Aaron Allston's

A Campaign Supplement For JUSTICE

LANDS of MYSTERY



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This supplement is affectionately dedicated to the Austin *Justice, Inc.* playtesters who were the first heroes of Zorandar, Land of Mystery:
Earl Cooley III (Prof. Wilbon Quimby, the Archeologist)
Kerry Gaber (Travis McClintock, the Cattle Baron)
Jeffrey Jacobson (Randal Wesley, the Strong-Jawed Hero)
Denis Loubet (Blackie Morgan, the Villain)
Jan Malone (Sula, the Animal Handler/Native)
Susan Poelma (Shara, Utara of Zorandar, the Jungle Princess)
Luray Richmond (Judy Lynn, the Femme Fatale)
Mark Richmond (Dr. Hollingsworth, the Jungle Doctor)
Allen Sikes (Edmund "The Whiz" Tinker, the Gadgeteer)
Beth Ann Sikes (Miz Trixie, the Steamship Captain)

If you have any questions or comments, please write to us! Hero Games 92A 21st Ave., San Mateo, CA 94403. Please enclose a self-addressed, stamped envelope if you want the answers to the questions. Ask for our free catalog!

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INTRODUCTION



INTRODUCTION

Justice, Inc. went a long way toward at least mentioning each different type of fiction popular in the pulps. Open the box, start playing, and suddenly you're a steely-eyed crimefighter in trenchcoat or torn shirt, fighting gangsters, foiling maniacal world-conquerers, combatting the supernatural, and more. However—yes, believe it or not—there were more varieties of pulp adventures than those. *Justice, Inc.* simply couldn't cover every pulp genre in the detail it deserved; a game that size would be sold in a wooden packing crate for $125.95. So we're writing campaign supplements—extended rulebooks—which will discuss in excruciating detail the many other ways to adventure pulpishly using the rules of *JI*. *Lands of Mystery* is such a campaign supplement, and has been designed to cover an area that *JI* did not expand upon: The Lost Worlds Romance.

What Is a Lost Worlds Romance?

The Lost Worlds Romance, one of the most popular varieties of pulp story, was popularized and dominated by American writer Edgar Rice Burroughs. Most people know that Burroughs gave us Tarzan of the Apes—who, in the pulps, was related only by name and situation to the "me-Tarzan" character who appeared in numerous movies of the period (and later). What people may not know is that Burroughs's work went far afield of this African jungle romance. Burroughs wrote about expeditions to the center of the Earth, to lost continents, to Mars and Venus, to the moon, as well as to lost cities scattered like measles across the dark continent. Intrepid adventurers found hidden cities or whole new worlds, fought monsters and men, and lost their hearts to the native princesses and priestesses who (sometimes) loved them in return. Other writers, including Sir Arthur Conan Doyle (of Sherlock Holmes fame), H. Rider Haggard, Robert E. Howard, and many more wrote in the field. These stories are often called Lost Worlds Romances, and constitute one of the most entertaining varieties of pulp fiction.

But what *is* the Lost Worlds Romance? In short, it's a genre of fiction characterized by Lost Worlds—hidden valleys, plateaus, cities, or vast underground areas populated by time-lost survivors of long-gone civilizations or species—and Romance—both the romance inherent in adventure novels written on a grand scale, and the romances which develop among characters. In the Lost World Romance, you'll run across the survivors of empires and nations long thought faded into history, gigantic monsters, steely-eyed and steely-jawed heroes, beautiful jungle princesses, double-crosses, mad flights toward freedom, breathtaking escapes, harrowing encounters, and more. And when we talk about Romance, we're not talking about the syrupy Harlequin-variety boy-meets-girl stuff. No, our "boy" is a hard-bitten adventurer, a master of men, a slayer of monsters unruffled by danger or hardship. Unruffled, that is, until he meets our "girl," a tribal princess in a Mesozoic world, a proud spear-carrying woman who faces sabertooth and cave bear with flint-edged weapons, who pierces our hero's cool and steals away his heart.

The Lost World Romances were written in the purplest of prose, and *Justice, Inc.* is the ideal role-playing medium for these tales—as the package you're holding in your hands is supposed to prove. You and your players should have quite a time running around in a primordial world, fighting monsters, combatting villainy, and resisting romance.

Who and What Is This Book for?

Lands of Mystery is for game-masters and players who are interested in running or participating in Lost Worlds stories. The supplement was originally conceived and written for *Justice, Inc.* However, because the *Hero System* game mechanics are used in all Hero Games material, *Lands of Mystery* will also work in *Champions* or *Danger International.* While those two games are essentially contemporary, a jungle romance for either could provide an interesting change-of-pace. Also, conversions for other pulp and pulp-oriented role-playing games are included herein for the convenience of those game-masters who use the gaming systems from *Mercenaries, Spies and Private Eyes,* or *Daredevils,* or *Call of Cthulhu.* Lost Worlds Romances weren't restricted to one writer, and they won't be restricted to a single company's game.

If you enjoy the genre of the Lost Worlds Romance, and think your players will, too, you should by all means use *Lands of Mystery* in your campaign. If you've lived your life in blissful ignorance of Edgar Rice Burroughs, H. Rider Haggard, and Robert E. Howard, then pick up a copy of *She* or *At the Earth's Core,* bring it home with this supplement, and try to capture the feel of those classic adventure tales.

How Do You Use This Book?

The first part tells you what you need to know in order to be a game-master for a Lost Worlds Romance: the characters, the menaces, the adventures, and the resolutions.

The second part, following instruction with example, describes Zorandar, a Lost World setting to campaign in if you don't have the time to create your own.

Game-masters should read this whole book before trying to begin a campaign. Their players should read the character-creation rules beginning on page 22.

Give *Lands of Mystery* a try. You'll have fun. Fifty years worth of strong-jawed heroes, jungle princesses, and evil emperors wouldn't lead you astray.

—Aaron Allston

SETTING THINGS UP

WHAT'S IT ALL ABOUT?

