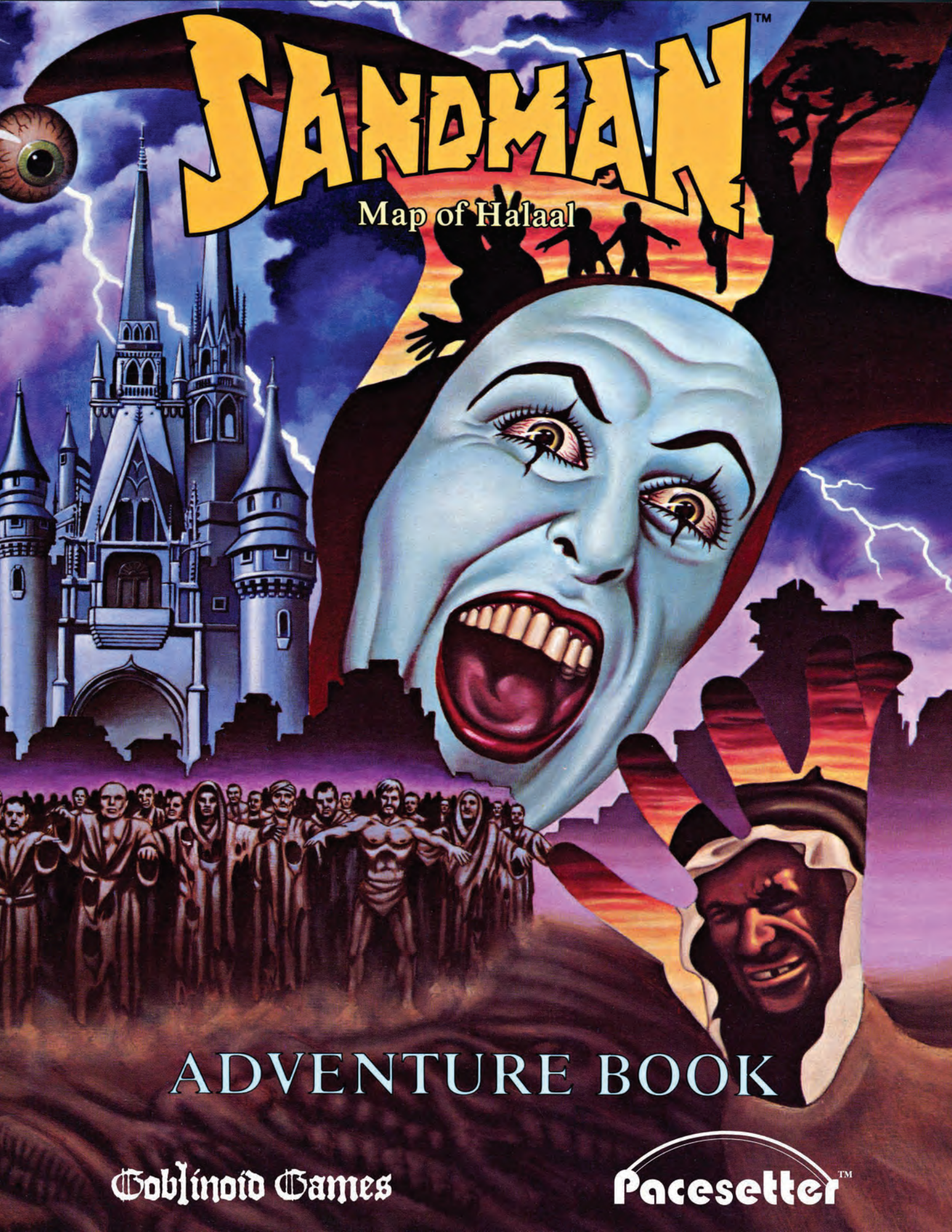


SANDMAN™

Map of Halaal



ADVENTURE BOOK

Goblinoid Games

Pacesetter™



DAVID MARTIN
© 4/85

SANDMAN™

Map of Halaal

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How To Use This Book

Adventures in this book have an easy-to-follow format, enabling Storytellers to play without reading the entire adventure beforehand. Before you start the first adventure, study the samples given on this page. (You might take a look at an actual adventure, too, to see how the format works as a whole.)

May I Read the Adventures Before Playing Them?

Of course. If you've never run a role-playing game before, you might feel more comfortable having read the "script" beforehand. Some Storytellers like to practice characterization a little; they enjoy "getting a handle" on the major NPCs. Still, none of this is absolutely necessary. What you do before playing should depend on what makes you most comfortable, and what makes the game fun for *you*.

What Do I Play When?

Play Adventure One first. You can play the other three adventures in any order.

How Long Does It Take?

Each adventure usually lasts a full evening—about four hours. Exact playing times vary from group to group.

How Many Players Do I Need?

One to three, plus you, the Storyteller. Two or three are the best numbers—the more interaction, the better. Note that the adventure text usually refers to "PCs," not "the PC." If you have only one player, consider the plural designation as singular.

QUOTES: All material in quotes is designed to be read out loud to the players. (Bracketed information is not meant to be read aloud, however.)

CAN'T FIND THE CUE? When PCs do something and you can't find a cue for your response, that means the action isn't crucial to the story line. You can make up whatever—or whomever—you wish to handle the action and keep the story flowing. Wing it!

What to do before the adventure starts (setup).

A brief description of the entire story line. Read it before you start to play.

Each adventure is divided into acts, just as most plays are.

Each act begins with a summary for the Storyteller. Read this thoroughly, to yourself, before you actually play the act. Read the first act summary before starting play. Read subsequent summaries while players take a short break (for refreshments, stretching, etc.).

Each act contains numbered scenes. All scenes are listed in the most likely order of play. Sometimes PCs can skip a scene entirely, especially if that scene takes place in an area they choose not to visit.

A few notes on when to play this scene.

Text to "set the scene."

CUE: It tells you when to read the text in the paragraph. If the cue doesn't apply, don't use the text.

Important instructions or "parts" of the scene are listed beside a cue with capital letters. If the material is not in quotes, skim it first, then proceed as directed.

PREPARATION

Before you start to play, gather together the cards and props listed on the left, and set them behind the Storyteller's Screen so other players can't see them. You'll give these things to players during the adventure.

ADVENTURE SYNOPSIS

In this adventure, characters awaken on a train in French Morocco in the 1940s, enroute to Casablanca. They quickly have three murders

ACT I: THE TRAIN

STORYTELLER'S SUMMARY

Scenes in the first act progress quickly from one to the next; keep the action swift.

Opening Scene: PCs awaken on a train, dressed in 1940s traveling attire, carrying identification from the Ohio State University at Columbus. Train tickets list their destination as Casablanca, French Morocco.

The Stranger's Murder: A man, Paul Museumann, shares the compartment with player characters. The train enters a tunnel, gunshots explode in the darkness, and then light floods

4. THE VIEW FROM THE CORRIDOR

Read only if the PCs leave the compartment shortly after Scene 3. If they stay inside, go to Scene 5.

"A few passengers from other compartments timidly stick their heads into the corridor, trying to see what's happened. A woman steps out, and peers cautiously into the compartment next to yours. She traces a finger along the door, and screams [scream]. Her hand is red."

If PC Looks Inside Compartment: "The bodies of two men lie inside, covered by a wash of sweet-smelling blood. They wear uniforms of the World War II era—German SS. Clearly, the men have been shot."

If Dr. Bright Examines SS Bodies: Give the character's player the Medical Skill card, if he (she) doesn't already have it.

WHAT POLICE DO: Improvise police dialogue with the PCs. Overall, the police will accomplish these things:

1. Investigate the shooting of the two German couriers.
2. Attempt to keep everyone in their own compartments. (They'll accept any assistance

ADVENTURE ONE: THE SANDMAN COMES



SKILL CARDS

For First PC:

- 1 Handgun
- 1 Anthropology/Archaeology

For Second PC:

- 1 Medicine
- 1 Rifle

For Third PC:

- 1 Bargaining
- 1 Stunt Driving

PROPS 1a through 1i
(Cut apart carefully)

ITEM CARD
Magic Lamp

POEM CARD
For Adventure One

CHARACTER ROSTER
For Adventure One

PICTOGRAM
For Adventure One

PREPARATION

Before you start to play, gather together the cards and props listed on the left, and set them behind the Storyteller's Screen so other players can't see them. You'll give these things to players during the adventure.

Extra Props: If only one person plays a PC in this adventure, set aside props 1b and 1c. If only two people play, set aside prop 1c.

Pictogram: Take out the pictogram for this adventure (in the back of the Prop Book) and use it to familiarize yourself with the events to come. The pictogram should help you to keep players on track, and to improvise when they decide to stray. Numbers refer to scenes in the adventure text below. During play, you might want to clip the pictogram to the Storyteller's Screen for ease of reference.

ADVENTURE SYNOPSIS

In this adventure, characters awaken on a train in French Morocco in the 1940s, enroute to Casablanca. They quickly have three murders

to contend with: a man who seemed to be a traveling companion is shot to death when the train enters a tunnel; so are two SS officers in the adjacent compartment. Later on, the PCs themselves are attacked. By the time the PCs reach Casablanca, they may be suspects in the SS murders.

On the train, player characters learn they are staff members or associates of Ohio State University. Their "mission": to find the fabled Great Cave in the desert near Casablanca, and see whether a full-scale archaeological dig would be warranted. In Casablanca, PCs learn they have a history of anti-fascist activity. Before long, they're using their archaeological mission as a cover for helping the French resistance find missing intelligence documents.

The desert surrounding Casablanca is the setting for a somewhat magical experience. When PCs find the Great Cave, they discover it can only be entered if a character says, "Open, Sesame." Inside, they find a magic lamp, which leads them to the documents they seek. The adventure ends when PCs return these documents to the resistance, and board a plane leaving Casablanca.

ACT I: THE TRAIN

STORYTELLER'S SUMMARY

Scenes in the first act progress quickly from one to the next; keep the action swift.

Opening Scene: PCs awaken on a train, dressed in 1940s traveling attire, carrying identification from the Ohio State University at Columbus. Train tickets list their destination as Casablanca, French Morocco.

The Stranger's Murder: A man, Paul Musemann, shares the compartment with player characters. The train enters a tunnel, gunshots explode in the darkness, and then light floods the compartment again. Musemann lies slumped in his seat, bleeding, and the *briefcase he carried is gone*. He begs PCs to "get the map," then dies. According to his ID, he's a colleague from Ohio State University.

The Gun and Vanishing Corpse: A man tosses a gun into the PCs' compartment. Musemann's body simply vanishes.

SS Murders Discovered: Leaving their compartment, PCs discover that more than one person has been murdered: the bodies of two SS officers lie in the compartment across the hall, with holes blasted in their chests.

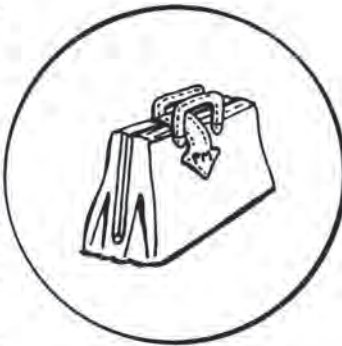
Police Interrogation: The police arrive, and interrogation about prior events takes place in the dining car. Player characters may become suspects in the murder of the two SS officers—especially if they describe Musemann's murder, since Musemann no longer exists.

PCs Attacked in Compartment: When PCs return to their compartment, they're attacked. First, an Arab with a knife swings through the compartment window. Moments later, a man appears in the hall and begins shooting at the PCs. *The man in the hall carries Musemann's briefcase*. If moderately wounded, the Arab tries to escape through the window. If killed, the man in the hall simply disappears. PCs can recover the briefcase, which contains the Map of Halaal, key to finding the Great Cave and its treasures.

Police Return: Police confiscate all of the PCs' weapons (if they still have any), and lock the PCs in their compartment.



Above: Paul Musemann, the friendly stranger in the compartment.



Above: Musemann's briefcase.

C O R R I D O R		
	Musemann (Stranger)	Bright (Second PC)
	Harris (Third PC)	Ross (First PC)

Left: Where PCs and Musemann are seated in the compartment.

1. GETTING TO KNOW YOU

"You awaken, stiff and dry-mouthed, to dawn's first light on the horizon. It shines in a ribbon of brilliant, burnished gold, glittering upon the rocky desert sands rolling by."

"You must be on a train. [*Rhythmically*] A large dusty window frames the view, and the gentle, rocking motion, combined with a monotonous clatter of metal wheels on metal tracks, makes it hard to awaken completely."

"You are not alone. A man in a white, narrow-brimmed hat sits near the compartment door, cradling a worn leather briefcase on his lap. He yawns, cracks a smile in his tanned, sweaty face, and says..."

"Ahhhh [*stretching*]. Good morning! We must have dozed off. Strange how sleep can overpower a person—even in the midst of a good conversation. Oh well. What time do we arrive, do you know? Funny, it seems I should remember that myself, especially since I made our arrangements."

"He waits for some reply. And you realize with a thrill of horror that you have no idea *who* you are, *where* you are going, *who* this man is, and *why* you are on this train."

"What do you want to do?"

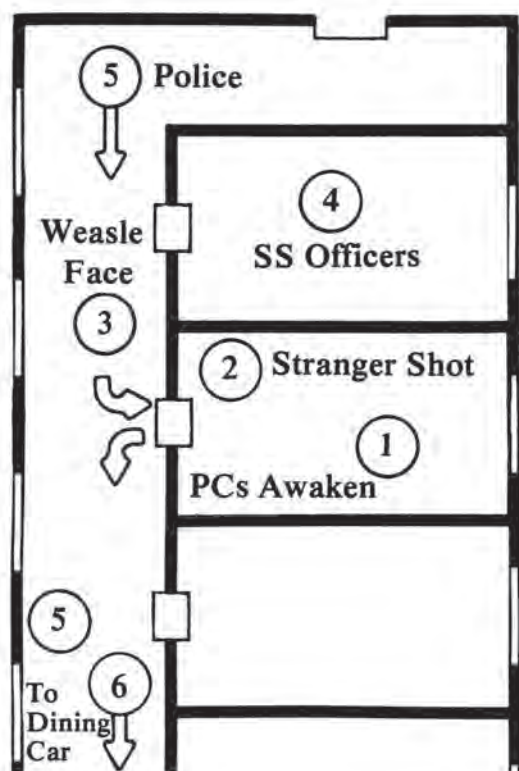
WHAT'S IN THE COMPARTMENT: "All of you [all PCs] are in the compartment, dressed in 1940s traveling attire. The compartment is a bit old-fashioned, with varnished wood trim, a wooden door, and cracked leather seats. The door appears to have a window looking into the corridor, but the shade is pulled. At the larger window, opposite the door, a faded green curtain is gathered at the sides. A faint breeze toys with the curtain; the window is lowered slightly at the top. A few pieces of mundane-looking luggage lie on the racks above the compartment seats."

(If players ask what sex their characters are, tell them they're the same sex as in real life.)

If PCs Talk to Man: "He acts as if he knows you, and as if you're traveling together as friends." (Storyteller: He knows nothing about a memory loss, and thinks it's a joke if mentioned.)

Scene 2 starts before any substantial conversation takes place.

If PC Searches Self for ID: Give the PC's player Prop 1a (b,c) and let the player read it quickly.



Left: Use this diagram to follow the initial scenes on the train. Scene 3 must begin before PCs leave the compartment.

2. A SHOT IN THE DARK

"The strange man says, 'If I didn't know better, I'd think—,' but a shrill blast from the train whistle cuts him off. [Increase tension] A narrow tunnel envelopes the train, plunging your compartment into utter darkness. Just as your eyes begin to adjust, your ears are again assaulted—BLAMBLAM! BLAM BLAM BLAM BLAMBLAM!—you hear a series of rapid explosions. Fiery flashes of light accompany the deafening blasts. A dull thud sounds on the compartment floor. The door slams shut.

"In moments, the train leaves the tunnel, and sunlight floods the compartment again. The man with the hat lies slumped against his seat, blood spurting from massive holes in his chest. His briefcase is gone.

"He rasps weakly, spilling additional blood with the effort. 'The.... map! Get... the... map...' These words are his last. He dies as he speaks."

If PCs Search Body for ID: "You discover...

1. The man is definitely dead, having suffered six gunshot wounds to the chest—probably from a .38-caliber weapon.

2. He carries a passport and Ohio driver's license, both issued to Paul Musemann, 2574 Bluebird Lane, Columbus, Ohio.

3. Other cards in the man's wallet identify

him as Dr. Paul Musemann, Comptroller of Ohio State University.

4. The visas stamped on the man's passport indicate that he has travelled from the United States to French Morocco via London, Lisbon, and Algiers.

5. The wallet contains the equivalent of about \$250 American dollars, in French francs."

(Let the PCs take whatever they like.)

If Dr. Bright Searches Body: Give Dr. Bright's player the Medical skill card and say, "Examining the body comes easily. Details about the wounds spring into your mind, and you know that you've had extensive medical training."

If PCs Try to Leave Compartment: Scene 3 begins before they can leave. If necessary, go to Scene 3, then come back to finish Scene 2 before going to Scene 4.

3. TAKE MY GUN, PLEASE

"Suddenly, the compartment door swings open. A short, weasle-faced man in a white suit and black tie stands in the doorway. He carries a strange package under his arm. He smiles and says...

"[In soft, sinister voice]'Good morning. Would you mind holding this for me, please? Thank you so very much.'

"He pulls a dark object from beneath his jacket, pitches it into the compartment, and leaves abruptly, shutting the door.

"The object—a gun of some type—bounces on the empty seat beside the door, where your friend with the hat lay in a pool of blood. But the corpse has vanished. In its place lies the gun."

If PCs Look for Corpse: "All traces of the man have disappeared, including the body, blood, passport, wallet, driver's license, money—everything."

(Players *should* be confused here. If they were watching the body, it simply vanished in the blink of an eye.)

If PCs Examine Gun: "It's an American-made .45-caliber Colt automatic pistol. When fully loaded, the weapon carries eight bullets; now, only one bullet lies in the chamber. *And, the metal is warm.*"

If PCs Leave Compartment: "The little weasle-faced man disappears through the doorway to the next train car."

Scene 4 begins at once.



Above: Weasle-faced man, Scene 3.



Above: Take my gun, Scene 3.

4. THE VIEW FROM THE CORRIDOR

Read only if the PCs leave the compartment shortly after Scene 3. If they stay inside, go to Scene 5.

"A few passengers from other compartments timidly stick their heads into the corridor, trying to see what's happened. A woman steps out, and peers cautiously into the compartment next to yours. She traces a finger along the door, and screams [scream]. Her hand is red."

If PC Looks Inside Compartment: "The bodies of two men lie inside, covered by a wash of sweet-smelling blood. They wear uniforms of the World War II era—German SS. Clearly, the men have been shot."

If Dr. Bright Examines SS Bodies: Give the character's player the Medical Skill card, if he (she) doesn't already have it.

If PC Checks SS Bodies: "You learn that both men received wounds from a .45-caliber weapon. One man was shot three times; the other was shot four times. Both are dead."

If PC Tries to Follow "Weasle": Scene 5 begins; police arrive and stop PC(s).

5. THE POLICE ARRIVE

"Male voices sound in the corridor, calling out orders in French. 'Attention! Mesdames et Messieurs! Clear this corridor! Go back to your compartments at once. Do not leave your compartments!'

"Six men stride through the car—three from each end. All wear dark beige uniforms and carry guns. They also wear leather belts with shoulder straps crossing their chests diagonally. The French Moroccan police have arrived."

WHAT POLICE DO: Improvise police dialogue with the PCs. Overall, the police will accomplish these things:

1. Investigate the shooting of the two German couriers.
2. Attempt to keep everyone in their own compartments. (They'll accept any assistance Dr. Bright can give them in explaining the "cause of death," however.)
3. Begin methodical interrogation of all the passengers in the car, marching them down to the dining car in small groups for this purpose. (The PCs are asked to go as one group.)



Above: View from the corridor, Scene 4.



Above: Police arrive, Scene 5.



Above: Coutreau, Scene 6.

6. IN THE DINING CAR

Read this scene after three policemen have gathered the PCs, and are about to escort them to the dining car for interrogation.

"The three policemen escort you briskly to the dining car, crossing two other cars to reach it. The train is still moving, and the people you pass watch curiously from their compartments. In the dining car, a ranking officer has set up an interrogation post. He introduces himself as 'Coutreau,' and demands to see your papers. He is authoritative, but not without a sense of humor. 'Ah. *Americain*. How interesting,' he says, stroking his pencil moustache. 'Such a pleasure for someone such as I—who is but a humble, underpaid French official—to make the acquaintance of someone from a country so rich as yours.'"

THE INTERROGATION: Improvise, asking things such as, "Did you hear shots from the next compartment? How many shots did you hear? What did you do when you heard the shots? Did you look out into the corridor? Did you see anyone coming up or down the corridor after the gunshots? What did you do before the officers arrived on the scene?"

SEARCH AND SEIZURE: "Two officers begin to frisk you for weapons, and Coutreau says, 'Are you armed? Or perhaps you have weapons among your things, no? You may as well answer truthfully, since my men are searching your compartment even as we now search your bodies.'"

If weapons are well hidden, give police a standard or reduced Chance to find them. If found (in dining car or among possessions), they're presented to Coutreau, who says, "What a pity that I must confiscate these. You may retrieve your 'armament' when we reach Casablanca, from the offices of the Prefect of Police."

If PCs Describe "Weasle": Coutreau says, "We'll look into it."

If PCs Describe "Stranger's" Murder: Coutreau says dryly, "That's an interesting story. Very interesting. But, my American friend(s), no one accompanied you in your compartment. And there is no sign of a body. For what reason could you fabricate such a story, other than to disguise your own involvement in the murder of the two German officers?"

The PCs are now murder suspects.

If Automatic Pistol is Found in PC's Possession: Coutreau asks, "Where did you get this gun?! And why didn't you turn it over immediately when the officers arrived on the scene of the crime?"

The PCs become suspects in the murder of the SS officers.

If PCs Try to Bribe Police: Coutreau allows the PCs to keep their weapons, provided they are not suspects in the murder of the Germans. The minimum bribe he will accept is \$20 per PC.

AFTER THE QUESTIONING: Police return PCs to their compartment. If PCs are regarded as suspects, they're locked inside.

7. SLEEPY TIME

"Once again you are in your compartment. At least you now have some time to think over the events of the past hour in peace. In fact, the monotonous clacking of the train on its rails seems to have a soothing, lulling effect..."

IMMEDIATELY: Ask each player to make a success check vs. a 40% Chance. Those who fail (rolling more than 40) fall asleep. Those who are successful find themselves growing drowsy, but able to stay awake; they see what appears to be fine, black sand swirling about the compartment, shimmering. Scene 8 begins.

8. SANDMAN AND LACKEY ATTACK

"A loud crash rouses you suddenly; something has shattered a window in your compartment. As you look, shaking off the haze, you see a man dressed in native Arab garb swing deftly, feet first, through the broken compartment window from outside, landing only a few feet away. A large knife glints in his hand, and murderous intent flashes in his eyes."

GET OUT THE WOUND ROSTER AND USE ROUNDS. THE ARAB: He tries to kill the PCs. (Use fight rules.) He has knife skill, with a 60% standard Chance to slash a PC each round.

If Dr. Ross Draws Handgun: Give his or her player the Handgun skill card, if you have not already done so.

AFTER TWO ROUNDS: (Before round three) "The compartment door swings open, and a second man, dressed in a black European business suit, stands in the shadows of the corridor. He carries in his left hand a briefcase—the one carried by the man who was killed in your compartment. This man holds a pistol, aimed to fire."



Above: Coutreau, "an underpaid official."



Above: The Arab's knife, Scene 8.



Above: The police return, Scene 9.

THE EUROPEAN: He fires twice per round at the PCs, with a 60% standard Chance to hit. He does not, and will not, speak to the PCs or anyone else.

IF ONLY 1 PC IS PRESENT: The Arab leaves through the window as soon as he has suffered 2 wounds of any kind—or is moderately wounded. He has a 40% Chance to climb to the roof; if he fails, tell the PC he falls to his death, caught beneath the train.

The European fights to the death in the corridor, refusing to leave his position.

IF 2 OR MORE PCS ARE PRESENT: The Arab leaves through the window as soon as he has suffered 3 wounds of any kind—or is in danger of dying. He has a 40% Chance to climb to the roof; if he fails, tell the PC he falls to his death, caught beneath the train.

The European fights to the death in the corridor, refusing to leave or flee.

If PCs Try to Get Help: No one responds. They are either dazed, afraid, or (if police) not around.

IF EUROPEAN DIES OR PASSES OUT: "The man's body vanishes into thin air, along with every trace of him...except the briefcase."

If PCs Open Briefcase: Say, "The briefcase bears the initials 'P. M.' Inside, you find these papers..."

Give players Props 1d through 1g. The PCs find these articles inside.

9. POLICE AGAIN

"Three policemen rush again to your compartment. Clearly, they are not happy. 'What 'appened here?' they shout, demanding an answer at once."

If PCs are Visibly Armed: "The police take your weaponry. 'You are now suspects in a crime of the gravest proportions,' one says. They lock you inside the compartment, and two of them leave. The third stays outside your door, facing the corridor."

(Bribery has no effect on any of these officers.)

FIRST AID: PCs can receive some rudimentary first aid on the train (nothing much). If they insist on better care, or are critically wounded, they'll be taken to a hospital once they reach Casablanca, and kept there under armed guard until they are able to leave. Unwounded PCs will be held in jail until their companions recover.

Let players take a short break now, (if you'd like), while you prepare to run the next act.



Note: The movie "Casablanca" serves as a backdrop for this act, nothing more. Players need not have seen the movie.

ACT II: CASABLANCA

STORYTELLER'S SUMMARY

Scenes in Act II are keyed to locations in Casablanca. Under most circumstances, PCs will visit them in the order listed below. Be prepared, however, to do a little improvising and shifting around if they do not.

The Prefect's Office: Unless they require hospitalization, characters are taken under armed guard to the Prefect of Police upon arrival in Casablanca. The Prefect, Louis Renault, is a Nazi-sympathizer. He tells PCs he knows of their anti-fascist activities in the past. Renault also confiscates their weapons (if they have them), and cancels their visas—which means they cannot leave the area surrounding Casablanca.

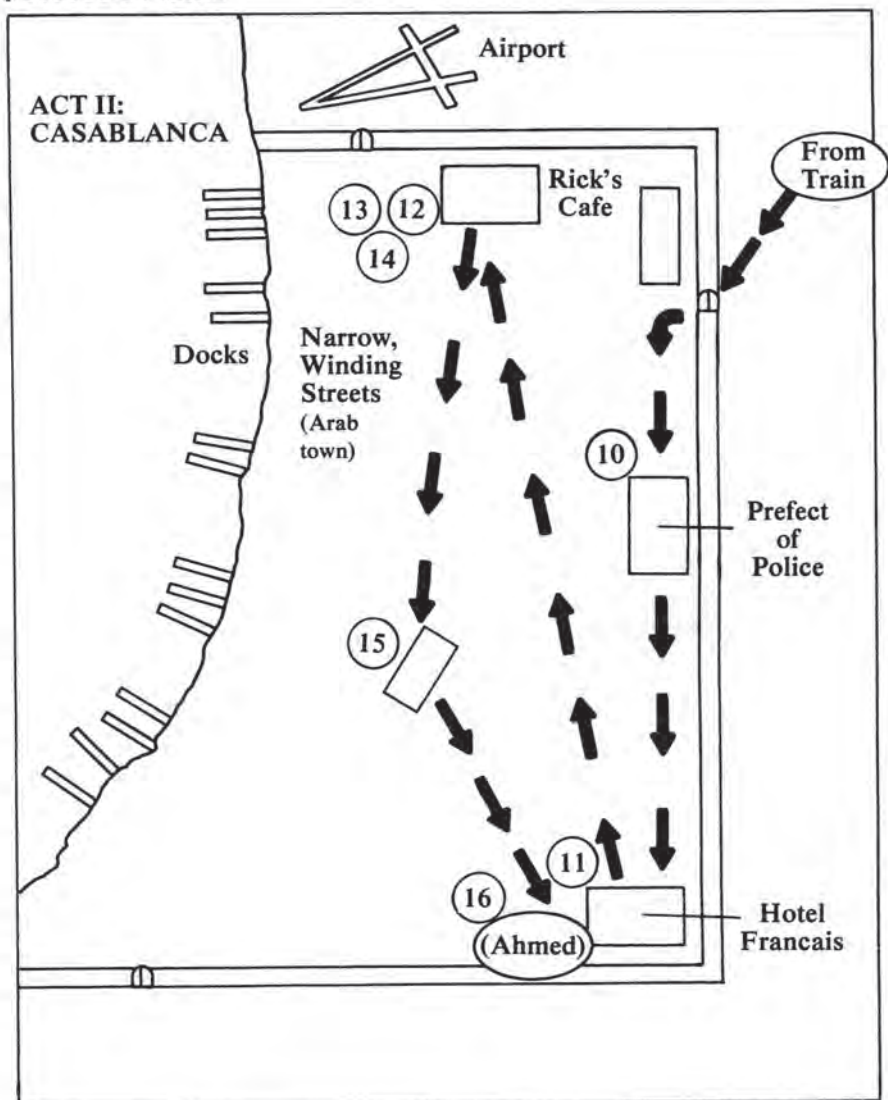
The Hotel Francais: PCs' reservations for this hotel are located in Musemann's briefcase (check the contents if you haven't already). At the hotel, PCs receive a note from Paul De Vries, their contact from the local ministry of cultural affairs. De Vries asks them to meet him at Rick's Cafe that night, at 8 p.m.

Rick's Cafe Americain: PCs meet De Vries, who asks them to help the French resistance. They must recover intelligence documents in the desert while searching for the Great Cave.

(In a separate scene, PCs can gamble at Rick's to raise money for black-market visas and expedition supplies, provided they agreed to help the resistance.)

The Blue Parrot Saloon: The owner of this rough establishment, an Arab named Farrari, can sell PCs new visas and expedition supplies. Once a deal has been struck, he arranges for an expedition guide to pick PCs up the following day, before dawn.

Above: The Map of Halaal as it first appears. It never leaves the PCs forever; if they give it away or destroy it, it mysteriously returns to their possession later.



10. THE PREFECT OF POLICE

In this scene, PCs speak with Louis Renault, Prefect of Police, in his office.

"The Prefect—or 'chief'—of Police is Louis Renault, a roguish, corrupt official who takes advantage of all the vices his position can afford him. His manners and appearance are suave and refined, however, almost disguising his lack of scruples.

"Renault, it seems, can describe your past better than you...

"[Read only to Dr. Ross] 'Dr. Ross, we have a complete file on your activities before your arrival in French Morocco. We know, for example, that you began raising funds in the United States in 1938—funds which were funneled to the underground movement in German occupied Czechoslovakia. And...you have been an outspoken critic of the German Third Reich in your homeland.

"[Read only to Dr. Bright] 'And you, Dr. Bright. You also have a record of anti-fascist activities. Can you deny that you were in Spain in 1935, aiding the anti-fascists in the civil war? But whether you deny it or not is of little consequence. We have ample documentation.

"[Read only to Dr. Harris] 'As for you, Dr. Harris. We cannot call your record favorable, either. We know that you, like Dr. Bright, aided the anti-fascists in Spain in 1935.

"[Read to all PCs] 'This may not be Occupied France, but as you certainly must realize, the French Moroccan government has a close relationship with the Reich. With your history, our German friends would like nothing more than to have your heads. And why should I feel otherwise?

"My government regards you as—at best—enemy aliens, even though your home country is currently neutral in the war. There is insufficient evidence at this time to convict you of a crime here in French Morocco. However... you are suspects in the murder of the two German officers on the train. Your weapons are therefore confiscated. You are forbidden to leave Casablanca, and your exit visas from French Morocco are hereby...(he stamps the papers)... cancelled."

