





Tabletop Adventures Product Sampler



Introduction

Welcome, and thanks for picking up Repair Station "-Oatria, the first product in the "Destinations" line from Talistop Adventures! This book describes 7-Ositie, a busy repair station that can be easily dropped into my space-based sci-fi RPO campaign.

7-Ouns is presented in two different conditions: Active (inhabited, running normally) and Dereffet (missed and devoid of life). An Overview is also provided, which familiarizate you with the station in general terms. You can run the detailect version of the station without first reading the active version. If your players ask questions relating to what station life was like while 7-Onits was still operational, you can just refer back to the relevant hit of the active section during play

This gives you two dramatically different ways to incorporate "-Osiris into your campaign - as well as the option of using it in both states in the same game, if the PCs become familiar with the station before disaster strikes

The Active and Derelict conditions are described separately, and broken into several sections: Station Exterior (what 7-Osiris looks like from space); Exterior Scenes (ready-to-use descriptions of minor events that take place aboard the station); Interior Areas (what the station is like inside); Adventure Seeds (which you can use to introduce the station into your game's and Bringing 7-Osiris to Life (to help you make this repair station seem more real and vibrant to your players).

In addition, the first division - which describes 7-Ositis as an active, functional repair station - also

blero

includer one extra section, Cast of Characters, which briefly describes the NPCs who run, visit 7-Osiris.

Each section includes test that you can read alroad that sectors shows occur any year can relate any directly to your players, generally when the characters see a new area (or mest a new NPC) for the first time. Some sections include a mini-tugaste (direc designed to be read alond) featming. the seas of the station. Read-aloud descriptions a always indicized.

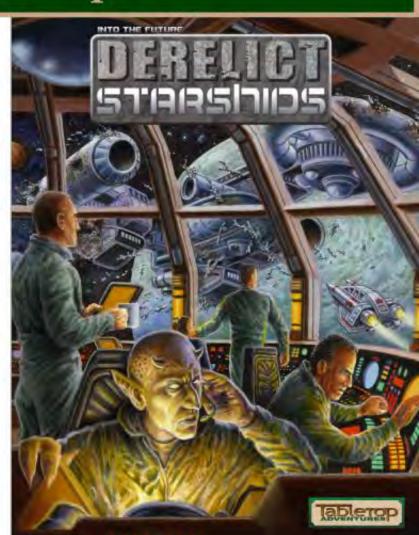
Gravity and life support (which includes both benefabile uit and hint) are not consistent throughout 7-Osiria - some areas have neither, while others have out or both - and these while others have one or both – and these conditions change depending on which version of the station (active or densitie) you are using in your gene. For this masses, the status of both gravity and life support is included at the very buginning each description, right after any read-aloud text. iming of

Overview

Repair Station 7-Ositis is a medium-capacity repair facility for spaceships, capable of handhag, anything from personal abattles on up to midrange

About the Author

More flags the laws a feedback were rate 2005, and has worked on several other propers for Tabletoy Arbentess, tachning Birs of the Basirward and Birs of the Witherson: Into the Withound Mattin also were the Witherson: Into the Withound Mattin also were flags QAA. Forms: they work assumptions of Oldag QAA. Forms: they work assumptions of the last fint sole proper for TTA, and he recells his to relative it to 2007: A Quere Organs, Fortype Contends and of course, Days Quere 5, which did it base.



13 PRODUCTS A SAMPLER FROM TABLETOP ADVENTURES

Welcome to this sampler of 13 products, compiled on the occasion of Anniversary the 13th of Tabletop Adventures. They range from modern horror to science fiction to random name generators, with products for use by gamemasters and players both.

We hope you find this material inspiring, and invite you to pick up the full products for more great content. Enjoy yourself, and we wish you great gaming!

The good people of Tabletop Adventures and the Overlord



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AGAINST the RENESS





A Roleplaying Game Or Vatican Horror And Conspiracy

The DARKNESS

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<u>In This Book</u>

Why in the world do we need another game system? Well, perhaps "need" isn't the right word, but *Against the Darkness* was conceived as a rules-light system that would allow people to buy the game, learn the rules, generate characters, and begin playing all in the same day. It works just as well for a quick game to provide a night's diversion or to create a campaign of terror and intrigue in the endless war between good and evil. The rules themselves are not complex because nothing can kill a well-crafted atmosphere of horror and suspense quite as thoroughly as stopping to hunt for something in the rulebook. *Against the Darkness* provides a coherent structure around which to play while at the same time allowing maximum flexibility for roleplaying and story development.

In this rulebook, whether you are a player or a Game Master, you will find everything you need to understand the rules, create characters, and begin playing. In addition there is a short section on some of the differences between running a horror adventure and running the more familiar type of action adventure, and also thoughts on running a campaign of terror and intrigue using the *Against the Darkness* rules system.

Please note – we said that you would have everything in here that you needed to begin playing. This is very different from saying that we have covered every situation that may arise, or have covered all of the abilities, character types, powers, or game experiences that can be played in this genre. In play testing we were able to play action-oriented adventures, light-hearted/humorous adventures, and also horrifying adventures. This variety is supported by the general framework of the rules. Whatever the Game Master or players want to do, this game framework can be modified to allow you to do it. All you need is to be familiar with the general difficulty levels and the players' desires. If a player wants to do something that fits within the Game Master's and players' conceptions of what should be possible in the game, then the GM can assign a difficulty level to the task, identify what Skills are appropriate and let the players roll. *Against the Darkness* is meant to be your game and is here for your enjoyment. Feel free to modify it with house rules and new Archetypes to your heart's content.

Disclaimer: Against the Darkness is a game and not an accurate simulation of any church or theology. While we have endeavored to give the game a "realistic" feel to keep it interesting and aid in the players' suspension of disbelief, a great deal of poetic license has been used to make it fun and exciting. Against the Darkness does not claim to accurately reflect any real-world religious thought, belief, or practice nor is it an exercise in comparative religion or satire. This is a game, and its portrayals of church organizations, persons and situations are fictional and not intended to represent real-world structures, theology, or situations.

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Header and Footer text includes excerpts of English translations of the Rite of Exorcism from "The Rituale Romanum" originally written in 1614 under the authority of Pope Paul V.

Three sources were used for the scripture texts in this work: the King James Version; The Holy Bible, New International Version; and the New American Standard Bible. Please refer to the appropriate copyright statement governing the use of each text.

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Scripture Texts of Word Art:

(Listed in order of appearance.)

- Ephesians, chapter 6, verse 12, King James Version
- Romans, chapter 12, verse 2, New American Standard
- Psalms, chapter 55, verses 5 and 8, New International Version
- Isaiah, chapter 40, verse 31, King James Version
- Second Timothy, chapter 1, verse 7, King James Version
- Matthew, chapter 10, verse 16, New International Version
- Psalms, chapter 144, verses 5-6a, New International Version
- Psalms, chapter 144, verse 1, New International Version
- Psalms, chapter 55, verses 5 and 8, New International Version
- Lamentations, chapter 3 verse 6, King James Version
- Psalms, chapter 55, verse 11, New International Version
- Scripture Reference Page 3 Revelations, chapter 12 verses 3-4 and 7-9; New International Version
- Scripture Reference Page 40 Genesis, chapter 6 Vvrses 1-2.

Need more darkness in your world? Check out the horror section of our website www.tabletopadventures.com/Horror/index.html



<u>Welcome to the Darkness</u>

If you gaze for too long into the abyss, know that the abyss also gazes into you. - Friedrich Nietzsche

Against the Darkness is a game that allows you to dance upon the edge of the abyss and attempt to drive the darkness back into its depths. To do this, however, you must first enter into the shadows where evil dwells. Once there you may come to realize that the illusions by which we tend to live are but a fragile façade that only survive because of the heroes who face the dread terrors and stand against the darkness.

From whence do these terrors come?

Then another sign appeared in heaven: an enormous red dragon with seven heads and ten horns and seven crowns on his heads. His tail swept a third of the stars out of the sky and flung them to the earth. ...And there was war in heaven. Michael and his angels fought against the dragon, and the dragon and his angels fought back. But he was not strong enough, and they lost their place in heaven. The great dragon was hurled down—that ancient serpent called the devil, or Satan, who leads the whole world astray. He was hurled to the earth, and his angels with him.

In *Against the Darkness*, the demonic forces began as rebellious angels in Heaven itself and the conflict is perpetuated because Satan is not a good loser.

No one in Against the Darkness knows for sure why this war began, but it is commonly believed that it had something to do with pride – Satan was the most beautiful and powerful angel ever created. Whatever the cause, the result is that Satan and his demons seek to destroy God's Creation, and they have a special enmity for humanity, who God loves. To work against the evil powers of destruction and corruption that gnaw at his beautiful creation God has, throughout time, raised up people to wield a portion of Divine power. Today these are the Justiciars and their power to combat evil comes directly from the Creator.

The campaign world for the characters of *Against the Darkness* is primarily set in the 21st century, but in many ways it is much as the people of the Middle Ages believed the world to be. It is a world where demons, monsters, and sorcery are not just stories to frighten children. They are a grim reality that brings

horror to the most normal of settings in our world. The characters live in our world of business, football, amusement parks, and sitcoms. However, they come to realize that this world of enlightenment, reason, and political correctness is just a Pollyanna fiction that conceals an ageless war being waged between the servants of God and the powers of darkness.

In this exciting game of modern Vatican horror, conspiracy, and investigation, the creatures of myth and nightmare prey upon an unsuspecting humanity. The public at large believes the world to be a world governed by science and reason. It is, literally, the world in which the player (not the character) lives. It is a world that would quite possibly incarcerate someone in an insane asylum if they dared to profess to do battle with demons. Only an elite but steadily shrinking cadre of holy defenders knows the truth and battles the forces of darkness, bringing light and strength to a threatened world.

In *Against the Darkness*, the heroes can be Modern Templars, Treasure Seekers, Dispassionate Experts, Sacred Hunters, Blessed Non-believers or others, who face unspeakable evil with faith, knowledge, determination, and miraculous powers. Adventures can take the characters anywhere in the world, from a desert mission among forgotten ruins to a split-level in suburbia, but no mission is ever accomplished without cost. Despite the miraculous powers and knowledge that the heroes wield, the soul-searing combat endured when battling a true demon is a terrifying proposition. Death, crippling injury, or insanity are likely outcomes and all too often victories are but fleeting moments in the timeless war between good and evil.

Once you have entered the world of *Against the Darkness*, you may become aware that there is as much substance to the world of shadow as most people believe there to be in the material world of science. With this revelation you can never again go back to pretending that the world of the five senses is the only one that matters. Time will tell whether you are consumed by the abyss or whether you are able to stand against the darkness.

Welcome to my world, The Evil Overlord ... for we wrestle NOt against flesh and blood Utagainst principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.

Chapter I: Basic Game Mechanics

Characters in *Against the Darkness* are Justiciars (jus-tihshee-ers), dispensers of divine justice to the supernatural things in the world. Most are priests or other persons with full-time vocations in the Catholic Church, though there can be exceptions.

Character Creation

Creating a Justiciar is a simple process with four main steps:

- <u>Assign build points</u> or randomly roll values for the four Attributes
- Assign 4-6-6-8 Task Resolution Dice to Attributes
- Use Skill Points to select Skills and Miracles
- Add personal information about the character

Read through the information on all the Attributes and the Skills and Miracles associated with them. Next take a look at the Resolution Dice. Get an idea in mind of what you want your character to be like, and then use the process to develop the character you want.

An alternate method is to use a character Archetype. (see Appendix 1) These are ready-made Justiciars which represent the most common types of heroes in this world. They are prepared with Attributes, Resolution Dice, Skills and Miracles; all you have to do is add a few details.

Attributes

The four Attributes are:

• **Corpus** (Body): Corpus is a measure of physical strength, speed, endurance, and beauty. Corpus also provides an indicator of the character's current health; as the Justiciar is damaged, the current Corpus score drops.

- **Mentus** (Mind): Mentus measures how well a being thinks, learns, and reasons. It measures both knowledge and innate intelligence.
- **Spiritus** (Spirit): Spiritus governs force of personality, will power, and social interactions.
- **Fidelis** (Faith): Fidelis represents the character's belief, hope, and genuine faith. It is also a measure of the character's sanity and stability. Fidelis is under constant attack from demonic forces, and can be damaged in spiritual combat.

Build Methods

All Attributes begin at 1, which is considered the low end of the human norm, and max out at 7, which is the peak of human accomplishment. (Of course, the non-human beings and monsters in *Against the Darkness* are not limited to the human maximum.)

The primary method of character generation is the **point build method.** Each of the four Attributes starts at 1, and each build point spent increases an Attribute by 1 point. For standard games, the starting character has 10 points to spend on Attributes. At least one point must be assigned to each Attribute unless otherwise specified by the Game Master.

If you prefer a **randomly generated** character, simply roll a d6 for each Attribute and add the result to 1 to birth a new character.

Character Creation-Point Build Method

Susan uses the **point build method** to create a character. She decides her character, Sister Yvonne, will not be very strong or fast, but will have exceptional faith. Susan wants to assign 5 build points to Yvonne's Fidelis, leaving her 5 points to distribute among the other Attributes. She puts 1 point in Corpus and 2 each in Mentus and Spiritus, then takes a look at the results. Adding the points to the starting value of 1 in each Attribute gives Sister Yvonne: Corpus 2; Mentus 3; Spiritus 3; Fidelis 6. Realizing that a Corpus of 2 means that her character can only be wounded twice before dying, Susan decides that perhaps 2 in Corpus is not high enough. She rearranges her build points to put 2 in Corpus and only 4 in Fidelis, giving Yvonne a result of: Corpus 3; Mentus 3; Spiritus 3; Fidelis 5.

God, Creator and defender of the human race, who made man in your own image, look down in pity on this your servant † now in the toils of the unclean spirit, now caught up in the you again † not by my weakness but by the might of the Holy Spirit, to depart from this servant of God, whom almighty God has made in His image. Yield, therefore, yield not to my

Customizing a Character

Making a character unique is more than just choosing hair color or deciding on height and weight. What is the character's background? In *Against the Darkness* in particular, what is the person's religious history? Baptized as an infant, altar boy, and straight on into the priesthood? Or a darker path – a troubled childhood,

dabbling in the occult and getting more than you bargained for, being oppressed by demons until they were banished by an elderly nun from the parish school whom you never expected to have that kind of power. Now you hope to use the insight you gained from years of pain, and the amazing power divinely granted to you after you joined the Church, to fight back against evils that you *know*, with a certainty few can match, are very real.

This type of background can be used to explain why your character has particular Skills and Miracles, and the reason for becoming a Justiciar in the first place.

Against the Darkness gives another way to customize your character. Just as each person has a unique set of Miracles granted, each individual's Miracles can

have a distinct feel or flavor. For example, one Holy Aura may be a faint purple shield, with the odor of polished metal. Another person's may be shimmering blue with a hint of incense. As a second example, a Justiciar's Pyrokinesis may be a brilliant white flare that cracks like thunder and smells of smoke and ozone, while another's is the usual fiery red, but seems to be accompanied by a barely audible chord from an invisible organ. In contrast, a demon's Pyrokinesis could be black flame that smells of sulphur, its Unholy Aura could be dark smoke that rises and thickens in an instant to protect against an attack. Another way to customize a character is to define his or her professional background, vocation and relationship to the Church. Most people are familiar with certain roles in the Church: priests and nuns, bishops, maybe monks. However, the Catholic Church is much broader. Centered in the Vatican City, an independent country, the Church has diplomats, bureaucrats and also civil authorities around the world. It even has a delegation and observer

> status in the United Nations. In addition it maintains its own research, investigatory, educational, and scientific facilities. There is a place in the Church for both people who make it their life and those to whom it is merely a part of life. As one of the largest organizations in the world, the Catholic Church includes theologians, museum curators, financial specialists, contemplatives (persons who spend most of their time in prayer or meditation), ambassadors, and lawyers. It may have professionals with expertise in art, computers, antiquities or linguistics.

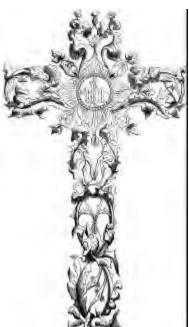
> Justiciars might be any of the above, or more. Since miraculous powers are granted as God chooses, people in less prominent positions are at least as likely to be gifted as important leaders.

Justiciars may be librarians, medical professionals, sextons (persons who care for church buildings and grounds), teachers, college professors, organists or choir directors, tour guides, administrative assistants, drivers, or cooks. They could also hold less common positions such as military chaplains, crisis center counselors, members of the elite Swiss Guard, aide workers, or infectious disease specialists.

The Catholic Church trains its priests and nuns to fill many of these roles but it employs lay people (those who are not committed to a religious life) in them as well.



own person but to the minister of Christ. For it is the power of Christ that compels you, who brought you low by His cross. Tremble before that mighty arm that broke as under the dark



Healing

Getting damaged is all too easy in *Against the Darkness*. Any time a Justiciar in physical combat fails to fend off an attack (fails an opposing roll against an attacker), the person is injured, losing a point of Corpus. Mental or spiritual combat works in a similar way, but damages Fidelis. Unfortunately, healing is not as easy.

Corpus Damage

Corpus damage can be healed by a Medical check, or allowed to heal naturally over a period of days or weeks. The difficulty of the Medical check depends on how badly the victim is injured; see the Medical Skill (page 35). The method of healing makes no difference to the recovery of lost points. At 0 Corpus, the character is dead. (Note that Miracles such as Endurance can modify this; see page 15.) Again a Medical check can possibly make a difference, although the chance is slight.

Fidelis Damage

Similarly, Fidelis damage can be healed by a Psychology check. Fidelis damage can heal over time, but it takes months and years rather than weeks. The difficulty of a Psychology check for healing depends on how badly the victim has been spiritually (or mentally) damaged; see the Psychology Skill (page 23). The method of healing makes no difference to the recovery of lost points, except that points are recovered *much* more quickly through counseling (Psychology Skill) than they are naturally. At 0 Fidelis, a character is hopelessly insane. It may be possible for the Psychology Skill to heal that type of damage, but it is unlikely and there may still be repercussions.

Typically, a player will not be allowed to play a character that is insane, though a GM may make an exception. No player will be allowed to play a character that is dead except under very unusual circumstances.

Character Improvement

Justiciars can improve their Skills, increase the potency of their Miracles, and even improve their Attributes after a mission, assuming they survive. Skill Points are earned for experience, and these can be used to expand a character. In addition, new Skills can be learned, and new Miracles developed. Costs for advancement are:

- 1 Skill Point per rank for each Skill
- 2 Skill Points per rank for each Miracle
- 3 Skill Points for each Attribute Point



cunning foe of virtue, persecutor of the innocent. Give place, abominable creature, give way, you monster, give way to Christ in whom you found none of your works. For He has already

... for we wrestle NOt against flesh and blood Utagainst principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.

Chapter 2: Skills and Miracles The Attributes and their related Skills & Miracles

$Corpus \ ({\rm Body})$

Corpus is a measure of physical strength, speed, endurance, and beauty. Corpus also provides an indicator of the character's current health; as the Justiciar is damaged, the current Corpus score drops. Since the current Corpus score is used in Task Resolution, physical damage affects the use of any Skills associated with Corpus.

Combat

This Skill gives skill in all forms of combat, grants tactical-reasoning abilities that border on precognition at higher ranks, and makes the weapon in a Justiciar's fist, be it sword, gun, or something odder, an extension of his or her faith and will.

<u>Trivial Tasks:</u> Speak knowledgably about military tactics or history. Clean and repair most weapons.

<u>Easy Tasks</u>: Conceal small weapons while in appropriate clothing. Modify weapons (guns, swords, or the like) for improved combat capabilities (more Specialties). Use military weaponry. Predict an adversary's tactics, this use is opposed by the enemy's Combat abilities or Cunning.

Moderate Tasks: Repair or modify military weaponry.

<u>Hard Tasks</u>: Conceal bulky or oddly shaped weapons. Simultaneously use two weapons. Trick shots. Using exotic or archaic weapons.

<u>Wondrous Tasks</u>: Never run out of ammo during a battle. Blind fighting. Ensure you always have a weapon hidden (somewhere uncomfortable) on (or in) your body, regardless of how carefully you are searched, through a combination of luck, expertise and sleight-of-hand tricks.

Opposed Tasks: Combat covers both offense and defense in battle, and an opponent can use his own

Combat Skill to avoid an adversary's attacks. Characters can also use this Skill to spot concealed weapons.

Suggested Specializations: Combat experts can specialize in fighting a specific foe, in a certain type of location, or with a specific weapon, such as Uzis, short swords, nunchucks, or any other weapons the player wishes to designate.

Endurance

This Miracle lets the Justiciar ignore the demands of the body, shrugging off pain, fear, hunger, or thirst, surviving conditions that would kill an ordinary man, and even ignoring death temporarily. This Miracle can also be used to attempt to prevent Terror. (see page 32).

<u>Easy Tasks</u>: Ignore pain: for a scene, when making Skill checks the Justiciar acts as if he has his maximum Corpus score, regardless of wounds. Ignore starvation or thirst for a day. (Normal humans can lose a point of Corpus per two days without food, and a point of Corpus per day without water.)

<u>Moderate Tasks:</u> Ignore the effects of an environment that would kill an ordinary human in a matter of hours, such as extreme heat, radiation, or cold. This Miracle lasts for a day.

<u>Hard Tasks:</u> Ignore the effects of an instantly fatal environment (hard vacuum, pressure equal to the ocean floor, lava, open flames, etc.) for a single scene. Each attempt to survive that environment for an additional scene increases in difficulty by +2.

<u>Wondrous Tasks</u>: Remain "alive" for a scene after being reduced to 0 Corpus; during this time, the Justiciar acts as if she has her full Corpus. Each additional scene increases the difficulty of the survival attempt by +2.

Opposed Tasks: Endurance can be used to help avoid damage in combat; the Justiciar uses this Miracle as a "body-hardening defense" to reduce the chances of injury. The difficulty is Easy versus one opponent, Moderate against more than one opponent. Success gives a + 2 to defense for a scene.

stripped you of your powers and laid waste your kingdom, bound you prisoner and plundered your weapons. He has cast you forth into the outer darkness, where everlasting ruin awaits ... for we wrestle NOt against flesh and blood Utagainst principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.

Chapter 3: Advanced Mechanics

Creating Parties

In *Against the Darkness*, characters cannot be strong in everything. Even if a person has the human maximum of 7 in all Attributes, he or she still will not have access to Miracles in every area.

For any adventure, a GM may be able to think of a list of Skills and Miracles that could be useful during play. Many things can be accomplished more than one way. Many can be done adequately by a less-skilled person. However, some tasks in the course of an adventure will need to be successfully accomplished, and a GM should try to be sure that the group of characters involved will be able to do so. The play of the game can really benefit from teamwork, as people cooperate and use their strengths to bolster each other's weaknesses. A GM could encourage this tendency by suggesting ways to build a balanced party, or at least a party with a wide range of Skills and Miracles.

On the other hand, players often have very decided ideas about what they want to play. If everyone in a group of heroes ends up being a strongman and pyrokinetic, the GM should suggest that a variety of Skills might be helpful in dealing with things that cannot simply be beaten or blown up. If there seems to be really only one way to handle a situation, the GM needs to be sure that the Skill or Miracle necessary is represented in the group, or is available through a helpful non-player character contact.

Against the Darkness is geared more toward group than individual play, with the opportunity that gives to complement others' strengths. The game system is flexible enough, thought, that it can be used with a group of almost any size

Character Archetypes

The following are a list of standard character types. While many players will want to custom build their own heroes, or GMs their non-player characters, these ready-made Justiciars represent the most common types of adventurers in this world. Each of the Archetypes below is also available as a mini-character sheet in Appendix Two – a complete character, ready to use; all a player (or GM) needs to do is a little customization. Give the person a name, describe his or her appearance, and add a little background or some individualized effects to create a unique character.

Almost all of the Archetypes are designed using the standard point-build method; the few more-powerful exceptions are listed in a separate section. They are designed for use in a high-powered scenario such as the Nephilim Campaign. (see page 40).

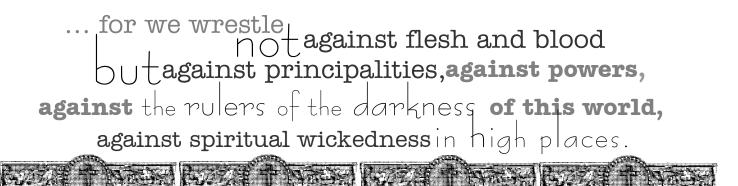
Anointed Assassin

The Anointed Assassin is a specially trained soldier who kills for the good of the Church. The character is stealthy, mysterious, amazingly deadly, and extremely clandestine. Only a handful of high-level Vatican officials even know of this deadly killer's existence, and even fewer can call upon his services. Roleplay this character as a stylish killer straight out of a gun-fu movie, complete with thousanddollar suits, customized handguns, and high-tech gadgets; speak very little, but say something meaningful every time you open your mouth. Or go the other route and accept the challenge of playing a faithless, jocular killer working for a somber, philosophical secret society.