Chugging noisily and haltingly, as if exhausted by its efforts to travel this underground river, the steamboat *Rosencrantz* cruised out of the narrow tunnel and into a vast cavern beyond. Miz Trixie, the eccentric owner of the steamboat, cackled and spat a stream of tobacco at Ophelia, her chihuahua, who jumped out of the way with the skill of experience. "I'm glad one of us was sure we'd make it," Trixie said, still cackling. "I was sure we'd crack apart on the rocks."

Randal Wesley, leaning on the forward rail of the boat, nodded absently. Ignoring the spectacular sight of stalactites hanging like swords of Damocles far above their heads, he concentrated instead on a patch of light a hundred yards distant. "If I'm right," he said, "that's our exit, and right on time. It must be getting close to nightfall."

Miz Trixie spat again. "Fifteen degrees to starboard, Mickey. Spike, drop a sounding line. I don't want to run up on any o' them limestone teeth."

The *Rosencrantz* emerged from the cavern without further damage, onto the small lake of which the village leader had spoken. The lake was bordered on all sides by luxuriant green forest shaded a spectacular red by the light of the setting sun. Behind them, the tip of the mountain they'd steamed through glowed white, fading down into that same electric crimson hue. Far off in the distance, enormous birds circled lazily. And to starboard, on the lakeshore—

"Koram," breathed Professor Quimby, adjusting his pince-nez. "It has to be. Chadean, definitely Chadean. Oh, my. But look at all this semitropical foliage—in this part of the continent? My, no . . ."

The steamboat's other passengers ignored the little man's ramblings, lost in wonder at the sight of fabled Koram. The city jutted into the lake, deserted and overgrown, its cyclopean stone walls lit blood-red by the sun here, deepening into blackest shadow there. Beyond the walls, stone spires that had once been towers poked into the air, some intact, some as broken and splintered as old bones. The walls were built out into the lake, and a great chain, black with age, stretched at water level across the entrance to the manmade bay.

"I'm sorry to disappoint you, Quimby," Randal said, reluctantly breaking the silence, "but we can't investigate it today. It's already too dark. We'll drop anchor here and see if we can get the *Rosencrantz* into that bay at dawn tomorrow. Hayden, Morgan, take first watch. O'Donnell and I will relieve you in four hours. Everyone else—time to turn in." Setting an example for the others, as he always did, Randal descended the narrow ladder in the cabinhouse to his cramped little cabin.

It didn't take long for the crew to drop into an exhausted sleep—the hour-long battle to keep the riverboat in one piece along the underground river had taken its toll among all the crew. Taken its toll, that is, among all save the guards on deck.

"Morgan?"

Scowling irritably, Blackie Morgan only glanced at Jack Hayden. *Such* a goody-two-shoes, Blackie sneered to himself. So tall and tanned, and oh-so-noble. "What do you want?" he grumbled.

Hayden gestured at the darkening sky. "The stars. See it? Something's not right."

Absently, Blackie looked skyward. Who could tell? Stars were stars. As he looked back at Hayden, struggling to think of a vituperative reply, his eye was caught by a glow in the distance. "And there's a fire in the east, eagle-eye," he snapped.

Hayden followed Blackie's gaze. "Fire, hell. That looks like dawn."

"The sun only went down twenty minutes ago. What kind of schools do you have in Arizona?"

"Look, something strange is going on. You get Randal up here." Hayden turned around to stare westward, as if anticipating the next atmospheric impossibility to come from that direction.

Blackie moved toward the cabinhouse, fuming. But before he could get through the door, the *Rosencrantz* shuddered beneath his feet, as if under the force of some mighty blow. Grabbing the rail for balance, Blackie looked over the side—into a pair of green, gleaming eyes each as big as his head, and two yards apart . . .

WE DIDN'T THINK IT POSSIBLE . . .

The basic theme of the Lost Worlds Romance is this: A party of explorers or adventurers (sometimes only a single adventurer) discovers or stumbles upon a hitherto-unknown place. This place—the campaign setting—is either a hidden city or a valley, or an island, or some vast underground area, or an entirely new planet.

In this Lost World, the adventurers may find the descendants of civilizations which have disappeared, and creatures which have died out in the outer world. They go through numerous adventures, fighting evil natives, aiding good natives, and eluding monsters. The hero falls in love with the heroine, who is usually a princess of one of the native civilizations. When the villains are defeated, the victorious heroes may choose either to leave, or to stay in this new world in anticipation of the inevitable sequel.

This type of adventure translates well into a role-playing game, which is why we've done this supplement for *Justice, Inc.*

EXAMPLES OF LOST WORLDS

For your interest, here are some ideas for Lost Worlds settings. Don't think, even for a moment, that this list exhausts *all* the possibilities.

(1) A lost valley of Mayans in the mountains of central South America. Getting there involves finding the valley and doing any necessary climbing, burro-dragging, or rockslide-dodging. Most player-characters will be intrepid adventurers. Native guides, relatives of the leader of a missing previous expedition, archeologists, and such are also possibilities. Once the expedition is in the valley, you can have new characters include Mayans and survivors of that earlier expedition.

(2) The same Mayan civilization, but this time they live within a massive cavern system—something out of Jules Verne's *Journey to the Center of the Earth*—stretching the length of the American continent. Getting there could be as difficult as it was above, or as simple as finding a cave in the back yard which emits peculiar noises. With a setting as peculiar as this, you have the perfect opportunity to throw in really freaky creatures native to these caverns.

(3) A civilization of humans on another world—say, one of the moons of Jupiter. Remember, in the 1920s Earth's scientists had less concrete evidence about our system's neighbors than today. If you want to set your campaign on Mars, Venus, Neptune, Titan, a planet in Earth's orbit on the opposite side of the sun, or even on the surface of Saturn or Jupiter, go right ahead. This is a pulp adventure, not hard science fiction. Getting there can involve a spaceship, a little black teleportation box, a magical green mist emanating from a geyser at Yellowstone, or the lyrics of a popular song recited backwards—whatever feels right to you and your players. Creatures can be as peculiar and illogical as you please.

