

EVIL DM PRODUCTIONS PRESENTS

Issue One

Dicey Tales

A Pulp Era supplement for the
Barbarians of Lemuria and
other Role Playing Games

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WHAT IT TAKES
FOR ADVENTURE?

FIND OUT
INSIDE!

Confessions of an
ADVENTURE
JUNKIE-

**"I ROLLED THE
DICE AND TOOK
MY CHANCES"**

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Beyond Better Games

Dicey Tales

ISSUE ONE

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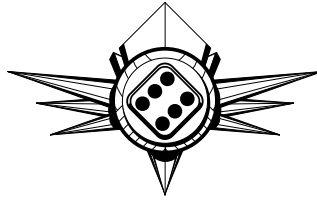
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BEHIND THE SCREEN

DICEY TALES, BARBARIANS OF LEMURIA AND THE PULPS

Welcome to the first issue of Dickey Tales!

Dickey Tales (DT) was created with the goal of giving the fan of the Barbarians of Lemuria(BoL) role playing game a chance to explore a variety of pulp genres while still remaining firmly within the BoL rules set.

The pulps were collections of stories published almost exclusively in the United States. Europe and to a smaller extent Latin America also had a market for pulps, but nowhere near the extent found in the U.S. The moniker “The Pulps” was taken from the cheap quality “wood-pulp” paper on which the stories were printed.

The pulps were an inexpensive form of entertainment purchased with pocket change and unlike a movie they could be passed along or re-read over and over until they wore out. They contained all manner of escapist fiction, from historical adventures, westerns and sports stories to science fiction, fantasy, and detective stories. More than anything else The pulps were about action and adventure, often in exotic locations, far away from the day-to-day drudgery of real life.

Authors such as Robert E. Howard, Louis L'Amour, Fritz Leiber, Harold Lamb, Lester Dent, Talbot Mundy, H.P. Lovecraft, and Edgar Rice Burroughs are just a few of a long list of writers who honed their craft writing short adventure-themed stories for the pulps.

Short story magazines have been around since the beginning of the 20th Century, and continue into present day.

But the acknowledged “Golden Age” of The pulps took place in the early to mid-20th century circa 1930, with dozens of titles being published each week in their heyday.



Dicey Tales is not a standalone game. It is a collection of articles that we hope will enable players of the Barbarians of Lemuria game to expand into different genres beyond the Sword & Sorcery realm of Lemuria, while still retaining, and building upon, the BoL system.

In order to make the best use of much of the information found in Dicey Tales, you'll need a copy of Barbarians of Lemuria - Legendary Edition from Beyond Belief Games. There you will find all the rules for character creation, task resolution and combat.

This first issue of DT will focus on the Adventure Pulp (sometimes referred to as "Two-Fisted Pulp"); a world where the fantastic and the supernatural are much more apparent than in our world, with modern scientific wizardry colliding against ancient sorcery.

Adventuring heroes such as Doc Savage, The Avenger, Turk Madden, and El Borak are found in the pages of these pulps.

Unlike our own world, the world of the Pulp adventurer is black and white. There are good guys and there are bad guys. And it's hoped that the player characters are always the good guys.

Future issues of DT will explore other Pulp genres like Science Fiction, Western, Lost World, Espionage, Historical Adventure, etc.

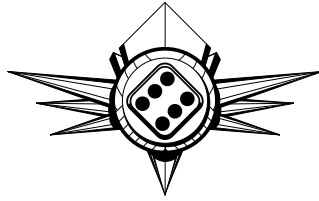
Some issues will focus on a specific genre, while others may contain articles covering several genres. The majority of the articles will be skewed towards the BoL rules engine, but will also be useable in a variety of game systems with a minimum of tweaking.

We would like to extend special thanks and recognition to the following people who helped get Dicey Tales off the ground- Jenny Harper, Chris Harper, Austin Rosenthal, Gerald Kuster, Pat Dixon, Tim Knight, Timothy Stone. Without their input suggestions and support, this task would have been much more difficult and nowhere near as fun, Thank you.

We hope you enjoy Dicey Tales and have as much fun playing in these worlds as we had in writing about them.

Roll to hit!
Jeff Mejia
2010





A FEW TIPS ON PLAYING THE “PULP” WAY

Remember kids, this is Pulp

Playing in a pulp-style adventure requires that both the players and the Game Master buy into a few conventions with a wink and a nudge. In Pulp gaming, everyone at the table should agree to accept the improbable and the downright impossible from time to time.

Your characters may run across creatures and cultures that either never existed or whose real world historical counterparts were nowhere near the way they are presented in the game.

This is where the suspension of disbelief kicks in. Go with it, have fun. It's okay, it's Pulp!

Reinforce the team concept

While many pulp stories feature characters who single-handedly take down their adversary, it's important to remember that adventure gaming is a team effort.

In a game where large numbers of henchmen are carrying sub-machine guns, cooperation and teamwork become essential.

As a Game Master, try to guide your players towards character choices that are conducive to being part of a team.

In the classic Pulps the best example of an adventuring team would be Doc Savage and his five companions, each of whom specialized in some form of science or the arts as well as all being exceptional combatants.

While each member was more than competent individually, as a team they were near unstoppable, taking down opponents who outnumbered them ten to one.

A rule for languages

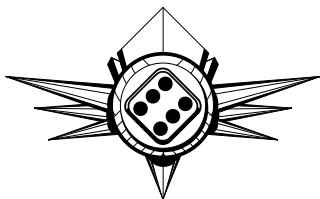
In recognition of the world renowned exploits of some of the famous heroes of the pulps, we suggest a provision in the BoL rules to aid our globetrotting adventurers.

Every character may begin play with three languages – his native language and two others.

Additionally, characters may opt for more languages equal to their MIND value.

And for simplicity's sake, every character that understands a given language can read and write in that language as well.





NEW CAREERS FOR PULP ADVENTURERS



While many of the careers found in BoL can be adapted to a pulp campaign, we felt it fitting to offer an additional set of careers that have been tailored specifically for a world of two-fisted adventurers.

They are as follows:

ARISTOCRAT/SOCIALITE

They may be “old money”, nouveau riche or exiled aristocracy. Some are philanthropists, others are into the fast-moving scene of the well-moneyed, and some are just bored with it all. They are often able to obtain credit, have high-ranking contacts and are skilled in such things as bribery, style-sense and etiquette.

ATHLETE/SPORTS STAR

Athletes, both professional and amateur, are covered under this career choice. From Major League home-run kings to bare-knuckle bruisers, this career covers them all. When players choose this career, not only will their characters be well versed in the rules and regulations of their sport but they are also familiar with the history, network and operations of the sport. This includes the venues, the major players, and other information critical to the world of that particular sport. They may also add their “career ranks” to the die when attempting a physical feat that would fall within their chosen sport, for example a Track and Field star attempting to jump across a spike filled pit would be able to add his career ranks as an athlete to his roll. Success in the career is dependent on the characters back story, they may have played ball in the Minor Leagues for a brief period or they may have won a gold medal in the Olympics.

CRIMINAL/GANGSTER

From the Mafia “soldier” to the silent jewel thief, to the con man with the perfect scheme, there will always be people who live outside the letter of the law. Skills like city lore, burglary, sneaking about, picking pockets and a host of fighting skills make the career of criminal (reformed or not) an attractive one for adventurers.

ENTERTAINER/CELEBRITY

The entertainer career covers everything from the Hollywood movie star to the stage magician at the county fair. Singers, dancers, musicians and actors all fall under this category. The skill sets are as varied as the callings - a singing cowboy would have riding skill, a travelling bluesman could have quite a bit of area knowledge, a torch singer would have more than a little skill in seduction and charm and a stand-up comedian would be sure to have the ability to fast-talk and bluff.

ESPIONAGE AGENT/SPY

The Pulp era is a place where stories of espionage and intrigue fit right in. Every government has an agenda, and they employ agents to see that their agendas are put in place. The agent characters are skilled in subterfuge and operating clandestinely in all sorts of environments.

RANCHER/FARMER

Ranchers are skilled in riding, animal handling, roping and generally making a living in the outdoors in a variety of elements and conditions. Farmers have many of the same skills including basic plant lore and operating heavy machinery. This is a good choice for a rural character’s starting career, and can offer a solid skill set to build on.

HUNTER/TRACKER

Hunters and trackers can be best exemplified by the classic big game hunter in Africa or the relentless tracker who calls the bad lands of the American Southwest his home. They are rugged outdoor types skilled in wilderness lore, trapping, tracking, stealth and other similar wilderness skills.

JOURNALIST/REPORTER

Reporters from all the major newspapers and wire services in the world are scouring the globe to break the next big story. Count on reporters to have several contacts in both high and low places as well as a thorough knowledge of their “beat”.



LABORER/TRADESMAN

These are construction workers like carpenters, steelworkers, and masons or service oriented laborers such as barbers, cabdrivers and bartenders. The laborer career is a solid building block for urban characters that may prove to be a set of valuable skills later in life.

LAW ENFORCEMENT/PRIVATE DETECTIVE

The choices can range from city police and county sheriffs to government agents, or even private detectives. All law enforcement officers share a similar set of basic skills that are further expanded upon by their specialties and the various agencies which employ them. Firearms training, observation, investigation, and street smarts are just a few of the skills they utilize.

MECHANIC/ELECTRICIAN

These “grease monkeys” are skilled at the “nuts ‘n’ bolts” aspects of mechanical engineering involving aircraft, automobiles and boats. They often have skills in repairing, tinkering, manufacturing, and problem solving almost any type of engine or device.

MERCHANT/SMUGGLER

We aren’t talking about shop clerks and store managers here. These highly mobile adventurers deal in arms, medicines, artefacts and anything else that will turn a profit. Fortunes can be made by the few brave men and women willing to risk their lives for huge returns. Skills such as concealment, appraising, driving, and piloting will be in high demand.

MYSTIC/SPIRITUALIST

These individuals are attuned to the world beyond the veil of reality. They research and investigate supernatural phenomena beyond the ken of the average man. A chosen few are able to summon these energies to some effect (see the Magery & Psychic Boons).

PHYSICIAN/NURSE

Men and women with formalized training in medicine, surgery, psychiatrics, and trauma care. In addition to the big city surgeon and country doctor, there are many suitable pulp archetypes with medical backgrounds such as: hard-bitten rural nurses, adventurous researchers or failed physicians hiding a desperate past.

PILOT/AVIATOR

Many pilots are employed with legitimate air carriers, but some sell their skills to the highest bidder, working for “private interests” or foreign governments. Pilots would, of course, have piloting skill, navigation, area knowledge, and maybe even some mechanical aptitude to keep their craft in the air.



PRIEST/CHAPLAIN

Missionaries, priests, or rabbis; men (and women) of faith can play a major role in a Pulp game. They can often be found working with the poor and displaced in many of the world's hotspots. Some could even be active revolutionaries living in the wild lands, acting as the spiritual conscience of their movement. In addition to religion and theology, expect many to have administrative skills, public speaking, street smarts and knowledge of their area of operations.

(OPTIONAL)

If the character is true to his faith in thought and action he may be granted the ability to summon at need Ward against evil spell(See the spell description in the magic section).

PROSPECTOR/SURVEYOR

In the industrial world of the 20th Century, natural resources are in great demand. Gold, platinum, copper, and rare gems bring riches to the men willing to search and dig for them. Outdoor skills, engineering, demolition, even piloting and diving skills will come in handy.

SAILOR/NAVIGATOR

Sailors are men skilled in sea lore, navigation, and boat handling with a good knowledge of foreign ports. Many learned their trade in the various navies or the Merchant Marines. Skilled sailors (and officers) are always in demand and so they will rarely be refused working passage on-board a commercial ship.

SAVAGE/PRIMITIVE

There are still parts of the world where civilized man has yet to encroach upon. From these locales comes the “savage”. They have natural skills in wilderness lore, hunting, beast riding, intimidation, natural instincts and so on.

Enkush was a native of the Gobi. His life was spent in the saddle and there wasn't a finer tracker to be found for a thousand leagues in any direction. He disdained the use of firearms preferring his powerful and silent horn bow.

SCHOLAR/ACADEMIC

Scholars are characters who are interested in history, ancient languages, archaeology, cartography and antiquities. A very select few are learned in ancient occult lore whose mysteries may be better left forgotten. Skills in research, languages, area knowledge, and appraising will be common in this career field.

SCIENTIST/RESEARCHER

Scientists are generally regarded as rational and studious. Skills covered are things like research, chemistry, engineering, biology, physics, metallurgy etc.

SCIENTIFIC WIZARD/GADGETEER

These characters are men of science, but for whatever reason they have gravitated away from the traditional path of study and research. They embrace the unknown and the theoretically unacceptable. To the scientific wizard there are no impossibilities, merely challenges that have yet to be met. Needless to say many of their more “respectable” peers think them a bit loony and they often find themselves banished from traditional scientific circles and societies. In the Pulp these characters are often portrayed as comical, absent-minded or just plain mad. While those portrayals are entertaining, your character does not need to fit any of those molds. Remember, the Gadgeteer is a genius and a visionary, and though he may have a few eccentricities he need not be played as a buffoon or source of comic relief.

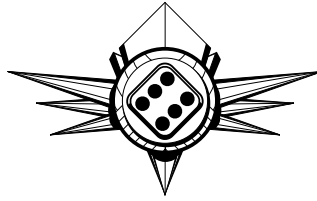
SOLDIER/MERCENARY

The basic skills taught to every soldier include small arms, map reading, first aid and military protocol. From there, many have specialized training in heavy weapons, communications, demolitions, and administration. It should also be noted that just about every career in civilian life has a military equivalent.

VAGABOND/DRIFTER

These characters have fallen on hard times. A few turn to thievery but most travel from place-to-place looking for odd jobs and then moving on. Vagabond characters pick up a wide variety of skills by living on the street - city lore, blending in, and many types of manual skills. Quite a few make use of the freight rail system and in the United States they are known as “Hobos.” Many have addictions to alcohol, tobacco or worse and a few just have wanderlust.





BOONS FOR PULP ADVENTURERS

**NOTE- It is recommended that Characters in an Adventure Pulp game be given TWO Boons to use at character creation. This change only affects Boons; Flaws remain the same as in the standard BoL rules.*

**NOTE- Some of the following Boons cost more than one point. These Boons have the cost noted next to the name in parentheses, such as: Combat Reflexes (2).*



Adjusted Boons from BoL

Many of the Boons available in BoL are fine for use in a pulp game. However, there are a number of existing Boons that are either not available or require a bit of readjusting in order to have that adventure Pulp feel.

They are as follows:

GREAT WEALTH (1, 2)

Your character is considered extremely wealthy for his day and age.