CONVERSATION WITH RENAULT: Improve a bit. "What are you doing in Casablanca?" Renault might ask. Before PCs leave, make sure they understand...

1. Renault sides with the Germans.
2. Without an exit visa, no one can leave French Morocco.
3. Renault's restrictions do allow the PCs to



Above: Louis Renault, Prefect of Police. He's corrupt, but PCs cannot bribe him.

Esteemed Colleagues,

My sincere apologies for having missed your train: I was unavoidably detained. I would like to be your host tonight at Rick's Cafe Americain—at 20.00 (8:00 PM to you Americans.). The map below is my own crude rendering; I hope it's of use.

With kind regards,

Paul Le Vice



Above: A note awaits PCs at the Hotel Francais.

go to the desert surrounding the Tower of Allah. That area still falls under Casablanca's authority.

ENDING THE VISIT: "An Officer opens the door, and comments to Renault in French, 'Another visa problem for you, Monsieur Renault. I think you'll enjoy this one.' An attractive but nervous young woman stands in the waiting room.

"Renault hands back the visas, each one stamped with a heavy black VOID. 'Have a pleasant stay in Casablanca,' he says. 'I fear it may be a long one. You are free to go. Good day.'"

11. AT THE HOTEL FRANCAIS

This scene occurs when PCs check into the Hotel Francais. (Their reservations for this hotel, Prop 1f, were in Dr. Musemann's briefcase.)

"The Hotel Francais is the largest of the several European hotels in Casablanca, and it offers every luxury. As you check in at the front desk, the desk clerk hands you an envelope. 'This message was left for you earlier today,' he says."

STORYTELLER: Give the players Prop 1h immediately.

If PCs Try to Contact U.S.A.: Phone calls take hours to place, then are mysteriously mismatched to restaurants, or disconnected. (Hint at Nazi involvement, censorship.)

Telegraphs are "sanitized" by local officials. Responses from the Ohio State University are vague, and may ask, "WHERE'S MUSEMANN STOP HE HAS INFORMATION STOP END."

12. FIRST NIGHT AT RICK'S

This scene occurs when the PCs first go to Rick's Cafe Americain, commonly called "Rick's Place." It is always night at Rick's. *No matter when the PCs enter, it is evening inside.* When they leave, it continues to be evening.

"One step inside the door, and you know Rick's Cafe must be the place to go in Casablanca. The room overflows with customers. Heavy cigarette smoke fills the air, stirred slowly by large ceiling fans. The walls are white stucco shadowed by huge palms, but the room is by no means bright. Only table lamps illuminate the cafe—tiny, fringed lamps set on the small circular tables filling the nightclub. Well-dressed customers, mostly Europeans, gather around each table, stranded on their

route to freedom with nothing else to do and no place better to go.

"At the moment, the club's band is on break, but strains of 'It Had To Be You' drift from a single piano across the main room. A strikingly beautiful woman, blonde and dark-eyed, sits beside the pianist. 'Play it, Sam,' she murmurs, and he begins to play 'As Time Goes By.'

"The maitre d', named Karl, seats you at a table near the opening between two rooms. Almost every nation in Europe and the Middle East is represented in the clientele. Furthermore, almost any kind of business could be transacted here, and it is—most of it illegal.

"Soon a small-framed man enters the room, wearing a smart but subdued white business suit. His manner is sophisticated, clean... impeccable. He talks briefly with the maitre'd. 'Merci, Karl,' he says, heading toward your table.

"'Good evening. I am Paul De Vries, from the Ministry of Cultural Affairs. Please accept my apologies for not meeting your train. I trust your journey to Casablanca was a pleasant one?'"

TALKING WITH DE VRIES: Improvise. De Vries acts in his official capacity: Minister of Cultural Affairs, discussing the archaeological expedition.

First, he sticks to small talk. Then he expresses his dismay that the PCs have had "an unfortunate problem with the police."

DE VRIES OPENS UP: [After a short while] "De Vries places both forearms on the table, displaying the ring on his right hand. He discreetly opens the gem's top, so that only you notice the motion. In the ring's concealed compartment is a symbol—the secret symbol of the French resistance movement, a band of freedom fighters opposing the Nazi Reich. You recognize the symbol immediately.

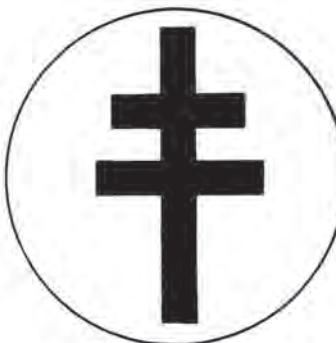
"De Vries closes the ring quickly, leans forward, and whispers, 'Would you be willing to help the resistance in a small matter?'"

If PCs Say They'll Help: Go to Scene 13.

If PCs Hesitate to Help: "De Vries lowers his voice even further, and says, 'My sympathies are with you. If you agree to help, you run the risk of internment in a Nazi camp, or perhaps extermination. But we run that risk daily ourselves. If you refuse to help us now, you shall jeopardize our position—and your own as well, I fear. At any rate, your official business is now impossible. Unless you change your mind, I will recommend that my government not allow your archaeological expedition.



Above: Paul De Vries from the Ministry of Cultural Affairs. Member of the French resistance.



Above: Symbol of the French resistance.

[He pauses.] And personally, I will do all that I can to see you that neither you, nor the knowledge you unfortunately now have, present a risk to our organization in the future. I am sorry that you no longer support the cause of freedom, as you reputedly once did."

If PCs Still Refuse to Help: De Vries leaves. The PCs are later killed in their sleep by members of the French resistance. The adventure has ended.

13. REAL DEAL WITH DE VRIES

"De Vries begins speaking to you in a whisper, occasionally changing the subject and saying something trivial out loud. Obviously, he hopes to keep prying ears from hearing his important comments.

"'Unfortunately for all of us,' he says softly, 'you are in the spotlight because of that train incident. The Nazis have learned of your archaeological mission. Of course, they think you're trying to find the treasure for the resistance, so they intend to get their hands on the loot first. Personally, I doubt the treasure exists, but that does not matter. What *does* matter is keeping the Nazis from tailing your every move. Now, only you have a copy of the map, so only you know exactly where the Great Cave lies. If you guard the map well, the location is safe. Be careful. The resistance believes the Nazis have brought in an assassin called the 'Sandman,' who intends to kill you and obtain the map.

"'But we have more important matters to discuss. Several days ago, some local Arabs were transporting a case of documents to Casablanca for the resistance. The documents contained valuable information about Nazi intelligence. Unfortunately, the Gestapo ambushed our Arab friends in the desert southwest of Casablanca, not far from the famous Tower of Allah.

"'Now, the Arabs fought back bravely, but they were overwhelmed by the Gestapo forces. The Nazis did *not* recover the papers, however, and we believe the Arabs hid the documents on the sea cliffs near the Tower of Allah.

"'What I ask of you is this: you are going to look for the Great Cave as part of your official business in Casablanca. Should you happen to *find* these valuable documents, too, well... all enemies of the Nazi Reich would be in your debt.

"'Perhaps the *greatest* of our resistance leaders has arrived in Casablanca, en route to America. It is essential that he have these

papers with him when he leaves. We are aware of your past records of anti-fascist activities, and hope that we can count on you. Once again, will you help us?"

If PCs ask about supplies or exit visas: De Vries eventually tells them the following...

1. **Visas:** "A man named Ferrari owns the Blue Parrot saloon. He deals in false documentation. Through him, one might obtain an exit visa and a ticket on the nightly plane from Casablanca to Lisbon. In Lisbon, passage to the United States can be easily arranged."

2. **Supplies:** "Among Ferrari's legitimate dealings—and there are not many—is a supply business. He can outfit any kind of desert expedition, providing a guide, jeep, supplies, and so forth." De Vries adds, "I would strongly recommend the guide, since the desert can be difficult to navigate. If you request someone with, shall we say, tight lips, I'm sure Ferrari can find a guide with the necessary 'discretion.'"

3. **Price:** "Ferrari's prices are very high. If you need to raise funds, you might try gambling in the back room at Rick's. The owner of this cafe, Rick Blaine, was once a good friend of our cause. He might 'influence' the spin of the roulette wheel for you. Blaine deals closely with the Prefect of Police, but I believe it is strictly to keep his club thriving. If I am any judge of character, Blaine will help you."

If PCs Don't Ask about Supplies: De Vries asks, "Have you outfitted your archaeological expedition yet? If not, I recommend you visit Ferrari at the Blue Parrot saloon. He can supply everything you need, including a guide, all with a very valuable...discretion."

DE VRIES LEAVES: After giving the PCs all of this information, De Vries bids the PCs good night ("Bon nuit") and leaves Rick's.

14. GAMBLING AT RICK'S

This scene happens *only if* the PCs agree to help the resistance, and try to raise money at the roulette wheel.

PCs must go to the back room, and knock on the door. You can improvise the doorman's response, but PCs are admitted fairly quickly.

"The room is large and crowded with Europeans. The obvious "action" is at the roulette table, where small fortunes in chips lie wagered."

BETTING: No "spectators" are allowed; PCs are asked to buy chips. Let them place



Above: Rick Blaine, owner of Rick's Cafe Americain.



Above: Amazingly, the roulette wheel spins to "21."



Above: The Blue Parrot, a rough club.

bets for while—and lose a bit. Then read the following out loud:

"A handsome man of medium build enters the room, wearing a white dinner jacket and black bow tie. His features are dark, his expression brooding. Several gamblers nod and smile to him, but he scarcely acknowledges their greeting.

"He walks up to the roulette table and glances briefly at the croupier's record sheet for the night. 'Evening, boss,' says the croupier.

"The man looks at you, inhales the last drag from his cigarette, and lights a new one—American made. Then he strolls casually to your side of the table, stopping at your side. [*Impersonate Humphrey Bogart, if you can.*] He speaks in a low but off-hand way. 'Have you tried "21" tonight?'

"Glancing at the croupier and raising his voice only slightly, he repeats, 'I said, 21.'"

If PCs Bet on "21": (before the wheel's next turn) "Twenty-one is a winner," barks the croupier, shoving a large pile of chips forward. Taking a drag from his cigarette, the man in white mumbles, 'Let it ride.'"

PCs have already won twice their wager.

If PCs "Let it Ride": "The laws of probability don't seem to affect this roulette wheel. Amazingly, it comes up '21' again.

"The man in white turns to you and says, 'Remember; you're just lucky guys. Now cash in your chips, and never come into this gin joint again. I stick my neck out for nobody.'"

(PCs' chips are worth a total of either 10 times the amount they wagered or \$6,000, whichever is greater. They can cash them in before leaving.)

15. SUPPLIES AND VISAS AT BLUE PARROT

This scene takes place if and when the PCs go to the Blue Parrot for expedition supplies and exit visas.

"The Blue Parrot would be described as a rough club in any country; both the tavern and its clients lack the sophistication of even the seedier elements at Rick's. Native Moroccans lounge at the bar, sipping quietly or smoking. A parrot roosts in the corner, squawking as each new customer strolls in. A large, fat man wearing Arab garments and a red fezz sits alone near the wall. The Arab is counting money on a large empty table, and swatting flies in between the piles."

If PCs Ask for Ferrari: "Ferrari? Look in

the corner and you shall find him.' Apparently, Ferrari is the obese man who sits alone at the corner table.

"As you approach the large gentleman, he stands, extending his hand. He speaks quietly. 'Ah, good evening, and welcome to my humble establishment. You are no doubt the Americans from the train. Oh. Do not be surprised. News travel very quickly in Casablanca. How may I be of service to you?'"

"He swats another fly abruptly."

If PCs Try to Deal: Improvise. Make some small talk for a moment with the PCs, in the role of Ferrari—about weather, flies, recreation, liquor, whatever. As you do so, give the Bargaining Skill card to the Harris character's player, and give the player a chance to read the card. Then let the conversation turn to real business.

Supplies: "Ferrari can provide a jeep, guide, food, water, and all necessary supplies for an expedition into the desert. These can be ready just before dawn tomorrow morning. The guide can pick you [PCs] up at hotel, bringing equipment with him."

Exit visas: (Ferrari suggests the PCs purchase them, if they don't ask.) "So you desire exit visas? It may be possible. May be possible. You have come to right place....All right. Out of goodness of my heart, I prepare them for you. But visas for *you* involve great risk for me, you understand. You are wanted by the French government and the German Gestapo. But, I can have them for you when you return from your archeological expedition."

Price of Supplies and Visas: "\$2,000 per person. Not a dollar less." Dr. Harris can attempt to use Bargaining skill for the entire group, if he or she chooses.

Payment: Ferrari requests payment in advance (now), but he may permit a "down payment plan" for the exit visas if pressed.

If PCs Cannot Pay: Ferrari suggests they gamble at Rick's. He'll make arrangements for a guide and visas after he knows they can pay.

16. GUIDE AT HOTEL BEFORE DAWN

"As promised, a guide is outside your hotel, just the faintest glimmer of light lines the eastern horizon. The guide is a native man, about 25 years of age, waiting in a jeep which is filled with supplies: food, water, tents, flashlights, first aid equipment, extra gasoline, miscellaneous gear, plus a rifle for everyone—himself included. In fact, there is just room enough left



Above: Ferrari, the shrewd, fly-swatting proprietor of the Blue Parrot saloon.



Above: Ahmed, the desert guide.



Above: From Casablanca to the Tower of Allah and the Great Cave.

for you!

"Greetings, learned ones," the man says as you approach. 'I, your humble servant, am called Ahmed. I will take you where you wish to go. We have ample provisions to spend up to three days in the desert, if need be.'

If PCs Ask About Supplies in Jeep: Jeep contains anything reasonable for a two or three day trek of this kind.

If Dr. Bright Picks up Rifle: Give his or her player the Rifle skill card, if you have not already done so.

Let players take a short break now, if you'd like, while you prepare to run the next act.

ACT III: THE DESERT

STORYTELLER'S SUMMARY

Act III covers events surrounding the PCs' trek into the desert, with the guide and supplies provided by Ferrari.

Ahmed's Stories: Enroute to the Tower of Allah (which is a 5-hour drive), Ahmed entertains PCs with stories adapted from *The Arabian Nights*—how he once had a genie, a magic lamp, a flying carpet, etc. He encourages PCs to pay extra money for "sidetrips" in which he finds these things. Of course, his "treasures" are worthless.

The Great Cave: To get to the Great Cave, PCs can drive onto a ledge lining the sea cliff. From there, they find several small caves, then an enormous boulder that appears to block the entrance to a large cavern. This is the Great Cave they are seeking. To enter, a character must say the words, "Open Sesame," after which the boulder thunders into the sea below.

Documents and the Magic Lamp: The Great Cave twists and turns about a mile into the cliff side. At the cavern's end, PCs find a magic lamp. When lit, the lamp casts a glowing beam, revealing the location of the documents De Vries wants them to find. The lamp can also grant three wishes, if PCs simultaneously wish for the same thing, voicing their wishes out loud.

The Sandman Attacks: Upon leaving the cave, PCs are attacked by the Sandman, who now wears a Gestapo uniform. Arab cutthroats accompany him. The Sandman is invincible until sunlight hits him, or until light from the magic lamp is cast upon him. In either case, he screams and writhes in agony, and then vanishes.

17. INTO THE DESERT

"Ahmed knows exactly where the Tower of Allah is; it's been a famous landmark for centuries. 'It will take only a five hours of driving,' he says. 'It's not far. Not far at all.' He speeds through the southern gate of the city, and, after winding through the shanties abutting the city, heads into the barren sands.

"The ride is hot and monotonous. But Ahmed shouts over the engine's roar, telling you fantastic tales. [*You may improvise conversation between stories*] 'Once I had a genie, friends. Yes, it's true! It's true! A genie who came to me from a ring. He promised to build me a castle made of gold and the finest jewels—just like the one he once made for a sultan's daughter and her husband. But alas, the genie lied. Perhaps he was really the slave of an evil magician. Yes, I think so, because he lied. At any rate, I cast the ring away.

"And once I had a magic lamp. The genie inside granted me many wishes. He promised to lead me to a place of great wealth. And he showed me a wonderful place—a cave of treasure. But the genie tricked me. The cave vanished in a fortnight, taking my new bride along with it! Ah, well. She is no doubt happy and wealthy somewhere, with a Sultan's son-in-law. I threw away the lamp, out here, near *this very place!* I can take you to it, perhaps. And even sell you the lamp for a good price.

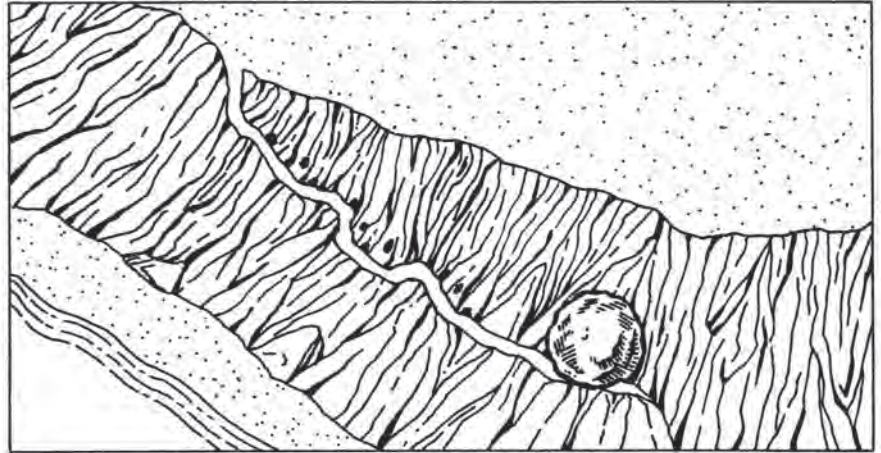
"Yes, many times I may have been a rich man—just like the fabled Ali Babba. For like him, you see, I had many magical things. Their genies simply wouldn't work for me. Oh yes, you will scoff and disbelieve. But I have seen these things with my own eyes! A ring and lamp. A magic carpet...

"I am only a poor servant now. But for you, these magics might work. Oh, you must know how wonderful it is to soar above the earth like an eagle! To see these great wonders, which only I, with your most gracious permission, could show you."

If PCs Ask to See Ahmed's Wonders: He says, "Oh yes! I take you there! Of course, this is not part of our arrangement. I regret I must ask you [each PC] for \$10 for each item we go to see—lamp, carpet, ring—such wondrous, magical things! You will enjoy this, I am sure."

Storyteller: Ahmed can find the items, but they're not magical. He adapted his stories from *The Arabian Nights* tales.

WHEN WONDERS DON'T WORK: Ahmed says, "I guess the genies must be



Above: The sea cliffs and the ledge to the Great Cave.

against us, or perhaps there is some magical reason why these things cannot be seen here today. Ah, well. Would you like to see more wonders? Wonders, which I, your humble servant, have seen with my very eyes?"

By all means, let Ahmed drain the PCs of their money and waste their time for as long as they are willing to believe Ahmed.

If PCs Ask to Go Directly to Cave: Ahmed says, "There are many great caves along the sea. I take you first to the Tower of Allah. From there we can search out the caves."

18. SEARCHING FOR THE CAVE

"Eventually, Ahmed brings you to the Tower of Allah. It's a massive natural rock formation, shaped like a Moslem mosque. From the Tower, it should be easy to find the sea cliffs. And according to your map, the Great Cave lies in those cliffs."

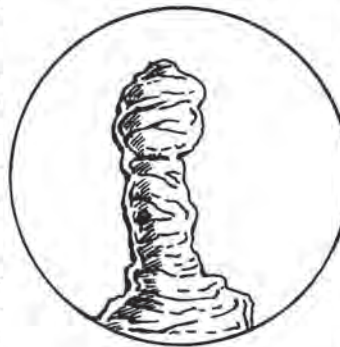
If PCs Ask Ahmed to Go to Cliffs: "He drives the jeep to a ledge that runs about midway down the cliff. 'We can search from here,' he says. 'Here are many caves, big and small.'"

PCS SEARCH FOR 2 HOURS: Improvise. They find lots of small caves. Finally, they find something bigger. (Read aloud...)

"As you round another bend on the ledge, you see a massive boulder jutting from the cliffside ahead. The formation looks unnatural, as if some huge hand has hurled the boulder into the cliff."

If PCs Examine Boulder: "The boulder appears to cover an opening in the surrounding rock. Since the boulder itself is huge, the opening could be too. A large cave might lie behind it."

STORYTELLER: Give Dr. Ross the Archaeology/Anthropology skill card.



Above: The Tower of Allah.

19. THE GREAT CAVE

TO ENTER (OPEN) CAVE: (Do not read aloud!) Only one action can permit characters to enter the cave. (They can try digging around the rock, etc., but nothing like this works.) A character must stand near the huge boulder and say the words, "Open, Sesame."

If PC Says, "Open, Sesame": "The earth begins to tremble. The boulder dislodges itself from the cliff, and the great rock plunges 500 feet into the frothing sea below."

TO CLOSE CAVE: (Do not read aloud!) A character must utter the words, "Close, Sesame."

If PC Says "Close, Sesame": "The boulder magically hurls itself back up the cliff side from the sea, again sealing the cave."

AHMED FLEES WHEN CAVE OPENS: "When the cave opens, terror crosses Ahmed's face, and he starts to babble wildly in Arabic. You can only make out a few phrases—something about unknown forces at work, or evil spirits."

If no one stops him, Ahmed tries to escape in the jeep. He'll try to flee on foot if necessary. (Despite his earlier assurances, Ahmed has never seen anything magical before!)

20. INSIDE THE CAVE

"A huge cavern lies behind the spot where the great rock stood, the cavern appears to wind deep into the cliff."

If PCs Enter Cave: "The cavern's passage quickly twists and turns, and beyond the first few bends, it becomes black, devoid of light. [Allow PCs to get flashlight or light match.] The natural passageway is fairly large, about 20 feet wide in most places and reaching a height of about 10 feet. The cave is cool; condensed moisture glistens in patches on the walls and floor when touched by the light of a flame or flashlight."

A QUARTER MILE IN: Tell PCs, "A few signs of human occupancy lie about a quarter mile into the cave. Half-buried in the mud and sand are old campfires, shards of broken pottery, and an occasional dropped coin made of gold or silver."

If Ross uses Archaeological Skill: Provided Ross is successful, tell the character, "The coins date from the 1000 to 1200 A.D., and that they come from all over the Mediterranean world."



Above: Scenes within the Great Cave.

Below: The magic lamp grants three wishes, provided all PCs ask for the same thing at the same time. In this adventure, it works only in the desert.



If Ross makes a separate check and is successful, tell the PC, "The pottery dates from the Middle Ages."

A MILE IN: "The cave ends a little more than a mile from the entrance. There, half submerged in a pool of mud, lies an Arabian oil lamp."

If PC Examines Lamp: "Despite the muck that clings to it, the lamp is in workable condition. Remarkably, it's filled with oil, and the wick is fresh and clean. The lamp appears to be made of gold, but it bears no inscription of any kind."

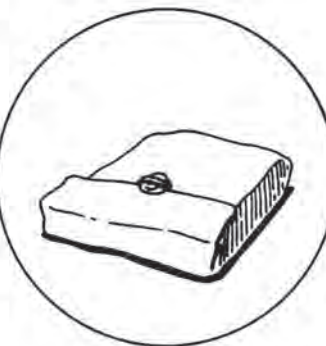
If Ross uses Anthropology/Archaeology skill successfully, tell the character the lamp dates from the 11th century A.D., and that it was cast in or near Bagdad. Its lack of decoration or inscription is unusual; perhaps it had a ceremonial function.

21. THE MAGIC LAMP

If PC Lights the Lamp: "The lamp emits a glowing, pleasant light, which steadily grows brighter and brighter. After a minute has passed, the light is so bright and intense that it literally shines through human flesh. This light does not harm your eyes, however, despite its intensity."

If PCs are in the cave, tell them, "The light forms a narrow beam when it has reached its highest intensity. This beam points directly to a satchel, half buried in sand, in a place which you must have overlooked. Once you have seen the satchel, the lamp flickers, and goes out."

If PCs Examine Satchel: "The satchel contains bundles of papers, which detail the movements of German troops in Eastern Europe, the names of Gestapo collaborators and informants, and other intelligence of great value to the resistance movement."



Above: Satchel of intelligence documents.

LAMP GRANTS THREE WISHES: *Once the lamp has been lit, it has the power to grant three wishes to the group of PCs as a whole. In order to have the wishes come true, all the PCs near the lamp must deliberately wish together, at the same time, for the same thing. If they do, their wish is immediately granted.*

Do not tell the PCs about this power of the lamp. Simply reveal it to them by having a "wish" come true when all PCs simultaneously express the same desires.

LIMIT ON WISHES: The lamp cannot tell the PCs who they really are, or where they are. Nor can it do anything beyond the Storyteller's knowledge or ability. Any wish under this category still counts as one of the three wishes, however; it's just wasted.

LAMP WORKS ONLY IN DESERT: The lamp's magical powers cease to function once the lamp has been removed from the desert (in this adventure, at least—it may fulfill remaining wishes in another adventure). In other words, as soon as the PCs return to the city of Casablanca proper, the lamp has as much value as any other common antique.

Should the PCs return to the area of the Moroccan desert near where the cave and the lamp were found, the lamp's wish granting power works again—unless all three wishes have been used up.

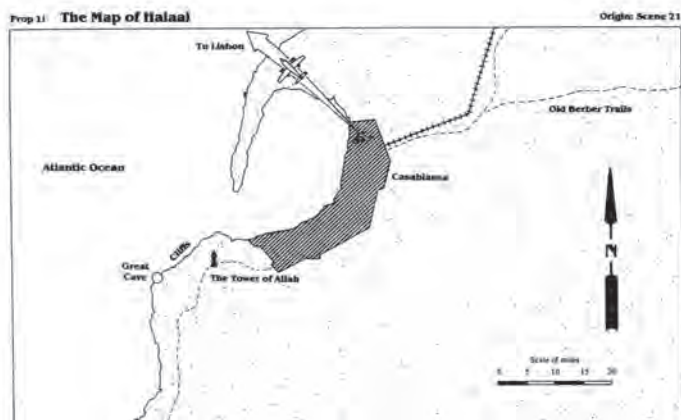
NEW MAP OF HALAAL: The instant the PCs have lit the lamp, the Map of Halaal is changed in appearance. Do not tell the PCs about this until the next time they try to look at the map.

If PCs View Map of Halaal: Before they have lit the magic lamp, it looks the same. After they've lit the lamp, the map has changed; hand them Prop 1i, saying, "Your map has changed. It now looks like this." Take back the old version.



Above: The Sandman strikes again.

Below: The Map of Halaal is transformed when PCs light the magic lamp. When PCs notice, replace the old version with Prop 1i.



22. THE SANDMAN STRIKES AGAIN

Use this encounter when the PCs decide to leave the Great Cave.

"On the way out, the cave seems longer than before, its bends sharper and more numerous. At last, you round the final turn—or what you remember to be the final turn. It's dark inside; no sunlight shines from the entrance. A shadowy figure flits across the south wall of the cave, then fades from view."

WHAT'S HAPPENING: The PCs are about 100 feet from the cave's mouth, but the boulder is in place (regardless of how they left it). Unknown to the PCs, the Sandman has set up an ambush in the cave. He intends to murder them all. *If the magic lamp is lit, it goes out.*

SANDMAN REVEALS HIMSELF: "The European whom you fought on the train steps boldly into the center of the passage. But his clothing has changed. Instead of a dark suit, he now wears the full dress uniform of a German Gestapo officer: black coat and pants, black hat, silver insignia and decorations, and the red Nazi armband with the black swastika displayed in a white circle. In his hand is a pistol, aimed directly at you."

"You will give me the papers, please, and the little lamp you have found," he demands in a thick German accent. "Then, of course, you will die," he adds maliciously. "Because I am the Sandman."

IF ONLY 1 PC IS PRESENT: Unseen by the PC, one Arab cutthroat has accompanied the Sandman. The Arab lurks behind rocks near the cave's mouth.

IF ONLY 2 PCS ARE PRESENT: Unseen by the PCs, three Arab cutthroats are with the Sandman. The Arabs lurk behind rocks near the cave's mouth.

IF 3 PCS ARE PRESENT: Unseen by the PCs, four Arab cutthroats are with the Sandman. The Arabs lurk behind rocks near the cave's mouth.

THE FIGHT BEGINS: Once the Sandman has spoken, the fight begins. (Roll to see who goes first in the initial round of fighting.)

Tell PCs that the Arab(s) step out to expose themselves, and begin firing rifles. The Sandman advances boldly forward, attempting to grab the cache of papers and the lamp.

WEAPONS: The Sandman has a .32-caliber automatic pistol.

The Arab(s) each have a single-shot, bolt-

action rifle, which can be fired once every other round (maximum range, 1800 feet).

ARABS FIGHT UNTIL KILLED—first with rifles, then hand-to-hand if necessary. They fire at 40% (standard) Chance unless the PCs don't carry lights.

If PCs Don't Open Cave or Light Magic Lamp: The Sandman bleeds without weakening. In effect, he can suffer no wounds. Tell PCs, "A horrid, guttural laugh rises from the Sandman, and though blood seeps from his body, he seems undaunted."

If PCs Open Cave or Light Lamp: "The Sandman, hit by the light, screams in rage and pain." (He can still fight, though.)

The next round "he seems paralyzed" (can't fight), and in the round after that, "he vanishes into thin air."

When Sandman disappears, make a dice roll for each Arab, each round. On a roll of 40 or less, the Arab clutches his heart, collapses, and dies of fright.

If the cave is open, Arabs attempt to flee when the Sandman dies. (Otherwise, they fight until dead. They can't open the door themselves.)

ACT IV: THE FINALE

STORYTELLER'S SUMMARY

Act IV covers the PC's return to Casablanca, and their subsequent flight to Lisbon, Portugal.

Time Distortion: When the PCs leave the Great Cave, the landscape shimmers as if in a wave of heat: the PCs have gone through a time distortion. Five days have passed since they were last in Casablanca.

The Arab: As the PCs near Casablanca, an Arab on horseback hails them, begging them to stop. He warns the player characters that the Gestapo have set up an ambush at the city's southern gate; they should enter Casablanca from the east. He also tells them De Vries is waiting at the airport with their visas. PCs must hurry; they have only a half hour before the plane—their last chance for freedom—departs.

Ambush at Southern Gate: If PCs don't stop to talk to the Arab, and enter the city from the south, the Gestapo will probably kill them. The Sandman and a few of his "friends" are waiting there in ambush.

Chase at Eastern Gate: If PCs enter the city from the east, the Sandman chases them in a jeep, firing a swivel-mounted machine gun.

The Airport: At the airport, De Vries tells the player characters to give the documents (if

they have them) to a man named Laszlo, who waits on the plane. If they do so, the PCs receive the Series Clue for this adventure.

The adventure ends as the plane taxis and takes off, soaring into the mist.

23. RETURN TO CASABLANCA

"Stepping out into the bright desert sunlight, you find a strange jeep—perhaps the one used by the Sandman. The jeep contains no food or water, but the tank gauge shows plenty of gasoline. If need be, you could drive it to Casablanca."

AS PCS LEAVE LEDGE: "The area of the cliff face begins to shimmer, as if seen through very hot air. Gradually, the cave entrance fades from view, disappearing in the warm, glazed atmosphere."

AS PCS PASS TOWER OF ALLAH: "The formation shimmers in hot air—just as the cave entrance did. Then the tower vanishes from sight. In fact, the entire landscape slowly changes, becoming unrecognizable."

(PCs can still find their way back to Casablanca, however.)



Above: The Tower of Allah shimmers, then fades to nonexistence as PCs return to Casablanca.

