'll find some British terms and their "American English" equivalents.

Learning a few English terms and slang for use while running this story can lead to all kinds of confusion for player characters (and for gamemaster characters, when they misinterpret foreign characters' expressions). Also keep in mind that when native Britons hear foreigners speak, the Brits immediately recognize them as strangers. Suspicious or even xenophobic natives may scoff at, insult or intentionally lead characters into harm, but these should be very rare instances.

## Getting Into England

In keeping with the Indy films and the pulp genre in general, you don't need to devote much attention to the characters' border crossings and immigration, unless you want to. (In *Raiders of the Lost Ark*, Indy's world travels are summed up by a red line crossing a map.) In fact, it's easy enough to just cut to a new scene in a new country. However, some consideration might be given to coming to England:

- Foreign characters need visas, unless they're entering the country illegally. Foreigners who have entered the country and get in trouble with the law will be asked for their visas.
- Animals brought into the country are quar-

antined for several months. For the purposes of this adventure, characters probably don't have time to retrieve any animals from quarantine.

- Guns not declared upon entering the country are deemed illegal and it's automatically assumed that they're intended for malicious purposes.
- In the same vein, taking English artifacts out of the country is considered smuggling.

## Recent History

Obviously, England has a history that reaches back beyond human record. What's important to us are the relevant events leading up to 1937 (when this story is set).

After World War I, England was an exhausted country. Although the war had been won, the national economy was weak, a significant proportion of a single generation's men were dead, the depression was in effect and England was no longer the greatest country on earth; the United States had come into its own.

Even into the 1930s, England was recovering from the war. Internal conflicts and political struggles also served to undermine the country's stability. Thus, when Hitler rose to power in Germany and broke many of the peace agreements arranged after the war, many Britons were complacent. England had its own problems and if Germany could recover from the war, many thought that it should be allowed to. Thus, rather than confront Hitler and Germany, the English government opted to arrange further peace agreements and compromises.

Obviously, by 1939 war would break out again, but for the purposes of this adventure war is three years away. One of the most newsworthy events of 1936 England is the abdication of King Edward VIII to marry American divorcee Mrs. Wallis Simpson. As fate would have it, this terrific scandal is integral to the events of *Indiana Jones and the Sword in the Stone*.

Note that London in the 1930s is like New York in the '90s – a trade center and haven for refugees from around the world.

## The Legend of King Arthur and Excalibur

To the educated, pragmatic, modern mind (which undoubtedly includes the players' characters'), the legends of King Arthur and his enchanted sword Excalibur are just that — legends. From a purely historical perspective, Arthur is recognized as little more than a 5th or 6th century king who held power toward the end of Roman domination of Britain. There's no historical record of Excalibur. Anyone with a *scholar: English history* total of 8 will know all of this.

Before Arthur's supposed rise to power, the Christian Church was established in Britain. Little unity existed between the powers of the land, authority lying with various chieftains and warlords which resulted in severe rivalries and feuds. Still, the concept of Chivalry was forming, as derived from Church doctrine and the ideals of what was best in the human heart: qualities such as valor, justice and honesty. Whether Chivalry was actually practiced is doubtful.

Arthur was supposedly born the son of Uther, called Pendragon, which was the title of an elective sovereign. Arthur himself was so titled after fighting and defeating Saxon tribes. Over twenty years later, Arthur was supposedly mortally wounded in a revolt staged by his nephew, Modred. Modred was killed and Arthur apparently taken by sea to Glastonbury where he was buried, reputedly in Glastonbury Abbey (which later proved false, which is important to this story).

The *myth* of Arthur as it's popularly known from tales, novels and films derives from dubious sources. Popular accounts of King Arthur were written as early as the 12th century, the most famous being the collected 15th century writings *La Morte d'Arthur*, by Sir Thomas Mallory. The fact that these stories range from the 12th to 15th centuries and recount the life of a 5th or 6th century king is indicative of their dubious validity.

According to romantic legend (known to any character with a score of 8 or higher in *scholar: English lore*), Uther led Britain under the advisory of Merlin, a counselor and magician. It was Merlin who organized the Knights of the Round Table, the greatest

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nobles of the land, who were bound to each other and would fight side by side under Uther and for Britain.

Arthur was born of the coupling of Uther and the wife of one of Uther's knights, whom Uther offended and who turned upon him as a rebel.

Arthur was not raised by his father, but delivered by Merlin upon a foster family. When Uther died, it was decided that the new king would be chosen by divine providence. The knight who could draw a sword embedded in a holy stone would be recognized as king by God and Britain. Knights tried and failed to draw the sword. When sent from a tournament to fetch a sword for his knightly brother Sir Kay, a young Arthur pulled the sword. After proving that it was he who drew the sword, Arthur was proclaimed king.

Accounts of Excalibur vary. Some claim that the sword Arthur drew was Excalibur. Other sources state that Arthur acquired Excalibur upon Merlin's direction. His own sword broken in a joust, Arthur was directed to a lake and instructed to beseech the Lady of

the Lake, the faerie and former lover of Merlin who resided within, to sacrifice her sword to Arthur. She did, but without naming her price, which Arthur did not ask.

With Merlin's aid, alliances abroad and military conquests, Arthur united Britain under his crown. When Arthur was abroad, his nephew Modred staged a revolt and had himself crowned king. Arthur returned to Britain to defeat Modred. Arthur killed Modred but was mortally wounded. Sir Bedivere, one of Arthur's knights, is reputed to have thrown Excalibur back to the Lady of the Lake, as per Arthur's instruction. Arthur was then taken across the sea to Avalon (faerieland) or buried at the site of Glastonbury; legends of Arthur's resting place conflict.

It was at Arthur's "burial site" at Glastonbury that Bedivere founded a hermitage, which became Glastonbury Abbey.

In the end it was prophesized that at Britain's greatest time of need, Arthur would return to take his throne again. That time has not come ... yet.



## Starting the Adventure

Although this story is not designed with Indiana Jones as its protagonist — that's why we have the player characters — this story is set in Indy's world. It's a world of intrigue, high-action, danger and death-defying feats. Anyone who has seen even one of the Indy movies is familiar with their opening action scenes. Think of *Raiders of the Lost Ark* and Indy's hunt for the idol in a South American temple, and his subsequent flight from angry natives. These action introductions are expected elements of the films and completely true to the pulp genre. For all of these reasons Scene One of this story can be considered an "action prelude." It sets the tone of the story and lays the foundation for events to come, events that the players and their characters can only dare to guess at.

There are several tacks that you can take with this scene. The one you use will be based on your gamemastering style, the tastes of the players and on the nature of their characters. Whatever the events you stage, make sure that this scene, moreso than any other, is action packed. Although the players won't know the events about to unfold, they should understand the significance of the prelude and will probably play it to the hilt. Present the ingredients for as many dangerous situations as you can and characters will undoubtedly throw themselves into daring-do at every turn, and perhaps at a few turns that you don't expect.

More than anything else, this scene should be fun for all involved. Let characters perform actions that you might not otherwise allow. In the thick of action, leaping a broad gap between buildings might not be so impossible, especially when instinct is in control and adrenaline is pumping. If you're too concerned for the characters' limitations, players will be too, and characters won't be as bold as they could be. You don't have to announce it, but set lower than usual difficulty numbers. Allow for more untrained actions. Sure, a character might not know how to pilot a plane, but maybe for a few brief moments, after she wrestles free from that Nazi agent, the character pulls the plane out of a sharp dive into a mountainside.

Perhaps most important of all: don't kill the characters. It may seem heavy-handed, but this last point is crucial to staging the dramatic action prelude. If the characters suffer horrible damage during the first and most important action scene of the story, the rest of the adventure will be a disappointment. Let characters get away with even the most deadly of actions. Sure, they should be scared as hell and should suffer minor injuries, but their actions should succeed or come close to it.

When Indy jumps the pit in the introductory scene of *Raiders of the Lost Ark*, he doesn't make it across, but does manage to grab a vine and drag himself up. He succeeds at crossing the chasm and survives what would normally be an impossible feat. Sure, Indy is scared and sure, he suffers minor injuries, but he makes it and the player characters should too. If a die roll indicates a failure, allow for some measure of success that a character can turn to his favor, maybe to perform a different action. An abysmally bad die roll might indicate complete failure at an intended action, but might result in another event that a character can use to save himself.

In the end, the action prelude should be dangerous, chaotic and fun. Let the players enjoy it.

## SCENE ONE: The Once and Future Theft

### The Situation

**Standard.** There are two distinct possibilities for this scene, and both are presented here. The first is more generic in nature and can be used with almost any group of characters, who have all kinds of backgrounds or careers. The second makes some assumptions about one or more characters' backgrounds, may add some definition to their earlier lives and introduces gamemaster characters that are central to the coming story. Both concepts may be adjusted by you to suit your campaign and the characters, but of the two the latter has more meaning in the storytelling experience (for that one, see "Childhood's End," below).

The first assumes that the characters are in

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their homeland, most likely their hometown (or their adopted hometown). It's possible to set the scene elsewhere, or even in England. All you have to do is establish why the scene is set in the locale you choose.

Read aloud or paraphrase:

**You stand outside the museum at night. Above you, the moon is nearly full and covered by a few thin clouds. All is peaceful and quiet — yet if the information you have received is correct, that peace will not last much longer.**

Why are the characters there? By some means, they have received a tip that a group of thieves intends to break into the museum and steal relics from a touring Egyptian exhibit. Characters have undoubtedly heard of the exhibit, having seen reports in local papers or heard them over the radio. Perhaps they even encountered items from the collection in a previous adventure, or heard that the collection was recently reclaimed from international thieves by a certain daring archeologist. Regardless, this is the last night that the exhibit is scheduled to be in town.

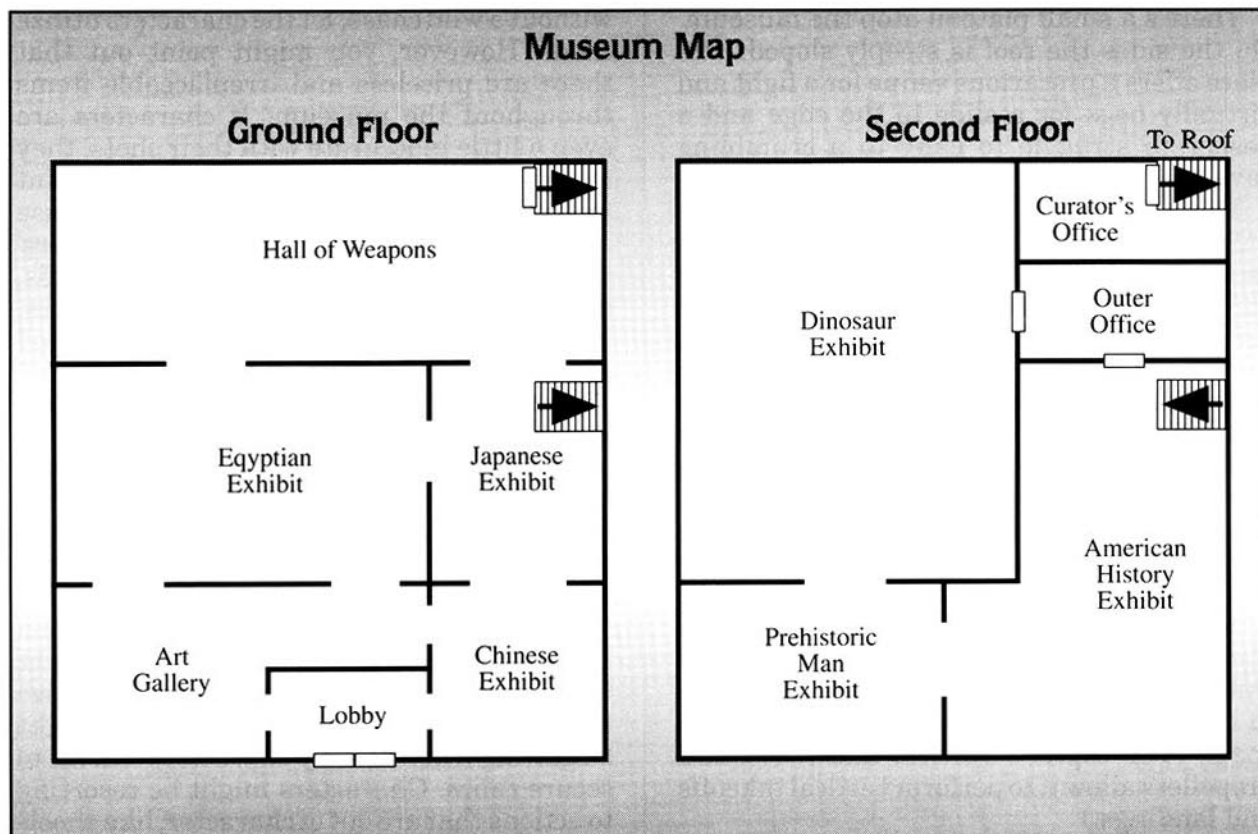
How and from whom do the characters receive the tip? That's largely left to you, based on what's appropriate to the characters. A few suggestions are provided here:

- One of the would-be thieves is actually a disgruntled museum guard or curator. To get revenge and riches, he plots the theft of the relics and hires a group of local thugs to perform the crime on his behalf. Too late he learns that the crime boss he turned to intends to claim the exhibit for himself and frame the guard/curator.

The frustrated museum worker seeks to stop the theft before it's too late, and leaks an anonymous tip to the player characters. The informant might already know of the characters based on their previous adventures, or know them personally and realizes that they will find the tip irresistible.

Of course, when the characters are pursuing the thieves through the museum (that's what they're there for, isn't it?), the thieves might indict the true person behind the plot. Thus the characters have another justice to exact.

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• If the characters have contacts on the street, they hear word that a theft is planned at the museum. Word in the gutter has it that plans of the building were sold to a “yes man” working for one of the city’s more notorious crime gangs. However, investigation soon reveals that the right-hand man has cut himself free. Chafing at being second best, he’s formed his own gang and robbing the museum will be his first big caper. A gang war is brewing and money acquired from the sale of the relics will fund guns and power.

If the characters want to avert an all-out war, and stop the theft of the museum’s relics, they must intercept the thieves. Success may earn the characters the tenuous gratitude of the rival gang leader, but his men might be waiting to claim the rogue mobsters. Do the characters turn their prisoners over or square off against the crime lord? The latter surely brings the boss’ enmity upon the characters, which undoubtedly leads to a future confrontation.

• An infamous European jewel thief and his gang have arrived in town. The leader of the

gang, known as the Silver Fox, is treated as a minor hero by the ridiculously rich. They fear for their possessions, but are so wealthy that they afford a certain admiration for the Fox’s daring lifestyle and elegant grace. Everyone in town knows what the Fox’s target is, and museum security has been stepped up, but everyone senses that it’s just a matter of time before the Egyptian display is discovered missing.

Whether out of a sense of justice, an indignation for the questionable morals of the city’s rich or the thrill of the chase, the characters await the Fox’s move.

## The Action

Regardless of why the characters find themselves before the museum, they are free to approach as they please.

Note that there is a service stairway with a doorway at the top that leads to the roof. The thieves intend to escape to the roof with their trophies and escape by gyrocopter, which approaches from nowhere when the criminals emerge upon the roof.



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There's a small plateau atop the museum. On the sides the roof is steeply sloped. The place offers a precarious venue for a fight and virtually begs for a slide to the edge and a desperate struggle to cling to a crumbling eave.

There is one thief per player character.

When the characters arrive at the museum, the thieves have already made their way in, or the characters may await the thieves' arrival and pursue them inside. Either way, the thieves quickly dispatch any guards. Crude and clumsy thieves probably shoot the guards and smash glass casings to get what they want. More cunning and proud thieves, such as the Silver Fox, drug or gas the guards and carefully cut through glass casings (while hanging upside down from a cable, the other end attached to the ceiling).

When the characters find and pounce upon the criminals, a brief battle may ensue. The thieves' plan, as discussed above, is to escape to the roof where a gyrocopter will retrieve them. (The copter's vertical and horizontal propellers allow it to perform vertical takeoffs and landings.)

Following the tradition of pulp adventure and the style of the Jones films, the thieves shouldn't simply make their way to the service stairway and the roof. The museum is rife with the potential for bold deeds. Let the thieves and characters make total use of their surroundings. Perhaps the criminals must pass through several exhibit halls before they reach the stairs. Imagine an impromptu sword fight in the medieval Japanese hall. Would the characters expect a fleeing criminal to hide in one of the Egyptian hall's sarcophagi, only to spring upon them? What about a hooded statue of Anne Boelyn's executioner suddenly coming to life — axe still in hand! (And even if the characters do foresee these "clichéd" moves, they're still pulp through and through.)