Blessed Non-Believer

While the Blessed Non-Believer may work with the Justiciars for the good of humanity, he or she is not part of the Catholic Church and may or may not even share Christian beliefs with the other characters. Whether the Non-Believer is a charismatic Baptist politician, a Muslim *imam* committed to his own faith, a young Wiccan girl with a gift for divination, or an atheist philosopher and

model of vileness, promoter of heresies, inventor of every obsenity. Depart then, † impious one, depart, † accursed one, depart with all your deceits, for God has willed that man should



Chapter 4: Adventures and Campaigns

If you wish to run isolated adventures with *Against the Darkness*, to provide variety for your gaming group, that is a wonderful idea. The easy to learn, casual structure of the rules will make it easy to pull out the game, teach it to people, and begin playing all in the same night. However, if you want to run a complex campaign with ongoing characters over a long period of time – you can do that as well! There are some things that you need to know whether you are going to run a single game or an ongoing campaign.

Running an *Against the Darkness* adventure or campaign will vary with the type of results or effect you want to get, so before you start it would be a good idea to decide what kind of game you and your players want to play. Do you want an action-oriented campaign with heroic battles? Do you want to have quests for lost items of great mystical power? Do you want to have a suspenseful horror campaign against demonic forces? Perhaps you want to have a game of political intrigue marked by eminent men and dark back-room deals. You can do any and all of these things with *Against the Darkness*.

First, let us look at the tone of the adventure.

Atmosphere

Adventures can be light-hearted, serious, apocalyptic, or a combination thereof.

In a humorous adventure, the players are playing their way through a spoof of horror movies and tales that you have seen or read. Whether someone plays a teenage demon hunter with a keen fashion sense or a klutzy hero who strikes up a relationship with a slightly dysfunctional spirit, you have a situation where the seriousness of the game is overshadowed by the light-hearted fun. There are a lot of options out there in a humorous adventure; it really doesn't matter how the world is going to end as long as they are going to die laughing. Whatever you decide to do, there should be a lot of laughing and fun and players should have a chance to do pretty much whatever they want as long as it does not spoil the fun of the other players.

In play testing we tried an optional rule, "Always the Right Tool", that allows the hero with the Combat Skill to draw out whatever weapon he or she wants (see page 42). In the course of the adventure one hero produced everything from a .44 magnum, to a flamethrower, to a super-absorbent roll of paper towels, all from under the same trench coat. It was an hilarious adventure but it did not exactly inspire fear in the players. Still, since Against the Darkness uses a more casual system than some games (even in the combat mechanic), it was easy for the player to describe the action as he wished without upsetting the game balance. Even though he was declaring himself to have a flamethrower, it still did only one point of damage, and so to, by the way, did the roll of paper towels when "mopping up the demons." The feel of the game, however, varied dramatically according to how the action was described. This is just one of many examples of how you can use the casual structure to get the effect you wish.

In a serious adventure, the characters are facing real dangers and the conflict, investigation, and intrigue become the driving force of the game. In serious adventures the heroes may enjoy some humorous moments but overall the dangers are real and the stakes are high, at least for the individuals involved. An example here could be a situation such as a possessed child or a monster that has come to plague a location or town. The situation is serious and the consequences for the priest, child, doctor, and/or community may be grave but the world is not going to end one way or the other. If the hero dies another may need to come, but all will probably be all right with the world. The battle against the darkness is rather like plugging leaks – remedying situations that are askew to return lives to normal.

In the apocalyptic adventure, your players get to experience the world that the Evil Overlord's players have struggled in for decades. All may seem fine at first glance, but the farther the characters go into the game, the more they come to realize that something is terribly, —and horribly—wrong. The fiction pieces in this book

every onslaught of the infernal adversary, every legion, every diabolical group and sect, in the name and by the power of our Lord Jesus † Christ. We command you, begone, and fly far from

AGAINST	Character Name:	Angela Danvers
the DARKNESS	Position:	Episcopal priest
DAKNINCSS	Archetype:	Typical Starting Character

Angela grew up in a religious family. She took up martial arts in high school to keep herself active and kept up her practice even after she finished college. Angela planned to go into business, but a month-long trip to an impoverished part of Central America changed her mind. She realized that many people in the world needed help only the church could provide, and she instead became a minister. A tense situation with a young boy opened her eyes to the reality of supernatural evil in the world and she discovered that she herself has a part to play in opposing it. Her prayers for miracles often sound like chanting or music instead of mere speech.

ATTRIBUTES (Skills and **Miracles**: ‡ indicates those tasks which could be opposed)

Corpus 4	d6	Mentus 3	d4	Spiritus 3	d6	Fidelis 4	d8	
Combat ‡	4	Animation		Cunning ‡	3	Discernment ‡		
Endurance ‡		Genius		Divination		Divine Intervention		
Mechanics ‡		Hard Science		Ghostliness ‡		Ecological Dominance		
Pyrokinesis ‡		Investigation ‡	3	Medicine ‡		Exorcism ‡ 4		
Raw Physicali	ty ‡	Knowledge		Psychology ‡	2	Holy Aura		
Speed ‡	2	Occultism ‡		Telekinesis ‡		Sacrificial Healing		
Transformatio	on ‡	Technical ‡	2	Wealth ‡		Stewardship ‡		
		Telepathy ‡				Wrath ‡	3	
		Translation						

SPECIALIZATIONS:

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Character Name:	Pietro Venditto
Position:	Catholic priest
Archetype:	Experienced Character

Growing up in Rome, young Pietro was immersed in the Catholic Church. He felt its call on him at an early age, and went from altar boy to seminary student to priest. His stubborn faith and unrelenting opposition to any evil brought him to the notice of his superiors in the Vatican, who quietly steered him to the Justiciars. Pietro's eyes were opened by what he learned about the battle against evil, but his faith was rewarded when he discovered that he, too, had been gifted by God for the battle. The past years have changed him from earnest but naïve, to experienced and determined, a warrior of faith. Golden light usually characterizes his miracles. Venditto has earned 39 Skill Points in play.

ATTRIBUTES (Skills and Miracles: ‡ indicates those tasks which could be opposed)

Corpus 4	d4	Mentus 4	d6	Spiritus 3	d6	Fidelis 5 d8	3
Combat ‡	4	Animation		Cunning ‡	2	Discernment ‡	1
Endurance ‡		Genius		Divination		Divine Intervention	
Mechanics ‡	3	Hard Science	3	Ghostliness ‡		Ecological Dominance	3
Pyrokinesis ‡		Investigation ‡	5	Medicine ‡	4	Exorcism ‡	
Raw Physicality	‡	Knowledge	4	Psychology ‡	1	1 Holy Aura	
Speed ‡	2	Occultism ‡		Telekinesis ‡		Sacrificial Healing	
Transformation	‡	Technical ‡		Wealth ‡	2	Stewardship ‡	2
		Telepathy ‡				Wrath ‡	
		Translation	1				



Character Name:

Position:

Archetype: Devil Haunted

The Devil Haunted character knows firsthand the pain and suffering the Damned can cause. At one time, the character was possessed by a demon and the experience left deep scars. It also left the haunted character with the ability to fight back against supernatural evil. A Devil Haunted character can be somber or even psychologically damaged, but is truly dedicated to ridding the world of the evil that stole a portion of his or her life. The haunted character depends on his or her supernatural powers, but also fears their consequences and spiritual implications. The thought frequently occurs: is the demon taint really gone?

ATTRIBUTES (Skills and **Miracles**: ‡ indicates those tasks which could be opposed)

Corpus 5	d8	Mentus 3	d4	Spiritus 3	d6	Fidelis 3	d6
Combat ‡	5	Animation		Cunning ‡		Discernment	‡
Endurance ‡		Genius		Divination		Divine Interve	ention
Mechanics ‡	2	Hard Science	2	Ghostliness ‡ Ecological Dominance		minance	
Pyrokinesis ‡		Investigation ‡		Medicine ‡ Exorcism ‡			
Raw Physicalit	y ‡	Knowledge Psychology ‡ Holy		Holy Aura			
Speed ‡	2	Occultism ‡		Telekinesis ‡		Sacrificial He	aling
Transformation	n ‡	Technical ‡	2	Wealth ‡		Stewardship	‡
		Telepathy ‡				Wrath ‡	
pick 2 Miracles at 4 each		Translation	1				
SPECIALIZATION	S:						

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Character Name:

Position:

Archetype: Dispassionate Expert

After a half dozen possessed children, the details all start to blur together. The Dispassionate Expert is a healer, the occult is a disease, and bedside manner is not important. The Expert knows the situation, knows the countermeasures, speaks the rituals, and sets down to work without a wasted word or obvious display of emotion. Behind a cold-hearted demeanor, though, the Dispassionate Expert is a person of great faith and compassion; the work is just too pressing to spend time on any distraction.

ATTRIBUTES (Skills and Miracles: ‡ indicates those tasks which could be opposed)

Mentus 4	d6	Spiritus 2	d4	Fidelis 5	d8	
Animation		Cunning ‡		Discernment ‡		
Genius		Divination		Divine Intervention		
Hard Science	2	Ghostliness ‡		Ecological Dominance		
Investigation ‡	3	Medicine ‡		Exorcism ‡	7	
Knowledge	3	Psychology ‡	1	Holy Aura		
Occultism ‡		Telekinesis ‡		Sacrificial Healing		
Technical ‡		Wealth ‡		Stewardship ‡	-	
Telepathy ‡				Wrath ‡		
Translation	5					
				Exorcising one pa	articular	
				type of demon	1	
	Animation Genius Hard Science Investigation ‡ Knowledge Occultism ‡ Technical ‡ Telepathy ‡	AnimationGeniusHard ScienceInvestigation ‡3Knowledge3Occultism ‡Technical ‡Telepathy ‡	AnimationCunning ‡GeniusDivinationHard Science2Investigation ‡3Knowledge3Occultism ‡Telekinesis ‡Technical ‡Wealth ‡	AnimationCunning ‡GeniusDivinationHard Science2Investigation ‡3Knowledge3Occultism ‡Telekinesis ‡Technical ‡Wealth ‡	AnimationCunning ‡Discernment ‡GeniusDivinationDivine InterventHard Science2Ghostliness ‡Ecological DominInvestigation ‡3Medicine ‡Exorcism ‡Knowledge3Psychology ‡1Holy AuraOccultism ‡Telekinesis ‡Sacrificial HealinTechnical ‡Wealth ‡Stewardship ‡Translation5Exorcising one page	

Appendix 3: Character Creation Summary

Creating a Justiciar has just four main steps:

- <u>Assign build points</u> or randomly roll values for the four Attributes
- <u>Assign</u> 4-6-6-8 Task Resolution <u>Dice</u> to Attributes
- <u>Use Skill Points</u> to select Skills and Miracles
- <u>Add personal information</u> about the character

1. Attributes are measured from 1 to 7. Characters have ten **build** points to distribute between these four Attributes. Each of the four Attributes starts at 1, and each build point spent increases an Attribute by 1 point. If you prefer a **randomly generated** character, simply roll a d6 for each Attribute and add the result to 1

2. Decide what resolution dice to assign to each attribute. You have the following resolution dice available: d4, d6, d6, and d8. Your character will excel in the attribute to which you assign the D8, and will be weakest in the attribute to which the D4 is assigned. You may only assign Miracles to the attribute associated with the d8 resolution die. Once chosesn, Resolution Dice can never be changed.

3. A starting character has 30 Skill Points that can be spent to purchase Skills and Miracles related to any of the four Attributes. Characters may also spend starting Skill Points to improve an Attribute. Remember, human characters can only assign Miracles to the attribute with the d8 Resolution Dice, but monsters and villains are no't limited by that rule. Like Attributes, point costs are as follows:

- 1 Skill Point per rank for each Skill (or specialization)
- 2 Skill Points per rank for each Miracle (or specialization)
- 3 Skill Points for each Attribute Point

Skills and Miracles all start at 0. They can have a maximum of 7 ranks, but can be further improved by

Skills and Miracles by Attribute:

(Miracles listed in bold. **‡** indicates Opposed tasks.)

Corpus

- Combat fighting ability ‡
- Endurance resistance to pain and injury ‡
- Mechanics operate, build and repair machines ‡
- Pyrokinesis mentally start or control fires ‡
- Raw Physicality feats of strength
- Speed perform tasks and move quickly ‡
- Transformation limited shapeshifting ‡

Mentus

- Animation create artificial servants
 Genius supernatural intelligence and memory
 Hard Science understanding of a
- specialized scientific subject
- Investigation detective work and forensics ‡
 Knowledge understanding of a
- specialized social or religious topic
- Occultism understanding of magic ‡
- Technical mastery of complex electronics ‡
- Telepathy reading and influencing minds ‡
- Translation understand languages

Spiritus

- Cunning negotiation, influence or manipulation ‡
- Divination see or affect the future
- Ghostliness turn invisible or intangible ‡
- Medicine heal physical (Corpus) injuries
- Psychology heal non-physical (Fidelis) injuries ‡
- Telekinesis move objects mentally ‡
- Wealth business skill and/or disposable income **‡**

Fidelis

- Discernment see through lies and illusions ‡
- Divine Intervention incredible luck
- Ecological Dominance control plants and weather
- Exorcism cast out possessing demons ‡
- Holy Aura a divine protective field
- Sacrificial Healing risk injury to heal others
- Stewardship command animals ‡
- Wrath destroy enemies through faith ‡

the addition of Specializations. A person with one rank in a skill has passing familiarity with the task, with knowledge equal to a dedicated hobbyist. Someone who has seven ranks in a skill is a world-renowned expert in the subject.

When creating your character, one will need to choose the placement of build points wisely when it comes to Corpus or Fidelis. A character should be aware of the natural healing rates, in order to avoid mishap.

Natural Rate of Healing:

Corpus	1st point : 1 week 3rd point: +2 Days	2nd point:+4 days 4th and other points: +1 day each
Fidelis	1st point: 1 year 3rd point: +3 months	2nd point: +6 months 4th and other points: +1 month each

AGAINST The DARKNESS

CHARACTER SHEET

Character Name:	
Position:	
Archetype:	
Narrative/Background:	

Attributes (Skills and Miracles. ‡ indicates those tasks which could be opposed.)

Corpus d	Mentus d	Spiritus d	Fidelis d	
Combat ‡	Animation	Cunning ‡	Discernment ‡	
Endurance ‡	Genius	Divination	Divine Intervention	
Mechanics ‡	Hard Science Ghostliness ‡ Ecological Do			
Pyrokinesis ‡	Investigation ‡	Investigation ‡ Medicine ‡ Exorcism ‡		
Raw Physicality ‡	Knowledge	Psychology ‡	Holy Aura	
Speed ‡	eed ‡ Occultism ‡		Sacrificial Healing	
Transformation ‡	Technical ‡	Wealth ‡	Stewardship ‡	
	Telepathy ‡		Wrath ‡	
	Translation			

SPECIALIZATIONS:

NOTES / CAMPAIGN INFORMATION:

Featuring Tabletop Adventures' 4-6-8 Dice System

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Che DARKNESS

RULES SUMMARY

Character Creation Basics:

- 1. There are four Attributes; values for these range from 1 to 7:
 - **Corpus** Physical abilities and "hit points" **Mentus** - Intelligence and brain power

A transfer to a set of the set o

Spiritus - Force of will and personality

- Fidelis Faith and divine power.
- 2. Each Attribute has a Resolution Die assigned to it. The Resolution Dice are 1-d4, 2-d6 and 1-d8. The character excels in the Attribute to which the d8 is assigned, and is weakest in the Attribute to which the d4 is assigned. Miracles can only be performed with the Attribute to which the d8 Resolution Die is assigned. (*This limitation does not apply to monsters or nonhumans.*)
- Each character has Skills and Miracles. Like Attributes, they can rank 1 through 7. A Skill or Miracle with a rank of 7 can be further improved by taking Specializations.

Primary Game Mechanic:

Difficulty Checks:

Attribute + Skill/Miracle Rank + Specialization/Bonus + Resolution Die *vs.* Target Number (for Unopposed checks) or opponent's total (for Opposed checks).

Healing:

Use Medicine for *Corpus* damage (First Aid, Paramedic Care or Surgery); Psychology for *Fidelis* damage

Working Together: Use Corporate Prayer (based on Fidelis) or Aid (based on any Skill or Miracle).

Task Resolution:

Tasks are rated by their difficulty. The target range for each difficulty is:

Easy Tasks: 8-11 Moderate Tasks: 12-14 Hard Tasks: 15-17 Wondrous Tasks: 18+

Summary of Skills and Miracles by Attribute: (Miracles listed in bold)

Corpus

- Combat fighting ability
- Endurance resistance to pain and injury
- Mechanics operate, build and repair machines
- Pyrokinesis mentally start or control fires
- Raw Physicality feats of strength
- Speed perform tasks and move quickly
- Transformation limited shapeshifting

Mentus

- Animation create artificial servants
- Genius supernatural intelligence and memory
- Hard Science understanding of a specialized scientific subject
- Investigation detective work and forensics
- Knowledge understanding of a specialized social or religious topic
- Occultism understanding of magic
- Technical mastery of complex electronics
- Telepathy reading and influencing minds
- Translation understand languages

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Spiritus

- Cunning negotiation, influence or manipulation
- Divination see or affect the future
- Ghostliness turn invisible or intangible
- Medicine heal physical (Corpus) injuries
- Psychology heal non-physical (Fidelis) injuries
- Telekinesis move objects mentally
- Wealth business skill and/or disposable income

Fidelis

- Discernment see through lies and illusions
- Divine Intervention incredible luck
- Ecological Dominance control plants and weather
- Exorcism cast out possessing demons
- Holy Aura a divine protective field
- Sacrificial Healing risk injury to heal others
- Stewardship command animals
- Wrath destroy enemies through faith



Into the Fire

AGAINST The DARKNESS



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Product Update Password for Into the Fire: Preek

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Disclaimer: *Against the Darkness* is a game and not an accurate simulation of any church or theology. While we have endeavored to give the game a "realistic" feel to keep it interesting and aid in the players' suspension of disbelief, a great deal of poetic license has been used to make it fun and exciting. *Against the Darkness* does not claim to accurately reflect any real-world religious thought, belief, or practice nor is it an exercise in comparative religion or satire. This is a game, and its portrayals of church organizations, persons and situations are fictional and not intended to represent real-world structures, theology, or situations.





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INTO THE FIRE: SYNOPSIS

A forest fire is spreading unnaturally quickly and threatening an isolated religious center and its elderly inhabitants. Can the characters get to the heart of the strange fire before the entire forest becomes a raging hell?

STOP! If you are going to play this scenario, do not read any further.





INTO THE FIRE

INTRODUCTION:

This scenario is intended for use as an introduction to *Against the Darkness* and its game system, and requires the use of the *Against the Darkness* rulebook. It is for beginning characters, and is also suitable for beginning players, or the GM who is inexperienced with *Against the Darkness*. It features imps, which are fairly low-powered, and a morepowerful fire demon. It is straightforward but allows for the creative use of skills and abilities by characters.

The structure of this introductory adventure is fairly linear; with events occurring in a certain order and a place the characters must go to successfully complete the adventure. However, how the characters get from point A to point B, and what they do once there, are limited only by the creativity of the players and Game Master.

Read-aloud descriptions are provided for many situations throughout the scenario. **BOLD PRINT IS TO BE READ ALOUD TO THE PLAYERS;** light print is for the GM and includes play information or details that characters would not necessarily know right away.

GAME MASTER'S SUMMARY:

What the GM needs to know in advance to use this adventure: The Justiciars, after spending a few quiet days at a religious retreat center, are called on to help protect that center against a forest fire which is spreading in its direction. The scenario as written is imagined to be in the Black Hills of South Dakota, but it could be set in almost any thickly wooded area with few, if any, changes. A thief of occult treasures stole items from a forest chapel, and summoned a fire demon to cause a fire to hide his misdeeds. The demon in turn summoned fire imps, which are chasing the thief in the direction of the retreat center and lighting the forest on fire as they go. (Please refer to Appendix 1 for details on the motives and actions of the villain of the piece, as well as the demons.)

Adventure Outline:

This scenario is divided into five parts:

- Scene 1: Mustering for the Fire
- Scene 2: Babe in the Woods
 - a. preparing a firebreak

b. finding a boy lost in the woods

- Scene 3: Snake in the Grass
 - a. encountering a man fleeing the fire
 - b. confronting and dealing with fire imps
 - c. optional wrap-up for short game
 - d. gathering information

Scene 4: The Chapel in the Woods

- a. arriving at the Chapel
- b. confronting and dealing with the fire demon
- Conclusion

Background and course of the game:

There are two possible courses of play here: one for a shorter game, and another for a longer game.

For a shorter game: The thief had a young boy he planned to sacrifice in order to be able to summon a fairly powerful demon. However, the child escaped before the summoning was complete. Without the blood of an innocent, the thief was able to summon only some fire imps, which are much less powerful than he had wished. However, they were enough to start the chapel and the forest surrounding it burning when the thief was unable to control them. He fled the area, coincidentally taking the same direction as the boy had earlier. The imps are moving basically along the same path, but more slowly because they are enjoying themselves along the way. The number of imps can be adjusted for the strength of the Justiciars' group or the time available. The Justiciars encounter the child, the thief and the imps and manage to dismiss or destroy the demons.

Goals, short scenario:

- Primary identify that fire is being spread by imps; defeat or destroy them so the fire can then be controlled by usual means.
- Secondary protect selves and companions, including lost boy and fleeing man.





SCENE 1: MUSTERING FOR THE FIRE

Everyone is awakened shortly after dawn Monday morning with the urgent news of a forest fire in the nearby woods. You can already smell the smoke when you step outside. The slight breeze is blowing most of it away from you, but you can see a dark gray cloud hanging over the forest. A handful of volunteer firefighters are calling for everyone's attention.

One man holds up a map of the local area, with the spread of the fire chronicled in red marker. It is mostly spreading in a widening oval in the direction toward which the wind is blowing, threatening the town of Pine Valley. However, there is an offshoot that strangely appears to be headed in the opposite direction, toward the retreat center. The speaker is asking for volunteers to help build a firebreak in front of that offshoot.

If asked, one of the firefighters will offer the opinion that maybe the offshoot was caused by animals that caught on fire, and set other areas alight as they were fleeing in panic. The firefighters don't seem to consider this to be a very *good* explanation, but nothing else logical has come to mind.

The firebreak needs to be built in a remote part of the property belonging to the retreat center. Two offshoots of the fire may be used if the GM wants to split up the player characters, or just raise the level of tension. It's possible that some non-playercharacter Justiciars could be available to deal



similarly with a second offshoot. Another possibility is that some other volunteers do the firebreak work on the second offshoot and the heroes are only called in to deal with the situation when the volunteers conclude that there is something "unnatural" about



it.

The player characters will be assisting the experienced volunteer firefighters ("Good, some warm bodies! This is nothing complex, we just need some space cleared. Grab one of those hard hats, and come on."), and taken to the work location in an older sport utility vehicle. The vehicle will hold nine people, including the driver. Logically there could be up to five player characters with the three firefighters, but at least two firefighters should always be included regardless of how many PCs are involved. The SUV will not be available to pick up the volunteers later; for that they will have to depend on the old truck owned by the retreat center.

SCENE 2: BABE IN THE WOODS The vehicle takes you along a rough dirt road, and then over even rougher terrain to a

brushy meadeow. One arm of the forest tapers off here, and that is evidently the direction of the threat. The meadow has brush that needs to be cleared and a few small-to-medium trees. It is bounded on the side opposite the woods by a small stream lined with trees. The team leader, Wade Ybarra, says that the object is to reduce the brush enough that if the fire reaches this meadow, it won't be able to spread any further.





When ready to proceed:

You can see that the upper parts of the trees are burning before the lower parts. As you watch, a large ball of flame, so dark a red as to be nearly black in color, seems to almost leap to the top of a tree at the edge of the clearing where you stand. Another dark flame catches up in the tree beside that.

These "balls of flame" are the manifestations of the fire imps, who are (to a degree at least) following Elias Preek. They've been traveling in his general direction, but are taking their time and entertaining themselves in this lovely, flammable area.

This scene should involve at least two fire imps; as many as four could be used if the group looks as if they will deal with them easily, as the imps are rather low powered. The additional demons could be following the first two, or they could be another arm of a pincer tactic designed to trap Preek. The expectation is that the Justiciars will be able to destroy the imps or force them back to Hell, thus halting the unnatural advance of the fire in this

direction. (For more details on the fire imps, their tactics, and weaknesses, see Appendix 1.)

If playing the short scenario - Situation:

The imps have basically been following Preek to harass him. They could leave voluntarily at any time, but see no reason to do so. Some effective attacks by the Justiciars could change their minds on that. The imps would have no qualms about attacking the Justiciars if it seems like that might be fun or just obnoxious.