1 Boon point gives him enough resources to sustain himself in comfort without a day to day job. He could have a large mansion, several domestic servants, a couple of automobiles and a yacht.

2 Boon points and he may be considered one of the wealthiest people in the world, with a wide variety of resources: houses, villas, a private plane, a large personal staff, etc.

This Boon will also allow your character to have a secret headquarters.

1 Boon point of wealth gives your character a secret set of rooms in the basement or a hidden cave with a laboratory and a communications center.

2 Boon points of wealth, and the headquarters could be a underground lair, the three topmost levels of a skyscraper, or an exotic fortress.

LEARNED

This Boon is covered by the Professor Boon. If a particular scientific discipline is not found on the list, discuss it with the GM for approval.



New Adventure Pulp Boons

AMBIDEXTROUS

Your character can use both hands equally well. He suffers no penalties for firing weapons in either hand, although this boon does not mean he can use two weapons at the same time in combat (For this see the Two Weapon Fighter Boon on page 25t).

ANGEL ON YOUR SHOULDER

Somebody up there likes your character. He gets an extra Hero Point.

ANIMAL BUDDY

Dog, monkey, ferret, hawk, leopard, the list is endless. More than a pet, it's your character's buddy. Treat it well and it'll do the same. But before you start to write down lion or grizzly bear, remember, your character will be responsible for their animal buddy's welfare. This isn't as much of a problem in the wilderness as it is when your character will need to interact with a group or needs to spend time in a city. Most authorities frown on people bringing a full-grown lion into their town, so try to think past the "animal bodyguard" impulse when choosing a companion. If the animal buddy comes to harm through no direct abuse of your own the GM should make every attempt to make sure it survives. It may be taken out for the rest of the story but it will make its way back in by the end. If your character's animal buddy dies in combat (and that is a possibility) you may have to wait until you and the GM can work in a suitable replacement.

BLUFF

Your character can really "spin a yarn". He is able to lie through his teeth without the slightest hesitation. Add a die to any attempts to bluff or con others. With a successful roll your mark ends up believing you.

BIRTHRIGHT

Your character inherited an heirloom or an entitlement of considerable value (perhaps a family sword, matching dueling pistols, or a title to ancestral lands). The item should be exceptional and unique but not overpowering to the campaign. You will need to work with your GM to come up with an item that fits both the spirit of the campaign and your particular character concept.

TRICK SHOT

In order to use this Boon your character must have an appropriate career (Soldier, Hunter, Espionage Agent, etc.). Have your hero aim for the rope holding the candelabra, shoot the villain in the wrist to make him drop the pistol, or bounce a chakram off the wall and cut the noose with seconds to spare. Call your shot, take a +2 skill adjustment and then roll the dice. Sorry no instant kills though, in fact, a called shot can't even cause damage.

CAST-IRON GUTS

Your character does not suffer the ill-effects of poison, spoiled foodstuffs, or alcohol (he'll still get drunk, just no hangover).

COMBAT REFLEXES (2)

Your character is especially adept in combat; he reacts quickly and evaluates threats more effectively than most. Add +1 to the Agility attribute for determining initiative. If your initiative roll results in a tie with another character and he doesn't have combat reflexes then you go first, if he does have combat reflexes then resolve it between the two of them in the normal fashion. Characters with this Boon receive +3 rather than the standard dodging and parrying bonus of +2.

CONTACTS

Your character seems to have "buddies from the old days" just about everywhere. The contacts will help your character out in a tight spot, maybe with a place to hide out, some quick cash or, at least, advice when needed. The specific help depends on the type of contact – it's more likely to be cash if the contact is an old business buddy, for example. You may use your contacts once per adventure or a second time by using a Hero Point.

CRACK SHOT

Pick a type of firearm (handgun, rifle, etc.). When your character is using this type of weapon, you receive a bonus die.

CURRENT AFFAIRS

Your character is extremely well informed and keeps an eye on the news - particularly the political, financial, social and entertainment scenes. You get a bonus die to checks for finding information about recent events, people and places.

DANGER SENSE

Your character has this “sixth sense” when it comes to trouble. It’s nothing he can put his finger on but he has learned to pay attention to it. It usually occurs when something is about to go down, giving him that split second to react. When rolling for an impending danger, the Game Master will give your character a bonus die to sense a threat.

DAREDEVIL

Your character can make vehicles (cars, planes, motorcycles etc.) perform outrageous maneuvers, such as in car chases, at air shows or even while being shot at. Pick a type of vehicle and add a bonus die to driving (piloting) checks when operating that vehicle.

DEMOLITIONS EXPERT

Your character has received extensive training in explosives and demolitions. Add a bonus die whenever setting or dismantling explosive charges, dealing with bombs and so forth.

EDGED WEAPON SPECIALIST

Your character can use melee weapons with extraordinary skill. Maybe he is an Olympic fencer, or he may have learned his knife-work in the back alleys of Marseilles. In any case, he receives a bonus die with edged melee weapons.

FAME

Perhaps your character was awarded the Medal of Honor in the Great War, or he was the first man to fly nonstop to China. Whatever the reason, your character is famous. People either know him or know of him. The average folk will look up to him with admiration, buy him a drink or a meal, and maybe even extend a bit of credit. The finer folk will want to be his friend, be seen with him, and invite him to banquets and weekends at the manor. A good Appeal score isn’t necessary, but it’s very helpful when choosing this Boon. Roll an extra die whenever your character’s fame might be important.

FAST HEALING

Your character heals at twice the normal rate. This does not include magical healing (if such is available).

FEARLESS

Your character has no fear. Even magically induced fear doesn't affect him.

FEAT OF STRENGTH

Use an extra die when breaking, lifting, pulling or pushing things. This Boon does not add anything to damage results in combat.

FIST-FIGHTER

Your character is an experienced unarmed combatant. There are countless styles of unarmed combat (Boxing, Karate, Kung Fu, Savate, etc.) all with benefits and limitations to their styles. For simplicity sake Fist-Fighter is a generic term for any of these styles. This Boon allows your character an extra die when fighting unarmed.

FORENSICS

Perhaps your character has been trained in forensic science or they may simply have an amazing analytical instinct for such things. In any event, you get a bonus die when your character is examining a crime scene, or evidence from a crime.

HUNCH

Your character has a knack for making complete guesses that turn out to be correct. When the group becomes a bit stuck over where to go or what to do next, the Game Master will give you a piece of previously unknown information or a lead to get your character on their way again. You may receive one hunch per adventure (although you may spend a Hero Point to receive another).

JUST THE THING

Your character has an uncanny knack for having or finding exactly what she needs in a pinch. Locked in manacles? There's a bent piece of wire just within reach. Flung naked down a shaft into an abandoned mine full of degenerate cannibals? There's a pickaxe in the corner over there.

LEAP

Your character can spring amazing distances upward and forward (the exact distance of the leap is at the game master's discretion, but the boon is intended to favor the hero). If used as part of a melee attack he gains one die to his initial attack roll.

MAGERY (OPTIONAL) (2)

Your character has learned to summon and control arcane forces to do his bidding. This Boon allows characters to utilize the forces of magic in the game and may only be taken if the character has at least 1 level in the Mystic career.

**Please discuss this choice with your game master and see if it is an accepted Boon in their campaign.*

MAGICAL IMMUNITY (OPTIONAL)

Your character is immune to any magical effects or illusions. If someone sets off a sphere of flame next to your character it doesn't harm him. But they can still take damage from falling in a magically excavated pit. Remember, not only is your character immune to harmful magic but the helpful kind as well. No magical healing or flying potions for him.

**Please discuss this choice with your game master and see if it is an accepted Boon in their campaign.*

MAN ABOUT TOWN

Your character has a knack for blending into social situations. Whether at a star studded Hollywood premier, a gathering of hobo's outside of Winnemucca Nevada, or anyplace in between, he just fits right in.

MENTOR

Your character is aided by a wise mentor who offers guidance and support. For example the mentor could be an elderly scholar who speaks in riddles, a retired crime fighter, or even a disembodied spirit that only your character can see. Your character can periodically ask his mentor for advice, hints, or for knowledge (the mentor is usually very knowledgeable in one or two subjects) though the mentor will not always be available (at the Game masters discretion). If the mentor is a person, they will not travel with your character - he must take time to go and visit the mentor to get help.

Sometimes, however, the mentor might contact your character to warn him of danger or set him on the right path. A mentor may have powers, even magical or psychic ones such as clairvoyance, but such things should never be given

stats or rolled - the GM will just decide what happens (usually what is best for the plot).

MYSTERIOUS POWER (OPTIONAL) (2)

Your character has an amazing power that that he can call upon.

For example:

Harness and conduct electricity

Your character may be able to affect electrical currents and use them to short out equipment, jam signals, and even deliver a shocking blow (+1D6 electrical damage).

X-Ray Vision

Your character may see through walls and other obstructions. The GM may put limitations such as unable to view through lead or unable to view past 3feet of thickness.

Create And Manipulate Shadows

Your character is able to cover an area with impenetrable darkness. Or create shadow forms that move and can perform tasks such as open a door or touch someone on the shoulder.

The Ability To Talk To Animals

Your character can talk with either all animals or a specific species of animal.

Superhuman Strength

Your Character can temporarily increase his Strength to 6.

Shape-Shifter

Your character has the natural ability to assume the form of an animal, from as small as a house cat to as large as a horse. One specific type of animal (monkey, eagle, dolphin, etc.) must be chosen. He then gains all abilities of said animal but still retains his personality and identity. However, if your character remains in the form for more than 24 hours straight he runs the risk of “going wild”. That is, forgetting his human form and assuming beast form permanently (Mind attribute check at -1 per hour over 24, cumulative). Each transformation taking no more than a few seconds. Clothing, weapons, or other possessions are not subject to the change.

If the GM is willing to allow this Boon then work with him to come up with a Pulp flavoured power for your character; remember to keep it useful but low-key. The Mysterious Power is useable 1d6 times in a 24 hour period (roll 1d6 the first time your character uses it that day to determine the amount of times the power can be used that day). The duration is generally as long as is needed for each particular situation, a few minutes at most (you can't summon Super Strength every morning and keep it on all day), the point is to be reasonable, The powers are meant to add flavour and fun to the game, not too detract from it.

You may buy more than one power if you have enough Boon points to pay for them.

**Please discuss this choice with your game master and see if it is an accepted Boon in their campaign.*

NATURAL LEADER

Some people were just born to lead. Your character is one of them. For some reason people will look to him for direction. In a crisis situation his orders will usually be followed. Whenever your character needs help to accomplish a task, all he has to do is go to a bar, barracks, whorehouse, bathhouse, outhouse, etc., and recruit a bunch of guys to help him (at least temporarily). In addition, your character gains an extra die when trying to inspire a person or group, or to accomplish a leadership task.

NERVE STRIKE

By using a weighted sack of lead pellets, a short truncheon, or even their own hand your character can deliver a blow to incapacitate a “rabble-level” opponent in one strike. The character must approach his target unnoticed from behind and roll a successful attack. This attack is only useable against human opponents.

OUTDOORSMAN

Your character is a natural outdoorsman and receives a bonus die for checks relating to surviving in the wild (tracking, foraging, hiking, climbing, and flora/fauna identification).

PAPER PUSHER

Your character is skilled in administration and bureaucracy. You receive a bonus die when trying to cut through red tape and when dealing with officialdom.

PHOTOGRAPHIC MEMORY

Your character remembers just about everything. Roll a bonus die to recall a fact, remember a face or specific detail of an event.

PSYCHIC (2)

Your character is able to harness the extra-sensory powers of the mind and use them in a variety of ways. This Boon may only be taken if the character has at least 1 level in the Mystic career.

**Please discuss this choice with your game master and see if it is an accepted Boon in their campaign.*

RESEARCHING

Your character has an amazing ability when sifting through the library or other resources to find out specific pieces of information, where they might be available through such channels. Even if the information is buried away in hard-to-find places, as long as it is there, the researcher will track it down. In addition your character has apparently retained a little of “this and that” in their studies. They are usually able to come up with an odd piece of information that could help their situation and they have the ability to muddle through language barriers using the knowledge gleaned from all their research. Your character receives a bonus die to such checks.

RIGHT BACK AT YOU (2)

Your character is able to snatch almost any missile shot or hurled at them. If it is a shot missile (crossbow bolt, arrow) the character is able to deflect it with his own weapon or even barehanded. If the missile is hurled (hatchet, dagger) then the character can either deflect it or catch it and hurl it back (they must still make a successful unmodified skill roll). This boon does not allow your character to snatch or deflect bullets. But it can be effective against hand grenades or sticks of dynamite.

SERIOUS BACKUP

In times of great need the character may call on a very powerful individual (The Crimson Rook, Chief Inspector Glass of Scotland Yard, or Senator Benson) or organization (The Coven of Midnight, The Toscana crime Family, The French Foreign Legion) to assist them. Your character must have a career appropriate to the individual or group they are calling upon – you can’t call upon the head of the Chicago Mafia if you do not have Criminal as one of your careers. They won’t solve the problem for your character but they will lend material and direct support in order to help your hero along. When your back is against the wall and you’re down to one bullet, it’s nice to hear the bugles of the Foreign Legion coming to your rescue.

SHARPENED SENSES

Your character’s senses are far sharper than those of the average man. You may roll one extra die for sight and hearing checks. He can also discern poisons by flavor or smell.

SNEAKY

You are particularly quiet and adept at moving without making a sound or lurking in dark places. Roll an extra die where stealth is important.

STEELY GAZE

Your character has a look that says “Go ahead, make your move, punk.” His steely gaze will make lesser men avoid eye contact and will add a bonus die on all intimidation, seduction, or related attempts.

STRONG WILL

Your character’s sheer force of willpower sees him through situations that leave most other men blubbing. Add a bonus die to all Will rolls.

THE “PROFESSOR” (2)

Your character is a scientific wizard. He is a virtual master of chemistry, electronics, mechanics, medicine, mathematics, and a dozen other disciplines. Given two coconuts, a bamboo rod, and a car battery he could fashion a working two-way radio. Your character receives a bonus die to all scientific, construction and repair checks. This Boon also allows characters to utilize science and technology in the game to create wondrous inventions and gadgets. This Boon may only be taken if the character has at least 1 level in the Scientific Wizard career.

THUNDERBLOW (2)

Your character must have an appropriate career to take this Boon (Athlete (Boxer), Soldier, Criminal). Your characters first successful melee attack against any opponent is considered a mighty success.



TRADEMARK WEAPON

Your character has a specific weapon that was made for him and is virtually irreplaceable. As long as he is using this weapon, he receives an extra die in combat. If the weapon is lost, stolen, confiscated, or taken then the character must wait an appropriate amount of time (as decided by the GM) before a replacement trademark weapon is created. Your character cannot have a closet full of trademark .45's back at the HQ.