(4) A civilization in another reality altogether. What if an ancient Indian's spell transports the characters to a world known only to the elders of the tribe for the last thousand years? They've been populating this world as they saw fit—a new Happy Hunting Ground featuring enormous bison, brave warriors, and the descendants of such outsiders as they deemed worthy to come to their world (such as Norsemen, ancient Irishmen, 16th-century Spaniards, and so forth).

(5) A vast underground (or center-of-the-hollow-earth) area populated by the descendants of classical-era Greeks—this land could be the basis for the legend of the Elysian Fields, and also feature the "real" creatures which led to the legends of centaurs, satyrs, harpies, and so forth. Characters can get there by way of a clumsy stumble into a flue or a harrowing submarine trek into underwater caves found in the Aegean Sea.

In the course of *Lands of Mystery,* you'll learn how to create a campaign setting, choose a mix of peoples, animals, and plants to encounter, how to create player-characters, and how to run a campaign set in a Lost World. What you're reading now is a basic introduction to the Lost Worlds Romance. On page 9, we'll tell you how to put your campaign world together, from the initial concept through the actual detail work of putting down all the important stuff on maps, map keys, and record sheets. On page 22, we'll discuss the characters—how to create both the player characters and the NPCs integral to the story, how to relate them to one another, and so on (you should allow your players to read this section; it applies to them specifically). On page 34, we'll tell you how to put this all together into a Lost Worlds Romance campaign, game-mastering events from start to finish as if it were an actual Lost Worlds novel written in the grand tradition.

PLAYING THE LOST WORLDS ROMANCE

Here are the basic steps which go into conceiving, detailing, and game-mastering a Lost Worlds Romance as a role-playing campaign. Don't worry about absorbing all the details here; they'll all be repeated in more specific detail throughout the book.

(1) The Setting Idea. Come up with the basic idea for your campaign setting—that is, the "lost world" in which the characters will be playing. This is the subject matter for the first part of the section on Designing Worlds. You'll be figuring out what you want your setting to be, then deciding where it is and how characters can get to it.

(2) The Setting Detail. This is the topic of the rest of the section on Designing Worlds. You'll get information on how to work up your setting on paper: what maps to work up, which characters to create as NPCs, which monsters and other animals to create as encounters, what the weather is like, and any other unusual details. Remember that the more imagination you put into this, the more entertaining the campaign as a whole will be.

(3) Character Creation. Have your players design their characters. This is what the section on Character Creation is all about—how to have your players conceive, design, and equip their characters. Let your players read this section, since it's imperative that they know the basics of what's going on and what's expected of them. You'll want to know both what your players' characters are capable of doing and what they *want* to do in the course of the novel. For instance, one



character might be the Strong-Jawed Hero who can be expected to wed the Jungle Princess and set himself up as the ruler of the tribe of good natives; another might be expected to want to return to civilization once the adventure is over. The more you know about the characters, the better the job you can do as the referee. You'll be creating the rest of the characters yourself, naturally, so you should also pay special attention to this section.

(4) Plot the Novel. You'll want to draw up a very flexible outline of the plot you intend for your "novel" to take—a basic breakdown of the major events you expect to happen in the course of the campaign. Lost Worlds Romances are pretty much start-to-finish adventures; while you can have sequels, there are usually definite beginnings, middles, and ends to any single story. This is the topic of the section on Gaming the Lost World.

(5) Begin Play. Now you have to get the characters to the Lost World, introduce them fast to the important elements of the story (that is, the Bad Guys, the Beautiful Princess—or whatever—and her tribe, the Good Natives, and so forth), and run them through an action-packed adventure in that setting. You can split them into small groups, perhaps letting each group think the others are dead, or you can keep them all together. You'll advance the plot of your "novel" bit by bit with every play-session, progressing through your distinct beginning, middle, and end. This topic, too, is dealt with in the section on Gaming the Lost World.

(6) Wrap It Up. Once the bad guys are defeated and the good guys' goals are accomplished, you can end this novel. If you had fun, plan on a sequel including some or all of the same characters. The section on Gaming the Lost World also tells you how to wrap up a campaign with enough loose ends hanging that you can do practically anything in the sequel.

TYPES AND NUMBERS OF PLAYERS

The Lost Worlds Romance is difficult to play unless you have the full cooperation and enthusiastic support of your players. In order to get this sort of support, you'll want to do a few simple things:

(1) Familiarize Them with the Genre. It could be that all your players are familiar with jungle romances through movies, if not through Burroughs and Haggard. If that's not the case, you'll want to introduce them to the genre. Lend out various of your own books, recommend the appropriate movies, or just get them all together and tell them what you intend to do. If you accomplish this, your players can have no complaints that they didn't know what you had in mind, and you'll be sure that you're only inviting players who have some interest in the subject matter.

(2) Get Them Involved in the Plot. It's vital that all the players feel as though they're important to the progress of this sort of campaign. If you can trust your players not to try to take unfair advantage of prior knowledge, there's certainly nothing in the unwritten book of game-mastering that says you can't discuss in general the upcoming events of the campaign plot, take the best of your players' suggestions, and integrate them into the campaign. Your campaign will be the better for it and your players will be more involved in its creation —which is always a good feeling.

(3) Keep Them Involved in the Action. Only you know how many characters you can handle as a gamemaster at the same time. Don't overextend yourself. You should have a minimum of three player-characters active at any given time; this allow for a variety of player interactions, and keeps things fun. If you have too many players, it's difficult to keep them all involved in the action. One interesting trick you can use if you have lots of players who have characters in different groups scattered across the game is to deal with one group on one night and another group later. This keeps you from going through the uncomfortable process of game-mastering one group of people while several others sit around with nothing to do.

If you can achieve all three of these goals, with diligent work and some imagination you can have your players eating out of your hand.

In the next section we get into the detail work and provide information you'll need to construct and run this endlessly entertaining type of campaign.