If playing the long scenario - Situation:

The imps have been sent by their master (the Fire Demon in Scene 4) to bring Elias Preek back to The Chapel of the Woods. Their rough plan is to 'herd'



him back to the Chapel. The imps will try not to hurt Preek (much), but will try to get past him so they can force him to move back in the direction of the Chapel. An alternate plan would be to incapacitate him and drag him back unconscious, which they could do if not in flame form. The Justiciars could theoretically halt the spread of the fire by allowing the imps to capture Preek and take him back to the Chapel, but this should be against their general

principles except perhaps as a ploy. ("We'll follow them and see where they came from.") The imps will tend to ignore the Justiciars unless the characters interfere with them.

Terror Check:

Regardless of the situation, when the Justiciars (and any others who may be present) realize they are facing something supernatural rather than a normal fire, they have a chance of being overcome by terror. This could happen when they see the unnatural way the balls of flame are moving, when the 'fire' starts fighting back, or certainly when they see the imps in their 'normal' form. (Elias Preek and Russell Carr are exempt at this point, having already dealt with these demons.)

Encountering the imps results in a Moderate (12) Terror Check for the Justiciars or firefighters. If the Justiciars are already aware that something supernatural is involved in the fire (through questioning Rusty or Preek), the check for them will instead be Easy (9). Each character should make a Fidelis roll to determine the effects of terror. (See: Failure of Terror Checks in the *Against the Darkness* rulebook.) If the firefighters are still at the scene, it is entirely possible that they will panic and flee at this point.

Tactics:

If the Justiciars attack the imps, or try to protect Elias Preek, the imps will fight. They could attack from the treetops by hurling balls or spears of flame. At that range it may be difficult for the Justiciars to





Elias Preek resists being returned to the Chapel, but will cooperate to a degree if the alternative is being turned over to authorities. He sees a much larger chance of ending the incident a free man if he stays with the Justiciars rather than being arrested.

SCENE 4 – THE CHAPEL OF THE WOODS



Characters may travel to the Chapel via back roads, or be transported by helicopter. Depending on the distances a GM wants to assume, they may be able to travel there on foot in a reasonable amount of time and could simply track the fire offshoot back to its source. The Chapel cannot be reached safely on the main road, as that goes through the heart of the fire.

If desired, the characters may have heard of the Chapel and know its general location. They may even have visited it during their time in the area and so have a personal reason to be concerned about it. (See Appendix 1 for a description of The Chapel of the Woods in its undamaged condition.)

Traveling through the burned area, the devastation you see is astounding. The fire must have burned very hot; the tall trees are burned to the very tops. Wisps of smoke still rise from fallen trunks, and gray ashes stir as you move along.

The sign designating the Chapel parking lot has burned; only the blackened stumps of its



supports remaining. It does not look as if the fire passed over the gravel parking area, which makes sense, but no green weeds remain between the rocks; heat has withered them completely. A cracked cement path runs from the parking lot to the building.

> The Chapel, whose grounds were formerly surrounded by thick trees, now stands alone in a forest of black trunks. Its windows are broken, colored glass littering the ground beneath each scorched frame. The walls are, amazingly, still intact, though their golden-brown color is dirtied by ash. The door stands ajar, its interior finish blistered. A flickering red light can be seen inside occasionally, rising and falling, blazing up brilliantly for a moment before darkening again.

Characters may try to get a look in through the windows, which are more than head-height off the ground, or they may just enter the door. A set of wooden steps leads up to a porch in front of the door,

with a wheelchair ramp off to one side. The steps and ramp are unburned, as only Rusty and Elias Preek used them.

Inside it is nearly dark; almost no light makes its way through the windows and door. The room is topsy-turvy, with furniture pushed here and there, clearing a space in the middle of the floor. The air is hot and dry, and a faint scent of smoke tickles your nostrils.

Your eyes are drawn to a fire in the center of the room – another dark fire, almost sucking up the light rather than casting any itself. It seems to be perfectly round, about six feet in diameter and as high as a large bonfire. As you watch, the fire starts to burn higher and the flame begins to swirl. It rises into a column of black fire, giving off a few red sparks but staying confined into the same sixfoot circle. As the flame rises and swirls, it

15



Character Name:

Position: Priest, Chaplain

(Corpus)

You were a chaplain to a Special Forces unit, and were stationed for a while in Guatemala, as an advisor. During the time there, you saw weird and strange things that could only be explained by the existence of evil powers in the world. For example – the soldiers you were with fought and killed the hired guns of some drug lord, only to be attacked by *the same people* again a few minutes later, with their fatal wounds still gaping in their bodies. You came to rely more and more on God to help you cope with these things, and learned to use your already-fit body in feats of strength and endurance that can only be considered supernatural.

ATTRIBUTES (Skills and Miracles: ‡indicates those tasks which could be opposed)

Corpus 6	d8	Mentus 3	d6	Spiritus 3	d6	Fidelis 3	d4
Combat ‡	5	Animation		Cunning ‡	3	Discernment ‡	
Endurance ‡	3	Genius		Divination		Divine Interven	tion
Mechanics ‡		Hard Science	1	Ghostliness ‡		Ecological Dom	inance
Pyrokinesis ‡		Investigation ‡		Medicine ‡	3	Exorcism ‡	
Raw Physicality	‡ 3	Knowledge	2	Psychology ‡		Holy Aura	
Speed ‡	4	Occultism ‡		Telekinesis ‡		Sacrificial Heal	ing
Transformation	‡	Technical ‡		Wealth ‡		Stewardship ‡	
		Telepathy ‡				Wrath ‡	
		Translation					

SPECIALIZATIONS:

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Character Name:

Position: Priest

(Corpus)

About the time you were confirmed [age 13], you started to have strange experiences with little things around you – papers, leaves – starting on fire. You managed to hide it from your parents, but eventually you confessed it to your local priest. He was startled but called in someone he knew, who told you that you had been given a powerful gift from God. That was the first time you heard of the Justiciars, and now after several years of school and seminary training, you have joined this extraordinary group of people, using your special God-given talents to fight against the spread of supernatural evil in the world.

ATTRIBUTES (Skills and Miracles: ‡indicates those tasks which could be opposed)

Corpus 5	d8	Mentus 3	d4	Spiritus 2	d6	Fidelis 4	d6
Combat ‡	4	Animation		Cunning ‡		Discernment ‡	
Endurance ‡	4 Genius		Divination		Divine Intervention		
Mechanics ‡	2	Hard Science		Ghostliness ‡ Ecological Dom		ninance	
Pyrokinesis ‡	5	Investigation ‡		Medicine ‡		Exorcism ‡	
Raw Physicality	/‡	Knowledge		Psychology ‡		Holy Aura	
Speed ‡		Occultism ‡		Telekinesis ‡		Sacrificial Hea	ling
Transformation	ו ‡	Technical ‡	3	Wealth ‡	2	Stewardship ‡	
		Telepathy ‡				Wrath ‡	
		Translation	1				



Character Name:

Position: Physician's Assistant; Oblate

(Spiritus)

Working in a cancer clinic, you have seen your share of death. However, nothing prepared you for the day a recovering patient went running through the halls shouting "It's going to get me!" You caught a brief glimpse of something striking the patient and he dropped dead. Your personal investigations after the incident led you to a local monastery, where you eventually joined their oblates – lay persons individually affiliated with the religious order. After finding some answers, you realized you have the ability to detect and resist whatever evil invaded the clinic that day and so you actively strive (there and elsewhere) to keep similar incidents from occurring.

ATTRIBUTES (Skills and **Miracles**: ‡indicates those tasks which could be opposed)

Corpus 2	d4	Mentus 3	d6	Spiritus 6	d8	Fidelis 3 d6
Combat ‡ 2		Animation		Cunning ‡	3	Discernment ‡
Endurance ‡		Genius		Divination	3	Divine Intervention
Mechanics ‡	Mechanics \$		2	Ghostliness ‡		Ecological Dominance
Pyrokinesis ‡	Pyrokinesis ‡			Medicine ‡	4	Exorcism ‡
Raw Physicality	Raw Physicality ‡			Psychology ‡		Holy Aura
Speed ‡		Occultism ‡		Telekinesis ‡	4	Sacrificial Healing
Transformation	Transformation ‡		2	Wealth ‡		Stewardship ‡
		Telepathy ‡				Wrath ‡
		Translation				

SPECIALIZATIONS:

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Character Name:

Position: Nun

(Spiritus)

You were a member of a contemplative order, spending your time in silent labor for your community or in meditation and prayer. In some intense times of communion with your God, you found yourself being caught up out of your body, able to detach yourself from the material world. You never had visions of heaven, but you did learn to move about the cloister and then out into the world, unseen and unheard except by God. You have also been granted occasional brief glimpses into the future, though you have trouble knowing what to do with such a gift. Your superior encouraged you to become a Justiciar, and you can see that your abilities are needed, but you miss the contemplation and sometimes observe silences by yourself.

ATTRIBUTES (Skills and Miracles: ‡indicates those tasks which could be opposed)

Corpus 3	d6	Mentus 2	d6	Spiritus 5	d8	Fidelis 4	d4
Combat ‡	2	Animation		Cunning ‡		Discernment ‡	
Endurance ‡		Genius		Divination	3	Divine Intervention	
Mechanics ‡		Hard Science		Ghostliness ‡	4	Ecological Dominand	ce
Pyrokinesis ‡		Investigation ‡	4	Medicine ‡		Exorcism ‡	
Raw Physicality ‡		Knowledge		Psychology ‡	4	Holy Aura	
Speed ‡	1	Occultism ‡		Telekinesis ‡		Sacrificial Healing	
Transformation ‡		Technical ‡		Wealth ‡	3	Stewardship ‡	
		Telepathy ‡				Wrath ‡	
		Translation	2				

n The Fly Naming

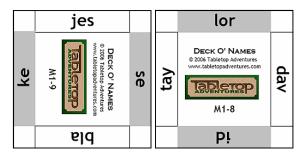
The Problem: Game Time. You're the GM and you're winging it for this one. No one wants to stop play while you think of NPC names. Adding to the pressure, your players are starting to refuse to talk to NPCs named Bob, Sven or Ollie. So what's a GM to do?

The Solution: *Deck O' Names* will help you generate names almost instantaneously.

This first installment is a set of American names, male and female. From these cards you can generate many new names, just by following a few simple guidelines.

1. Take two cards.

2. Match a white box with a gray box.



Shuffle the deck and draw two cards. Put one white box at the top. Do the same for one gray box. Using the sample cards in the above images, the new name is **Jeslor**.

Other naming possibilities with these two cards:.

- Rotate the second card to get **Jesid**.
- Rotate the first card to get **Blalor** or **Blaid**.
- Swap the cards to get **Davke** or **Davse**, **Tayke** or **Tayse**.
- Use the names provided on the cards **Jesse**, **Blake**, **Taylor** or **David**.
- Use the white and gray boxes on each single card to get (first card) **Jeske** and **Blase**, (second card) **Tayid** and **Davlor**.

If those don't work for you, select new cards. With 34,600 unique possibilities for the deck of male names and 34,200 for the deck of female names, there's bound to be a combination that will work for you.

Tips:

- The cards are marked M (male) and F (female) to help keep them separate, and numbered to help keep track of them. (I.e. Card number M1-2 is the second card in the first deck of male names.)
- If you want more complicated or exotic names add more cards (more segments), break the white-then-gray box rule, or combine decks.
- To increase the continuity during a game session, generate a few names during setup or while on break.
- Planning to laminate the cards? Using a paper cutter can be difficult with laminated cards as the cards are very slippery. It may be easier to use scissors. Another option is to print the cards at 100% size and cut them, then slide them into collectable card sleeves and trim the sleeves.
- Print two copies. Keep one by your planning area and one with your gaming stuff. Then you never have to do without!
- Use the cards also for names for PCs and story characters .

Philosophy

The Deck uses whole names rather than just random syllables because we feel the generated names sound more natural. In order to provide as many unique names as possible, names are divided into segments rather than syllables.

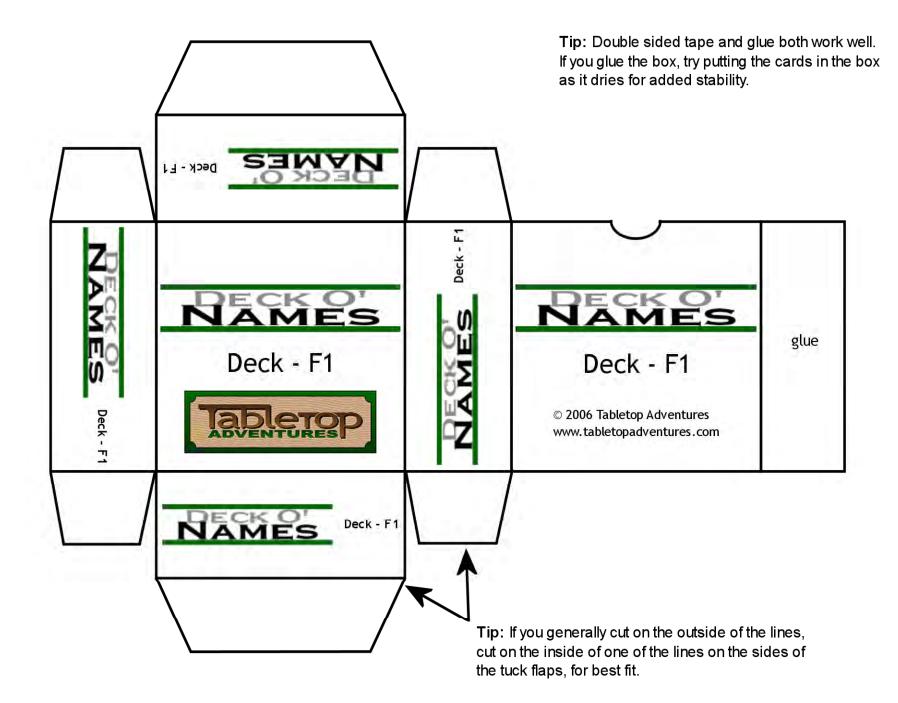
Look For

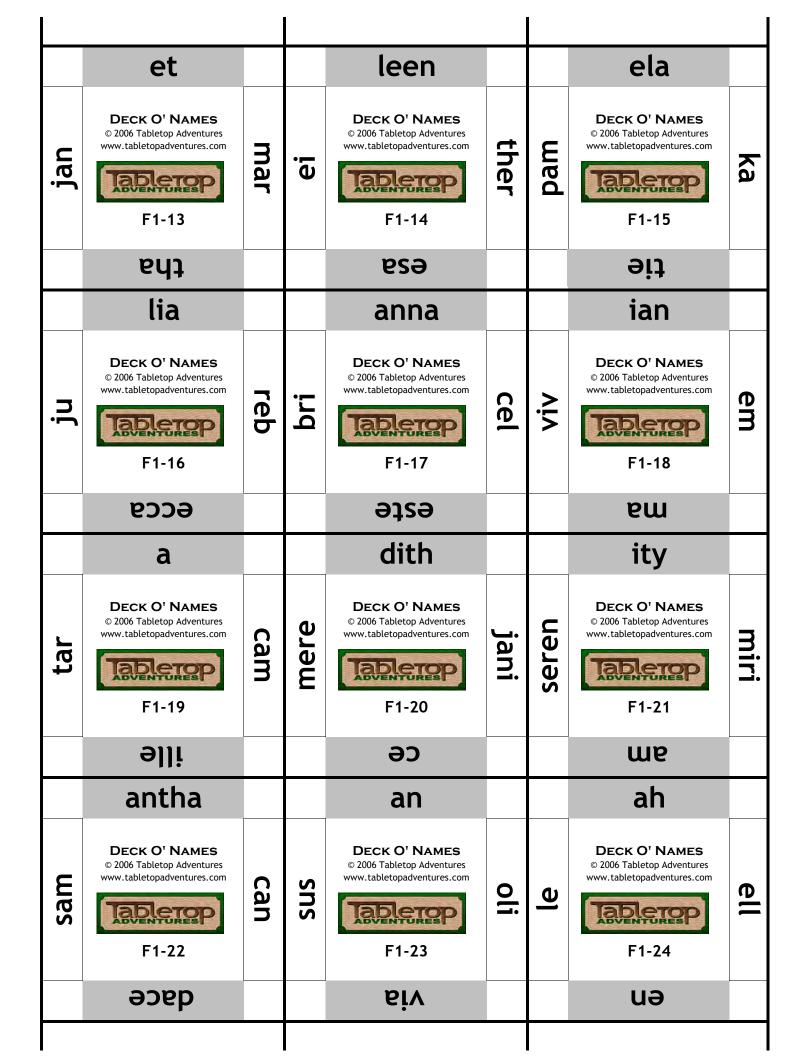
The *Deck O' Names* generator. Produce names from the *Deck O' Names* system with just the click of a button.

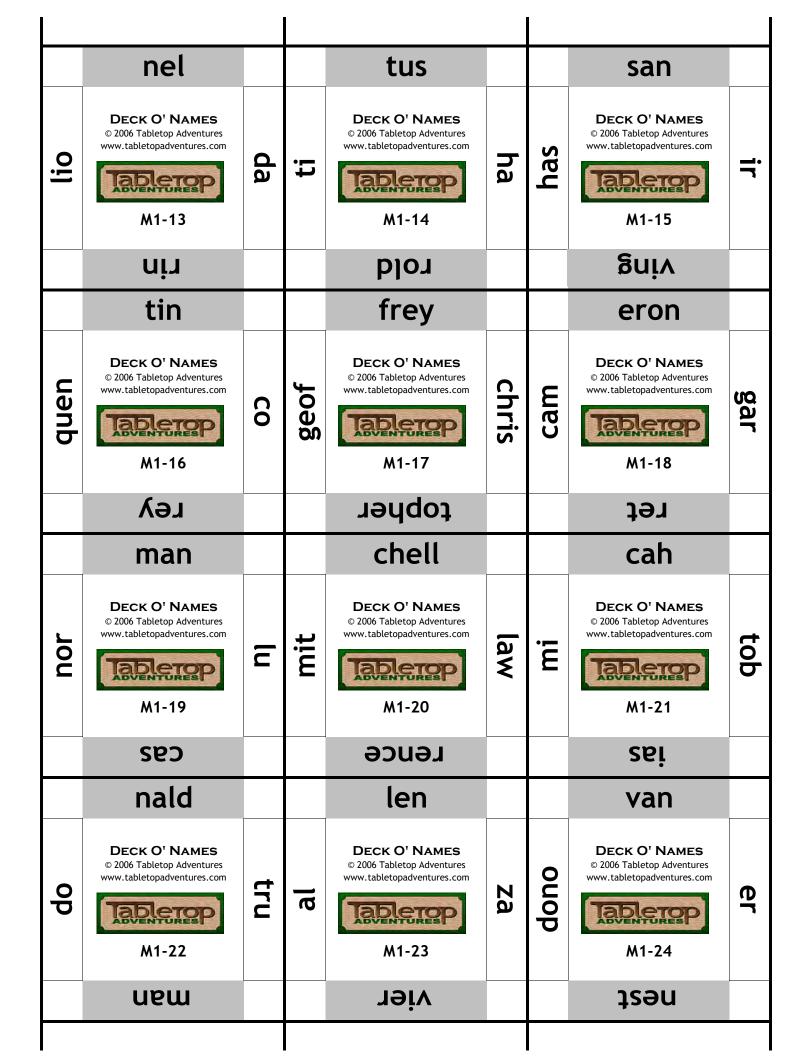
Designer: Amy Vander Vorste **Editors:** Vicki Potter and Marcella Ganow

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n The Fly Naming

The Problem:

Game Time. You're the GM and you're winging it for this one. No one wants to stop play while you think of NPC names. Adding to the pressure, your players are starting to refuse to NPCs named Bob, Sven or Ollie. So what's a GM to do?

The Solution:

Deck O' Names will help you generate names almost instantaneously.

This first installment is a set of American names, male and female. With this software generator, you can generate thousands of name combinations with just a few clicks of the mouse.

There are two generators, one for male names and one for female names.

With 34,600 unique possibilities for the male name generator and 34,200 for the female name generator, there's bound to be a combination that will work for you.

The program defaults allow you to generate 10 names immediately with the click of your mouse. Alternatively, you can generate any number of names between 1 and 1000 by typing the number desired into the easy-to-use interface.

Look For:

If you are not one that likes to lug around a laptop or prefer a more tangible product, we'd recommend the handy *Deck O' Names* card decks also produced by Tabletop Adventures.

Screen Shot of Female Name Generator:



About the Software:

A simple javascript application, this program is easily used by unzipping the files from the .zip file and clicking on one of the two .html files provided. In order for this application to operate properly, javascript functions must be enabled on your computer. This javascript application will run on most Internet browsers.

Designer: Amy Vander Vorste Editors: Vicki Potter and Marcella Ganow

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Deck O' Names Generator

This graphic shows a sample of the Generator software that goes with the first Deck O' Names set. It generates random names based on either male or female name syllables.

mber: 13 Generate Clear	Number: 13 Generate Clear	
oxsea 🔺	Joker	
aldra	Morben	
roique	Josroy	
aicilla	Durald	
risbe	Niael	
eneste	Keizel	
eisea	Darnlin	
meone	Curvier	
ocey 👻	Dadox 👻	
aelle	Hecdall	
meone ocey -	Curvier Dadox -	

Using this software in a browser window on a tablet or laptop can allow a GM to inconspicuously generate names as needed during a fantasy or science fiction roleplaying game.

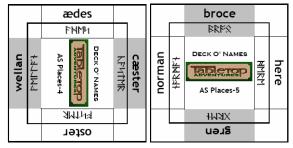
n The Fly Naming

The Problem: Game Time. You're the GM and you're winging it for this one. No one wants to stop play while you think of place names. Adding to the pressure, your players are starting refusing to visit Bobtown and Ollieville again. So what's a GM to do?

The Solution: *Deck O' Names* will help you generate names almost instantaneously.

This installment is a set of Anglo Saxon place name segments. From these cards you can generate many new names, just by following a few simple guidelines.

Take two cards. Match a white box with a gray box.



Shuffle the deck and draw two cards. Put one white box at the top. Do the same for one gray box. Using the sample cards in the above images, the new name is *Ædesbroce* (Adesbrook).

Other naming possibilities with these two cards:.

- Rotate the second card to get Ædesgren.
- Rotate the first card to get **Osterbroce** or **Ostergren**.
- Swap the cards to get **Normanwellan** or **Normancæster**, **Herewellan** or **Herecæster**.
- Use the segments provided on the cards to mix and match: Ædescæster, Ædeswellan, Ostercæster, Osterwellan, Normanbroce, Normangren, Herebroce, or Heregren.

If those don't work for you, select new cards. With 31,600 unique possibilities, there's bound to be a combination that will work for you.

Tips:

- Anglo Saxon runes are included on the cards to add a bit of optional flavor. A chart for runes to modern letters is provided on page 4.
- If you want less of an Anglo Saxon feel add more cards (more segments), break the white-then-gray box rule, or combine this deck with others (i.e. the *Deck O' Names: Male and Female Names*), or use the list of place name ending translations (see page 5).
- This deck lends itself well to fantasy place names.
- To increase the continuity during a game session, generate a few names during setup or while on break.
- Print two copies. Keep one by your planning area and one with your gaming stuff. Then you never have to do without!.

Philosophy

The Deck uses segments from historic place names rather than just random syllables because we feel the generated names sound more natural. .

We also used variations on place endings, so you could have more variety and maybe add a bit of cultural flavor. (For example: towns that end in "-ton" could have descendants from one culture and "-tonne" could have another. Or some other interesting historical tidbit.)

Look For

The *Deck O' Names: Anglo Saxon Places* generator. Produce names from the *Deck O' Names* system with just the click of a button.

JECKES Anglo Saxon Places

nglo Saxon Runes and Place Names

The Anglo Saxon runic alphabet is also known as "Futhorc" (from the sounds of the first 6 letters). Artifacts with this alphabet date from the 5th to the 11th centuries. But the Latin alphabet began to replace it around the 9th century.

r	f		x
Λ	u	Ч	S, Z
Þ	th	ſ	t
3	0	₿	b
R	r	Μ	e
K	С	M	m
Х	g	7	1
P	W	X	ng
Ħ	h	Ŷ	
+	n	М	
1	i	۴	а
*	j (ia, io)	F	ae
1	eo	N	у
۲ ۱	р	Ŷ	ea
	_	λ	k *

* a rare letter, seen in the Cotton Domitian A.ix—a fragment of Futhorc in a bilingual tome.

Ideas:

Runes could be used in

- The main writing system of the time.
- A code or ancient text players need to "crack" - and find the table on the left to solve it.
- A wizard's writing system or prophetic message.
- A way to set names apart from the rest of the text in a document. If you hand players an "old will" or "journal", it's easy to scan for names of people or places in a document.
- Anything else you want.

Anglo Saxon Rune Font Credits: Dan Smith, http://www.acondia.com/fonts/ runes/

Place Names

We searched through the Anglo Saxon charters (deeds and wills) to find our place name segments. Many charters were written in Latin and place names were in Old English or were "Latinized".