TWO-WEAPON FIGHTER

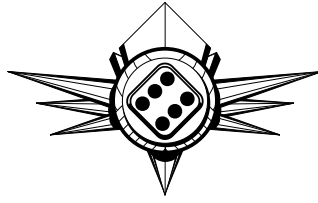
Choose melee weapons or handguns. Your character can use a weapon in each hand at the same time, with only a -1 penalty to each, instead of the normal -3.

WEAPON FLOURISH

Your character must have an appropriate career to take this Boon (Soldier, Criminal, Entertainer, Hunter). Your character can spin his sword or pistol or whatever with such style and panache that he gets a free attack while his opponent is staring in awe. He can use this advantage no more than three times against the same opponent.

WELL DRESSED

Your character never seems to be hampered by the fact that their clothing is inappropriate for whatever peril they may be facing. Female characters may be in a taffeta dress and high heels, male heroes could be in a white tuxedo with a silk tie, not only will they be immune to the elements - they also get a +2 to defence for having thechutzpah to get in a knife fight wearing an evening gown.



NEW FLAWS FOR THE PULP ADVENTURER

Flaws add quite a bit to the styling of a character; however there is sometimes a tendency to overdo it when selecting Flaws, especially when it's done to feed the cost of Boons. Characters may take as many flaws as they wish but only two Flaws may be used to gain additional Boons.

ABSENT MINDED

Your character forgets stuff all the time. Most of the time this is something you just roleplay, but when your character is trying to remember where he put critical things or an important piece of information, he takes a penalty die.

ALLERGIES

Your character suffers an intense and debilitating allergic reaction from bee stings, milk, peanuts, cats, alcohol or some other type. The reaction is incapacitating to the character, possibly even life-threatening if not treated. Your character will try to avoid having contact with anything that will set his allergies off.

ANGER ISSUES

Your character has a chip on his shoulder and loses his temper over the most innocuous things. The Game Master will decide when your character loses his temper by making a Mind roll with a penalty die. After a while a pattern may form as to what things set your character off, though the Flaw will still make itself apparent at the worst possible time. This is something that mainly comes out in roleplay although you may also get a penalty die in some social situations.

ANIMAL AVERSION

Something about characters with this Flaw is inherently unsettling to animals. Any animals within 10 feet of your character instantly become nervous, skittish and irritable. Roll an extra die whenever interacting with (including riding) animals.

BAD REPUTATION

Your character has a tarnished or even disgraceful reputation. Your character may have been branded a liar, a thief, or a coward. The reputation could be well earned or the character may have been falsely branded, but never the less the reputation exists. People either shun him or only tolerate him as long as his money lasts. As such, people are unlikely to believe anything he says, lend him anything, or entrust him with a secret. Your character takes a penalty die when trying to convince someone to believe or trust him.

COMPULSIVE GAMBLER

Your character is always ready for a game of chance. Much of the description of how he spent his loot from the previous adventure must involve some form of gambling to receive his allotment of advancement points. Whenever he is in a saloon, pub, pool hall or similar establishment in a reasonable-sized town there is likely to be gambling going on. The character will have to make a roll vs. Mind with a Difficulty Level based on factors such as the stakes being waged, the size of the venue (a bustling casino or a filled stadium), etc. A failed roll means the character will become involved, no matter what he is otherwise supposed to be doing.

DEADLY ENEMY

Decide on an NPC enemy for your character and work out how he would have made such an enemy. The Game Master will work him out as an NPC villain. The 'deadly enemy' will appear from time to time to upset your character's plans and generally cause a hell of a lot of trouble. A deadly enemy is more likely to try to capture a character than kill him outright, so that he can gloat over his victory. Whenever your character is in a reasonably sizeable city, make a dice roll. If a '1' comes up, there is an agent or friend of your character's enemy in that city and they have spotted your character.

ELDERLY

Your character is not as young as he used to be. If he has not had a decent amount of rest each day, he will begin to slow and tire. Use an extra penalty die for any physical action if pushed too hard without rest.

GREED

Your character cannot resist the chance to make easy money, whether it's through a "get rich quick scheme", bribery, fraud or any other means. This Flaw comes out mainly through roleplay, but in appropriate situations use a penalty die.

HOTSHOT

Your character is overconfident and unwilling to admit his limitations. He will take a penalty die in situations where he should act with caution and restraint.

ILLITERATE

YOU CANNOT READ OR WRITE AND YOU CANNOT CHOOSE A CAREER WITH LITERACY AS A REQUIREMENT.

LECHEROUS

Your character cannot resist flirting with a member of the opposite sex, even if the situation is inappropriate (like a funeral). This Flaw is largely role-played but where applicable, you'll need to take a penalty die.

NUTS

Your character just ain't right in the head. He seems to be a bit "touched", as they say. Work with the GM to determine how this manifests itself.

PHOBIA

Choose something that scares your character or may cause him discomfort. In such situations, you use an extra die. If it is so rare that your character is unlikely to ever come across it, it does not qualify as a Flaw; the GM has the final say on what will be allowed.

SENSE OF HONOR

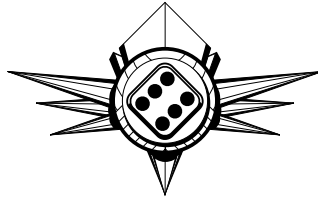
Your character will never kick a man when he's down, hit a dame, or allow harm to come to innocents, and he plays the game fair and square. He is a man of honor.

SENTIMENTAL

Your character has a soft spot. He may be a sucker for a sob story, a hopeless romantic, or he likes kids. Whenever the particular situation arises your character may not always make the most logical choice. This flaw is largely roleplayed but where applicable, you'll need to take a penalty die.

SOCIALLY AWKWARD

Your character has difficulties fitting in, either because he is shy, crude, not good at small talk, or is just a bit of an "odd duck". This is usually roleplayed, but you also take a penalty die in social situations where this social ineptitude might affect the outcome.

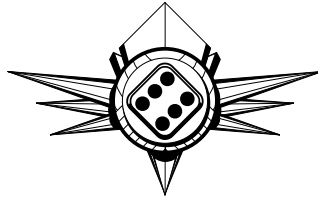


A NEW USE FOR HERO POINTS IN DICEY TALES

MOSTLY DEAD

If your character ever dies in play he can return at a subsequent game session by investing a Hero Point before the game starts. By using this “character insurance”, it’ll turn out he was almost dead. Not really dead. He looked dead, but he was just mostly dead. Impossibly far-fetched explanations on how your character survived his demise are a must.





MAGICAL POWERS, SCIENTIFIC WIZARDRY AND PSYCHIC ABILITIES

Not all Pulp campaigns feature magic powers, psychic abilities, or scientific wizardry. These guidelines are presented to assist those game masters who wish to allow these phenomena into their campaigns.

While many Pulp tales are rooted firmly in the supernatural- adventures featuring dimension-hopping arch-mages and demon-slaying sorcerers weren't as common in the pulps as they are in today's comic universes.

Still, magic does play a part in the pulps even though it's mostly used as a tool for the villains rather than by the heroes. Ancient curses, black magic, voodoo and so on offer plenty of supernatural obstacles for the heroes to confront and overcome.

Just How Powerful Should These “Powers” Be?

The adjustments made to the standard BoL magic and alchemy system are just a start. The most important thing to remember when creating effects using these rules is to keep the power levels consistent with the spirit of the pulps. In the pop culture of the 21st Century the most powerful comic book characters can travel through time, shift the Earth's axis or consume entire worlds. The powers displayed in the classic Pulps are nowhere near those levels.

Try to shoot for a mood rather than a flashy effect. For example, instead of the evil witch casting a fireball, have her create a choking mist that builds around her opponents. The adage “less is more” sums up powers in the Pulps quite well.



Magical powers

The rules for magic found in BoL remain mostly the same. The differences are the requirements to become a spell caster and the level of power that a spell casting character may attain.

In a Pulp Adventure game, spell casters must have at least one level in the Mystic career and the Magery Boon. After that requirement is met they are allowed to create and cast spells but only cantrips and spells of the First Magnitude.

Characters who can wield magical powers begin play with 10 Arcane power points plus their career rank as a Mystic.



MIND-AFFECTING SPELLS

Mages are able to cast illusions. However, spells that directly interfere with a person's psyche in a major way, such as a mind reading or mind control spell, are not available to player characters.

SPELL AVAILABILITY

It's important to note that in the modern world items and accoutrements of arcane significance will be rare. Not impossible to find, but it will be expected for the player characters to do a great deal of research and leg work, to come up with much of the paraphernalia that a Game Master may require to allow the characters to successfully research, create, and cast a spell.

A SAMPLING OF MAGICAL SPELLS OF THE FIRST MAGNITUDE

The following are a sampling of the types of magical spells the characters may have access to with Game Master approval.

CALM

Rank: First Magnitude

Range: Touch

Duration: Instant

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Moderate (0 to Task Resolution Roll)

After casting this power and touching the recipient, any feelings of panic, anxiety, or fear they were experiencing are replaced by a feeling of calmness and peace.

COMFORT

Rank: First Magnitude

Range: One person or creature by touch

Duration: 2 hours

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Moderate (0 to the Task Resolution Roll)

The recipient of this power will be immune to normal extremes in temperature. In the heat of the day he will remain cool and fresh. In a snowstorm he will be as warm as a pleasant summer's day. Mystical and supernatural temperature effects will be felt (i.e. magical frost, Hellfire, or dragon's breath, etc.).

DISCERN

Rank: First Magnitude

Range: Touch

Duration: 2 minutes

Cost: 3 Arcane Power Points (-1 requires line of sight, -1 A personal item of the intended target)

Difficulty: Tricky (-1 to the Task Resolution Roll)

This power enables the caster to discern information from an item, such as its purpose, creator, age, operation, value, etc. It can be used on magical as well as mundane items.

DISGUISE

Rank: First Magnitude

Range: One person by touch

Duration: 6 hours

Cost: 3 Arcane Power Points (-1 requires line of sight, -1 the caster must cover the subjects face with both hands)

Difficulty: Moderate (0 to the Task Resolution Roll)

This power allows the caster to alter their appearance (i.e. skin, eye, and/or hair color, style and length, etc.) for several hours. The power does not allow for size alteration, or for the caster to add or reduce appendages.

FALSE IMAGE

Rank: First Magnitude

Range: 20ft

Duration: 10 minutes

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Tricky (-1 to the Task Resolution Roll)

When using this power the caster creates an exact replica of a person or object he envisions. The effect lasts several minutes. The duplicate is an exact copy in every way and cannot be distinguished from the original. The image will copy every movement of the original and will never travel more than 20 feet away. If touched, the image will disappear with an audible “pop!”

IMBUE WITH AURA

Rank: First Magnitude

Range: 30ft

Duration: 1 minute

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Moderate (0 to the Task Resolution Roll)

This power allows the caster to “light up” one or more creatures with a magical amber colored aura that outlines their physical form. Any creatures (even invisible or gaseous ones) caught within 30 feet from the caster are affected.

INFATUATE

Rank: First Magnitude

Range: 10ft

Duration: 24 hours

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Tricky (-1 to the Task Resolution Roll)

This power enables the caster to appear extremely charming and attractive to the subject for the next 24 hours. The subject is allowed a Mind roll to avoid the effects of this power. But if they fail then they will be favorably inclined to all but the most outrageous requests, i.e. the museum guard may allow the PC and his friends into the museum after-hours, and even loan him a couple of bucks, but he wouldn't go to the mayor's house and kill him if requested to.

MIND-SPEAK

Rank: First Magnitude

Range: 30 miles

Duration: 1 minute

Cost: 5 Arcane Power Points

Difficulty: Tricky (-1 to the Task Resolution Roll)

This power enables the caster to contact one specific, willing individual within a 30 mile radius from the caster and communicate with them

through thought. The caster must know the recipient of the spell. The recipient is also able to sever the connection if they wish.

NOXIOUS HAZE

Rank: First Magnitude

Range: 40 yards

Duration: 5 minutes

Cost: 5 Arcane Power Points

Difficulty: Tricky (-1 to the Task Resolution Roll)

This spell creates a noxious cloud of hazy gas. If any creature makes contact with the cloud and fails their Strength roll they will begin to convulse in fits of coughing and spasms. They will be unable to perform any other actions until the cloud passes or is dispersed. Once the subjects are free of the cloud's effects they will still be incapacitated for D6 rounds. The caster is able to move the cloud about at a rate of 10'/round. The caster is immune to the clouds effects.

OPEN

Rank: First Magnitude

Range: 30ft

Duration: Permanent until re-sealed or re-locked

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Moderate (0 to the Task Resolution Roll)

This power will cause any locked item or portal to open. It will not remove any possible traps or prevent them from activating.

PHANTOM LANTERNS

Rank: First Magnitude

Range: 30ft

Duration: 1 hour

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Moderate (0 to the Task Resolution Roll)

This power creates up to seven glowing orbs, each as bright as a normal lantern. The globes float in the air and may move about or remain stationary, at the caster's discretion , within the range of the power. The orbs do not give off heat nor will they ignite combustibles. They will glow underwater and in a vacuum. The level of illumination may not be dimmed or increased.

SECURE

Rank: First Magnitude

Range: Touch

Duration: 10 minutes

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Moderate (0 to the Task Resolution Roll)

By using this power the caster secures a door, gate, chest, hatch etc. The portal will resist any attempts to open it, though the caster will be able to open it freely. Nothing short of the use of the Open spell, a magical wish, or divine intervention will break the spell prior to its expiration.

SHADOW OF DARKNESS

Rank: First Magnitude

Range: 20ft

Duration: 1 hour

Cost: 4 Arcane Power Points (-1 requires line of sight)

Difficulty: Tricky (-1 to the Task Resolution Roll)

This spell blankets an area in an impenetrable cloak of inky blackness which lasts about an hour. The spell must be cast on an area, rather than on an object. The darkness can be canceled out by the casting of a light spell in the same location.

WARD AGAINST EVIL

Rank: First Magnitude

Range: Self

Duration: 5 minutes

Cost: 5 Arcane Power Points

Difficulty: Moderate (0 to the Task Resolution Roll)

By casting this spell any undead, lycanthropes, or magically-summoned creatures must remain at least ten feet from the caster. The power has no visible effect to the human eye but the creatures it wards against see the caster bathed in shimmering amber light.



Scientific Wizardry

In the Pulp there are scientists and then there are Scientific Wizards. The scientists are men such as Oppenheimer and Salk who, through intellect and dedication, develop the theories and discoveries that change the world.

The “Scientific Wizards” are able to go beyond conventional wisdom and reason transcending those limitations by bending the laws of science, and breaking the laws of the universe. They can make the impossible a reality.