WORLD AND CHARACTER CREATION



DESIGNING THE WORLD

THE THINGS IN THE RAVINE

The explorers forged ahead through the thickly grown forest, moving as swiftly as they dared. "Big Jack" Connors, a veteran of many a safari hunt, was scouting a hundred yards in the lead. Lars Thorsen, the gigantic Swede, carried the supplies trunk; Professor Quimby's former student Marcy Cassel, Jack Hayden, ex-Legionnaire Francois Roget, Blackie Morgan, and the several rifle-toting guards hired for the expedition marched behind in silence, worried about the ominous disappearance of Randal Wesley during the Tyrannosaurus attack. Niviro, the aging Waziri scout, was farther back, acting as rear-guard, to the relief of the more civilized members of the party.

Suddenly, Hayden hissed for attention. "Connors is ahead. He's stopped. Francois, come with me." Silently the Arizonan and the Frenchman crept ahead through the Mesozoic verdure.

Thirty yards ahead, the level ground dropped off into a dry ravine. At its edge, Governor Connors lay, peering down the barrel of his elephant gun at the scene below. "Keep quiet," he cautioned Hayden and Roget without diverting his attention from the remarkable scenario unfolding in the gulley.

At least fifty individuals were stopped in the ravine. Nearly forty were humans—natives, judging from the skins and stone ornaments they wore. They stood chained in a coffle line passing from wrist to wrist and ankle to ankle, glaring at their captors.

Their captors were more remarkable. They were not men—in fact, they more closely resembled the Deinonychus slain in the dead city: greenish lizards, standing more than seven feet in height, with clawed limbs and heavy steadying tails. But unlike the Deinonychus, these had fully developed forelimbs almost the length of human arms, and carried fashioned objects: bronze breastplates, helmets, swords, spears, shields, and more. The tallest of them, nearly eight feet tall, was covered from its head to the tip of its tail in black lacquered bronze plates, and carried a monstrous sword greater in length than the height of a man.

Hayden and Roget, biting down on exclamations of surprise, exchanged a quick glance. Roget returned to the main party while Hayden checked his Winchester.

The party below was apparently resting en route to some other place; most of the humans were sinking to the ground, rubbing tired legs. The lizards moved about, on guard against possible attack; perhaps they, too, suffered the ravages of the jungle's giant reptiles. The black-armored lizard was hissing to its companions as though issuing orders, and abruptly one of the chained humans was released from her bonds and dragged toward the commander.

Connors smothered a gasp. The woman was by any standard, civilized or savage, a vision of loveliness: clean-limbed, tall and straight, her long brown hair falling below the small of her back, her perfect features registering no fear toward her captor—only loathing. What did the black-armored creature plan for her?

The answer was not long in coming. The greater lizard seized the woman's arm in its claws and opened its great maw wide in preparation for its midday meal.

"This is it," Connors snapped, squeezing his trigger. The forest echoed to his gunshot, and the black-armored lizard was thrown off its feet, stunned even at this distance from the impact of an H&H African slug. Hayden responded with a shot from his carbine, and the forest boomed with gunfire from the arriving party of explorers . . .

THE WORLD

Congratulations: You're about to become the proud parent of a brand-spanking-new bouncing baby world. It's not going to be an easy delivery, though. You're creating a campaign setting out of thin air, and you have a lot of work to do. Here are some of the things you'll need to decide upon and work up in order to get your campaign going:

(1) The Concept. You have to come up with the basic idea for your campaign setting. It can be a hidden plateau in South America or Africa where dinosaurs still dwell and Neanderthals feud with Cro-Magnons. It can be a huge cavern or the interior of a hollow Earth where men and creatures dwell—perhaps creatures that surface man has never seen. It can be a distant planet where alien creatures menace purple-skinned natives. Whatever the concept, you have to come up with it before you can do anything more with your campaign.

(2) The Time. Once you've come up with your basic idea, you have to iron down the hard details, starting with this question: What year is it? If you're running a regular *JI* campaign, it might as well be the same year you're using there. Regardless, your choice of the year has certain effects upon the campaign in terms of what weapons are available and what's going on in the rest of the world. If you set your campaign in 1917, for example, then your characters can only have weapons that were available in 1917. If you choose 1917, you have to remember that the Great War is going on and determine why your red-blooded American and English heroes aren't out there fighting the Hun. Further, the fact that certain areas in Europe and Africa are engaged in a bloody conflict makes it more difficult for freelance adventurers to move freely about.

(3) The Place. When you're starting out to create a Lost World campaign, you have to decide where your Lost World actually exists. Is it on Earth? Or in the center of a hollow Earth? On another world? In another reality? The farther away your setting is, the more fantastic the means of getting there will have to be. On the other hand, the farther away it is, the more room you'll have and the more weirdness you can inject; you can't cram as much adventure and chaos into a lost city in the middle of Africa as you can onto Mars or Ganymede. This is the topic discussed on page 12.

(4) The Access. This is what we call the degree of difficulty the characters experience in getting to the Lost World. The more logical the access, the more likely characters are to be able to get there under their own power. The more knowledge the players have of what they're doing, the harder it can be on you. If the characters aren't simply whisked away by magic, you'll have to deal with the details of organizing a full-fledged expedition. And you'll have to decide why no one else has found your Lost World, or what happened to those who did. Here's a classic example of an access device: a magic tornado can hit anywhere, anytime, and give you good reason to include characters who aren't likely to be out adventuring on their own.

(5) The People. All of these campaign settings must have people for the player-characters to react to. Some will be heroes, some villains, some romantic interests, and so on. Lost Worlds Romances without natives aren't Lost Worlds Romances. In general, the people in these novels are either the descendants of some long-vanished race (such as Aryan tribesmen, or Trojans, or the like) or are alien—distinctly human, but with bizarre skin colors and customs. This is the topic discussed on page 13.

(6) The Monsters. And, of course, Lost Worlds Romances must have monsters—creatures for the heroes to fight, escape, or tame. In campaign settings on or in the Earth, the monsters are usually mythological or prehistoric. Sometimes they're intelligent, and intelligent races of monsters are usually the scariest of bad guys. Monsters on the topic discussed on page 17.