There's all kinds of potential for deadly surprises and climactic battles. Don't be surprised if the characters initiate the exploitation of their environment. Even if they don't, they'll soon follow the examples of your fleeing thieves.

If characters have guns or other weapons that might allow them to capture the thieves

without a wild chase, let the characters utilize them. However, you might point out that there are priceless and irreplaceable items throughout the museum. If characters are even a little inaccurate with their shots, they might ruin centuries of history. The point might be driven home when an ancient vase or delicate statue is thrown the characters' way and shatters on impact. In other words, don't deny characters use of their revolvers, but we suggest that their use be discouraged in lieu of fleet feet and keen wits.

The chase might also be made more dramatic if characters fear the destruction of museum relics and stop to catch falling urns. Indeed, half the characters' time might be spent preventing excessive damage. Of course, the fleeing villains make use of this advantage.

It's time to draw the chase to a close when the players seem to be tiring of it. They might be running out of different ways to utilize their characters' surroundings. They might be getting frustrated by characters' efforts to secure relics. Characters might be resorting to actions that are out of character, like shooting to kill. Beyond these signs, it's time to draw the chase to a close once it's wound its way through three or four museum displays.

The thieves (or those still on their feet) make their way up a service stairway that leads directly to the roof. One of them lays down machine gun fire while the others flee up the stairs. Characters may dare the hail of bullets, but it's more fun to offer them other options. What if the stairway is beside the dinosaur exhibit and there's a skylight near the head of one of the tallest skeletons? A few simple *climbing* rolls (difficulty number 6), a heavy object thrown through the window and a *long jumping* roll (difficulty number 5) leads the characters to the roof, just as the gyrocopter sets down to pick up the thieves.

The struggle undoubtedly continues upon the museum. The leader of the thieves, carrying his stolen goods, is prepared to sacrifice his men while he escapes. While the characters struggle against any abandoned thieves, with pitfalls commensurate to the dangers of their perch, the gyrocopter moves to fly off. This is a prime opportunity for characters to leap upward and grab a rope ladder hanging

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from the copter (*acrobatics* or *long jumping* total of 8). Maybe the escaping gang leader hasn't finished climbing to the passenger seat and his foot can be grabbed (same total). A frightful struggle undoubtedly ensues as the pair struggles to hold on roll, and shake the other off, or a dangling character dodges bullets from above.

Regardless of how events transpire, if a few thieves remain on the rooftop and their leader seeks to escape, all the characters have opponents to fight, whether on the roof or dangling from a careening gyrocopter.

The character fighting aboard the gyrocopter may try all sorts of maneuvers to defeat his opponents and retrieve the museum's relics. It might be best to combine the lone character's actions with those of any survivors on the roof. That way all characters are involved in the fray. If characters up on the roof fire upon the gyrocopter (risking hitting their friend), a bullet might drive the copter groundward. A shot on the copter might also go wild. Perhaps the pilot is hit. Now the hero on board has to recover the stolen goods and escape before crashing.

It's usually at such a time that a river, lake or other cushion makes itself available. Even if the endangered character can't retrieve the relics, he or she can leap to safety while the copter crashes. While the character swims, the bag of loot miraculously bobs to the surface just within reach. If the character is unconscious before the crash, he or she is thrown clear and awakens on impact with the water, the loot again nearby.

As for the gang leader, his body is never found. The player characters undoubtedly groan, but they probably can't help but look forward to facing their enemy again (which could mean another story in the future).

## Museum Thieves (number equal to player characters)

### AGILITY 10

Acrobatics 11, climbing 11, dodge 11, escape artist 11, running 11, stealth 12, unarmed combat 11

### DEXTERITY 9

Fire combat 10

### ENDURANCE 9

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 8

Perception 9, safe-cracking 11, trick 9

### MIND 8

### CONFIDENCE 8

Intimidation 9, streetwise 9

### CHARISMA 7

### Life Points: 2

**Equipment:** Smith & Wesson .38, damage value 17, ammo 6; flashlight; rope.

## Childhood's End

The scenario above is the more standard of the two in this scene. The second involves the same basic events, but is built around one or two characters, defines some elements of their backgrounds and establishes gamemaster characters yet to come. Although the first scenario allows for plenty of character involvement and conventional pulp action (as if pulp action could ever be conventional), the following variation goes further toward telling this story. Treat this like the flashback sequence at the beginning of *Indiana Jones and the Last Crusade*.

This scenario is set during one or more characters' youths (early teens is ideal), assuming any would be together at that age. (New character sheets should be designed for young player, based on what attributes and skills they would have at that age. Remember to lessen both physical and mental attributes — see the guidelines for youth in the "Age" Compensation on pages 53–54 of the *MasterBook*.)

As youths, the characters are friends with Elizabeth and Reginald Hartsworth, the children of a wealthy English scholar. If it suits their backgrounds, the characters might have been in England in their youths and there met the Hartsworth children. Alternatively, the Hartsworths visited America (or the characters' home country), where their father conducted research into his scholarly pursuits.

Elizabeth (older) and Reginald (younger) were always adventurous (or at least Elizabeth was, and she dragged her sickly brother along). The player characters may have been equally adventurous and their parents may have been colleagues of Professor Hartsworth (hence the friendship between the youths). But Elizabeth and Reginald ranged so far and

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wide in their exploits that they could have met any other youths, from the street to high-society functions. Thus, there are all kinds of ways to explain how the characters and Hartsworths met and adventured.

The Hartsworths fit into this scenario after they are established as friends of the player characters. The group of youths learns of an intended robbery at the local museum. The tip can come through one of the means suggested in the first prelude, only adapted to suit the characters' age, or it can come through another means more appropriate to their youth — loudmouthed criminals might not care that mere "kids" overhear their plans.

Regardless of how they learn of the theft, the young characters and Hartsworths can move to stop the criminals, much like their older selves would. The same potential for pulp action stands, save that events might occur 20 years earlier than they ordinarily would, so technology is different. (And remember that the young characters probably wouldn't be carrying guns, etc. They're going to have to rely on their wits.)

There's also a unique charm that being young brings to the museum chase. Young characters are more likely to be frightened by the dark. Creeping among a bunch of Egyptian mummies might be terrifying for a child. Young characters might also have unique weapons at their disposal. A twelve-year-old is more likely than an adult to carry a bag of marbles that can be spread across a floor. Smaller characters can squeeze into smaller spaces, too, which might allow them to trap larger opponents. Imagine a thief led into a mock-up of a pyramid tunnel. The tunnel grows narrow at one end and immobilizes the grown man, but not a little girl. The frail Reginald also proves problematic as thieves may capture him and use him as a hostage, to be freed by the devious young characters.

Remind players that they're playing children. To drive the point home, deny the characters actions their adult selves might take and knowlege that their adult selves would have. Before long, the characters will be look-

ing for ways to turn their size to their advantage.

For the most part, the museum chase described here stands as before (and you can use the statistics for the thieves given above). However, there's no gyrocopter to carry the thieves away. Instead, they have a cable tied to a lightning rod atop the museum. The other end is bound close to the ground, across a river. Some thieves, their leader in particular, try to cross the river hand-over-hand while the others remain on the roof to dispose of the children.

Pursuing youths can attempt the same crossing (*climbing* difficulty of 7), or may find another way to catch up with the criminals. (A belt slung over the cable allows a character to slide down quickly.) Characters can't cut the steel cable unless they have some heavy tools (a sword from the medieval Japanese exhibit, perhaps?)

If you're in the mood for a truly dangerous struggle, stage a thunderstorm. The museum roof becomes particularly slippery and lightning strikes the rod. Although it has no bearing on reality, a young heroine hanging from the cable and struggling with the leader of the thieves might see the electricity "approaching" down the cable. The fall is to the river below (damage value 13), but it beats electrocution. For a hint of the gruesome, the bag of stolen relics might have to be pried from the scorched thief's grasp, either up on the cable or in the water before his body sinks.

Note: This second scenario may only involve one or two of the player characters, assuming they knew each other as children. Offer "free" players some background and personality information on Elizabeth and Reginald and let them act out those characters. Since the gamemaster characters undergo so many changes before being encountered again, don't worry about any quirks that players assign them.

## Across the Pond

The body of this adventure takes place in England, and after you have run the characters through the action above, that's where they are (no matter which version of the scene



you play). This sudden transition from the earlier setting is inspired by the Indiana Jones movies, in which Indy, after a cut of the film, is twice found back in his classroom.

By no means must you suddenly transplant the characters in this way. A more conventional movement (assuming the characters don't already live in England) might involve relating the scenario's closing events and the characters' return to their normal lives. It's only then that they discover the motivation to return to London.

If you do suddenly relocate the characters, "mundane" events leading up to the trip can be related in retrospect, allowing characters to leap into the next stage of their active lives. This is arguably the more "pulp" option of storytelling.

Indeed, if you use the scenario in which the characters are children, it can be staged as a flashback for the adult characters as they arrive in England. The memory can be triggered by being back in England, or by thoughts of the Hartsworth children. Either way, accounting for that scenario as a memory acts as a satisfying segue into the main adventure.

How do you explain why the characters are in England? Why should they go there? The choice is yours based on the characters and your campaign.

One requisite of the characters' journey is that word of their arrival somehow spread in England. For the story to progress, the now adult Reginald Hartsworth must seek the characters out and ask for their aid in finding his missing sister. This might mean that the characters make direct contact with Reginald, make appearances in prominent social circles or get into trouble that attracts the attention of the press (and when aren't pulp heroes and heroines getting into trouble?)

Here are a few ideas on why the characters travel to England, according to the above requirements:

- The characters receive news that Professor Hartsworth, the father of Elizabeth and Reginald, is near death. A conciliatory visit is in order, although the Hartsworths haven't been seen in years. Word has it that Elizabeth is now a writer, but no mention has ever been made of Reginald.

Even if you didn't stage the flashback scenario, narrate one or more of the characters' histories with the children. This means "forcing" detail into the characters' backgrounds, but compels them to travel to England.

- The characters receive an invitation to the English court or some other public circle to receive an award. Perhaps they are being knighted by the Queen for some service performed in a previous adventure. Did the characters recover the Hope Diamond from African cultists?

If the characters are of a scientific bent, they might be called upon to collaborate with an English inventor. Their co-creation sees wide coverage by the English press.

- An old enemy-thought-dead (the Silver Fox?) is sighted in England. The English press recognizes the figure and the sightings are reported internationally. Alternatively, only the characters piece together that their enemy is in England and go there to seek him out.

This hook can lead to an entire adventure of your design, in which the characters capture their foe and receive public recognition. Only after your adventure do the characters run into Reginald and *Sword in the Stone* begins.

## Royal Scandal

While in England, the characters can't help but hear talk or read articles about the recent abdication of the King (assuming characters don't already know all about it; those belonging to upper-class social circles are bound to know of the news.) A few months ago, King Edward VIII abdicated his crown to marry American divorcee Mrs. Wallis Simpson. As a result he became the "lowly" Duke of Windsor.

Whether they talk to blue bloods or commoners, the characters (and more importantly the players) learn of the resulting outrage and amazement that has arisen. Rumors abound as to the true reasons for Edward's abdication, among them that he is a Nazi sympathizer and was pressured to abdicate.

Edward is hoping to overthrow England's ruling class and substitute an authoritarian regime. (Historically, during World War II, he was packed off to the Caribbean as Governor of the Bahamas, where he allegedly laundered money for the Germans.)

As the characters eventually learn, Ed-

ward is the cornerstone of *Sword in the Stone*. Before his abdication he learned that Hitler had become obsessed with the occult and had Nazi agents searching all over the world for occult objects from which to gain power (*à la Raiders of the Lost Ark* and *Indiana Jones and the Last Crusade*). In fact, Nazis were captured in the county of Dorset, in southern England. Interrogation revealed that the spies were searching for “a historical relic,” and spies who had the ear of the sympathetic King revealed that the agents were actually after Excalibur, the fabled sign of kingship. (The Nazis not only wanted the sword for themselves, but for fear that fabled Arthur might return as prophesized, defeating the Nazis’ hopes of conquering the world.) Of course, Edward was skeptical of Arthur’s myth, but Hitler’s conviction about it prompted Edward to reconsider the legend.

Even if the sword was not magical, Edward realized that it might have power: social power. His abdication was already planned, but was not the most favorable of options. He wanted his crown and divorcee bride. Edward therefore furthered relations with the Nazis and arranged a private meeting with Hitler himself. It was agreed that the captured Nazi agents would be returned to Germany and more teams would be allowed to scour England in search of the sword. In fact, it was agreed that the teams would be provided with alibis backed by the monarchy — the Germans would pose as English survey teams roving the land on orders of the king.

In return for these concessions, Edward would be awarded the recovered Excalibur to restore his position as king. He deduced that with internal tensions running high and foreign relations collapsing (World War II was only three years away, after all), a king chosen by divine right would quickly be welcomed by the English people, no matter how implausible his claim to power.

Finally, Edward agreed that once back in power, he would pass Excalibur over to the Nazis. Of course, he has no intention of doing so, and, of course, the Nazis don’t plan to give him the sword in the first place.

## Cut To ...

Once the characters have arrived in En-

gland and contacted (or been contacted by) the Hartsworths, cut to Scene Two.

## SCENE TWO: The Hartsworth of the Matter

### The Situation

**Standard.** The characters are asked by Reginald Hartsworth to find his sister, who has disappeared. They follow her trail north to Hadrian’s Wall, signs of possible foul play, and a most unusual burial mound.

Read aloud or paraphrase:

**The tension in the air is evident everywhere you look. Though Europe is at peace, and the British government insists it will stay that way, there’s no mistaking the looks on the faces of the people you meet. They know all too well that the storm is building in Germany and must break soon.**

If the characters contacted the Hartsworth, perhaps to visit the dying patriarch of the family, then they probably know the state of the family. Elizabeth has grown up to become a shy, bookish woman, despite her bold and brash childhood behavior. She is now a writer and scholar of Arthurian legend, specifically Arthurian romance, applying its principles to the romance tales that she pens and publishes.

For his part, her younger brother, Reginald, always feeble and sickly, has grown to become the black sheep of the family. He never finished university, instead living off whatever he could beg, borrow or steal from his father or sister. He became addicted to gambling, but was a bad gambler. His debts are now so immense that he cannot hope to raise the funds himself and is desperate for reprieve.

Recent events offer hope of salvation. A few weeks back, Reginald’s father fell terribly ill and is close to death. Unbeknownst to the characters, Reginald has been eyeing his inheritance, but knows that most will go to his sister. He wants it all.

After encouraging her to follow through on a trip she had already planned, and vowing to remain by his father’s side, Reginald lost contact with Elizabeth. She left only a day

before the characters arrived in England and Reginald hasn't heard from her since, which is peculiar given her father's condition.

Thus, if the characters haven't contacted him, he will contact them, looking them up at their hotel or at some social function they are known to be attending. He looks haggard and worried as he approaches them (and if need be, introduces himself). Read aloud or paraphrase:

**"It's the most perplexing business," Hartsworth says, obviously beside himself with worry. "Elizabeth has gone and disappeared! And with father on his very deathbed! Dash it all, I've tried to locate her, but I'm afraid I've been most unwell lately. And the local constabulary is less than useless. I say, I don't suppose you chaps would be willing to take up the search?"**

In truth, Reginald wants the characters to find Elizabeth in hopes that she has met with foul play — if he can verify her death, he'll become his father's rightful heir. And if she isn't dead when they find her, Reginald might just take care of her ... and the characters.

## Reginald Hartsworth

### AGILITY 8

Beast riding: horse 10, dodge 10, running 10, stealth 10

### DEXTERITY 8

Fire combat 9

### ENDURANCE 6

### STRENGTH 6

### TOUGHNESS 7

### INTELLECT 11

Deduction 13, perception 14, trick 15

### MIND 9

Language: Latin 12

### CONFIDENCE 9

Con 13, gambling 10, willpower 11

### CHARISMA 8

Life Points: 5

Equipment: None.

**Description:** Always weak and sickly, Reginald grew up in the shadow of his sister. Though she got into trouble on a regular basis, Elizabeth was Reginald's idol. When she proved to be superior to him both physically and mentally, Reginald grew envious.

Even when Elizabeth was "tamed" and became a "proper" woman, Reginald resented her, for she then won their father's approval and attention. Reginald grew to become a bitter man.

Although he attended the best of English schools, Reginald schemed and cheated his way through them. He was repeatedly caught breaking rules, often leading other students into trouble.

It was in school that Reginald became addicted to gambling and he carried that obsession into adulthood. Allowed a substantial allowance, he would gamble it away in no time.

Reginald is thin and gawky. His hair is slicked to the left side, leaving a thick part, though it's unclear whether the oil molding his hair is applied or natural.