The rules for Scientific Wizards are exactly the same as those used by Alchemists in the BoL core rules.

Here is a Sampling of rare devices that could be found in a Pulp Adventure campaign:



ADVANCED BODY ARMOR

This is a slightly bulky body suit that provides amazing protection 2D6+2 and is virtually bulletproof.

AMNESIA ELIXIR

This potion will cause the drinker to lose consciousness and when they awake they will have no idea of anything that occurred in the past 48 hours.

ANIMAL COMMAND HEADBAND

This leather and copper headband contains small micro circuitry that allows the character to speak with and control one type of animal (such as birds, reptiles, mammals, sea creatures, etc.), which must be determined at the time of the device's creation.

CHAMELEON SUIT

When activated this electrically powered skin-tight suit will allow the user to blend in with any type of terrain and background.

DISPLACING BELT

This belt shoots out light-bending radiation that gives observers the impression that the wearer is approximately three feet from where they actually are. The wearer appears as a slightly hazy, flickering form to others.

GAS GUN

This slender pistol easily fits inside the sleeves of a shirt and is activated by the upward flick of the wrist. It emits a silent, short range blast of odorless gas that can render a large human unconscious for several hours.

THUNDER ARMOR

This suit provides adequate protection(D6(4)) versus firearms, but its real advantage comes from its ability to allow the wearer to absorb kinetic energy and transform that energy into raw power that increases his strength allowing him to deliver powerful blows and lift and hurl heavy objects like boulders or cars. For every 2 points of damage absorbed by the armor there is a +1 strength increase.



Psychic Abilities

Characters using psychic abilities follow the same basic guidelines as those using magical powers, including the requirements to become a Mystic and the level of power that a character using psychic abilities may attain.

Characters using psychic abilities must have at least one level in the Mystic career and the Psychic Boon. After that requirement is met they are allowed to use psychic abilities but only tricks (similar to magical cantrips) and powers of the First Magnitude.

Characters using psychic abilities begin play with 10 psychic power points plus their career rank as a Mystic.

The cost to use an ability of the First Magnitude is 5 Psychic power points. Tricks cost only 1 Psychic power point.

The Difficulty Level for psychic abilities of the First Magnitude is 9+, with whatever modifiers the GM feels are appropriate. Tricks only require a skill roll when directly affecting a sentient target (9 + MIND of the opponent).

MIND-AFFECTING ABILITIES

Using abilities that directly interfere with a person's psyche or his perceptions, such as fascinate and surface thoughts, have an additional modifier based on the mind rating of the victim of the psychic ability.

DURATION OF PSYCHIC ABILITIES

As a rule tricks work instantaneously and have no extended duration. Psychic abilities of the First Magnitude are generally in effect so long as the character is concentrating on the ability. Once concentration is lost, so is the abilities effect.

SOME SAMPLE TRICKS

These are very basic effects allowing the characters using psychic abilities to create any of the following:

- A brief loss of concentration in another, such as a yawn or sneeze.
- A momentary sensation of heat or cold in another.
- The ability for the character to sense the presence of a spirit in the immediate area.
- The ability to cause an open flame to momentarily flare up, die down, or extinguish altogether.
- The ability to cause a minor electric surge or dimming.
- The ability to determine true North.
- The ability to flip a small switch or tip over a light object.
- Any other small effect upon approval from the GM

SAMPLE PSYCHIC ABILITIES OF THE FIRST MAGNITUDE

The following are a sampling of psychic abilities the characters may perform with GM approval.

ATTRACTION

The subject becomes attracted and well-disposed to the character.

AVERSION

The subject will actively avoid the character with feelings of fear or disgust.

DETECT LIFE

The character is able to detect if a nearby area (such as an adjacent room) contains any sign of life. The character can also discern the number and size of those detected.

EMPATHY

The character can get an overall sense of feelings/emotions emanating from a subject.

FASCINATE

The character is able to keep 1D6 subjects enthralled for a short period of time. The character must concentrate and remain still while using this power.

KNOW LOCATION

The character is able to discern his location (underground...beneath a mountain...in Nepal).

LEVITATION

The character can slowly levitate himself to a maximum of 20 feet off the ground.

MOVE SMALL OBJECTS

The character is capable of moving an object up to 5 pounds in weight a distance of up to 30 feet. While able to fit and turn a key in a lock, they are unable to perform fine manipulations (such as repairing a pocket watch).

PSYCHIC HEALING

With a considerable investment of time, the user can psychically heal a wound or disease to mind or body. This “psychic surgery” is very difficult and tiring, but if successful can restore 1D6 of lost LB or cure an illness.

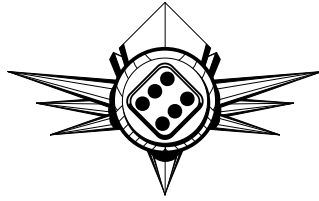
OBJECT READING

By handling objects the character can sometimes read impressions left on them by the previous owner. The object must have been of some value to the owner (you can't read a toothpaste tube, for instance) the information is vague but may include their age, name, sex, and other information.

SURFACE THOUGHTS

The character is able to read the surface thoughts of their subject. This does not allow them any control over the subject or to delve into their memories, subconscious, or implant any suggestions.





LIFESTYLE IN THE PULPS

In a Pulp Adventure, your players shouldn't be spending a lot of time managing their finances. The characters should be dodging bullets and rescuing dames from deathtraps - not figuring the monthly utility bills or shopping for ammunition. The Game Master should encourage the players to ignore the bean counting. Keep the story moving at all times and let the players live large through their characters.

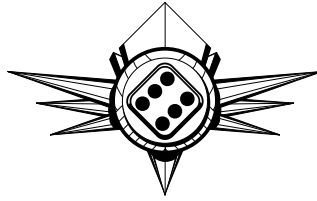
Of course the characters wear tuxedos and dine at the Ritz!

Naturally they can always get tickets to the best shows in town!

They need two tickets on the midnight flight to Buenos Aires? No problem!

Any time there is a question as to whether the characters can afford something or not, bring other factors into play such as NPC contacts or pure coincidence. If the players need something, but can't afford it, then make sure there is at least one other option for them to obtain whatever "it" is.





FIREARMS RULES

**Note: The rules in both the firearms and the vehicle sections appearing in Dicey Tales were taken almost directly from the BBG publication Dogs Of W.A.R written by Simon Washbourne, and are used with permission. They have been slightly modified to better emulate the flavour of the Adventure Pulp genre, but otherwise, they are an attempt to insure a uniform set of rules for firearms and vehicles in the BoL system.*

The firearms rules presented here are meant to be used as guidelines for resolving gunfights. They are in no way meant to represent the actual effects of firearms in range, damage, rate of fire, or any other instance. BoL is a game of cinematic action & adventure, the firearm rules as presented are meant to reflect this in the least complicated way possible. With that said, if you as the Game Master wish to add more realism and detail, by all means do so.

In the case of firearms the basic combat rules for missile weapons apply as written in the standard BoL rules. However there are several instances where firearms require special consideration. These are as follows:

Ammunition

When playing a game that attempts to emulate the pulp setting how can you justify counting bullets?

In a pulp adventure game you never need to keep a check on how much ammo your character has or uses up. He is assumed to keep firing and reloading as needed.

If you receive a Calamitous Failure (see the rules section) while firing though, the GM can either rule that the weapon has a jam (which you need to clear with a straight forward Agility + Soldier check) or that you have run out of ammo for that particular weapon.

There are ways around this, of course – if you can get to one of your buddies with the same weapon, we can assume he gave you more ammo. If you use a Hero Point, you might be able to say that one of the guys you killed earlier (assuming this happened) was using the same weapon and had spare ammo on his body.

SHOOTING WITH THE “OFF-HAND”

Characters are assumed to be right handed, unless you say otherwise. Shooting a gun in the other hand imposes a -2 modifier. An ambidextrous character (see Boons) suffers no such penalties. Shooting with a gun in each hand is really cool and your players will undoubtedly suggest it at some point. A character fighting with two guns can attack twice each round. However, he receives a -3 modifier to each check (there is a Boon that reduces these penalties to -1 for each.).

COVER

Cover is anything that provides a physical barrier to being shot (like boulders, walls or vehicles). Cover simply makes a target less visible and therefore harder to target, even if it does not stop a bullet (like hedges or wooden fencing).

Sensibly, characters use whatever cover is available in a firefight. In a reasonable amount of cover add a level or two to the task difficulty, using the Task Check table. A character that is completely behind solid cover cannot be targeted at all. As usual, the GM has to use common sense and base decisions on what the players say their characters are doing.

SUPPRESSION & COVERING FIRE

Sometimes you just want to keep the enemies' heads down – especially when one of your team is trying to move to another position, close with the enemy or maybe to cover their escape. When you want to do this, you simply declare that your character is using covering or suppressive fire – it is assumed that he is firing as many shots as he can towards the enemy so that they duck back behind any cover they have or dive to the floor – the key being to prevent them the opportunity to fire back.

Make a Task Check as usual, with modifiers for range and the target's defense (use the highest defense value for multiple targets) and any cover they are behind.

If the check is successful, roll damage per weapon type – the result is the number of rabble who are affected and unable to act for the rest of that round – in effect those that haven't fired yet miss their turns while they are cowering behind their cover and those that are yet to fire miss their next action.

Example: Paul Hawker wants to get to some crates that are nearer to the enemy position, so he shouts to Captain Rogers to cover him. Roger's player obliges and declares suppression fire on the three goons ahead and gets 11 with all of his modifiers. The goons are behind cover, but 11 is enough. Roger's player rolls damage of 3 with his pistol, so all three goons are ducking down and will not be returning fire for that round.

It is important to note that none of them are wounded or killed though.

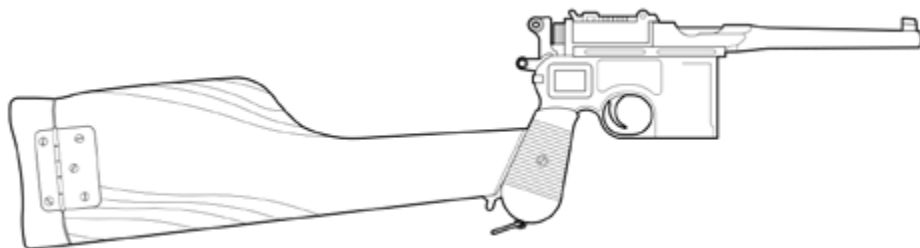
Henchmen and villains (or characters, if they are being shot at with suppressive fire) make a Task Check to see whether they are affected – based on MIND + soldier. The check is based on a moderate task, plus the result of the damage die roll.

Example continued: Amongst the goons is also the goon's leader, classed as a henchman. He'd like to take a pot shot at Hawker, so he makes a check with a -3 modifier for the 3 damage rolled. He has MIND 1, Soldier 1 and the GM rolls 11 for a modified total of 10. He can happily pop up and shoot at Hawker when his turn to act comes around.

FIRING SINGLE SHOT WEAPONS

When firing single shots, damage is applied to one individual. If the target is killed, excess damage is effectively wasted (the target is correspondingly more gruesomely ripped apart though).

Example: "Doc" Henderson shoots a single shot at a group of goons chasing him. He does 5 points of damage. One of the goons' brains burst out the back of his head as his body falls to the ground like a broken marionette. None of the other the other goons are injured – although they do get splattered with blood.



FIRING BURSTS OR FULL AUTO

Firing a burst makes aiming harder, but the effects more damaging. Modifiers to the Task Check and damage are set out in the weapon table. If firing on burst or full auto against rabble, the excess damage is applied to a second and then a third target, if sufficient.

Rabble are always affected first – they get in the way of the henchmen and bad guys so you have to get them out of the way first, before you can deal with the bosses, when using this type of fire.

Example: Hawker (agility 2 and ranged 2) fires a burst of his “Tommy gun” at a bunch of cultist rabble; the player rolls 2d6 and gets 7. With Paul’s +4 bonus, the total is 11; -1 for a burst he still gets 10. This is in excess of the 9 he needed, so he rolls d6+1 for damage and gets 5. With +2 for a burst, the total damage is 7. That’s two rabble taken down and one rabble takes the leftover point, reducing him to 2 LB, remember that “rabble” generally have only 3LB each.



Guns

The following list of firearms is meant to give players a feel for the types of firearms their characters may encounter during their adventures; there are countless variations of firearms, makes, models and calibers.

“SATURDAY NIGHT SPECIAL”



Basically a low caliber “throwaway” pistol such as a .32 revolver or a .25 automatic. This pistol can be fired at 10’ range increments.

POLICE/MILITARY PISTOL



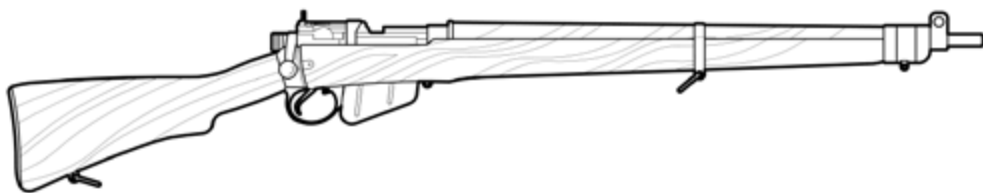
Law enforcement officers carry the standard .38 revolver or a smaller “detective special” of the same type (as do most criminals). U.S. Government agents and military officers usually carry the M1911 .45 automatic, other types of military side arms include the 9mm Browning automatic, and Walther P38. These pistols can generally be fired at 60’ range increments.

HUNTING RIFLE



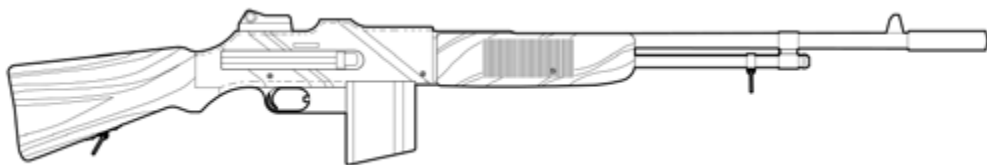
These types of rifles are primarily used for hunting and sport shooting. This type of rifle is most identified with the “cowboy” of film and folklore and best exemplified by the lever action Winchester 94 .30-30. Hunting Rifles can generally be fired at 100’ range increments.