Spellings for locations vary due to the nature of handwritten documents of the time and the effect time has on language. Some of the towns can be traced to modern day equivalents. We'll use London as an example. In document S-91 it can be see as "Lundonia". But in S-103 it is written as "Londonie", and in S-1096 (written entirely in Old English) as "Lundene".

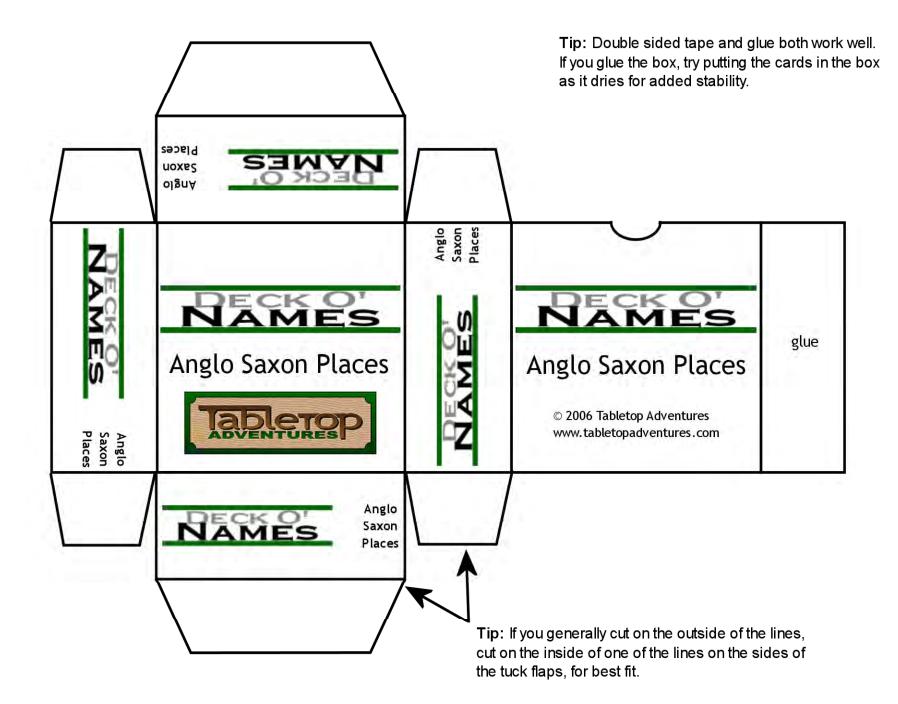
Other examples of modern day places in the charters: Abbandune and Ebbendune (Abingdon), and Westmunster (Westminster).

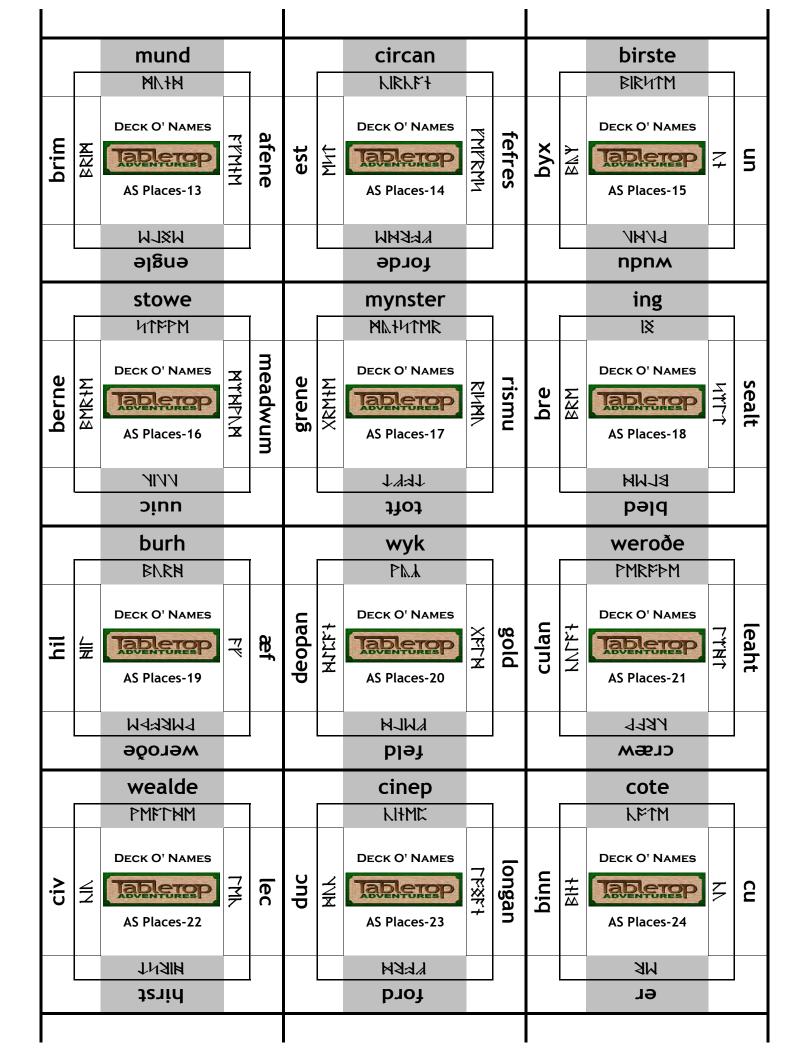
Suffix Translations For Place Names

We have included translations and modern day equivalents for the place names. Some may are not exact translations—but borrowed from modernized names. This may be useful if you wish the names to sound a bit more familiar or modern.

	AS Ending	g <u>Modern Ending</u>	Translation
'a',	а	ia	(Latin: territory, country)
'beorc',	beorc	birch	(birch)
'beorh',	beorh	barrow	(fort or burial hill)
'berge',	berge	bourough, berg, borough	(fort, fortified enclosure)
'burge',	burge		
'burge',	burge		
'burh',	burh		
'beorgen',	beorgen		
'beorhan',	beorhan		
'beorgum',	beorgum		
'buruh',	buruh		
'barue',	barue		
'birste',	birste	fall	(break, burst, fall)
'bled',	bled	blossom	(shoot, branch, flower, blossom)
'brigce',	brigce	bridge	(bridge)
'brycge',	brycge		
'broc',	broc	brook	(brook)
'broce',	broce		
'bece',	bece		
'bæce',	bæce		
'burne',	burne	borne, burne	(stream, spring)
'burnan',	burnan		
'byri',	byri	bury	(fortified enclosure)
'byrig',	byrig		
'byre',	byre		
'birig',	birig		
'cæster',	cæster	chester	(camp, fortification)
'cestre',	cestre		
'castel',	castel	castle	(fort)
'cinep',	cinep	knoll	(knoll)
'circan',	circan	church	(church)
'clib',	clib	cliffe	(cliff)
'combe',		comb	

Anglo Saxon Places





Deck O' Names Anglo Saxon Places Generator

These instructions come bundled with the generator software in a "Read Me" file:

To run the Generator, extract the files from the .zip file and click on the .html file.

* Deck O' Names - Anglo Saxon Places.html is the Generator.

- The Generator defaults to 10 names at a time. You may enter any number between 1 and 1000 in the "Number" field. Depending on the browser, between 8 and 10 names will be displayed at a time. Use the scroll bar as needed to view names further down the list

- You may generate more than one list before pushing the "Clear" button to clear the window. The new list of generated names will simply be added to the text in the window.

- "Sort" will sort your current list alphabetically. If you generate more names afterward, you'll need to resort.

- "Unique" will ensure that your list only contains unique values. (It's handy if you're generating many names at a time.) It is recommended that you only generate name lists with or without Ending Definitions.

However, if you generate place names with AND without place name ending definitions, the unique function will also handle this. The last occurrence of the repeated place name will be saved, whether or not it had the definition after it.

- "Random" will randomly reorder your list.

- "Count" will give you the number of names in your list. If you just used the Unique function, it's nice to know how many names you have left. The number is displayed in the text area to the right of the button.

- If "Modern Endings" is checked, the generator will produce names with modern place name endings.

- If "Ending Definitions" is checked, the generator will include a short definition for the place name ending at the end of the name.

- "Printable Page" will create a printer friendly page of your current list.

- The "Columns" radio buttons allow you to control the number of columns of names on the printable page.

** Note 1: In some browsers, particularly in Firefox and Netscape, if you use the "Return to Generator" button your original list will be lost.

** Note 2: The Printable Page function gives the number of entries in the list. Be sure to check this number so you aren't sending a huge file to your printer - unless you really want to. It is possible to generate thousands of names in a list with just a few clicks of the mouse. As an example, 5,000 names was between 47 and 52 pages, depending on the browser and print settings.

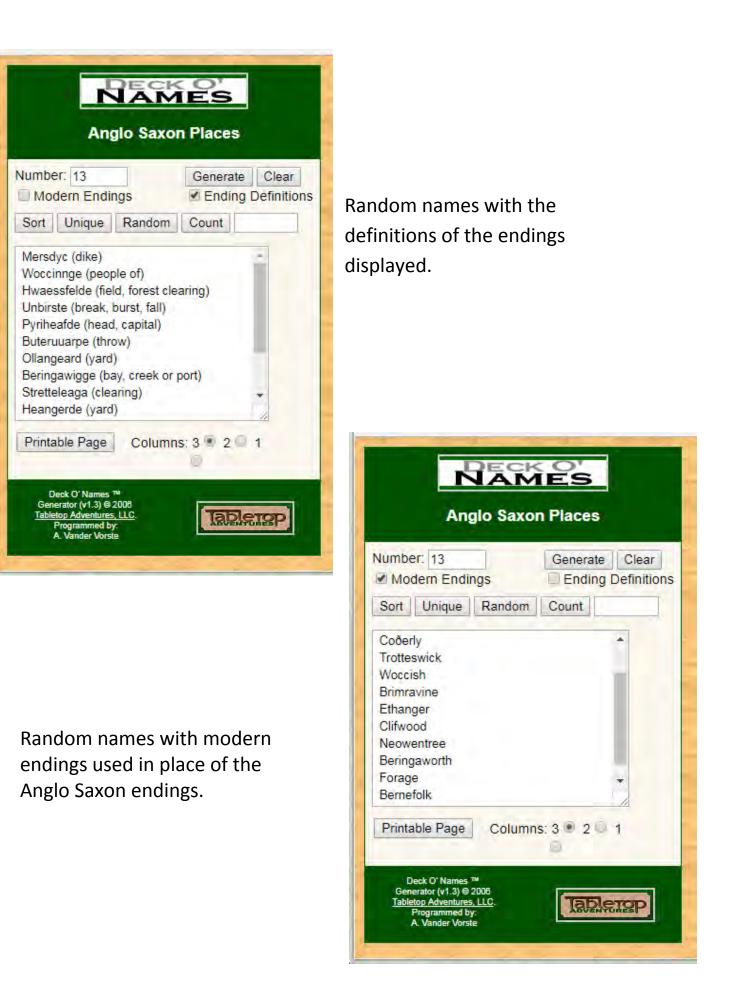
- To save your names list, click on "Printable Page" and click on File->Save Page As (or Save As, depending on your browser).

- For this program to function properly, active content is necessary. If you generally prohibit this type of content from automatically running in browsers such as Internet Explorer you may receive a warning asking you to "Allow Blocked Content". This will enable the Javascript functions to run with this application.

These graphics show samples of the Anglo Saxon Places Generator software in some of its uses mentioned above.

Number: 13 Modern Endings	Generate Clear Ending Definition
Sort Unique Ran	dom Count
Æpphanforde Beweslandia Meadwumhawe Goldhamme Glinlawe Wynneheafde Wigrebyre Ristow Cræftpull	
Printable Page Co	lumns: 3 🖲 2 🗐 1

Random Anglo Saxon Place Names



Deck O' Names - Anglo Saxon Places

Names Generated: 91

Print Return to Generator

Woccmund Barchanwassan Beniwyk Æftorr Souðgren Messlig Forgeard Haestgeard Cynetanhous Civdun Mustbeorc Strettedyc Heagyefeld Lostede Neowenern Hiling Crohdun Normanhunte Culanle Lidanbyri Deopanmund Coðerbeorc Langelig Burngeard Ingeig Waspertonne Leahtwigge Wuduyngum Osterholt Stretteseaxe Cletdun Wocccestre Bradantonne Sowebeorgum Hindestone Lusseaxe Rismuwyrthe Stanehealh Irteldune Brimer Crydancrundel Trottesbrigce Fenneswerke Bearroburuh Huntahangra Carburh

Trottesland Ingetreow Depton Offerbroce Ufbirste Scotbrycge Glinwealde Ruiford Geocingas Colgeate Rithorne Civburge Salowic Mylenige Forbrigce Bernefolchi Wigretuna Fletige Fefrespull Ealdanthorne Dydihlæwe Depgerde Heðle Glaðesfeld Refthorne Sunnleaga Ingehrycge Sealtton Mustbled Hilwyrthe Paston Crydantoft Tresbece Ceorlawudu Cvnetanbyri Wigrefolchi Middelstan Midlewigge Meadwumpenne Swynesige Hoghholm Wasperbroce Hovestan Pyrihamme Coðerige

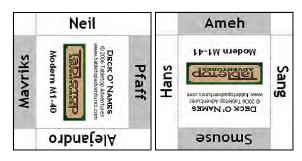
n The Fly Naming

The Problem: Game Time. You're the GM and you're winging it for this one. No one wants to stop play while you think of NPC names. Adding to the pressure, your players are starting to refuse to talk to NPCs named Bob, Sven or Ollie. So what's a GM to do?

The Solution: *Deck O' Names Modern* will help you generate names almost instantaneously.

This installment is a set of American and multicultural personal and surnames. Both male and female decks are provided. From these cards you can generate many names, just by following a few simple guidelines.

1. Take two cards.



2. Match a white box with a gray box.

Shuffle the deck and draw two cards. Put one white box at the top. Do the same for one gray box. Using the sample cards in the above images, the new name is **Neil Ameh**.

Other naming possibilities with these two cards:.

- Rotate the second card to get **Neil Smouse**.
- Rotate the first card to get **Alejandro Smouse** (or **Ameh**).
- Swap the cards to get **Hans Pfaff** (or **Mavriks**), **Sang Pfaff** (or **Mavriks**).
- Use the names provided on the cards Neil Pfaff (or Mavriks), Alejandro Pfaff (or Mavriks), etc.
- There are 16 name possibilities in 2 cards.

Designer: Amy Vander Vorste **Editor:** Vicki Potter

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If those don't work for you, select new cards. With 40,000 unique possibilities in each deck, there's bound to be a combination that will work for you.

Tips:

- The cards are marked M (male) and F (female) to help keep them separate, and numbered to help keep track of them. (I.e. Card number M1-2 is the second card in the first deck of male names.)
- The two decks can easily be combined and male personal names can be combined with last names in the female deck, and vice versa.
- We chose to minimize the number of surnames that obviously originated from a male first name. But many male names can be used as last names—just as they are or adding "s" or "son" to the end. For example—"Peter" can be seen as a surname in "Peters" and "Peterson".
- If you want more complicated or exotic names add cards from our other decks suck as the original set *Deck O' Names*.
- To increase the continuity during a game session, generate a few names during setup or while on break.
- Print two copies. Keep one by your planning area and one with your gaming stuff. Then you never have to do without!
- Use the cards also for names for PCs and story characters .

Philosophy

This Deck uses whole names and assumes a "utopian" society where Earth's cultures would mix quite freely. Not every name will have such a mixed culture feel, but quite a few will.

Look For

The *Deck O' Names Modern* generator. Produce names from the *Deck O' Names* system with just the click of a button.



NAMES

ssembly Instructions

Printing Hints

Before printing, check your printer settings. Some printers reduce pages to preset printing margins by default. This action will make the box too small for easy use. You want the card box to print at full size.

It is recommended that you use cardstock for printing. For both the cards and the box, 80# (80 pound) cardstock works well. Other weights will work, but you will want to use 80# or heavier for the box so that it will hold up. Coated (shiny) cardstock would be nice for both cards and box but a word of caution – not all printers work well with this material. Be sure to check your printer information before using it.

Card Assembly

After printing, cut the cards out along the dark lines. Absolute accuracy is not essential, though; the cards will still shuffle well even if they are not precisely the same size and shape. 'Very close' is sufficient for most purposes. If you plan to store them in the boxes, not exceeding the standard size becomes more important.

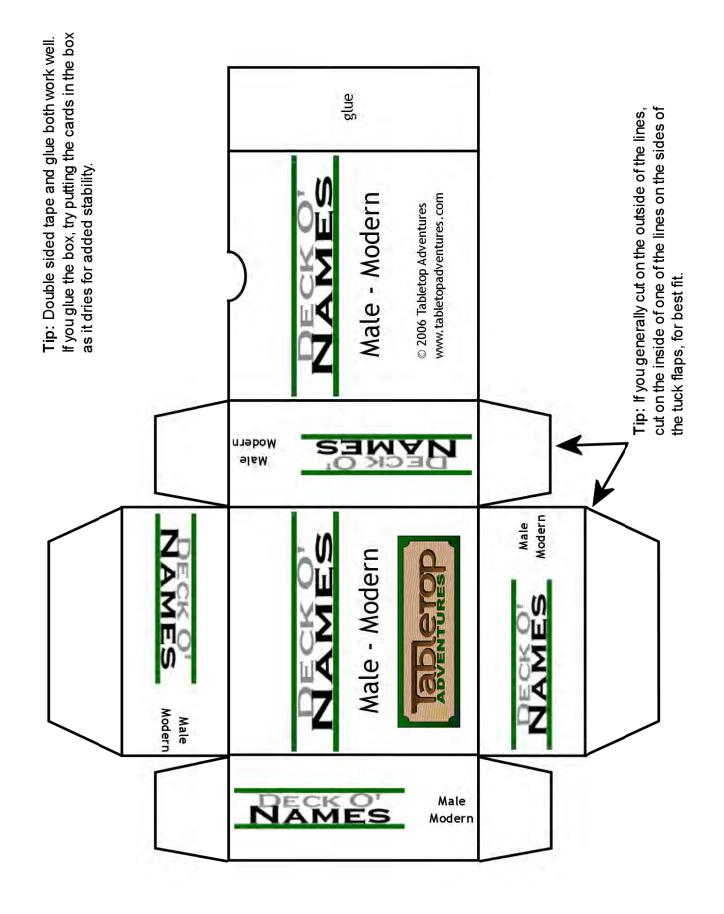
A hint on cutting the cards with a paper trimmer: The cutting guides stick up past the cards.

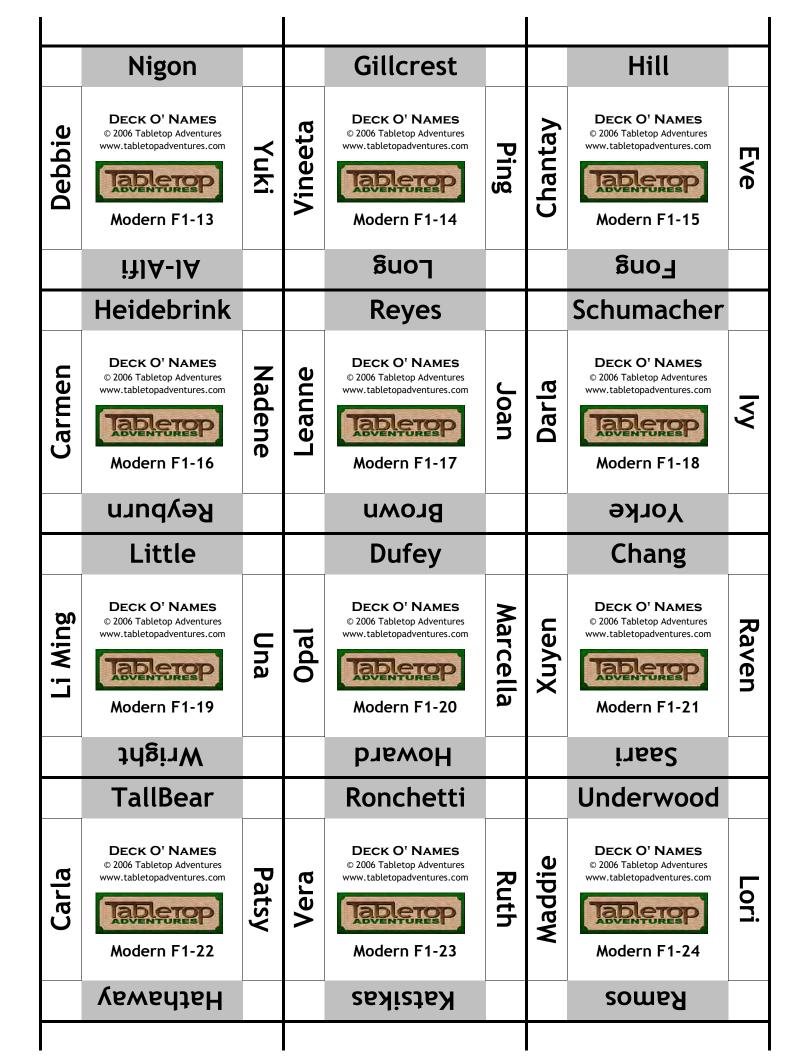
<- cutting guide		
via	orah	ith
DECK O' NAMES	DECK O' NAMES	DECK O' NAMES

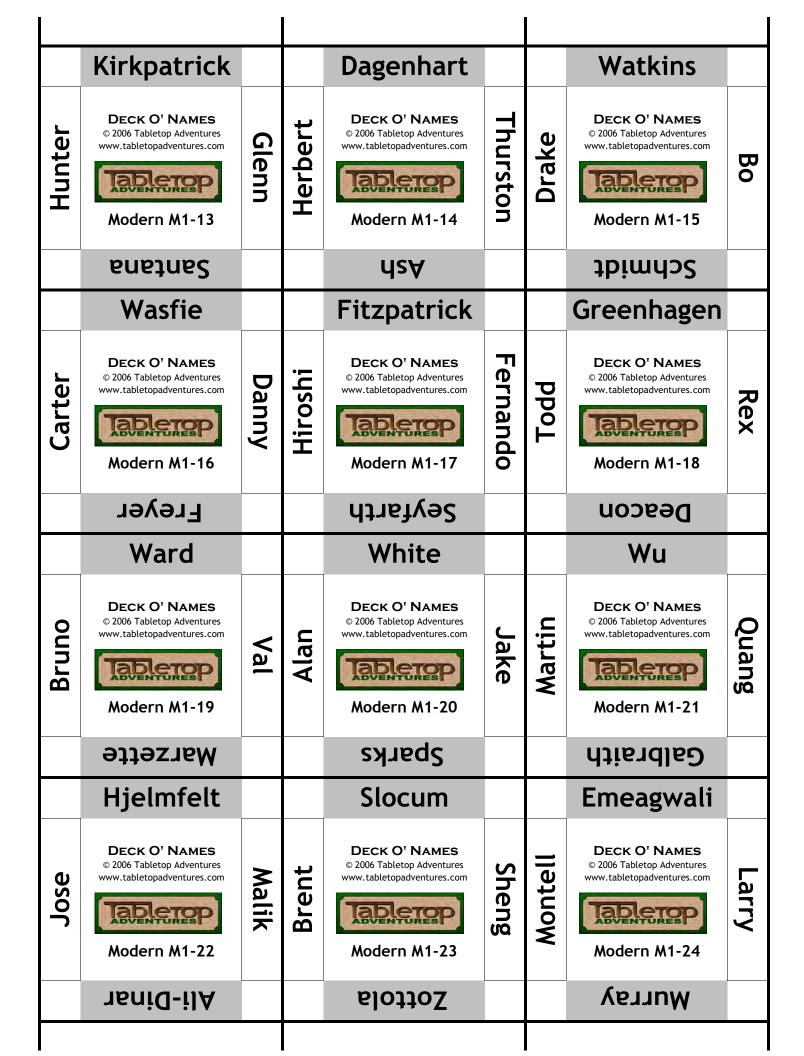
- 1. Trim all the way across (perpendicular to) the cutting guides, so that you have cut into them but there is still a bit of the guide left. Do this for both the top and the bottom guides. Now you have exact guidelines for your first cuts on the actual cards
- 2. Turn the cards so that they will be cut the long way, and make the cuts for the right and left sides of the card page along the outside card lines.
- 3. Cut the cards into strips, along the card lines.
- 4. Cut the cards apart along the card lines and discard the remainder of the cutting guides.

Box Assembly

Cut the box out along the outer edges of the black lines. Scoring the printed box along the fold lines using a blunt edge (such as a table knife or letter opener) will make it easier to fold. Use craft glue on the tabs and put the box together. A few additional hints are supplied on the page with the card box. Enjoy!







Deck O' Names Modern Generator

These instructions come bundled with the generator software in a "Read Me" file:

To run the Generator, extract the files from the .zip file and click on one of the .html files.

* Deck O' Names - M1.html is the Generator for male names from Deck: Male Modern.

* Deck O' Names - F1.html is the Generator for female names from Deck: Female Modern.

- The Generator defaults to 10 names at a time. You may enter any number between 1 and 1000 in the "Number"field. Depending on the browser, between 8 and 10 names will be displayed at a time. Use the scroll bar as needed to view names further down the list

- You may generate more than one list before pushing the "Clear" button to clear the window. The new list of generated names will simply be added to the text in the window.