Reginald's teeth are crooked and his eyes are shifty. Indeed, it's difficult for him to look anyone straight in the eye, but that may result from a lack of confidence rather than a dark streak (or so the characters may rationalize).

## One of Our Aristocrats is Missing

Although they probably didn't expect one, the characters now have a mystery on their hands. Elizabeth gave Reginald a complete itinerary of her trip, but he wasn't listening and lost the directions she left. He does, however, recall that she was traveling north, to Hadrian's Wall — something to do with investigating King Arthur's time spent in northern England, where he was reputed to have fought monsters. Reginald isn't interested in such fables and finds his sister's fascination with them laughable.

The only other fact of her trip that he recalls is the name of the village near where she intended to stay: North Pence, a name which he undoubtedly retained only because of its monetary suggestion.

The characters, on the other hand, might have some familiarity with Arthurian legend or may conduct research while in London. A scholar: *English lore or research* total of 8 reveals that Arthur is said by the legends to have traveled north to Hadrian's Wall. There he fought monsters and might have left some indication of the site of Camelot itself.



## What Really Happened

Elizabeth did make her way north, but only after a brief excursion to the southwest of London, to Dorset (yes, the same county where Nazis spies were captured). She had heard a legend of an Arthurian knight who, one Midsummer's Eve, slept upon one of the many ancient mounds now proposed to be the mythical site called Maiden Castle. The knight was supposed to have awoken in faerieland, leading Elizabeth to believe that she had located the true Maiden Castle (see its location on the map of England).

As fate would have it, the Nazis in search of Excalibur had also learned of the legend and had already made the same connection. Although the Germans did not find Excalibur there, they suspected that their quarry was close by and established their base of operations at Maiden Castle. It's from there that search teams set out to scour England.

When Elizabeth arrived at the site she was disappointed to find "English surveyors" already performing a minor excavation. Of course, the Nazis had to play up the role, but Elizabeth soon grew suspicious and took pictures. The Nazis allowed her to do so to preserve their cover, but had Elizabeth followed when she departed.

The Germans tracked Elizabeth all the way to her destination, at Hadrian's Wall. She managed to escape her would-be captors and fled to friends belonging to a local historical society. Unsure of what to do and unaware that Nazis were involved — not even Elizabeth knew who tried to kidnap her — the historical society decided to smuggle Elizabeth off to a safe place on the northwest coast.

The Nazis' greatest concern was the photographs Elizabeth took. Failing to capture her, they ransacked the cottage she was staying in — North Pence has only one such rooming facility. The Germans' efforts were futile, though. Only hours before, Elizabeth had left the film with the innkeepers, to be posted to Reginald. Elizabeth's suspicions were mounting about the activities at Maiden Castle. She decided to have Reginald develop the pictures and show them to their father, whose scholarly experience might verify or alleviate her concerns.

As fate would have it, though, the elderly innkeepers forgot to post the package and the Nazis pursuing Elizabeth failed to search the main house of the cottagery.

The attack on Elizabeth, her flight and her subsequent disappearance only occurred a few days ago. With Elizabeth gone and the film still loose, the Nazis are on the lookout for Reginald, anticipating that Elizabeth might try to get in touch with him. Reginald has no idea that he's being followed, at least by Nazis (he wouldn't be surprised if his creditors are on the lookout for him).

## On the Trail

With their old friend missing, her brother desperate for aid in finding her, and the siblings' father on his deathbed, surely the characters agree to help search for Elizabeth. Reginald offers to pay the characters if need be (regardless of whether he can afford to or not). If characters need further incentive to help, remind males of their childhood memories of Elizabeth. She may have been their first crush. For all the characters know, Elizabeth is the same daring person that they remember, not the bookish woman that she has become.

Travel to the British north by rail takes at least a day, if not two. That's the most direct form of travel, although characters can certainly hire a car or book passage aboard a ship traveling up the coast. Considering that Elizabeth has been missing for a few days and her father isn't getting any better, a slow means of travel may not be appropriate.

The characters don't arrive at Hadrian's Wall that easily, though. Before they can even book passage, the characters and Reginald are confronted by a group of English thugs. Stage the confrontation wherever you choose, preferably in a bad part of town or near the rail yards. The thugs have been hired by Reginald's creditors, who want their money. (However, Reginald's location was actually tipped to the bookies by a Nazi agent, Herr Unger, one of the leaders of the Fascists masquerading in England. Unger wants to use ignorant pawns to get Reginald, and therefore Elizabeth, before endangering his own agents.)

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Brian Schomburg

There should be up to two thugs per character (assuming the characters are decent fighters), and one for Reginald. Read aloud or paraphrase:

As you move toward your destination, a band of thugs steps forward to cut you off. They ignore you completely, talking directly to Reginald. "Ey mate, where do you think you're going? Trying to skip town without saying good-bye to your friends, eh? Mr. Louis would have been pitiful sad. Why don't we take you to go see him before you go?"

Reginald, of course, doesn't want to go, so a fight is certain to break out. In the unlikely event that the characters are defeated, the thugs search them and Reginald for cash as payment. Without a pound to their names, unless they sell other valuables, characters may be forced to stow away aboard ship or jump a train on its way north.

## Hired Thugs

### AGILITY 9

Dodge 11, melee combat 11, stealth 10,

unarmed combat 10

### DEXTERITY 9

Fire combat 12, vehicle piloting: wheeled 10

### ENDURANCE 9

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 8

Trick 9

### MIND 7

### CONFIDENCE 10

Con 11, gambling 11, intimidation 12, streetwise 11

### CHARISMA 7

Taunt 8

### Life Points: 2

**Equipment:** Club, damage value STR+5/20; knife, damage value STR+4/19.

Victorious or not, the characters do spot something strange during the fight. At some point during the melee, call for an Intellect or perception total — on an 8, the characters see a dark figure with a scar on his left cheek standing in a nearby doorway, watching the confrontation. (This is Herr Unger, the Nazi

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Tom O'Neill

agent.) As the characters win the fight or are about to be knocked unconscious, the figure disappears. Any search for him proves futile.

If the characters win the fight, they learn nothing of the scarred figure from their opponents; the thugs never met Unger and didn't even know he was watching. If the characters lose, Unger soon learns that they don't have the film. Either way, Unger realizes that surveillance of the characters and Reginald must continue.

## A Passage to North Pence

Regardless of their means of travel, the characters are discreetly followed by Unger and a few agents. They all speak fluent English — they even have convincing accents — and pose as English travelers aboard the same train or boat taken by the group. It's unlikely but possible for characters to recognize Unger as the "shadowy figure" (Intellect or *perception* total of 13). In the eyes of the law, the characters have nothing incriminating on Unger. He seems nothing more than a normal Englishman and has the credentials to prove it (even calls to the number on his business card are circuitously routed to German spies in England, who verify Unger's story).

If the characters do suspect and confront Unger, he'll disembark at the next stop and allows his less conspicuous agents to follow the characters. Don't worry, he'll return later in the adventure.

## Cut To ...

When the characters reach North Pence, cut to Scene Three, "Hadrian's Messenger."

## SCENE THREE: Hadrian's Messenger

### The Situation

**Standard.** The characters travel to North Pence and discover clues to the location of Elizabeth and Excalibur at Hadrian's Wall. If they ask around the station, they can discover that Elizabeth did indeed pass through here and was staying at a nearby cottage.

The characters will arrive unmolested at the cottagery, located a few kilometers outside of the village of North Pence. Read aloud or paraphrase:

**There are only five houses at the cottagery, all standing around the innkeepers' home. An elderly woman sits rocking the front porch of one of the cottages, rocking in her chair. She waves feebly when she sees you.**

If the characters speak to the old woman, she'll remember Elizabeth and direct them to



the fifth cottage. Note, though, that's she's almost deaf and they'll have to shout to get her to hear them.

## The Action

As previously discussed, Elizabeth was chased from the area by would-be Nazi kidnappers. By the time the characters and Reginald arrive, Elizabeth has fled to historian friends in the nearby village. Those locals have smuggled her to the west coast. Reginald knew that Elizabeth was staying in this area, but doesn't know of her historian friends, so has no idea to look to them for her.

If the characters look in the window of the cottage, they'll be able to see that the place has been ransacked (the Nazis from Maiden Castle turned the place upside-down looking for the pictures).

The door to the cottage is closed but not locked. Clothes, books, toiletries and overturned suitcases litter the one-room building. Characters can search the place (characters can make *Intellect* or *perception* totals to search the place, but will find no clues).

Reginald seems distressed by the state of the cottage, but he's faking. He's delighted by the wreckage, encouraged by thoughts that Elizabeth is already dead and that he can claim her inheritance. Go ahead and stage Reginald's grief as insincere, so that characters (and players) can dislike him more than they already may.

The characters can approach the innkeepers to get information on Elizabeth. The elderly man who runs the place, who accompanies everything he does with grumbling, will be astonished at the state of the cottage.

The innkeepers are ignorant of Elizabeth's whereabouts and never heard noises from the ransacked cottage. Not even the old lady living at the cottagery heard anything (no big surprise).

Until now, the innkeepers have not discovered the wreckage in Elizabeth's room, professing to be too old to clean up after their guests. In fact, they haven't seen Elizabeth for days. Only after some time passes does the wife of the pair remember that Elizabeth left them with a letter to post — that was the last time they saw her. The letter remains behind the front desk in the main house. (The Nazis

never searched the main house of the cottagery, assuming that Reginald was likely to have the film.)

If asked where Elizabeth was going when the couple last saw her, the wrinkled old woman hums and haws and then recalls: "The Wall! She said she was going for a walk to the Wall!"

## The Letter

Once the characters meet the innkeepers and the couple remembers Elizabeth's letter, the characters are a step closer to locating the missing woman. To convince the innkeepers to give up the letter — a letter is a personal thing, after all — the characters have to justify why they should have it (using some form of interaction skill — the innkeepers have *willpower* of 9). If the characters are absolutely rude, Reginald can request the letter, as Elizabeth's brother.

There's film and note within the envelope. The note reads: "Reggy — I took these photographs in Dorset, at one of the sites supposed to be the true Maiden Castle — you know, the place I kept boring you with stories about. There's some kind of survey going on there, but it's queer. I hate to suggest it, but perhaps have Father look at the photos? I simply must know. Hope Father is well. Be back soon. Love, Elizabeth."

Mention of Dorset should surprise the characters, or at least Reginald. As previously discussed, going there would have meant a diversion from Elizabeth's northern travels. Since someone appears to have wanted to capture Elizabeth so badly that she was stalked all the way to Hadrian's Wall, and she writes of having seen something strange down south, it doesn't take much deduction to piece the evidence together. It should seem only logical (and hopefully compelling) to look at the film and find out what mysteries lie in Dorset.

Unless the characters have photo developing equipment with them, which is unlikely, they can get the film developed in nearby North Pence. Even if the characters can develop the pictures themselves, or choose to do so elsewhere, evidence at Hadrian's Wall (see below) suggests that Elizabeth went to the village, so characters should feel drawn there.

## Just Another Rune On the Wall ...

Hadrian's Wall was built during the Roman occupation of England to keep the barbarians from Scotland out (it was effective largely because the Scots had no real interest in trying to go over it). It was primarily effective at keeping large quantities of loot from being taken out. It is only a few kilometers from the cottagery; characters can walk to it. Those who look find a trail (*tracking* difficulty of 6) which is in common use. There are signs that someone has passed this way in the past few days.

An *Intellect* or *tracking* total of 7 around the grounds of the Wall will prove that Elizabeth traveled west along it.

An *Intellect* or *perception* total of 7 will allow the characters to spot a wide-brimmed, laced and soiled hat hanging from a thistle bush. Perfume still lingers on the garment. Any character who recalls the young Elizabeth might wonder at the frilly hat, given memories of a bold tomboy.

Further search of the area turns up a strip of trampled grass leading from the south, away from the cottagery (*Intellect* or *perception* total of 8). An *Intellect* or *tracking* total of 7 reveals that at least three people passed this way, and they were wearing boots (jackboots, actually, but the characters are unlikely to make this connection unless they've had extensive contact with Nazis). The trail was made by the Nazis who stalked Elizabeth.

Another heavy trail leads west from the place where Elizabeth's hat lies, apparently away from the Nazi's approach. This trail was made by Elizabeth as she fled from her pursuers (a *tracking* total of 6 shows that this trail was made by one person wearing women's shoes). At one point the trail indicates a pause, where Elizabeth stopped to calm herself and decide on what to do. From there the path turns southwest, toward the village. The characters may

therefore make their way there. (Call for multiple *tracking* rolls as they follow the trail.)

Investigation of the site where the hat was found produces further evidence. If the characters make an *Intellect* or *perception* total of 8, they'll notice ancient carvings on the Wall at a spot on a mound. Some of the inscription stands at ground level, but more is buried. Another person appears to have stood here and investigated, too, because handfuls of dirt have been clawed away from the Wall by a smallish hand — Elizabeth's!

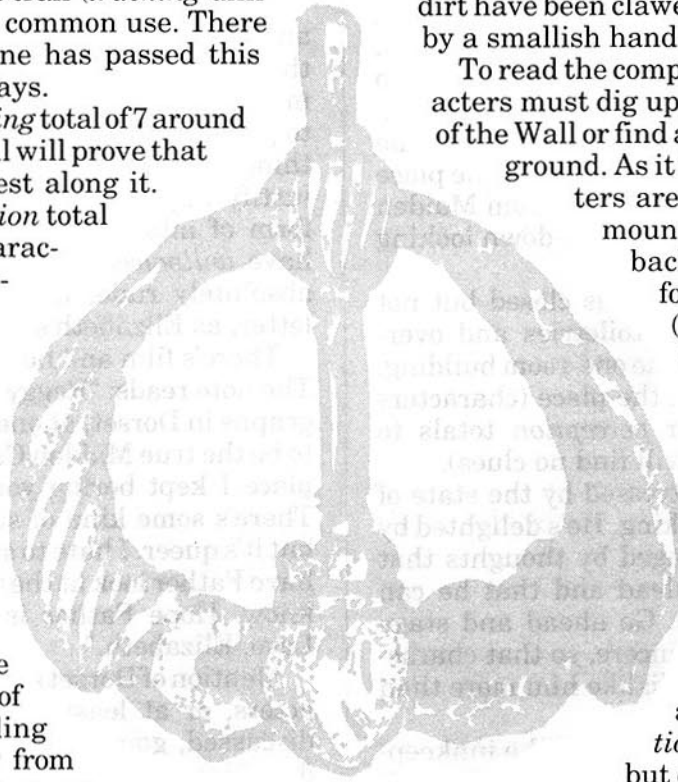
To read the complete inscription, characters must dig up the earth at the base of the Wall or find another means underground. As it turns out, the characters

are standing on a burial mound. Characters with a background in English folklore may realize this (*scholar: English lore* total of 8) and deduce that there must be a mouth to the mound somewhere nearby. Others may dig until the mound gives way and all collapse to its subterranean floor.

The mouth of the mound looks like an animal hole (*perception* total of 5 to find), but can easily be widened

to permit human passage. The interior of the mouth, walls and ceiling seem to be reinforced by row upon row of some kind of supporting beam. It's damp, slippery and fetid within, but passable. On one side, the point of an ancient spear actually sticks through the wall, the head protruding inside as if some earthen warrior stabbed the mound from without.

Above or below the surface, the characters may clear away the dirt and continue to read the inscription. Unless characters are learned in Latin, they can't fully understand the words. If all else fails, Reginald can read the carvings — for all his flaws, he retained something of his classical education! The inscription translates:



**“Here the Great King brought death upon the beasts of the North to protect all his lands. Here he stayed for many a year, laying the scourges to rest before riding South, contented, to Camelot.”**

Above that message, and slightly exposed above ground, reads a more recent looking (though still very old) engraving. It translates:

**“And there he sat until the time of reckoning, when Almighty God brought his bounty again to the world. Then the Great King paid the final price and was gravely wounded. Only then could he climb unto his next great throne, to reign over the Isle of Glass.”**

Alongside this “newer” inscription is a carved symbol. It appears like a sword, with its blade pointing downward.

Though ambiguous and cryptic, these engravings are important to the characters’ search for Excalibur (once they realize that the Nazis are after it). Thus, if the characters don’t spend a lot of time investigating the Wall, or are about to go elsewhere, have one of them unexpectedly fall through the roof of the mound.

Though it has little bearing on the story itself, the characters may realize, especially after reading the first inscription, that they’re not just within some burial mound (Intellect or *deduction* total of 7 to realize this). The walls and roof are reinforced by the bones of a monster slain by Arthur himself. The mouth of the barrow is formed from the creature’s gaping jaws! The characters are standing inside a monster!

So what can the characters do next? Elizabeth’s trail suggests that she fled to the nearby village.

## Cut To ...

When the characters are ready to investigate the village of North Pence, cut to Scene Four.