MILITARY RIFLE



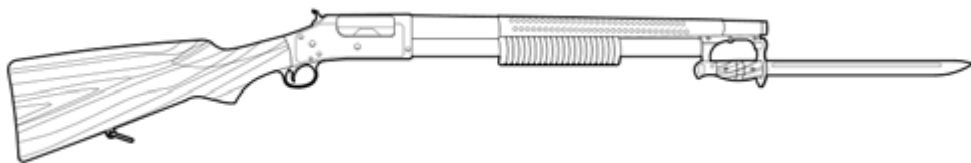
The rifle is the standard military arm of the period. It’s a bolt action or semi-automatic, high caliber, long-range weapon. Examples include the Lee-Enfield No.1, Mk.3, Mauser K98, or M1 Garand. These rifles can generally be fired at 150’ range increments.

AUTOMATIC RIFLE



A precursor to the assault rifle of the latter 20th Century, the Browning automatic rifle or “BAR” had a higher rate of fire than a standard military rifle but was not as cumbersome as a full sized machine gun. Its .30-06 round was powerful and ideal for situations where suppressive fire was needed in a hurry. Automatic rifles can generally be fired at 100’ range increments.

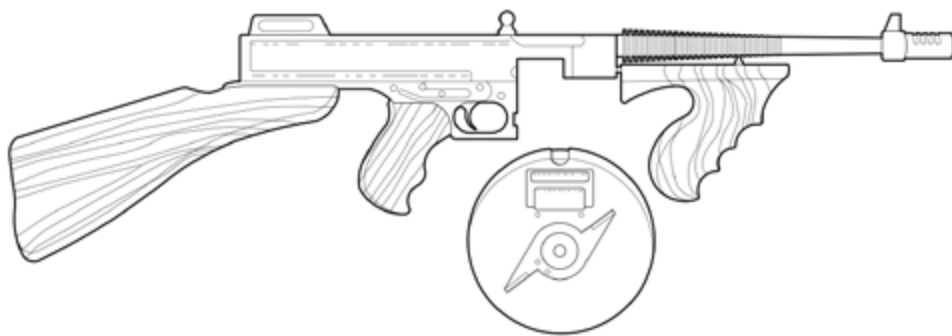
SHOTGUN



Primarily used for home defense as well as law enforcement the shotgun also saw some use in the military as a preferred weapon of the Marine Corps when fighting in the jungles of the Philippines and Nicaragua. The Winchester 97 12 gauge is an example of a standard pump action shotgun of the period. Shotguns can generally be fired at 30' range increments.

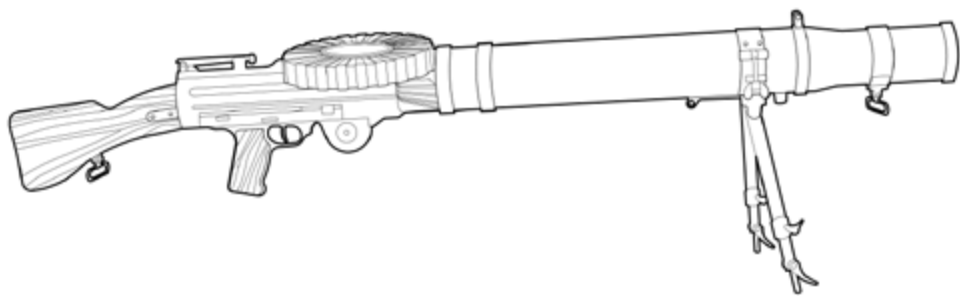
At short range anyone within 5' of the target may take damage as well (make a separate roll to hit), if the shotgun is using "shot" rather than "slug" ammunition.

SUBMACHINE GUN



The Thompson M1928 (Tommy gun) is one example of a submachine gun of the period. The Thompson was noted for its durability and ability to lay down a massive amount of firepower for its size. Other weapons of note in this category are the German MP18I and the Russian PPD Model 1934. Submachine guns can generally be fired at 60' range increments.

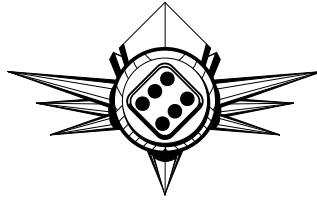
LIGHT AND HEAVY MACHINEGUNS



This is a large slug thrower, usually mounted on a vehicle or a tripod like a Maxim or a Vickers gun. Smaller versions, such as the Bren gun and the Lewis Mk I can be mounted to bipods. These weapons can generally be fired at 200' range increments.

WEAPON	SHOTS	DAMAGE	NOTES
Saturday night special	Single shot	D6-1	+1 to conceal
Police/Military Handgun	Single shot	D6+1	
Hunting rifle/ Carbine	Single shot	D6+1	
Military Rifle	Single shot	D6+2	
Automatic Rifle*	Burst or full auto	D6+2	
Shotgun(slug ammo)	Single shot	2D3+3	
Shotgun(shot ammo)	Single shot	3D3/D3	Damage from shot is 3D3 at up to close range and D3 beyond that.
Submachine gun*	Burst or full auto	D6+1	
Lt Machinegun*	Burst or full auto	(2D6) +1	
Hvy Machinegun*	Burst or full auto	(2D6) +2	Roll 2D6, take the best result and then add 1 or 2

**Burst is -1 to hit, +2 to damage / Full auto is -2 to hit, +4 damage*



MORE WEAPONRY

The BoL rules provide the specifics for most of the hand-to-hand and archaic weaponry that your characters may encounter in a pulp game. The following are a few new items that we've added:

TYPE	DAMAGE	NOTES
Bayonet, fixed	D6	(cannot be thrown)
Treat as a spear		
Blow gun	poison	
Bola	D3	
Brass knuckles	D3	
Worn on fist		
Bullwhip	D2	
Switchblade Knife	D3	+1 to conceal
Pistol butt	D3	Treat as brass knuckles
Rifle butt	D6-1	Treat as a club
Unarmed attack	D2	Fist or kick

BAYONET

A bayonet is basically a large knife or a short sword. When attached to a military rifle, a fixed-bayonet has the same properties as a spear. A fixed bayonet cannot be effectively thrown but is invaluable in hand-to-hand combat.

BLOWGUN

This ancient weapon is essentially a hollow tube made of reed, bone or bamboo which delivers a small needle-thin projectile usually coated with a poison of some type. Its effective up to 60 feet.

BOLA

The bola is a weapon consisting of three weighted strands of rope or light chain that are hurled at an opponent in order to entangle and subdue them. If your character is skilled in the use of the bola, it can be cast up to a distance of 100 feet. On a Mighty Success the target becomes entangled and must spend time disengaging himself from the bola. On a Legendary Success roll the target is entangled and unable to free himself without assistance.

BRASS KNUCKLES

Brass knuckles are the popular name of various weighted slabs of metal that usually fit over the knuckles to add extra damage to hand to hand blows.

BULLWHIP

With a successful Agility roll a skilled wielder can grasp, snatch, strike, or trip a person or object. For instance:

- A successful roll will allow the character to use the bullwhip to grasp a ceiling beam.
- A character can use the bullwhip to grab a spear held by a guard, and with a successful Strength Roll, snatch the spear from the guard's hands.
- It's also possible to trip bipedal opponents when the bullwhip is used to wrap around legs. In order to perform this action a successful Agility roll is made and a contest of Strength scores is performed. If your character wins, he is able to trip his opponent. If he loses, his opponent manages to free himself.

PISTOL BUTT

The “butt” of a pistol can be used as a close combat weapon to the same effect as brass knuckles.

RIFLE BUTT

Soldiers were taught how to effectively use their rifles in close combat. In addition to Bayonet practice they were shown how to deliver smashing blows with the rifle stock or “butt”.

SWITCHBLADE

These folding knives are much less sturdy than hunting knives but they can be concealed easily.



EXPLOSIVES

The baseline damage figures for explosives are given to illustrate their lethality against personnel. It's beyond the scope and intention of these rules to get into figuring structural damage and such. BoL is a game of cinematic action, and so when it comes to describing the effects of blowing up bridges, jails, or gunboats we defer to the imagination of the Game Master to handle such situations.

But in the case of explosives versus our heroes and their adversaries, we now have situations where Mighty and Legendary Successes can have huge impacts on the direction of an adventure. Conversely, a Calamitous Failure has consequences far exceeding the usual weapon jam or dud round.

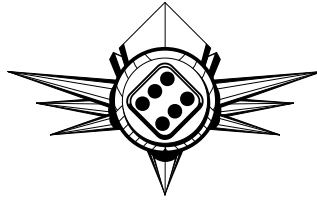
GRENADES, DYNAMITE AND NITRO GLYCERINE

For simplicities sake we will regard all varieties of small explosives as having the following effects:

Each grenade, stick of dynamite or vial of nitro glycerine does 2D6+2 points of damage, and affects a 20' radius. The effects of the damage and blast area are cumulative.

ANTI-ARMOUR AND ARTILLERY

To represent a hit from a tank, mortar, or field gun roll 2D6+4 damage to a 20' radius.



VEHICLE CHASES

Sometimes a car chase situation will occur. These rules will help you to determine what happens and, as always, you can drop any part of the rules to suit your own style or ignore them altogether.

These rules could also be used for sea or air chases, but you might need to use them a little more loosely and be prepared to make some allowances. Like the combat rules, this is a fairly abstract affair and you shouldn't need models to represent the vehicles, unless you want to use them.

DISTANCES

At the beginning of the chase, the GM will determine the rough distance separating the participants using the distances/ranges in the Vehicle Task resolution table. Each time a pursuer closes the distance, the chase continues at one step closer.

VEHICLE TASK RESOLUTION TABLE

ACTION/DIFFICULTY	RANGE IN FEET		MODIFIER TO THE DICE RESULT
Easy	Point blank	2-5'	+1
Moderate	Close	10'	0
Tricky	Medium	40'	-1
Hard	Long	80'	-2
Tough	Distant	120'	-4
Demanding	Extreme	160'	-6

Each time the pursuer loses a bit of ground, the distance moves one step further apart. If the range goes beyond extreme, the quarry gets away.

If the range gets to "touching", the pursuer has caught up with his quarry and this is resolved by the rules for forcing or by other means (for example, a character might leap across the gap to the other vehicle and then grapple the other driver).

INITIATIVE

The GM will frame the scene, in a similar way to framing the scene in combat. At the beginning of the chase, each participant makes an initiative check using Agility plus any appropriate career (e.g. Pilot for air chases). The winner of initiative gets to determine the course of events during the chase.

CHASE ROUNDS

Chases are split into rounds of action, in the same way as combat. Each round, the participant with highest initiative roll can choose a Difficulty Level from the Task Difficulty table, between easy (+1) and demanding (-6). This represents the quarry trying various tricks and maneuvers to try to throw the pursuer off his tail or the pursuer trying to force his quarry into making a mistake or taking a wrong turn.

Each participant in the chase then makes a check (based on Agility plus any appropriate career) at the Difficulty Level selected. If they both succeed or both fail, there has been no advantage gained by either side and the distance between them remains the same. However, if one succeeds where the other fails, the winner either closes or extends the distance between them.

Example: Paul Hawkins is in his car pursuing a suspect through the city streets. His initiative check is 10. The suspect is rabble and therefore has no chance - Paul gets to determine the task difficulty each round. The GM sets the scene and sets the distance as long. There are no modifications for range.

The player says his character will force the suspect into some dangerous maneuvers through the busy traffic and set the Difficulty Level at hard (- 2). He rolls the dice (adding in his “bonus Die” for the Daredevil Boon) and gets 9 and adding his 2 from agility and subtracting the 2 difficulty, leaves him with 9 – he just made it. He has put his foot down, narrowly missing a large truck that pulls out ahead. The GM now rolls for the NPC and fails miserably – the truck obviously distracted the suspect who had to brake hard to avoid a collision, losing some ground in the process. The distance separating the vehicles has now closed to medium.

PASSENGERS

If there are passengers, they also make their own initiative checks but always act, in initiative order, after the chase checks are resolved. Passengers can carry out their actions while the driver is concentrating on the chase; this might be to fire at the other vehicle out of an open window, or to jump out of the vehicle or run along the roof etc.

The difficulty for the task is based on the Difficulty Level that was set for that chase round. If the driver has the Daredevil Boon, he can attempt a reasonable secondary action (like firing out of the car window) while also driving the vehicle, but both actions will be at an additional -3 difficulty. If there are weapons built-in, that only require a button press or similar to activate (machine guns on a fighter plane, for example) this additional modifier is not appropriate.

Example: In the next chase round, Paul Hawker's player decides he will lean out of the window and take a shot with his pistol at the suspect's vehicle. The GM switches the maneuver difficulty to moderate (+0). Hawker's player resolves his chase check – getting a total of 9 again (10 on the dice (+2+0-3) for 9). He succeeded and the GM failed again for the NPCs check, resulting in a further closing of the distance to close range. Hawker's player then shoots and because the range modifier is now close (+0) and the chase difficulty is moderate (+0), the only penalty is the -3 for taking a secondary action while driving.

TERRAIN

The terrain is used simply in the narrative of the situation but other than that has no effect on the difficulty checks and so on. So, it is between the players and the GM to come up with some exciting and descriptive details about what is going on during the chase - with the players describing their own maneuvers, having regard to the location they are driving through, and the GM describing those of the bystanders and NPCs.

COLLATERAL DAMAGE

As the vehicles speed through the city streets or through the mountain passes there will be moments when bystanders will get knocked out of the way, piles of boxes are scattered across the road and other vehicles will have to veer off the road to avoid collision.

This is all collateral damage and should be described when characters fail their chase rolls. It is important to note that failure does not mean a crash – it simply means no ground is gained in that round but failure can be described by saying that your vehicle scraped the cliff side on the mountain road or screeched up the curb and into the hotdog stand, or whatever is appropriate.

If you roll a 2 (“failure”) while maneuvering, the GM could rule that the car crashes (or anything else that might be interesting for the situation).

FORCING



When the range moves to “touching”, drivers can try to force the other vehicle off the road or into a wall or cliff or otherwise to veer off and crash.

This is almost like a combat, with each participant taking turns to be the attacker and the defender. The one with initiative gets to “attack” first, but this time the defender sets the task Difficulty Level (representing him trying to avoid being hit). The attacker makes a check, needing 9 as normal, but with the added difficulty as set by the defender. If the attacker succeeds, his vehicle has struck the other vehicle and forces it to veer.

The opposing driver now has to get his vehicle under control to avoid crashing (making a task check at the current modifier).

If he succeeds, he has regained control of his vehicle, but is unable to attack his opponent back.

If the attack does not succeed, the defender can now turn into the attacker and has to make his check using the modifier he previously set, plus the new modifier set by the other driver, who is now the defender. The modifiers are cumulative; in other words, the difficulty just gets harder and harder until one driver succeeds in forcing the other off the road.

At the end of the exchange, the remaining driver must still make a final check (with the accumulated modifier) to bring his own vehicle back under control.

Example: Paul Hawker closes to touching range and, having initiative, decides to force the other vehicle off the road. The GM sets the difficulty at -2, as the other driver sees Hawker and desperately tries to shake him off. Hawker’s player gets a total of 6 after all modifiers and fails to force the other car off the road.