WHAT YOU NEED ON PAPER

Here's a checklist of what you're going to end up needing to have on paper before your campaign starts. Don't start assembling this stuff before you've read all the way through the supplement, though. Putting it all on paper will be the most extensive amount of work you'll need to do in order to start your campaign, so pay close attention.

The checklist:

- ☐ The Map
- ☐ Secondary Maps
- ☐ Map Keys
- ☐ Record Sheets
- ☐ Character Sheets

The Map

You'll want to have an overall map of the continent, island, plateau, or cavern which holds your Lost World. In Lost Worlds Romances, characters tend to do a lot of running around. The bigger your setting, the more opportunities there are for players to do that. Populate your map with lots of different varieties of terrain, and note in general who controls what territory ("Here be Neanderthals. Here be Sentient Spiders").

Be careful that the opportunities you offer your players don't exceed your ability to keep up with them. Don't give them the chance to ride on the backs of giant hummingbirds unless you're *prepared* to give them a look at the terrain for hundreds of miles in all directions. But don't spend a lot of time adding fine detail to endless numbers of maps, or you'll never get around to running the campaign.

For an examples of overall maps, take a look at the maps of Zorandar in the second part of this supplement. Map #6 is a typical continental overview of the play area in Zorandar. Map #3 is somewhat scaled down, but is still an overall map.

You don't have to work up your maps from scratch. If you prefer to save some work, find a real-world map which contains the type of terrain you want. If you want mesas, find Arizona; if you want fjords, Norway; islands, the South Seas. Trace the map, fiddle with the coastlines, doctor the terrain, remove most of the cities. You can even combine maps.

Secondary Maps

Blowup maps of sites where the characters will be spending a lot of time can be very useful, particularly if you intend to have some action in the streets. The more detailed a map you can create, the more character your setting will have.

For examples of such secondary maps, turn again to Zorandar. There are no less than six secondary maps: Map #1 shows the arrival site for adventurers in Zorandar; Map #2 shows the dead city of Koram; Map #4

shows the tribal village of the Uti; Map #5 shows the caves of the sentient monsters known as Sathas; Map #7 shows Nova Roman and #8 Cartago, two cities populated by descendants of the Romans. These are all included because they're places where the player-characters are likely to adventure, and that's the criterion you should use when deciding whether or not to draw up a secondary map.

For secondary maps which are small areas of terrain, you can use the previously mentioned trick of tracing an existing map. For cities and villages, books and magazines such as *National Geographic* are invaluable for their depictions of ancient townsites which can be used to bring into existence "lost civilizations" descended from real civilizations.

Map Keys

Put together map keys as needed for these areas. A map key consists of explanations of notes you've made on your map. Every map in the second part of this supplement has a key so you can see how it's done.

What sort of information do you put on a key? First you mark major geographical features such as mountain ranges, volcanoes, islands, and lakes. Then you proceed to smaller features such as cities, villages, cavern networks, small islands, and individual mountains. If you don't have room on your map to write out the names of these features, you have to *key* them by putting a number on the map and writing down the appropriate information next to the appropriate number on the map key. As play progresses, you can number and mark places where interesting things have happened in the course of the adventure. "Mickey eaten by carnosaurs here," or "Big Jack's guns buried in cache here," or "Shara dropped her necklace somewhere around here; have Hero find it" might appear on your key later on.

In order to remain flexible, you should map out the minimum number of details you need to feel confident in your knowledge of the territory. Then, as you discover more specific details, such as where small streams that run near villages go, mark them on the map and key them. Don't forget to do this! Players have an awesome memory for insignificant details when they think those details might serve their purposes at a later time.

Record Sheets

You need to have record sheets for each different example of native fauna or aggressive flora the characters may encounter. You probably won't want a whole sheet just for rats, but you will want one for an Allosaurus.

With large animals, you can have a single animal represented on the character sheet. If you're going to be throwing this same type of animal at your players on numerous occasions, put the sheet in a plastic sheet protector and use watercolor pens or greasepencil to make your notes so you won't erase through it after you use it several times.

If the animal is the sort of critter that swarms around in large numbers, put a blank sheet of paper with your record sheet and line it off into twenty or so squares. Each box will represent one animal; as the player-characters kill them off, draw big "X"s over the appropriate boxes. You'll be amazed at how happy your players will be to see you do this.

Numerous examples of animals of the dinosaur variety are included in the Zorandar section of this supplement. Some small animals were included in the original *Justice, Inc.* booklets. Hero Games also has *The Bestiary* on its drawing board, which will be a compendium of animals, from common housepets to dragons. And you can always design your own, giving special abilities or powers to the truly exotic beasties who populate your campaign.

Character Sheets

You'll need to have character sheets for all the important NPCs. Naturally you won't need separate sheets for each member of the Spartan Army, but all the NPCs who have significant roles in your story—the villains, the princesses, etc.—should have sheets of their own.

It's helpful to have separate character sheets to represent typical members of each tribe or civilization that the characters will be encountering. Naturally, each tribe will have slightly different stats and will have significantly different skills. A tribe of humans which lives in the trees, for example, will probably have a higher-than-normal DEX, and ought to have specific skills such as Breakfall. Roman Legionnaires will have Professional Skill: Military Tactics, and Familiarity with the weapons they use. These sheets can later be used as the bases for Package Deals when your players decide they want to have characters who belong to these tribes or civilizations.

Nor do you have to come up with all of *these* from scratch. You can crib character sheets from other *Justice, Inc.* or *Danger International* products. Bethlehem Whitley, for example, a character from *Trail of the Gold Spike,* would make a good Girl Looking for her Father. Joan Corrigan from "The Coates Shambler" in *JI* itself would be a good Crusading Reporter. Also, numerous characters who might occupy some appropriate roles have been written up in the Characters section of the second part of this supplement.

Last Notes on What You Need

Working all this information up, as you can well imagine, is a lot of work even if you do simplify your life by cribbing maps and character sheets. But it's usually a lot of work only *once.* Even if you do a sequel after your initial Lost Worlds campaign proves to be a roaring success, all you'll have to do is brush up your campaign notes and add a few new things to start your new novel.