## SCENE FOUR: For a Few Pence More

### The Situation

**Standard.** The characters investigate the village of North Pence and Elizabeth’s film. This leads them to their discovery of her whereabouts — and their discovery by the Nazis!

The village of North Pence is about an hour’s drive west from the cottagery where Elizabeth stayed. It has a population of a few hundred, but offers many amenities that characters may not expect for such a small community. Among them is a photography studio, where the characters can have Elizabeth’s film developed.

## The Action

The photography studio isn’t difficult to find — but an Intellect or *perception* total of 7 will tip off the characters that they are being followed, and inexpertly so. Discreet glances prove the characters’ shadow to be an old man dressed in local fashion (he has no scar). Until confronted, the man continues to watch the characters until they leave the village.

It doesn’t take an elaborate ambush to catch the old man. Simply stopping up short and waiting in an alley is enough to catch him off guard. The man is Morris Wilkey, the administrator of the local historical society and friend of Elizabeth. Members of the historical society have been on guard for strangers since Elizabeth, fleeing from unknown attackers, arrived upon Morris’ doorstep. Never having seen Reginald and the others, Morris is immediately suspicious of the group and sets out to follow them to determine their intentions in the village.

If taken unawares, Morris panics and tries to run from the characters. He’s no athlete, so it’s easy to catch and restrain him, just as it’s easy to cover his mouth to mute his cries for help.

Until he learns that the characters are trying to help the missing Elizabeth, or that Reginald Hartsworth is in the group, Morris refuses to explain why he was following the characters. For an old man, his courage and resolution are remarkable; there’s something to be said for the stereotypical English stiff upper lip.

### Morris Wilkey

**AGILITY 7**

**Stealth 8**

**DEXTERITY 7**

**ENDURANCE 7**

**STRENGTH 7**

**TOUGHNESS 9**



**INTELLECT 10**

Deduction 15, linguistics 13, perception 14, trick 12

**MIND 11**

Research 16, scholar: archaeology 15, scholar: English history 16, scholar: English lore 15

**CONFIDENCE 10**

Willpower 14

**CHARISMA 9**

Persuasion 10

**Life Points: 2**

**Description:** Morris Wilkey is a short man with ruddy cheeks and a bushy white moustache. He is a scholar by nature and feels a little silly doing all this cloak-and-dagger skulking about. Morris is secretly a monk, part of a secret society charged with protecting Excalibur (see Scene Six).

As soon as the characters' helpful intentions are explained, or Reginald is introduced to Morris, he virtually babbles information. Read aloud or paraphrase:

"You're here to help Elizabeth? To protect her? That's what she came to us for! She and I had corresponded for some years about Arthurian legend and tales of the Wall, and she recently informed me of a trip to this part of the country. I had not heard from her until, in the middle of the night, she pounded on my door. Her clothes were torn by thistles and she was soaked to the skin. She claimed to have been attacked by a group of men, but did not see their faces nor know who they were.

"Of course, I immediately called upon the other members of the historical society and we found the poor girl some food and clothes. We decided that she should be sent to the west coast, where Mrs. MacPherson's son manages a fishery. We believed she would be safe there until some indication of her attackers could be found.

"Naturally, we informed the police, but they were not terribly helpful. That is why the historical society took it upon itself to look out for Elizabeth's attackers. I thought you might be them, being strangers, but I presumed prematurely. I apologize."

Morris is quick to suggest a meeting between the characters and the assembled historical society. He feels that "some kind of decision must be made about how to help Elizabeth." Obviously, very little gets done around here without formality and tradition.

If the characters decide to bear with the meeting, in a couple hours they find themselves standing before a group of bookish elderly people. The room's abuzz with ideas on how to get Elizabeth home safely, from sending her to the Americas for a time, to calling in Scotland Yard. If the characters want anything decided in their lifetime, they have to take charge. Interruptions and blunt statements are received with comments such as "How rude!" but arrangements can quickly be made to hire a car out to the coast.

If the characters choose not to meet with the historical society and venture after Elizabeth right away, a flabbergasted Morris can give directions. In this case, too, a hired car is the only means of getting to the coast.

Unfortunately, the characters are being watched in North Pence by more than just the historical society ...

**Pictures Don't Lie**

Before they go after Elizabeth, the characters would be wise to develop her film. It takes a few hours, perhaps even overnight (and if the characters do stay overnight, it might be fun to subject them to the full extent of the historical society's plodding meeting).

There's a total of five photographs. They depict various scenes of what seems an archaeological survey. The scenes seem set upon a grassland, with a few stones cropping up here and there (i.e., the site of Maiden Castle, in Dorset, which Elizabeth visited). A few dozen men and women are apparent. They hold various tools and appear to take various measurements.

Characters with the *scholar: archaeology skill* (no roll required) or who make an *Intellect* or *deduction* roll of 7 will recognize that, though apparently busy, the people in the pictures are accomplishing nothing. There's nothing genuinely scientific about their actions, almost as if they're posing as scientists or are trying to look busy for the camera.

Characters who have encountered Nazis

# INDIANA JONES™ and the Tomb of the Templars



Tom O'Neill

before, or characters who make a successful Intellect or *perception* roll of 8 will recognize that all the people in the pictures are wearing the same boots — jackboots! Other clues also betray the Nazis. Characters with a background in fashion might recognize the German cut to the “surveyors” clothes. A photograph that depicts a truck driving along a dirt road reveals that the truck is on the right, not the left (possibly indicating that a foreigner is behind the wheel).

Making these discoveries, characters undoubtedly realize that they’re up against Nazis. Then, of course, the question arises as to what the Germans are up to. Let the players figure it out for themselves. From what the characters know, the Nazis are at an English historical site, a place that interested Elizabeth as a scholar of Arthurian legend. It doesn’t take a successful *deduction* roll for characters (and players) to realize that the Nazis are after something from Arthurian legend. What could it be? The remains of Arthur, Camelot and Excalibur all probably come to mind. It’s at this point that the char-

acters undoubtedly realize that they’re in deep trouble.

## Leaving With the Tide

As stated above, about the only way to get from North Pence to the west coast, where Elizabeth is hidden away, is by hired car. The characters may want to make the drive themselves, but even Morris advises against it, the route being circuitous and the road dangerous at times.

There are a few cabs in town, but the Nazis are quick to watch over them, knowing that the characters will need to hire one if they intend to go anywhere. Thus, when Morris or the characters arrange for a ride to the coast, their driver has already been bought by the Nazis and he passes his destination on to them.

It’s a few hours’ drive to the coast. Characters are undoubtedly wary of trouble at first, but when none arises, they may relax. Only when they arrive at their destination do the characters find themselves in the thick of it.

Herr Unger, some of his men and some

# INDIANA JONES™ and the Tomb of the Templars

hired longshoremen arrive at the coastal warehouse before the characters. The warehouse is filled with netting, boat parts and the odd dead fish. A small cabin, above the warehouse floor, is where Elizabeth is staying, with provisions provided by Mrs. MacPherson's son. The warehouse is located on a pier, so stands above the water, and boats are moored nearby.

As the characters approach the warehouse, all seems quiet. A light is visible from the cabin window (the only window to the place), on the second floor. The cab driver waits in the car while the characters approach the building. Once the characters open the main doors to the building, the driver screeches away, which may be the characters' only forewarning of trouble (If a character stays with the cab driver, he suddenly throws open his car door and runs back down the pier, car keys in hand. To stop him, characters must attack the driver. Use the stats given above for the hired thugs for the cab driver.)

When the characters step inside the warehouse, blinding lights are thrown on and Nazis just inside the doorway slam the doors shut behind the characters. The group finds itself facing insurmountable odds. There are hired longshoremen and German soldiers in full uniform (in total, as many as five per character, Reginald included). The longshoremen are empty-handed or brandish clubs and hooks, while the German soldiers are armed with pistols. In the center of the warehouse sits Elizabeth, who is tied to a chair and gagged. Standing behind Elizabeth is Herr Unger, who is also in full Nazi regalia.

## Herr Unger

### AGILITY 11

Dodge 14, melee combat 16, melee parry 15, running 13, swimming 12, unarmed combat 15, unarmed parry 13

### DEXTERITY 9

Fire combat 13, vehicle piloting: wheeled 11

### ENDURANCE 11

Resist shock 14

### STRENGTH 10

Lifting 12

### TOUGHNESS 11

### INTELLECT 11

Deduction 13, espionage 16, trick 12

### MIND 11

Language: English 13

### CONFIDENCE 11

Interrogation 15, intimidation 15, willpower 16

### CHARISMA 7

Taunt 10

### Life Points: 6

**Equipment:** Luger P08, damage value 17, ammo 8; combat knife, damage value STR+4/19.

**Description:** Herr Unger is a middle-aged agent of the Nazi Gestapo. When Unger proved himself a loyal follower in the persecution of minorities, Hitler chose him as the director of other special operations, specifically the search for occult objects. Though not necessarily a believer in the occult, Unger does not discount the supernatural, out of respect for Hitler's vision.

Though blindly obedient, Unger is no fool. He has an eye for detail and a strong sense of human nature. He can recognize people who are a danger and takes precautions against them even when their threat seems invalid. Unger has heard tales of the American archeologist, Jones, and refuses to let him or anyone like him — the characters — interfere in his work.

Unger bears all the classic Nazi features: blonde hair, blue eyes, a square jaw and short-cropped hair. A long scar stretches down his left cheek. The scar gives Unger the image of a perpetual sneer. When he smiles, his face assumes an even more frightening visage, and he only smiles when his enemies are harmed.

When incognito, Unger wears a gray suit and fedora in the English style. When in all his glory, Unger wears his black Gestapo uniform.

## Nazi Guards (five per player character)

### AGILITY 9

Dodge 11, melee combat 11, melee parry 10, stealth 10, unarmed combat 10

### DEXTERITY 10

Fire combat 13, thrown weapons 11, vehicle piloting: wheeled 11

### ENDURANCE 9

### STRENGTH 9

### TOUGHNESS 10

### INTELLECT 8

Demolitions 9, perception 9, trick 9



# INDIANA JONES™ and the Tomb of the Templars



Brian Schomburg

**MIND 7**

**CONFIDENCE 10**

Intimidation 12, willpower 11

**CHARISMA 7**

Persuasion 8

**Life Points: 2**

**Equipment:** Luger P08, damage value 17, ammo 8.

The characters are outnumbered and outgunned, and hopefully have the sense to give up, because this is a fight they probably won't win (see below). This is the point at which the arch-villain may give his speech (don't forget the German accent, which Unger now allows to flow freely). Read aloud or paraphrase:

**"Ah, how goot of you to finally arrive. Perhapz you remember me; I think you do — the street in England, aboard the train. I am Herr Unger, agent of ze Fazerland and the hand of Hitler himzself.**

**"Ve zank you for leading uz ztraight to Fraulein Hartzworth, here. It haz been quite a chaze, but vithout your effortz ve vould never have found her.**

**"I believe zat you have ze photographz she took. Pleaz hand them over now and zhe vill not haff to be killed."**

The characters may also goad Unger to learn his purpose in England. Unger isn't afraid of revealing his plan, since he's confident that all the characters will die this night. Unger therefore responds:

**"I am zurprized that you have not yet deduzed our little zecret. I should not be zurprized, zough; yourz iz an inferior people. We search for ze zword of Artur — Excalibur, of courze. Thiz ancient king must have been of Teutonic stock, eh, wielding az much power az iz fabled. We vant hiz zword, and vit it Hitler shall be zat 'onze and future king."**

The characters can fight at any point, but the odds of victory are slim. There are just too many enemies to fight and the warehouse doors can only be reopened by force, which requires that the characters draw their attention from their attackers — always a bad idea. Still, the setting makes for a classic pulp

# INDIANA JONES™

## and the Tomb of the Templars

struggle: hanging nets and hooks, slippery fish entrails, rolling barrels, swinging loading arms and a conveyor belt that leads to a fish mulcher all make for a dramatic battle. These tools can be used by the characters and the Nazis.

Even if one or two characters escape, the rest are probably captured (Reginald certainly is). It's also possible that the characters surrender, which serves the same end as being beaten down by the Nazis.

Whether the characters are beaten into submission or taken by consent, they are searched for the photographs. Once the Germans have the pictures, they set up their deathtrap.

Even if the characters somehow escape the Nazis, or a lone character with the film escapes, the Nazis use their captives (at least Elizabeth and Reginald) as a bartering chip for the film and pictures. Unger has no qualms about methodically shooting one captive at a time until the pictures are turned over.

And, if none of the characters currently carry the film and pictures, the Nazis go ahead and arrange for their deaths, just to get them out of the way.

In the classic pulp tradition, the Nazis put their captives in a deathtrap, a means of torturous death that momentarily appeases their appetite for inflicting pain and misery. If any characters are free, it's up to them to rescue their friends who are put in the trap.

Captives are knocked unconscious, bound and lowered into a boat. Then they are tied to one or several pier legs, at about chest level in the water. It's low tide. The characters must regain consciousness and free themselves before the tide comes in, drowning everyone. It's easy to figure out that the characters' heads are below the level of high tide, as the pier legs are stained and barnacle-covered to a height about 60 centimeters above their heads.

It takes about 10 minutes for the water to rise high enough to drown everyone. Of course, characters probably don't know that, and their peril can be emphasized by the rising waves that come crashing in, filling mouths, stinging eyes and making leverage and traction difficult. The urgency of the situation is emphasized if some characters don't come to for

some time. Neither Elizabeth nor Reginald regains consciousness until rescued by the characters, and if that fails they drown.

The ropes have a Strength of 15, but there are numerous ways to escape the deathtrap. A character can try slipping out from the bonds (Agility or *escape artist* total of 13). Characters who still wear knives or cutting objects may try to reach them and cut free (Dexterity or *prestidigitation* total of 12). If such attempts fail by more than -5, the cutting objects are dropped. Characters can rub their ropes against the barnacles on the pier legs until the ropes break. This option involves no skill roll, but takes time (about five minutes). If a character has been slow in regaining consciousness, his escape attempt may be futile. In the end, players are going to come up with their own escape plans. Use the above possibilities as guidelines.

To exacerbate matters (and to make things difficult for any free characters), the Nazis leave three longshoremen on the pier when they leave. Characters climbing up a pier leg (Agility or *climbing* total of 10) must sneak past these guards (*stealth* difficulty of 9) or defeat them in order to escape. Characters who were never captured must sneak past or defeat the guards before they can rescue their friends, below. (Use the hired thug stats for the longshoremen.)

Anyone who's free and in the water must make Agility or *swimming* rolls. The water is rough (difficulty 9) and, unless they shed their garments, characters' clothes drag them down (+1 to the difficulty). Efforts to cut friends free or keep unconscious friends afloat make swimming more difficult, too (see the "Swimming Modifiers" chart on page 101 of *MasterBook*).

If characters are having trouble freeing themselves and saving their friends, a little "divine intervention" might not be out of order. Classic pulp deathtraps often involve events that are beyond the protagonists' control, but can be used to survive. Perhaps barnacles naturally cut ropes, making escape easier. Perhaps characters wake up as soon as waves hit their faces, allowing them enough time to break free on their own. Or, a guard might lower himself down to a boat to see how the characters are doing. He gets too close and

the characters can grab any tools or weapons he has and cut free. The *taunt* skill can be used to bring a guard down in this last example.

In the end, most or all of the characters should survive the deathtrap. In terms of the story, the deathtrap is meant to terrify the characters and create suspense, but there's still more story to be told. After all, in *Raiders of the Lost Ark*, Indy and Marion escape the snake-infested tomb they're left in, and go on to stop the Nazis' plot.

Even if the Nazis take the photographs from the characters, the group knows that the Germans are up to no good at Maiden Castle. Now that Elizabeth has been rescued, they know where to go after the Nazis. The photographs are no longer important.

If the characters should actually defeat the Germans, Unger should manage to escape by some means. He can take the truck that the Germans arrived in (which is parked a short distance away) or can find the characters' cab driver and get his keys (killing the cabby, of course). A speedboat might also be available. Assuming the cab isn't taken, it's the only quick means of travel available to the characters.

Unless they can hot-wire the cab (Intellect or *vehicle mechanic: wheeled* total of 12), Unger gets away. Even if a chase does ensue, some turn of events should allow Unger freedom. His car or boat might crash and explode, but his body is never found. This might seem a little heavy-handed, but it's true pulp.

## Cut To ...

Once the characters have escaped from the trap and rescued Elizabeth, cut to Scene Five, Mayhem at Maiden Castle.

## SCENE FIVE: Mayhem at Maiden Castle

### The Situation

**Standard.** The characters travel to Maiden Castle and discover the location of the "Isle of Glass" and possibly Excalibur as well.