- "Sort" will sort your current list alphabetically. If you generate more names afterward, you'll need to resort.

- "Unique" will ensure that your list only contains unique values. (It's handy if you're generating many names at a time.)

- "Random" will randomly reorder your list.

- "Count" will give you the number of names in your list. If you just used the Unique function, it's nice to know how many names you have left. The number is displayed in the text area to the right of the button.

- "Printable Page" will create a printer friendly page of your current list.

** Note 1: in some browsers, particularly in Firefox or Netscape, if you use the "Return to Generator" button or the browser back button your original list will be lost.

** Note 2: the Printable Page lists the number of entries in the list. Be sure to check this number and ensure you aren't sending a huge file to your printer - unless you really want to. It's possible to generate thousands of names in a list with just a few clicks of the mouse. FYI: 5,000 names was 73 pages on my printer.

- The "Columns" radio buttons allow you to control the number of columns of names on the printable page.

- To save your names list, click on "Printable Page" and click on File->Save Page As (or Save As, depending on your browser).

- For this program to function properly, active content is necessary. If you generally prohibit this type of content from automatically running in browsers such as Internet Explorer you may receive a warning asking you to "Allow Blocked Content". This will enable the javascript functions to run with this application.

These graphics show samples of the Deck O' Names Modern Generator software in some of its uses mentioned above.

Number: 13 Generate Clear	Number: 13 Generate Clear
Sort Unique Random Count	Sort Unique Random Count
Kathy Underwood Jamie Vargas Ashley Dechéry Judy Wideroe Maddie Jarret Dee Adwell Lynn Elaraby Leila Lupkes Jaye Steele	Bruce Jensen Hiroshi Banks Sean Galbraith Sean Akiyama Mario Boyd Isaac Wells Camden Razavian Kim Choi Rocky Quequesah Tate Legare
Printable Page Columns: 3 2 1	Printable Page Columns: 3 • 2 • 1

Random modern names, based on both female and male names.



Randomly generated names, demonstrating the Sort and Count features.

Modern names can be useful in roleplaying such genres as superheroes, urban fantasy, modern horror, espionage, military, and even cyberpunk or post-apocalyptic games. These names are also suitable for certain science fiction settings.





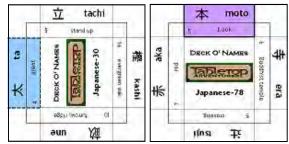
n The Fly Naming

The Problem: Game Time. You're the GM and you're winging it for this one. No one wants to stop play while you think of NPC names. Adding to the pressure, your players are starting refusing to talk with Bob, Sven and Ollie again—because those don't sound remotely Japanese. So what's a GM to do?

The Solution: *Deck O' Names* will help you generate names almost instantaneously.

This is a set of Japanese name segments and common endings, which can be used to generate male names, female names, surnames or place names. From these cards you can generate many new names, just by following a few simple guidelines.

1. Take two cards.



2. Match a white box with a colored box.

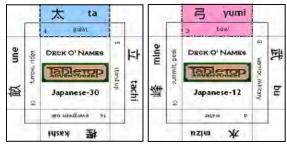
Put a white box at the top. Do the same for a colored box, providing the appropriate name ending. Using the sample cards in the above images, the new surname is **Tachimoto**.

Other naming possibilities with these two cards:

- Rotate the first card to get **Kashimoto**, or **Unemoto**—both of which are surnames.
- Swap the cards to get **Tsujita**, **Akata**, **Erata**—all of which are male given names.
- Use the segments provided on the cards to mix and match: Tachita, Kashita, Uneta, Akamoto, Eramoto, Tsujimoto.

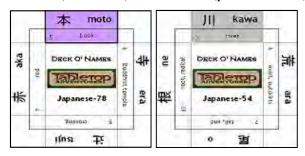
If those don't work for you, select new cards. With 9,000 unique possibilities with the white then colored box rule and 54,285 otherwise, there is bound to be a combination that will work for you.

In this deck, each name segment is represented as a single Japanese character, called kanji. There are a few extremely common ending characters for each name type, often indicating the gender of the bearer of the name or the type of name itself. We have duplicated this aspect in our deck. The cards are color- and border- (for grayscale printing) coded for each name type as follows:



Male (blue, dash)

Female (pink, dash-dot)



Surname (purple, solid) Place (gray, no border)

Tips:

- If you want less of a traditional feel add more cards (more segments), break the white-then-colored box rule, or combine this deck with others (i.e. the *Deck O' Names: Male and Female Names*), or use the translations on the cards.
- To increase the continuity during a game session, generate a few names during setup or while on break.
- Print two copies. Keep one by your planning area and one with your gaming stuff. Then you never have to do without!

ontents and Naming Information

Tabletop Adventures helps you bring an authentic Japanese flavor to your game with *Deck O' Names Japanese*.

The beauty and mystery of the culture cannot be contained in a single document, but we hope to bring you great Japanese names and a glimpse into aspects of this complex and glorious culture and its names.

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Naming information	3
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Notes on the Name Cards

- Japanese characters (kanji) are included on the cards to add a bit of optional flavor. The pronunciations for the kanji are not necessarily the most common ones you find in words. They may be special kanji pronunciations (called *nanori*) reserved for naming.
- There are a few really common endings for names, especially given names. These endings indicate the gender of the person behind the name.
- Surnames and place names have quite a bit of overlap for suffixes, because commoners often ended up being named after their place of origin.
- Eighteen of the 330 kanji presented in this deck are not from the *jouyou* kanji (characters learned in primary and secondary school, and required learning to be considered literate) or *jinmeiyou* kanji (characters in addition to the jouyou kanji, allowed for registered names) sets. But the kanji are in real names.



Buddhist temple in Kyoto. (Photo by Fg2, public domain.)

riting Systems

Japanese has 3 main writing systems: Kanji, Hiragana and Katakana. These last two systems together are called kana. Writing directions for the kana are on the following page.

Kanji are the beautiful characters we most associate with Japanese. Most of the characters in the language were imported from China, between the 4th and 7th centuries.

Hiragana is a phonetic alphabet based on syllables. This style usually is used to indicate particles, nouns, suffixes - for nouns (i.e -san to indicate Mr. or Mrs.) and for verb and adjective conjugation. Seeing hiragana in the text is one of the main ways to distinguish Japanese from Chinese. This style of writing is also used on occasion for female names.

It was originally called "onna de" (women's writing). Women were not educated to the same extent as men in the Heian period, so women used the simpler phonetic system instead of kanji.

Katakana, the other phonetic syllabary, is usually used to write foreign words and names, brand names, onomatopoeia (sound words like "buzz" or as the Japanese would say "bu" for the sound of a bell or buzzer). In ancient writings it was used for what hiragana is today.

Other terms you may come across are:

- **Romaji**—the Romanization of Japanese words and sounds, using the Latin alphabet.
- **Furigana**—small pronunciation guides written in hiragana beside kanji. As in the example below.



Direction

Japanese is written top to bottom, with columns going right to left. It can also be written left to right, in rows as in English.

Books from Japan start on the opposite side from American books. In other words, if you hold the book with the spine facing away from you and the page edges facing you, then the front of the book is the right hand side cover.



Pages from The Chronicles of Japan printed in 1599. (Public Domain)

Side Note–Seals

Name seals, called hanko or inkan, are often used with red ink to sign documents or art work. The seals use special script called Tenshou. They are registered with city hall in a person's town.



Photo of hanko (name seal stamps) by Angie Harms (Creative Commons License Attribution 2.0, image trimmed from original.)

Japanese Names

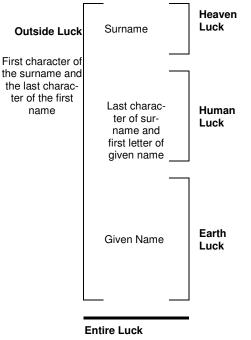
eimei Handan

Fortune-telling is popular in Japan, particularly among women. You can go to a shrine and get your fortune told by drawing a fortune stick. There is also access to every other imaginable version: geomancy, I Ching, astrology, blood-types, palm reading, a version for house floor plans (called kaso), etc. You can even buy fortune-telling gum. (No kidding! We've seen "Japanese Lucky Gum Traditional Omikuji Cola." It looks like the fortune sticks at Shinto shrines.)

The Seimei Handan system of name fortune telling became particularly popular in the Edo Period. We thought it might be fun to include a simplified Seimei Handan table for to use in a game, though we personally do not encourage such fortune telling for real-life purposes.

Seimei Handan Basics

Write the name vertically, in traditional Japanese style, and look up the number of strokes for each kanji. Then create sums according to the diagram below and table to the right.



Sum of strokes in all kanji

- Heaven Luck Fortune of the surname and ancestry.
- Human luck-Fortune of the character, feeling, will, talent and relations.
- **Earth luck**—Fortune for the younger years (up to age 30).
- Outside luck—Fortune for the later years (after age 30).
- Entire luck Overall fortune. (Work and occupation fortunes are viewed here.)

	0	1 1	
# Strokes	Luck Value	# Strokes	Luck Value
1	lucky	41	very lucky
2	very unlucky	42	iffy
3	lucky	43	unlucky
4	very unlucky	44	very unlucky
5	lucky	45	very lucky
6	very lucky	46	very unlucky
7	lucky	47	very lucky
8	lucky	48	lucky
9	very unlucky	49	unlucky
10	very unlucky	50	very unlucky
11	very lucky	51	iffy
12	very unlucky	52	very lucky
13	very lucky	53	iffy
14	very unlucky	54	very unlucky
15	very lucky	55	iffy
16	very lucky	56	unlucky
17	lucky	57	lucky
18	lucky	58	lucky
19	very unlucky	59	unlucky
20	very unlucky	60	very unlucky
21	lucky	61	lucky
22	unlucky	62	very unlucky
23	very lucky	63	very lucky
24	very lucky	64	very unlucky
25	lucky	65	very lucky
26	unlucky	66	very unlucky
27	unlucky	67	very lucky
28	very unlucky	68	very lucky
29	lucky	69	very unlucky
30	unlucky	70	very unlucky
31	lucky	71	lucky
32	very lucky	72	iffy
33	lucky	73	lucky
34	very unlucky	74	very unlucky
35	lucky	75	lucky
36	iffy	76	very unlucky
37	lucky	77	iffy
38	lucky	78	iffy
39	lucky	79	very unlucky
40	unlucky	80	very unlucky
		81	very lucky

Japanese Names



apanese Calendar

- Months and Weeks -

The Gregorian Calendar has been used in Japan since January 1, 1873, thanks to the Meiji Restoration. Prior to this a Chinese lunar calendar, with years based on the reign of the current emperor, had been imported and modified.

Months

The 12 lunar months were 29 or 30 days (based on the cycle of the moon 29 1/2 days). To match the solar cycle, occasionally a 13th month, called "Uruuzuki," was added to the calendar.

Below, the table compares the English names for months with the old (pre-Meiji) names and the modern (post-Meiji) names.

<u>Month</u>

<u>English</u>	<u>Old Kanji</u>	<u>Old Name</u>	<u>Modern</u> <u>Kanji</u>	<u>Modern</u> <u>Name</u>
January	睦月	mutsuki	一月	ichigatsu
February	如月 or 衣更着	kisaragi	二月	nigatsu
March	弥生	yayoi	三月	sangatsu
April	卯月	uzuki	四月	shigatsu
May	皐月 or 早月	satsuki	五月	gogatsu
		minatsuki or		
June	水無月	mina zuki	六月	rokugatsu
July	文月	fumizuki	七月	shichigatsu
August	葉月	hazuki	八月	hachigatsu
September	長月	nagatsuki	九月	kugatsu
		kannazuki or		
October	神無月	kaminazuki	十月	juugatsu
November	霜月	shimotsuki	十一月	juuichigatsu
December	師走	shiwasu	十二月	juunigatsu

Weeks and Rokuyou

The seven-day week has been around in Japan for well over a thousand years, but a six-day system called Rokuyou (六曜 - literally meaning "six day") parallels the seven-day calendar. As with many things involving numbers in Japan—there are superstitions involving the days in the six-day cycle. On many Japanese calendars you'll find a set of kanji characters showing this cycle. This states how lucky or unlucky a day is. This superstition is viewed much like Friday the 13th is in America. You will often encounter a "better safe than sorry" attitude, especially for weddings, funerals and other official ceremonies. The day names in this cycle are:

- Senshou (先勝)—Good luck in the morning, bad luck in the afternoon. Meaning: "You'll win if you hurry."
- Tomobiki (友引)—Good luck all day, except at noon. Do not hold a funeral on this day. Meaning: "The day which pulls a friend to disaster."
- Senbu (先負)—Bad luck in the morning, good luck in the afternoon. Meaning: "You'll lose if you hurry."
- Butsumetsu (仏滅)—The least auspicious day. Bad luck all day, since it was the day Buddah died. Do not have a wedding on this day. Meaning: "Everything is hollow and meaningless."
- Taian (大安)—The most auspicious of the days. Great for business or personal events like weddings. Meaning: "The Day Of Great Peace."
- Shakkou (赤口)—Bad luck all day, except at noon. Meaning: "Red mouth."

Rokuyou days basically follow the cycle listed above, the exceptions being the beginning of the lunar months. The first of each month is assigned to start the cycle on a particular rokuyou day. Below, the table illustrates which rokuyou day starts the lunar month.

Lunar Month Rokuyou Day Start

1 Senshou	7 Senshou
2 Tomobiki	8 Tomobiki
3 Senbu	9 Senbu
4 Butsumetsu	10 Butsumetsu
5 Taian	11 Taian
6 Shakkou	12 Shakkou

13

or More Information...

- http://www.takase.com/Library/ Glossary.htm (detailed information on the writing systems and different styles of kanji, and name seals)
- http://en.wikipedia.org/wiki/Kanji (writing systems)
- http://www.seiyaku.com/customs/ rokuyo.html (*Rokuyou days*)
- http://www.jref.com/culture/ japanese_traditional_calendar.shtml (*traditional calendar*)
- http://en.wikipedia.org/wiki/ Japanese_calendar (*Japanese Calendar*)
- http://www.ewc.co.jp/ja/japan_info/ goodbad_days.htm (*in-depth on Rokuyou days*)
- http://www.b-zenjapan.com/nihon/ koyomi.phtml (lunar months and traditional event timing)
- http://www.sizes.com/time/cal_japan.htm (Japanese calendar)
- http://bmj.bmjjournals.com/cgi/content/ full/317/7174/1680 (release of patients and Taian-Butsumetsu days)
- http://en.wikipedia.org/wiki/ Japanese_history (Japanese history, just as it says!)
- http://www.askasia.org/teachers/essays/ essay.php?no=131/ (*Japanese history*)
- http://www.sengokudaimyo.com/ miscellany/miscellany.html (Japanese culture in feudal Japan. Excellent resource!)
- http://www.japan-guide.com/e/e2126.html (*Timeline of Japanese history*)

- http://www.hi-net.zaq.ne.jp/osaru/ e_kosirae.htm (*information on swords and wearing them*)
- http://www.hanamiweb.com/ kimono.html (*clothing*)
- http://www.jnto.go.jp/eng/indepth/ history/experience/f.html (*detailed information on the Tea Ceremony*)



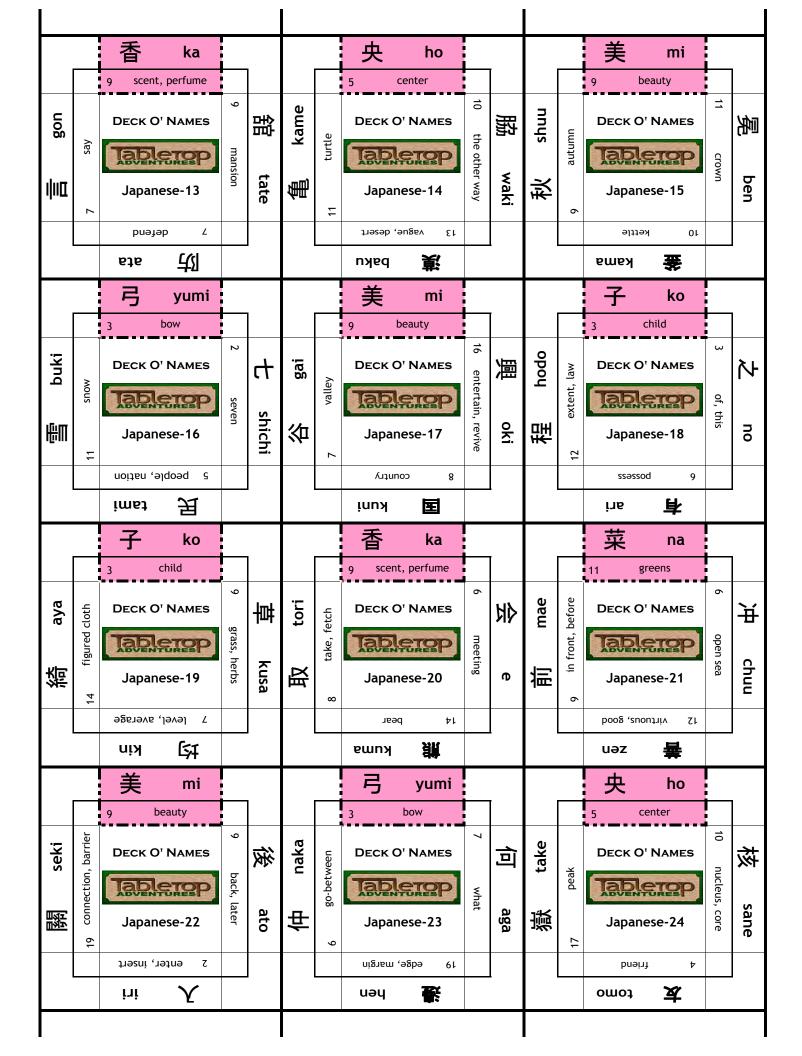
Musashi Miyamoto. Image from an ancient scroll.. (Public domain)

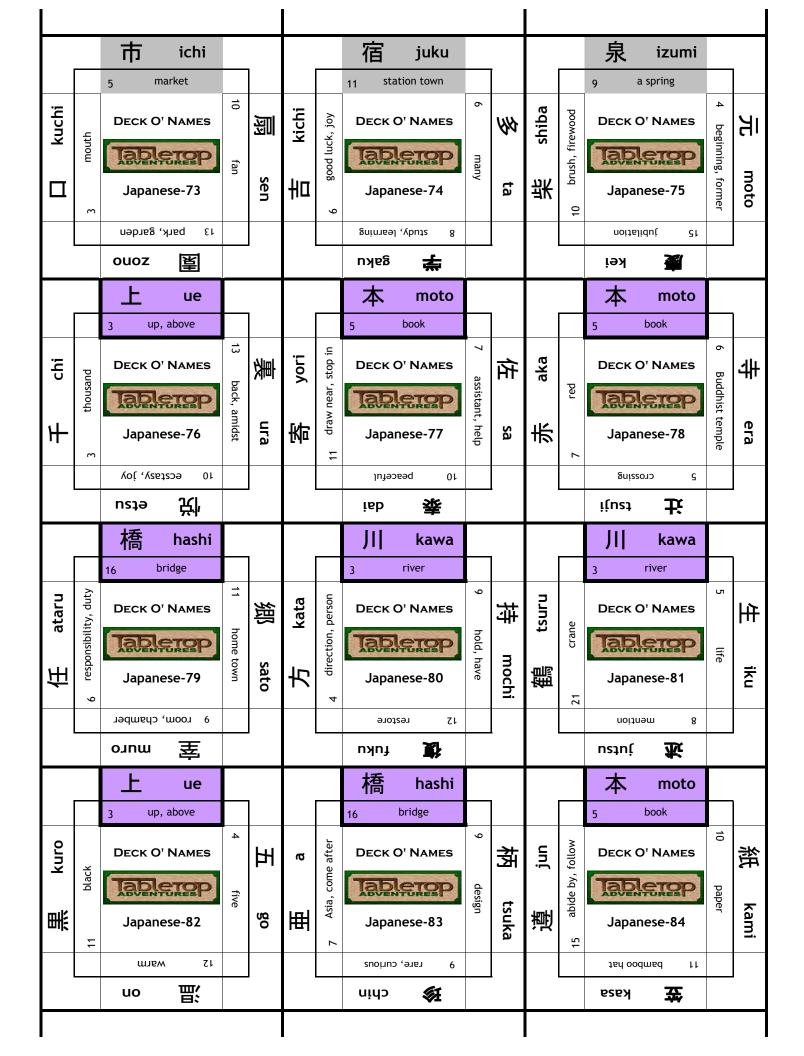
Designer: Amy Vander Vorste Artwork: Amy and Michael Vander Vorste Contributing Author: Marcella Ganow Editors: Vicki Potter and Marcella Ganow

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Deck O' Names Japanese Generator

These instructions come bundled with the generator software in a "Read Me" file:

To run the Generator, extract the files from the .zip file and click on the .html file.

* Deck O' Names - Japanese.html is the Generator for the deck: Japanese.

- In order to display the Japanese Kanji characters on your PC, you will need East Asian Language Support enabled. Here is the link for Windows XP. (Search the site for other operating systems.) http://www.microsoft.com/resources/documentation/windows/xp/all/proddocs/enus/int_pr_install_languages.mspx?mfr=true

- The Generator defaults to 10 names at a time. You may enter any number between 1 and 1000 in the "Number" field. Depending on the browser, between 8 and 10 names will be displayed at a time. Use the scroll bar as needed to view names further down the list

- You may generate more than one list before pushing the "Clear" button to clear the window. The new list of generated names will simply be added to the text in the window.

- "Sort" will sort your current list alphabetically. If you generate more names afterward, you'll need to resort. If you generate more than one type of name (say male and female names), it will sort first by name type then alphabetically.

- "Unique" will ensure that your list only contains unique values. (It's handy if you're generating many names at a time.)

- "Random" will randomly reorder your list.

- "Count" will give you the number of names in your list. If you just used the Unique function, it's nice to know how many names you have left. The number is displayed in the text area to the right of the button.

- "Male", "Female", "Surname", "Place" and "Unclassified" are types of names that may be generated. Click the check box to the right of the name to select that type of name.

- "Kanji" - Select this check box if you want the generator to show the Japanese Kanji characters with the names generated.

- "Translate" - Select this check box if you want the generator to show the translation for the Japanese Kanji characters associated with the syllables in the names generated.

- "Name Type" - Select this check box if you want the generator to show the types for the names generated. (i.e. Male, Female, etc)

- "Printable Page" will create a printer friendly page of your current list.

** Note 1: in some browsers, particularly in Firefox or Netscape, if you use the "Return to Generator" button or the browser back button your original list will be lost.

** Note 2: the Printable Page lists the number of entries in the list. Be sure to check this number and ensure you aren't sending a huge file to your printer - unless you really want to. It's possible to generate thousands of names in a list with just a few clicks of the mouse. FYI: 5,000 names was 73 pages on my printer.

- The "Columns" radio buttons allow you to control the number of columns of names on the printable page.

- To save your names list, click on "Printable Page" and click on File->Save Page As (or Save As, depending on your browser). In order for the Japanese kanji characters to display properly, you will need to save as html or copy the names to a text editor that can save with Unicode format. (An example of a program that can do this is Windows Notepad.) Before closing the generator or clearing the generator screen, you may want to double check your file and ensure that the kanji characters were saved correctly. When they are not saved correctly, they display as question marks or garbledygook.

- For this program to function properly, active content is necessary. If you generally prohibit this type of content from automatically running in browsers such as Internet Explorer you may receive a warning asking you to "Allow Blocked Content". This will enable the javascript functions to run with this application.

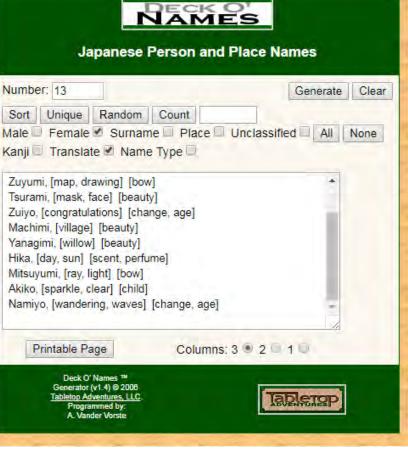
- Warning note: If you view the source code for this program, don't save the segments.js file. It is in a Unicode encoded file, as it contains the kanji characters. If this file is saved in another encoding scheme, the kanji characters will not display properly on your screen.

The graphics on the following pages show samples of the Japanese Generator software in some of its uses mentioned above.

umber: 13	Generate Clear
Sort Unique Random Coun	t
ale 🖉 Female 🔍 Surname 🔲 P	
anji 🔲 Translate 📃 Name Type	
anji - Hansiate - Name Type	-
Fuehiko	
tashi	
/lizuta	
Зао	
Shitsuo	
Sukeshi	
Zonota	
Sakohiko	
Tachihiko	*
Renta	
Printable Page C	olumns: 3 🖲 2 🗐 1 🗐

A group of basic random male names. In Japanese, different prefixes tend to be used for male and female names, place names, and surnames.