Now the NPC tries to force Hawker into a mistake and rams his own car into the side of Hawker's car – Hawker's player sets the difficulty at –1 (making a total modifier now of –3). The GM rolls 11, which, with the -3 fails to knock Hawker out of the way. Now the cars are screeching wildly along the road, locked in a desperate battle to shake each other off. Hawker tries again, this time the GM increases the difficulty by a further –1, meaning that overall; Hawker's total modifier is +1.

Now Hawker's player gets the 9 needed and has successfully battered the other vehicle. The GM rolls to regain control - and he fails. The vehicle goes skidding off the road, rolling several times and ends up in a ditch. Now Hawker has to get his own car back under control...

VEHICLES

The most important thing in a chase is the skill of the driver. However, it helps to have a faster or more maneuverable vehicle when trying to catch up with or put distance between yourself and your opponent. If trying to force your opponent, it helps to have a bigger and heavier vehicle. Accordingly, you will receive modifiers to your checks, depending on the vehicles in the chase. The way you do this is to compare the vehicles in question. If they are the same or similar types, then there are no modifiers. Otherwise, apply some modifiers as set out in the table below:

VEHICLE MODIFIERS TABLE

MODIFIER	SPEED	MANEUVERABILITY	SIZE
-3	Very much slower	Very much less manoeuvrable	Very much smaller
-2	Much slower	Much less manoeuvrable	Much smaller
-1	Slower	Less manoeuvrable	Smaller
0	Same or similar	Same or similar	Same or similar
+1	Faster	More manoeuvrable	Bigger
+2	Much faster	Much more manoeuvrable	Much bigger
+3	Very much faster	Very much more manoeuvrable	Very much bigger

Note: The shaded area is the range of modifiers for vehicles of a similar type – so if the chase were on the road between a motorcycle and a car, the highest modifier would be say +2 or –2. However, if the chase involves two different vehicles, say a tank and a car or an auto gyro and a car, the modifiers could be at the more extreme ends. Of course, a normal car is not going to force an auto-gyro or even a tank to crash, so you have to use a certain degree of common sense when using these rules.

FIRING AT VEHICLES

Vehicles are largely there to provide color and interest in the game and so the rules for knocking them out are based largely on what works in the particular circumstances to add to the excitement of the story.



You do generally need a weapon designed for the purpose to have any real effect against vehicles though. Small arms have little real effect against cars and trucks, so aiming at the driver or passengers would tend to be the best bet.

Alternatively, aiming at tires or engine blocks (with appropriate difficulty factored in), especially with burst fire or on full auto could have the desired effect. Ideally, you would need a decent number of hits or one Mighty Success. However, armored vehicles would be immune to this type of fire and aircraft would almost certainly need Legendary Successes to be affected at all by small arms fire.

TARGET	DIFFICULTY	EFFECT
driver/ passenger	-2	damage to driver/passengers
tire / tire hit	-1	-1 to maneuver for each
engine	-2	engine disabled
fuel tank	-4	big boom

ARMORED VEHICLES

Lightly armored vehicles and aircraft can be knocked out using large caliber rifles or heavy machine guns.

For heavily armored vehicles such as tanks, anti-tank weapons, artillery, or explosives would be necessary to affect them. Again, you would need to hit the target with the weapon and then it would depend on the target and the needs of the story as to the effect that the shot has on it. Legendary Successes should always have spectacular effects against vehicles.



SAMPLE VEHICLES

The following are a sampling of standard vehicles for pulp adventures. GMs and players are encouraged to research into the large variety of vehicles of the period for use in their own adventures.

MOTORCYCLE

Occupants: 1(2)
Vehicle Wt.: 370lbs.
Top Speed: 70 mph
Range: 200 miles

MOTORCYCLE WITH A SIDECAR

Occupants: 2
Vehicle Wt.: 700lbs.
Top Speed: 50 mph
Range: 100 miles
Notes: Side car can be mounted with a light machinegun

PASSENGER AUTOMOBILE

Occupants: 5
Vehicle Wt.: 2,500lbs
Top Speed: 85 mph
Range: 200 miles

LARGE TRUCK

Occupants: 3 in cab
Vehicle Wt.: 2200lbs
Top Speed: 70 mph
Range: 150

ARMORED CAR

Crew: 4
Vehicle Wt.: 4.7 tons
Top Speed: 45 mph
Range: 100 miles
Notes: Armored cars can be mounted with single or dual heavy machine guns.

MILITARY TANK

Crew: 4

Vehicle Wt.: 11 tons

Top Speed: 36 mph

Range: 200 miles

Notes: Tracked Vehicle. Turreted cannon and up to 3 heavy machine guns

AUTO GYRO

Crew: 1 (+1 passenger)

Vehicle Wt.: 1,400lbs

Top Speed: 95 mph

Range: 300miles

Notes: A heavy or light machine gun can be mounted on the auto gyro.

LIGHT PLANE

Crew: 1 (+3 passengers)

Vehicle Wt.: 4,250lbs

Top Speed: 212 mph

Range: 670 miles

Notes: Stagger winged Bi-plane with a cargo capacity of 125lbs.

FIGHTER PLANE

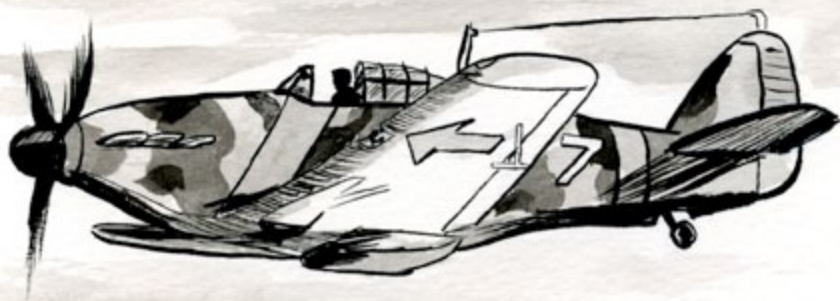
Crew: 1

Vehicle Wt.: 5,650 lbs.

Top Speed: 313 mph

Range: 625 miles

Notes: fixed heavy machine guns on fuselage or wings



TRANSPORT PLANE

Crew: 2 (+6 Passengers)

Vehicle Wt.: 7,500lbs

Top Speed: 225 mph

Range: 1200 miles

Notes: Twin engine Monoplane

COMMERCIAL ZEPPELIN

Crew: 50 (up to 70 passengers)

Vehicle size: 803 ft. length, 130 ft. diameter.

Top Speed: 85 mph

Range: 7,000 miles

Notes: the Zeppelin can be fitted with a mount for a light plane.

SMALL POWER BOAT

Crew: 1 (+3 passengers)

Vehicle length: 28 ft.

Top Speed: 45 mph

Range: 80 nautical miles

SAILBOAT

Crew: 3 (+6 passengers)

Vehicle Wt.: 37.1 tons

Cruising Speed: 8 knots

Range: 800 nautical miles

Notes: 78 ft. long, diesel powered engine.

TRADING/PIRATE JUNK

Crew: 6 (15-20 passengers)

Displacement: 160 tons

Cruising Speed: 4-5 knots under sail

Range: 1600 nautical miles

Notes: 95 ft. long. The ship may be fitted with several small deck guns.

LARGE TRAMP STEAMER

Crew: 40+

Displacement: 14,245 tons

Top Speed: 11.5 knots

Range: 23000 nautical miles

Notes: The ship can transport over 10,000 metric tons. The ship can be fitted with deck guns and depth charges.

NAVAL SHIP (DESTROYER)

Crew: 190+

Displacement: 1,850 tons

Top Speed: 35 knots

Range: 6,500 nautical miles

Notes: Various large guns, torpedo tubes, anti aircraft guns, and depth charges

MINI SUBMARINE

Crew: 2

Displacement: 46 tons

Top Speed: 23 knots

Range: 80 nautical miles

Notes: Mini subs carry two torpedoes.

SUBMARINE

Crew: 60

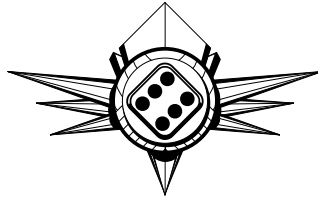
Displacement: 1,525 tons

Top Speed: 21 knots (surfaced), 9 knots (submerged)

Range: 11,000 nautical miles

Notes: Subs carry 24 torpedoes, one deck gun and several heavy machine guns.





THE HORROR IN JADE:

A DICEY TALES ADVENTURE BY PAT DIXON



PLOT

An evil sorcerer has his cannibal flunkies kill a friend of the player characters. The PCs discover that the sorcerer has stolen a jade idol that he is going to use to summon a horrific demon from Outside to wreak havoc on San Francisco. It is up to the PCs to (a) figure out what is going on, and (b) foil the nefarious plot. During the course of the adventure an important NPC will be kidnapped as a sacrifice to the demon.

The entire adventure takes place in a single evening, and should be playable in one session. Since the adventure incorporates elements of the supernatural, the inclusion of a character with magical or psychic abilities is advised.

Act I: Terror in the Museum

The PCs have just received a communication (telephone or telegram) from a good friend, Dr. Richard Stalling. Dr. Stalling is Curator of Antiquities at the San Francisco Exhibit Museum (see sidebar #1), and has just returned from a long expedition from somewhere in the South Pacific.

Dr. Stalling's communication is very excited. He has something that the PCs must see, and they will should not hesitate to go to the San Francisco Exhibit Museum, where they have visited the Stalling's office and lab many times in the past.

The museum is about to close when they arrive, but they are allowed in by the security guard, Bobby McDougal (see sidebar #2). They know McDougal from previous visits, and chat with him as they walk under the giant brontosaurus skeleton in the main exhibit hall to Stalling's office.

Suddenly, the door to the back offices and labs burst open, and a young woman runs out!

She sees the PCs and McDougal and screams: "Little men! Oh god, little men! They took his head!"

The woman is Dr. Mary Landreth, Dr. Stalling's assistant (see sidebar #3).

When the PCs rush into Stalling's office, the first things they see is a swarm of little men scrambling about the room. Naked except for loincloths, heavy skin piercings, and elaborate tattoos, the savages immediately begin shooting at the PCs with blowguns!

The little men are Leng-Lengs, natives of the island of Leng-Leng (see sidebar #4).

They have taken Dr. Stalling's head (they are head hunters, after all), as well as an artifact from his lab. There are enough of the nasty little pygmy-like people to give the PCs a run for their money, but will all try to get away through a broken window after five or so rounds of heated combat.

The PCs will probably hurry through the door to find out what happened to their friend, but if they hesitate, even a little, the door bursts open on its own, producing a stream of small men in loin cloths!

The idea here is to have a serious combat within five minutes of beginning play on this adventure.

After the combat the PCs have a couple of options:

1. They can chase the fleeing Leng-Lengs. These little guys seem to have sticky tape on their hands and feet, as they seem to be able to climb walls, cable car cables and power lines as easy as running. It is occasionally possible to track them by following a trail of blood left by Dr. Stalling's severed head, but they will eventually lose their quarry somewhere in the area of the waterfront.
2. They can search Stalling's office and labs. Among many things, the things of interest to them are Stalling's body (minus his head!) as well as his notes. There are many possible distractions in both the lab and office as desks, tables, shelves, and walls are covered in numerous artifacts from many, many different cultures.



① The San Francisco Exhibit Museum is a fictional institution known for funding expeditions to far off and exotic lands. It is important to note that in the early 20th Century much “archeology” was only thinly-disguised treasure hunting done with little thought towards cultural context or scientific research.

The museum itself was built in the late 19th Century from private funds from an unknown number of anonymous patrons. During the ‘30s it was best known for its (in)famous exhibit of odd fossils and even odder artifacts from strange cultures of the South Pacific. It will mysteriously burn down in the mid-1950s.

The San Francisco Exhibit Museum can be used as a haven for academic PCs, a place to locate hard to find information, or perhaps even a patron of a PCs own expedition.

It can also be used as a dubious, if not downright sinister, building that houses all kinds of powerful and dangerous artifacts that are owned by a dubious, if not downright sinister, group of people. The choice is yours . . .

② Bobby McDougal is a retired cop who moonlights as the night security guard for the San Francisco Exhibit Museum. He can be used as either an NPC for the PCs to save, or picked up as a full PC. He should have at least 2 in Law Enforcement, and perhaps Fearless or Detect Deception as Boons. Remember that he’s past retirement age and out of shape as well, so that should suggest some flaws.


③ Dr. Mary Landreth is Dr. Stalling’s assistant, a young woman with both brains and beauty with PhD’s in Anthropology and Archeology. She can be used as a font of information for the PCs, or could be used as a PC.

If used as an NPC she could provide both a love interest for a PC as well as a plot device when she’s kidnapped by the Leng-Lengs!

She should have a high Mind as well as Appeal, a high career in Academic as well as the Boons Learned and Attractive. She could be also have the Flaw Absent Minded to provide a stereotypical scientist flavor.



④ Leng-Lengs are head-hunting cannibals from the island of Leng-Leng in Indonesia. They are usually very small, barely 4 feet tall, with heavily tattooed and pierced skin. They sharpen their teeth to fine points.

	LENG-LENGS	
	ATTRIBUTES	COMBAT ABILITIES
	STRENGTH 0	BRAWL -1
	AGILITY 2	MELEE 0
	MIND -1	RANGED 0
	APPEAL -1	DEFENSE 0
	Protection: 0	Boons: Sneaky, Climbing
	Lifeblood: 3	Career: Hunter 1
	Weapons: Blowgun, Knife (D3)	
	Notes: Blowgun poison causes unconsciousness unless the victim makes a resolution roll vs. STRENGTH at -2.	

The Leng-Lengs in this adventure are rabble for the powerful Leng-Leng sorcerer Golon Nagala, who will be introduced later in the adventure.



Act II: Claws in The Dark

The PCs have just fought off a group of cannibal pygmies, the Leng-Lengs, and lost their trail if they followed them.

Why was their friend killed? What do they want?

The next part of the scenario is free form and much is dependent on both the actions of the PCs and what you as GM want to see. Remember to not let the PCs get too relaxed before you throw the next slobbering creature at them. It is possible to find the following clues after careful searching:

Dr. Stalling's notes (open on his desk) have a complete inventory of all artifacts recovered from Leng-Leng, with rough sketches of each item. All artifacts are spread about on his table and desk save one: a small jade statue/idol of a strange being.

Dr. Landreth remembers the statue as well, but has not noticed that it is missing until the PCs mention it.

If the PCs do not read Stalling's notes then Landreth can notice the statue's absence.