YOUR SETTING

Now that you've seen the steps involved in putting the basics of a setting together, let's go back to the topic of how to imagine it in the first place. Let's decide what sort of campaign setting you're going to create. There are three broad categories into which your campaign will probably fit. They are the Lost City or Valley or Island, the Great Cavern or Hollow Earth, and the Alien World.

The Lost City/Valley/Island is a smallish area somewhere on Earth—generally in one of the more inaccessible areas. Examples of such areas include the deep jungles or mountains of Africa and South America, inaccessible valleys or mountains of backwoods North America, Tibet, or Asia, or hidden islands within misty archipelagos in the South Seas or off the coast of Antarctica. In this lost city, valley, or island live the descendants of some race that is now otherwise vanished from the Earth—such as ancient Romans or Greeks or Trojans, Mayans or Incas, Thuggees or Assassins, and so forth. A band of explorers can usually encounter this lost city or valley by pedestrian means.

Advantages to this sort of setting are that it is small enough to be managable by a beginning GM, and it is easy to dispose of via a volcano or an earthquake or a flood if you decide you want to get rid of it.

Disadvantages include the size restrictions (it can't be big enough for a *lot* of running around), the creature restrictions (it's too small to contain a *lot* of weird monsters), and the inaccessibility of it (if it were too easy to find, it would *already* have been found, which restricts the player-characters to explorer-types in most cases).

The Great Cavern/Hollow Earth is similar to the Lost City/Valley but much larger in scope. Either there's a vast cavern underground, or the Earth is hollow and the "inner crust" is inhabitable. Here, you can have the descendants of several different lost civilizations. Such a cavern or hollow Earth can be so vast that the characters have no limit to the adventures they can undertake.

Advantages to this setting: It's big enough for a lot of variation. You can populate it with all the monsters you want, although you'll probably want to restrict yourself to creatures which have either walked the Earth or at least are mentioned in legend.

Disadvantages to this setting: It's still hard to get to (or news of it would have been in the papers), requiring some sort of difficult machinations on the GM's part to get the characters there. Another disadvantage is that it's large enough that you'll have to do more work to prepare it than you would with the Lost City or Valley.

The Alien World behaves differently from either of the other two offerings. Such a world has usually had no contact whatsoever with Earth, and the only creature common to both planets is humankind. These alien humans, though, have an odd skin color and some peculiar habits. Recommendations for designing these humans are given in Chapter Five of this section.

Advantages to the Alien World: First, you can do anything with it. You can create whatever monsters and plants and land formations you choose. You can invent new rays or sciences. The nature of the humans' culture is totally up to you; you don't have to do any research. And, since getting to the alien world requires some fantastic means such as a spaceship, or a teleporter box, or a magic ritual, you can, for the most part, bring in characters from all walks of life.

Disadvantages: It's so big that your characters are going to want to travel all over it. You'll have to keep extensive maps. The blessing of being able to create all the monsters you want means you have to do all the work. The boon of not having to research the human culture means that you have to do all the detail work, creating the culture from start to finish.

It's possible to cheat a little and combine two or more of the above types. For instance, the Zorandar campaign setting at the back of this supplement is a combination of the Great Cavern concept and the Alien World. While it's another dimension entirely, it has had extensive crossover with Earth in times prehistoric, so we have an alien world with the more traditional dinosaurs and descendants of ancient civilizations.

Choose one of the three types of settings above, and you're on the road to creating your campaign.

Detail Work

Having chosen your campaign format, you can begin to do the nit-picking detail work—choosing exactly which civilization it is that made it to the Lost World, and designing specific cities and monsters and so on.

Interesting or Alien Terrain

If you want your characters to encounter several different types of terrain without having to run all over the globe, you'll want to compress Mesozoic forests, mountains, swamps, plains, and oceans into a fairly small region, and have that be their arrival site. Terrain should be designed to give characters problems as well as giving them chances to show off. Cliffs are to climb down, or to dive down if a character is being pursued by hostile natives. Swamps are to go trudging through, losing one companion to quicksand, another to a monster.

You can make terrain truly alien, too. A planet which is all ocean, except for "islands" which are actually floating masses of kelp and weed, would certainly be alien and provide challenges for the characters. A vast landscape of skyscraper-sized trees would be a fascinating area to explore. Giant islands floating in the sky are both eerie and difficult to leave.

What you should remember when you're deciding on the nature of your terrain is that all terrain ought to have a purpose in the course of the game. Why have a cliff if a character doesn't have Climbing? Why a desert



if he has no Survival? Make every type of terrain an opportunity for the characters to do something, fight something, track something, or otherwise participate in the adventure, and your campaign will be that much tighter and more enjoyable.

Weather, the Sun, and Moons

If your setting is not on Earth, it's not difficult to establish that This Place Is Not Kansas simply by tinkering around with the solar system and the meteorological norms. Throw in an extra sun or two; throw in extra moons; change the field of stars so that a character with Astronomy skill will sit up and take notice. You don't want to have *no* moons if you want significant tides, and you don't want *no* suns unless you can think of a good reason for everything to be still alive.

A setting with fierce lightning-storms every day at noon would be an interesting place. Inevitably, some DNPC or a child would go wandering off just before the fireworks, and Our Heroes would have to rescue him. Edgar Rice Burroughs's *Pellucidar* series was set within a hollow Earth, with a tiny sun at its center, and characters looking in any direction would see terrain fading off forever into the distance, with no nighttime, no stars, nor moons, and no horizon.

Were you to set a story on the surface of Jupiter, you'd have an alien landscape totally concealed from space by vast, luminescent clouds; the natives might have no idea that anything other than their world exists. If you'd rather not get quite that far removed from reality, you could set your Lost World on a moon of Jupiter or Saturn, or you could have continent-sized tracts of land floating far above the possibly non-existent surface of the planet.