Once Elizabeth is safe from the Nazis and their hired thugs, the characters can get to know her or get reacquainted. For his part, Reginald mocks happiness upon seeing his sister alive, but she is quite pleased to be

reunited with him. Frustrated that his sister is alive, Reginald forgets to offer news of their father's health and must be asked about it by Elizabeth. Characters may perceive Reginald's apparent distraction (*perception* total of 8) as yet another sign of insincerity.

Elizabeth has changed since her childhood days, having become dainty and bookish. She is a writer, specializing in romance and deriving much inspiration from Arthurian legend. She's obsessed with the notions of courtly love, the importance of the vow and the purity of chastity.

For now, it's important to remember that Elizabeth's peculiar passions lead her to fall in love with any male character who embodies knightly qualities, or even just some virtue (preferably any male character she knew as a child, having preserved a distorted memory of him). She sees that character as her white knight. Her ridiculous affections may even become irritating. (Elizabeth is a "Romance" subplot waiting to happen.)

### Elizabeth Hartsworth

#### AGILITY 9

Climbing 10, dance 10, running 10, stealth 10

#### DEXTERITY 8

#### ENDURANCE 7

#### STRENGTH 7

#### TOUGHNESS 9

#### INTELLECT 12

First aid 14, perception 15, photography (outdoor) 14

#### MIND 10

Artist: writer 14, language: Latin research 14, scholar: English history 15, scholar: English lore 15

#### CONFIDENCE 7

Willpower 9

#### CHARISMA 10

Charm 11, etiquette 12

#### Life Points: 5

**Equipment:** Camera (no film); notebook and pen.

**Description:** Elizabeth grew up the daughter of a prominent English professor. Though her family belonged to upper-class social circles, Elizabeth rebelled against the genteel behavior expected of her. She was a tomboy and troublemaker.



As Elizabeth grew older, she eventually bowed to societal pressures and became the proper young lady that blue blood society demanded of her.

Perhaps in reaction to defying her true spirit, Elizabeth went to extremes in her transformation. She became positively prissy and reclusive, immersing herself in the romantic fiction she discovered through her education. Perhaps it was only through that fiction that she could explore the true nature of her identity.

When the characters finally meet the adult Elizabeth Hartsworth, she is a completely different person than the child some may remember. However, that bold person still lies beneath the surface. In fact, the lives of the daring adventurers may bring Elizabeth's true self to the fore.

Elizabeth has long red hair that she typically wears up in proper ladylike fashion. Her eyes are large and brown and her features are fine and understated. Her skin is alabaster, from years devoted to studying and "proper" indoor, female pursuits.

When the characters first meet the grown Elizabeth, she's been in hiding from unknown attackers. Her clothes are borrowed from members of the North Pence historical society, so are simple and plain. Her hair is disheveled and her face is soiled. She appears as a grown version of the young woman characters may have known.

Elizabeth maintains this rugged appearance throughout the story, but might resume her ladylike image once matters are wrapped up. And yet, a hint of her daring youth now remains in her look.

Elizabeth constantly talks about the "three rules of courtly love":

- 1) "A lover performs all things thinking of his beloved."
- 2) "No one can be bound by two loves."
- 3) "Love is always increasing and decreasing."

She also discusses how vows of loyalty and affection should be honored for life, emphasizing that vows of all kinds should be observed.

Obviously, Elizabeth is a little out of touch with reality. Ironically, her references to the three rules of courtly love and the importance of a vow are paramount to the characters'

acquisition of Excalibur. You should therefore work these themes into almost every conversation that Elizabeth is involved in. If the characters dismiss Elizabeth too quickly, or fail to listen to her, they may fail the tests required to claim the sword. But, of course, that's for the characters to worry about and you can watch them squirm when they later try to recall what Elizabeth kept prattling about.

## Death and the Maiden

Now that the characters have saved Elizabeth, they're faced with the terrible knowledge that Nazis are searching England for Excalibur. The characters now know that the Nazis are at Maiden Castle, so may piece together that the Germans are searching the area and using the place as a base of operations.

Elizabeth knows the myth that Arthur passed into faerieland, specifically Avalon, upon his death. In fact, any scholarly character probably knows this common legend (*scholar: English lore* total of 6). When Elizabeth visited Maiden Castle, she was pursuing the legend of a knight who had slept upon the mound on Midsummer's Eve and awoke in fairieland. It's possible that the Nazis are at Maiden Castle researching the same legend, hoping to get to Avalon.

At Hadrian's Wall, the characters read the inscription that stated that Arthur passed on to rule the Isle of Glass. Elizabeth never read that inscription (although she tried to exhume that portion of the Wall before being attacked). However, she knows that the Isle of Glass is the land Arthur is supposed to rule in Avalon.

The question is, then, how do the characters get to Excalibur before the Nazis? How can they get to this "Isle of Glass," and have the Nazis already found it?

Without any stronger leads to follow, the characters' best option is to go to Maiden Castle and find out what the Nazis know. Certainly player characters will come up with other ideas, and you may alter this story so that their efforts bear fruit, but it's by finding out what the Nazis know that the characters may truly defeat them.

There are two ways that characters can get

from England's northwestern coast to Maiden Castle, located far to the south. They can hire a ship to take them down the coast, and then a car to Maiden Castle. Or they can drive back to North Pence (a car can be hired on the coast) and return south by rail. The second is the quicker of the two options, and speed is of the essence. However, if the characters traveled north by train, you might suggest that travel south is faster by boat, simply to change the venue of coming events. (Unfortunately, there are no planes to charter in the coastal town.)

Although Herr Unger assumes that the characters are dead (if he left them in a deathtrap), he isn't taking any chances. He has agents posted along all roads, waterways and railways that lead south.

Thus, when the characters are traveling back down south, they are at some point confronted by Nazis intent on killing them. The Nazis are dressed as natives, so the attack might come as a surprise. Stage the confrontation in a remote place, at night aboard ship or in an otherwise empty train car. As with all pulp fights, introduce all kinds of situational tools and pitfalls. A fight on board ship can involve swinging mast arms, crashing waves, loose cargo, a spinning navigation wheel, loud fog horns and a several hundred pound anchor. A fight on board a train can involve climbing on top of cars, leaping between cars, detaching cars, swinging to avoid rail-side mail arms and loss of life or limb under train wheels.

Don't make the struggle too difficult, but make it challenging enough to be fun for player characters (use the statistics for the Nazi stormtroopers above, but remember that depending the site of the fight, they may not want to attract attention by using their guns).

## People on Glass Isles ...

After a day or two of travel, the characters arrive at Maiden Castle. Read aloud or paraphrase:

**The legendary Maiden Castle rests on the site of an ancient Roman temple, now long-ruined. There's little more than flat grassy ground, encircled by ditches and earth ramparts. However, the Germans have thrown up tents and temporary buildings. The area is littered with unused survey equipment. Freshly cut tire tracks indicate that vehicles come and go from the site. All in all, some digging appears to have occurred, but without results. The place has become the base of operations for a broader search for Excalibur.**

The lands surrounding Maiden Castle offer enough dips and cover to disguise the characters' approach.

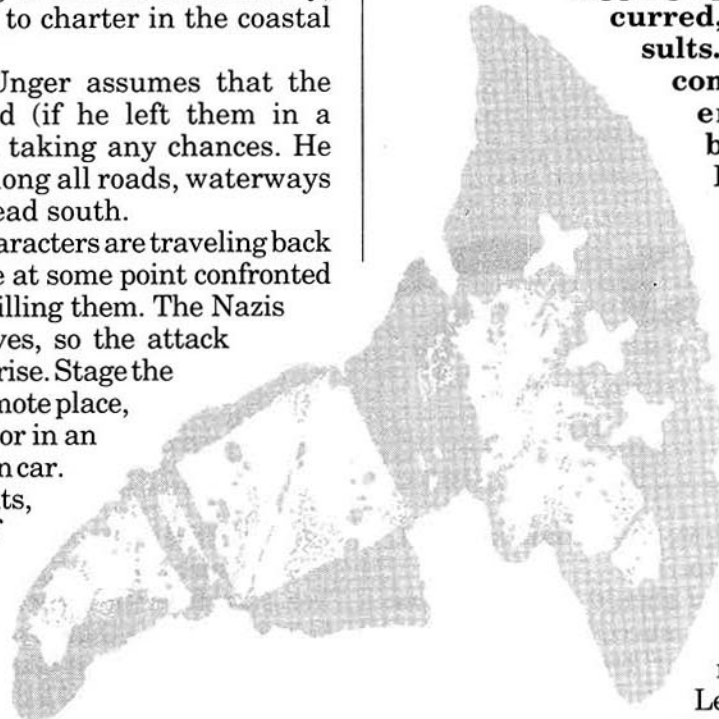
The place is largely avoided by locals, who believe it haunted by the wife of a medieval lord. Elizabeth or any character with *scholar: English lore* may relate this legend.

Legends of the haunting have even spread among the German troops

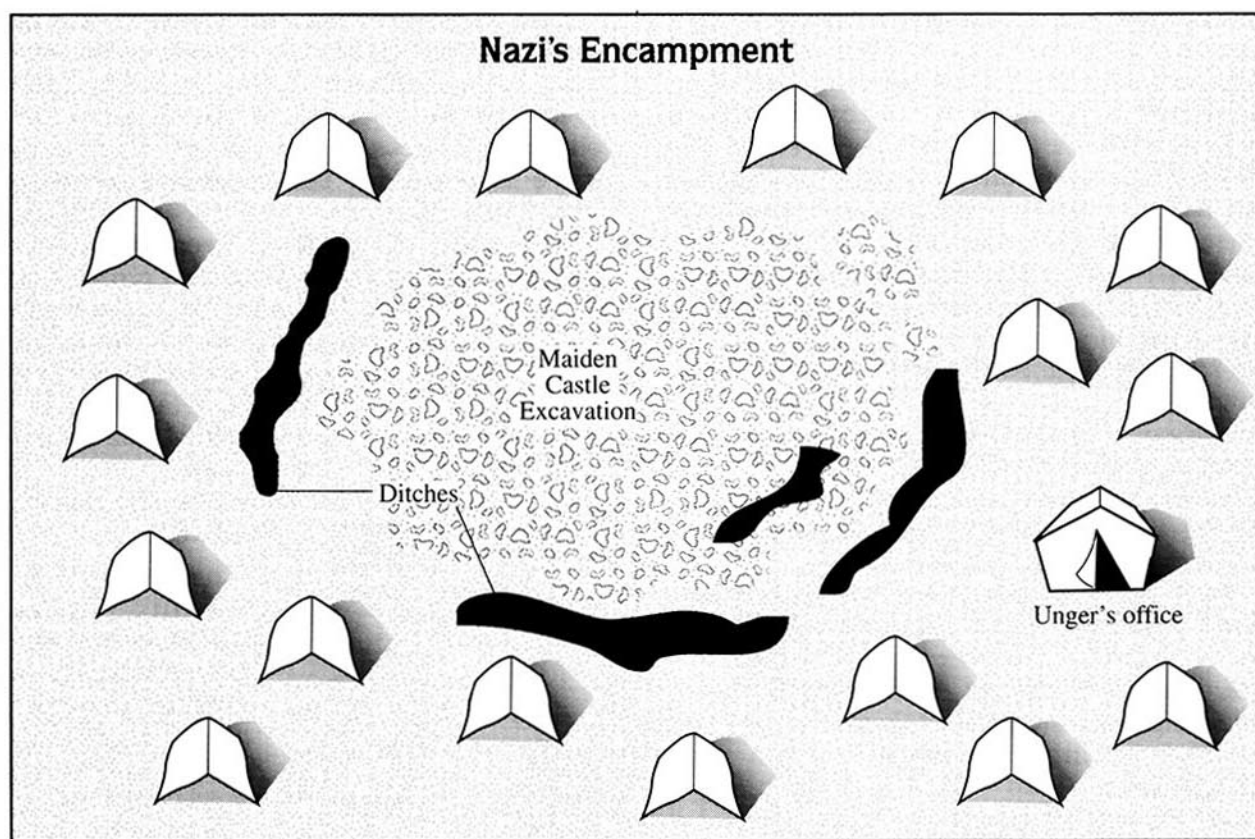
who occupy the place. In combination with Hitler's and Unger's ravings about the occult, this legend has made the soldiers nervous.

There are all kinds of ways for characters to learn what the Nazis are up to and what they know. It's up to you to adapt to the characters' actions. It's assumed here that the characters infiltrate the Nazi camp.

How the characters stage the infiltration is up to them. Elizabeth knows where the key buildings are. A few guards are on patrol at all times (use stormtrooper stats). There's more activity during the day, but, beyond the guards, very little at night. (In fact, brief observation of guards on night duty indicates (*perception* total of 8) that they're nervous and edgy, as if afraid of their own shadows.) A few outdoor



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lights operate at night, illuminating about two-thirds of the camp.

Sneaking into camp should be dangerous and tension-filled, but successful. Confront characters with one or two guards who threaten to raise an alarm, but allow characters the opportunity to stop them. The main building is also Unger's office. Unger is absent at the time (but still in camp), but threat of his return is constant.

Rifling through the Nazis' discoveries provides characters with the information they need to find the Isle of Glass. Among the charts and files in Unger's office is a rubbing of what looks like a stone cross. A handwritten label at the bottom of the page reads "Glastonbury Tor." Characters looking closely at the rubbing see a resemblance to the carving found at Hadrian's Wall, except the one at the Wall looked more like a sword — apparently because the subterranean carving was less exposed to erosion than that at Glastonbury Tor.

The inscription at Hadrian's Wall discussed the Isle of Glass, with the carving of the sword

nearby. Here in the German camp are signs of another such carving, apparently at Glastonbury Tor. Hopefully the player characters don't need help figuring out that the way to the Isle of Glass and Excalibur lies at Glastonbury Tor.

Other records and ledgers of progress indicate that the Nazis have search teams working throughout England. It seems that they're looking for a place of "calm water" — a twist on the Isle of Glass concept, but they're looking in the wrong places.

One paper in particular catches the characters' eye (*perception* total of 8 to discover). It looks like a document from the English royalty. The paper claims that the Germans are actually English archeological surveyors working for the English monarchy. The letter is signed under the signature and seal of King Edward VIII, who recently abdicated the throne. The letter is dated at a time during Edward's reign. However, the parchment that the letter is written on is watermarked "under the reign of King George VI," the current monarch, who assumed the throne *after* Edward.



If none of the characters can (*scholar: English history* total of 11), Elizabeth verifies that Edward's seal and signature are legitimate. As a writer, historian and student of the monarchy, she knows about royal watermark pressing. She is therefore able to point out the inconsistency between the signature and parchment, but you should leave it to the characters to conclude that the document is forged. If the characters don't understand, Elizabeth can explain.

So what does this mean? It means Edward signed a false document on paper prepared for the current monarch. Here is shocking proof that Edward is not just, as rumor suggested at the beginning of this story, a Nazi sympathizer, but a Nazi collaborator!

## A Knight to Remember

At some point while they are scouting around Maiden Castle, characters come across a pictogram among the few rocks and ruins on the site. The engraving has been obscured by time, but it appears that a knight is surrounded by another group of knights, the one in the center holding a sword above his head in victory. The surrounding knights celebrate with the one in the center. There appears to have been more drawn at what would be the figures' feet, but it's been forever erased by wind and water.

This pictogram can be spotted by any character and is most likely discovered while characters hide behind a rock and survey the Germans' activities at Maiden Castle. The engraving is important because it suggests events and choices to come, specifically the actions that characters should take when they claim Excalibur.

Don't make too much of the discovery at this time. Let the characters make of it as they will and recognize the engraving's real significance later on.

## Snake in the Site

While the characters sneak around the German camp, Reginald takes the opportunity to further his own plans. He slips away from the characters or refuses to remain behind as he's told to and quietly turns himself over to the Nazis. (Because

they're preoccupied, the characters will fail to notice that Reginald is gone unless they make a successful *perception* total of 15.)

Reginald convinces the Germans not to raise the alarm. He tells Unger that the characters are alive and that they know where Excalibur is (which isn't entirely true, but he's a weasel). Reginald advises the Nazis to follow the characters and claim the sword when they uncover it. In return, Reginald wants the characters and Elizabeth killed, leaving him free to collect his father's inheritance.

Only after Reginald's meeting does an alarm go up, after the characters have had a chance to rifle the Nazi files. The characters have plenty of opportunity to flee the camp. Once back outside the camp, the characters see Reginald being paraded about as a prisoner. Unger is with him and yells out to the characters, "I don't know how you zurvived at ze pier, but that doz not matter now. Ve have your friend. Unless you turn yourzelves over, he shall be shot."