24. APPROACHING CASABLANCA

"The sunset seems particularly beautiful tonight over the Moroccan desert; the pink rays of the last light play hauntingly over the white walls of Casablanca, which you are fast approaching.

"Something is fast approaching *you* from the city. In the twilight, in the distance, you see an Arab in native dress galloping on a white desert horse toward your jeep. He appears unarmed. One hand grasps the reins, the other waves frantically to gain your attention. 'Stop! Please, stop!' he yells.

"What do you want to do?"



Above: An Arab on horseback hails PCs in Scene 24.

If the PCs Stop: "The Arab, sweating and breathless, identifies himself as 'a friend.' He shows you De Vries' ring, and says softly, 'This ring represents my level of honor, and our mutual cause.' He pauses, waiting for a favorable response.

"De Vries was worried that you had met harm, since we have not heard from you for five days. Indeed, we feared you had become lost in the desert—or had been captured by the Nazis.' [Time has passed quickly outside the cave; it is now five days after the PCs went inside!]

"You can leave Casablanca tonight on a plane to Lisbon. Please, you must hurry. The

plane leaves within this very hour! This may be your only chance. De Vries is waiting at the airport with your exit visas from Ferrari.

“I cannot guide you to the airport, my friends. But I can—and must—offer you this advice: Do not enter Casablanca from the south! The Gestapo and the French Police, led by the Sandman assassin, have been searching the city for you. They know you headed south into the desert, and have forecast your escape on the plane tonight. Therefore, they have set up an ambush at the city’s southern gate, waiting for your return. If you value your safety, enter Casablanca from the east. They may not expect you there.”

If PCs Don’t Stop: “The Arab attempts to follow, repeating his cry. ‘Stop, friends! Please!’”

If PCs still refuse to stop, but rush onward to the city’s southern gate, go to Scene 25.

25. AMBUSH AT THE SOUTHERN GATE

As PCs approach the southern gate, read the following aloud:

“The southern gate of the city—the gate Ahmed used to leave Casablanca—is just ahead now. Night has come fully, and the gate looms in your headlights.”

JUST INSIDE THE GATE: “The Gestapo have set up an ambush! As soon as you pass through the gate, you’re pelted with machine gun fire. Two jeeps flank the gate, each with a swivel-mounted machine gun.”

The gunners have a 70% Chance to hit the PCs each round. All PCs are hit at once, but roll a separate die to determine which Q table column shows a given character’s injury.

Three soldiers occupy each jeep: one gunner, one driver, and an officer. The officer in the easternmost jeep is the Sandman.

If PCs Try to Flee: “The Gestapo jeeps follow, matching your every move. In moments, additional jeeps join them, surrounding you completely.”

Simply tell the players that—after a spirited chase—their characters have been gunned down. The PCs quickly bleed to death, ending the adventure. (You may start another adventure, if you’d like, with fresh PCs.)

Right: Scenes in Act IV, The Finale.



26. FROM EASTERN GATE TO AIRPORT

Read aloud if PCs have followed the advice of the Arab in Scene 24, entering Casablanca through the eastern gate.

“The Arab’s guest was correct; no one stops you at the eastern gate. The airport’s not far, but time’s precious; the plane could leave in as little as half an hour.”

“Night has fallen, and fog rolls up in the city’s winding streets, making a fast drive hazardous. Headlights start to burn through the fog on your right—another jeep approaches. It passes under a street lamp, and for a moment, the occupants are visible. The Sandman’s eyes meet yours. Beside him are two Gestapo goons, grins flashing. One drives. The other mans a .50-caliber machine gun that’s mounted on the vehicle. Their jeep lurches forward, turning swiftly onto the road behind you.”

THE CAR CHASE BEGINS...

Round One: Both jeeps start out at 30 mph (225 feet per round). The Sandman’s jeep is 225 feet behind the PCs’ jeep. The Sandman (you, the Storyteller) tries to overtake the PCs.

Tracking Speeds: 10 mph = 75 feet per round. This formula is a guide; you can estimate if you wish. Both jeeps can accelerate or decelerate 75 feet (10 mph) each round.

WHEN SANDMAN IS WITHIN 100 FEET:

At a range of 100 feet or less, the Sandman’s gunner fires the machine gun. He has a 50% (reduced) Chance to hit the PCs.

If the gunner is successful, all PCs are struck. Each player should roll one die for his character’s wounds, however.

CRASHES:

Each driver must pass a success check against either Stunt Driving Skill or a 40% chance...



Left: The Sandman strikes again in Scene 25.

- whenever he or she attempts a fancy maneuver

- whenever the jeep breaks the 30 mph mark (accelerating), and every 6th round it maintains a speed above 30 mph thereafter

Drivers crash if they fail a check. A crash is a catastrophe, with a Chance of $[50\% + (10\% \text{ per } 10 \text{ miles per hour})]$. All characters suffer injury if the Storyteller rolls lower than or equal to the Chance (make a regular Q-check to find out how much).

THE CHASE ENDS WHEN:

1. The Sandman's jeep has crashed, or
2. The PCs have all been killed, or
3. The PCs' jeep is more than 500 feet ahead of the Sandman's jeep. (The Sandman loses them in the turning roads, and fog...)

27. AT THE AIRPORT

"The airport at last! And for once, there don't seem to be any complications. Through the fog you see De Vries standing anxiously by the plane. The plane's engines are idling; it must be close to take-off. Far away, near a hangar, a few people stand talking; you can barely make them out, and they are paying no attention to you."

DE VRIES MEETS THE PCS: "As soon as you're within earshot, De Vries begins to speak hurriedly. 'Thank heavens you've arrived in time! Did you find the documents? And anything else of special interest?'"

If Ahmed escaped from the cave alive, De Vries heard about the rock moving. He asks, "Did you find the treasure? Or some artifact of note? Surely, you must have found *something* in the cave. Whatever you found is the property of French Morocco."

If PCs Say They've Got Documents: De Vries says, "Give the papers to a tall, distinguished-looking man on the plane. His name is Laszlo. You won't be able to miss him. He's traveling with very beautiful woman."

If PCs Show De Vries the Lamp: De Vries insists that the PCs to give it to him.

28. BOARDING THE PLANE TO LISBON

"Only two other passengers are inside the plane: a tall, handsome man accompanied by a very beautiful younger woman. It is the woman who sat by the pianist in Rick's cafe. The man extends his hand to each of you, saying, 'I am



Above: De Vries waits at the airport.

Victor Laszlo. It is a pleasure to make your acquaintance. I hope you have brought something for me?"

If PCs Give Laszlo the Satchel: "Thank you again," Laszlo says. 'Your actions, I assure you, have been of utmost importance. You have helped to ensure the survival of freedom in the world.' He presents a current copy of LOOK magazine, and says, 'I believe there is something in this magazine of interest to you.'"

If PCs Open Magazine: "A scrap of ancient parchment falls out. On the parchment is a poem fragment."

Hand the players the Poem card, and go to Scene 29.

If PCs Keep the Satchel: Go immediately to Scene 29.

29. THE END—FOR NOW

"The plane taxis and accelerates, engines roaring, until at last she lifts from the runway and starts to climb. A gunshot sounds faintly below, far away. Then there is silence, and both you and the plane fade into the fog."

EPILOGUE:

Carrying Items Between Adventures

Player characters may carry two things from one adventure to the next: any card they've received, and the Map of Halaal. When a player has a particular item at the end of an adventure, make a note so you can give him or her the card (or map) again when the next adventure starts.

Item Cards: In this adventure, player characters find a magic lamp, and receive the matching item card. If they don't give the lamp to De Vries at the airport, they may carry it to the next adventure. If magic works in the next setting, and the lamp has wishes remaining, the lamp may grant wishes again.

The Map of Halaal: Player characters also carry the Map of Halaal from adventure to adventure. In fact, even if a PC destroys or loses the map, it mysteriously returns sometime later—showing up in a pocket, for example. Note that only *one* Map of Halaal exists; there are four props because the map changes during play. Whenever the map changes, take the previous version away from the PCs, and replace it with the next one.

Skill Cards: Player characters retain skills between adventures, too. For a more detailed explanation, please return to the introductory folder and read part two, "After the Adventure."





ADVENTURE TWO: PROPHET OF DARKNESS



SKILL CARDS

For Pilgrim (First PC):

1 Sword

1 Create Light

For Learned Man:

1 Dagger

1 Clear Sight

For Witch:

1 Blind

1 Change Color

PROPS 2a through 2e

ITEM CARD Amulet

POEM CARD

For Adventure Two

CHARACTER ROSTER

For Adventure Two

PICTOGRAM

For Adventure Two

PREPARATION

Before you start play, gather together the following cards and props, and set them behind the Storyteller's Screen so other players can't see them. You'll give these things to players during the adventure.

Extra Props: If only one person plays a PC in this adventure, set aside Props 1b and 1c; you won't need them. If only two people are playing, set aside either Prop 1b or 1c.

The Pictogram: Take out the pictogram for this adventure (in the back of the Prop Book) and use it to familiarize yourself with the events to come. It will help you keep players on track, and to improvise if they decide to stray. Numbers refer to scenes in the adventure text below. During play, you might want to clip the pictogram to the Storyteller's Screen for ease of reference.

ADVENTURE SYNOPSIS

The "Prophet of Darkness" is a journey through a strange, mystical land. The player characters may become a medieval pilgrim, a medieval witch, and a Renaissance scholar. Entrusted with an amulet bearing the mark of an eye, they must journey north, searching for the "one who is truly blind."

Their travel begins in a rolling countryside,

beautiful and lush. They meet a jester who aids them in their quest. Soon, they reach the edge of dark, amorphous forest, where three giants tell them the Prophet of Darkness rules the land, and he knows that the "Sightbearers" are coming. Of course, the PCs are the "Sightbearers," and to survive, they must conquer the Prophet.

The journey north leads to an encounter with the forest's Shadow Children—mere shadows who "play" at night, reaching out with a cold and deadly touch. Beyond the forest lies a desert black as ink, where the Army of the Blind overtakes the PCs.

The Prophet's stronghold lies in the black desert. There, he and the Sandman attempt to destroy the PCs. The Prophet has a prisoner—a jester, whom the PCs met at the adventure's start. The jester has been blinded. If the PCs give him the amulet, the adventure ends, and PCs get the Poem card for this adventure.

The Personal Scenes

Take a quick look at the personal scenes on page 31 before you start this adventure. There are three—one for each possible PC. You can use these scenes at any time during play (one early on and another later, for example). We recommend, however, that you save them for times when PCs stray from the journey north, or when you'd like to spice things up a bit.

ACT I: A JEST IN TIME

STORYTELLER'S SUMMARY

Opening Scene: PCs are in 1940s attire, aboard an airplane (the same one they boarded at the end of “The Sandman Comes”). The plane lands, ostensibly at London’s Heathrow Airport, and PCs debark carrying a strange amulet with the symbol of an eye. Laszlo, a passenger on the plane, has instructed PCs to give the amulet to the “one who is truly blind.”

To the Country: As soon as the PCs enter the airport, they discover the building is no more than a Hollywood facade. Before them spreads a rolling English countryside, time unknown. The player characters are transformed—one to a medieval pilgrim, another to a Renaissance scholar, another to a medieval witch.

Strange Show: In the distance they see a strange sight: a young man is leading an old man. The old man appears blind. Both men walk as if they are climbing a steep hill, though the ground is perfectly level. Unknown to the PCs, these are characters from Shakespeare’s play, *King Lear*.

The Jester: Before the PCs can respond to this sight, they are accosted by a jester (the Fool from the same play). The jester, in a series of limmericks, tells the PCs that in this land they are known as the “Sightbearers,” and that they must travel “to the north.”

1. LANDING AT THE HEATHROW

“*The steady drone of the plane’s engine serves as a shield against conscious thought, but nature is less kind. The aircraft tosses abruptly in a pocket of turbulence, and at once, you awaken.*”

“Two other passengers are seated in the small cabin: a tall, handsome man and a very beautiful, honey-blond woman. Both are dressed in European clothing common to the 1940s. They talk quietly to one another, unaware that they’re being watched.

“Only fog lies outside the aircraft’s window, clutching at the glass in dense, moist clouds. Occasionally, the wing of the plane breaks through, and from the strain on the flaps—not to mention the strain on your inner ears, it’s apparent that the craft is descending.”

If PCs Talk to Passengers: Improvise small talk; everything’s normal. The two are Victor Laszlo and Ilsa Lundt. They thank PCs for the help they gave the resistance back in Casablanca.



Below: World of the Prophet of Darkness—
a land defined by time
as well as space.

PLANE QUICKLY LANDS: “The plane lands and a crewman enters the cabin from the cockpit. ‘This is where you get off,’ he says, addressing you. Looming outside, at the edge of the runway, is a building marked ‘Heathrow Airport.’ Laszlo smiles and says, ‘Enjoy your stay in London.’”

(PCs may remember this plane was once headed to Portugal, not England. But no NPC thinks anything’s out of order.)

“‘Come on. You haven’t much time,’ the crewman adds, opening the aircraft’s door. A stairwell is in place.”

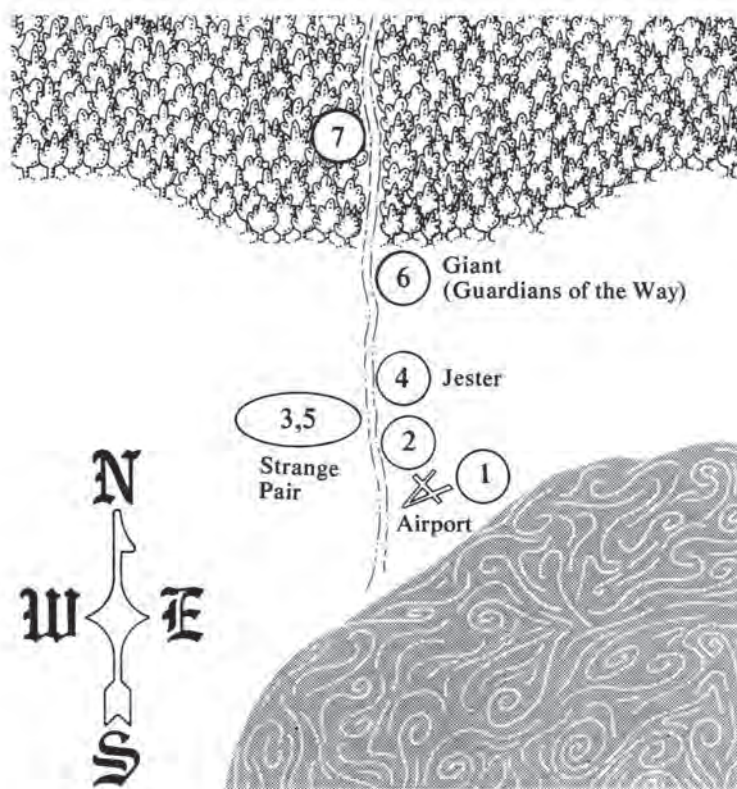
LASZLO GIVES AMULET: (Just before PCs leave plane) “Laszlo pulls an object from his breast pocket and hands it to you. It’s an unusual amulet—made of elaborately twisted metal, with a single, large eye in the center.

“‘Please, do give this to the blind one when you find him,’ Laszlo says. ‘Give it to the one who is *truly* blind.’ He offers no further explanation.”

If PCs take the amulet, give players the amulet card.

If PCs Debark: Go to Scene 2.

If PCs Resist Debarking: Improvise. They must get off, and one must have the amulet. “Please, you must leave now,” the crewman insists. If necessary, the plane and everything in it vanishes, leaving the PCs stranded on the runway. Go to Scene 2.



2. THE VANISHING AIRPORT

“The sound of the plane’s engine fades into the fog, which is even denser on the ground than in the air. Before you, a walkway leads to the airport terminal.”

If PCs Enter Terminal: “The building is nothing but a Hollywood facade. Only the front of the structure is real. Through the door lies a gently rolling, open countryside—dewy, lush, and green. Here and there lie clusters of shrubs or a small woods, dotting the rolling hills. The fog has dissipated, burned off by the shimmering sun overhead. Behind you, the facade and the airport vanish, fading into the mist.”

Go to Scene 3.

If PCs Walk Around Terminal: Read the paragraph just above.

PCS ARE TRANSFORMED: Give players Prop 1 for this adventure, and let them read aloud. (If one player is present, use Pilgrim only. If two play, use the Pilgrim and the Scholar or Witch).

Tell players, “Except for the Map of Halaal and any magical items you carried, everything you had on the plane has vanished. You still have the amulet, though, and all the skills from your previous adventures.”

Take appropriate props from players—anything their characters no longer have.

If PCs Walk into Fog: They see only fog. Eventually, they may get lost. Let them wander out of the fog and go to Scene 3.

If PCs Don’t Go Beyond Facade: You might read a “Personal Scene” for one of the PCs.

3. A STRANGE SHOW

“Far in the distance is a curious sight. A young man, dressed in tattered medieval garb, is leading an older man across a field. The field is flat and open, and the old man is apparently blind. The young man walks in a strange, exaggerated way, almost like a stork or ostrich. It’s as if he is climbing a steep grade, though the field is perfectly level. He encourages the old man, urging him forward, as if helping him to climb the grade, too.”

“Their voices are barely audible, yet the wind rises, and their speech is carried to your ears:

OLD MAN: When shall I come to the top of that same hill?



Above: Heathrow is only a facade.



Above: The jester in Scene 4.



Above: The strange show, a scene from King Lear.

YOUNG MAN: You do climb it now. Look how we labor....

In a short while, the old man sinks to his knees, while the young man backs off a distance. The old man raises his arms to the skies, and falls forward onto his face. The young man runs up to him again.

OLD MAN: But have I fall’n, or no?

YOUNG MAN: From the dread summit of this chalky bourn. Look up a-height; the shrill-gorg’d lark cannot be seen or heard. Do but look up....

In time, the young man helps the older one to his feet, and they begin to walk away, normally.

If PCs Attempt to Follow: Say, “It will be difficult, but not impossible, to catch up to the pair. They are far distant.”

IN ANY CASE: Scene 4 begins immediately.

4. A JEST IN TIME

“Behind a nearby bush, a tiny bell jingles—no, it’s many tiny bells, followed by the sound of a child or a young man giggling. The bells jingle again, and a grinning jester springs out from behind a large bush just ahead. He wears a cap with three points, large pointy shoes, and a brilliant, multicolored suit. Tiny bells cover his entire costume; he giggles, and the bells jingle in unison.”

THE JESTER SPEAKS: “Dancing, smiling, and gesturing vigorously, the jester begins to recite a limmerick. His jingling bells punctuate the lines...

Here comes good news from a plane,
To bring sight to the blind man again.
To the north you must go,
Where the black winds blow,
And the storms of darkness do rain.”

If PCs Talk to Jester: He repeats the limmerick above, dances, and somersaults, *unless asked a direct question*. If bullied, he curls up in a fetal position and sucks his thumb.

If PCs Ask About Old Man: “A light flashes in the jester’s eyes, and he says excitedly..., ‘There was an old man named Gloucester,* Whose eyesight, ‘tis piteous, he lost ‘er. Blinded is he,
But still can he see;
No one’s blind from a mere accoster.’”

** pronounced “glaw’ ster”*

If PCs Ask Other Questions: “The jester says, ‘It’s forbidden for me to quote

From anything not yet wrote,
For the blind to see
Is in part up to me,
And to you; now go north, as wrote!

While reciting his limmerick, the jester keeps pointing to the Map of Halaal."

If PCs Look at Map of Halaal: Give players Prop 2 and take their old map copy away.

If PCs Pursue Old Man/Young Man: Scene 5 begins. (Jester doesn't follow. If forced to go with PCs, he vanishes, smiling and jingling his bells as he does so.)

If PCs Go North: See Scene 6.

(The jester won't accompany the PCs. If they attempt to force him to go, he vanishes, smiling and jingling his bells as he does so.)

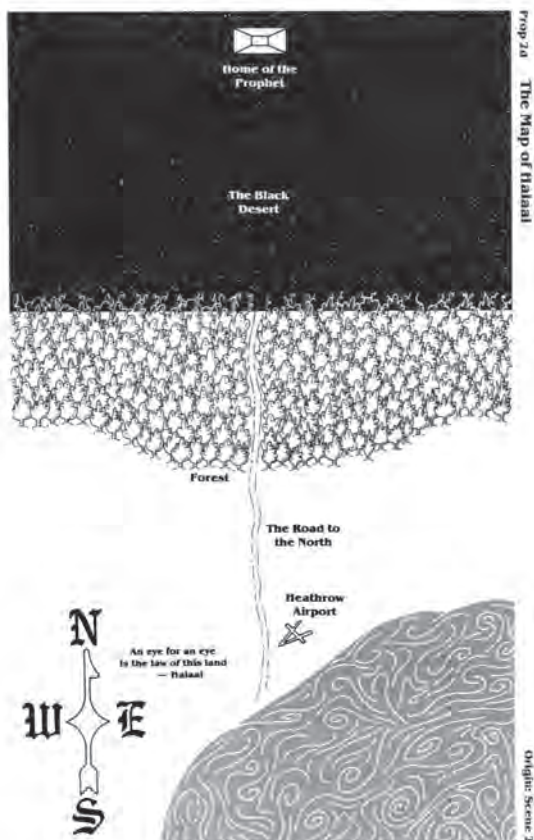
5. A BLIND ALLEY

This scene occurs only if PCs follow old blind man and young man (Scene 3).

The two men totally ignore the PCs. If PCs insist on talking with or attacking the pair, the young man says,

"What you seek was never here;
Now take away your shout and leer,
go north."

With that, the strange pair vanishes."



Below: The Map of Halaal, as it appears in this adventure.

ACT II: THE JOURNEY NORTH STORYTELLER'S SUMMARY

As the PCs make their way north, they encounter bizarre characters—all deadly, each one stranger than the last.

□ At the edge of the forest, PCs meet *three giants* sent by the "Prophet of Darkness" to kill the "Sightbearers." These giants tell PCs the Prophet has made all normal men blind, and that he lives in a fortress to the north.

□ In the deep woods beyond the giants, PCs encounter the horrid *Shadow Children*, mere shadows with a cold and deadly touch.

□ After a night in the forest, PCs awaken in a black desert. The forest is gone. But fast approaching is an army of blind men led by four eyeless thugs on motorcycles (each thug corresponds to one of these four senses: taste, touch, hearing, and smell).

□ Finally, PCs meet the *Prophet of Darkness*, who attempts to trick them into blinding themselves. Failing this, the Prophet flees to his northern stronghold.

6a. GUARDIANS OF THE WAY

This scene occurs as PCs journey north.

"The road leading north winds pleasantly through the countryside, passing clear spring pools ringed with edible plants, and vast, open fields of wildflowers.

"The sun inches westward; perhaps in an hour, the day will be done. Ahead, to the north, the road disappears into a great woods. At the edge of the woods stand three giant men—motionless, partly armored, and fully nine feet tall. They wear the helmets of Vikings, and carry enormous, circular shields, which catch the rays of the setting sun. Two of the giants stand side by side, one wielding a large sword, the other a great battle axe. Their companion stands centered behind them, holding aloft a huge, blazing torch, which casts faint shadows before all three."

If PCs Try to Avoid Giants: PCs cannot enter the woods without meeting the giants. The three always stand in their path.

If PCs Approach Giants: Say, "As soon as you approach the three men, the two in front begin to sing, bellowing in loud, low, off-key operatic voices to a vaguely Wagnerian tune:

"We are the Guardians of the Way.

We seek the Bearers of Sight.

Who are you? Do you bear the Eye?"

If PCs Question Giants: Improvise conversation, using the guidelines here. The giants are *very stupid and childlike*, and speak in slow, halting, comedic tones.

1. *Who are you?* "We are servants of the Prophet of Darkness, who resides in the north. We're seeking the Sightbearers—the ones who carry the amulet of the eye. The prophet has sent us to murder the Sightbearers."

2. *Why does Prophet want to kill Sightbearers?* "The Prophet of Darkness fears the Sightbearers, because they may bring sight to all normal men. That is why the prophet seeks to destroy the Sightbearers."

3. *About the amulet?* "The amulet is the sure sign of the Sightbearers. The Prophet says that a Pilgrim, a Scholar, or a Witch shall carry the amulet. Do you have it? Do you know who does?"

4. *Where/who is Prophet?* "The Prophet? Uh. Well, he's just the Prophet. He lives across the Black Desert to the north, in a strange, large building with many strange devices that move. We don't know anything more."

5. *What's in the Woods?* "Oh, this is the Forest of Children, where all the little ones come and play. At least they used to, before normal men became blind. The Prophet may know if they still come—you could ask him! He sees and knows everything."

If PCs Deny Having Amulet: "Then we'll have to search you!" says a giant. The two giants with weapons demand to search the PCs.

If PCs ask Giants to Join Them: One brute says, "Oh, no. The Prophet wouldn't like that."

The giant(s) flee in terror, hoping to avoid the wrath of the Prophet.

IF GIANTS SEE AMULET: They attempt to kill the PCs. See Scene 6b, "Fighting the Guardians."

6b. FIGHTING THE GUARDIANS

A fight breaks out if the giants see the amulet, or if they believe the PCs are the Sightbearers (Storyteller's discretion). Of course, the PCs may simply attack the giants, too.

NEW PC SKILLS: Give the Pilgrim the Sword skill card, and the Scholar (if present) the Dagger skill card. If the Witch is present, give her player the Blind skill card.



Above: A giant Guardian of the Way.



Above: A night in the forest.

HOW GIANTS FIGHT:

1. The first two giants are skilled with their weapons—one has a battle axe, the other a sword. They have a 60% standard Chance to hit a PC each round.

2. The torch-bearer doesn't fight. He tries to stay behind the others and hold the torch up so it casts a shadow of all three giants.

ROUND THREE: (*The sun sets.*) From this time on, the giants must stay before the torch, so that all three cast a shadow.

If a giant doesn't cast a shadow, he shrinks to normal human size, and can't use his weapon.

ROUND FOUR: "The jester appears, hopping and jabbing like a boxer, mutely cheering you on. Before he vanishes, he says, 'To the north you must go, where the black winds blow, and the storms of darkness do rain.'"

If Witch Blinds a Giant: "The blinded giant falls to the ground, hand over his eyes, shouting, 'She blinded me! Oh, no! I'm blinded! Now I will be as other men!'"

"The remaining two strike a defenseless pose and protest, 'Hey. Using witchcraft isn't fair. We don't want to fight anymore. We want to go home.'"

COMBAT ENDS WHEN...

- ☐ a giant is blinded and PCs let all able-bodied giants leave, or
- ☐ all characters on either side are dead or unconscious, or
- ☐ the giants are discouraged and badly hurt and PCs let them go.

WHERE GIANTS GO: If they have the torch, Giants left after the fight quickly head north, rapidly outpacing the PCs.

Without their torch, the giants scatter into the woods.

7. NIGHT IN THE FOREST

This scene occurs when the PCs cross the forest. The forest's special nature prevents anyone from crossing it in a day; night *will* fall.

AT NIGHTFALL: Give Pilgrim the Create Light skill card.

AT MIDNIGHT: If a PC is awake, ask the player to make a success check against 40%. If he or she passes, say,

"A small black form, like the shadow of a young child, is sliding rapidly in your direction. Its arms reach out to hold you."

One Shadow Child approaches each PC. If anyone noticed, he or she can awaken the others.

If a PC is Asleep: A Shadow Child automatically touches the PC. Its bitter cold caress inflicts one medium wound. The victim awakens... "in immense pain, as if bitten by frost, while the shadow of a young child slips away into the darkness."

If a PC is Awake: A Shadow Child has a 40% Chance to touch the character, inflicting one medium wound with its searingly cold caress.

If PC Thrusts Flame at Shadow: "The little shadow flinches, its tiny hand moving to cover its eyes. But the flame is not enough to deter the creature. Once again, it reaches out to you."

If Pilgrim Uses Create Light: "The shadowy creatures begin to wail like young children who have been badly hurt. They extend their arms, as if begging to be held, crying [to males] 'Papa...Papa' and [to females] 'Mama...Mama.'"

12:30 AM: Two Shadow Children attack each PC, each with a 40% Chance to inflict one medium wound per round. (If a PC sleeps, he/she is automatically touched.)

During the fight, tells PCs, "The voice of the jester echoes woefully through the whispering leaves. 'Bring sight to the one who is truly blind. Journey where the darkest of shadows climbs.'"

1:00 AM: Dozens of little shadows surround the PCs, moving in one by one to attack.

If PC Uses Create Light: "Dozens of these creatures can be seen filling the woods, clinging to the trees, and hanging from the branches like small black monkeys. When the light hits them, they slip away shrieking."

(They won't return, but don't tell PCs this.)

8. BY DAWN'S EARLY LIGHT

Play this scene after PCs have met the Shadow Children.

"*By the early light of dawn*, the landscape has changed—or have you travelled farther

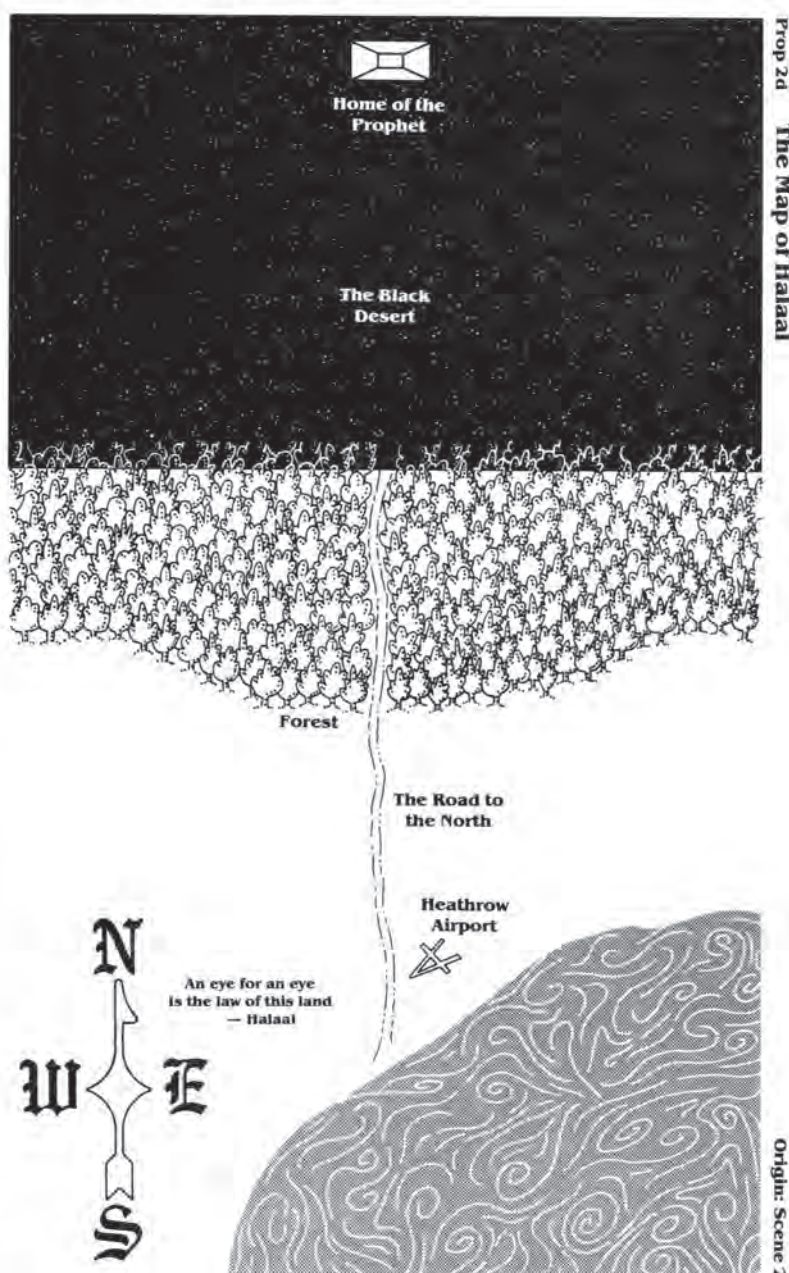
than you remember? The road leads north and south through a barren, desertlike plain, which extends in all directions as far as the eye can see. The forest has disappeared. And the desert that remains is not yellow or white like others. Here, the sand is black, comprised of dark, tiny pellets like black snow or hail, with the texture and sound of Styrofoam.