Strange weather and conditions have other effects on the actual gaming you're doing. For example, in a world with no night, there are no nighttime Perception modifiers. If it's raining all the time, you might want to give such an area what amounts to usual nighttime modifiers, though. If the campaign setting is under a cloud caused by a live volcano, you might make all Perception rolls and a -1, or at a -3 when it starts spitting out ash.

Don't forget natural disasters! Volcanoes and earthquakes and tidal waves make good adventure episodes all by themselves. It's a lot of fun to have to outrun lava; just ask anyone who's done it.

Playing with Gravity

Some Lost Worlds settings—always Alien Worlds, naturally—monkey around with gravity. It's usually made lighter, so that characters from Earth will have an advantage over the natives.

It's easy to figure out the game mechanics for a light-gravity world. The simplest way to do it is to give Earth-natives some extra abilities when they arrive. An additional five points of Strength and a level of Superleap from *Champions* might do. This is usually a lot of fun; it gives the Earth-characters a leg up on the natives of the planet, establishes differences between them, and gives the players some entertainment as their characters bound all over the terrain.

Natives

Natives—the humans who live on this Lost World—constitute one of the greatest elements of the Lost Worlds Romance. People provide color, and you should work to make them as colorful and as interesting as possible.

Monsters

Monsters are just as important as humans to the Lost Worlds Romance. They're dealt with on page 17.

THE PEOPLE OF THE SETTING

The native humans in your Lost World take on a number of recognizable roles in Lost Worlds Romances.

The Native Princess

The most important native character to appear frequently in this sort of fiction is the Native Princess. Traditionally, the Native Princess is endangered, and the Strong-Jawed Hero or other stalwart party leader falls madly in love with her. A Lost Worlds story without this sort of romance just doesn't feel right. She's as important as a player character even if no player decides to portray her. In general, she's quite an example of her tribal characteristics; recommendations about how to determine those are given below.

The Native Villain

There always seems to be a native villain. This is the fellow who steals the Native Princess away from our hero, or who rules tyranically in the lost city. Naturally, he has a number of followers or subjects, some of whom are devoted to him, others of whom may side with the player characters.

Lesser Natives

And there are other natives. These are the people who may become loyal friends to our heroes, though not necessarily immediately. Often, they're cousins, brothers, sisters, or best friends to the Native Princess; just as often, they're from rival tribes and can't get along with her.

This illustrates one of the primary roles of the civilized characters is these stories: By their personal magnetism, the civilized characters are supposed to bring together representatives of numerous different tribes and peoples who wouldn't be able to cooperate otherwise. It is this association of civilized and native characters that eventually grows into an empire when the need arises—such as when the evil sentient spiders decide to invade. Now that the Strong-Jawed Hero has shown the natives that they can get along and has held them in a position where some of them have to work together and gain a grudging respect for one another, he can assume command of the several tribes and cities and lead them to victory.

While some of the natives are not so noble, especially those who aid the Native Villain or the evil shamans who foment dissent against the characters, most tribal natives are at least reasonable. When you get to the descendants of lost civilizations, though, you can introduce some elements of decadence and treachery into the national character.

Creating the Natives: Points

The points a native character is built on depend on what role he takes.

If he's not a warrior, give him no points. He has stats of 8 in all his primary characteristics, and the points that are pulled out of those are sufficient to give him whatever professional or tribal skills he really must have to survive.

If he's a native warrior, but just one of numerous nameless warriors designed to be in background shots, give him 20 points and allow him to take disadvantages. This is enough points for a slightly higher STR and CON, familiarity with all the weapons he should have, and the tribal or cultural skills he's expected to have. For an example, look at the natives written up for Part Two: Section Three.

If he's a native who's important to the plot, give him as many points as his role warrants. The headstrong youthful native who becomes the friend of the hero should have 50 points. The leader of the native tribe should have 75 if he's supposed to be very capable. Certain exceptional natives, such as the champion of the tribe, could have 100 points.

If he's a player character, consult the list on page 22 to determine how many points he should have.

Creating the Natives: Skills

In a tribal community, a character will be both hunter and warrior. In a more civilized community, only the warriors are of interest to us; farmers do most of the food production. A warrior has to fight. Give him all the weapons familiarities of his tribe or culture. If he's a tribal native, he'll probably know how to use knife and spear, and maybe axe, or bow. A descendant of a Roman would have familiarity with the spear, the short-sword, the shield, and perhaps the bow. Most ancient or tribal civilizations, at least in fiction, had no sophisticated form of hand-to-hand combat, so don't worry about Boxing or Brawling; this will give the player characters an advantage over the natives, which is usually a good thing. Warrior/hunters have to hunt, too. They'll probably have either Stealth or Shadowing, plus Tracking and Running.

Then we have Terrain Skills, skills which natives would pick up out of necessity because of their surroundings. For example, a tribe which lives in the trees might have Breakfall. Those that live on an island would have Canoeing or Swimming. Those who lived at the base of a volcano might have Running. Mountain civilizations would have Climbing.

Finally, we have Cultural skills, skills which define one culture from another. For instance, a tribe might be especially good at carving small idols; that would be a Professional Skill. They might sing, another Professional Skill. Legionnaires descended from Rome would probably have Field Tactics Professional Skill. These are the skills you tack on at the end to give your natives more color; don't skimp in this department.

Creating the Natives: How Tough?

In creating your natives, you have to decide how physically tough you intend to make them. The native warriors should be pretty tough compared to the man on the street. Defenses of 4 or 5, CONs of 12 or 13 (or higher in the case of an important NPC), and STR of 13 to 15 are appropriate. This means that the natives are tougher than most civilized people, probably tougher than many of the player-characters in a large expedition. However, they're still not going to be a match for a STR/CON/DEX 18, Boxing-loaded adventurer, which is the way things should be.

Of course, natives can be made tougher by using weapons and armor. We'll talk about that a few paragraphs down the line.

Creating the Natives: Disadvantages

Yes, natives have disadvantages. Here are a few typical ones:

Distinctive Looks: Native Princesses usually have this (Concealable with Disguise—great beauty); so do some of the nastier villains (Face Like a Potato, not concealable, causes disgust; Scars, concealable with Disguise, causes disgust; etc.).