It looks like Stalling was cross-referencing something from one book to another book sitting open on his desk. This book, *Fragments from Atlantis*, mentions both the island of Leng-Leng as well as a certain idol. This idol could be used as a “bridge” or “door” for a certain god-being to come through to “dance and feast on the flesh of men.”

This being, called Ohul’hot’ek (pronounced Oh-hool-ho-tek) was an oceanic being worshipped by the Leng-Lengs for millennia. Dr. Stalling’s last notes in his book make light of the Leng-Leng’s beliefs, especially the fact that to summon Ohul’hot’ek one must offer a human sacrifice over water.

After the discovery of the statue’s absence, either Landreth or McDougal will remember that Stalling had a visitor earlier today, a tall Chinese man (see sidebar #5) who arrived in a chauffeur-driven sedan.

This man, who both McDougal and Landreth had seen before, strode directly into Stalling’s office. After a shouted discussion behind closed doors the man left, fists clenched at his side. They will remember the last shouted phrase: “The stone god is mine!”

Looking around Stalling’s lab should take a few hours. It is a dark and foggy night outside, and getting close to midnight when a PC with either Occult or Psychic abilities (or the highest Mind) begins to feel . . . well . . . strange. Like they’re being watched.

Just as they come to this realization, something jumps through the window (if it is open it just hurls itself through, but if the window is closed it will crash through dramatically!). Only the person who felt “watched” can act for a round unless the other PCs have a boon that would let them act while surprised.

In their midst (probably on the lab table) is a snarling, spitting creature the size of a bear and twice as nasty (see sidebar #6).

Exactly what it is and how it got there is not important, as it immediately starts slashing about with razor sharp claws and sharp teeth. This being, a demon from beyond, has two functions - to destroy the PCs, or at least distract them from something that is happening elsewhere in the museum.

After the battle (the demon melts away into a puddle of stinking, multicolored goo after it is destroyed) and the PCs are nursing their wounds two things are discovered:

1. Dr. Landreth has disappeared. She was in her own office, but now she’s gone, her window is wide open to the outside, and small wooden blowgun darts are randomly stuck into the walls and her desk.
2. The feeling of being watched has not gone away! The magical or psychic PC still detects something wrong, and finally spots something that they never really paid attention to before (remember the place is covered in artifacts of

varying size and material): A small, stone Eye. Nagala (who dropped it here during his “conversation” with Stalling) is using this item to spy on the museum and the PCs and knows everything they’ve done and said since they’ve been in the room.

Unfortunately for Nagala, the Eye can be used by the magic or psychic PC to spy on him. If the PC picks up the Eye he must make a Mind+ Mystic/ Psychic versus Nagala’s Mind+ Mystic (-7!). If he succeeds he can discern Nagala’s distance OR direction, while if he succeeds with a Heroic Success he can discern Nagala’s distance AND direction, while a Legendary Success will yield Nagala’s EXACT location. This is Hero Point time.

If the PC can beat Nagala’s Mind+ Mystic (-7, again) a second round, then he can get a rough picture of a dock, many shadowy, dancing forms, a fire, and a struggling bound figure.

After two rounds Nagala comes to his senses and releases his own Eye, breaking contact with the PCs Eye.

If the PCs are not able to discern Nagala’s location using the stone Eye, they can find clues in Fragments from Atlantis or perhaps Stalling’s notes.

However they find it, they discover that they must act quickly before both their friend is sacrificed and something terrible is invited into the world.



⑤ The visitor was Golon Nagala, a wealthy antique dealer who maintains a high-end shop and warehouse in China Town.

While he is often mistaken for Chinese he is actually a Leng-Leng as well.

One of the last of the ruling class of the island’s ancient civilization, Nagala is over six feet tall and is not covered with the mass of ritual scarification and tattoos that his brethren possess.


He is a powerful sorcerer and priest of Ohul’hot’ek, as well as one of the patrons of Stalling’s expedition.

He was hoping to have first pick of the artifacts, but Stalling had other ideas

...

Nagala is meant to be a recurring villain, and therefore should be much stronger than the characters.


He possesses powerful magic as well as a small army of normal goons as well as the many Leng-Lengs he brought with him from his home. The stats provided below are merely a hint as to his power and should be tweaked into whatever you need as GM.

	GOLON NAGALA (VILLAIN)	
	ATTRIBUTES	COMBAT ABILITIES
	STRENGTH 1	BRAWL 1
	AGILITY 2	MELEE 2
	MIND 4	RANGED 2
	APPEAL 2	DEFENSE 3
	CAREERS	BOONS & FLAWS
	Mystic 3	Magery
	Aristocrat 1	Bluff
	Businessman 2	Serious Backup
	Criminal 2	Insane
	Protection: 0 Lifeblood: 11 Weapons: Type Magic Points: 13 Villain Points: 3	

⑥ The Hunter Demon is a scale-and-slime-covered being whose only reason for existence is to hunt down humans and eat them.

It should be tough enough to cause some serious hurt on the PCs and let them know that they're attracted someone's attention.

I'm using the basic stats for the Jemadar from the BoL rulebook, but you can scale the demon up or down as you need to provide a serious challenge to the PCs.

	HUNTER DEMON	
	Attributes	Combat
	Strength 6	Defense 3
	Agility 1	
	LB 30	
	Mind 0	
	Protection (d6-1 scales and slime) Attack with bite +3 (d6+2 damage) Attack with barbed tail or tongue, +3 (d6+2 damage) Attack with both bite and tail +0 Attack with two claws +2 (d6+1 damage)	



Act III: The Thing On The Pier

The characters have managed to locate the location of Nagala's sacrifice - a pier extending directly into the San Francisco Bay.

The PCs will have to move as quickly as possible through the dark city, hoping to arrive in time to save not only Dr. Mary Landreth, but the city itself.

GM Note: from this point on the characters will constantly be in some kind of combat and crisis, with no break until the end of the adventure. Don't let them spend too much time ruminating and arguing about their next action! Keep things moving!

When they arrive at the pier, They come upon (stealthily, one hopes) the typical movie scene of a swarm of small, chanting robed figures (Leng-Lengs), a tall and regal person with an alien skull cap waving his arms and intoning dark magic's in an unknown language (Nagala), and a squirming and helpless Dr. Landreth awaiting sacrifice on a makeshift altar of wooden pallets with a small statue of green jade at her head.

Your players are expecting this scene, don't let them down!

The following action will depend on how tough you want to be on the characters, as well as how pulpy you would like it to be.

This section has been left vague, offering instead Questions and Considerations that you can answer yourself rather than strict plot points.

QUESTIONS AND CONSIDERATIONS

1. Are there Leng-Lengs lurking in the shadows acting as sentinels ready to rain poisoned darts upon the characters simultaneously letting out a shriek of warning for their brethren on the dock? If so, can the characters detect them and sneak past them? Remember that they are stealthy little rascals.
2. How much time do the characters have to act before the horrific entity, Ohul'hot'ek, appears? It's suggested somewhere in the ballpark of three rounds, any more and it might get too easy to foil the summoning, and any less and things might get a little dicier for them than you'd like.
3. How do the characters foil the summoning of Ohul'hot'ek, or can they? The most logical solution is to destroy the jade idol or rescue the sacrifice before it can be summoned, but what's the fun of an adventure like this if Our heroes don't at least catch a glimpse of the horrific entity that Nagala has so rashly brought to our reality?
Shouldn't the giant being at least have a chance to scare the bejeezus out of the players, perhaps scooping a couple of policemen (or even a Leng-Leng or two) into its huge, fanged maw?
4. If Mary Landreth is somehow rescued is the summoning foiled? Not likely, as Nagala will happily, callously and instantly dispatch one of his many flunkies as a sacrifice to Ohul'hot'ek.

The characters should prioritize the rescue of the beautiful scientist if they're playing in proper Pulpy fashion. Also remember that, in Pulpy movies, the sacrificial victim is rarely actually killed (when the sacrifice is a main character, mind you. A nameless walk-on victim has no such consideration. They're doomed, if only to show the audience how BAD the Bad Guy is.)

If the characters are too slow, perhaps she can break her bonds herself and escape. Or if you want to complicate matters a bit, see Sidebar 8.

5. If Ohul'hot'ek is summoned, how is it dismissed? Can it be destroyed by conventional, mundane means? If Nagala is killed does it disappear or go berserk for a while before vanishing or slipping back into the black depths? One possible incarnation of Ohul'ho'tek is provided in Sidebar 7.

6. How important is Nagala to your campaign? Can the characters destroy him outright or does he need to escape? You can always resurrect him later, if need be.

Campaigns often have recurring villains, and remember that players need to have someone that they love to hate. It gives their lives meaning.

This fight should be a memorable conclusion to a first adventure for the players, with many opportunities for feats of daring-do, breathtaking stunts, and witty repartee.

Don't forget that they're on a pier, and therefore surrounded by ships and rope. Stacks of wooden boxes and pallets lie about, with lots of places to hide in and to jump from. The dock itself is probably only twenty or thirty feet wide, with lots of opportunity for both villains and heroes to land in the icy waters of San Francisco Bay.

⑦ Ohul'hot'ek is a giant aquatic demon worshipped by the cannibalistic Leng-Leng people. Around 40' tall and covered in slimy scales and horny protrusions, this horrific being cares little for those inferior beings that periodically offer it human sacrifices. It exists only to destroy and feed.



OHUL'HOT'EK			
Attributes		Combat	
Strength	13	Defense	0
Mind	1		
LB	60		
Protection 4 (tough, slimy scales)			
Attack with stomp +2 (3d6 damage)			
Attack with 1 claw +2 (2d6 damage)			
Attack with 2 claws +0 (3d6 damage)			

⑧

NASTY PLOT TWIST

At the last second, as the PCs rush to rescue from Dr. Landreth from her inhuman bonds, she leaps up, laughing hideously as the dark form of the giant demon slowly raises from the depths behind her! She has carefully fed the characters the proper clues just to draw them to the docks, where they are to be the actual sacrifice to Ohul'hot'ek!

Poor little Mary Landreth, our beautiful scientist and possible love-interest, is actually the true villain of the piece!

Perhaps Nagala himself is just her pawn, a mere mortal mindlessly doing her fiendish bidding, in which case use Nagala's stats (Sidebar 5) for Mary, and turn him into an easily squished lackey.

Perhaps the jade idol never existed, acting only as a lure to the potential sacrifices?

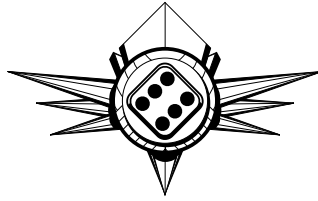
FINAL THOUGHTS

Plot twist or not, the final battle should be a tough one, with the characters earning a healthy experience point reward, as well as some excellent fodder for further adventures.

Is Nagala a deadly enemy now, as well as his Leng-Leng minions? Does the San Francisco Exhibit Museum harbor any more strange and dangerous artifacts?

Did the demon Ohul'hot'ek destroy any property or escape into the city for even a short time?

Did the characters convince the San Francisco police to help them, only to have some of their number scarfed up by a gigantic demon?



THE PERILS OF BONAGA BAY:

A DICEY TALES ADVENTURE BY JEFF MEJIA



The Perils of Bonaga Bay is a South Seas treasure hunting adventure featuring Pirates, Native tribesmen, and undersea peril.


GOAL

Find and recover a lost treasure of pearls from a sunken ship in the South Pacific.

While in Manila concluding business, one of the members of the group has been contacted by Ed Burroughs (Ed can be either an old navy buddy or even a relative of one of the characters). Ed captains an 85' ketch that sails this area doing a bit "import/export" among the islands.

Captain Burroughs

Edward Richmond Burroughs has been in the Orient most of his adult life. Born in Galveston, Texas Edward joined the Navy and was assigned to the Pacific fleet. He later left the Navy and worked for a Hong Kong shipping firm. In recent years Captain Burroughs has skippered his boat, the Orion throughout the Pacific picking up import /export jobs and private charters. He stays in touch with his old Navy buddies over at Subic Bay and his Merchant Marine contacts throughout the eastern Pacific.

	CAPTAIN ED BURROUGHS	
	ATTRIBUTES	COMBAT ABILITIES
	Strength 0	Brawl 0
	Agility 1	Melee 1
	Mind 0	Ranged 0
	Appeal 2	Defense 2
CAREERS		
Sailor 0		
Soldier 1		
Smuggler 0		
Mechanic 2		
Protection: 0		
Lifeblood: 10		
Weapons: Revolver		
Notes: Legal owner of the ship "Orion"		

Ed arranges to meet with the group at a popular Manila nightspot that evening for dinner to discuss a business proposition. After a bit of socializing, Ed gets to the main reason for their meeting.

"When I found out you and your pals were here in Manila I figured Lady Luck was watching out for me."

He continues with a gleam in his eye. "See now, about four months ago I ran across an old journal in a curio shop in Cebu. The journal was from the 1700's and is written in Dutch. It just so happens that my grandmother was Dutch, so I learned the language at home."

"The journal belonged to an old salt named Sabastian Lammers who lived here in the Philippines. In the journal he writes about working as a Second Mate on a Dutch ship named the Otter. He mentions that the Captain had received a chest of large pearls that were not registered on the ships manifest. During that trip the Otter reportedly ran into a reef and sunk in a storm near New Guinea. Four crewmen survived, including Lammers, though they quickly ran into a tribe of headhunters. Lammers was the only one to escape with his life. He was eventually rescued by a Spanish ship on its way to the Philippines."

“According to the journal, Lammers went back a few years later but the wreck was sunk too far down and he couldn’t get to it. He even lost a leg to sharks trying. He eventually went back to Cebu where he had married a girl and raised a family.

From what I can tell, the only mention of the whereabouts of the Otter is in his journal. I figure maybe he had hopes of getting back to it one day and trying again. But I don’t think he ever did.

Ed continues, “I have my ship, The Orion, outfitted and ready to go. I even have a deep water diving rig and three suits. What I don’t have are men I can trust watching my back.

My crew’s okay, but mostly local boys, a superstitious lot even for sailors. I want a couple of Americans, preferably guys I know I can count on. And that’s where you come in. I need someone who can help man the hoses for the dive suits and keep a lookout in case anyone gets any funny ideas.”


Unless the group has any other business to take care of Captain Burroughs is ready to sail the next morning. The plan is to head to a refueling station at Gamboa and then to Bonaga Bay where the Otter lies about 300’ below the surface.

THE ORION

The Orion is an 85’ Ketch powered by sail and twin diesel engines (Use the Sailboat description in the vehicle section). It has a crew of 5 and room for 10 passengers. The Orion has several hidden holds, which Burroughs uses to smuggle contraband. The ships weapons locker holds seven Lee-Enfield rifles, two 12-gauge pump shotguns, and three revolvers, with a sufficient supply of ammunition. There is also a wooden box containing eight hand grenades and ten sticks of dynamite with visco underwater fuses. Only Burroughs and Sabino, the first mate, have the keys to the weapons locker.