"A dust cloud lines the horizon to the north. It appears to be heading south."

If PCs Try to Avoid Cloud: You might use a personal scene, if it seems appropriate.

Below: World of the Prophet of Darkness—a land defined by time as well as space.

ABOUT NOON: No matter what the PCs do, the dust cloud reaches them about noon. Go to Scene 9.





9. THE OUTRIDERS

“The enormous dust cloud draws closer, and the shapes within it are clear. It’s an army of men, untold thousands marching in one great column, covering an area almost 1000 yards square.

“As they draw near, the earth begins to shake, picking up the vibrations wrought by their marching feet.

“Four cyclists ride before the column—outriders scouting in advance. They wear American-style blue jeans, black leather jackets, and World War II helmets. The cyclists pull up to within 50 feet and stop, engines roaring.

“They have no eyes. Still, they turn their heads in your direction, staring from hollow, blood-red sockets. And they call loudly to one another—boasting so that you, too, can hear...

FIRST RIDER: I can *feel* their presence. I feel the warmth of their life...turning to the pleasant cold of death within my steel grasp.

SECOND RIDER: I can *hear* them. I can hear the air rustling through their dry, rotting corpses.

THIRD RIDER: I can *smell* them. They reek of the life they bear, and of the certain death we bring.

FOURTH RIDER: I can *taste* them. I can taste their blood. Now!

“With that, the four machines lurch forward. The riders draw out tire chains, swinging them at their sides.”

THE FIGHT: Immediately, roll to see who gets the first attack in this round.



Above: Outrider from the Army of the Blind.

One rider goes for each PC—swinging a chain with a 40% standard Chance to hit. Extra riders circle and jeer. After each attack, a rider needs a full round to turn his cycle for another pass; his victim gets a “break” for that round.

If a rider can’t attack anymore, a fresh rider takes his place (if possible).

RIDERS FLEE IF...

First Rider: If his skin is cut, he flees.

Second Rider: If his ears are hit directly, he flees.

Third Rider: If his nose is hit, he flees.

Fourth Rider: If his mouth is hit, he flees.

FIGHT ENDS WHEN...

☐ all characters on a side are dead,

☐ or when all four riders have fled or have lost their cycles.

Scene 10 begins immediately.

10. ARMY OF THE BLIND

“The menace of the riders has passed, but the marching horde—a veritable army of blind, ragged men—still approaches. Those in the front rank walk with arms extended to the shoulders of the men on either side. Those in the remaining ranks walk with a hand on the shoulder of the man before them. In this way, the blind mass attempts to maintain cohesion and a single direction.

“Of course, the attempt is not without failure. Within the great column, men stumble and fall, while others become disoriented and turned around. All who lose pace are trampled down by comrades who keep marching in the rigid lockstep.

"All the while, the army repeats a dreadful chant:

'Where do we go?
We don't know!
Off to the war;
We'll go far!
The darkness is clear and
Our gaze is a leer
At the innocence of the world.'"

If PCs Step Aside: "The army simply marches past, repeating its chant, churning a heavy, black cloud of dust."

PCs can walk on until twilight, finding nothing, until Scene 11 begins. Or—if you wish—you may use a Personal Scene at this point.

If PCs Don't Move: The army may trample them eventually (Storyteller's discretion).

11. MEETING THE PROPHET

This scene takes place at twilight, after PCs have met the Army of the Blind.

"As dusk gathers, a solitary figure crosses the black desert, approaching slowly. It's a small-framed man, wearing some kind of auto mechanic's overalls, and a ridiculously tall, pointed purple hat. The hat is decorated with the imprints of half moons, stars, and strange sigils. As he nears, the man speaks jovially.

"Hello, hello, my friends! I trust all is well with you?"

CONVERSATION: Improvise. The man tells the PCs...

☐ "I'm the The Prophet of Darkness—at least, that's how I'm known."

☐ "I serve a great and powerful supernatural force, which now rules most of the world, either directly or indirectly."

☐ "Yes, I have strange powers myself. I rule over the giants and the Shadow Children."

☐ "I mean you no harm." (This statement is a lie.)



Above: As dusk gathers, the Prophet of Darkness appears.



Above: The Prophet offers gifts.

PROPHET OFFERS GIFTS: "I see you have gone long in this desert without something to quench your thirst," the Prophet says. "Very well. I wish I had a canteen filled with water."

"As soon as the Prophet says this, a canteen full of water appears in his hand—and two such canteens appear in [each of] your own hands."

PROPHET PLAYS WISHING GAME: "Perhaps you need help with your wounds," the Prophet says. Pointing to a small scratch on his own hand, he says, "I wish this were healed." The scratch heals instantly—and at the same time, your own wounds heal, too." [Each PC is rid of his or her two worst wounds.]

"What else would you like?" the Prophet asks kindly. "Oh, but ask, and I shall wish it for you."

HOW TO HANDLE PC WISHES: Each time a PC wishes for something, the Prophet says, "I wish I had _____ [desired item]." Tell PCs they receive twice the amount requested, and the Prophet receives one of the same. "Why wish for so little?" he says. "What more, what more would you like?"

If PCs Aren't Greedy: If PCs wish only for survival items (food, water, perhaps a humble shelter), the Prophet says...

"I must go. We'll meet again soon, I believe. And now, I wish I were at my home in the north." With that, he disappears.

If the PCs are Greedy: The Prophet encourages them to wish for a lot—and grants all wishes for material things (see above). After a while, the Prophet says...

"I have one wish myself." Smiling smugly, he adds, "I wish I were blind in one eye." With that, the Prophet—and everything else you can see, disappears."

(PCs have been blinded.)

If PCs Attack Prophet: "Nothing you do has any effect." (The Prophet is invulnerable—even to magical skills.)

If PCs are Blinded: Give the Scholar (if present) Clear Sight skill, and ask his player to read the card aloud.



If Scholar uses Clear Sight: If he's successful, tell him, "Everything the Prophet granted—even healed wounds—is nothing but an illusion. Even your blindness is an illusion. Concentrate, and understand. Now you can see once more."

(If Scholar tells other PCs of the the illusion, they can see again, too.)

If PCS ARE STILL BLIND: If for some reason Clear Sight does not solve the blindness problem for the PCs, they remain blind until one of them states that he is closing his eyes.

A PC who closes his/her eyes can immediately see, with the same results as the Scholar if he uses Clear Sight (see above).

12. THE SHADOW COMES AT DAWN

This scene takes place at dawn, following the first meeting with the Prophet (Scene 11).

If PCS ARE BLIND: Tell them, "You feel the warmth of the early morning sunlight, but then a chill spreads through the air."

If PCs don't deliberately close their eyes or use Clear Sight successfully (giving them sight), say, "The sand swirls up from the ground, whipping at your body and face. This storm is your last recollection before collapsing into a deep sleep."

Go to Scene 17.

If PCS ARE NOT BLIND: Read the following...

"The first light of day stretches over the desert, and on the northern horizon, there lies an enormous building. It rises, story after story, towering into the sky. Even at this distance, however, its architecture is distinct: the building is an enormous parking garage.

"The sides of this structure are distorted, at once rubbery and gelatinous in appearance. It's as if the entire building were somehow constructed of bloated flesh. The color is equally strange. At one moment, the garage appears black; at the next, it is white.

"In seconds, another spectacle appears. Rising wraithlike from the top of the building, the dark, shadowy form of a man looms into the sky until it blots out the sun. With painful slowness, the enormous shadow detaches itself from the building. Arms outstretched as if to embrace you, it folds itself forward, bending toward the desert floor, merging into the blackness of the sands."

If PC has Played Adventure One: Roll a secret success check vs. 40%. If PC is success-

ful, tell him/her: "The shadow has the same physique as the Sandman in Casablanca."

If Witch is Present: Give her player the Change Color skill card.

THE SHADOW ATTACKS: "A black, cloudlike finger reaches toward you, measuring fully half your height. Clearly, the shadow intends to touch you."

Roll immediately to see who goes first in this round. Each round, the Shadow has a 40% standard Chance to touch one PC, inflicting a Medium wound. Like the caress of the Shadow Children, a touch from this creature is ice-cold. The creature intends to kill them all.

☐ Unless Change Color is used, the Shadow always takes uncircled wound results on the Q Table, regardless of the attack.

IF ONLY 1 PC IS PRESENT: The Shadow attacks for a maximum of 6 rounds.

IF ONLY 2 PCS ARE PRESENT: The Shadow attacks for a maximum of 8 rounds.

IF 3 PCS ARE PRESENT: The Shadow attacks for a maximum of 10 rounds.

If PC Uses Change Color: Effects vary.

1. If Shadow is any new color except white, it "screams in rage and agony, rising high into the air. Its arms clutch at the desert, gathering a fistful of black sand to cast down upon you."

The shadow has 40% Chance to hit one PC with sand each round. Any "victim" has a 40% Chance to stay awake. Those who fail a success check fall asleep for 30 minutes. If all are asleep, go to Scene 17.

2. If the shadow is white, it "rises into the sky, screaming in agony until it merges with the clouds above."

3. If the desert is white, and the shadow is black, the shadow suffers regular wounds on the Q Table.

FIGHT ENDS WHEN...

☐ the shadow retreats, or

☐ the maximum number of rounds have occurred, at which time "the creature rises into the sky, laughing, and merges with the dark clouds above."

PARKING GARAGE: It lies 2 hours to the north, for characters on foot.

ACT III: THE PROPHET'S STRONGHOLD STORYTELLER'S SUMMARY

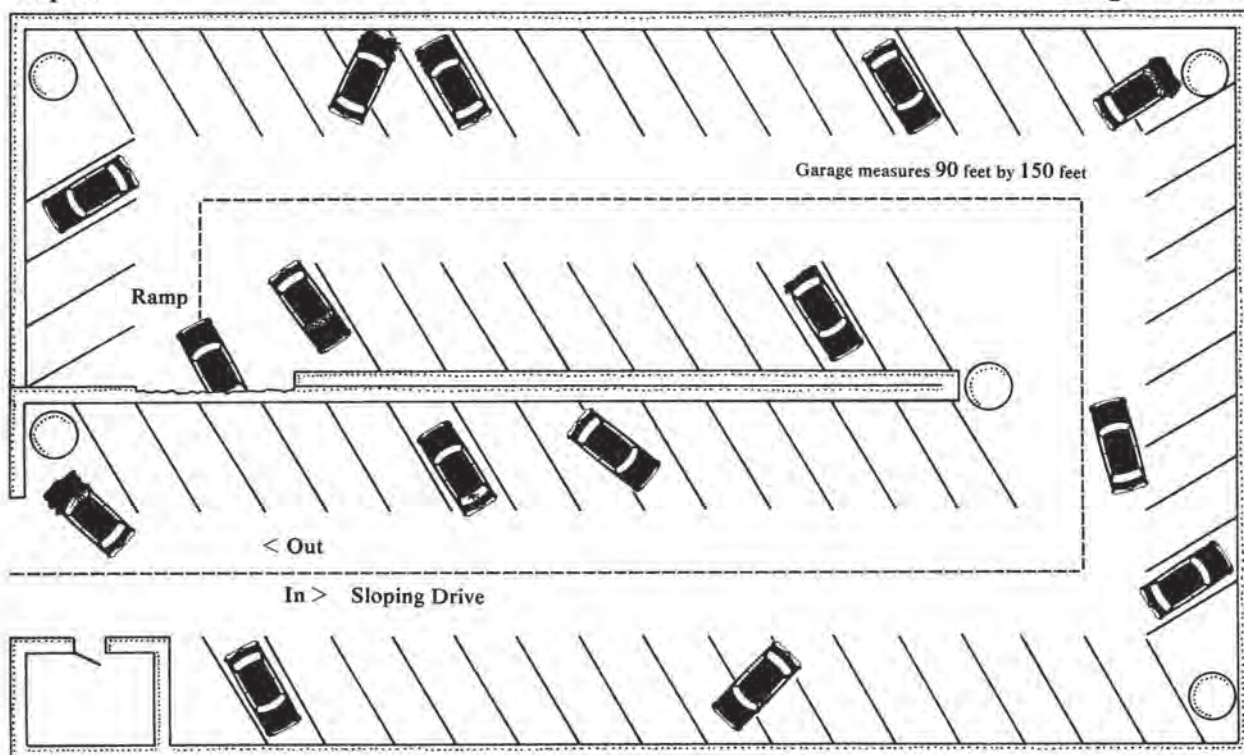
When at last the PCs reach the Prophet's stronghold—an enormous parking garage in



Above: The Shadow attacks at dawn.

Prop 2e

Origin: Scene 13



the middle of a black desert—they engage in a life and death struggle with the Prophet, his minions, and the Sandman.

Finally, they learn that the “blind man” they seek is really the jester, whom they met at the beginning. The Prophet holds the jester prisoner on the top level of the garage. If the PCs give the jester the amulet, they gain the Poem card for this adventure, and the adventure ends.

13. AT THE PARKING GARAGE

“At close range, the true color of the parking garage is still difficult to pinpoint; its bloated, rubbery structure changes from black to grey to white and back again, all within a few seconds. The sight has a dizzying effect, but it is nothing compared to the scent.”

“As the wind shifts, it carries the nauseous, heavy odor of animal disease and decay. Concrete does not support this building. Rather, the walls are a framework of rotting flesh.”

“The only entrance to this building faces south. It’s a large ramp, the kind most parking garages have. Inside, the first level appears to be filled with cars of all makes and models. None of them have headlights.”

If PC Uses Clear Sight: Nothing happens. This building is not an illusion.

Above: First floor of the parking garage (identical to Prop 2e).

Below: A car in the garage, and the Prophet of Darkness.



Above: The Prophet of Darkness.

If Leech is Placed on Building: (Scholar had leeches in bag at adventure’s start) “The oozing, distended flesh immediately begins to disappear. It fades, as if some deeper structure of the building absorbs it, until only steel and concrete remain. Aside from the recent transformation—and the strange location, of course—this building appears to be a very normal parking garage.”

If PCs Enter Building: Give them Prop 2e and use the map shown here to describe the interior. Tell them, “You hear a jingling far above, followed by an anguished wail.” PCs meet no one on Levels 1-4.

If PC Tries to Start Car: He or she must hotwire it (40% standard Chance). Cars are normal until they reach the exit, where they “refuse” to leave.

14. THE FIFTH LEVEL

“The fifth level has no cars. At the dim end of the drive stands the Prophet of Darkness, wearing his mechanic’s overalls and wizard’s hat. ‘Glad you could make it!’ he shouts, a smile spreading on his lips.”

“A man with mottled and gray flesh kneels before him, wearing only a shredded tunic. At once, the man turns to face you, showing that his eyes have no pupils, just whites.”

“Kill,” the Prophet utters to his companion. “Kill now!”

“The Prophet starts to run to the next higher level in the garage.”

IF ONLY 1 PC IS PRESENT: “The blind man divides like some amoeboid beast, becoming *two* men instead of one. Their arms stretch forward to meet you, and their bare, grimy hands claw the air.”

The blind men attempt to pummel the PC to death with their bare hands.

IF ONLY 2 PCS ARE PRESENT: “The blind man divides like some amoeboid beast, becoming *three* men instead of one. Their arms stretch forward to meet you, and their bare, grimy hands claw the air.”

The blind men attempt to pummel the PCs to death with their bare hands.

IF 3 PCS ARE PRESENT: “The blind man divides like some amoeboid beast, becoming *five* men instead of one. Their arms stretch forward to meet you, and their bare, grimy hands claw the air.”

The blind men attempt to pummel the PCs to death with their blind hands.

If PCs Drive Car: They can use it as a weapon, with a 40% standard Chance to hit a man each round (Stunt Driving skill raises Chance). Anyone hit suffers catastrophic injury at 150%.

Drivers crash if they fail a success check. Everyone in the car suffers [50% + (10% per 10mph)] catastrophic injury.

If PC Attacks Prophet: No physical or magical attack has any effect.

If PC Touches Prophet with Amulet: “The Prophet screams in agony, muttering arcane obscenities as his body rapidly sizzles and melts to non-existence. For a split second, his hat remains on the floor of the garage, and his voice echoes throughout the building. ‘Sandman!’ he screams hoarsely, as if in terror. ‘Blind the Prisoner!’ In a split second, the hat disappears, and no trace of the Prophet remains.”

15. THE TOP LEVEL

“*Two figures stand in the center of the large, rectangular room. One is the Prophet of Darkness. The other is a burly man wearing the uniform of the German Gestapo; he points some type of automatic rifle in your direction.*”



Above: The Jester reappears on the top level of the garage.



Above: PCs may use cars as weapons.



Above: The amulet is the key to success.

“I told you,” the Prophet screams. “Kill the threat, and blind the prisoner!”

“The jester who guided you north sits cowering in the far corner, knees drawn to his chest, thumb in his mouth. His eyes are closed, and he whimpers and shudders in fear.”

If PC Played Adventure One: Say, “The Gestapo officer has attacked you before—in the mouth of the Great Cave of Anfa.”

PROPHET DOESN'T ATTACK: The Prophet has no offensive powers now. He is immune to wounds, however, and can only be destroyed if touched by the amulet (see Scene 14).

If PCs have already destroyed Prophet with amulet, he is only an illusion here. (Clear Sight dispels the illusion).

SANDMAN ATTACKS IMMEDIATELY: He carries an automatic rifle, which can fire one burst each round. He has a 60% standard Chance to hit.

A burst strikes any group of characters within an arc of up to 180 degrees. Make separate die rolls for each character to find wound columns.

FIGHT ENDS WHEN...

- ☐ all PCs are dead, or
- ☐ the Sandman has two critical wounds and disappears, or
- ☐ PCs give amulet to jester (see Scene 16).

16. A FINAL GESTURE

This scene begins when PCs have defeated the Sandman and the Prophet, but still have the amulet. The jester is present.

“*The jester opens his eyes and stands, surveying the scene about him. Smiling, he says:*”

“There once was a pilgrim most kind,
Who came to help one who was blind.
He made it through frights,
And the scariest sights,
But still the poor fool is blind.”

If PCs Give Amulet to Jester: “The jester takes the amulet in his hands, and as he does so, he becomes a handsome, smiling man in Renaissance garb. ‘All’s well that ends well,’ he says. ‘And I shall leave a verse for you.’”

“He reaches out his hand, touches [each of] you, and merges into your body. It is as if he were no more than a vision. He is gone, but suddenly, you realize that the jester is known

as "The Fool," and that he and the two men you met near the fog are characters from Shakespeare's play, *King Lear*.

"On the floor, where the jester stood, is a piece of parchment inscribed with a few lines of poetry."

Give players the Poem card.

If PCs Keep Amulet: The jester repeats his limmerick three times (see above). If PCs still fail to give him the amulet, tell PCs, "A thick fog seeps in from the desert, enveloping the garage, and you. The adventure has ended."

(PCs are not dead.)

17. CAPTURED PCS

"You awaken in a dark closet, hands and feet bound with ropes, mouth gagged with cotton. The sour smell of rotting flesh permeates the air."

If PC Uses Clear Sight Successfully: "The bonds, gags, and the room itself are an illusion. You now stand outside a vast parking garage."

Go Scene 13.

If PCs Don't Use Clear Sight: Allow player(s) about 10 or 15 minutes of actual time to try out various schemes for escape.

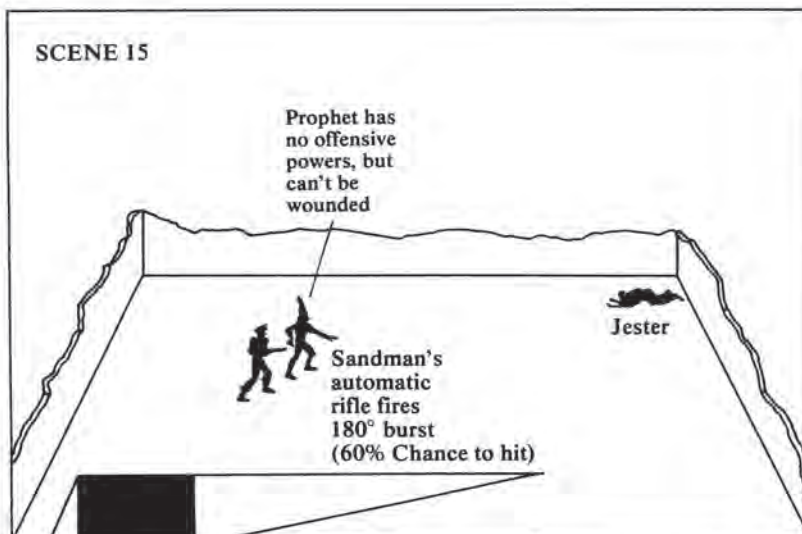
Only one scheme works: if all the PCs in the room simultaneously wish they were free, they find themselves standing outside the parking garage. The room is gone. Go to Scene 13 and resume play.

If PCs Don't Escape Room: Tell each character, "Your body melts into the flesh of the walls and floor, becoming lost forever."

The characters are dead. The adventure is over.



Above: Captured PC.
Below: Scene 15, top level of the parking garage.



APPENDIX: PERSONAL SCENES

Each "personal scene" centers around one character—Pilgrim, Scholar, or Witch. You may play these scenes anytime during the adventure (provided the character exists in your game), or omit them completely. Use them to add spice, or when PCs "wander" from the main story line.

If you run a personal scene for one player, you should run one for all players present, at some time during the adventure.

A. THE PILGRIM'S SCENE

Read the following to the Pilgrim, while other players are present. When performing dialogue, try to imitate John Wayne.

"A strange oval gateway or portal forms in the air just a few feet away. A light blazes within the portal, yet none of it shines to the outside.

"Moments after the portal appears, a very tall, solidly built man steps out. He wears the trappings of a marshall from the fabled American Old West, and a black patch covers his left eye.

"Well howdy, little Pilgrim," he drawls, tipping his hat and hoisting his belt. His eye meets yours directly, and twinkles. "Why don't you just step through here with me, and find out some more about yourself?"

If Scholar or Witch Enter Portal: "It's like stepping through air. The portal remains, but you're still in the same place. You cannot step into the light."

If Pilgrim Enters Portal: Take the player aside and continue reading where other players can't overhear.

"A peasant village surrounds you. The portal and the marshall are gone. A few thatched huts lie up ahead. Behind is a blacksmith's works and a crude, water-powered grinding mill. Only one building stands out: a nice but small wooden church near the center of town.

"About two dozen peasants gather around—dirty and haggard, but friendly-looking. 'Welcome home, Pilgrim!' one shouts, running to embrace you. 'Did you find it? Did you find the source of the darkness? Did you spread the light of our own true faith?'"

VILLAGERS TALK: Improvise conversation, using these guidelines. Villagers are friends and relatives of the Pilgrim. They urge him to

pursue his "mission" if he hasn't yet succeeded.

1. "While you've been away," one says, "the Prophet of Darkness has gained strength and power over the land. The King is mad or dead, as are most of the abler nobles."

2. "You alone were brave enough the risk the pilgrimage—the quest—to risk facing the Prophet of Darkness with the amulet of sight. We are all depending on your courage."

3. "It is as our priest said. Only single-minded perseverance can prevail against the powers of the Prophet of Darkness. Only those who get up from defeat and continue their quest can hope to succeed."

THE MARSHALL RETURNS: "An old woman in the crowd calls out. 'Pilgrim! It's your Aunt Martha. Listen well and heed! The fate of the entire kingdom lies with you. Be brave, my lad!' Her speech is punctuated by the sound of galloping hooves. The Marshall has returned.

"Get a move on, Pilgrim," he calls. "We got to be getting you back." With that, the man simply grabs you with a skillful sweep of one arm, hoisting you onto the horse's rump, and begins galloping away. The villagers cheer their encouragement.

"In a flash, the village is gone. You stand outside the portal, and it disappears, leaving all as it was before."

Allow the Pilgrim to tell other PCs about his experience, if he wishes.

B. THE SCHOLAR'S SCENE

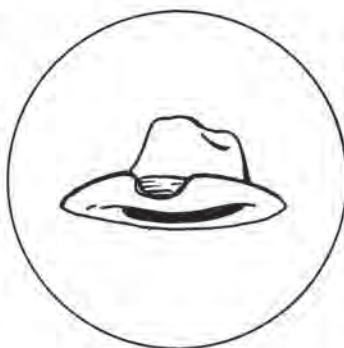
Read the following to the Scholar. Other PCs may be present.

"A *medieval, hardbound book*, with illuminated vellum pages, suddenly appears before you. The book stands a good eight feet tall, opened to printed pages whose elegant, hand-penned script simply cannot be deciphered.

"A little voice squeaks from within the book. 'Hi there!' From behind one of the pages, a tiny printer's gremlin emerges, stretching to a height just under six inches. 'Hey you! Yeah, you, the Scholar!' the gnomelike creature quips. 'Want to learn more about yourself? Just step into the book, friend, step into the book. Don't mind me; I'm just an anachronism.'

"With that, the gremlin disappears again, slipping behind one of the great book's pages."

If PCs Try to Read Book: "The text is impossible to read, and the pages difficult to turn."



Above: The Marshall's hat.



Above: The printer's gremlin.

(No skill can help them.)

If PCs Search for Gremlin: "He's nowhere to be found."

If PCs Try to Enter Book: Only the Scholar can do so. Others cannot.

If Scholar Steps into Book: Take the player aside and read this scene where other players cannot overhear.

"A group of colorfully robed scholars sit around a long oak table, in a room high in the tower of a medieval university. They rise to give you a standing ovation. The man seated at the head of the table extends his arms, indicating the empty seat of honor next to his own.

"Welcome, good doctor! Welcome back from Britain. Your fellow colleagues and I are delighted to see you again. Come, give us a summary of all you have learned and done."

"A summary, yes, a summary!" the other scholars shout enthusiastically.

"Yes," continues the leader. "We pray you, tell us what you have learned of this strange darkness overtaking the land of Britain. Is it a disease, or is it a some new heresy?"

"Hmmp!" snorts one of the other scholars. "It's the English disease, no doubt, *mes amis*, and I say let them keep it."

"Silence, brother!" the leader responds harshly. "There will be no outbursts of anachronistic French nationalism here. After all, we are scholars. 'Turning to you, he adds, 'And now, brother, please speak.'"

SCHOLARS ASK QUESTIONS: Improve a bit, bombarding the PC with questions about the situation in Britain.

Before long, the leader says, "You must return to Britain to destroy the evil. Whatever else it is, it is too dangerous to permit it to thrive."

"Yes, yes," the others chant.

"Come with me," the leader says, leaving through the sole exit—a normal door.

"Through the door, a short hallway leads to the spine of an enormous book. The title, printed in plain English, reads *The Story of My Life*.

"Ah, brother," the scholar says. "I cannot begin to tell you how much we appreciate your efforts. No doubt your ultimate victory over the great evil in Britain will result in a great step forward for the cause of knowledge and learning everywhere."

"With that, the sneaky fellow shoves you into the spine of the book. You find yourself back were you started from. The book vanishes."

C. THE WITCH'S SCENE

Read the following text to the Witch. Other PCs may be present.

“Seemingly out of nowhere, a red, white, and blue panel truck drives up. The side of the truck reads ‘U.S. Postal Service.’

“Someone whistles a tune inside—‘Black Magic Woman’ by the rock group Santana. A smiling postman steps out, carrying a clipboard and a very long, rectangular package, wrapped in brown paper. ‘Special Delivery, certified, for the Witch,’ he says. He hands you the clipboard, and adds, ‘Gotta sign for it first.’”

If PCs Read Package Marks: “The address reads simply, ‘The Witch.’ The return address reads, ‘Mom.’”

If PCs Question Postman: Improvise. Be polite and friendly. The postman knows nothing useful. Eventually, he disappears, truck included.

If PCs Open Package: “The package contains three items: a small plastic baggie filled with crumbling chocolate chip cookies, a pair of clean, white tube socks, and a long broom. Taped to the broom is a handwritten note that says, ‘I’m Wanda. Fly me.’”

If PC Tries to Fly Broom: Only the witch has any success.

If Witch Mounts Broom: “A sort of oval portal opens high in the sky, and with a swoosh, the broom and its rider fly through it, out of sight.”

Read the rest of the scene to the Witch in a place where other PCs can’t overhear.

“Wanda flies with a mind of her own, as if giving a tour of the sparkling countryside that unfolds below. Gradually, the broom slows and descends, coming to rest on a large area neatly paved with bricks.

“Suddenly, a shadow crosses the sun, blotting it out completely. The broom gives off a shriek—‘ahhie!’—and clatters onto the brickwork. Apparently, Wanda has fainted. A white frame house is tumbling out of the sky, chimney over stoop, heading straight to the spot where you stand.”

Ask the player to roll a success check vs. 40% to get out of the way—assuming the Witch tries to avoid being squished.

If House Hits Witch: She suffers only a scratch wound. Tell player, “BAM! The house hits, knocking you down, and you end up

lying in the middle of the kitchen floor, which has—quite accommodatingly—split open.”

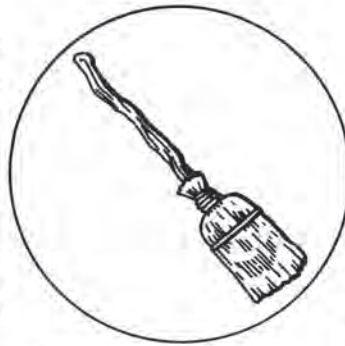
Go to “The Kitchen” below.

If Witch Dodges House: “Wanda the broom squeals, ‘Home!’ and disappears. The house crashes beside you with a loud ‘kerwhomp!’ It’s a quaint little wood-frame dwelling, white and currently a bit fractured. A neatly printed sign hangs over the front door, proclaiming ‘This is the Home for Retired and Aspiring Witches.’ The front door stands ajar.

“A strange, high-pitched voice cackles inside. ‘Come on in, dear! We’re in the kitchen.’”

The voice calls until the PC enters (see “The Kitchen”) or leaves area.

If PC Leaves Area: She finds nothing but beautiful, uninhabited countryside. Wanda may reappear to take her back to the main adventure—or back to the house. (Storyteller’s discretion).



Above: Wanda the Broom.

THE KITCHEN: “The house is sparsely furnished in an American middle-class style common to the 1950s. In the kitchen, two ugly witches, almost identical to yourself, are pouring ingredients into a large pot on a gas stove.

“‘Double, double, toil and trouble,’ they chant. ‘Fire brew, and cauldron bubble!’ With that, one of the strange sisters turns on the gas flame. ‘Heeeee!’ she giggles. ‘Modern magic!’

“‘Greetings, sister,’ the two say, turning around. ‘Did you get rid of the Prophet of Darkness?’ says one. ‘You know we’ll never get into *Macbeth* while he’s around’ says the other. ‘You’ve got to destroy him, do you hear?’ they cry in unison. ‘Well!? Show us the proof of this destruction!’”

CONVERSATION: Cackle. Improvise. The two (PCs’ sisters) despair of all their futures if the Prophet has not yet been destroyed.

THE CRYSTAL BALL: If need be, the Sisters look into a Crystal ball to learn if the Prophet is still alive. They cackle and scream, “He’s still there! You fool! You’ve got to go back!”