Zuyumi, [map, drawing] [bow] Tsurami, [mask, face] [beauty] Machimi, [village] [beauty] Yanagimi, [willow] [beauty] Mitsuyumi, [ray, light] [bow] Akiko, [sparkle, clear] [child]

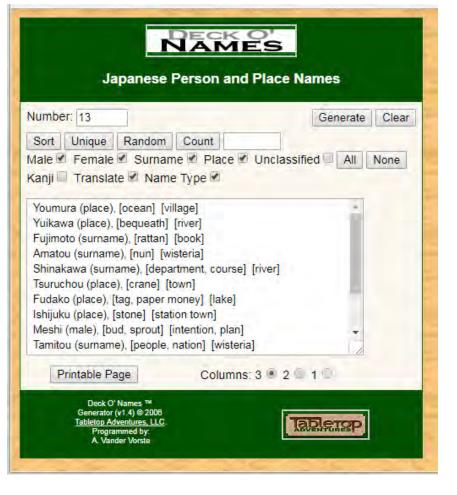


A group of random female names, with the English translations of the syllables involved.

lumber: 13	Generate Clear
	Generate Clear
Sort Unique Random Count	
tale 📄 Female 🗎 Surname 🗹 Pla	ace Unclassified All None
anji 🗹 Translate 💷 Name Type 🗆	
Okimura, 興村	-
Ishimoto, 石本	
Shirakawa, 白川	
Ichikawa, —JII	
Gonkawa, 言川	
Satotou, 郷藤	
Rotou, 路藤	
Shitakawa, 下川	
Domoto, 土本	+
Toshimoto, 紀本	
	1.251
Printable Page Col	umns: 3 🖲 2 🔍 1 🔍

These random surnames are shown with the Japanese kanji characters, as well as transliterated using the English alphabet.

This set of random Japanese names are shown with the type of each name identified and with the English translations.





Introduction

L-L-L-I Black Orchard

Black Orchard, the second spaceport in Tabletop Adventures' Destinations line, is in business to shift cargo and lots of it. Visitors and passengers alike are well provided for here, but the primary bread and butter of this port is heavy cargo. This destination is a fully described spaceport providing a location for refueling, diagnostics and refitting of any vessel. *Black Orchard* is a great location for picking up a load or recovering from a recent encounter with a strange nebula or nanotech life form. The port can be dropped into any space travel sci-fi campaign with little or no prep – just read the overview, and you're good to go. *Black Orchard* is 100% description (no rules material or crunchy bits), making it entirely system-neutral.

Throughout this PDF you will find sections of text that are designed to be read aloud to your players. They follow this format:

Scene Name

Read-aloud text. [Notes for the GM, not to be read aloud.] *Additional read-aloud text.*

Where Can I Use This Spaceport?

Black Orchard is written to be placed on a world with breathable atmosphere and Earthlike gravity and situated just outside a large city.

If you would like to use *Black Orchard* on a less Earthlike world, you will need to change a few details – for example, if the atmosphere is not breathable, *Black Orchard* personnel (and everyone who lands there) should be wearing breathing gear. If *Black Orchard* is not placed adjacent to a large population center, additional periphery structures and underground space will be necessary to house the large cadre of support staff here at the port.

Overview

A compact spaceport built to accommodate cargo ships and trade, *Black Orchard* is a commercial venture owned and operated by an alliance of merchants called the Commissars. This group of fourteen merchants have spared no expense in outfitting this port for business.

Black Orchard from the Air

As your ship drops in low, skimming towards the spaceport, it is plain see why it is called Black Orchard. Five immense columns jut up along the length of a vast expanse of permacrete, each one topped with a wide disk of some sort from which dangle numerous appendages. Dozens of ships dot the otherwise featureless rectangle that surrounds the five towers, and you can see several smaller ships taking off on the far side of the port. As you get closer, you see movement on each of the structures – articulated crane arms attached to each tower are lifting up pieces of spaceship hull and probing inside open hatches. Closer still, and you can see hundreds of people moving across the open expanse, climbing in and out of docked ships and scuttling up and down the massive towers.





Refueling

Armored pipes run up the center of each tower column, carrying fuel, oil, lubricants and other fluids that many ships (both atmospheric and transatmospheric) need. Attachments in the base of each armature – the long cranes that dangle from the disks atop each tower – allow them to connect up with whichever hose they need, and from there the fuel can be piped to the ships on the ground below.

Diagnostics

Computer banks in each tower are connected to the armatures, and the armatures themselves are outfitted with a wide range of software and connectivity options. These can be linked up with shipboard networks, allowing the Orchard's techs to run diagnostic checks on the ships that dock there. These tests can be used to isolate problems and determine the best course for repairs, and the spaceport's computers are top of the line – they

bring a lot more power to bear than the average shipboard computer.

Refitting

All five towers are set up to handle basic repairs, swapping out hull plates, detailing and other refitting work on the ships docked beneath them. Parts can be hauled up inside the body of each tower and then lowered down by the armatures, or they can be hoisted up from below by the armatures themselves. Specialty repairs are better handled by the individual towers that are best equipped to deal with them: Armadillo Tower for hull work, the Widow for sensors, Gatling for weapons systems and Igor for anything truly unusual.

Loading and Unloading

Most loading and unloading at the Orchard is done by ground vehicles, but every tower has at least a couple of armatures that can haul cargo. This allows the station to service ships of all shapes and sizes, and to load or unload cargo from places aboard those ships that are difficult to reach from the surface.

Air Traffic Control

There is a small docking control station atop each tower, right at the center of the disk. These stations are linked by the port's computer network, and supported by a fleet of tiny camera drones, as well as by other stations at the outlying edges of the Flats. Each tower's station is responsible for general traffic management – which is extensively cross-coordinated – as well as takeoffs and landings for the area immediately around its own tower.

Long Knife (Spaceport Defense) Docked by the Long Knife:

Fully 600 feet tall, this tower dwarfs the other four – and unlike its cousins, the top of the Long Knife's disk is not bare. A forest of

> cannon, lasers, rail guns and missile batteries covers every inch of the disk, making the top of the tower look like a sea urchin. Drones hover around the tower, their cameras and sensors aimed at the permacrete surface far below – as well as the sky far above. As you watch, you see a trio of hoverbikes approach the tower from the far side of the Flats. Two guards ride on each bike, and without even slowing down they dart into a hangar in the edge of the disk, narrowly avoiding a crane arm that is swinging around to service one of the ships below.

> The tallest "tree" in the Orchard, the 600-foot-tall Long Knife bristles with sophisticated weapons systems.

Very few attacks have ever been mounted against *Black Orchard*, and the Long Knife is the main reason why.

This tower has an unlimited field of fire against airborne targets, and a wide (though not unlimited)





Anyone straying from the painted guide lines on the Flats will know it in short order – stray far enough, and a ship will skim by overhead, engines roaring. Ground crews and guards will converge on you, politely herding you back to a safer area.

Plot Hooks Spider, Spider:

One night, the Armadillo goes completely dark – all systems shut down, the armatures hang limp and non-functional. The armada of robots that normally swarm up and down the tower are conspicuously absent. A nanotechnological virus has been hiding in Igor for the past several weeks, building strength and biding its time, and it picked tonight to take over the Armadillo's robots – all of them, all at once. It then used the robots to power down the tower, and it has set its sights on the Long Knife next. Is it trying to take down the spaceport, or simply looking for bigger guns? Either way, the robot army must be stopped.

Trouble Down Below:

While their ship is docked at *Black Orchard*, the PCs are approached by a Commissar in need of assistance. She tells them that a band of thieves has infiltrated the tunnel network beneath the Flats, hoping to make off with some particularly valuable cargo. Wanting to resolve the situation without making the security breach common knowledge among the Orchard's staff, she offers to pay the PCs handsomely to track down the thieves and take them captive – all without alerting anyone else to their presence.

Scrapyard Scam:

Every week, massive hauling trucks from a nearby scrapyard drive through *Black Orchard*, looking to

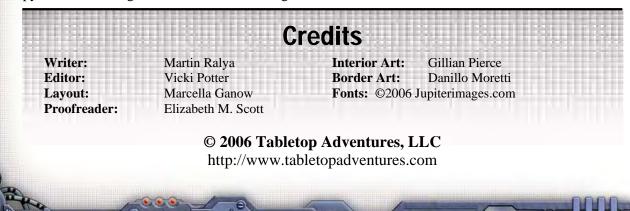
buy scrap metal – even whole ships, if the station's techs have deemed them beyond repair. A month ago, the scrapyard changed ownership, and the new owner prefers to make his own scrap. A day or two before the scrap trucks are scheduled to drop by, the new owner sends out teams of saboteurs (hired goons, for the most part) to sneak into the Orchard and subtly damage a ship or two – hoping that the owners will have no choice but to sell them for scrap. Naturally, one of the ships they pick belongs to the PCs...

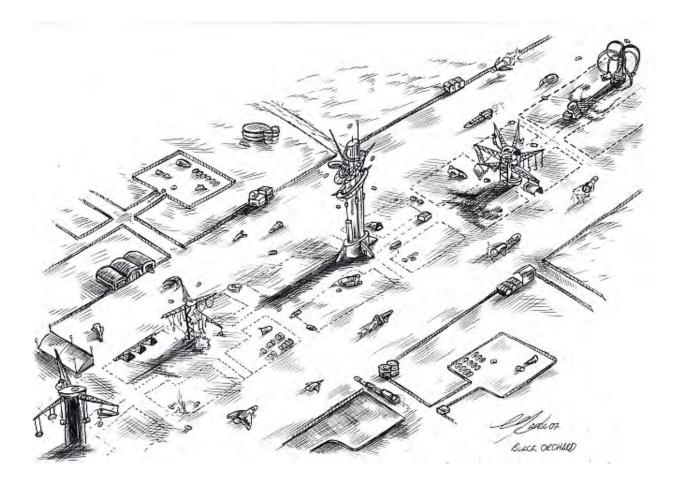
Roundup!:

The containment fields aboard a ship carrying a menagerie of ferocious, dinosaur-like creatures fail, releasing several dozen of the beasts out onto the Flats. The Long Knife cannot engage them without hitting people or ships on the tarmac, and it looks like they are more than the Orchard's security forces can handle. Can the PCs turn the tide?

Weapons Free:

The PCs are out on the Flats when, without warning, one of the ships docked under Gatling goes haywire. Its forward guns begin strafing nearby ships and people, and one of its starboard missile batteries takes out several of the loaders who are servicing the ship. Chaos erupts, with people running every which way as the ship continues firing at random. With help from the guards, can the PCs figure out why the ship went nuts and stop it before it destroys everything in range? It will not be long before the spaceport's top brass decide to bite the bullet and turn the Long Knife on it, despite the risks. Did the ship *really* go haywire? Was it a virus, sabotage or a more unusual cause?





Spaceport Black Orchard, as seen by a craft on approach. Artwork by Gillian Pearce.



Not everyone is cut out for fine dining and a fivestar rating. *Cantinas and More* supplies the Game Master a choice of eating establishments to whet your characters' appetites. Pick a venue to match your current campaign needs and pull up a chair for some quality food. Better yet, come for the atmosphere and a few juicy rumors. Complete with interior and exterior descriptions, plot hooks and character sketches, these haunts are for you.

This release includes three establishments and a roving food cart. All of the settings assume a humano-centric universe, but the GM should freely alter these venues as necessary to include alien racescharacters appropriate to the campaign.

The Blast-Off Bar is a shady planet-side haunt with unique décor and a great selection of spirits. The owner, Jack "Shorty" Foggarty, is a colorful character not opposed to bellying up to his own bar and joining his patrons for a drink or two on a slow night. A word of advice: keep on the good side of Foggarty and keep an eye out for the law, because there is no telling when things in this joint will really take off.

For a more elite crowd, *The Pilots' Lounge* is a restricted-entry club, whose amenities and superb concierge service are supplied compliments of the local port authority. This establishment best suits a planetary spaceport or a busy space station. The concierge service and perks here are seldom matched by other ports, and so a good cross-section of commercial, passenger and cargo pilots frequent the Lounge. While here, the characters could get or give a hot tip or catch up on the news and holos

from home. If they need to expand their crew, or replace a pilot, this is the place to do it.

Smith's Restaurant is more of a hometown eatery established on a nearby planet. Come here to get in touch with the locals, catch up on the racing news or find some additional cargo to haul. A well-rounded menu and a quick turn-around time make the café a perfect spot to rendezvous with a potential business contact or to pick up local gossip. Rumor says a recent strike has made local business interests desperate to find ways to get their cargo moved. Perhaps the group can take advantage of it and pick up some much-needed credits.

Have the characters rub elbows with the crème de la crème or a few shady characters of *your* choosing and have a great time. Whatever your craving, *Cantinas and More* will help spice up your campaign, providing *Destinations* perfectly suited as jumping off points, quick stopovers or great hangouts. If you'd like to be a food critic, put up a Cantina rating on our EN World forum – the Overlord will be pleased.

Bon Appétit! The good people at Tabletop Adventures and the Overlord







The Blast-Off Bar is a moderately busy, mediumsized establishment frequented by a mix of locals and off-worlders. Plenty of business, both legitimate and otherwise, is conducted here. It also serves a fairly decent rack of ribs, and the music is better than most, so a fair number of patrons just drop by to relax. However, no matter how comfortable one gets, there is something about the place that makes the back of your neck itch.

Exterior Scenes

These mini-vignettes can be used to convey the feel of approaching the bar from the ground. Approaching The Blast-Off Bar from the air could more clearly reveal the presence of a ship, although if located at a busy spaceport, it would look very much like a ship docked at a port building or repair station.

Exterior I

A ramshackle, run-down looking building comes into view, low and almost mean in the way it sits there. A gaudy red neon sign crackles and pops, some of the letters work now and then and the place reveals itself to be– The Blast-Off Bar. The exterior of the building is covered in bits of starship and mechanical parts. Some of them have fallen off and lie on the ground. Here and there, antennas and communications devices have been attached to the structure.

Exterior II

The front windows have been plated up with shutters: each one has several slits in it to allow in a small amount of light. A few large tubes poke in and around the structure, again reinforcing the feeling that the bar has a definite 'spacer' theme about it. The front doors are made from heavy-looking steel [reinforced], and look as though they could withstand a direct assault for quite a while. A glowing computer-panel to the right side of the doors just waits to be pressed. There does not appear to be any other entry into this establishment.

[When the panel is pressed, read:] *The front doors* open with a low hiss of hydraulics, sticking for a moment, before opening fully and allowing you inside.

Interior Scenes

Interior I

You enter the bar proper and the moment you do, you are greeted by a number of questioning eyes. People quickly look away and tend to their own business. This medium-sized bar serves a good number of customers. There are round tables with harsh electric light streaming from overhead, while the slatted windows let in very little illumination from the outside. At the back of the room a typical bar is stocked with a number of bottles and tended by a thin, scrawny-looking man. [This is Jack, the owner of the Blast-Off Bar. He has mastered the ability to convince others that he is one brick shy of a load—when he wishes.]

Music plays quietly in the background and the atmosphere is relaxed, but has an obvious underlying current of trouble. The interior mirrors the exterior, using cast-off starship parts as décor. No attempt has been made to camouflage or update this odd collection of ephemera via paint or other means. They are everywhere on the walls, floors and ceiling; even utilizing a couple of large ducting fans in the ceiling to provide climate control. Fuel pipes and piping of all shapes and sizes crisscross the walls, stretching overhead and down into the floor. [An alert person might notice that these pipes have a habit of gurgling now and





A Few Short Hooks

- The characters are hired to investigate Jack's bar. Several people have gone missing from the local 'enforcement' agency and the agency needs 'mooks' to provide bait. The characters could be caught between the law and the smugglers.
- Daisy has been kidnapped by a rival gang of smugglers. How they managed to do this in the first place amazes Jack. He needs some likely suckers to get her back, and if they succeed without getting shot to ribbons, all well and good.
- The characters are given some cargo they need to shift. Jack is their main contact but in the middle of 'the deal' a rival gang/faction/the law shows up to complicate things. It could go one of two ways depending how it is handled. Jack could think they set him up or the PCs could join Jack in defending his property and escape.
- Jack's crew stole something from the characters' employer and they want it back. But it turns out that the thing Jack stole has great sentimental value to him. It was Jack's father's coffin; inside is the key to the Lew Foggarty's stash, a stash that could make someone very rich.



The Pilots' Lounge

The Pilots' Lounge is a small area of the spaceport or space station set aside strictly for the use of the pilots and their guests. It includes a bar, viewing lounge, hospitality room, comfort stations and showers. The lounge is operated as a courtesy of the port in which it is located. The description is purposefully ambiguous as to whether the destination is isolated in space or orbiting a planet, with the idea that the GM should be able to insert it just about anywhere into a campaign.

Exterior

The corridor turns and brings you to a wellmade, discreetly decorated metal door. On both sides are generous windows into the hall, but they are opaque; perhaps those inside can look out but not vice versa. Over the door is a sign. ["Pilots' Lounge" is written in the local language. It can be repeated in the other major language(s) of the station.] The door opens only to an ID reader which is beside the door handle.

Exterior II

There is a com unit beside the door. If picked up, an automated voice answers promptly.

"Hello. Com Central.

For emergency say 'Emergency!' Give details and Stay on com!

To locate personnel, give authorization code and name of personnel sought.

For information on transport, give name of ship; if ship not in public domain, give authorization code.

For admission to restricted areas, give authorization code, door or gate number.

For admission to Conference Area 1 ... "

It goes on and on:

"For admission to Conference Area 5, give conference code.

Contact Station Security Office after daily closing.

Misdirected Shipments Office ... "

Eventually saying:

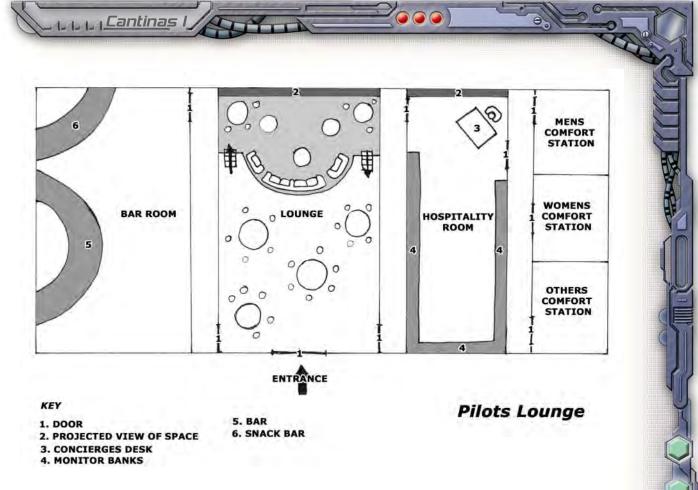
"For admission to Pilots' Lounge: Visiting pilots specify ship and docking berth, place and date of license

For list of sleeping rooms, say 'sleep'

For list of food vendors, say 'food'..."

Com Central speaks the dominant local language or the international language of space travel. The





Another, a big broad man, is in a very earnest conversation on a headset; his white-noise generator eliminates the sound but you can see the body language and movements. A middleaged woman sleeps under a yellow blanket, snoring softly and a painfully thin, darkskinned man reads a monitor. [To read the lips of the pilot speaking into his headset, experience reading lips and knowledge of an uncommon language are both required.]

Elsewhere in the Lounge

To the left and right as you enter the lounge are doorways. The room is built so that the doorways are open and welcoming, but the hallways to the adjacent rooms turn twice, which greatly reduces the sound that is carried between the rooms. To the left from the main room is the bar; to the right are the hospitality room, comfort stations and showers.

Entering the Bar

You go through the left doorway, and the hall turns right and then left again. The corridor walls are covered in a soft vellow material and decorated with very well made pictures. [These are photographs, paintings and small mixed-media sculptures of scenes: one shown from the orbit of a distinctive star, one a spaceport seen from its dock, one showing the bright lights that direct the approach when landing, etc.] The floor is carpeted in a deeper yellow mixed with turquoise and orange. The hall opens to a busy bar. Numerous pilots, tall and short, male and female, sit on stools around the tall half-moon table—"bar" —laughing, talking and drinking. They are mostly alert to their surroundings and note your entrance. [If someone there knows the characters, or if the bartender does, they are greeted enthusiastically.]



accessories speak of her status. It seems there is very little denied to her.

Mara is professional in her approach and proud of her work; if the pilot wants anything legal, she prides herself in finding it. She works out seriously and is a local past champion at chamber-ball (like racquetball). From it she gained enough notoriety that pilots will often ask her what she plans to compete in next.

Edna Rose, Concierge

A solidly built woman in late middle age is discreetly dressing down one of the maintenance staff. Her demeanor is not pleasant, and although every detail of her appearance has been meticulously attended to, one would be stretching the truth to call her attractive. She has long hair and wears it piled on her head in a rather severe style. As people approach, though, she immediately takes time out to meet their needs. She is efficient and seems to remember the com code for everyone and everything at the port [on the station] without using a reference.

Edna Rose is the supervisor, as well as a concierge, and has 30 years of experience in the job. She is highly competent and like Mara prides herself in solving problems, however difficult. She has worked here long enough to know everyone in the spaceport administration and all the regular pilots. She is fair with all her staff and treats them equally, but Talia has become a particular favorite.

Luis Peronez, Concierge

One of the concierges is a dark-haired man. He speaks quickly and seems witty, and is impeccably dressed. As you watch him, you can tell that he takes pride in greeting each pilot he knows by name, often passing along small items and gifts for them or their families, saying "for you," or "give it to you-knowwho," with a smile and a wink.

Luis is a quick-witted, fast-walking, fast-talking man that likes people, likes knowing people and making and using contacts to get answers. He has been working here 15 years. A member of a large extended family scattered over all the habitable planets and stations in this area, he often networks with pilots, sending along small gifts to one or another of his family. He revels in the fact that dressing well is part of his job and dresses with a flair. He has an eye for the gracious gesture: he will bring expensive flowers, seasonal toys or chocolates into the Lounge at his own expense, but then he will give them to the pilots.

Talia Starr, Concierge

A tall lanky blond woman, today's concierge is beautiful rather than pretty. She seems to take care in her appearance, although her outfit today is a little excessive for her position. The youngest concierge you have seen, she is probably in her middle 20's. As she talks to different pilots, she is well spoken. She takes pains to greet each customer personally, and often addresses them in their local dialect.

With four years here, Talia is developing in sophistication. She is still learning what looks best on her. Most days she is elegant, and then she will make a mistake, wearing something too frilly or too tailored or too orange... She comes from a poor area "downplanet", but has learned educated accents and implies her home is in a much better area. She sees this job as chance to make her fortune, a stepping stone to something better. Solving problems for the pilots has already provided her with several wonderful opportunities to make money, most of them legal.

Cleaning Staff

Four others keep the lounge clean, picked up and supplied with food, toilet supplies, etc. One is on duty at all times; they have three shifts per local day, dividing the local week up so that over a year they share the difficult shifts equally. With the exception of Valentina, the cleaning staff unobtrusively go about their work. Valentina is a bit more noticeable than others, but even she fades into the background.

Melguin Zane, Cleaning Supervisor

Melguin is a small, strong man from a nearby planet (the planet below or one near the station). He has worked on the station for 25 years, ten of them



at the public bath house. When she is not working and has energy, she goes to the public library—to read, to use the computers, or to send on the information she has gathered.

Nanci Clai, the assistant

Nanci is about 25. After a wild decade of traveling around inhabited space, she drifted into this city and needed work. Iris hired her about six months ago. She knows Iris is more fluent than she lets on but nevertheless assumes her boss is pretty much what she appears to be. She thinks it is very funny that she, Nanci Clai, daughter of an urban accountant, is taken by the folk of this backwater to be a colonist from the settlements selling her traditional food. She's been doing this almost long enough, though, and would jump at the chance to leave the planet (station).

She has a drug addiction to 'spring', a drug that is both relatively cheap and readily available and so she barely notes that she *has* to have it every morning at breakfast. Neither Nanci or Iris sell 'spring'.

The Food

The pushcart menu is simple.

- petan the deep fried rolls
- marrj a local meat from a small rabbit-like beast that is easily obtained
- Pnut peanut
- ibby a spicy flavor resembling tomatoes in vinegar
- hot ibby like ibby with jalepeños added

Other

• spring – a local drug resembling flour

A teaspoon of spring sprinkled on food produces artificial goodwill and energy that lasts all day. After 45 to 60 hours without it addicts become irritable. Longer than that there are all kinds of stomach and head pains, building to great severity. The dependency is biochemical and breaking the habit requires hospitalization, but most people can go years with just one teaspoon a day keeping them happy. A larger dose does not usually have any more effect on the person than does the one teaspoonful. It is the rare individual who habituates to the drug enough to require increasing the dose to maintain the effect. Since here a teaspoonful costs less than a meal, addiction is easily maintained.