Reginald is then taken into Unger's office,



where the characters were, in the main building of the camp. Nazi soldiers throughout the camp are now alert, but still clearly wary of their surroundings. If the characters decide to play upon Maiden Castle's supposed haunting, they can create a diversion to rescue Reginald. A female character or Elizabeth herself might be covered with flour (stolen from camp) and allow herself to be spotted at one side of the camp. Attention would then be drawn from characters sneaking in to recover Reginald. (There are about a dozen guards total in the camp.)

This is just one means for characters to "rescue" Reginald. In truth, Unger wants the characters to get Reginald so that he may follow them to the site of Excalibur. Unger therefore allows his soldiers to be frightened and makes no effort to command them or bolster their confidence. He hopes the soldiers' confusion and fear will make for a more likely and convincing escape.

Thus, though characters should encounter some resistance in retrieving Reginald, they should succeed.

## Cut To ...

After the characters recover Reginald from the Nazis and feel they have put enough distance between themselves and danger, they may proceed after Excalibur. The characters should have combined their own discoveries and knowledge with information found at the Nazi camp. They should therefore know that Excalibur lies at Glastonbury Tor.

Cut to Scene Six.

## SCENE SIX: Betrayal at Glastonbury

### The Situation

**Dramatic.** This is the big one — the characters travel to Glastonbury Tor and discover that they have been betrayed to the Nazis. They must then undergo the three tests of knighthood in an effort to win Excalibur.

Glastonbury Tor is a hill located near the city of Glastonbury and Glastonbury Abbey (see the map of England). Elizabeth or the characters may know (*scholar: English history* total of 8) that Glastonbury Abbey was once held as the resting place of Arthur. That

legend died, however, when it became known that resident monks fabricated it in the 12th century in hopes of making money from pilgrimages to the site.

Elizabeth or the characters may further know that Glastonbury Abbey was supposed to have housed the Holy Grail when Joseph of Arimathea brought it to England after the death of Christ. After going missing, the Grail was supposed to have returned to the Abbey when Sir Bedivere, one of Arthur's knights, kept it and brought it to the Abbey. What happened to the Grail after that is unknown (at least until Indy finds it in 1938 — see *Indiana Jones and the Last Crusade*).

### The Legend of Glastonbury

Upon being mortally wounded by his nephew, Modred, Arthur was brought to Glastonbury Tor. Arthur was helped to the hill by Sir Bedivere, who did indeed carry the Holy Grail. On Glastonbury Tor, Arthur passed over to the Isle of Glass. Behind him he left the Holy Grail and Excalibur, the first in the charge of Bedivere, the second in the charge of the monks of Glastonbury Abbey. Arthur's intent was to leave the sword in the monks' keeping until he returned to rule England in its time of need.

As the keepers of the sword, the monks fabricated the legend that Excalibur was thrown to the Lady of the Lake, a false legend which has been preserved into the 20th century. They wanted to avoid rumors that the sword lay with them, to deter treasure hunters from searching for it. In the 12th century, word of the sword did leak. To cover up, the monks spread a rumor that Arthur actually lay at the Abbey. They then allowed the rumor to be disproved in order to end rumors of the sword, too.

However, there is a physical marker stating that Arthur passed on at Glastonbury Tor, and that Excalibur is in the monks' care. A stone tablet atop Glastonbury Tor appears in the shape of a cross. It was originally in the shape of a sword but years of erosion have decayed it. This was the marker the Nazis found, but they failed to recognize its significance. The characters, with their discovery of a similar, intact symbol at Hadrian's Wall, may look upon Glastonbury's marker as proof that Excalibur rests here.

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In the 20th century, Glastonbury Abbey is little more than a minor ruin. However, the tradition of its monks continues in the form of the ancient secret society, called the Society of the Sword. Monks dedicated to the sword's protection continue to look after it. The monks keep the sword on Glastonbury Tor, within a mystical doorway to Avalon, where only the truly worthy may tread to claim it.

Among the monks who still protects Excalibur is Morris Wilkey, the administrator of North Pence's historical society. Although he appeared bumbling and senile, Morris is actually quite astute. Through his secret knowledge, Morris knew from the beginning that the Nazis were after Excalibur, and knew that the characters sought it too, but for its preservation, not abuse.

## The Action

When the characters arrive upon the hill of Glastonbury Tor, they find the marker that the Nazis had taken a rubbing of. Excalibur is here!

It's then that a lone car approaches from the city of Glastonbury (a different direction than that of the Nazi camp). The car stops a short distance from the characters and three people in archaic black robes emerge. Morris pulls back his cowl to reveal his face and congratulates the characters for discerning Excalibur's resting place. Morris explains the true history of Excalibur, as outlined above, and answers any questions that the characters have about Arthurian legend and the sword. Elizabeth in particular is overwhelmed by Morris' revelation, and then intrigued by the knowledge that he offers.

Though he's willing to impart information about Excalibur, Morris refuses to divulge exactly where the sword is, or how one may gain access to it. After all, it's his duty to protect the sword until Arthur is prepared to reclaim it. He can't even allow the most virtuous character to have it.

As the characters and Morris talk, group members are each allowed a *perception* roll (difficulty 10) to detect vehicles approaching from the direction of Maiden Castle. If a guard has been posted, the vehicles are spotted as soon as they're within visual range. If the *perception* check fails or no guard is posted, all

people on the hill recognize the approaching cars only once they're within a hundred meters or so, near the base of Glastonbury Tor, and as Nazi soldiers spill out of the vehicles toward the hilltop (use stormtrooper stats for the soldiers).

Only now does Morris allow the characters to pursue Excalibur, to preserve it against the Nazis. If characters don't ask to go after it now, Morris simply invites them to or even compels them to. Morris knows that the Nazis are obsessed with finding the sword and will desecrate Glastonbury Tor to get it, so he would rather the characters go after it and keep it from the Germans.

With that, a cave mystically appears on the side of the hill where none existed before. Mists drift from the cave mouth and lilting voices are audible from within.

## A Wolf in Sheep's Clothing

It's at this point that Reginald finally turns against the characters and his sister. As the Nazis approach the hill and the characters approach the doorway to Avalon, Reginald suddenly grabs Elizabeth and produces a gun that he holds to her head. Read aloud or paraphrase:

**"Stop where you are!" Reginald screams in a shrill voice. "No one may go anywhere until they arrive! If anyone dares even move, I will shoot my 'dear sister' right here, before you all!"**

If the characters or Elizabeth demand to know what Reginald is doing, he explains:

**"I don't care about her. All I want is father's money. I owe too much to go back to London now, unless I can pay my debts with the money father would leave her. With her out of the way, and all of you dead at the hands of my new 'friends,' I will be a wealthy man again!"**

If any of the characters move to act, Reginald shoots. In his nervousness he misses, only grazing Elizabeth's head, but blood is lost and she passes out, appearing as good as dead.

Once Reginald has finished his speech or the group stands over Elizabeth, the Nazis arrive upon the hill and surround all. Herr Unger leads the Germans, unless he was killed earlier in the story, in which case an-



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other German acts as leader. The characters are easily outnumbered. To fight now would mean certain death, and the doorway to Avalon is cut off by intervening soldiers.

Reginald drags Elizabeth over to the Nazis, or moves to stand among them if he's already shot his sister. If Elizabeth is still alive, a German soldier takes the woman from Reginald.

Reginald turns to the Nazi leader and says, "You see, I told you I would give you Excalibur. I told you they would lead you to it. Now kill them as you promised. Give me my reward!"

Unger turns to Reginald. "Zo you have, and I have your revard, Herr Hartsworth ... right here." Unger's Luger spits flame and Reginald falls to the ground, dead.

The Nazi then turns to you with a cruel smile. "If you do not do az I zay, you vill meet ze zame revard. Ve have ze girl, and az long az you do az I zay, she shall live. Dizobey — and she diez.

"We have rezeached Excalibur for zome time. Ze Fuehrer, in particular, prizes its might. Vit its power to proclaim kingz, he shall rule England vit an iron hand ... and you vill be the onez to claim it for him. I know the dangerz of claiming the zword. Zcripturez zpeak of three trapz that avait zee unvorthy. I could zend my men to claim it, but vhy vaste their lives vhen yours are zo much more expendable?

"You vill enter the cave and lead my men to Excalibur. Once you have it, you shall give it to them. Only then may you live. I am not unreasonable. If you succeed, I shall spare your lives. If you fail, the girl diez!"

Even if Elizabeth has already been shot and lays unconscious on the hill, Unger forces the characters to enter the cave mouth at gunpoint. (Morris and his two fellow priests remain on the surface, too, surrounded by gun-toting guards of their own.) Given the option of being riddled with bullets, the opening may seem the safer choice ... for now.

Before the characters enter the cave mouth, followed by a dozen or so German soldiers, Elizabeth (if she's conscious) manages to bite

the hand of her guard and shouts one warning before the characters disappear: "Remember the rules of love and virtue — *only a true knight may pass the tests.*" If Elizabeth is unconscious, one character might suddenly remember the three rules of courtly love she was constantly babbling about.

For their part, Morris and his monks stand side-by-side and hold hands. Before the characters enter the cave, the three raise their interlocked hands as a sign for the characters to do the same. It's up to the characters to recognize the sign as a warning.

## Trial by Fire, Trial by Steel

As soon as the characters enter the cave mouth, the outside world disappears. Mist envelops them and becomes opaque behind them. No amount of searching allows characters to escape the fog, nor get back outside. Indeed, stepping backward leaves the characters in mist where the cave mouth should be.

If the characters took Morris' silent advice, they each still have a hold on each other and can see each other. It's apparent that the Germans aren't so fortunate. Shouts of confusion and fright are heard from behind, and even the odd shot is fired. Though characters may look for cover, none is apparent and no bullets pass nearby.

If characters failed to heed Morris' sign, they each find themselves alone in the mist. The Germans' shouts and shots can be heard, even the shouts of other characters are audible, but individual characters cannot find each other no matter how hard they search. If characters are separated, run the following events for each player, taking he or she aside from the others until all the tests are passed or one is failed.

All that's apparent in front of the linked or separated characters is a dim, rough hewn tunnel. There remains nothing but to go forward.

After only a meter or two of travel the mists seems to lift, revealing the site of the first test on the way to claiming Excalibur.

The rocky ground before the characters seems stable, but then it suddenly bursts into flames. To travel further would appear to mean the characters' deaths, but to turn back means being lost in an eternal fog.

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At this point, remind the characters of what Elizabeth said before they entered and call for a Mind check. On an 8, they remember the first rule: "A lover performs all things thinking of his beloved." (For the purposes of this story, female characters are allowed the same opportunity for knightly behavior, even though knights are traditionally considered male.)

It's up to the characters to figure out how this applies here. If each character imagines the image of a lover, past or present, the character may cross the burning stone without harm. Take each player aside from the rest and ask what image his or her character conjured up. The image must be of a true love, not just an object of lust, but the person did not have to have reciprocated love. That the character felt it is enough.

Characters holding hands may continue to do so and may share ideas on how to overcome the test. Those who fail to capture the image of a true love while crossing the fire feel sudden heat from the flames and black out. They also disappear from the line. Characters

who cross find themselves holding the hands of others who also succeeded, those who failed the test having inexplicably disappeared.

If characters do not hold hands, each takes the test independently. Those who fail suddenly feel the burning flames and also black out, dropping out of the running with no explanation as to their fate.

Players whose characters fail any of the tests are essentially out of the adventure. If any member of the party eventually claims Excalibur, all other characters will be restored as they were before the tests, having suffered no ill effects. If the party fails to claim Excalibur, the unfortunate characters are exiled to non-existence for eternity. Or see "If the Characters Fail."

After completing the first test, characters are again faced with a foggy tunnel and an opaque fog behind. After a few minutes' progress down the tunnel, the mists lift once again as the characters arrive upon the site of the second test. Again, a Mind total of 8 will allow them to recall Elizabeth's second rule of courtly love: "No one can be bound by two loves."

## Running the Tests

When characters approach each test, they hear no noises from anywhere. If they devise a solution to the test, shouting it back to any others whose hands they aren't holding seems to have no effect; the shouting characters' voices echo into a void. Only after successfully passing each test can characters *hear* sounds from behind, but they still can't communicate. This elaborate trick of acoustics denies successful contenders from talking others through the tests.

Characters who succeed in their tests might prefer to hear nothing from behind, for hearing allows them to perceive the shouts and cries of those who fail or flee from the tests. In particular, the screams of the Nazis are apparent. The scream of a "burned" fellow character might also be heard. No Nazi soldiers make it past the first test.

Tests can be staged through roleplaying, with players remaining true to their characters' feelings and desires. This is probably the best way to stage the three tests. However, players probably realize that what their characters face is not real, but their characters may not be so objective.

A short distance down the tunnel stands the image of each character's true love, which he or she thought of in the first test. Beside that person each character sees an image of the greatest passion of his or her life. Thus, a character who is greedy sees his true love beside a pile of treasure. A character who has devoted her life to acquiring knowledge sees her true love and some of the rarest tomes imaginable. Paradoxically, characters holding hands each perceive their own loves and none of the others'. The loves also change position for each character, so that characters' true loves are not always on the right, for example.

Keeping in mind the second rule of courtly love, characters who approach their true love, or who turn their back on their more base love, see the image of their true love disappear.

Beyond the image lies a tunnel that leads off to the side. Characters who ignore their true loves and approach or recognize their more base passions suffer the penalty. The floor beneath their feet suddenly gives way and the individual characters find themselves plummeting into a gaping void. Only then do they black out. (These characters are now out of the adventure until the party claims Excalibur.)

If characters are holding hands when they confront the second test, those who pass find themselves holding the hands of others (if any) who also pass. Those who fail simply disappear without notice.

Characters holding hands can advise each other to make the virtuous choice of the two offered, but in the end it's up to each character to choose his or her true love.

Characters who are separated from their fellows — who do not hold hands — face the second test on their own. Take players aside as their characters each face the test. If characters make the less virtuous choice, the floor beneath them collapses too, and they fall into the void before blacking out.

## What Goes Up ...

Mists grow thick down the tunnel from the second test, but it's not long before they dissipate for a third time. Here characters find themselves at the foot of a broad staircase that rises high into a gloomy darkness. The top of the stairs is indiscernible. As the fog collects behind the characters, it's clear that the only way is up.

As the characters climb the stairway, it grows increasingly dark until there's nothing but pitch darkness. Only the rough walls beside the stairs offer any bearings. Light sources only cast a dull glow that penetrates no further than a few centimeters. Suddenly, the steps end at a plateau, presumably marking the end of the stairway. A meter ahead, the platform comes to an end, forming a precarious ledge.

To go back down means entering into the same disorienting fog as encountered before.

Again, a Mind total of 8 allows the characters to remember the third rule of courtly love: "Love is always increasing and decreasing." Having climbed the stairs, the characters have "in-



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creased." All that remains is to "decrease." Reaching a foot out into the inky blackness offers no purchase. Characters have nothing to do but trust in the third rule of courtly love and hope that they, like the stairs, will go down.

Characters working together can come to this conclusion, but each must make the plunge individually. As each character drops, he or she is suddenly swept from the air by a smooth stone ramp that twists and turns, carrying the characters through the dark. There's no chance to stop or slow down, so characters remaining above hear only the cries of those who are carried away (there's no chance to warn those above of what's in store for them).

Obviously, characters who have gotten this far on their own must make the drop on their own. Although impact on and riding the chute inflicts minor abrasions (one shock point of damage), it causes characters no appreciable harm.

## The Sword in the Stone

If any of the characters pass the three tests of courtly love, they prove themselves of knightly

virtue and are deemed worthy to claim Excalibur. Thus the chute ride carries characters to the object they seek. Characters find themselves dumped unceremoniously into a huge chamber. Even if characters got separated and faced the three tests independently, they find themselves in this chamber within a few seconds of each other, so that none may perform many actions before the others arrive.