A SISTERLY SEND-OFF: “‘You’re wasting the hours!’ a sister screams. ‘Now get going!’ With that, she dips her fingers into the pot, and splashes a vile fluid upon you. You find yourself standing at the postman’s delivery site. Wanda is gone, but not the tube socks and chocolate chip cookies.

“A high, cackling voice shrieks from the sky above. ‘And don’t come back until the job is done this time!’”



DAVID MARTIN
© 4/85

ADVENTURE THREE: A FEAST FOR THE EYES



SKILL CARDS

For Each PC:

1 Create Mime Show
(up to 3 total)

For Second PC:

1 Automatic Rifle

For Any PC:

1 Dance/Acrobatics

PROPS 3a through 3e

ITEM CARD

Magic Wine

POEM CARD

For Adventure Three

CHARACTER ROSTER

For Adventure Three

PICTOGRAM

For Adventure Three

PREPARATION

Before you start play, gather together the items listed on the left and place them behind the Storyteller's Screen so the other players can't see them. You'll give these things to players during the adventure.

Extra Props: If only one person plays a PC in this adventure, set aside Props 3b and 3c, and two of the Create Mime Show cards; you won't need them. If only two people are playing, set aside Prop 3c and one of the Create Mime Show cards.

The Pictogram: Take out the pictogram for this adventure (in the back of the Prop Book) and use it to familiarize yourself with the events to come. It will help you keep players on track, and to improvise if they decide to stray. Numbers refer to scenes in the adventure text below. During play, you might want to clip the pictogram to the Storyteller's Screen for ease of reference.

Skill Restrictions: Magical skills and items never function in Act I of this adventure.

The Map of Halaal: Any one PC (you can pick which one) has the group's Map of Halaal in his or her possession at the start of the adventure. Whenever the PCs first think to look at their map, take it away, and hand them Prop 3d.

The PCs never lose this map during the course of the adventure; if it is taken from them, it mysteriously reappears in their possession the next time they mention it or think to look at it.

ADVENTURE SYNOPSIS

As the adventure opens, the PCs are robbing a small bank with Bonnie Parker and Clyde Barrow, the famous Barrow gang from the American 1930s. The police are closing in, and the PCs must quickly choose between fleeing with Bonnie and Clyde, or surrendering to the hostile lawmen.

Whatever the PCs do, they learn Bonnie and Clyde are good friends; the outlaws generously share their loot, and will even break the PCs out of jail. Eventually, the PCs may end up living the good life in a major Chicago luxury hotel.

PCs who do go to the hotel learn an innocent bystander was killed during the bank robbery: Dick "The Strangler" Guzi, a favorite of big city organized crime boss, "Tony the Hook." Boss Tony has vowed to kill the Barrow gang in revenge.

Tony is as good as his word. The mobsters try to "hit" the PCs whenever they leave the hotel. PCs not at the hotel are ruthlessly tracked down by the underworld killers. Only the unexpected intervention of a small fairy named Tinkerbelle saves the PCs.

Tinkerbelle guides the PCs to a fantastic island with an enchanted theatre, where the PCs are the starring actors in a series of short, deadly dramas. In each drama, the PCs find themselves at a different age in life, ranging from mere toddlers to extremely old characters.

At the conclusion of their performances, the PCs, in the form of all the roles they have played in the dramas, are the guests of honor at a wondrous, magical feast. But even as this celebrative event unfolds, the PCs are savagely attacked by their nemesis (the Sandman) and his lackeys.

ACT I: HOT TIME IN THE OLD TOWN

STORYTELLER'S SUMMARY

Opening Scene: The PCs find themselves participating in a bank hold-up with Bonnie and Clyde. The robbery is just ending when Clyde kills a bank guard and a bystander.

Fight, Flight or Surrender: The PCs must quickly choose between fleeing with Bonnie and Clyde or surrendering to the police who come running down the street, firing at the robbers.

Jailbreak: Bonnie and Clyde break any surrendered or captured PCs out of jail.

A Trip to Chicago: The outlaws head to Chicago with the PCs in tow. On the way, the PCs learn a little about their apparent identity in this portion of their bizarre world. They may leave Bonnie and Clyde if they like, striking out on their own.

In Chicago: PCs who stay with Bonnie and Clyde arrive at a luxury hotel in Chicago, where they have time to enjoy the fruits of the bank robbery. They quickly learn, however, that the bystander Clyde killed was an associate of Chicago's underworld king, Tony the Hook, and that Tony has vowed vengeance. Further clues indicate the hotel they are in is crawling with Tony's men.

The Hit: No matter where the PCs are, Tony's men track them down and attempt to kill them in retaliation for the death of Tony's gangland associate.

A Strange Rescue: The PCs are rescued from certain death at the hands of mobsters by a mysterious ball of light, which tells them, "Think happy thoughts." PCs who do think happy thoughts begin to fly, and can follow the strange ball of light into the clouds behind the moon.

1. GUNFIGHT AT THE BANK

"Your mind—or your body, you can't tell which—flies through a cool, black void, then pops into a nightmarish whirlwind of noise—dozens of people screaming, the explosive sound of gunfire, all awash in the incessant clanging of a burglar alarm. It's strangely exhilarating—a world alive with heat, power, speed, and fear. A young woman races toward you in 1930s dress, eyes afire, swinging a pistol in her hand. 'Well, don't just stand there!' she yells, a slight drawl in her voice. 'Get to the car! CJ's waitin' on us!'"



Above: Bonnie Parker and Clyde Barrow, gangsters.



Above: Clyde's machine gun.



Above: Gunfight at the Bank.

"Plump, rounded cars pass on the street—like those from the 1930s. Before you, through the doorway of a bank, are the frightened faces of tellers, crouching behind the counter. A grinning young man with thick dark hair leaves the counter, keeping an eye backwards, cradling two overstuffed cloth money bags in one arm. His suit is loosely cut, almost baggy, and in spite of the money bags, he still holds a Thompson submachine gun in the free arm. A bank guard moves as if to draw his gun, and the young man cuts him in half with a hail of bullets. A nearby man—apparently just a customer—is drilled through the head with a stray round from the submachine gun's burst.

"A car waits just a few yards down the street, engine running—a short, grinning, dirty, little man behind the wheel. The young woman is heading toward it, and the young man runs from the bank, following her. Up the street, two blue-uniformed policemen approach, running, their service revolvers drawn.

"In your hand is a .45-caliber automatic pistol. It's warm to the touch, like a gun that's just been fired."

STORYTELLER: Give PCs Props 3a, 3b, and 3c now, and have one player read his Prop quickly out loud. A fight begins immediately afterward.

If Only 1 PC is Present: One policeman fires at the PC each round (see rounds below), while the second fires at Clyde. After the car leaves, both police fire at the single PC until the PC surrenders or is killed.

If 2 or More PCs are Present: The police fire at the PCs until the PCs escape in the car or surrender.

ROUND ONE: The two policeman fire, each 2 times, with a 40% reduced Chance to hit—they're still 75 feet away. They have .38-caliber six-shot service revolvers.

The woman [Bonnie Parker] gets into the car.

ROUND TWO: The policemen fire again—each twice, but this time with a 60% Chance; they're 30 feet or less away.

"The young man, Clyde Barrow, gets into the car, yelling at you over his shoulder, 'Come on!'"

ROUND THREE: "The car pulls away from the curb and accelerates, the driver laughing wildly." (If PCs indicated they intended to get in, they can do so before the car speeds away.)

Police continue to fire.

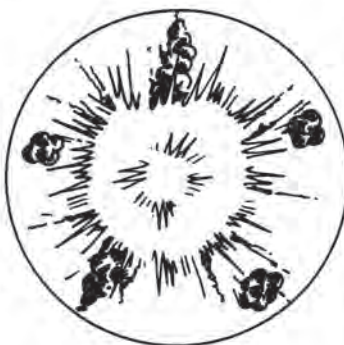
ROUND SIX: If PCs are still on the street fighting, four more policemen arrive in a squad car, with the same equipment and skill as the first two. They attempt to take the PCs alive, yelling, "Drop your weapon(s) and surrender!"

If PCs Get into Car: Go to Scene 3.

If Police "Take" PCs: Tell PCs they're hauled off to jail, and charged with murder and bank robbery. Go to Scene 2.

(Note: Bonnie and Clyde will attempt to break them out later.)

If PCs Escape Alone: Bonnie and Clyde track them down and offer them a ride to Chicago. Go to Scene 3.



Above: Clyde blows the jail.

2. JAILBREAK

Use this scene only if the PCs are in jail.

"The police do not like you. Their rough handling as they confiscate your weapons and personal possessions (except clothing) indicates the upcoming interrogation will not be pleasant.

"Welcome to the Lake County Jail, most secure jail in Indiana,' a deputy cackles with glee, locking you into a cell. 'We'll teach you to rob our bank, by gum. Robbin' the county seat bank right here in Crown Point. The nerve! And killin' all them people, too. Yessir, they'll put you in the chair, they will. You gonna' get to ride 'Old Sparky.' Hee, hee, hee.'

"The cell is dingy, dirty, wet, and cramped. It has one small window in the rear wall, offering a lovely view of several garbage cans in the alley behind the jail. A simple metal-frame bed with a thin, hard mattress serves not only for sleeping but as dining room furniture, too.

"A loud stage whisper comes from outside the window. 'Pssst! It's me, Clyde! Get down! Get under your bed or somethin'. Me and Bonnie's gonna' help you blow this pop stand.'

"What do you want to do?"

STORYTELLER: Give players a very short time, no more than 30 actual seconds, to describe the actions their PCs take.

TWO ROUNDS LATER: "About ten seconds after this whispered warning, a large explosion rocks the cell, blowing out the rear wall and creating an opening to the alley."

If PCs took some cover (e.g., hiding under the bed) they suffer only 100% catastrophic damage from the blast. If PCs did not take cover, they suffer 150% catastrophic damage.



Above: Bonnie, Clyde, and PCs head for Chicago in Scene 3.

AFTER THE EXPLOSION: "What had been the rear wall of the cell is now a pile of brick dust and rubble. About 150 feet down the alley is a car with its engine running. Clyde Barrow stands up, brushes the dust off his suit, and shouts, grinning, 'Whooooee! Come on!' He hops into the waiting car, obviously expecting you to join him. C.J. Moss is at the wheel, and Bonnie Parker rides beside him."

PCs who make it to the car in three rounds can get in and escape with the Barrows before the police respond to the explosion. The Barrows head for a good hotel in nearby Chicago, to live the good life with the fruits of their robbery. Go to Scene 3.

THREE ROUNDS AFTER EXPLOSION: One policeman arrives in the cell block area, his gun drawn, to check on the prisoners. A second officer rounds the corner into the mouth of the alley outside. Both officers fire at any escaping PCs. The officers have a 60% standard Chance to hit, and each can fire twice per round. Each carries a .38 caliber six-shot service revolver.

If police wound the PCs, Bonnie and Clyde fire at the officers and help the PCs escape. Both outlaws have 8-shot .45 caliber automatic pistols. They have a 60% standard Chance to hit, and fire twice per round.

If any PCs survive and escape with the Barrows, go to Scene 3.

If PCs Refuse to Escape: "As the cackling guard predicted, you're tried and convicted on a charge of first degree murder. The guard who predicted this manages to get himself invited to your execution, and enjoys it very much."

The adventure ends for PCs who are executed.

3. HEADING FOR TOWN

"Whew! That was pretty good, huh?" Clyde Barrow calls to you. 'Anybody hurt bad? No matter, we can take care of all that when we get to the hotel. Just wrap up so no blood's showin' until we get to our rooms. Help 'em, will you, Bonnie?'

"Looks like we got quite a bundle this time. Your share comes to about \$2000 each,' he says with his characteristic grin, tossing you a large bundle of cash. (That \$2,000 is worth about \$15,000 in 1985 dollars.)

"The three outlaws, Bonnie Parker, Clyde Barrow, and C.J. Moss, all obviously are pleased with their performance and with the haul from this latest job. They laugh and joke

as the car bounces along toward the city.

"In the background, you can faintly hear the strains of 'Dueling Banjos' being played, although it is impossible to determine where the sound is coming from.

"Wonder who's playin' them banjos?" Clyde asks."

If PCs Ride with Bonnie and Clyde: Improve a conversation between the PCs and the three outlaws, working in these comments and questions from Clyde:

1. "Yep, I figured right on that little bank there in Crown Point. You know, Crown Point may look like just another Indiana rube town, but there's \$2,000 in your pocket says them rubes got bucks, right? Yeah. Anyway, we'll just head on up to big old Chicago now. Should get there in a couple of hours, right C.J.? Get us a good hotel, eat in some fancy restaurants, buy some good clothes. Yessir, we gonna have the big fun now."

2. "Sure was lucky we met up with you all yesterday. I mean, there we was, just riding along there north of Indianapolis, when we decided to stop in that little small town restaurant. Never figured to meet up with anyone who was really game in a place like that, ya' know what I mean?"

3. "What's it like in the big house? I mean, were they rough on you there, in that prison there in Joliet? You did a few years, didn't you, for armed robbery?"

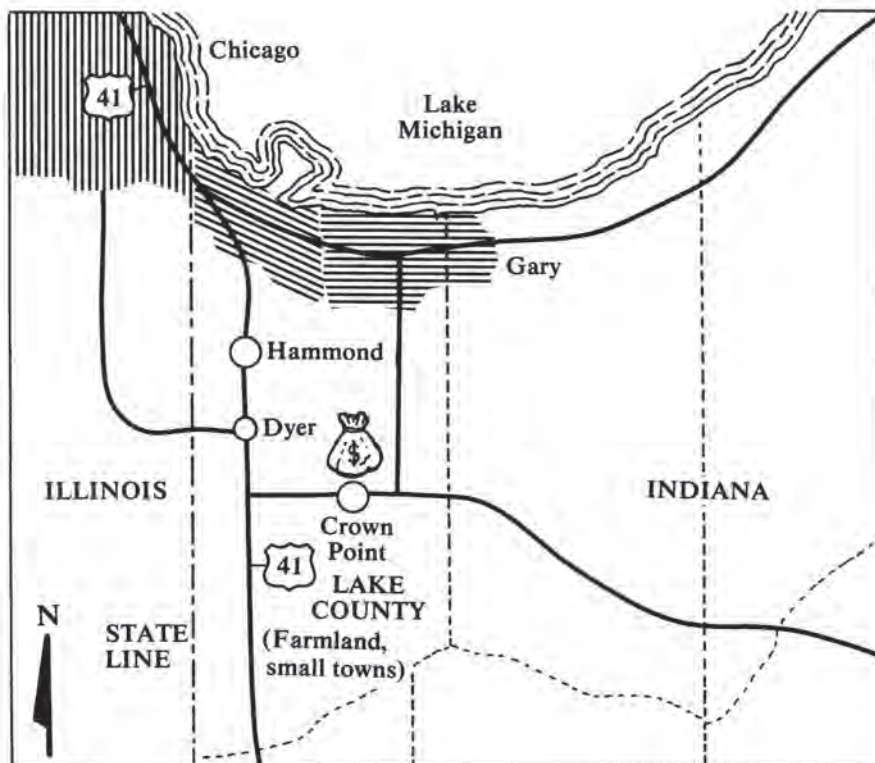
4. "Can't tell you how glad it made me and Bonnie and C.J. when you all joined up with us. Why, the way we can handle things, I figure we can take out every bank from here to California!"

The ride to Chicago takes about two hours. Go to Scene 4 when the group enters the city.

If PCs Try to Leave Barrow Gang: The Barrows are sad, but won't oppose PC attempts to leave. The PCs can simply ask to be dropped off somewhere nearby. Scared PCs who want to get away from the gang can simply run when the car stops for gas; the outlaws certainly won't pursue them.

If PCs are on their own, use the area map to improvise their subsequent adventure. Each has \$2,000—about \$15,000 worth of buying power in 1985 dollars. Before they leave Lake County, however, go to Scene 6.

If PCs Attack Barrow Gang: All three defend themselves with .45 automatic pistols. All have a 60% standard Chance and can fire twice per round. Their pistols hold eight shots



Above: The trip north. If PCs travel alone, use this map to improvise; Scene 6 begins before they leave the county.

twice per round. Their pistols hold eight shots each. Clyde also has a Thompson submachine gun loaded with a 50-round drum on the floor in the front of the car, but he rightly believes the weapon is too bulky to use against someone in the same car with him.

4. HIDEOUT HOTEL

"The hours and the miles roll pleasantly by, and soon the shore of Lake Michigan is on the right, the bustling midtown section of Chicago on the left. C.J. gleefully drives straight to the main entrance of a luxurious downtown hotel—one of the city's finest. As a uniformed attendant comes to park the car, Bonnie, Clyde and C.J. stroll inside to check in. Clyde calls to you over his shoulder. 'Come on, let's spend a little!'"

"A newsboy hawks papers in front of the hotel. 'Extra, extra! Read all about it! Southside mob enforcer Dick 'The Strangler' Guzzi killed in Indiana bank robbery! Boss Tony the Hook vows vengeance on the Barrow gang!'"

"Bonnie squeals with glee. 'Hey, lookie here, Clyde! They's talkin' about us in the newspapers. We're celebrities, just like movie stars.'"

"C.J. beams. 'Yeah. I like bein' famous. Gee, Clyde, I guess that guy you knocked over in the bank was some kind of hot shot, huh?'"

"How about that?" Clyde says with pride. "He ain't such a hot shot after meetin' us, is he?" Clyde almost collapses in laughter at his own feeble joke."

If PCs Flee at Once: "You can go wherever you want in this rowdy 1930s metropolis. Prohibition is repealed, taverns are legal again, and the city has a rich night life, with countless bars, clubs, and glittering dance halls where society fat cats mingle with rulers of the extensive Chicago underworld. For the poor—and many are poor in this Depression year—there are the bread lines, the soup kitchens, and the campfires of bums hiding out in the rail yards."

PCs can go wherever they want to in the city. Before they leave Chicago, go to Scene 6. Skip Scene 5.

If PCs Check In Hotel: "Bonnie and Clyde rent a large suite, and C.J. takes a decent small suite for himself. Rooms rent for \$40 per person per night."

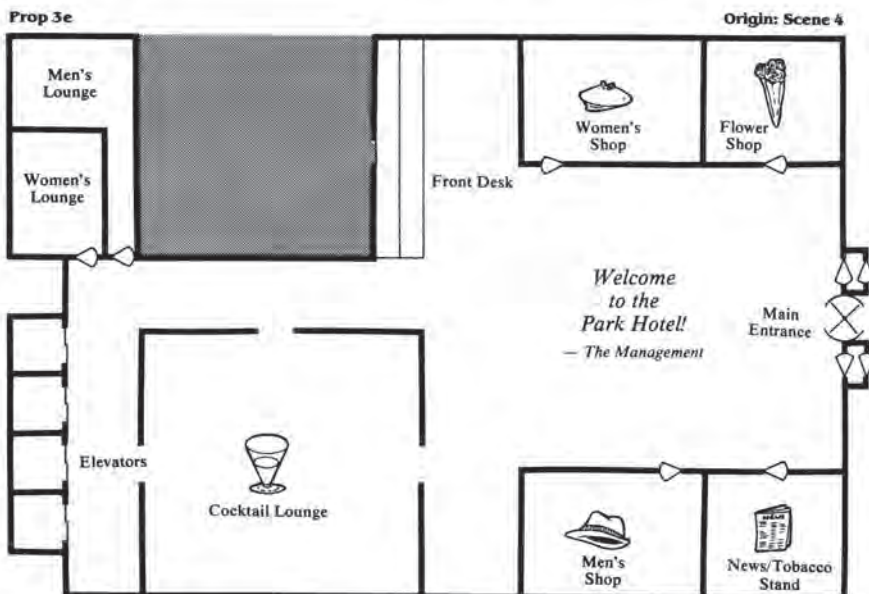
IN THE HOTEL: The suites are nice, but nothing special. Give PCs prop 3e, the map of the hotel's first floor. A copy for your reference is printed here.

If PCs Enter Clothing Shops: "The oily little clerk grins excessively as he approaches. 'Ah, good day, Sir [or Miss or Madam],' he gushes. 'What may I do for you today? Our shop carries only the finest merchandise for the patrons of the hotel, and indeed, the finest people in Chicago shop here by preference. Why, only two days ago Mr. Tony the Hook himself was here.'"

Goods in the shops are of the finest quality, but overpriced. A man's business suit sells for about \$200; a fine woman's dress for \$150 to \$300.

If PCs Enter Cocktail Lounge: Go immediately to Scene 5 if the PCs enter the cocktail lounge.

If PCs Go to Front Desk: Improvise a conversation with the desk clerk, a gossipy little fellow. During the conversation, he says, "Yeah, we get all kinds here. Rich folks from all over the place. Little old gray-haired ladies who think more about their diamonds than their grandkids. Then there's the politicians. Sure, lots of 'em stays here, especially when they come to Chi-town to meet with Tony the Hook. Tony, he gives them guys lots of bucks



Above: Map of the Park Hotel, downtown Chicago.
Below: Clyde Barrow.



for their campaigns, see? Anyway, lots of important people stay here. And there's always plenty of Tony's boys around, of course, but they're mostly okay, see?"

If PCs Don't Enter Cocktail Lounge: Go to Scene 6 before they leave the hotel.

5. THE COCKTAIL LOUNGE

A waiter seats PCs at a table. Clyde enters the lounge; read the following:

"**Clyde Barrow breezes through** the lounge in high spirits. He sees you and yells, 'This is livin,' ain't it? Hey, waiter! Bring my friend(s) here a drink or two, compliments of yours truly, Mr. Barrow.'"

"The waiter heads toward the bar, but the bartender is preoccupied. He begins to speak in hushed tones into the telephone behind the bar."

If PCs Approach Bartender: "Yes, gentlemen, how may I help you?" The bartender is courteous, but denies knowing anything about Tony the Hook or his thugs. In reality, he just called them. He has set up the PCs.

Scene 6 begins quickly, before PCs leave the hotel.

6. HIT BY TONY THE HOOK

In this scene, professional killers hired by Tony the Hook attack the PCs. The PCs could be anywhere. Tony's men have tracked them down.

"The men in the gray pinstripe suits seem to come from nowhere at all. All carry Thompson submachine guns.

"Here's a little present from Tony the Hook," one shouts. 'It'll teach you not to mess with his people,' he adds, leveling the gun at your chest.

THE ATTACKERS: There's one thug for each PC, plus one more attacker. Each has a standard 40% Chance to hit with his submachine gun. If possible, the attackers' car is parked nearby, with the engine running.

Their weapons: A Thompson submachine gun has a maximum range of 600 yards. It can fire one shot per round, or a burst of ten bullets per round. Bursts can hit every target within a 180-degree arc of the firing character. Each attacker's gun is loaded with a drum of 50 bullets.

ROUND ONE: Let the PCs go first; don't roll dice. The attackers open fire in their portion of the round.

SCENE ENDS WHEN...a majority of the PCs have received at least medium wounds. (This may take only one or two rounds.) The fighting's not over, though; go immediately to Scene 7.

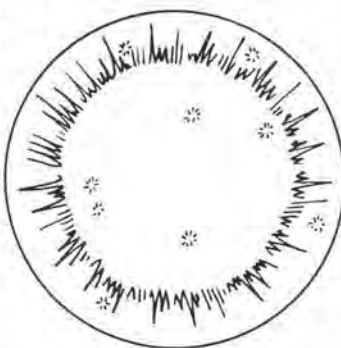
7. TINKERBELL TO THE RESCUE

This scene occurs during the hit on the PCs, when most PCs have medium wounds or worse.

"In the midst of the gunfire, a brilliant ball of light swoops out of the sky. As it passes overhead, glittering dust falls upon you. A small, tinkly, feminine voice says, 'Quick, think happy thoughts!'"

STORYTELLER: Immediately ask each PC in turn, "What are you thinking?" If a player doesn't answer in 3 actual seconds, the PC must fight for another round. Keep asking this question at the end of each round until all PCs think happy thoughts, or are dead, or both.

If a PC Thinks Happy Thoughts: "You suddenly drift up into the air, following the



Above: Tinkerbell to the rescue, as a ball of light sprinkling pixie dust. Below: "Tink" leads PCs to the clouds behind the moon.

fitting ball of light. The bullets from the gangsters below no longer pose a threat."

If All Living PCs Are Airborne: "The little ball of light calls, 'Come on, follow me!' You can fly! Soaring higher, speeding like a rocket, the ball of light streaks a course along the Chicago river, which looks like a silvery snake far below.

[If PCs Follow, continue reading] "The river turns, and the Houses of Parliament and Big Ben lie just ahead. On the ground far below, a man and woman run frantically down a street, their arms in the air, calling out to you, 'Come back, children, come back!'"

"Don't listen to them," the ball of light tinkles. 'Follow me, up over the moon.'

"A half moon looms ahead, and a huge cloudbank drifts behind it."

If a PC Doesn't Follow: "The ball of light tinkles again, but now the voice is angry. 'Oh, don't want to come with me, eh? Very well. Do as you please. But have fun trying to fly without my help.'

"The warning is pointed: the ground is now miles below, and you begin to fall. Then suddenly the tinkling voice says, 'Changed your mind?' You stop abruptly, hovering in the air."

PCs who still refuse to follow her simply fall to their deaths; the "cheating death" rule doesn't apply here.

If PCs Follow: "The ball of light leads you into the bank of clouds behind the moon."

END OF ACT I: Let the players take a short break now (if you'd like) while you prepare to run the next act.



ACT II: TO THE ISLE OF ENCHANTMENT

All magical skills and items work normally in this section of the adventure.

STORYTELLER'S SUMMARY

Arrival: Emerging from the clouds behind the moon, PCs see that the ball of light is actually the fairy Tinkerbell.

Taste of Grapeshot: PCs fly over a large body of water, where they see Captain Hook and his pirate ship. Tinkerbell advises the PCs to fly past, but they can battle the pirate and his crew if they choose. The PCs may even capture Captain Hook's ship—or die trying.

Isle of the Enchanted Theatre: PCs who survive the encounter with Captain Hook eventually arrive at a strange island. Nothing lies on the island except a huge amphitheatre. The theatre appears to be something from ancient Greece, but a fairyland castle borders the stage. Thousands of people fill the audience seats, waiting for a show to begin.

The Castle: The castle bordering the stage has seven doors. A dwarf stands before each door. Tinkerbell informs the PCs they must pass through the seven doors before they can "attend the Feast for the Eyes."

Seven Doors, Seven Dramas: A short adventure awaits the PCs behind each of the seven doors. PCs may pass through the doors in any order they choose; they may even split up, some taking one door while others go through another. Simply run the appropriate PCs through the short adventures, until you have run all seven "dramas."

Ending Each Drama: After each drama, PCs find themselves back on center stage in the amphitheatre. If they suffered wounds (even to the point of death), all such wounds are healed. If they gave a "good show" (in your opinion), the audience claps and cheers. If they performed poorly, the audience jeers and boos.

8. THE PIRATE SHIP

"*Time loses all meaning* in the deep clouds behind the moon. It seems that one could drift here forever, floating effortlessly behind the ball of light, feeling an odd sense of warmth and security.

"But then all is light and clear air, and a large body of water lies below, stretching to the horizon in all directions. The ball of light has become a small, delicately winged female



Above: Hook's pirate ship.



Above: Tink shows her true form when PCs fly into the clouds.



Above: Captain Hook, pirate.

figure, clad in elven green. 'Almost there,' her fairy voice tinkles in your ear. 'By the way, my name is Tinkerbell. I know, I know. You don't know *your* name.'

"Directly below, a large, old-fashioned sailing ship floats on the blue-gray water. A black flag with a white skull and crossbones flies from its main mast. On the main deck, a tall, thin man in a floppy red coat raises an arm to shake a fist in your direction. But he doesn't have a fist. His arm ends in an enormous, iron hook.

"'Avast, you swabs!' he calls to the sailors on deck. 'Elevate the cannonade and let 'em have a taste o' grapeshot! Look lively now, so they'll not escape!'

"Several sailors immediately begin loading a small cannon mounted in the bow of the ship.

"'Fly quickly!' cries the fairy voice. 'Fly quickly over the ship!'

"What are you going to do?"

If PCs Follow Tink's Advice: "A cannon shot roars from the small bow gun."

Only one shot is fired. The sailors use their reduced, 20% Chance to hit. A successful shot strikes all PCs (roll a separate die for each PC's column on the Q-table).

If PCs Stay to Fight Pirates: Run the fight as follows:

Round One: Pirates fire the first shot, with a 20% reduced Chance to hit *all* the PCs. (Roll a separate Q-table column for each victim if they're hit.)

Round Two: PCs can fly closer to the ship. The pirates reload and aim the bow cannon.

Round Three: PCs can come very close to ship. Pirates fire the cannon again, still at reduced Chance.

Round Four: PCs can land on the ship and begin fighting the pirates. Three pirates fight each PC. Each pirate carries a cutlass (short, thick, curved sword), and has the standard 40% Chance to use it successfully.

Subsequent Rounds: Continue the fight until all pirates are killed, all PCs are killed, or they surrender. The PCs can no longer fly.

If PCs Kill all Pirates: "The ship is yours! As the bloody struggle ends, Tinkerbell lands on board. 'I hope you're satisfied with your silly selves,' the fairy pouts. 'Now if you don't mind, can we get on with it? Follow me.'

"With that, Tinkerbell begins circling slowly away, waiting for you to set sail behind her."

PCs may sail wherever they wish, but even-

tually, they come to the island in Scene 9.

If PCs Surrender to Pirates: "The pirates quickly bind you hand and foot, gloating maliciously. Captain Hook struts back and forth, grinning. 'Well, now, what have we here?' he says. 'Shark bait? Or would you rather live? I'll give you one chance now, only one. If you'll agree to help me capture Peter Pan, you can go free. If not, you walk the plank. Which'll it be, me lovelies?'"

If PCs Agree to Help Hook: "Hook stuffs you in the hold and sails to an island, where he dumps you on shore. Sailing away, he calls, 'Remember your promise. Any sign of Peter Pan, you let me know!'"

Go to Scene 9.

If PCs Refuse to Help Hook: Hook has the PCs (whose hands and feet are bound) rolled off the plank.

PCs have two 40% Chances to undo their bonds before drowning. (The "cheat death" rule doesn't apply; unconscious people sink.)

Surviving characters can swim to an island.
Go to Scene 9.

TINKERBELL'S BEHAVIOR: Tinkerbell flies to the island, with or without the PCs.

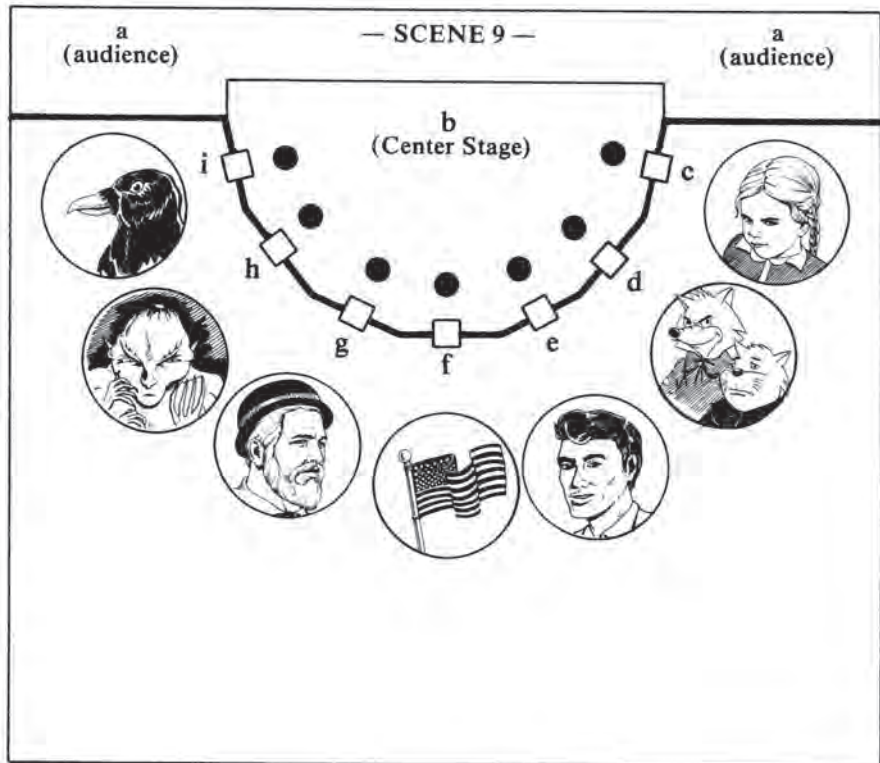
9. ISLE OF THE ENCHANTED THEATRE

The PCs may arrive here either with or without Tinkerbell. If they are without Tinkerbell, she flies to the shore to meet them. In any case, she enables them to fly again, calling, "Follow me!"