THE CREW

The Orion is crewed by Filipino sailors who speak Tagalog, Spanish and Pidgin English. Four of the sailors (Julio, Ling, Ernesto, and Bitoy) are in their late teens or early twenties. The 1st mate/engineer, Sabino is in his 30’s and can be considered an experienced sailor. For game purposes the crew does their job, but should not be expected to do much more. However, they are loyal to Captain Burroughs. Burroughs has taught all of them how to shoot so they will defend themselves and the ship if threatened.

	ORION CREWMAN	
	ATTRIBUTES	COMBAT ABILITIES
	Strength 0 Agility 0 Mind 0 Appeal 0	Brawl 1 Melee 0 Ranged 0 Defense 0
	Protection: 0 Lifeblood: 3 Weapons: Knife (D3) Rifle (D6+2)	

GAMBOA STATION

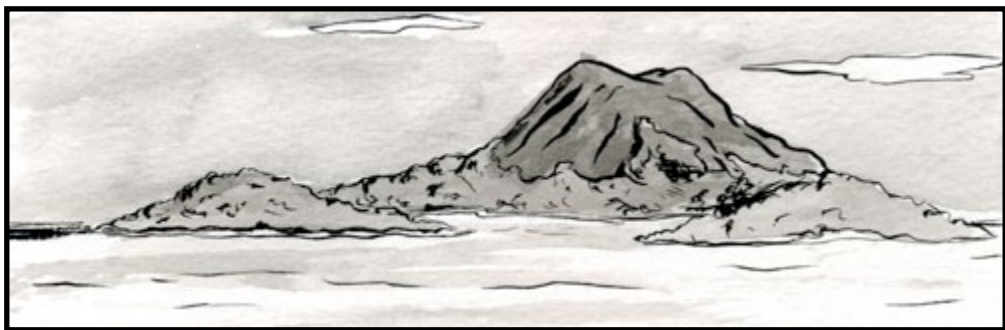
Gamboa was a coaling station in what was once German New Guinea. After the Great War it came under Australian administration (so to speak). However, other than a constabulary force of three Australian officers and a levy of a dozen native troops, the Australian government doesn't pay much attention to the day-to-day operation of Gamboa. Despite its small size, Gamboa has a reputation as a rough port. Much of what goes on there would be classified illegal in of the rest of the world. But in Gamboa the authorities turn a blind eye as long as the payoffs are on time and the central government in Canberra isn't paying close attention. With a large transient population, lax law enforcement, and their location just off the main sea lanes, Gamboa is an excellent place for characters to use as a base of operations or a seedy port to start off adventures in the South Pacific.



In Gamboa

The Orion arrives in the small port without incident. In addition to the Orion there are several tramp steamers, junks and other smaller craft in port. After the crew takes on additional fuel and supplies the men are given liberty and make their way to the various saloons that seem to dominate this tiny port. Burroughs and Sabino are busy with final preparations and testing the diving equipment. The PCs are encouraged to blow off a bit of steam since it will be the last port for they will see in the next few weeks if their salvage efforts are rewarded.

If the PCs make it to a saloon or gambling hall feel free to make things as lively as you like, short of an all-out gunfight. Brawls and such are usually tolerated in most places, but the discharge of firearms is considered bad business since it forces the local constabulary to act. All manner of persons can be found in Gamboa- drifters, pirates, gamblers, missionaries, sailors of all stripes, natives, merchants, prostitutes and dockworkers wandering from saloon to gambling house to bordello and back again, looking for a good time.




Bonaga Bay


After a week or so at sea, the Orion arrives at the small volcanic island of Bonaga Bay. The plan is to use the three deep-sea diving suits to help search the sunken wreck of the Otter and recover the pearls.

As the crew and PCs prepare to begin their search for the sunken treasure they soon see people watching them quietly from the shore. The people are obviously natives and Captain Burroughs expresses as much to everyone. He sends Sabino to the weapons locker and the mate soon returns with a shotgun. He gives the gun to Ling and orders the crewman to keep watch on the shore line and warn of any approaching canoes. Eventually, a group of people on shore begin to roast a pig. The women also begin a sing-song chant directed at the Orion. This is a local way of inviting a bit of trading. Captain Burroughs informs the PCs of this tradition and feels that trading with the Bonaga tribesmen may be a good idea since their friendship would make for an easier stay.

The Bonaga tribesmen are your typical pulp South Sea native tribesmen (with more than a few specimens of mixed parentage). They are of average height and in excellent physical condition. Their weapons are primitive (clubs, machetes, spears) though the chief, a mountain of a man named Koagoa has a Mauser rifle.



	KOAGOA (CHIEF OF THE BONAGA)	
	ATTRIBUTES	COMBAT ABILITIES
	Strength 3	Brawl 1
	Agility 1	Melee 2
	Mind 1	Ranged 0
	Appeal 2	Defense 1
	CAREERS	BOONS & FLAWS
	Warrior 2	Leadership
	Primitive 3	
	Protection: 0	
	Lifeblood: 13	
	Weapons: Mauser Rifle (D6+2)	
	Machete (D6)	
	Knife (D3)	

	BONAGA WARRIOR	
	ATTRIBUTES	COMBAT ABILITIES
	Strength 0	Brawl 0
	Agility 1	Melee 1
	Mind 0	Ranged 1
	Appeal 0	Defense 0
	Protection: 0	
	Lifeblood: 3	
	Weapons: Spear (D6)	
	Machete (D6)	
	Knife (D3)	


Captain Burroughs has a trunk full of trade goods to use as “gifts” (metal tools and machetes, cheap cigars, cooking pots, mirrors, canned foods and hard candies). He is strictly against trading guns, ammunition or liquor.

Basically the mission is to buy good will for the duration of their stay here. Burroughs has his hands full getting all the gear ready for the dive so he asks the PCs to go speak to the chief and give gifts. Side arms are issued for protection, no rifles, as this is intended to be a peaceful negotiation. Firearms will be issued to the crew but kept out of sight while the negotiations on the beach are taking place, but unless the PCs make some horrible blunder, the negotiations should go smoothly.

The Bonaga seem to be a friendly enough group and the PCs can trade for woodcrafts, shell jewelry, and such. The young women are attractive and Captain Burroughs had earlier informed the PCs that private liaisons are encouraged amongst the young women to help keep the bloodlines fresh. Willing maidens will make their intentions clear to any prospective partners. He warns the PCs not to initiate anything though, so as to not mistakenly offend a woman who is spoken for.

Of special note is Naima, the beautiful daughter of chief Koagoa.

Her delicate features are absolutely stunning and any character swayed by beauty should be easily smitten with her.



NAIMA (KOAGOA'S DAUGHTER)			
ATTRIBUTES		COMBAT ABILITIES	
Strength	0	Brawl	0
Agility	1	Melee	1
Mind	0	Ranged	0
Appeal	3	Defense	3
CAREERS		BOONS & FLAWS	
Healer	1	Attractive	
Primitive	2		
Protection:		0	
Lifeblood:		10	
Weapons:		Knife (D3)	

If friendships are struck with the Bonaga, the islanders tell the PCs of two other ships outside of the bay. The Bonaga have been raided enough in the past to know pirates when they see them. The chief believes that the pirates are lying in wait to ambush his new friends. If asked, he will take the group to a place where they can see the ships for themselves. The Bonaga will take the PCs to a promontory, where they will see two junks at anchor just outside the mouth of the bay.




Mu-Tan and his pirates

Two junks belonging to a local pirate named Mu-Tan were in port at Gamboa when the Orion arrived. Mu-Tan happened to be gambling with a drunken loud-mouthed crewman from the Orion (Bitoy, the cook). The talkative sailor kept bragging about his captain finding a treasure map and all of them becoming rich men very soon. Knowing that Americans are only around when there is money to be made; Mu-Tan gathered his crews and headed out to shadow the Orion shortly after the ketch left port.

Mu-Tan is a greedy, sadistic pirate. He commands a pair of ships (Use the Pirate Junk description in the vehicle section). One of the junks he commands has an old field cannon strapped to it (2D6+4 damage). The other junk is unarmed. His pirates are considered rabble and are armed with a collection of rifles, pistols and blades. There are 20 pirates to each ship.

The pirates plan to send a group ashore to stay hidden and keep watch on the Americans until they find the treasure. Then, after all the hard work is done, the pirates will sail up, attack the Orion, and take the ship and the treasure for themselves.

	MU-TAN (PIRATE LEADER)	
	ATTRIBUTES	COMBAT ABILITIES
	Strength 0	Brawl 0
	Agility 2	Melee 0
	Mind 1	Ranged 2
	Appeal 1	Defense 2
	CAREERS	BOONS & FLAWS
	Criminal 3	Natural Leader
	Sailor 1	Greed
	Smuggler 2	
	Soldier 1	
Protection: 0 Lifeblood: 10 Weapons: Thompson SMG (D6+1) Revolver (D6+1) Villain Points: 1 Magic Points: 0 Notes: Mu-Tan was supposedly once an artillery officer in Chiang Kai Shek's Kuomintang forces in China.		

MU-TAN'S PIRATE CREW			
ATTRIBUTES		COMBAT ABILITIES	
Strength	0	Brawl	1
Agility	1	Melee	1
Mind	0	Ranged	1
Appeal	0	Defense	0
Protection:		0	
Lifeblood:		3	
Weapons:		Rifle (D6+2)	
		Machete (D6)	
		Knife (D3)	



Treasure hunting

Hopefully, after establishing good relations with the Bonaga, the crew of the Orion begins to search the bay for the most likely area where the Otter may have sunk. Burroughs and Sabino are both experienced deep sea divers, however, one of them must always stay on board to monitor the pressure gauges and air pumps. For simplicities sake we can say that Burroughs has been working with the PCs during the journey, giving them a “crash course” on deep water diving.

The divers will go two at a time with one dive suit in reserve.

Remember to express the beauty of the undersea world to the players. Crystal clear waters, brightly colored coral forests, huge schools of exotic colored fish and other marine life. The characters should also experience close calls with sharks and minor incidents of equipment failure with the well-used diving suits.

After a few days of false starts Burroughs says he believes that they have located the wreck of the Otter. The reason for its elusiveness is because, not only is the wreck lying in a particularly deep part of the bay, but also because its lying amidst a large coral forest that had camouflaged most of the ill-fated ship.

When the ideal spot is located, Sabino and a PC will have their turn at the dive. This dive finds the treasure hunters pushing the limits of their gear at almost 300’ underwater. The pressure of the depth is particularly uncomfortable. Then suddenly, the wreck of the Otter is found. But there is something else. Just at the extreme distance of the PCs underwater lantern they see what appears to be some type of stone ruin, remnants of a worked stone wall with some type of hieroglyphics on them. Before the PC can make any further investigation they feel the tug of Sabino. The 1st mate is gesturing towards the

wreck of the Otter, he appears excited and is gesturing for the pc to follow. As they near the Otter he points to a hatchway that leads to what Burroughs described as the area where the captain's quarters would most likely be.



Suddenly, a huge snake-like shape darts out of the coral, bumps both of the divers and disappears into the darkness. While the divers search the area around them the giant serpentine monster attacks Sabino and with one bite of its razor-sharp teeth, severs the hoses (protection 4) that regulate the pressure in Sabino's suit. As Sabino frantically grabs for the PC, the pressure in his suit crushes him to a bloody pulp. As blood and gore bubble out of the severed tubing, Sabino's lifeless suit floats lazily in the dark water. The PC then starts to feel a tugging as the crew up top try to haul them both back on board.

Once topside, the crew is distraught over the loss of Sabino and horrified at his manner of death. Despite the loss, Burroughs is determined more than ever, especially if the information about The Otter is relayed to him. The most immediate obstacle however is the giant eel/barracuda, or whatever the devil it was down there. The crewmen suggest shooting it with spear-guns or poisoning the water, or just leaving.

If the players are at a dead-end with a solution for taking out the monster, Burroughs could suggest using the dynamite. Taking that concept a bit further one of the PCs with military experience in the Great War could come up with fashioning Bangalore torpedoes.

Bangalore torpedoes are long hollow tubes stuffed with explosives that are slid under barbed wire and detonated. The explosion clears the wire or other obstacles and allows the soldiers to breach the enemy's defenses.

In any event, the GM must remember that the handling of explosives is a dangerous business even in the most ideal conditions. Fashioning bamboo Bangalore's for use underwater should be feasible, but rated at least Tricky.



THE CREATURE OF BONAGA BAY

Attributes		Combat	
Strength	5	Attack	Bite 2D6
Agility	6	Defense	3
Mind	-1	Protection	0
		Lifeblood	30

The Creature of Bonaga Bay is a giant cross between an eel and a barracuda. Despite its huge size it is amazingly fast and strikes with powerful razor sharp teeth. It hunts primarily in the Bay and makes its lair in the wreck of the Otter and the surrounding coral forest. Because it dwells in darkness, it finds bright light painful and will avoid it if possible.

If the players either destroy or drive off the creature they can continue to explore the wreck of the Otter. After mapping the wreckage they can search in earnest. The search should take several days but eventually the pearls are discovered. The group should manage to recover at least 300 pearls with a total potential value of three million dollars.



Showdown with Mu-Tan

If the PCs haven't attempted a raid on Mu-Tan and his pirates, then when the Orion leaves the bay she will be attacked. The armed ship will fire its cannon in an attempt to cripple the Orion. Then the other ship will heave to and try to forcibly board the Orion.

Bonaga Bay and Beyond

As all experienced game masters will attest – no adventure survives first contact with the player characters.

Though there is a bit of structure, The Perils of Bonaga Bay is sufficiently open-ended, and will allow your players quite a few opportunities to further their adventures past these pages.

- Captain Burroughs and the Orion provide an excellent South Seas contact and they might even make a fortuitous appearance in a time of need.

- The nest of thieves and ne'er-do-wells that is Gamboa Station can be fleshed out and serve as a launching place for other adventures in the region. Several criminal enterprises and foreign espionage rings have contacts in the seedy port.
- The natives of Bonaga Bay, especially the beautiful island princess Naima could involve the player characters in more adventures on their volcanic island paradise.
- If Mu-Tan happens to survive his encounter with the player characters, he could prove a thorn in their sides in future adventures in the area.
- If so inclined, the adventurers may decide to explore the submerged stone ruins that were discovered during the encounter with the creature. It could lead to an underground complex beneath the volcanic island. Or perhaps the ruins lead to a “gate” of some sort, which could cross over to another location on Earth, or another world altogether.

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