Read aloud or paraphrase:

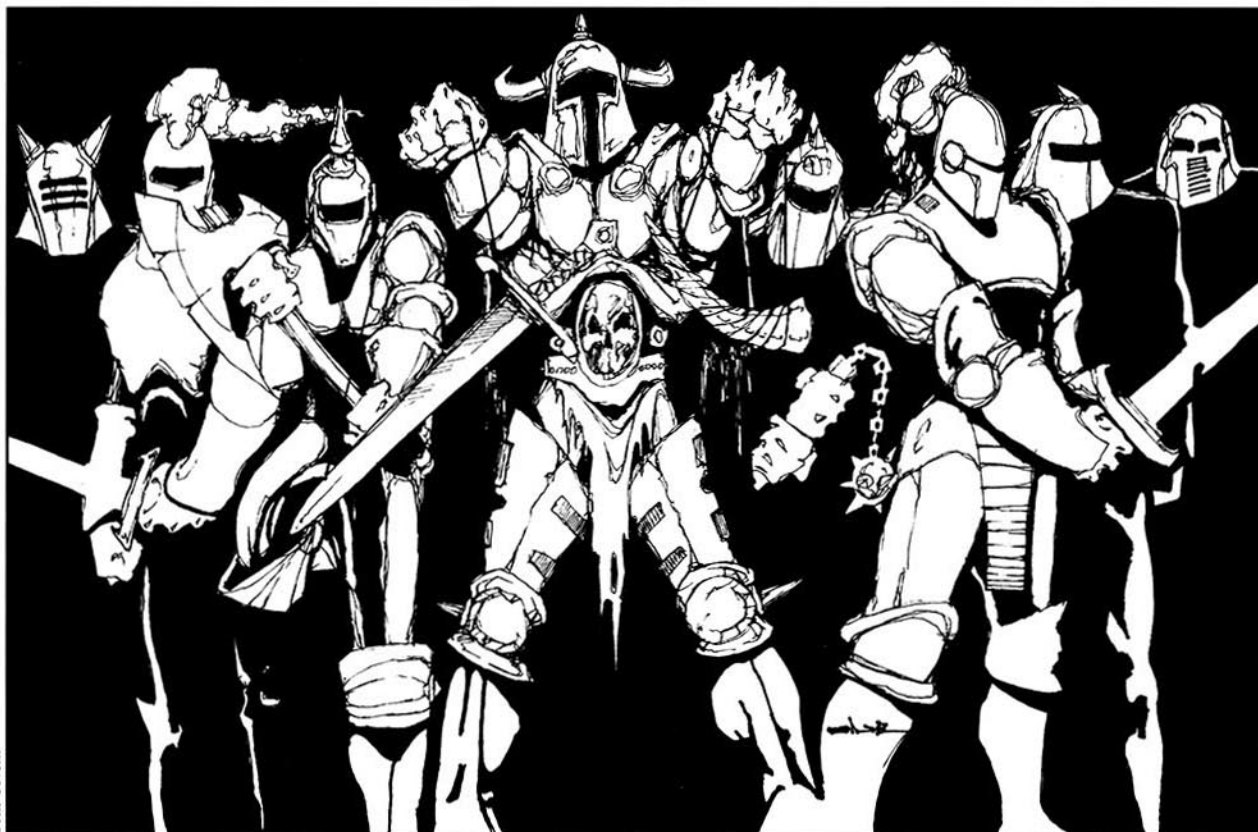
**The chamber you find yourself in is dimly lit by torches in brackets. Standing several ranks deep around the perimeter of the room, in the half-light, are dozens of brooding knights who wear tarnished chain mail and helmets, their swords and spears in hand.**

**Directly across from you, perhaps fifteen meters away, stands a gleaming sword, its blade half embedded in a large stone.**

**This is Excalibur!**

From among the knights steps one who stands before the characters, interposing him-

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self between them and the sword. At his feet he casts a sword of his own, and a horn.

The knight waves his hand over the items and speaks: "If thou art true knights, thou shalt show thy true heart with thy choice." With that, the knights encircling the room begin to close on the characters as if to attack. The characters' choice of sword or horn determines their fate. If the characters recall the stone inscription at Maiden Castle, of the knight with sword upraised and the knights around him celebrating, they should select the sword (no skill total is necessary here, though you can call for a Mind check if you wish — but the characters should have to solve this one on their own, since it is the climax of the adventure).

According to Arthurian legend, to choose the sword against such overwhelming odds proved bravery. To choose the horn suggests a call for help from allies, indicating cowardice. Only one character from the group need choose for the group. The characters may converse, but it's best that they do so *briefly*.

If the sword is chosen, the knights step

back to their original locations, in respect of fellow knights. If the horn is chosen, the knights close to kill the cowardly intruders. To pick up both or to refuse to choose either puts the characters on the receiving end of the knights' swords. Thus, if the characters choose poorly, they are guaranteed of being killed. (Alternatively, characters can find themselves atop Maiden Castle once again, as discussed in the boxed text, "If the Characters Fail," below.)

## Guardian Knights (36)

### AGILITY 17

Dodge 20, maneuver 20, melee combat 21, melee parry 21, unarmed combat 21, unarmed parry 21

### DEXTERITY 9

### ENDURANCE 17

### STRENGTH 17

Lifting 19

### TOUGHNESS 18

### INTELLECT 15

Perception 16, trick 16

### MIND 10

**CONFIDENCE 16**

Intimidation 20, willpower 19

**CHARISMA 15**

Life Points: 10

**Equipment:** Armor, TOU+9/18; sword, damage value STR+10/27.

**Description:** The knights' role in this adventure is to slaughter the characters if they make the wrong choice. No quarter will be asked or given, and there is no place for the characters to run.

It might be poetic, and a sign of the modern age, if a female character takes up the sword and challenges the knights. The knights perceive her and her companions as equals, but refer to the woman as a knight and give her curious looks when they address her so.

If or when the characters pick up the sword in challenge, the leader of the knights addresses them:

**"Ye have proven thyself honorable knights, fit for the service and trust of King Arthur and God. Go forth and draw yon blade, Excalibur, and we shall follow thee in the name of the Lord and Briton!"**

The leader of the knights steps aside and the encircling knights part to allow the characters access to Excalibur. The sword slides easily from the stone and all the knights bow before it.

With Excalibur in hand, the characters now recognize a broad exit leading from the cavern. As the characters pass through, the knights follow. A wall of mist spans the exit, but as soon as the characters pass through they find themselves standing where they originally entered the doorway to Avalon. Mists billow out with the characters, and temporarily confuse the Nazis waiting on the hill (the characters' time spent in the faerie tunnel has been but moments for the real world).

Morris, aware of what would happen if Excalibur could be retrieved, immediately shouts: "For all that is holy, kneel before the sword of Arthur and God!"

Anyone in the crowd that is remotely religious or perceptive undoubtedly bows. Of course, in a crowd of Nazis that means only the priests and Elizabeth (the German holding her is confused by events long enough to

lose his grip). The Nazis, Herr Unger at the forefront, are either dumbfounded or react aggressively.

However, the characters aren't facing the Nazi horde on their own. The knights of Avalon pour out from the cave mouth and begin to hack down all who do not pay respect to Excalibur — the Nazis. The characters may certainly help, and any may confront Unger personally. Perhaps the character bearing Excalibur may confront Unger and use the sword against him.

**Excalibur**

**Damage Value:** STR+30/45

**Notes:** Excalibur is an extremely powerful enchanted weapon, capable of cutting through virtually anything, including enchanted armor. Its wielder must be pure of heart (have passed the three tests or have at least 10 adds in *faith: Arthurian Christianity*).

Excalibur was meant to be wielded by Arthur upon his return from Avalon — what bearing this has on the conclusion of this adventure can be found below.

The fight should be dramatic and action-packed. Knights can rescue characters who are in trouble, while characters can rescue knights. In the end, there's no question that the characters and knights should win.

Just as quickly as the Nazis are defeated, the mists that burst forth from the cave are now drawn back, as are the knights (dead or alive) and all the slain Nazis. The cave also disappears, with no sign of it ever existing. All that remains is the characters, Elizabeth, the monks, the body of Reginald and Excalibur.

**Aftermath**

What to do now? Morris tells the characters that Arthur meant for Excalibur to be returned to its proper resting place after his return. However, since Arthur himself has not returned, the characters may feel compelled to put the sword in its proper place. They may want to keep it, but doing so may be divergent from the mood of the story you and your player characters have told. And, of course, the characters have to kill the monks to keep the sword. (The monks are prepared to sacrifice their lives to see that Excalibur is



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## — If the Characters Fail

If the characters fail the three tests (or the final one) and never reach Excalibur, and you don't want to kill your whole party, they can awaken outside the cave opening, back on Glastonbury Tor. The German soldiers who accompanied the characters also awaken upon the hilltop. To the real world, only a few moments have passed. Unger is outraged. He orders soldiers to take the characters and Morris back into the opening at gunpoint, while he accompanies them. (Although Morris ordinarily wouldn't lead the Nazis to the sword, Unger swears that he will kill everyone if the old man does not comply.)

Morris can lead the characters, Unger and the handful of soldiers through the three tests. When it comes time to pass the knights' test, Morris whispers for one of the characters to grab the sword from the floor and therefore win the respect of Arthur's knights. Having picked up the sword and not the horn, that same character is allowed to claim Excalibur.

If Unger or his men move to stop the character from suddenly grabbing the sword or taking Excalibur, knights move to block the Germans and the Nazis are attacked right then and there to slay the Germans remaining in the real world.

put to rest and that its legacy may end.)

If the characters agree to dispose of Excalibur, Morris directs the characters to the westernmost coast of England, at Land's End, beyond which the sunken kingdom of Lyonesse is said to lie. The trip is a few hours from Glastonbury. It's here, as the classical myth of Arthur may be interpreted, that the sword belongs. Ironically, the protectors of Excalibur fabricated the legend that Sir Bedivere had cast away the sword, to deter hunters of it. Now the characters bring events full circle.

Depending on how mystical you want events to be, the hand of the Lady of the Lake can emerge from the sea to catch the sword. More poetically, a character might turn from throwing the sword to see mists billow across the ground. A regal Arthur stands in the mists and nods his thanks before fading with the fog. By stopping the Nazis from conquering England, the characters have saved Arthur the need to return to the world, and he offers his brief thanks.

If the characters do insist on keeping the sword and are able to get away with it, let them have it for a few adventures. Then it will fade away of its own accord, summoned by magic back to its appropriate resting place.

So, the Nazis have been defeated and Excalibur has been returned to its proper

place. And yet, Edward VIII, one of the prime movers behind the Nazi plot, remains free. The characters can indict him, but nothing seems to come of it. The accusation never makes the papers or is heard about again. In fact, the English government probably thanks the characters for not mentioning word of Edward's activities to anyone. It's a threat veiled by a proper British smile.

You can, however, narrate a cinematic closing to this story that indicates Edward's defeat. The scene would be like that at the end of *Raiders of the Lost Ark*, when the Ark of the Covenant is crated away in a government warehouse. The scene is set outside a palatial government building. The "camera" enters the building and moves through an interior doorway to pan across a bureaucratic office. The camera stops at a large desk. Approaching the desk, the camera closes upon a hand stamp that rests sideways on a piece of paper. The stamp has put its mark upon the paper. It's Edward's seal, that used on the falsified documents found at Maiden Castle. The stamp is cracked down the center, though — broken — as is Edward's power.

For her part, should she survive, Elizabeth vows to donate what money she has and what she shall receive from her inheritance to the restoration of Glastonbury Abbey and to the support of the North Pence historical society,

# **INDIANA JONES™** and the *Tomb of the Templars*

formerly the secret Society of the Sword. In her way, Elizabeth becomes the new bearer of Excalibur, a female King Arthur for a new age.

## **Awards**

Award the characters six Life Points for success in this adventure. Award Skill Points to characters who were exemplary roleplayers in some way.



**MI5 INTELLIGENCE SUMMARY**

TO: Director

FROM: Supervisor, S-2 Sector

With regard to Report A7234156, detailing the activities of foreign nationals in the Dorset area, evidence has come to our attention which would seem to indicate the involvement of Edward, Duke of Windsor, in this affair. There is ample proof of falsification of documents, although subject insists he was a dupe of said foreign nationals and had no knowledge of their activities in Britain.

As subject is currently stationed in the Bahamas in his capacity as Royal Governor, it is my recommendation that he be employed in this manner for the duration of hostilities. In addition, care must be taken regarding the following:

Any meetings between subject and foreign nationals not specifically authorized by Whitehall;

The passage of any classified information through Bahaman channels;

Use of Bahaman facilities for conferences;

And any other matter which might suffer from a security breach.

Owing to subject's connections and the concern about a scandal and its effect on national morale, MI5 has chosen to take no further action at this time. Subject has been cautioned about the "appearance of impropriety" in future and we will be monitoring cable and phone traffic from his offices for the duration.

Please advise if, in your considered opinion, additional action is called for.

| NAME                                                                                                                                                                                                                                                                                                                                                                                                                 | HEIGHT | WEIGHT                                                                                                                                                                                                                                                                                                                                                                                                           | AGE                 | SEX                                                                                                                                                                                                                                               |                                                                                                                                                           |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ATTRIBUTES</b><br><b>AGILITY 10</b><br>Climbing 11, dodge 12, melee combat 11, swimming 12, unarmed combat 11, unarmed parry 11<br><b>DEXTERITY 10</b><br>Fire combat 11, vehicle piloting: ship 13<br><b>ENDURANCE 9</b><br><b>STRENGTH 9</b><br><b>INTELLECT 8</b><br>First aid 9, navigation: sea 11, perception 9, smuggling 9<br><b>MIND 7</b><br><b>CONFIDENCE 8</b><br>Intimidation 9<br><b>CHARISMA 7</b> |        | <b>DERIVED ATTRIBUTES</b><br><div> <div>10</div> <b>TOUGHNESS</b> </div> <div> <div>10</div> <b>TOUGHNESS</b><br/> (w/armor) </div> <div> <div>5</div> <b>MRS</b><br/> (Movement Rate, Swimming) </div> <div> <div>7</div> <b>MRG</b><br/> (Movement Rate, Ground) </div> <div> <div>3</div> <b>MRC</b><br/> (Movement Rate, Climbing) </div> <div> <div>3</div> <b>MRJ</b><br/> (Movement Rate, Jumping) </div> |                     | <b>COMBAT BOX</b><br><b>WOUND LEVEL</b><br><input type="radio"/> <i>Light</i><br><input type="radio"/> <i>Moderate</i><br><input type="radio"/> <i>Heavy</i><br><input type="radio"/> <i>Incapacitated</i><br><input type="radio"/> <i>Mortal</i> | <b>K O</b><br><b>MODIFIERS</b><br>no modifier<br>-2 to physical skills<br>-4 physical & -2 all other skills<br>-8 to all skills<br>automatic KO; see text |
|                                                                                                                                                                                                                                                                                                                                                                                                                      |        | <b>LIFE POINTS</b><br>5                                                                                                                                                                                                                                                                                                                                                                                          | <b>SKILL POINTS</b> | <b>SHOCK CAPACITY</b><br><b>SHOCK TAKEN</b>                                                                                                                                                                                                       |                                                                                                                                                           |

### BACKGROUND

**Advantages:** Additional Skill Adds (CI), +1 to *vehicle piloting: ship*; Cultures (CI), you are knowledgeable about the cultures of a number of Pacific island chains; Fame (CI), you are known to some for guiding a few successful expeditions in and out of dangerous waters; Equipment (CII), you own your own fishing trawler; Luck (CII); Skill Bonus (CII), +1 to the bonus number of *vehicle piloting: ship, navigation: sea, perception, smuggling and intimidation*.

**Compensations:** Employed (CI), you charter your boat to fishermen and anyone else who has the money; Debt (CII), you owe money to a local gambler; Quirk (CII), you are a compulsive gambler; Burn-Out (CIII), if you don't find a way to pay back your debt, you will lose your boat.

### DESCRIPTION

You grew up near the sea and started working the lobster boats at an early age. You eventually sank your life savings into a fishing boat, but found there wasn't enough dough to be made just taking weekend anglers out into the bay. You have done a little smuggling, but gained your reputation as a guide to points near and far for a couple of archaeological expeditions (or at least, they *said* they were archaeological expeditions).

### EQUIPMENT

Fishing trawler, speed value 30/18, pass. 8, TOU 26, maneuver +1; knife, damage value STR+4/19; Smith & Wesson .357 Magnum, damage value 19, ammo 6, range 3-10/25/50/150; rope; sleeping bag; medical kit; duffel bag; carpenter's tool kit.



"All I care about is where you want to go — not what you plan to do when you get there."