"Tinkerbell leads you over a small isle, the only dry land in this watery realm beyond the moon. The island is flat, except for one large hill on the far side. A huge amphitheatre is carved in the side of the hill. Thousands of people fill the audience seats; they look skyward and point at you excitedly. Tink laughs gleefully, 'Follow me! Down here!" She make a perfect landing on the stage in the center.

“Please excuse me now,” she says. “I have to get ready for the banquet. Do what you wish, but you can’t come to the Feast for the Eyes until you pass through the seven doors. And by the way, it’s important that you give a good show.” With that, Tinkerbell disappears.

"The crowd of thousands grows silent, watching you down on the stage. Seven Greek columns tower behind you, rising before what appears to be a medieval fairy castle. Seven



Above: The Enchanted Theatre.
Below: Tinkerbell.



doors lead into the castle, each door behind a column. A small, oddly dressed dwarf stands before each of the doors."

THE ISLAND: The amphitheatre (shown here) is the only thing of interest on the island. Your map is similar to the PCs' Map of Halaal, except theirs is unlabeled.

If PCs choose to explore the amphitheatre, ask them to tell or show you where they are, and use the text below to describe what they find. Do *not* show them your version of the map.

If PCs Try to Leave Island: They may do so, but there is nowhere else in this world to go. Eventually, they'll die from lack of food or fresh water. PCs who try to swim away must pass a success check against 40% for every hour of swimming. If they fail, they drown.

If PCs return to the island, nothing has changed.

A. THE AMPHITHEATRE SEATS

"The thousands of people seated here are expectant, but silent, as if waiting for the show to begin. They wear togas and robes in the style of ancient Greece."

THE AUDIENCE: The audience only stares; they never speak. PC attacks cannot harm them.

B. CENTER STAGE

Tink landed here. After each drama, PCs find themselves on stage again, with the same physical appearance they had in the drama. If the performance was exciting, the audience cheers. If not, the audience boos.

All wounds that the PCs suffered in a drama are healed when they return to the stage. If a character died in a drama, he or she takes a moment longer to return the stage. (Players shouldn't be too sure of their PCs' recovery.)

C. DOOR OF TERRORIZED TODDLERS

“Achoo!” The dwarf in front of the door sneezes violently. ‘Excuse me,’ he says, wiping his nose with a large white handkerchief. ‘Step right in, if you like.’”

If PCs Talk to Dwarf: He says, “I’m sorry, I don’t know much that you’d want to know. Except maybe this: a partial solution to your peculiar problem lies inside this door.”

The dwarf knows nothing else of use. It’s impossible to see what lies beyond the door without stepping through it.

If PCs Go Through Door: “You step into a rather nice, small apartment. The furnishings are reminiscent of the late 1940s. Somehow, you find yourself standing in the seat of a sofa, looking out a window. Diapers chafe your thighs. A woman’s voice calls from behind you, cooing, not really expecting an answer. ‘Is your big sister still outside, babykins? Well, someday you’ll be big enough to play outside alone, too.’

“Outside, birds are singing in the soft spring sunlight, and the grass (a full story below) is a brilliant green. A little girl plays in the yard with an elderly woman. It’s a very funny game they’re playing: Big Sister, who’s seven years old, has just tripped the nice old lady. Now Big Sister is sticking a sharp object in the old lady’s chest. Now she’s dragging the old lady’s body off behind the bushes. And now, she’s smiling, walking toward the steps that lead to your apartment, wearing the old lady’s necklace!

“Big Sister comes inside. ‘Oh Mother, dear Mother,’ she calls, ‘you go on ahead to the store. I’ll watch the little one(s). Do go on to the store, Mother dearest, and I’ll give the little one(s) a bath.’



Above: Two of the dwarves.



Above: Big Sister, the psychotic little sociopath.

“‘Why, thank you,’ the woman calls, heading to the front door. ‘Don’t worry, I’ll just be a few minutes. Fresh diapers are in the bathroom, and the bathwater is filling. If anything comes up, just call that nice old woman upstairs.’”

If PCs Examine Themselves: “You’re a toddler [all PCs], maybe a year or so old. You can crawl slowly without any trouble, but standing, walking, climbing, and even grasping objects is difficult.”

If PCs Try Anything But Crawling: They must pass a success check (standard Chance) to succeed. They simply cannot talk coherently (though they can say “Mother!” and “No!”), nor can they use *any* skill.

MOTHER LEAVES: Mother is sympathetic to cries, but unless the PCs seriously injure themselves, she leaves. If PCs injure themselves, go to “Center Stage.”

BIG SISTER ATTACKS: “As soon as Mother is gone, Big Sister turns to you, her lips spread in a sugary smile. ‘I saw you at the window, little babykins. So now, you nosey darling(s), it’s time for your bath. Your last bath.’ Her smile never fades, yet it’s overshadowed by the gleam in her eyes.”

Storyteller: Big Sister is a seven-year-old psychotic sociopath. She has already killed several times, and delights in terrorizing her victims before finishing them off. (Of course, Mother doesn’t know this.)

Drowning the PCs: Big Sister tries to place all the PCs together in the tub, then drown them one at a time. She has a standard 40% Chance each round to hold a PC under the water. A round under the water inflicts one scratch wound on a character (including Big Sister, if the PCs manage to all jump her and hold her under the water).

If PCs Search Apartment: Improvise a little. It’s a common household, with many potential weapons (steak knives, butcher knives, scissors, a hammer, etc.). Getting these items will be tough; remember the PCs’ limitations.

ENDING THE DRAMA: This drama ends as soon as the PCs are dead, or Big Sister is dead or unconscious. The mini-scene also ends if a PC manages to seriously injure himself or herself before Mother leaves the apartment.

When the drama ends, go to “Center Stage.”

D. DOOR OF BIG-NOSED PUPPETS

"The dwarf at this door fairly burbles all over himself, expressing his good will. 'Hi there! Happy to see you! Glad to meet you! Step right through, yessiree, step right through.'"

If PCs Talk to Dwarf: He doesn't know the answer to any questions, but says, "A partial solution to your peculiar problem lies inside the door." It's impossible to see what is beyond the door without stepping through it.

If PCs Go Through Door: "The late May sunshine is glorious! It ripples over the cobblestoned streets in the little Alpine Village, calling you to the hills beyond. What a day for anything—anything, that is, except school."

"You appear to be an impish nine-year-old boy, wearing pert tan shorts with black suspenders, a white, starched shirt, colorful knee socks, and hiking shoes. You carry an armload of school books and an apple. A scrawled note hanging from the top book says, 'Arithmetic test today. Pooh.'"

"A wry little voice calls out. 'Pssst! Hey pal(s)!' A sharply dressed fox and a disreputable-looking cat approach, strolling up the street. The fox smiles and says, 'Well, hello there, good friends(s). Not going to school on a beautiful day like this, are you?'"

"'Yeah,' says the cat, mimicking the fox. 'Not on a beautiful day like this?'"

If PCs Ignore Fox and Cat: School lies just ahead, and the teacher hauls the PCs inside. The drama ends; return to "Center Stage."

If PCs Talk to Fox and Cat: "The fox says, 'Of course you don't want to go to school. What smart little boy would do *that*? We can take you to a wonderful place, a place where you can smoke cigars and play pool all day! And you can make money, too. You know your parents would like that.'"

The fox and cat try to persuade the PCs to come with them, doing everything they can.

If PCs Go with Fox and Cat: "About two miles down a side road, the fox and the cat stop beside a gypsy wagon. 'Say, here's a grand place!' the fox exclaims. 'What luck to meet an old friend of ours, the puppet master!'"

"The back door to the wagon springs open and a huge man with dark skin, greasy black hair, and beady black eyes steps out. He's dressed like a gypsy, and he has an evil smile."



Above: The fox and the cat. The fox acts crafty; the cat just mimics whatever the fox says.

If PCs Run Away Quickly: "The fox and cat chase you back to the main road, shouting and cursing, revealing their truly nasty natures. But when you reach the main road to school, they back away in fear. You can continue on to school without trouble."

The PCs return to center stage; the drama ends.

If PCs Don't Run Away Quickly: "The fox and cat shout to the man, 'More stupid, idle children who don't want to go to school!' All three then leap at you."

The trio tries to grab the PCs, force them inside the wagon, and place them in cages. Treat this action as a hand-to-hand fight.

If PCs manage to escape, see the paragraph directly above.

If PCs are Captured: "Your enemies have locked you in strong cages inside the puppet master's wagon. Outside, the puppet master roars with glee. 'Hah!' he says. 'It won't be long now! Soon, I'll have a grand addition to my collection of lifelike puppets!'"

"A strange blue light begins to fill the wagon, and a soft, fairylike voice sounds inside your head. 'Have you learned your lesson? Do you promise to go straight to school, be good forever, and never to play "hooky" again?' the voice asks."

If PCs say yes, they find themselves in school. The drama ends; return to "Center Stage."

If PCs don't say yes, they start turning to wood. If they quickly say yes, they find themselves in school. Otherwise, they die and become puppets. In either case, the drama ends; go to "Center Stage."

E. DOOR OF DISCO FEVER

"Aw, garsh. I didn't expect anybody to pick my door," says the dwarf. "Uh, uh, you can go in, if you want to," he adds, blushing."

If PCs Talk to Dwarf: He stutters, "I'm sorry, I-I don't know much to say, except that a partial solution to your p-p-peculiar problem lies inside the door."

PCs cannot see what's beyond the door without stepping through it.

If PCs Go Through Door: "Through the door is an engulfing world of throbbing musical beats, flashing, multi-colored lights, and mid-1970s *chic*."

"Across a multi-colored lighted dance floor stands a black-haired, tan-skinned youth, dressed in a white suit, disco shirt, and gleaming patent

leather shoes. You, too, are male, and similarly dressed.

"Hundreds of young people crowd around the dance floor, drinking, talking, laughing, and watching. From the crowd, a man with a microphone emerges. He wears a white shirt, black dinner jacket, and black bow tie.

"Leaping to the center of the dance floor, this man says, 'Good evening, ladies and gentlemen. Welcome to the final round of the Big Dance-Off. This is it, the moment we've all been waiting for, the championship dance off of all time! The prize, ladies and gentlemen, the prize, may I remind you, is an evening of fun and romance with the one and only, the sensational Miss "S", the *hottest* rock starlet of the decade!'

"And now, without further ado, let's meet the finalists. From Brooklyn, New York, a longtime favorite of the crowds here at the Big D, the one and only, Tony!

At this introduction, the crowd roars its delight, and the black-haired youth in a white suit comes to stand beside the emcee.

"And," the emcee continues, "his challenger, fresh from a bout with near terminal amnesia, the one, the only, What's-his-name!"

[The emcee indicates any PC. If more than one PC is present, introduce each in the same way.]

"Now," the emcee concludes, "let each dancer pick his music!"

PICKING MUSIC: Each PC must pick a song for his performance. If he refuses to pick one, he's disqualified. If all PCs refuse, the drama ends; go to "Center Stage."

TONY DANCES FIRST: "The emcee bellows, 'Let the contest begin!' Bee Gees music fills the discoteque—a medley from the movie Saturday Night Fever. Tony launches into his 'moves.' The crowd loves it; 'Go, Tony, Go!' someone shouts. The woman next to you exclaims, 'Do it, Tony! You're the best!' The music ends, and Tony struts off the stage, soaking in the praise of the audience."

NEW SKILL: Give the Dancing/Acrobatics skill card to any PC of your choice who is taking part in the contest.

THE PCS DANCE: One at a time, each participating PC's selected music is played. The emcee introduces "What's-his-name." Ask the PC how he's dancing.

SCORING THE CONTEST: Each PC rolls a Q-check. The PC with Dancing/Acrobatics Skill uses his 60% Chance; the others use a



Above: Tony, the Italian-American prince of disco.



Above: A knife fight breaks ties in the dance contest.



Above: Through the Door of the Four-star Generals.

40% Chance. Results are found on column E, even for unskilled PCs. Those who fail automatically lose the contest. Obtain a letter code result for each PC who passes the check. Finally, roll a Q-check for Tony, with a 60% Chance.

The character who obtains the highest result wins the contest. Miss "S" kisses the winner, and the drama ends; go to "Center Stage."

If Contest Is Tied: "The emcee takes the stage again. 'Well, folks,' he says, 'looks like we have a tied contest on our hands. And we all know what that means, don't we?'

"Immediately, the entire crowd begins to chant, 'Knife fight, knife fight, knife fight,' over and over again.

The emcee hands each of the tied contestants a knife, saying, "This is to the death. Make it good."

The Knife Fight: The crowd won't permit the fighters to leave until only one fighter lives—even if the crowd has to kill someone.

The knife fight has one quirk: each round, a PC must roll a success check with a 40% Chance to resist trying to stab a PC opponent. Tell the fighting PCs, "For some reason, an evening with Miss "S" is so appealing you can hardly control yourself."

The fight ends when all but one participant is dead. A winner is declared, Miss "S" kisses him wetly, and the scene ends; go to "Center Stage."

F. DOOR OF FOUR-STAR GENERALS

"*The dwarf standing by this door seems unusually rude and gruff. 'Well, get in the door if you're going. Or go away and leave me alone. It makes no difference to me, none at all.'*"

If PCs Talk to Dwarf: He says, "Hey, chump. I can't tell you anything. But if you'll leave me alone I will say this: a partial solution to your peculiar problem lies inside the door. Now either go in, or get lost."

It's impossible to see what is beyond the door without stepping through it.

If PCs Go Through Door: "The enormous hall is filled with thousands of men, all dressed as you are: in the khaki uniform of the U.S. Army during World War II. You seem to be 35 or 40 years old. Many of the soldiers are only in their late teens.

"At the far end of the hall is a large, elevated stage, behind which hangs a colossal American flag. A lone figure, resplendent in the dress uniform of a four-star general, stands

upon the stage. A nearby man whispers to a friend. 'There he is. Old 'Blood-n-Guts' Patton himself.'

"With graphic language, Patton describes the situation at hand. At dawn yesterday, an American brigade made an amphibious landing at the rear of the German lines. Unfortunately, the troops attacking those lines from the landward side have failed to break through. Soon, the American brigade on the beach may be massacred. In one hour, a renewed attack will be launched, attempting to break through to the trapped men.

"I have searched far and wide for the meanest, toughest, winningest sons of guns in this outfit to lead this attack,' Patton says, 'and I have selected... you!' Patton bellows, pointing his riding crop directly at you [all PCs]."

If PCs Try to Run Away: "Running is difficult in the crowded hall. Furthermore, the only exit is guarded by scores of MPs who train their rifles on you as you approach. Do you still want to run away?"

PCs who insist on trying to flee are shot to death by the MPs. The drama ends; go to "Center Stage."

PREPARING TO ATTACK: "A sergeant approaches, handing you one Thompson sub-machine gun, two hand grenades, and a canteen of water [each].

"Now, as far as we know,' the sergeant says, 'the enemy is just outside those doors.' He points to the only set of double doors in the room. 'We think he may have a tank. If he does, your best bet is to put a grenade down the hatch. And watch out for the machine gun fire. It's murder. Well, good luck, soldiers.'"

"Patton approaches. Bending very close to you so the others can't hear, he says with a wink, 'I heard about your good work from the French resistance.' With that, Patton points to the doors. 'Whenever you're ready,' he says."

If PCs Fight Patton, or Refuse Orders: MPs kill the PCs. The drama ends; go to "Center Stage."

If PCs "Negotiate" with Patton: They must appeal to his large ego. If they do so (suggesting, perhaps that *he* lead the attack, and thus have all the glory), they have a 40% Chance to convince him.

If the argument is successful, the drama ends; go to "Center Stage."

If PCs Go Through Doors: "The doors swing open to reveal a flat, rock-strewn desert plain. Sitting about 75 feet away, pointed

Below: The tank combat scene. Each PC has a sub-machine gun, with fire ranging to 600 yards, hitting everything in a 180-degree arc. (The tank is unaffected.) A PC can throw his two grenades up to 60 feet. A grenade inflicts 125% catastrophic damage to characters within 30 feet of the landing point.

If PCs drop a grenade down the tank hatch, the crew inside dies. PCs must throw a grenade under the tank (40% Chance) to immobilize (destroy) it.

straight toward you, is a single German tank, its armor gleaming in the August sun. On each side of the tank stand two German soldiers, their rifles at the ready. The tank's machine gun opens fire as your fellow Americans slam and lock the doors behind you, muffling their shouts of 'Good luck!'"

NEW SKILL: Give any PC who has not yet received a skill card in this adventure the Automatic Weapon skill.

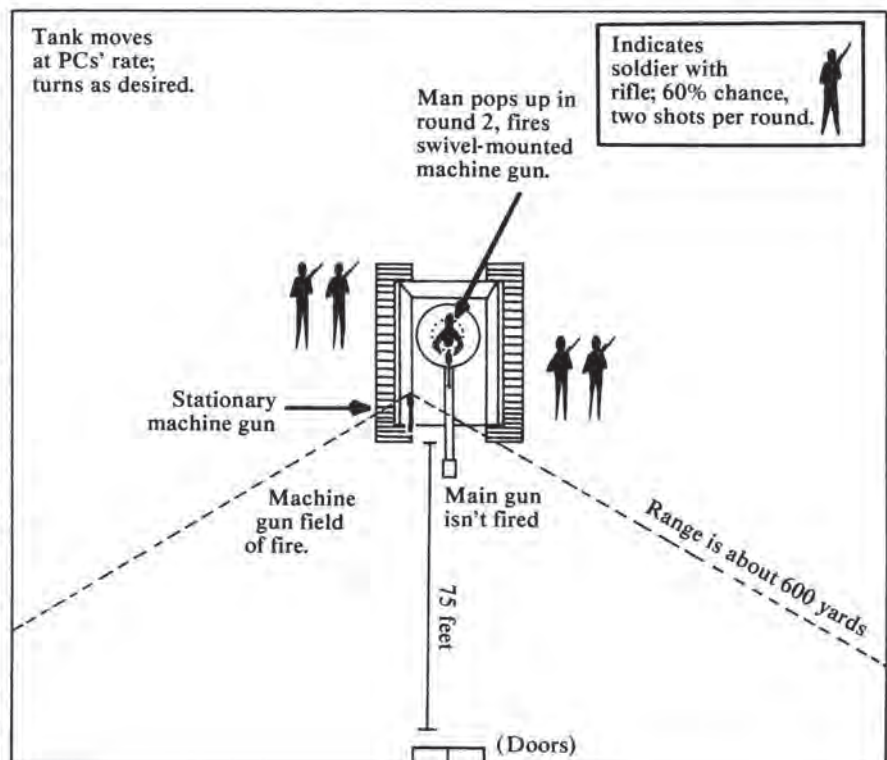
THE FIGHT BEGINS: Roll to see which side goes first and use the accompanying diagram.

ENDING THE DRAMA: This drama ends when the PCs are all dead, or have destroyed the tank and the German soldiers outside the tank, or have persuaded Patton to have someone else lead the attack.

The PCs immediately find themselves back on "Center Stage"; the drama has ended.

G. DOOR OF BEER-DRINKING BEARS

"*The dwarf at this door* has a polite, almost professional air about him. 'Gentlemen. Right this way, if you please. Do watch your steps, going through the door.' His bespectacled eyes tell of much time spent in study, and his skilled-looking hands might well be those of a surgeon."



If PCs Talk to Dwarf: He says, "Oh do forgive me, but I know little of your condition. Yet a partial cure to your peculiar disease lies inside the door. Of that I am sure."

It's impossible to see what is beyond the door without stepping through it.

If PCs Go Through Door: "Autumn has taken some of the sting out of the hot southwestern sun, but still, it is more comfortable to sit in the shade on the porch of the tavern, sipping beer from a frosted mug while the Judge amuses himself with his dancing, beer-drinking bear.

"The tavern is the only building in sight; the southwestern desert stretches away in all directions. Your dusty clothes, stretched tight across your fifty-year-old sagging pot belly, don't seem to bother you; neither does the stubble on your chin, nor the uncomfortable feeling caused by the Colt six-shooter stuck in your belt.

"Somehow, you know that you're sitting on the porch of the tavern/courthouse of Judge Roy Bean, the infamous 'Hanging Judge,' sometime in the late 1800s. Standing in the sun before you are two weary cowboys, their hands tied behind their backs. Also on the porch are several others who look vaguely like rough-necks or derelicts.

"Well," says Judge Bean, returning to his chair on the porch, 'let's get on with it. You two are charged with cattle rustling. I'm Judge Roy Bean, and in the name of the law and the one and only Miss Lily Langtree, the fairest of the fair, it's my job to see you get a fair trial before I sentence you to hang. How do you plead?"

"Don't we get no lawyer or nothin'?" one of the cowboys asks plaintively.

"Only if one of these boys wants the job," Judge Bean replies. "Any of you want to defend these good-for-nothing, fit-only-for-hanging, scum-of-the-earth thieves?" Bean asks, looking at you and the other stumblebumps on the porch."

If PCs Do Nothing: "The judge proceeds with a very short trial, which concludes with the hanging of the two cowboys."

PCs find themselves back on "Center Stage," the drama ended.

If PCs Defend Cowboys: "Judge Bean says, 'These cowboys are both charged with rustling, because they look like rustlers and because I can't think of any other good reason to hang them. There ain't no evidence against these men. But I base my decisions as much on gut feelings as on evidence, and I got a gut



Above: Judge Roy Bean, the infamous "Hanging Judge."

feeling these men deserve to hang,' he continues. 'Some of our boys picked them up while they were riding across the desert out there, and just naturally brought 'em here for trial. Now, I would like to get on with this hangin'. I have just got me the latest newspaper from Chicago, with a article about the sacred Miss Lily Langtree, the greatest woman ever to walk the earth, and I would like to be able to read it in peace. Take a minute with your client, and then let's get this over with.'"

If PCs Talk to Cowboys: Privacy will be allowed by Judge Bean, but only for a few moments and only outside, within 30 feet of the porch. The cowboys say, "I sure hope you kin do something fer us, 'cuz we ain't done *nothin'*, and *nothin'* sure ain't worth hangin' fer."

If a PC mentions Miss Lily Langtree, one of the cowboys says, "Yeah. She's real fine. I actually saw her perform once, in New York City, and she done give me her auty-graph. I have it right here in my pocket."

If PCs Free Prisoners, Run, or Start Fight: The Judge and his three cronies carry six-shot .45-caliber revolvers (like the PCs). They fire on the PCs, twice per round, each with 60% standard Chance.

A fight continues until all the involved PCs are dead or have gotten more than 150 feet out into the desert, or the Judge and his men are all dead or unconscious. When the fight ends, the drama ends; go to "Center Stage."

If PCs Conduct a Defense: They can save the cowboys in two ways...

1. By showing the Judge the autograph Miss Langtree gave one cowboy. The Judge says, "Well, anyone who is that close to Miss Lily must be okay. These two boys can go."

2. By wrestling the bear. If PCs suggest a cowboy should do the wrestling, the Judge says it's an attorney's job (a PC's job).



Above: Judge Bean's beer-drinking bear, nearly a ton of furry fury.

If PCs Wrestle the Bear: The judge allows no weapons, and puts the PC(s) in a cage with the bear—"eight hundred pounds of furry drunken fury."

The bear attacks twice per round, with a 60% standard Chance. He uses claws and teeth, counting as armed attacks. Any "C" result against the bear has a 40% Chance of knocking him out. The fight ends when the PCs or the bear are dead or unconscious; go to "Center Stage."

H. DOOR OF DICKENS

“The dwarf by this door seems to suffer serious mental deficiencies. He does not speak, but jumps about in a happy way as you approach. He tries to extend his right hand in greeting, but accidentally hits himself on the head instead. Then, gesturing merrily, he waves you in the general direction of the door.”

If PCs Talk to Dwarf: He doesn't answer; he's mute. To see what lies beyond the door, PCs must step through it.

If PCs Go through Door: “Gray skies loom above the sidewalk of a bustling London street. The passersby wear the clothing of the 1880s. A gentle snow falls silently upon them as they bustle from store to store, their arms laden with gaily wrapped packages, their faces cheery as they call out ‘Merry Christmas!’ one to another.

“A horse-drawn cab swerves dangerously in your direction. But the driver doesn't call out. In fact, *no one* seems to notice you. Your clothes are slightly ill-fitting: the socks are baggy, the jacket a little too large about the waist. Apparently, you've lost a lot of weight with advanced age.

“Not that your pocketbook has suffered in this regard: your pockets jingle with the sound of gold coins, and a fat wallet inside the jacket bulges with paper money.

“Still, there is no joy from the knowledge of your riches, no pleasure from the weight of money. Above all, there is no release from the chains you wear, wrapped about your body and trailing in the snowy street behind you. Their weight is almost unbearable; you feel unutterably tired.

“But you can have no rest, not yet. For you have a mission: to deliver a warning against greed to one who, it seems, hardly deserves it, one who is still alive, and is still forging the chain of greed and sorrow he will wear in the next life. Even now he approaches on the street. There can be no mistaking him as he spats upon a shivering beggar, uttering, ‘Bah, humbug!’ This man was your business partner.

“He walks to up to a brownstone house. The door is marked ‘Ebenezer Scrooge.’ As he closes the door behind himself, the town chimes mysteriously strike midnight, and the crowd disappears from the street.”

If PCs Go to Scrooge's: “You are immaterial, so passing through the door should present no problem. But as you look at the



Above: Greed, the spirit creature. It has six hands, each ending with knifelike nails. Only money can draw it away from Scrooge's door.

door, another being—not a man, but a spirit being like yourself—takes form in front of it. This hideous thing is human in shape, but has sharp, beady, little eyes, a pointed, skinny nose, a tight, thin mouth, and six arms, each ending in a grasping hand armed with long, razor-sharp nails.

“‘You shall not warn him,’ the creature calls to you in a high-pitched, wheezing little voice. ‘Your enemy has promised him to me. To me, to me, do you hear? He will be mine, mine, mine!’”

If PCs Talk with Creature: Improvise conversation, weaving in the comments below.

1. “My name is Greed—Greed, Greed, Greed! And I am only one of many of my kind.”

2. “Your enemy sent me. He knows who you are. He will destroy you! But I can tell you nothing about him, heh, heh; nothing, and everything!”

3. “Scrooge is mine! I shall devour him if you fail to warn him. But I have no desire to harm you. Go away, go away, or I will attack you at once!”

If PCs Leave: They find themselves back on “Center Stage”; the drama has ended.

If PCs Try to Warn Scrooge: The creature attacks, always going last in a round. Using its nails as knives, it can make six attacks per round with a standard 40% Chance. It moves just as fast as the PCs.

Nothing but bare-handed attacks can harm this creature. Magical skills don't work.

If PCs Throw Money at Creature: “The creature freezes, as if completely mesmerized. ‘Money, beautiful money!’ it screams in its high, obscene voice. It seems totally absorbed in gathering up the money, and pays no more attention to you.”

The creature even ignores any PCs beating on it, and they can eventually kill it or knock it out.

If PCs Defeat Creature: The creature disappears.

If PCs Enter Scrooge's House: “The house is large but plainly furnished. Scrooge's snores drift downstairs from his bedroom.”

If PCs Try to Warn Scrooge: They need only go to Scrooge and warn him that his greed will cause his spirit to wander in chains after death, even as theirs do. Have some fun here, improvising Scrooge's reactions to the various things the PCs say. Once Scrooge is warned,

the Storyteller can end the mini-scene at any time, returning PCs to "Center Stage."

If PCs "Give Up" or Stray: They find themselves back at "Center Stage," facing a booing crowd.

I. DOOR OF PECULIAR POE

"Huh? Oh, okay. It's you." The dwarf in front of this door rouses himself from slumber merely long enough to acknowledge your presence. 'You can go in, but please be quiet. I'm trying to get some sleep,' the yawning dwarf says.

If PCs Talk to Dwarf: They get no answers; the dwarf just wants to sleep.

If PCs Go Through Door: "Pain fills the senses. Your entire body is in pain—a pain which cries out for release. Through hazy, clouded eyes you see oldness—incredible oldness, wrinkled, withered, rapidly dying, oldness.

"The stiff chair increases the pain. Across the room a fire crackles in a fireplace, giving scant heat against the bitter cold of January.

"A young man approaches, dressed elegantly in a gold embroidered purple coat, white lace shirt, tight breeches, knee socks, and gleaming shoes. The face is somehow familiar.

"You are clearly dying,' the young man says [to all PCs]. 'The time is at hand. The time for our little experiment has come.'

"He pulls out a watch on a chain and begins swinging it back and forth before your [all PCs] aged eyes, uttering soothing words as he does so."

HYPNOTIST GOES TO WORK: Have each PC roll a success check vs. a 40% Chance. Those who fail are hypnotized; they can take no action. Those who pass are not hypnotized, but their extreme age permits them only a 40% Chance to stand and walk; more complex actions are impossible.

THE HPYNOTIST SPEAKS: (The hypnotist assumes all PCs are hypnotized, regardless of the PCs' actions.) "'Success!' the man cries. 'Now we will learn if the hypnotized mind can, in fact, be held in the body at the moment, the very moment of death!'"

TWO ROUNDS LATER: Two rounds after this speech, *all the PCs die of old age*. Non-hypnotized PCs are out of play for a while: the drama ends if all PCs avoid the hypnosis.

Hypnotized PCs, however, are trapped in their bodies, knowing they are dead.

DAILY ROUTINE: The hypnotist comes each day and asks PCs the following questions, to which they must give truthful answers:

1. "Are you dead?" - The answer is "Yes."

2. "What is it like to be dead?" - The PC doesn't really know, for he is still trapped in his body.

3. "What do you want?" — The PC wants nothing but to be released from hypnosis so he can leave the body.

After asking these three questions and obtaining the PCs' answer, the Storyteller should roll a success check secretly for each dead, hypnotized PC. If the number rolled for any PC is 40 or less, that PC can suddenly animate his body for one round. Tell the PC this, and let the PC attempt any action desired.

If a Dead PC Takes Any Action: The hypnotist is so frightened that he shouts, "Awaken!" All dead PCs are immediately released from their bodies, which collapse in a putrid heap on the floor. The drama ends; PCs return to "Center Stage."

If you'd like, have your players take a short break while you prepare to run Act III.

ACT III: THE FEAST FOR THE EYES

Begin this section when each of the seven dramas in Act II has been played. All magical skills and items work normally in this act, unless noted otherwise.

STORYTELLER'S SUMMARY

The Feast Begins: As soon as all the dramas in Act II are completed, the center stage in the amphitheatre is transformed before the PCs' eyes. A huge feast is ready for their enjoyment.

Split Personalities: The PCs, however, are split into seven separate manifestations of themselves. Each manifestation is identical to the PC as he or she appeared (or would have appeared) in each of the seven dramas in Act II.