Introduction

Destinations: Charon's Wall is the third spaceport in the Destinations line from Tabletop Adventures. This mini-PDF presents a fully described spaceport that can be dropped into any sci-fi campaign featuring space travel. It needs little or no preparation – just read the overview, and you're good to go. *Charon's Wall* is 100% description (no rules material or crunchy bits), making it entirely system-neutral.

Throughout this PDF you will find sections of text that are designed to be read aloud to your players. They follow this format:

Scene Name

Read-aloud text. [Notes for the GM, not to be read aloud.]

Where Can I Use This Spaceport?

Charon's Wall is intended to be situated on a world with Earthlike gravity and a breathable atmosphere, and near a reasonably large community.

Depending on the nature and flavor of your campaign, though, it can easily be placed on a non-Earthlike world by making just a few changes. For instance, if you set Charon's Wall on a world with a poisonous atmosphere, most activity at the port will take place inside the Wall itself, and everyone in the landing zone will need to wear breathing gear.

Overview

This grim spaceport is tucked away into a cliff face and its entrance shows signs of a recent attack.



Charon's Wall from the Air

Your ship skims down through the atmosphere, approaching the Charon's Wall spaceport. As you get closer, all you can see is a cluster of bombed-out buildings sitting on the edge of the cliff – no ships, no ground crews, no spaceport. With the engines whining as your ship begins to brake, you roar past the decrepit buildings – and suddenly, you see Charon's Wall. Far below you at the bottom of the cliff face is the spaceport's landing area, a wide circle of bare permacrete with smaller lanes radiating out from it.

As your ship makes a wide turn, coming in for a landing, you can see other spacecraft below – but something is not right. Instead of being covered in lane markings, the spaceport's landing area looks like a war zone. Large craters dot the surface and you can see huge piles of debris pushed off to the sides of each lane. As your ship angles up hard for its final approach, there is no time to change your mind – but you have to wonder if coming here was a good idea.

About the Author

Since 2004, Martin Ralya has been a freelancer for the RPG industry, with work in print and PDF from Paizo Publishing, Goodman Games, Necromancer Games and Tabletop Adventures, among others. Currently, Gnomein-Chief at Gnome Stew, and formerly the author of Treasure Tables RPG blog, Martin has been gaming since 1987 and GMing since 1989. Both blogs are great resources for Game Masters.

> http://www.gnomestew.com http://www.treasuretables.org



surprisingly neat hole 200 feet up. Several others were partially destroyed and bits of metal and tangles of wire and cables dangle down from them.

The Bullseye:

You see a crowd up ahead, a mix of travelers and spaceport personnel. Stepping over a patch of glassified permacrete – where a laser blast went awry in the recent attack – you see that the crowd is gathered around a large crater. It's a very large crater: 30 feet wide and nearly 20 feet deep, surrounded by rubble and debris. The crater's walls are black and sooty, except where the blast sheared off whole sections of rock; there, the exposed rock looks bright and clean in contrast.

Three spacers – mercenaries, by the looks of them – are working their way around the inside of the crater with paint-sprayers. Already a wet dot five feet wide lies at the crater's center and the three spacers are working on painting a ragged, bright red line around it. When they are done, this crater will be a bullseye in more ways than one.

What Still Works

The attackers crippled the port's defenses beyond repair. Charon's Wall is completely defenseless other than whatever weapons maybe on the ships landing there. The spaceport's control center, which is situated atop the Wall and overlooks the landing area, is the next most-damaged area. Much of the port's repair efforts have gone into restoring the comm gear and computers required to keep ship traffic moving smoothly – and to keep ships from crashing into each other.

Beyond that, though, everything else still works to a greater or lesser degree. There are enough clear areas between the craters to accommodate most ships, the port has supplies on hand for restocking and repairs, and so forth. You can easily change this to suit the needs of your game, however – delaying the PCs for a few more days by having the port be out of the supplies they need, for example, or having the only open landing area be the one in between two ships crewed by rival bands of space pirates.

Spaceport Layout

Charon's Wall consists of two distinct sections: the landing area and the Wall. The landing area is shaped like a half-sunburst and radiates out from the cliff face. The portion closest to the cliff is built to accommodate larger ships, while the narrower lanes surrounding it are for smaller vessels.

The cliff itself, which is called "the Wall", houses the majority of the spaceport's facilities; everything from living quarters for its staff to supply warehouses, all buried deep inside the rock. A handful of exterior buildings butt up against the cliff including hangars for the port's small fleet of service drones.

Three dozen weapons pods – the spaceport's defense grid – used to dot the 500-foot-high face of the Wall, but every single one of them was destroyed in the attack. Scorched craters and dangling clusters of wires debris are all that remain. Atop the Wall is the port's control center, a cluster of badly damaged buildings that house the communications and computer gear required to keep a sizable spaceport running properly.

Landing Area

Landing at Charon's Wall:

At first glance, it is tough to see how this could be a functioning spaceport. Even from a distance, you can see large craters in the landing area. The massive cliff face that shadows the landing zone is covered in scorch marks and deep scars, and the remains of a destroyed ship huddle forlornly at the base of the cliff. Closer in, though, other details become apparent.



The port has no guards or other security staff, and it really needs another 100 people to run it well. After the attack, though, there simply are not enough rooms with power inside the Wall to support that many people, nor enough money in the coffers to pay them.

At any given time, there are between 10 and 30 ships of various sizes landed at Charon's Wall, along with between 50 and 200 visitors.

Plot Hooks

Delays:

After landing at Charon's Wall, the characters wait an inordinately long time for service (refueling, restocking – whatever it is that they need). Ships that landed after them are taken care of, and spaceport personnel refuse to give any explanation. As it turns out, one of the gangs that regularly refuel their raiding ships at Charon's Wall has paid the ground staff to ignore the group, and the gang is demanding tribute money from the party before they will reverse this situation.

Fish in a Barrel:

While they are docked at the spaceport, a member of the port staff tells the characters that they are wanted in the control center. This entails a ride on one of the port's cliff elevators, and halfway up the elevator stops, trapping the party. One of the group's longtime enemies has arranged this situation, and plans to send in a team of assassins to kill them while they are stuck in the elevator. The heroes will shortly have a fight in very close quarters on their hands – or perhaps a pitched battle high up in the elevator shaft, after they begin climbing the cable to escape.

Mystery Ship:

The captain of a newly arrived freighter climbs off his ship in sight of the party – and then drops stone dead. Fearing a foreign virus or other plague, port personnel move nearby ships, divert the shuttle trains and clear a wide circle around the dead man's ship. Someone needs to go inside, but no one wants to do so, and after a few hours a spaceport officer makes a generous offer to anyone willing to board the mystery ship. If the heroes take her up on it, what will they find – and will it endanger the spaceport?

Inside the Wall:

A group of thieves is after something inside the Wall, and they decide that the best way to get it is to shut down the spaceport. They disable the elevators, cutting off the control center from the rest of the Wall, and position snipers in several of the bombed-out turrets on the cliff face. While their companions undertake a robbery deep within the wall, these snipers hold off anyone who tries to come into the Wall after them. What the robbers do not know about, however, is the backup access shaft that runs from the control center down into the Wall – a narrow, cramped 500-foot-long tube, but still a way in....

Raiding the Raiders:

During the recent attack on Charon's Wall, one of the attackers was shot down by a defense turret. He managed to guide his ship into a controlled crash several miles away, and eventually recovered enough from his injuries to limp back to the spaceport. When he arrives, he is delirious and near death, and many of the spaceport's staff would not mind hastening him down that path. In a moment of lucidity before passing out, however, he tells those around him – including the characters – that in exchange for aid, he will set a small force on the trail of those who attacked Charon's Wall.





Introduction

Welcome, and thanks for picking up *Repair Station* 7-*Osiris*, the first product in the "Destinations" line from Tabletop Adventures! This book describes 7-Osiris, a busy repair station that can be easily dropped into any space-based sci-fi RPG campaign.

7-Osiris is presented in two different conditions: Active (inhabited, running normally) and Derelict (ruined and devoid of life). An Overview is also provided, which familiarizes you with the station in general terms. You can run the derelict version of the station without first reading the active version. If your players ask questions relating to what station life was like while 7-Osiris was still operational, you can just refer back to the relevant bit of the active section during play.

This gives you two dramatically different ways to incorporate 7-Osiris into your campaign – as well as the option of using it in both states in the same game, if the PCs become familiar with the station before disaster strikes.

The Active and Derelict conditions are described separately, and broken into several sections: **Station Exterior** (what 7-Osiris looks like from space); **Exterior Scenes** (ready-to-use descriptions of minor events that take place aboard the station); **Interior Areas** (what the station is like inside); **Adventure Seeds** (which you can use to introduce the station into your game); and **Bringing 7-Osiris to Life** (to help you make this repair station seem more real and vibrant to your players).

In addition, the first division – which describes 7-Osiris as an active, functional repair station – also



includes one extra section, **Cast of Characters**, which briefly describes the NPCs who run, use and visit 7-Osiris.

Each section includes text that you can read aloud directly to your players, generally when the characters see a new area (or meet a new NPC) for the first time. Some sections include a minivignette (also designed to be read aloud) featuring that area of the station. Read-aloud descriptions are always *italicized*.

Gravity and life support (which includes both breathable air and heat) are not consistent throughout 7-Osiris – some areas have neither, while others have one or both – and these conditions change depending on which version of the station (active or derelict) you are using in your game. For this reason, the status of both gravity and life support is included at the very beginning of each description, right after any read-aloud text.

Overview

Repair Station 7-Osiris is a medium-capacity repair facility for spaceships, capable of handling anything from personal shuttles on up to midrange

About the Author

Martin Ralya has been a freelance writer since 2004, and has worked on several other projects for Tabletop Adventures, including Bits of the Boulevard and Bits of the Wilderness: Into the Wildwood. Martin also writes Treasure Tables, a daily weblog for GMs, and runs the GMing Q&A Forum (http://www.treasuretables.org). This is his first solo project for TTA, and he would like to dedicate it to 2001: A Space Odyssey, Firefly, Outlands and of course, Deep Space 9, which did it best.



network of interlinked supports, hollow girders and braces the gives the station its cage-like appearance. Most of these supports look a lot like modern day crane arms: four long tubes, each about six inches wide, placed in a square configuration, joined by smaller "X"-shaped supports that run up their length.

Most of these sections can be decoupled from one another and relocated to new positions, allowing the station to accommodate different hull sizes and configurations. They offer plentiful handholds, as much of the station's repair work is performed by techs in spacesuits. Running in, on and around these supports are conduits carrying electricity to the outer areas of the grid, pipes, locked control boxes that allow the struts to be repositioned, running lights and other bits of equipment.

Repair Bays

You can see several repair bays throughout the grid, each one a half-sphere perhaps forty feet across. The inside of each sphere is lined with racks of tools, pieces of machinery and other repair equipment, all open to the vacuum of space. Techs in spacesuits dart gracefully in and out of these bays, retrieving and stowing tools and otherwise going about their work.

Looking closer, you can see that the open face of each bay is not actually open – a fine net covers the entire flat side of each half-sphere. The net has a hole in its center, allowing techs to come and go freely but preventing loose tools and stray parts from drifting into space. Each repair bay pod also has a pair of doors stowed on its exterior, which look like they could be used to seal the pod in the event that it needed to be pressurized for specialized repair work.

Gravity: None.

Life Support: No, although they can be given full life support (air and heat) if needed.

7-Osiris has six repair bays, all of which contain a wide assortment of tools, gadgets and gizmos used

for spaceship repairs. These pods are generally left in the configuration described above – open to space – for ease of use, although all of them can be sealed and pressurized if necessary. Since most of the actual repair work that the 7-Osiris's crew performs is done on the hulls of the ships being repaired, however, there's rarely a need for "workshop" spaces.

Shuttle Bay

7-Osiris's shuttle bay is adjacent to the station's habitation pods, not far from the center of the grid. The shuttle bay is lozengeshaped, with a slit in one side that is open to space, allowing shuttles to come and go freely. Several shuttles can be seen inside, lit by the shuttle bay's interior lights. Docking tubes are coupled to each shuttle, and a few techs can be seen working on one of the smaller craft.

Gravity: None.

Life Support: No; docking tubes are used to get from the shuttles to the habitable areas.

The shuttle bay is little more than an enclosure to house the station's five shuttles; although it can be sealed (the hatch is normally left open), it cannot be pressurized and there is no gravity. Access to the shuttles is by docking tunnels, and these tunnels lead to the habitable areas of the station. This is one of the most spartan sections of the station, with little wasted space – just a few feet of clearance around each shuttle – and nothing in the way of amenities.

Habitation Pods

The most brightly lit section of the 7-Osiris is its pair of habitation pods, egg-shaped structures that sit end-to-end not far from the center of the grid. Both pods are made of a dull gray metal that soaks up the starlight, with some sections that have clearly been patched and repaired over the years. A web of overlapping pipes and conduits encases each



Armed guards who work for 7-Osiris patrol in and around the Vicar's, and theirs are the only weapons allowed aboard. In practice, this rule is very difficult to enforce, and depending on how seedy you decide to make the Vicar's, some, most or all of its customers could be carrying concealed weapons.

Scene: High rollers

The center of the main floor of the Vicar's is packed – it looks like everyone who was at the restaurant, the bar and the other gaming tables has gathered around a single table. The crowd is hushed for a few moments, and then erupts in cheers as one gambler throws the dice. After the bets are raked in, a hush descends again – only to be broken seconds later by catcalls from the mezzanine and more cheers from the main level.

Interactions

Cast of Characters

The most people you would expect to find on this station at one time is approximately 140 people. Of that, approximately 110 people would be residing in either the crew quarters, the visitor's quarters or the Vicar's. The remainder of the people reside on their own ships. The standard crew for the repair station only would be 54.

Command Crew

Visitors to 7-Osiris are not likely to meet most of the command crew, which consists of three Repair Captains (who supervise the repair techs), a Comm Officer (who coordinates station communications), a Supply Chief (who manages the station's inventory) and the Station Commander, Keji Armstrong.

Newly arrived visitors are generally greeted by a Repair Captain – most often Sasira Cheng, the most garrulous of the three Captains. Especially important guests may be welcomed aboard by the Station Commander himself.

Repair Crew

The members of 7-Osiris's sizeable repair crew spend most of their time in the repair bays and working on ships. When they interact with visitors at all, it is in the relaxed atmosphere of the galley (in the hab pods) or at the Vicar's. Grainger Chapman is generally regarded as the best tech aboard, while Garz Mullak does the fastest repairs and Safir Elemena is particularly accident-prone.

Guards

7-Osiris's small staff of guards patrol the tunnels around the hab pods, keep an eye on the Vicar's and man the bug hunters. Visitors are most likely to run into their Captain, Savin "Bang Bang" Jones, who makes an effort to get to know everyone who comes aboard the station.

Staff of the Vicar's

The Vicar's, appropriately enough, is run by the Vicar (known by his real name, Stuart Derby, only to a select few), a smalltime criminal who paid off his debts and retired to 7-Osiris. Notable members of the Vicar's staff include Sira Quartz, the Vicar's girlfriend and the best dealer in the house; Avar Stoneman, a hired thug with fewer teeth than scruples; and Jen Swale, the most popular prostitute on the station.

Visitors

At any given time, 7-Osiris is usually hosting the crews of two to four ships (the rest live and sleep aboard their vessels while repairs are underway), plus as many as two dozen spacers who are aboard to sample the distractions that the Vicar's has to offer.

Adventure Seeds

Big Bang

One of the ships docked on 7-Osiris – the *Spinward Wanderer*, a small mercenary vessel – has a leak in its fuel core, and if it gets any worse the whole ship could explode...taking the station with it. As soon as they discover this, the station's repair techs refuse to go near it, and other visitors start leaving



7-Osiris: Derelict

In the recent past, Repair Station 7-Osiris was attacked by forces unknown – raiders, hostile aliens, space pirates, a rival government's military ship, mercenaries – the choices are endless! They ravaged the station itself with ship-based weapons, boarded it, kidnapped some of those aboard, killed the rest, and made off with any ships that survived the attack. This section describes 7-Osiris as a derelict, ruined and empty – and potentially quite creepy, too.

A Few Words about Gravity and Life Support

As with the active version of 7-Osiris, each section of the derelict version includes a brief note about the status of gravity and life support. It is worth noting here, however, that every section is now the same – there is no gravity or life support anywhere aboard 7-Osiris.

If you would prefer to avoid requiring the PCs to wear spacesuits while aboard, you have a couple of options. One is to scale back the damage caused in the attack, and have a working backup generator in place for the two main hab pods. That allows the PCs to have a place to rest other than their ship – but they will not know how long the generator will keep going...

The second option is to set the attack in the very recent past – within the last few hours, or possibly days. Sections of the station that were not blown open will still have gravity and/or life support (if they did originally, of course), as the station's power source will not have had a chance to run down yet.

Lights

Another thing to keep in mind is that without power, there are no lights aboard 7-Osiris. Near view ports, the PCs will be able to pick up some ambient starlight (or shine in lights from their ship), but everywhere else they will be in complete – or near-complete – darkness, and will need to carry their own light sources.

The descriptions below all assume that the PCs are carrying lights.

What about Communications?

Because each comm station has battery backup power, and because the comm units require very little juice (especially when they are not in use), the station's comm networks – both public and private – are still functional. (The comm network is described in detail in the **Overview**, above.)

This allows the group to split up, if necessary, and still have a way to stay in touch with one another. It also gives you, as the GM, a wealth of opportunities to creep the players out – comm. units can ring when the whole group is in the same place (so who is on the other end?), lines can be dead when someone tries to use them, strange sounds can be heard when a handset is picked up, and so forth.

Station Exterior

From afar, the station appears normal – until you notice that there are no running lights on the station itself, nor any lights in the windows of the habitation pods. As you come closer, there is no way you could mistake this station for anything other than a derelict.

Torn-away docking tubes and other debris have floated away from the ruined station, catching the starlight as they turn over and over in space. This debris forms a loose cloud around the station.

The vast "cage" of girders and struts that make up the station has been heavily damaged. Scorched and dented in some places, portions of it have been smashed or torn away entirely. Broken armatures dangle limply, attached to the rest of the station only by dead electrical wires. The network of plastic docking tubes that once connected different sections of the station has also suffered, with some tubes



Inside, however, the opposite is true. No space seems smaller than one that is icy cold – the chill can be felt even through a spacesuit – dark except where it is illuminated by a personal light, and full of corpses and the detritus of its former inhabitants. The hab pods might have been cozy and comfortable when they were occupied, but that only makes them seem less so now that the station is a derelict.

And do not forget the claustrophobia of being trapped in a spacesuit in this kind of environment – outside of one's helmet, the world is completely

silent. (Most sci-fi films notwithstanding, there is no sound in space.) Everything a person can hear, like one's own breathing or the crackly voices of teammates over the comm, becomes amplified.

For the faint of heart, every hab pod is a new horror - there are bodies everywhere, frozen solid in the icy vacuum of space, along with frozen globules of blood. And those corpses are floating, with a bit of momentum of their own - just enough to cause them to brush up against a person while he or she is surveying an area, or swing around a doorway just as someone steps into it.

Credits

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Introduction

LLL<u>Trident</u>

Trident Vespa is the first spaceport in the "Destinations" line from Tabletop Adventures. This mini-PDF presents a fully described spaceport that can be dropped into any sci-fi campaign that features space travel. It needs little or no prep – just read the overview, and you are good to go. *Trident Vespa* is 100% description (no rules material or crunchy bits), making it entirely system-neutral.

Throughout this PDF you will find sections of text that are designed to be read aloud to your players. They follow this format:

Scene Name

Read-aloud text. [Notes for the GM, not to be read aloud.] *Additional read-aloud text.*

Where Can I Use This Spaceport?

Trident Vespa is written with the following conditions in mind: the spaceport is situated on a world with a breathable atmosphere and Earthlike gravity, and in an area with a lot of atmospheric and trans-atmospheric (space) traffic.

If you want to use the Trident on an airless world, or one with non-Earthlike gravity, all you will need to do is tweak the descriptions slightly. For example, on a planet without a breathable atmosphere, everyone walking around the spaceport would be in a spacesuit.

Overview

A sprawling spaceport built to accommodate cargo ships, smaller vessels and atmospheric craft, all in



one spot, the *Trident Vespa*, was a commercial venture established by a progressive collection of owners with space commerce in mind. Little did they know what they were getting themselves into.

Trident Vespa from the Air

Seen from above, Trident Vespa lives up to its name – it looks like a vast pitchfork, with permacrete and ferrocrete lanes forming the tines, and buildings around all the edges. The outer two lanes are longer than the one in the center, and dozens of spaceships of all shapes and sizes gleam and flash in the sunlight [starlight]. After a few seconds of taking in the main shape of the spaceport, you start noticing the details: ground cars moving between ships, rotating gun turrets atop the largest buildings and small atmospheric craft landing and taking off on the far lane. Even from the air, though, you can tell what you are getting into – the ships may gleam brightly, but the station itself does not. This is no glittering commercial hub, clean, safe and corporate – it feels a bit more like the frontier.

About the Author

Martin Ralya has been a freelance writer since 2004, and has worked on several other projects for Tabletop Adventures, including Bits of the Boulevard and Bits of the Wilderness: Into the Wildwood. Martin also writes Treasure Tables, a daily weblog for GMs, and runs the GMing Q&A Forum (http://www.treasuretables.org). Martin is writing a series of space stations and spaceports for TTA, and would like to dedicate it to 2001: A Space Odyssey, Firefly, Outlands and of course, Deep Space 9, which did it best.



deep within the smoke. The people around you start to point and shout, and port personnel begin running in that direction.

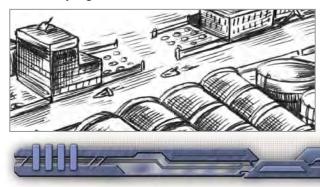
Seconds later, the freighter comes crashing to earth in a blinding fireball – so bright that its outline is burned into your retinas, making you wince. A thunderclap of sound hits you an instant later, washing over the whole spaceport. People begin to scream, and many run for their ships. A Trident guard bolts past you, headed for the crash site, and you hear her mutter under her breath, "That is another nail in this place's coffin."



Spaceport Layout

Trident Vespa's name is no accident: The whole spaceport is laid out in a trident shape, with three long, parallel "lanes" where ships land and take off, and the hub at the point where the landing areas join together. Each lane is built to handle a different type of traffic.

One outer lane is for atmospheric craft, with small hangars and other buildings on the inside edge. Because many atmospheric craft require runway room, the rest of the lane is left open for takeoffs and landings (much like the deck on a present-day aircraft carrier). The center lane is for large ships: Cargo freighters, warships, mining vessels, factory ships and the like. It is the shortest and widest of the three lanes, and each landing area is surrounded by thick, curved blast shields that protect the other two lanes. The other outer lane handles smaller spacegoing vessels, and it is the most active of the three lanes. All manner of smaller craft land here, from pleasure cruisers and brothel ships to mercenary fighters, blockade runners and shuttles.



Lane One: Atmospheric Craft Landing:

As your ship closes with Trident Vespa, you see three distinct landing areas up ahead. On the far side are small and midsize space vessels, ground crews crawling over their hulls. The center lane is a line of wide landing bays for large spaceships, each surrounded by massive blast shields. Several ships are docked there, dwarfing the rest of the spaceport. The lane you are approaching is divided lengthwise into two sections: A row of buildings and ground vehicles, and a lengthy stretch of landing strip, open save for the dozens of vehicles that dot its surface.

As you get closer, a string of small skiffs takes off, heading in the opposite direction and trailing arcs of white smoke. Another small aircraft is approaching to one side of you, its landing lights blinking steadily. The closer you get, the busier it looks – and after a few more seconds, your landing gear hits the ferrocrete with a jolt, and you are coasting down Lane One between ground crews, rows of fighters and other small craft.

On the Ground:

Looking down the length of Lane One, you can not see more than a few hundred feet. After that point, there are simply too many people, taxiing aircraft and ground vehicles in your way to see any further. The air smells like jet fuel, hot exhaust and scorched ferrocrete, and between the roar of engines, the shouts of the port's personnel and the rumble of ships taking off nearby, there is never a moment's silence. All around you, people are quietly wheeling and dealing, swapping manifests and arranging passage for their goods. Nearly everyone is carrying a weapon of some sort, and many of the grounded fighters, scout ships and other craft look like they have seen better days - clearly, Lane One is a rough-andtumble sort of place.

Plot Hooks

Cursed? Yeah, Right:

Shortly after landing at *Trident Vespa*, the PCs hear about the spaceport's "curse." The next day, their ship stops working – entirely, all at once, and with no apparent cause. There *is* a cause, of course: A handful of small malfunctions in specific, essential parts of the ship. But were they the result of sabotage (and if so, by who?) – or were they caused by the curse?

Cleanup on Lane Two:

Currently, Lane Two – the most prosperous section of the port – sits empty, all because of space bugs. Or space mold. Or the curse. Or – well, or something, although no one knows exactly what. What is known is that the last spaceship to dock on Lane Two, the *Eye of Argon*, left something behind – something that made everyone else on Lane Two sick within two days of its departure. Port officials have evacuated the lane, and since then a greenishred growth has started appearing on the outside of Lane Two's buildings. A hefty reward is offered for anyone willing to investigate – are the PCs up to the task?