### BONUS CHART

| DIE ROLL | 2   | 3  | 4  | 5  | 6  | 7  | 8  | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 26 | 31 | 36 | 41 |
|----------|-----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| BONUS #  | -10 | -8 | -7 | -6 | -5 | -3 | -1 | 0 | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 | 13 | 14 | 15 | +5 |

# INDIANA JONES™

## CHARACTER SHEET

## DOCTOR

| NAME                                                                                                                                                                                                                                                                                                                                                                                                                 | HEIGHT | WEIGHT                                                                                                                                                                                                                                 | AGE | SEX                                                                                                                                                                                       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ATTRIBUTES</b>                                                                                                                                                                                                                                                                                                                                                                                                    |        | <b>DERIVED ATTRIBUTES</b>                                                                                                                                                                                                              |     | <b>COMBAT BOX</b>                                                                                                                                                                         |
| <b>AGILITY 8</b><br>Dodge 9, unarmed combat 9, unarmed parry 9<br><b>DEXTERITY 8</b><br>Fire combat 9, vehicle piloting: air 10<br><b>ENDURANCE 8</b><br><b>STRENGTH 8</b><br><b>INTELLECT 10</b><br>Deduction 11, first aid 12, perception 11<br><b>MIND 10</b><br>Language: Spanish 11; medicine 13, research 12<br><b>CONFIDENCE 8</b><br>Intimidation 9, survival: jungle 10, will-power 10<br><b>CHARISMA 8</b> |        | <b>9 TOUGHNESS</b><br><b>9 TOUGHNESS</b><br>(w/armor)<br><b>4 MRS</b><br>(Movement Rate, Swimming)<br><b>6 MRG</b><br>(Movement Rate, Ground)<br><b>2 MRC</b><br>(Movement Rate, Climbing)<br><b>2 MRJ</b><br>(Movement Rate, Jumping) |     | <b>WOUND LEVEL</b><br><input type="radio"/> Light<br><input type="radio"/> Moderate<br><input type="radio"/> Heavy<br><input type="radio"/> Incapacitated<br><input type="radio"/> Mortal |
|                                                                                                                                                                                                                                                                                                                                                                                                                      |        | <b>LIFE POINTS</b><br>5                                                                                                                                                                                                                |     | <b>MODIFIERS</b><br>no modifier<br>-2 to physical skills<br>-4 physical & -2 all other skills<br>-8 to all skills<br>automatic KO; see text                                               |
|                                                                                                                                                                                                                                                                                                                                                                                                                      |        | <b>SKILL POINTS</b>                                                                                                                                                                                                                    |     | <b>SHOCK CAPACITY</b><br><b>SHOCK TAKEN</b>                                                                                                                                               |

### BACKGROUND

**Advantages:** Additional Skill Adds (CI), +1 to *survival: jungle*; Contacts (CI), you have some low-level contacts in the black market medicine business; Skill Bonus (CI), +1 to bonus of *first aid*, *medicine* and *research*; Equipment (CII), DC-2; Wealth (CII); Cultures (CIII), you have extensive knowledge of the Indian tribes of the Amazon jungle.

**Compensations:** Advantage Flaw (CI), although you use them only to get medicines for your patients, revelation of you contacts would ruin you in society; Cultural Unfamiliarity (CI), you have spent so much time among the tribes of South America that the ways of high society seem strange to you; Prejudice (CI), you are regarded as an idealistic wastrel by others in your profession; Handicap (CII), you are lame in one leg — add +2 to the difficulty of all Agility-related actions; Sense of Duty (CII), you believe very strongly in the principles of your Hippocratic Oath and will take risks to heal others; Advantage Flaw (CIII), you want nothing to do with your family fortune, due to its origin, and often opt to suffer rather than make use of it.

### DESCRIPTION

Your family made its money selling munitions in World War I, enough to afford a medical school education. But rather than establish private practice, you began working with missionaries to treat the natives of the Amazon jungle. Piloting your own plane, you ferry badly needed medicines back and forth to South America, doing whatever you can do to stem the tide of disease.

### EQUIPMENT

DC-2, speed value 320/200, pass. 16, TOU 18, maneuver -1; Webley Mark 6, damage value 19, ammo 6, range 3-10/25/50/150.



Brian Schomburg

"We're talking about a man's life here — that's more important than any amount of gold."

### BONUS CHART

| DIE ROLL | 2   | 3  | 4  | 5  | 6  | 7  | 8  | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 26 | 31 | 36 | 41 |
|----------|-----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| BONUS #  | -10 | -8 | -7 | -6 | -5 | -3 | -1 | 0 | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 | 13 | 14 | 15 | +5 |



| NAME                                                                                                                                                                                                                                                                                                                                                                                | HEIGHT | WEIGHT                                                                                                                                                                                                                                                                                                                                                                                                         | AGE                 | SEX                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| <b>ATTRIBUTES</b><br><b>AGILITY 7</b><br>Dodge 8<br><b>DEXTERITY 8</b><br>Fire combat 9, prestidigitation 9<br><b>ENDURANCE 7</b><br><b>STRENGTH 7</b><br><b>INTELLECT 10</b><br>Perception 11, trick 11<br><b>MIND 9</b><br><b>CONFIDENCE 11</b><br>Bribery 13, con 14, gambling 12, intimidation 12, streetwise 13, willpower 13<br><b>CHARISMA 10</b><br>Charm 12, persuasion 13 |        | <b>DERIVED ATTRIBUTES</b><br><div> <div>9</div> <b>TOUGHNESS</b> </div> <div> <div>9</div> <b>TOUGHNESS</b><br/> (w/armor) </div> <div> <div>3</div> <b>MRS</b><br/> (Movement Rate, Swimming) </div> <div> <div>7</div> <b>MRG</b><br/> (Movement Rate, Ground) </div> <div> <div>2</div> <b>MRC</b><br/> (Movement Rate, Climbing) </div> <div> <div>2</div> <b>MRJ</b><br/> (Movement Rate, Jumping) </div> |                     | <b>COMBAT BOX</b><br><div> <div>WOUND LEVEL</div> <div> <input type="radio"/> <i>Light</i><br/> <input type="radio"/> <i>Moderate</i><br/> <input type="radio"/> <i>Heavy</i><br/> <input type="radio"/> <i>Incapacitated</i><br/> <input type="radio"/> <i>Mortal</i> </div> </div> <div> <div>MODIFIERS</div> <div> no modifier<br/> -2 to physical skills<br/> -4 physical &amp; -2 all other skills<br/> -8 to all skills<br/> automatic KO; see text </div> </div> | <div> <div>K</div> <div>O</div> </div> |
|                                                                                                                                                                                                                                                                                                                                                                                     |        | <b>LIFE POINTS</b><br>5                                                                                                                                                                                                                                                                                                                                                                                        | <b>SKILL POINTS</b> | <b>SHOCK CAPACITY</b><br><br><b>SHOCK TAKEN</b>                                                                                                                                                                                                                                                                                                                                                                                                                         |                                        |

### BACKGROUND

**Advantages:** Additional Skill Adds (CI), +1 to *persuasion*; Contacts (CI), your pose as a gentleman has allowed you to make the acquaintance of some upper-crust types; Skill Bonus (CI), +1 to the bonus number of *bribery*, *con* and *trick*; Additional Skill Adds (CII), +2 to *prestidigitation*; Skill Bonus (CII), +1 to the bonus number of *charm*, *persuasion*, *intimidation*, *willpower* and *gambling*; Additional Attribute Point (CIII), +1 to Confidence.

**Compensations:** Enemy (CI), one of your marks is out for revenge; Infamy (CI), you are known as a con artist by the local authorities; Prejudice (CI); Quirk (CII), you are a pathological liar; Quirk (CII), you're such a good liar that you often come to believe your own stories; Achilles' Heel (CIII), you have a severe allergy to cigarette smoke.

### DESCRIPTION

Your glib tongue has won you your fortune, such as it is. You've never been able to do anything the straight and easy way — you're always looking for angles. While you know how to use a gun, you generally dislike violence, preferring to talk your way out of trouble.

### EQUIPMENT

Smith & Wesson .38, damage value 17, ammo 6, range 3–10/25/40/140.



Brian Schomburg

"You're going about it all wrong. He *wants* to give you the dough — you just have to remind him of all the reasons why."

### BONUS CHART

| DIE ROLL | 2   | 3  | 4  | 5  | 6  | 7  | 8  | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 26 | 31 | 36 | 41 |
|----------|-----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| BONUS #  | -10 | -8 | -7 | -6 | -5 | -3 | -1 | 0 | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 | 13 | 14 | 15 | +5 |

| NAME                                                                                                                                                                                                                                                                                                                                                                                                                                | HEIGHT | WEIGHT                                                                                                                                                                                                                                                                                                                                                                                                         | AGE                 | SEX                                                                                                                                                                                                                                               |                                                                                                                                                           |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ATTRIBUTES</b><br><b>AGILITY 7</b><br>Dodge 8, unarmed combat 8<br><b>DEXTERITY 10</b><br>Lock picking 11, prestidigitation 11<br><b>ENDURANCE 8</b><br><b>STRENGTH 8</b><br><b>INTELLECT 11</b><br>Deduction 14, perception 13, science: engineering 12, trick 12, vehicle mechanic: air 13, vehicle mechanic: wheeled 14<br><b>MIND 8</b><br>Business 9<br><b>CONFIDENCE 8</b><br>Willpower 10<br><b>CHARISMA 8</b><br>Charm 9 |        | <b>DERIVED ATTRIBUTES</b><br><div> <div>9</div> <b>TOUGHNESS</b> </div> <div> <div>9</div> <b>TOUGHNESS</b><br/> (w/armor) </div> <div> <div>3</div> <b>MRS</b><br/> (Movement Rate, Swimming) </div> <div> <div>7</div> <b>MRG</b><br/> (Movement Rate, Ground) </div> <div> <div>2</div> <b>MRC</b><br/> (Movement Rate, Climbing) </div> <div> <div>2</div> <b>MRJ</b><br/> (Movement Rate, Jumping) </div> |                     | <b>COMBAT BOX</b><br><b>WOUND LEVEL</b><br><input type="radio"/> <i>Light</i><br><input type="radio"/> <i>Moderate</i><br><input type="radio"/> <i>Heavy</i><br><input type="radio"/> <i>Incapacitated</i><br><input type="radio"/> <i>Mortal</i> | <b>K O</b><br><b>MODIFIERS</b><br>no modifier<br>-2 to physical skills<br>-4 physical & -2 all other skills<br>-8 to all skills<br>automatic KO; see text |
|                                                                                                                                                                                                                                                                                                                                                                                                                                     |        | <b>LIFE POINTS</b><br>5                                                                                                                                                                                                                                                                                                                                                                                        | <b>SKILL POINTS</b> | <b>SHOCK CAPACITY</b><br><br><b>SHOCK TAKEN</b>                                                                                                                                                                                                   |                                                                                                                                                           |

### BACKGROUND

**Advantages:** Additional Skill Adds (CI), +1 to *perception*; Fame (CI), you have some small reputation for being able to fix things; Skill Bonus (CI), +1 to bonus of *vehicle mechanic: air*, *vehicle mechanic: wheeled* and *lock picking*; Equipment (CII), lock picking tools; Additional Skill Adds (CII), +2 to *deduction*; Luck (CIII).

**Compensations:** Age (CI), you are a little past your time; Poverty (CI); Prejudice (CI), many people regard you as little more than a beggar; Quirk (CI), you have a tendency to be forgetful about practical matters; Handicap (CII), you have a bad back — add +3 to the difficulty number of all Agility-related actions; Burn-Out (CIII), should you at any time have a brush with authorities, you will lose your lock picks, which are illegal to possess.

### DESCRIPTION

You have always had a certain wanderlust, which is why you turned down offers to work in others' repair shops. Instead, you put your pack on your back and began traveling the country, stopping in small towns and making something of a living repairing cars, watches, radios and whatever else might need fixing. You've had the good fortune — at least you call it that — to be in the right place at the right time and stumble on some really intriguing jobs ...

### EQUIPMENT

Lock picks; tool set; backpack; lantern; wire cutters.



Brian Schomburg

"I'll fix it, won't take a second. Did I ever tell you how I once fixed 'Black Jack' Pershing's car? Well, it was like this ..."

### BONUS CHART

| DIE ROLL | 2   | 3  | 4  | 5  | 6  | 7  | 8  | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 26 | 31 | 36 | 41 |
|----------|-----|----|----|----|----|----|----|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| BONUS #  | -10 | -8 | -7 | -6 | -5 | -3 | -1 | 0 | 1  | 2  | 3  | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 | 13 | 14 | 15 | +5 |

| NAME                                                                                                                                                                                                                                                                                                                                                                    | HEIGHT | WEIGHT                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | AGE                 | SEX                                                                                                                                                                                                                                               |                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>ATTRIBUTES</b><br><b>AGILITY 8</b><br>Beast riding: horse 9, dance 10, stealth 9<br><b>DEXTERITY 8</b><br><b>ENDURANCE 7</b><br><b>STRENGTH 7</b><br><b>INTELLECT 9</b><br>Perception 11, trick 11<br><b>MIND 7</b><br>Language: French 9, language: German 9<br><b>CONFIDENCE 11</b><br>Willpower 12<br><b>CHARISMA 11</b><br>Charm 14, etiquette 12, persuasion 12 |        | <b>DERIVED ATTRIBUTES</b><br><div> <div>9</div> <b>TOUGHNESS</b> </div> <div> <div>9</div> <b>TOUGHNESS</b><br/> <small>(w/armor)</small> </div> <div> <div>3</div> <b>MRS</b><br/> <small>(Movement Rate, Swimming)</small> </div> <div> <div>7</div> <b>MRG</b><br/> <small>(Movement Rate, Ground)</small> </div> <div> <div>2</div> <b>MRC</b><br/> <small>(Movement Rate, Climbing)</small> </div> <div> <div>2</div> <b>MRJ</b><br/> <small>(Movement Rate, Jumping)</small> </div> |                     | <b>COMBAT BOX</b><br><b>WOUND LEVEL</b><br><input type="radio"/> <i>Light</i><br><input type="radio"/> <i>Moderate</i><br><input type="radio"/> <i>Heavy</i><br><input type="radio"/> <i>Incapacitated</i><br><input type="radio"/> <i>Mortal</i> | <b>K O</b><br><b>MODIFIERS</b><br>no modifier<br>-2 to physical skills<br>-4 physical & -2 all other skills<br>-8 to all skills<br>automatic KO;<br>see text |
|                                                                                                                                                                                                                                                                                                                                                                         |        | <b>LIFE POINTS</b><br>5                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <b>SKILL POINTS</b> | <b>SHOCK CAPACITY</b><br><b>SHOCK TAKEN</b>                                                                                                                                                                                                       |                                                                                                                                                              |

### BACKGROUND

**Advantages:** Cultures (CI), you have first-hand knowledge of the French culture; Contacts (CI), you have first-hand knowledge of the German culture; Contacts (CIII), you number among your friends ambassadors and captains of industry; Wealth (CIII).

**Compensations:** Bigotry (CI), you have a certain amount of prejudice, born of ignorance, toward the poor; Cultural Unfamiliarity (CI), you have led a fairly sheltered life and don't understand life on the streets; Quirk (CI), you are spoiled rotten; Learning Curve (Negative) (CII); Advantage Flaw (CII), many of your high-placed friends are reluctant to help you if their names might get associated with a scandal.

### DESCRIPTION

You have always been rich and enjoyed the benefits of that life. But one of the drawbacks, you discovered, was that you never learned what real life was. On one of your trips abroad, you met a group of adventurers badly in need of financing, and as a lark, you became their patron — on condition you get to accompany them on their little jaunts. Your parents and friends are scandalized, of course, but you find the whole thing just so amusing.

### EQUIPMENT

Anything that Daddy's money can buy.



Brian Schomburg

"Did you see that? That bullet just missed me! I've a good mind to go and give that young man a piece of my mind!"

### BONUS CHART

| DIE     | 9 11 |    |    |    |    |    |    |    |    |    | 21 26 31 36 41 |    |    |    |    |    |    |    |    |    |    |    |    |
|---------|------|----|----|----|----|----|----|----|----|----|----------------|----|----|----|----|----|----|----|----|----|----|----|----|
| ROLL    | 2    | 3  | 4  | 5  | 6  | 7  | 8  | 10 | 12 | 13 | 14             | 15 | 16 | 17 | 18 | 19 | 20 | 25 | 30 | 35 | 40 | 45 | +5 |
| BONUS # | -10  | -8 | -7 | -6 | -5 | -3 | -1 | 0  | 1  | 2  | 3              | 4  | 5  | 6  | 7  | 8  | 9  | 10 | 11 | 12 | 13 | 14 | +1 |



The World of

# TANK

# GIRL<sup>TM</sup>

Available Spring 1995,  
dogbreath!



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# INDIANA JONES™

and the

## TOMB OF THE TEMPLARS

By Ken Cliffe, Greg Farshtey and Teeuwynn Woodruff



### Danger, Death and Double-Cross ...

When the Knights Templar fled France in the 14th century, they took their treasure with them. A treasure so powerful — so deadly — so evil that it was locked away from the sight of mankind. Now a race has begun to find this mysterious treasure before it falls into the wrong hands.

But finding it will be the easy part. *Surviving* it is the problem.

And all of this is only the beginning — this first adventure/source material collection for *The World of Indiana Jones* also contains *Indiana Jones and the Druids' Curse* and *Indiana Jones and the Sword in the Stone*. Three harrowing, action-packed adventures to satisfy your appetite for thrills!

*Indiana Jones and the Tomb of the Templars* is a supplement for the *Indiana Jones* roleplaying game. You need *MasterBook* and *The World of Indiana Jones WorldBook* to use this companion piece effectively.



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