The Host: PCs learn that the host of this feast is Merlin the Magician, who claims to have been Tinkerbell before the dramas began.

A New Power: The PCs gain a new magical skill, and are asked to use it for the entertainment of Merlin and the spectators in the amphitheatre.

Attacked! The PCs are savagely attacked



Above: Raven, symbol of Poe.

by Tony the Hook and his Chicago gangsters, who assail them with magic apples.

A Clue: PCs who survive the attack receive a fragment of a poem, and a bottle of wine from Merlin.

10. THE FEAST BEGINS

“Oooh,” the amphitheatre crowd exclaims, as a long wooden table appears on the stage from nowhere, laden with every delicacy imaginable, lined with settings of pure crystal and gold.

“Around the large table are seven chairs for you [each PC]. And indeed, seven “yous” are present: an infant, a schoolboy, a young man, a soldier, a paunchy lawyer, a spectre in chains, and a very old you, very near death. You [all PCs] actually think and behave as seven characters now

“Also seated at the table are the seven dwarves who formerly stood by the seven doors. At the head of the table stands a man in the garb of a medieval wizard.

“Welcome!” the wizard calls. “And well done, I might add! Now you have seen all that mortal man should see. You have seen heroes and villains, good and evil, courage and cowardice, life and death. You have seen these things through the eyes of all ages. Now, enjoy this Feast For The Eyes—and for your bellies, too, I might add.

“I am Merlin, your host. I flew you out of Chicago. Oh sure, I was different then, but I’m still the same. Enjoy!”

“The audience in the amphitheatre roars its approval for Merlin’s speech, and gives you a standing ovation.”

If PCs Talk with Merlin: Improvise a conversation, working in the following comments:

1. “I don’t know who you really are. That is not my province, nor yours, it would appear. But I do know you have powers of which you are not yet aware.”

2. “I prepared this enchanted theatre, this theatre of the ages, so that you might see and experience what you have seen and experienced here today. I do not know, but I think these experiences will help you in your quest for yourselves.”

3. “Oh, when you were in Chicago, you were in great danger. You were in a world, a story, constructed largely by your enemy, you know, and were in danger of certain death, very real death, not death’s counterfeit, as presented here in the enchanted theatre.”

4. “To the best of my knowledge, your



Above: Tinkerbell becomes Merlin, and prepares a feast for the PCs.



Above: The PCs may create an inaudible, aerial show.



Above: Merlin the Magician.

enemy has not yet found this theatre, but he may at any time; he may even be on his way here now. So eat quickly, friends, for there is entertainment to come.”

EATING AND DRINKING: Allow PCs to eat and drink. “The dwarves guzzle down everything they can, and Merlin indulges freely, too. The food and drink are truly excellent and completely harmless.”

11. THE MIME SHOW

“Now,” says Merlin, washing down some roast fowl with a goblet of wine, “it is time for the final entertainment. Show us your powers! Show us what you have learned from your stay with us here!” The audience roars its approval.”

CREATE MIME SHOW: If a PC avoided “dying” in three or more of the seven dramas, give his or her player a Create Mime Show skill cards now. Then ask, “What kind of mime show do you want to create?”

If PCs create a mime show, it appears in the air above the table, delighting everyone. Wounds caused by the skill affect all seven of a PCs’ manifestations; record the appropriate type of wound against each of the seven manifestations. Go to Scene 12.

If PCs fail to produce anything, the audience acts restless and bored, and Merlin simply sits with a disappointed look on his face.

If PCs fail twice or give up, Scene 12 begins.

12. THE SANDMAN ATTACKS

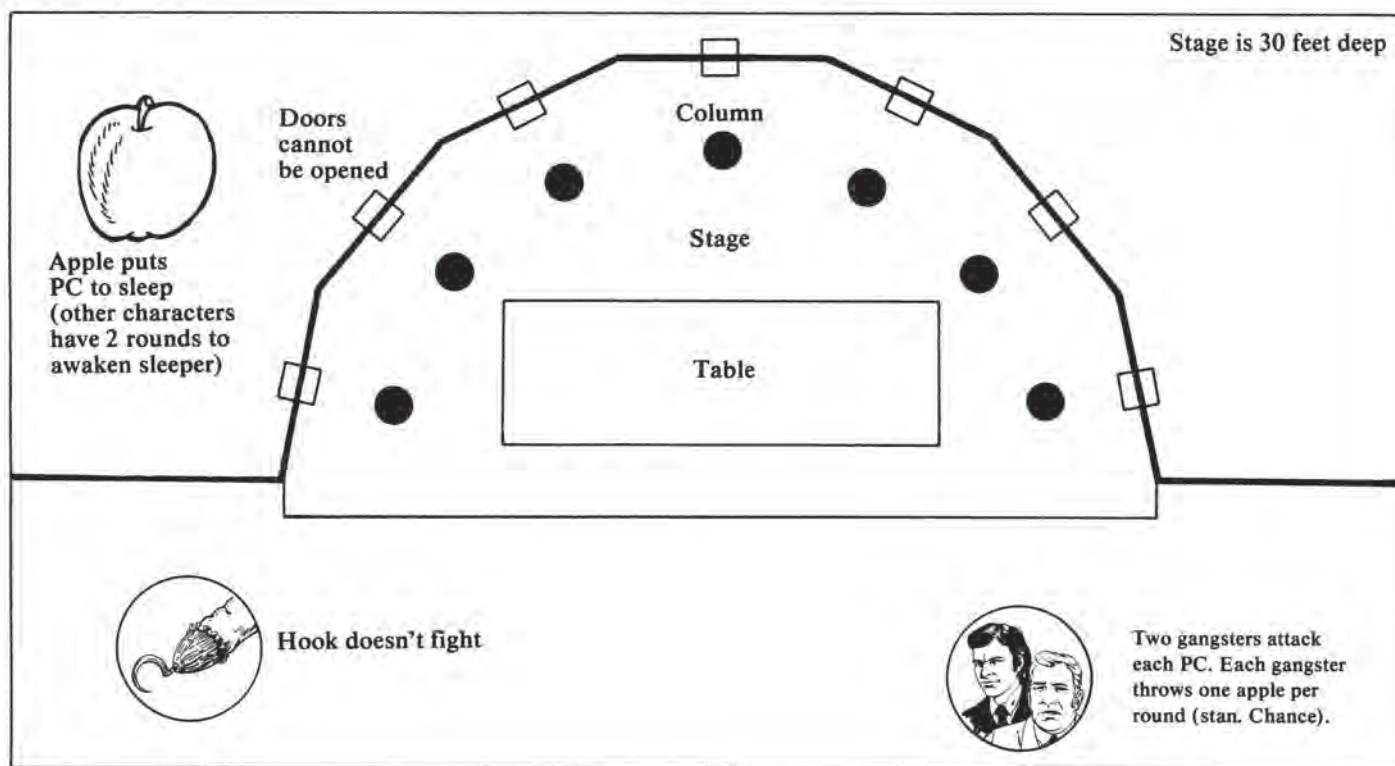
“Without warning, a gangster appears near the table, between the stage and the audience. With him are several thugs. The lead gangster has an enormous iron hook in place of his right hand. The thugs wear garbage can lids on their left arms, like shields, and they carry pouches of apples slung over their shoulders.

“Okay boys, get ‘em!” the leader shouts. “And be careful not to get on that stage!”

“Right, Tony,” all the thugs reply, each preparing to throw an apple.

Except for the hook, the leader is identical to the European who attacked you in Casablanca.”

HOW PCS CAN FIGHT: Tell each PC, “Each manifestation can fight like a normal character—except the toddler and aged character, who must pass a success check vs. 40% each round to manage anything at all. Every-



one but the toddler has all your skills. No one carries weapons but the soldier, who finds a .45-caliber, eight-shot automatic pistol strapped in a holster. A shot from the pistol could easily penetrate a garbage can lid."

(Note: Clever PCs can grab things from the table to use as weapons, too.)

THE ATTACKERS: Two thugs with an inexhaustible supply of apples attack each player's characters. All thugs use garbage can lids as shields. Each round, a thug tries to throw an apple at a PC manifestation (unskilled Chances).

OBSERVERS: Merlin, the dwarves, the audience, and Tony the Hook don't fight. Of this group, only the dwarves can be harmed.

If Apple Touches PC: The PC falls asleep. Provided he takes no other actions, another PC (or manifestation of the same PC) can wake the sleeping character in two rounds.

If All 7 Manifestations of a PC Sleep: The player must make a success check vs. 40%. If the PC fails the check, the character (all seven manifestations) dies. If the check is passed, the PCs' last remaining manifestation is still awake.

Above: The stage fight begins.

Below: Merlin presents a bottle of wine to the victorious PCs.



If PC Touches Gangster: PC has a 40% Chance (each round) to accidentally touch a magic apple, too.

If PC Drags Gangster on Stage: If a mime show is in progress, the gangster is drawn up into the show, and can no longer attack. When the show ends, the gangster disappears.

If PCs Flee: There is nowhere to run. The doors of the castle are securely shut and cannot be opened. The crowd tries to hold the PCs back, but if they escape, gangsters pursue the PCs wherever they go on the island.

If all PCs Die: The adventure ends.

If Gangsters are Defeated: "Tony the Hook disappears. All seven manifestations of you merge, and you appear as you did when you entered the theatre. Merlin steps forward and presents a single, plain bottle of wine, saying, 'This may help cure madness. Oh, and here's something else for you, too.'"

Give the players the cards for the wine and poem, and say, "Slowly, the world fades from view, and this adventure ends."

Note: The wine, PCs will discover, is tasty, but it has no effects unless an adventure specifically states that it does.

ADVENTURE FOUR: THE MAP OF HALAAL



SKILL CARDS

For First PC:

1 Spacecraft Piloting

For Each PC:

1 Create Item
(up to 3 total)

Recipient Varies:

1 Spacecraft Piloting
1 Spacecraft Weapons

PROPS 4a through 4e

ITEM CARD

Medusa's Head

POEM CARD

For Adventure Four

CHARACTER ROSTER

For Adventure Four

PICTOGRAM

For Adventure Four

PREPARATION

Before you start to play, gather together the cards and props listed on the left, and set them behind the Storyteller's Screen so other players can't see them. You'll give these things to players during the adventure.

Extra Props: If only one person plays a PC in this adventure, set aside props 1b and 1c. If two people are playing, set aside prop 1c.

Magic Items: Player characters may have magic items from other adventures before this one starts. If so, take them away. The PCs have no magic items at the start of this adventure; nor do they have the Map of Halaal. (These simply "disappear.")

There is one exception: if the PCs have the magic wine from Adventure Three, it doesn't "disappear" when this adventure starts.

Skills Note: All magical skills work throughout this adventure.

ADVENTURE SYNOPSIS

As the adventure begins, player characters find themselves on a pirate's galley in the 1100s, ready to board a Crusaders' ship and capture considerable treasure. The pirate, their captain, is none other than a man named "Halaal."

Halaal takes a liking to the PCs. He says they resemble him, because he, too, has no past and seems a step removed from this "reality." He invites the PCs to adventure with him.

First, Halaal sails to a great cavern to store the treasure he has captured—the "Great Cave" from Adventure One. Then he sails onward to ancient Greece, to rescue a princess who called to him in a vision.

In Greece, the group meets the god Dionysus, who later, in madness, takes them to the far reaches of outerspace, where a futuristic battle ensues. At last, the PCs return to Greece, where they must fight Medusa (the mythological beast with a head of snakes) to rescue Halaal's princess.

ACT I: AT SEA

STORYTELLER'S SUMMARY

The Treasure: Halaal battles a Christian Crusaders' ship, takes its treasure, and sinks it. The PCs may fight, too, if they choose. After the battle, Halaal speaks with PCs in his quarters, explaining that they share a common problem: having no certain identity. He invites the PCs to share an adventure, and they sail to the Great Cave of Anfa.

The Great Cave: Forty thieves from the tale of Ali Baba inhabit the Great Cave, but Halaal is determined to stash his treasure there. He and the PCs may fight the thieves.

The Apparition: An apparition appears at midnight after Halaal's ship reaches the Great Cave. The ghostly form is Halaal's lady love, the Princess of Argos. She begs the pirate to sail to ancient Greece, where she is in danger, and asks that the PCs accompany him, saying "Your friends are the key to the map—the map of your heart's desire." Halaal knows nothing of this map.

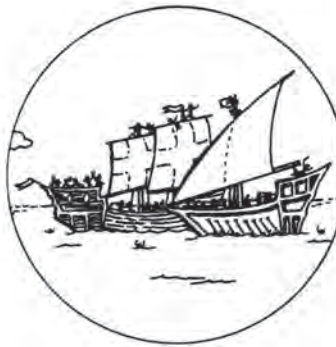
The Voyage: Halaal and the PCs set sail for Argos, a city in ancient Greece. But the creature Argos guards the way. A battle with this giant, multi-eyed monster will ensue unless the PCs can trick him.

1. A FIGHT AT SEA

"The hot sun burns and shimmers on the azure Mediterranean waves, almost upstaging the conflict at hand. An Arab in bright, flowing garments—a pirate, perhaps—stands grinning and sweating at the ship's bow. He waves an arm and yells, 'Aaarh! Allah be praised! We're ready to board them now! Onto the decks of these infidel scum! [pointing to PCs] You! Stick close to me!' His dark eyes flash. 'We'll head straight for the treasure in the cargo hold...while my fine, mighty men,' he says, sweeping his arm to encompass the forty gruff cutthroats on board, 'take care of their crew!'"

"A hail of arrows and curses flies from the enemy galley, which is now securely grappled to the deck of the ship on which you stand. A line of bowmen stand on the enemy's top deck. Behind them stand men in chainmail, rapidly gathering up swords, maces, and shields. Red Crusader crosses blaze on the stark white fabric of their tabards.

"The curved, short swords beneath your flowing robes seem to fairly itch for the blood of these Christian infidels, and the prospect of treasure in that rich Christian hold brings a strange fire to the imagination.



Above: The fight at sea. Halaal's ship clashes with the Christian Crusaders.



Above: Halaal, a Moslem pirate captain.



Above: Halaal secures treasure from the Christian ship.

"Now, infidels, you will meet Allah!" shouts the dark, fearless captain at the bow. 'And now, taste the wrath of Halaal!'"

With that, the Arab captain leaps onto the opposing deck, waving you to follow."

If PCs follow Halaal: "The leap to the enemy deck is easy; the Christian swordsmen in chainmail present the real challenge. Halaal is just ahead, striking a blow against an opponent. Unarmored, the Christian would have fallen. But Halaal's victim merely swaggers and readies for a strike of his own. Clearly the mail offers ample protection."

Each PC should fight two armed Christians, one after the other. PCs strike with their swords at a reduced (20%) Chance because of their opponents' mail. Christians have the standard (40%) Chance to strike the unarmored PCs with their swords.

No PC can die during this fight. Before a killing blow is struck, Halaal gives a mighty cry, and the blow glances harmlessly off the PC. Halaal himself suffers no injuries, whether he's hit or not.

Scene 2 begins after each PC has fought two foes.

If PCs Don't Follow Halaal: "Most of the Arab cutthroats on your ship follow their captain across, and a grand melee begins on the Christian deck. Three Arabs, however, come up rapidly behind [each of] you. 'Traitors!' they sneer. Infidel cowards! Come below, quickly! Were it not for our captain's orders to the contrary, we would gladly put you to death for this treachery!'"

The Arabs try to take the PCs to the ship's hold—by force, if necessary. If the PCs overcome the three Arabs, more return from the Christian ship until the PCs are overcome.

Go to Scene 3.

2. TREASURE!

"Halaal's men appear to be winning the melee on the deck, and a gap appears in the Christian ranks. 'Come on! To the treasure!' Halaal yells, racing for the hold on the Christian ship. 'Give me a hand with this hatch,' he shouts, struggling to lift the enormous wooden trap door."

If PCs Help Halaal: "With the extra muscle, the heavy door pulls free. In the dank, tiny hold a few feet below, there lie piles of gold and silver jewelry. A large chest with a simple brass lock rests in the corner. The hold stinks of muck and filth, but Halaal springs in, sinking

up to his knees in riches. He wades to the chest and studies the lock.

"A few rapid sword blows hack the lock off the chest; inside is a sea of gold and silver coins from such places as Constantinople, Joppa, Antioch, and Jerusalem.

PCs can estimate that the jewelry is worth about \$100,000 in 1985 US dollars. So are the coins.

ENDING THE SCENE: The battle quickly ends in the Arabs' favor. Halaal orders the treasure loaded into his own hold, and all his men back to his own ship. "With speed and skill, the Christian ship is scuttled. It sinks without trace to the bottom of the Mediterranean Sea."

Go to Scene 3.

3. A TALK WITH HALAAL

This scene takes place in Halaal's private quarters; a pack of Halaal's men lead the PCs there after confiscating their weapons.

"*What you did took* courage—especially for one whose Arab color comes from the sun alone. I am pleased with you,' Halaal beams. The room is carpeted with plush floor cushions.



Above: Halaal offers PCs food and drink in Scene 3.

Below: Halaal's ship. Use this to improvise as needed.

[Halaal indicates that the PCs should sit] 'Make yourself comfortable, my friends, and enjoy the luxury of my quarters.'

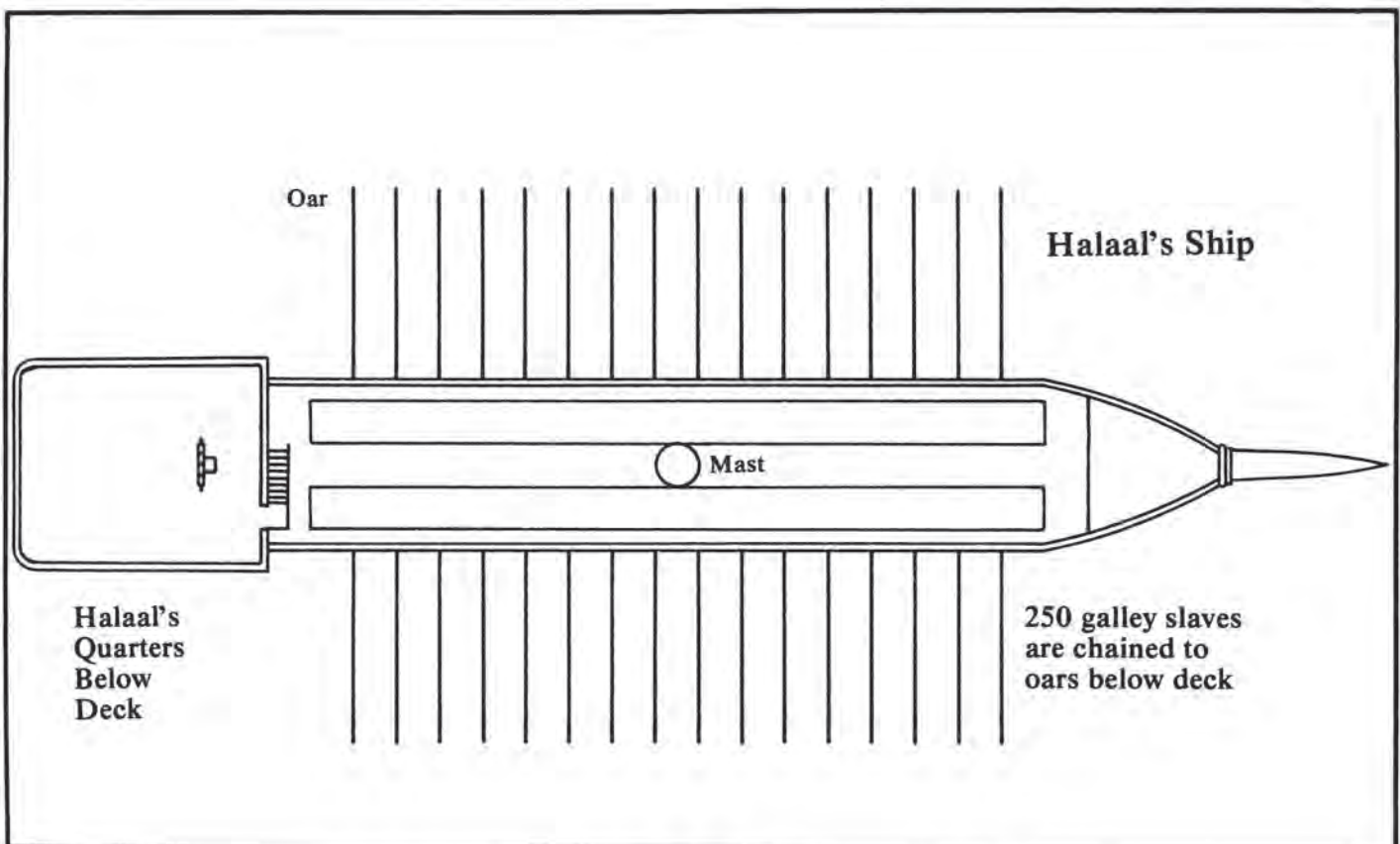
"Dates, figs, and a carafe of spiced wine lie on the floor. Halaal himself reclines on a cushion, relaxed, and reaches for a fig. 'Please, help yourself,' he says, gesturing toward the food. Your weapons are gone; there's good reason for him to be relaxed.

"Set sail and oar for Anfa!' he shouts to the men outside, and his orders are repeated throughout the ship.

"He turns his attention back to his guests. 'Yes, what you did took courage. It was necessary to test your mettle, to find out what sorts you were. Of course, I would not have let any real harm come to you, so far as that was in my power. And right now, my power seems to be greatest at sea.

"But come now. Tell me of your adventures thus far. For I know that you, like myself, are not part of what most men mistakenly call 'reality.' We are of a different breed—and we share a common quest. Do not be deceived by the name 'Halaal.' Like the names *you* choose to wear, it will do as well as any other, will it not?"

If PCs Attack Halaal: "Attacks have no



effect on this strange man. Blows pass right through Halaal, and weapons seem not to harm him."

Crew members arrive, subduing the PCs. Halaal says, "Relax, friends, relax! As you can see, fighting me is pointless. But we can learn much from one another to our mutual benefit. Come, let us talk together in peace."

Continue the scene with the information below.

If PCs Talk With Halaal: Improvise an extended conversation. As PCs answer Halaal's questions about their adventures, weave the following into Halaal's comments.

1. "I am like you. I, too, seek to find who I truly am. I have wandered through many strange lands and adventures. For now, it seems, I am a pirate. So be it. I will be a very good pirate!"

2. "I learned from a dream—at least, I think it was a dream—that there would be other, uh, wanderers like myself, who would look like you."

3. "No matter where I go, or what I am doing, there is an enemy who dogs my steps; an enemy with strange powers I do not fully understand."

4. "My enemy calls himself 'the Sandman.'"

5. "Yes, I have powers, as you may have noticed. Sometimes, I am immune to harm, and can prevent harm to others. Yet, at other times, I am helpless as a lamb, vulnerable to all the dangers faced by ordinary men. For now, it seems I am safe from any danger at sea, but I have no way of knowing how long this immunity to peril will last."

6. "I have fought the Sandman many times, in many places. Always he has eluded destruction. Often, my weapons do not harm him at all. Yet at other times he uses his followers to attack me, as if fearful of confronting me himself."

7. "Since we seem to be in a similar situation, let us adventure together. I would welcome the company of those who can understand my 'peculiar problem,' and as for you, well, I doubt you have other plans for the immediate future. I will give you equal shares with me in my current, uh, enterprise. At least we won't want for money, as long as we're in a world where money has some meaning!"

8. "We are currently bound for a certain cave I know. It lies off the western coast of Africa, near a small village with the name of Anfa. There we can store our riches—and perhaps acquire more!—before we continue with further adventures."



Above: The pirate Halaal. "Fake it" if you must, but he should never die in this adventure.



Above: Halaal's flying carpet appears in Scene 4.

Halaal knows nothing about any "Map of Halaal."

If PCs Want to Leave Halaal: They'd have to jump ship and drown. Remember, too, Halaal is immune to attacks.

SAILING: Halaal sets sail to the Great Cave near Anfa (the cave from Adventure One). It's an uneventful four-day voyage, unless PCs cause some kind of a stir.

"On the first day at sea, the ship passes through the narrow straight that links the Mediterranean with the Atlantic Ocean. For two days, Halaal continues in a southwesterly direction, following the coast of Africa."

Scene 4 begins at midday on the fourth day.

4. THE GREAT CAVE OF ANFA

"It's the fourth day of sailing, and the warm sun has climbed to its highest point. Halaal's ship now cruises the turquoise waters just south of the harbor at Anfa. Steep, jagged cliffs line the coastline, rising almost 1,000 feet high, with frothy white waves tumbling and stirring at their base. Hundreds of small caverns dot the faces of the cliffs, looking out to the sea like dark eyes."

"A small ledge lies about midway up the cliff sides, barely visible. At one point along the ledge, a huge boulder juts from the side of the cliff."

"There is the cave I spoke of," Halaal says, pointing to the boulder. "And there, I see, is a group with plans similar to ours."

"About forty men and their beasts of burden wind in and out of sight along the ledge. Halaal points at them and grunts in discontent. 'We'd best hurry,' he says. 'Their faces are unfamiliar, but I don't like their looks, and I have no intention of sharing my hiding place with them!'"

"With that, he orders a huge Persian rug unfolded on the deck. A few of his men retrieve the treasure from the ship's hold and place it on the rug. 'Stand here with me, friends,' Halaal says, grinning, pointing to the carpet on which he now stands. 'Here's a way to scale the cliffs which will not tire you!'"

If PCs Don't Step Onto Rug: They miss most of this scene, witnessing it only from the deck of the ship. Tell them...

"The carpet soars into the air, bearing Halaal and the treasure as if both together were light as a feather. From his aerial perch, the wily pirate watches the group of men on the ledge. They approach the boulder, and the

leader stands beside it, hands raised toward the heavens. The boulder rocks, shudders, and then tumbles down the cliff into the sea. The men enter the enormous cavern now revealed, and Halaal soon follows. He emerges a long time later, and speaks a few words before the cave. The boulder rises from the sea, sealing the cavern once again. Then Halaal returns to the ship on his carpet, the treasure gone.

“‘We sail for Argos,’ he says.”

Go to Scene 6.

If PCs Join Halaal on Carpet: “As fast as thought, the carpet leaps into the air, and soon you soar high above the cliffs, watching the ruffians on foot who approach the cave. Their leader scowls as he sees Halaal’s galley in the waters far below. Standing to one side of the huge boulder, he calls out, ‘Open, Sesame!’ The boulder rolls out over the ledge and crashes into the sea, while the leader and his followers—about 40 of them—hurriedly enter the cave mouth now revealed. Their beasts—asses and desert horses—are heavily laden with treasure, no doubt stolen from cities throughout the Moslem world.

“‘Well, friends, now we have seen how to enter here. Let’s make short work of these scum, shall we?’ Halaal asks, grinning broadly. ‘What plan would you recommend?’”

If PCs Want Information for Planning: You may tell them...

1. “Halaal’s ship has about 30 fighting men left who are fit for action.”

2. “The cliffs are steep and treacherous. They could be climbed, but it seems likely that several men would fall to their deaths trying.”

3. “The men who entered the cave were clearly thieves. They carried great treasure, but also bows, swords and daggers, although they wore no armor.”

If PCs Plan Attack on Thieves: Let them try it. See “Fighting the Thieves.”

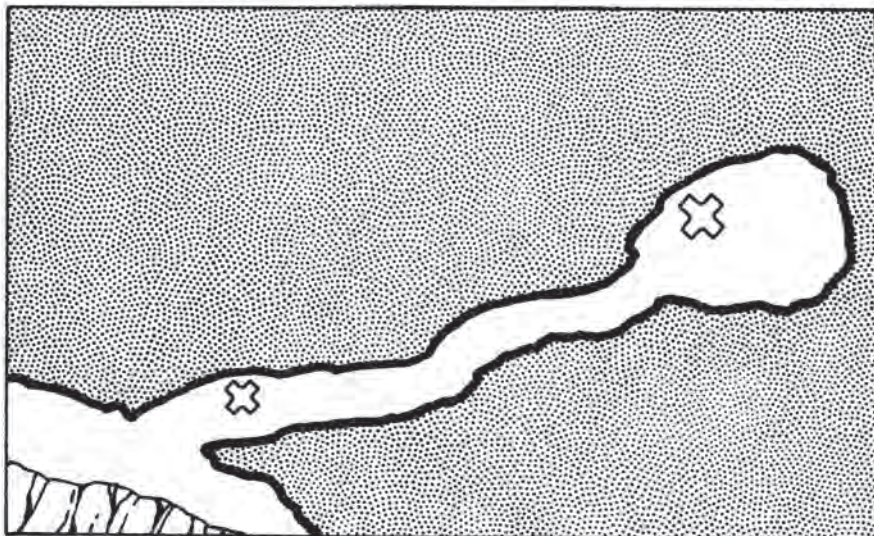
If PCs Don’t Plan Attack: Halaal does. He uses his magic carpet to carry men to the ledge, and asks the PCs to join him.

“Halaal carries 30 of his men up to ledge. It takes several trips; the carpet only carries four men at a time, and moves about as fast as you could sprint.”

If PCs don’t go to the cave, assume that Halaal’s men win, but not without a lot of injury and a few deaths.

If the PCs fight too, see below.

If PCs Fight Thieves: Four of the 40 thieves stand guard near the mouth of the cave; the re-



Above: The group battles 40 thieves at the Great Cave. Four guard the mouth of the cave. Thirty-six make camp about a mile inside.

Below: The thieves have treasure at their camp.



maining 36 are making camp about a mile inside.

If the four guards are overcome quickly and quietly, PCs can surprise the camp, attacking for a round while the thieves do nothing.

If a “guard” alarms the others, the camp is ready for the PCs; roll to see who goes first normally.

If Halaal’s men are present, assume that each battles one thief, while *two men in the camp fight each PC*. If the PCs win their fights, so do Halaal’s men. If PCs lose or flee, only ten of Halaal’s men survive the battle.

Halaal fights like a normal man here; he offers no magical protection to the PCs.

If PCs and Halaal Win Fight: They kill all the thieves and take another \$100,000 worth of treasure in the form of gold, jewelry and gems.

“Halaal and his men take a short time to clean up the campsite inside the cave. Then, they settle down to the important business of tending wounds, resting, and eating.

“‘We’ll camp here tonight, my friends,’ the pirate chief says, stretching out on the cavern floor to get some sleep.”

Go to Scene 5.

If PCs and Halaal Lose Fight: “‘Well, my friend(s), a valiant effort nonetheless,’ Halaal says. ‘Let us set sail again. Who knows what new adventures might befall us?’”

“Halaal’s carpet carries you and what remains of his fighting men back to the ship, where wounds can be tended, and a little food and wine can ease the sorrow of defeat. ‘Let us rest and recover while the weather is in our favor,’ Halaal says, reclining on the deck where the warm, gentle breeze is most soothing.”

Go to Scene 5.

5. A MIDNIGHT VISION

This scene takes place at midnight, following the encounter with the 40 thieves. The setting may be the Great Cave or Halaal's ship, depending on the outcome of the last scene.

"The day fades, and the first hours of night pass without incident. But near midnight, a ghostly, feminine voice echoes across the sea, as if calling from the bottom of some infinite well. 'Halaal,' it says softly. 'Halaal, you must help me. Help me. . . Please.'

"An eerie white form takes shape in front of the pirate. It is the image of a beautiful young woman with Grecian features. She wears a flowing white Grecian robe, which, like her, is transparent.

"'Princess!' Halaal exclaims. 'Where are you? What is it that you need?'

"The apparition smiles. 'Bring your friends and sail for Argos,' she says gently. 'Sail to my rescue. Then shall you find your map, the map of your heart's desire. Your friends are the key to the map, that much I have learned from the Gorgon. Sail for Argos, my love. But beware of Argos as well. . .'