Enough is Enough:

In the past week, the Trident's curse has struck 13 times – and the last one was a doozy: A merchant ship crash-landed on Lane Three, damaging or destroying three other ships in the process. One of the Trident's owners in particular has had enough, because she has recently uncovered evidence that the curse might actually be a conspiracy of sabotage perpetrated by members of the spaceport's staff. Not wanting to involve insiders, she involves outsiders instead – the PCs, who are tasked with getting to the bottom of the infamous *Trident Vespa* curse.

Trident January

Tangos at Five O'Clock:

While the PCs are docked at the Trident, the port is attacked by a fleet of mercenary fighters – fast, lethal atmospheric craft, nimble enough to avoid the Hub's defensive fire. Several of them strafe each lane, firing indiscriminately, but another contingent seems to be going after a specific target: A large steel spire of a ship, docked in the center bay of Lane Two. There are several unoccupied gunships parked right nearby, and just as the PCs are thinking over their options two of the merc fighters break off and head in their direction, their nose guns strafing the surface.

You Like it? It's Yours:

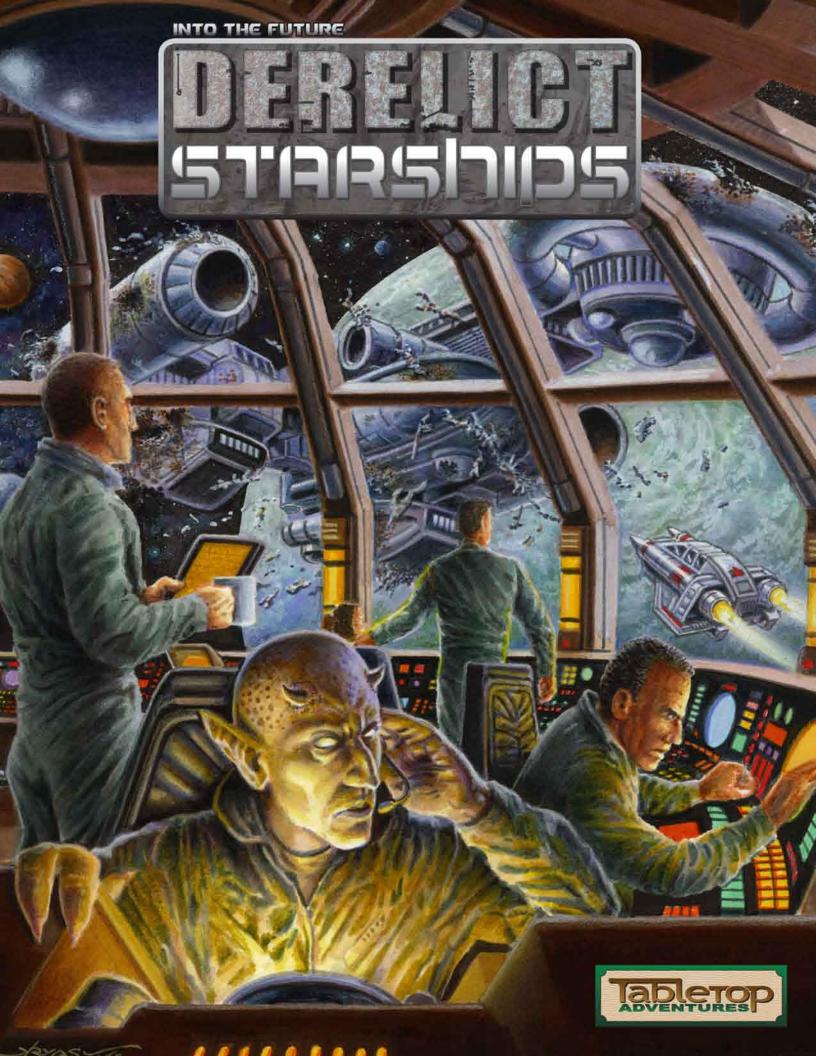
During the course of a visit to *Trident Vespa*, the PCs are approached by a stranger – a wealthy trader and the owner of the *Vector Omega*, one of the massive ships docked in Lane Two. He introduces himself, makes a bit of small talk – and then offers the PCs his ship. As a gift. No strings attached, here are the keys, it's yours. Who is he really? And why on earth would he do this?

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Product Update Password for Into the Future: Derelict Starships - Skeleton

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- 46. A live high-energy cable hangs from the ceiling. It dances around like an angry serpent, its power arcing across to the metallic surfaces in the area. You are not sure if it is powered by the main power or if it has some other power source perhaps one that was triggered when you came aboard. You might be able to get by it without being caught by the cable but it is uncertain. [If the characters are in vacuum suits of some type they are probably insulated; if they are not the jolt could cause major damage and possibly even be fatal.]
- 47. A red warning light strobes overhead, the klaxon that once accompanied it having longsince faded into silence. The emergency that triggered the alarm is past and those it was intended to warn long gone yet it faithfully spins, flickering and casting odd shadows with its eerie red light.
- 48. This section is empty except for a structure in the middle of the area. A square pillar rises from the deck halfway up to the ceiling. A large rectangular object made of some type of transparent material stands on top of the pillar-like structure. Several indentations twinkle from the side of the pillar. A closer inspection shows that each indentation has a varying number of pins attached inside.
- **49. Scattered on the ground** [or: Floating slowly in the area] **are the contents of a small toolkit. The tools are intricate and appear to be for highly detailed electrical work. The toolbox itself lies off to one side. It appears to be still locked; something opened it by cutting off the top entirely, shearing through the metal cleanly and evenly. Apparently whoever opened it did not want the tools, which look to be still in good condition. [The tool box has been designed to be affixed to the area where the worker is working, either magnetically or with some type of repositionable adhesive.]**
- 50. The screen here is dark. Whatever readouts it used to display or duties it performed, it is silent now. A thin crystalline pattern frosts the darkened surface of the screen, looking like crystals of frozen water vapor that could have

naturally been in the air itself. [If the vessel has atmosphere and heating these crystals are of some unidentified substance. If the vessel is dead and power has been out for a long time then it is indeed tiny crystals of ice.]

51. The deck creaks beneath your feet, groaning and rumbling as you walk. It seems sturdy, and in your experience strange noises are commonplace on starships, but it adds to the abandoned feeling of your surroundings. Normally there would be too much background noise and idle chatter for the creaking and thumping of the ship to be



noticeable, but here there is nothing around you but empty space and dead silence.

52. You see a flat screen set into a small metal housing; the screen is slightly bigger than your hand

and has an outline for placing a 'handprint' against it. There are several small buttons beneath the outline but none of them are marked so there is no clue as to their function.

- 53. As your eyes scan the area it appears that in the center, the solid deck plating is parted by four large grated panels that can be lifted to access the area below. [As the boarding party approached the grated area:] As you approach the grated area you can clearly see that a crawl space or access tunnel runs beneath the grates and appears to continue under the solid deck of the rest of the area. It is impossible to tell where it leads but through the grating you can see conduits and at least one control box or readout monitor along the way. Vaguely you can see a small yellow light blinking on the lower left-hand side of the box.
- 54. A view panel is set into the wall to the right. There are no controls by it other than what seems to be a small com device. [The screen is touch-activated.] When touched the screen lights up and displays a map of the ship. It is



proper attention. If they approach him, he grabs someone's arm.] "*It* killed them – all of them, then *it* killed me. *It* is going to kill you, too." [It could be an alien menace, typhoid, a deranged robot, an enormous man-eating plant, or whatever.]

31 Scorched Corridor

A terrible fire must have raged in this corridor, because every surface is scorched and covered in hardened fire suppression foam. [There is no lighting in this corridor.] Long since dried out, the gray foam crunches underfoot as you walk down the hallway. The floor vibrates with your steps, dislodging flakes of ash, but the sound is deadened by the foam. Overhead, the covers on the ceiling lights have been peeled away by the heat, leaving brown runners of melted material dangling down into the passage. At the far end of the corridor, a body in a spacesuit is slumped against a sealed airlock door. The suit is charred and blackened in places, and the right glove has melted and become stuck to the door mechanism. The cracked dome of the suit's helmet is facing you, twisted back at an odd angle, and through it you can make out a skull covered in desiccated flesh and paper-like skin.



32 Access Corridor

A hexagonal passageway stretches across open space, connecting two hatches. At one end of the corridor is a door with a panel at one side. It has several buttons marked on it, one of which reads: "Purge Access." At regular intervals you can see small circular windows showing the backdrop of space.

33 Sealed Breach

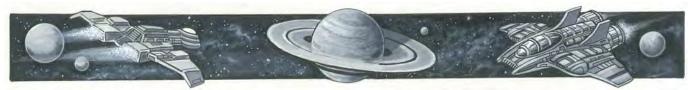
One side of the corridor, which is along the outer skin of the ship, has been damaged by an explosion. Judging from the shape of the remaining twisted metal, it happened inside the corridor and forced a hole through the wall. The hole has been completely sealed with foam and is now safe.

34 Blue Lighting

Making your way down a deserted, dark corridor, you discover the doors to all the rooms standing open, exposing the furnishings of each in a soft, blue glow. Looking closer you see that the blue glow in each room comes from a blue bulb on top of a small black box sitting on the floor. [These boxes may be portable emergency lighting, alien mind control devices, proximity bombs, or whatever the GM desires.]

35 Alone in the Dark

Both main and emergency lighting seem to be out in this section. As you flash your light around the area, the darkness and shadows accentuate the isolation of this place: a vessel once filled with life and activity, now nothing but a dead hulk. There is nothing here but empty silence. Anyone who has never entered a ship lying derelict in deep space cannot understand the feelings of aloneness in such a situation. [The GM may have a character make a perception check, or simply tell a character:] You think you see something dart in and out of one of the shadows just at the edge of your vision. Nothing is there, but any character the GM chooses could be certain they saw something.] When you focus on the area you can see nothing unusual, but now the shadows seem deeper and the gloom even more oppressive.



SKELETIDINS IN SIDREE

Skeletons aboard ship or in space: would they occur naturally, or frequently? If not, what happens to bodily remains? As we were working on this book, the question came up. The bottom line is... it depends. However, what we found in exploring this fairly morbid topic makes for some interesting gaming possibilities, so enjoy!

Causes of Death

Death can occur easily in space. It can be rapid and unexpected, or slow and torturous. Space environments are inherently fragile; NASA and Soviet space records read like a laundry list of the accidents and near misses that can happen in space: collisions, depressurizations, equipment failures, system failures, minor leaks of toxic substances, explosions, navigation errors, fires, and so on.

On June 30, 1971, the crew of Soyuz 11 perished due to exposure to near-vacuum conditions when two valves opened accidentally. The near-complete loss of pressure in the spacecraft took less than 40 seconds from start to finish. Medical reports indicate the crew lost their lives within 60 seconds of the two valves opening and the resultant exposure to near-vacuum conditions. Cause of death was determined to be pulmonary embolisms (moving air bubbles or blood clots in the arteries) and each astronaut exhibited the symptoms of acute hypoxia (seizures and coma due to lack of oxygen). Just like that, they were gone. This occurred shortly before a scheduled communications blackout, so ground control did not know about the deaths until after the capsule's autopilot completed the landing unassisted and the recovery team opened the vehicle.

Other incidents can also be cited. On March 18, 1965, a cosmonaut's space suit expanded during a spacewalk to the point that it became impossible for him to reenter the airlock. Only by a rapid depressurization of the suit, resulting in the aftereffects of "the bends," was the cosmonaut safely able to reenter the spacecraft. On July 24, 1975, the U.S. astronaut crew was exposed to near-toxic levels of a gaseous fuel mixture when it vented into the air handling system during a training mission.

Causes of death can be diverse, and the many ship's systems bring unique risks. Confined environs increase the risks to passengers and crew when climate control systems are damaged or impaired. Closed air handling systems increase the risk of death due to the accidental release of toxins from on-board hazardous materials, or due to unanticipated exposure to harmful specimens collected during scientific exploration. Fuel handling systems can rupture. Navigation systems can fail. Get your imagination going and the possibilities are endless. So death occurs... Now what?

Stages of Decomposition

Here we enter the realm of speculation. Despite all the accidents in space or space training, there has only been one incident that has resulted in an actual death in space: the Soyuz 11 accident. The remaining incidents have been near misses, or occurred within Earth's atmosphere. However, we do know enough about space to know that exposure to the environmental conditions found in space or aboard spacecraft alters the body's response to death.

Conditions such as the presence or absence of atmosphere, insect life and other organisms, or gravity, dramatically affect the decomposition process of a human body. Post-mortem clues and processes familiar to investigators here on Earth would be altered or possibly non-existent in various environments one might encounter on a Derelict Starship. Bodily remains skip certain phases of decomposition or react differently than they might here on Earth.

On Earth, bodily remains go through a number of phases. The descriptions that follow are for the process that occurs in a temperate Earth climate. On average, in a temperate Earth summer, skeletonization would take approximately 30-40 days. One author broke decomposition down into six phases:



IINCIEX

Note to Readers: *Bits are indicated by a number. Shards are indicated by a number preceded by the letter S. For example: S8.*

Damage:

Bodies: 6, 11, 12, 40, 87, S29, S30, S31, S39, S45, S46, S49, S50, S51, S87, S97, S98, S103 Body parts: 11, S103 Broken Bits: 14 Broken Equipment: 13 Broken Pipe: 10 Broken Support Beam: 12, 71, S16 Burn Marks: 9, 13, 31, 37, 56, 83, 96, 98, S29, S31, S42, S43, S47, S61, S78, S96 Cables: 1, 2, 17, 18, 39, 42, 46, 62, 71, 96, 99, S13, S16, S21, S52, S53, S60, S62, S64, S107 Ceiling Damage: 42, 62, 96, S23, S24 *Drip:* 92 Floor Damage: 4 Hole in the Wall: 15, 32, S18, S33 Hull Breach: 32, S96 Jagged Metal: 37, 44, 57, 93, S103 Melted Material: 24 Sparks: 1, 22, 57, 96, S8, S10, S22, S62 Twisted Metal:2, 4, 13, 24, 32, 37, 39, 44, 57, 93, S7, S33, S103

Environmental Conditions:

Cold: 60, S2, S4, S24, S67, S77 *Darkness:* 64, 100, S4, S23, S24, S25, S26, S27, S35, S77, S89, S86, S91, S92, S105 *Gas – Vapor:* 34, 99, S63 *Glow:* 74 *Ice:* 16, 50, S2, S75 Silence: 51, S4, S14, S19, S24 Smell: 40, 60, 92, 95, 98, S14, S24, S47, S50, S105 Smoke: S13, S47, S110 Vacuum: S5, S45 Vermin: 27, 69, 90, S94 Vibration: 1 Warmth: S74 Water: S84, S85, S109 Wettness: 10, 16 Zero G: S15, S20, S38, S105

Locations and Structures:

Access Panel: 18, 31, 76, 96, 99, S8 Access Tube: 11, 53, 90, 93, S37, S38, S39 Alert lighting: 30, 47, 63, 70, 77 Air Lock: S3 Barrier: 17, 44, 46, 57, 71, S6 Blast Doors: S5, S6, S14 Bridge: S44, S45, S46 Ceiling Damage: 42, 62, 96, S23, S24 Containment Field: S69 Corridor: S17, S21, S23, S24, S25, S29, S32, S34, S42 Door: S9, S13, S41, S55, S56, S75, S76, S77, S88, S89, S102, S105 Grating: 53, 81, 90, 93, S100 Hatchway: S7, S10, S11, S12, S13, S32, S109, S110 Motion Sensors: S37, S67, S91 Pipes: 42, 53, 81, S17, S99, S107 Stairs: S9, S41, S91 Transparent Metal: 48 Wiring:1,2 Zip track: S40

Sounds:

Alert or Klaxon: 47, 63, 70 Beeping: 26, S47, S95 Clanking: S78 Click: 5, 94 Crash: 20 Creaking: 51, 100, S104 Rumble: 20, 51 Silence: 51, S4, S14, S19, S24 Sparking: 1, 22, 57, 96, S8, S10, S22, S62 Static: 43, S19, S81 Swooshing: S37 Whirring: S42 Tapping: S17 Thumping: 22, 51, S11, S13, S22 Voice: S30

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Warning Devices & Emergency Equipment:

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Weaponry

Mine: 28, 75, S68 *Weapons:* 6, 29



Scattered on the ground [or: Floating slowly in the area] are the contents of a small toolkit. The tools are intricate and appear to be for highly detailed electrical work. The toolbox itself lies off to one side. It appears to be still locked; something opened it by cutting off the top entirely, shearing through the metal cleanly and evenly. Apparently whoever opened it did not want the tools, which **look to be still in good condition.** [The tool box has been designed to be affixed to the area where the worker is working, either magnetically or with some type of repositionable adhesive.]

Derelict Starships 50

The screen here is dark. Whatever readouts it used to display or duties it performed, it is silent now. A thin crystalline pattern frosts the darkened surface of the screen, looking like crystals of frozen water vapor that could have naturally been in the air itself. [If the vessel has atmosphere and heating these crystals are of some unidentified substance. If the vessel is dead and power has been out for a long time then it is indeed tiny crystals of ice.]



The deck creaks beneath your feet, groaning and rumbling as you walk. It seems sturdy, and in your experience strange noises are commonplace on starships, but it adds to the abandoned feeling of your surroundings. Normally there would be too much background noise and idle chatter for the creaking and thumping of the ship to be noticeable, but here there is nothing around you but empty space and dead silence.

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You see a flat screen set into a small metal housing; the screen is slightly bigger than your hand and has an outline for placing a 'handprint' against it. There are several small buttons beneath the outline but none of them are marked so there is no clue as to their function.



Derelict Starships 53

As your eyes scan the area it appears that in the center, the solid deck plating is parted by four large grated panels that can be lifted to access the **area below.** [As the boarding party approached the grated area: As you approach the grated area you can clearly see that a crawl space or access tunnel runs beneath the grates and appears to continue under the solid deck of the rest of the area. It is impossible to tell where it leads but through the grating you can see conduits and at least one control box or readout monitor along the way. Vaguely you can see a small yellow light blinking on the lower left-hand side of the box.

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Derelict Starships 54

A view panel is set into the wall to the right. There are no controls by it other than what seems to be a small com device. [The screen is touch-activated.] When touched the screen lights up and displays a map of the ship. It is not detailed; it looks as if it shows only the main areas. [It is password or voiceprint protected. When activated it will show an extensive map of the ship with all damaged areas highlighted in various colors (or yellow and red) according to the severity of the damage. If the screen is touched on one of the damaged areas, a listing (in the language of the ship's previous crew) of the damaged systems and their specific damages replaces the map. When the touch screen is tapped again the view goes back to the map.]

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Tabletop Adventures Presents





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- 52. There is a long chain hanging suspended from the ceiling, which ends in a swirled pile on the floor. It hangs from something similar to a very heavy plant hook. The links are a dull silver color and some are quite rusty. Patches of a dried brownish substance can be seen on the piled chain, and small bits flake off when the chain is moved.
- 53. The air is becoming warmer and humid, feeling almost steamy as a moist vapor starts to rise. Sweat beads on your skin and trickles down under your clothing.
- 54. The dust here is thick, almost like a fluffy blanket. As you walk across it, you can tell that yours are the first feet to disturb it in years. With every motion the dust rises in clouds into the air. It coats your legs with a gray film and rises high enough to tickle your nostrils and induce a sneeze.
- 55. The humidity is high enough to be uncomfortable here and moisture gathers in tiny beads on the wall next to you. [The wall feels very cool to the touch.] You see many thumb-length millipedes scurrying across the floor; it will be difficult to walk without stepping on one.
- 56. You come across a backpack that appears to have been ripped open by something clawed. [It could have been a sharp gardening tool or the claws of some animal.] Its remaining contents have been scattered around, torn, and trampled. There are scraps of knit cloth [formerly a dark t-shirt], a broken glass bottle and some torn bits of paper but nothing to indicate who the former owner was nor who (or what) the vandal may have been.
- **57. Light floods the previously darkened space** [or: Your flashlight plays across the



darkened room] and you hear a sudden rustling, like the shuffling of dozens [hundreds, thousands] of tiny feet, as small, dark shapes flee from the sudden illumination.

- 58. There is a dark opening roughly nine inches high and more than a foot wide, placed about six feet above the floor. When you get close to it you can feel air moving; it is a vent which has evidently lost its grate. The air smells fresh, probably from an outside source. Suddenly a highpitched scream seems to come from the vent. It dies away after a few seconds, only to be replaced by loud laughter. [Could be kids fooling around, or not.]
- 59. The entire building seems to be totally silent. As you strain to listen, all you can hear is the occasional shuffle or clink of pocket change as the people in your group move slightly.



20. STEEP DESCENT

The door opens to a cobweb-draped stair, descending steeply. The walls are raw brick, old enough that the corners or faces of many have crumbled to red dust. The stair is wooden, shallow and narrow. Each step is barely deep enough for a large person's foot and is set steeply below the one above. There are no handrails and the brick wall offers little in the way of handholds. The air is very stale, feels a bit damp and smells strongly of mildew and mice. The cobwebs brush your face, attach to your cuffs and stick on the backs of your hands.

21. ROUGH STAIRCASE

These cement stairs have all the attraction of a potholed road—ugly, broken and uneven. There is no handrail. The stairs themselves are set at different intervals so that one step may be a comfortable distance while the next is a surprising drop. Nor are they completely level; most simply tilt a few degrees but some have shifted to a greater angle.





22. WOODEN CONSTRUCTION

These steps are quite brittle despite their appearance. They have a maximum load capacity of six hundred pounds.] The wooden steps before you appear to be sturdy; the varnish is worn off but they have few cracks or splinters. Testing the first couple of steps produces a deep popping and creaking sound, but they do not shift beneath your weight. As you proceed, the stairway protests the sudden strain with loud groaning and cracks. [If the party exceeds the weight capacity: | The staircase moans deeply as more weight is applied to it. With an earsplitting crack, the main support shatters and the weakened steps come crashing down. [It may be only the steps in the center of the staircase that fall instead of the staircase as a whole.]

23. Going Nowhere

You stand at the foot [top] of a worn set of stairs. The treads are much lower in the center of each step, indicating the countless comings and goings of generations of people. The narrow stairwell reaches upwards [downwards] for several feet and then stops abruptly at the ceiling [at a wall]. There is no evidence that there was ever an opening there, except for the dilapidated staircase.

Special Rooms

24. DECAYED QUALITY

You have entered what was once a finely decorated room A wall hanging depicting a woods scene is now frayed but was once no doubt very expensive, as were the desk, leather chair, and table. Little light reflects off the very tarnished silver and brass knobs and other fittings. A slightly sweet smell of decay permeates the room. [The furnishings are dry and decayed and remain in place only because they have been undisturbed. Putting weight on any of the furniture will reveal that the legs are totally rotten.]

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Bits of Horror

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The humidity is high enough to be uncomfortable here and moisture gathers in tiny beads on the wall next to you. [The wall feels very cool to the touch.] You see many thumb-length millipedes scurrying across the floor; it will be difficult to walk without stepping on one.

Bits of Horror

You come across a backpack that appears to have been ripped open by something clawed. [It could have been a sharp gardening tool or the claws of some animal.] Its remaining contents have been scattered around, torn, and trampled. There are scraps of knit cloth [formerly a dark tshirt], a broken glass bottle and some torn bits of paper but nothing to indicate who the former owner was nor who (or what) the vandal may have been.

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Bits of Horror



Light floods the previously darkened space [or: Your flashlight plays across the darkened room] and you hear a sudden rustling, like the shuffling of dozens [hundreds, thousands] of tiny feet, as small, dark shapes flee from the sudden illumination.

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Bits of Horror

There is a dark opening roughly nine inches high and more than a foot wide, placed about six feet above the floor. When you get close to it you can feel air moving; it is a vent which has evidently lost its grate. The air smells fresh, probably from an outside source. Suddenly a highpitched scream seems to come from the vent. It dies away after a few seconds, only to be replaced by loud laughter. [Could be kids fooling around, or not.]

Halls of Horror: Modern Shards & Bits ©2007 Tabletop Adventures™	Halls of Horror: Mode
Bits of Horror 59	Bits of H
The entire building seems to be totally silent. As you strain to listen, all you can hear is the occasional shuffle or clink of pocket change as the people in your group move slightly.	Ahead, your lig slanted. As you trash, blocking chair, a three-le You cannot pas hall is narrow; an annoying pro- but covered wit the air, making find broken cro iron springs, br fiber-filled [or s a baby chair. No valuable.
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Horror

ght casts odd shadows, linear and 1 approach, you find a pile of the hall. You recognize a broken legged table and a flattened box. ss without moving the junk. The moving the junk out of the way is rocess. The pieces are lightweight, th grime and dust. The dust fills g people sneeze [85% chance]. You ockery, dented metal plates, old rittle short bits of wire , worn straw-filled] chair seats and part of Nothing in the pile is intact or

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