"The voice fades, as does the pale vision who spoke the words.

"'Friends,' Halaal says in a shaken whisper. 'This apparition is none other than the love of my life, the Princess of Argos. She must be in great need, to send her life force wandering the night ether thus. A thousand devils! What could this mean? She spoke of some strange map as well. What do you think we should do?'"

If PCs Ask Halaal about Woman: Weave the following into the conversation:

1. "The Princess of Argos has been my love from childhood, so far as I know. At least, I know I have been with her several times—in different settings, and in different eras, and always my heart yearns for her. True, she is from a different place and time than I—at least, I believe she is—but what is that to ones such as us, who seem to be citizens of all places and times?"

2. "And what of the map she mentioned? I have no knowledge of any map. Do you know what she meant by that remark?"

3. "Argos is a city in Greece in another time, but we can possibly reach it by sailing to its site. Perhaps the ancient times are reality there now."

If a PC Successfully Uses Anthropology/Archaeology Skill: The PC can gain the fol-

lowing four facts:

1. "Argos was, in fact, a major city of ancient Greece."

2. "You know exactly where Argos is located; you can see it in your mind's eye, as if on a map." (Use the map in this section to describe the position to the PC.)

3. "Argos was also the name of a mythological Greek monster, a giant known as the 'many eyed.'"

4. "The 'Gorgon' mentioned by the apparition is probably Medusa, the snake-haired monster whose gaze turns men to stone."

HALAAL PLANS A TRIP: "I must go immediately to Argos and rescue my lady love," Halaal declares. (Nothing can change his mind.) "The magic carpet requires too much concentration to be used for such a long journey, so I must sail. Please. I hope you will join me. For she said that *you* were the key to my success, and the key to this map she spoke of."

If PCs Sail with Halaal: Go to Scene 6.

If PCs Leave Halaal: As Halaal begins to sail, PCs begin to grow drowsy. Unless they manage to flag him down and swim to the ship, they fall asleep. The adventure is over.



Above: Halaal and the Princess of Argos. Below: Halaal sails to ancient Greece.





6. ARGOS THE MANY-EYED

"The voyage to Argos is long and strenuous. Even with fair weather and favorable winds, it is about two weeks before you sight the island of Cythera, and turning north, follow the coast of the Peloponnese toward the Argive plain, site of the ancient city of Argos.

"The ship sails about a half-mile from the coast. A quick glance at the architecture in the villages along shore is proof that these are ancient times, indeed."

"Halaal smiles, pleased that his prediction was correct. 'It is as I said. We have sailed through a distortion of time and space. At the cave, it was sometime during the 1100s. But here, it is probably the 5th Century before Christ.'"

"Something on the sea catches Halaal's attention. 'Take a look at that,' he says, pointing out from the bow of the galley. 'There, about half a mile ahead of us.'"

"In the location he indicates, the sea begins to foam and boil. An ominous rumble, vaguely reminiscent of an earthquake, sounds from deep beneath the waters.

"An enormous figure erupts from beneath the waves. The creature stands fully 100 feet above the water, though its knees are still hidden below. Its legs look like those of a bull, its torso and arms like those of a man. Its head is a nightmare: more than a hundred eyes protrude from all sides of the misshapen sphere, and while no muzzle or nose is visible, a huge slit that serves as a mouth lies in the front, surrounded by dozens of staring eyes.

Above: Halaal sails to ancient Greece. Below: The creature Argos rises from the sea.



"Who seeks passage through this sea to Argos?" the creature bellows. 'Well?! Who are you? Answer quickly or you shall die!'"

"Halaal grins, but his customary assuredness is gone. 'Any suggestions?' he asks."

STORYTELLER: What happens next is up to the PCs. Argos wants to kill the PCs or make them go away. But he's dumb; clever PCs may trick him.

If PCs Answer Argos Truthfully: "The monster roars, 'I am to kill the pirate and his friends who seek to enter the city of Argos. Thus said the god Dionysus!' With that, the monster advances, taking huge strides through the water. He raises an enormous fist, 'I shall smash your ship in two!' he bellows."

Go to "Fighting Argos" below.

If PCs Lie about their Identity: "The creature shouts, 'None may pass this way to the city of Argos. You are warned. You must turn back. These are the orders of the god Dionysus! Be gone; reverse your course and live!'"

"Halaal says, 'I cannot abandon my quest. Maybe we can trick him. Quickly, devise a scheme.'"

If the PCs try to trick Argos, go to "How to Trick Argos" below.

If PCs insist on sailing forward, Argos attacks. Go to "Fighting Argos" below.

If PCs insist on turning back, Halaal says, "Very well. I'll retreat, as you've requested, and leave you at the nearest coastal village. But

then I will continue this quest alone.” At the village, PCs fall asleep, and the adventure is over.

HOW TO TRICK ARGOS: Improvise a little conversation: Argos is quite stupid. Successful tricks might include bribery, claiming to be on a mission for Zeus (the leader of all gods), or claiming to bear an important message for Dionysus (Argos’s “boss”).

Argos always has a 20% Chance to recognize a trick. Roll dice; if he succeeds, he attacks. No further tricks are possible.

FIGHTING ARGOS

Argos’s Attacks: He attacks with a 40% Chance, and can choose one of three attacks each round:

1. *Smash the ship:* Any successful hit destroys the ship. All characters aboard are thrown into the sea.

2. *Grab a character located anywhere:* If successful, Argos has the character in his fist. In a subsequent round, he can automatically squeeze that character, inflicting a critical wound.

3. *Strike a character:* Any successful hit inflicts a critical wound. If Argos hits someone on the flying carpet, everyone else on the carpet must pass a success check vs. a 40% Chance to avoid falling off.

Argos’s Defenses: Argos can take five wounds of each level, not just two. He cannot be knocked unconscious. Unarmed attacks do nothing to him. No one can sneak up on him. (He has too many eyes.)

Halaal’s Defenses: Halaal fights as a normal man. His special powers are gone. (He won’t die, however; never allow that to happen.)

ROUND THREE: Halaal’s men desert him, fleeing in terror. If need be, they jump ship.

(Rowers in the ship are galley slaves, chained to the oars. They have no value as fighters.)

If PCs Reach Shore: Argos follows and attempts to destroy them. He is slightly faster than the flying carpet, and just as powerful on land as on sea.

ENDING THE SCENE: The scene ends when Argos is dead or has been tricked (or all PCs are dead).

If the ship has been destroyed, the flying carpet can get the PCs and Halaal to the city of Argos. Or they can walk.



Above: Argos, the many-eyed creature. He’s stupid and hopes to impress his boss, the god Dionysus.



Above: Dionysus, the god of wine.

ACT II: MAD GODS

STORYTELLER’S SUMMARY

Meeting Dionysus: As this act begins, the PCs and Halaal meet the god Dionysus in the city of Argos. Dionysus is not pleased they have come. But he offers to spare their lives, provided they can solve a riddle.

The Riddle: Dionysus blinds Halaal and the PCs, then creates an enormous elephant before them. Each character feels a portion of the beast, and together they must figure out what it is. If they are successful, they may “serve” Dionysus. If they fail, he kills them.

To Space: If PCs solve the riddle, Dionysus sets them in a spacecraft with Albert Einstein, flying to the far reaches of the universe. Dionysus is also present, but the god has gone mad, and become a robot to boot. He is attempting to hang mirrors about the universe, so that he may see all things at once. A space battle with the Sandman ends the act.

7. MEETING DIONYSUS AT ARGOS

“*At last, the city of Argos* comes into view. It lies three miles inland from the coast, connected to the sea by a calm estuary. Behind the city rises the great hill known as Larissa, and lounging on the hillside, larger even than the creature Argos, is the Greek god of wine, Dionysus.

“He lolls on the hillside in splendor, surrounded by human-sized nymphs who carry out his every command. The god appears as a young man with a head of curls, dressed in fawn skin. He hoists an enormous drinking horn to his lips, and a little red wine dribbles down his chin.

“‘Well, well, travelers come to Argos!’ the god booms. ‘Come here; attend me!’ Instantly, you find yourself before his feet.

“‘Now, what have we here?’ he asks. ‘Did you not meet my servant, Argos, and learn that I have forbidden your presence in this city?’”

If PCs Tell the Truth: “Dionysus replies, ‘You are bold, if somewhat foolhardy. Defying a god normally requires punishment. However, I am willing to bargain with you, to offer you, as they say, a deal. Are you interested?’”

If the PCs are interested, go to Scene 8. If not, go to “Dionysus’s Punishment” below.

If PCs Lie: “Dionysus rages, ‘You compound your crimes! First you defy me, and now you lie! You must be punished.’”

Go to "Dionysus's Punishment" below.

DIONYSUS'S PUNISHMENT: Dionysus punishes each of the PCs and Halaal. . .

1. "Halaal is transformed into a goat."
2. [To first PC] "Your head is changed into the head of a cow."
3. [To second PC] "Your body is transformed into that of a cow, but your head remains human."
4. [To third PC] "You are transformed into a pig."

"His punishment complete, Dionysus says, 'Now you see what comes of challenging the gods. Fortunately for you, I am kind and show mercy, and I may give you another chance. So, would you like to try to be reasonable?'"

If PCs say yes, all regain their human form. Go to Scene 8.

If PCs say no, the god strikes them dead in a fit of rage. The adventure is over.

8. DIONYSUS'S RIDDLE

"*I offer you the following agreement,*" Dionysus says. "I will pose you a type of riddle. If you can guess my riddle, I will allow you to enter my service. If you serve me well, I will assist you in finding the Princess of Argos, when it suits my pleasure."

"Should you refuse this arrangement, or fail to guess my riddle... well, what manner of death would you prefer?"

If PCs Refuse Dionysus's Offer: "You are immediately struck down, dead, by the wrathful god. This adventure is over."

If PCs Accept Dionysus's Offer: "You [all PCs] are immediately stricken blind. You can reach out with arms and hands, but cannot move your legs; they are rooted to the spot on which you stand. Dionysus's voice booms from above. 'Tell me what it is that stands before you. This is my riddle. You may consult one another before you give me an answer.'"

Tell the first PC to reach out, "Something large and leathery stands before you, sparsely covered with sharp, wirelike hairs. This leathery bulk extends beyond reach in all directions but down. At the level of your chest, it curves away from you."

Tell the second PC who reaches forward, "Something like a large tree trunk stands before you, covered with a leather coat from which a few coarse wires protrude."

Tell the third PC who reaches forward, "Something like a narrow, hairy rope hangs before your face, extended upward beyond your reach."



Above: The first PC gains the head of a cow.



Above: Dionysus's riddle.



Above: Albert Einstein joins PCs in Scene 9.

Halaal tells PCs, "I feel something long, snakelike, and sinewy with a leathery covering. The thing is thick; it takes nearly two hands to wrap fully around its circumference. It writhes, and seems to have great strength. But as to what this thing is—I'm sorry, but I have no idea whatsoever."

(*Storyteller:* an enormous elephant stands before the PCs.)

If PC Successfully uses Clear Sight Skill: The PC immediately sees that an enormous elephant stands before all the characters.

If PCs Answer Riddle Correctly: Go to Scene 9 immediately.

If PCs Answer Incorrectly: (If only one PC is present, he or she may get a second chance. Dionysus moves the PC to the second position on the elephant.) Dionysus strikes them dead and the adventure has ended.

9. TO THE ENDS OF THE UNIVERSE

This scene occurs after the PCs have solved Dionysus's riddle.

"*Dionysus laughs.* 'You are bright, you have promise,' he says, restoring your sight. 'Now come, you will serve me in a great adventure!'"

"With that, the god snaps his fingers, and you are suddenly aboard a futuristic spacecraft, traveling toward the ends of the universe at speeds faster than light itself."

"A gentle voice with a slight German accent calls from a nearby seat in the spacecraft. 'Ach, how do you do? Our host, Dionysus, is resting now. I am Dr. Albert Einstein. Who are you? And by the way, do you realize that Dionysus's insane plan will certainly destroy the universe?'"

STORYTELLER: Give PCs prop 4d, the map of the spaceship.

If PCs Talk with Einstein: Weave the following into the conversation:

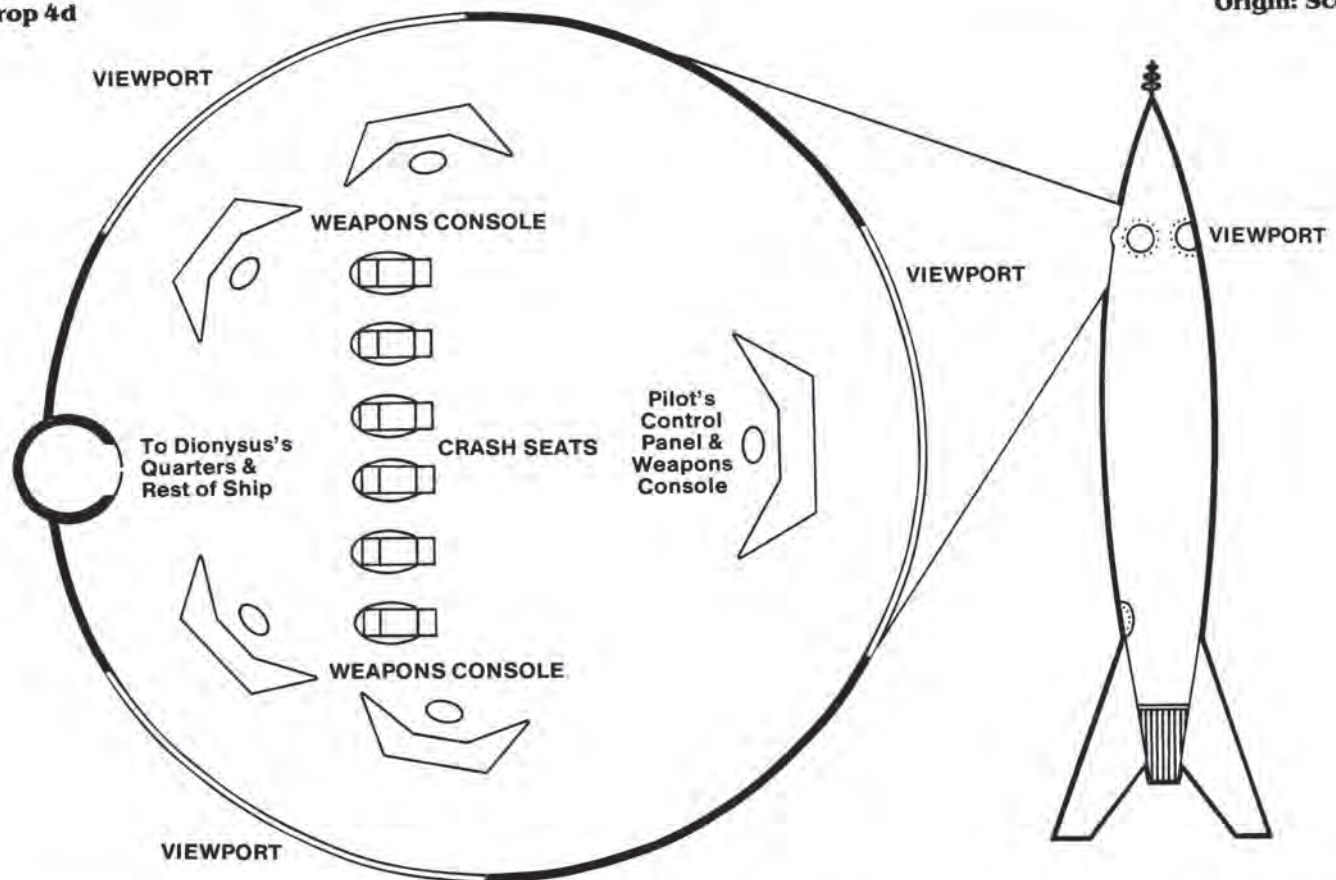
1. "I really am Dr. Einstein. How I came to be with Dionysus, I am not sure. I was resting in my office at Princeton in 1952, when suddenly, poof! Here I am, guiding this spacecraft for him."

2. "From everything I can tell, Dionysus is almost indestructible. There is no way I can think of to destroy or even harm him. And believe me, I've been thinking about it very often in recent days."

3. "Space is curved, you know, and the uni-

Prop 4d

Origin: Scene 9



verse is bounded by the curvature of space. Dionysus's insane scheme is to hang mirrors on the curvature of space itself, so as to reflect almost all the energy in the universe back to a single point in the center. According to his reasoning, this will enable him to stand in the center of the universe and see all things at once. And, of course, as vain as he is, he is pleased to think that his face will be reflected throughout the entire universe at the same time. But, according to my own calculations, this act will destroy the entire universe, including Dionysus himself."

4. "I have tried to explain to Dionysus that what he is doing is somewhat rash, and that it will have the most drastic consequences. He seems not to care. I believe he is utterly mad. He repeats over and over again that to see all things at once, it is worth destroying the universe. He says someone called the Sandman has told him this."

5. "Dionysus is sleeping now in his cabin. He will probably be out soon; we're slowing to sublight speed. There, up ahead, you can see where he left off hanging the mirrors the last time we were out."

Above: Dionysus's spaceship.
Below: Dionysus carries mirrors aboard ship, attempting to hang them on the curvature of space itself.



10. DEALING WITH THE MAD GOD

"*Dionysus enters the cabin* carrying an armload of mirrors. He now stands about 6 feet tall—human size. 'Ah, my servants!' he calls, setting down the mirrors. 'I see Dr. Einstein, the noted physicist and plastic surgeon, has filled you in on my little plan. I shall see all things at once! I shall be greater than my own mother, Semele, who died from seeing my father, Zeus, in all his glory! I shall be greater than father Zeus himself!'"

"'Ach, jah,' Einstein replies angrily. 'But you will destroy the universe, and yourself, too! As I have so clearly pointed out.'"

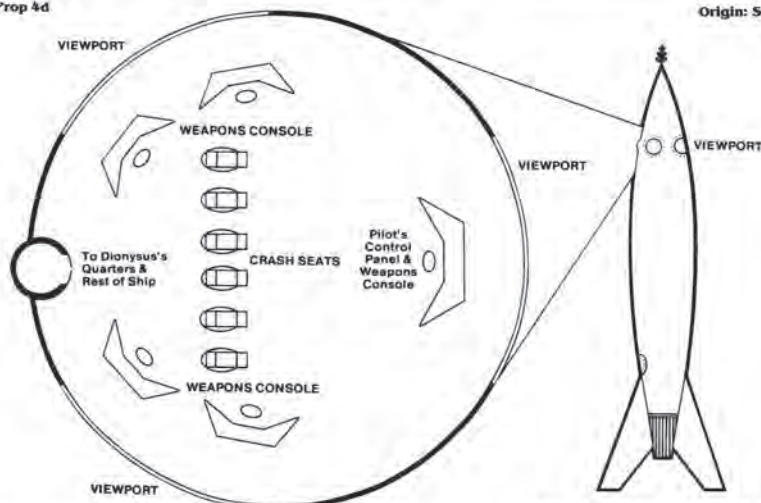
"Dionysus laughs. 'A small price to pay. As the Sandman rightly says, my glorious achievement will be a fitting end to the universe! But, I have forgotten something important. I promised to help these little mortals find the Princess of Argos. Not that it will matter to you, for you will be with me to the end. . . But the Princess is with the oracle of Apollo at Delphi, where both are held captive by the Gorgon, Medusa. Do you understand? At Delphi with the oracle of Apollo. There, now, I've kept my word.'"

STORYTELLER: In the journey from ancient Greece to outer space, Dionysus has be-

Scene 10 begins immediately.

Prop 4d

Origin: Scene 9



come a robot. His remaining powers are creating illusions, moving, talking and fighting normally—nothing more.

Secretly roll a success check for each PC. Each has a 40% Chance to notice a change in Dionysus. If a PC notices the change, say, "Dionysus starts to act like the silliest of robots from a 1950s B-grade science fiction movie. Speaking with a mechanical, monotone twang, he says, 'I am a robot. A ro-bot. I am programmed to follow the Sandman's mental transmissions. You are doomed. The Sandman is coming. That is all.'"

Give the second PC Advanced Engineering skill, whether he notices the robot or not.

If PCs Do Nothing: Dionysus fulfills his crazed scheme and the universe, including Dionysus and the PCs, is destroyed.

If PCs Give Robot Magic Wine: (Wine is from Adventure Three) He drinks it readily. Afterwards, "he slumps to the floor with a clank, and lies there as if asleep. Einstein exclaims, 'Ach! He is made of metal! A genuine robotic man!'"

Go to Scene 11.

If PCs Try to Dissuade Dionysus: Each has a 40% Chance to so confuse him that he says, "I must mentally commune with my friend, the Sandman. He is coming. You are doomed." Dionysus sits down to concentrate, hand on his chin. His eyes close. Then he begins to snore like a small motor."

He's asleep. Go to Scene 11.

If 2nd PC Reprograms Robot: (Advanced Engineering skill allows this if used successfully.) The robot obeys the PC's commands, but gains no additional powers.

Above: Dionysus's spaceship.
Below: The magic wine from Adventure Three proves useful in Scene 10.

Far below: Dionysus, robot and god of wine.



11. ATTACK IN SPACE

"Suddenly, the ship's alarm buzzers begin to scream. The monitor screens show fighters coming in, and they're coming in fast! Already, laser beams flash from the fighters' forward guns.

"Halaal jumps onto a weapons control console. 'Let's take them!' he shouts. 'Somebody man the helm!'"

NEW SKILLS: If only one PC is present, give that character the Spacecraft Piloting skill card. If three are present, give the third PC the Spacecraft Weapons skill card.

If PCs Do Nothing: Fighters attack and destroy the ship. The PCs are killed, and the adventure is over.

If PCs Fight: The number of fighters equals the number of PCs plus two.

The PC with piloting skill can fly and operate a weapons console simultaneously. Each remaining PC can man a console, too. (Einstein doesn't fight. The robot fights only if he's been reprogrammed and ordered to do so.)

PCs can fire once per round at the incoming fighters, with a 40% Chance to hit. Any hit destroys a fighter.

Fighters each have a 40% Chance each round to blast the PCs' ship. Each time they succeed, there is a 20% Chance that each character on Dionysus's ship takes a light wound. Roll a separate check for each character.

THE FIGHT, ROUND TWO: "A message is broadcast over the space radio. 'You are doomed,' a male voice bellows, vaguely familiar. 'You have foiled my earlier plans, but now I will have you all. I regret, Dr. Einstein, that you must die with Halaal and these worthless others. But that is the way of life, and the way of death.'"

ACT III: RETURN TO ANCIENT GREECE

STORYTELLER'S SUMMARY

The Oracle: After the battle in space, Dionysus's craft flies its passengers back to ancient Greece, to the temple at Delphi. Here, the PCs know, the Princess of Argos is held captive. A ring of soldiers surrounds the temple, preventing pilgrims from approaching. "The temple is held by a monster," the soldiers explain.

Medusa: The Gorgon Medusa guards the temple. One look from this snake-haired creature turns humans to stone. To survive an encounter with her, PCs must use mirrors or shields, so they see only her reflection. Or, they may instruct the reprogrammed robot Dionysus to fight Medusa for them. Only by destroying the creature can Halaal and the PCs enter the cave behind the temple, where the princess is held captive.

Inside the Cave: Halaal frees his princess. The oracle (the god Apollo's human "representative") gives PCs the power to create the Map of Halaal from Adventure One.

12. AFTER THE FIGHT

"The space battle over, the ship begins to fly with a mind of its own, spinning toward Earth at a dizzying, gut-wrenching speed. In a flash, a continent spreads below. Halaal exclaims, 'Could it be?! Yes! Greece again! Dionysus has kept his promise. We are going to Delphi, where my beloved Princess awaits!'

Soon the ship skims the air over Delphi, the site of Apollo's temple. The temple rests majestically atop a large hill, which is surrounded by a ring of soldiers. The men wear armor, and each carries a large, gleaming shield and a sword. The soldiers are peacefully turning away all the pilgrims who come to seek the oracle's aid.

"The nearest landing site is a short distance away, just beyond the hill. The ship hovers nearby, about 15 feet from the ground.

"Einstein—who's busy with an extended calculation on a notepad—grunts and scoffs at the delay. 'Well? Can't one of you land this thing?'"

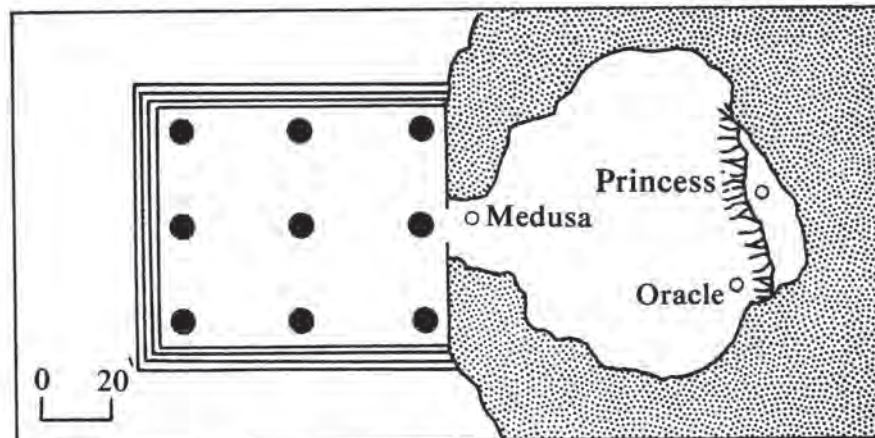
The PCs can jump if necessary, but Spacecraft piloting skill will enable the first PC to land the craft.



Far above: Medusa's head.

Above: Twenty-five soldiers ring the hill on which the temple stands, each wearing armor and carrying a sword and shield.

Below: The Temple at Delphi.



If PCs Get Out: Halaal goes with them. The robot goes with them if ordered to do so by a PC controlling it. Einstein stays aboard, saying, "I have research to do."

As soon as the PCs leave the ship, Einstein takes off in it, never to be seen again in this adventure.

If PCs Approach Soldiers: One explains, "We're turning away all who seek the advice of Apollo's oracle. A horrible monster has taken over the temple, and it's certain death to go up the hill to the shrine."

If PCs Try to Pass Peaceably: Soldiers say, "It's your life. Try not to look at the Gorgon. She'll turn you to stone."

They won't give PCs a shield or weapons without a fight.

If PCs Fight Soldiers: 25 soldiers ring the hill, each armed with a sword, wearing armor. Each has a 60% Chance to hit with his sword. PCs have a reduced Chance to hit the soldiers because of their armor. Halaal fights with the PCs.

If PCs Try to Trick Soldiers: Improvise, using these facts:

1. The soldiers don't care if the PCs live or die. They won't oppose PCs who insist on going to the temple.

2. If attacked, the soldiers will be enraged and fight to the death.

3. An illusion of a superior force, a monster, or some other scary illusion will drive the soldiers away.

4. The soldiers have orders to turn all pilgrims away from the temple because of the danger posed by Medusa.

13. AT THE TEMPLE

"The temple is a simple structure, with open sides, a roof, and many columns. At the back of the temple is the entrance to the cave, where the oracle—the mortal who speaks for the god Apollo—can be approached."

STORYTELLER: Give PCs Prop 4e, the picture of the temple.

MEDUSA WAITS IN CAVE: Medusa is just inside the cave beyond (see diagram). She knows when PCs enter the temple. She is unarmed, and moves and fights like a character. *She does whatever she can to position herself so a character must look at her directly.* (Give her a 40% Chance if in doubt.)

Any character who looks at Medusa turns to stone (dies). The robot is unaffected by the Medusa's appearance.

PCs can see the Medusa's *reflection* without harm to themselves, however. A mirror from the ship would cast the necessary reflection, as would a soldier's shield. PCs who use weapons against the Medusa while seeing only her reflection must use their reduced Chance to hit.

Run a fight with the Medusa until she is dead, or all the PCs are dead.

If PC Cuts Off Medusa's Head: (If she's still living, she dies.) Give PCs the card for Medusa's head, and tell them, "Green blood seeps from the neck of the headless corpse, pooling beside it. An old woman steps into the temple, humming to herself. Her clothes are modern, but tattered. She carries three department-store shopping bags, each one filled to capacity with odds and ends. 'Hmmpf,' she says, settling down with her bags. She takes out a mirror and arranges her tangled whips of hair. 'What's that you got there?' she asks, still holding the mirror. 'Say! It's Medusa's head! Wanta bag to put it in? The head's just as dangerous *off* the body as it is on, you know. I'll sell you this bag here—from London's largest shopping store, it is!'"

She'll dicker about the price, but accepts just about anything for her bag. Otherwise, she won't talk. She'll just sit and hum.

Note: Medusa's head has no special qualities in other adventures, unless the text specifically states otherwise.

If PCs Harm Woman: She runs away. She presents no threat to the PCs.

14. INSIDE THE CAVE

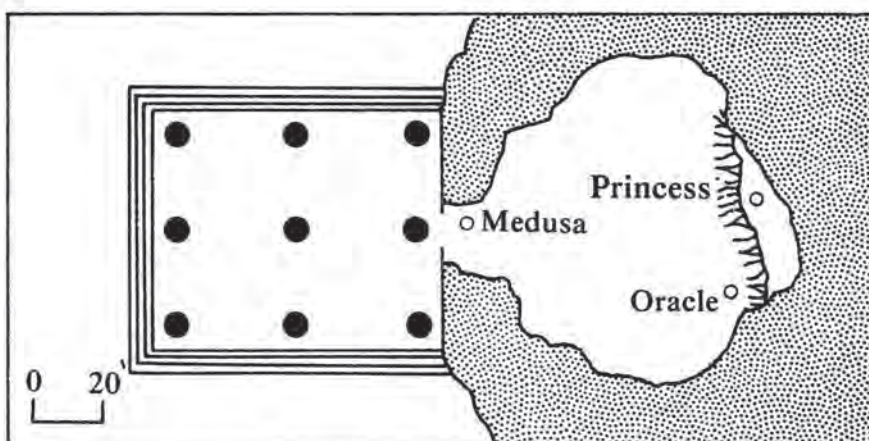
"Inside the cave stands the oracle, a lovely woman who is blind. High on a ledge near the back of the cave, the Princess of Argos stands in chains. Halaal is overjoyed, and leaps onto the ledge to free the Princess.

"The oracle begins to speak. 'You have come far, and done well. Here is something for you [all].'

[*Storyteller: Give each PC a Create an Item skill card, and let one player read it out loud.*]

"The oracle continues. 'You, Halaal, have also done well. For your reward, know this: the Sandman, the one who seeks your life, is your brother.

'Now,' she says, casting her gaze upon you



Above: The Temple at Delphi.

Below: The oracle of Apollo.

Far below: The Princess of Argos.



again. 'Make the map, and you will have passed the test.'"

If PCs Question Oracle: They gain no useful information, just a lot of Greek gibberish.

If PCs Create Map of Halaal: "The map appears in the thin air, and falls to the ground. It looks just as it did when you first saw it. 'You have done well,' the oracle says. 'The map is for Halaal.'"

Show players prop 1d, and give them the *Poem card*.

"Halaal picks up the map. 'Thank you, my friends, he says. 'I have a feeling this item will be most useful at some time—even if at a time that has already come.'"

If PCs Didn't Clean Blood Spilled by Medusa's Severed Head: A man dressed in black European suit (the Sandman) rises from the blood. Tell PCs, "It's the man that attacked you on the train in French Morocco. 'The game is not over yet,' he says. 'Remember that. I will be with you until I destroy you.'"

If PC Shows Man Medusa's Head: He turns to sandstone.

ENDING THE ADVENTURE: The Sandman disappears, leaving the PCs unharmed. The PCs' magic items (taken at the start of the adventure) reappear; return them. Once the PCs have created the Map of Halaal, or decided not to do so, the adventure is over.