Hunted: Natives can be hunted. Tribal peoples are hunted by other tribes, and by forest predators.

Psychological Limitations: Natives are prone to a lot of these. For instance, Stone Age Mentality (Doesn't Understand Modern Anything, common); Disgusted by

Weakness (common); Overconfidence (very common, irrational); Superstitious (common, irrational); and so on. Choose a couple of psychological limitations for each tribe to reflect the tribal character.

Some Disadvantages are very uncommon for natives. These include:

Age: There are very few old people in Lost Worlds Romances. Either the place is magical and people don't age, or it's savage enough that you don't live too long; when you slow down, the predators get you (though that last is implicit, never stated).

DNPC: Natives don't seem to have other natives as DNPCs, except in mother-child relationships.

Monitored: Who would bother?

Physical Limitation: Natives tend to be in the peak of physical perfection. However, if the native culture is "civilized," you can have more physical limitations.

Unluck: Low-point characters probably wouldn't survive with Unluck, though higher-point characters might be able to get away with it.

Implicit in the term "native" is the idea that these characters are going to have a hard time understanding the civilized characters. You should reflect this in their disadvantages and in the speed with which they learn things from the civilized characters. For instance, though player characters can learn the native language at phenomenal rates, the native characters probably won't bother to learn English, unless it's a native who's in love with a player character.

And guns—oh, native characters start out hating guns. The guns make clouds of smoke and horrible booming thunder-noises which prompt a native to dive into the nearest bush. Natives, even if they're curious, won't learn how to use guns very fast. Any native who is interested, and who is trained by a civilized character for two or three episodes in succession may be allowed to have Familiarity with a gun, but you must stress to the players of native characters that they'll always feel more comfortable with their own weapons. Try to enlist your players' cooperation and ask them not to have their native characters carry around modern firearms; it's inappropriate to the genre.

Creating the Natives: Weaponry

Naturally, natives have their own weapons. The types of weapons they carry tend to depend on what social and technological level the civilization enjoys. For instance, here are some examples of weapons that might be commonly in use in different societies:

Old Stone Age: A tribe of Neanderthals might carry around nothing more complicated than stone-headed clubs, stone axes, and a spear that's nothing more than a stick with a sharpened end.

New Stone Age: The Good-Guy Tribe, though, might have stone knives, stone hatchets, stone-headed spears, and know how to use the bow.

Bronze Age: A Greek culture would have the short-sword, knives, spear, and bow, and use shields and body armor.

Iron Age: Romans would know the short-sword, the knife, the spear, and the bow, and use shields and body armor, but these would be made out of iron, which is much tougher than the bronze used by the Greeks.

Middle Ages: Christians of the Crusades would have a wide variety of weaponry available, including the knife, the short-sword, the broadsword, the bastard sword, the greatsword, the axe, the mace, the spear, the lance, and use shield and chainmail or plate armor.



Pirate Era: Seventeenth-century buccaneers would be equipped with knife, cutlass, pike, and musket.

When you create your native race, you should try to equip them with weaponry appropriate to their background; make their weaponry as authentic as you can, even if their background is fictious.

The amount of damage specific weaponry can do will depend on how much damage you *want* the weaponry to do. Remember, though, that most weapons will do killing damage, so you don't want them to do *too* much. Knifes or daggers might do ½D6, a short-sword 1D6, a broadsword 1D6+1, a bastard sword 1½D6, a great-sword 2D6. You might also require a minimum STR in order to use these weapons effectively; a dagger might require STR 5, a short-sword STR 8, a broadsword STR 12, a bastard sword or a greatsword STR 15. Bulky weapons such as a greatsword might also reduce the DCV of a character who wields it by -1 or -2. More specific details on how to handle this sort of weaponry will be forthcoming when Hero Games publishes its *Fantasy Hero* role-playing game in the near future.

There should be a difference among iron, bronze, and stone weapons, too. Iron weapons should be tough, perhaps having a chance to break only if an 18 is rolled on an attack. Bronze might break on a 17 or 18, stone on a 16, 17, or 18.

Creating the Natives: Languages

If your native race is a tribal culture with an unknown language, work up a dictionary of the most common words of the native tongue and gradually lead the

players with native characters into frequent use of these words. Such an abbreviated dictionary is provided for the tribal natives of Zorandar in the second part of this supplement. The natives will always use their own names for the native creatures (for instance, the civilized heroes may call the flying thing a giant pteranodon, but to the natives it's always a Kur-Bak). The native characters should also stick to their native words for alien objects (such as firearms), strangers, and other terms relating to the civilized characters.

Why perform this silly-sounding practice? Well, if you've read a number of the jungle romances, you already know the answer to that. This practice provides a constant difference between the civilized and native characters, and gives the campaign an authentic Lost Worlds feel. It's just another method of getting and keeping in character, which is one of the cornerstones to good role-playing.

Creating the Natives: Cultures

You should choose a culture to suit a purpose. If you want to have action on the high seas, choose a seafaring culture—17-century buccaneers, Phoenicians, and the like. If you want to have massed land battles in the course of the campaign, use Greeks or Romans. If you want to have an elegant, simple culture for the Native Princess to come from, work up an imaginary tribal culture. Here are some examples of what specific cultures are for:

Imaginary Tribal Natives: These fellows are the Noble Savages who exist to provide a counterpoint to the civilized characters' culture. The Native Princess often comes from this society. These tribal natives are usually noble, honorable, physically fit, stubborn, and can be a trifle dense.

Ancient Greeks: They were some of the greatest philosophers, artists, and military minds in the history of the world. Depending on which city and which era provided the Greeks who made it to the lost world, you can have quite a variety of cultural options—Athenian democracy and Spartan warfare, for example.

Ancient Romans: You don't need me to tell you that the Romans were the kings of their world. Liberally borrowing and stealing culture and technology and religion where they found it, building roads and developing military tactics, the Romans make a formidable Lost Civilization. If you use them, you have to figure out why they haven't conquered the surrounding territories by now.

Vikings: You can bring in Vikings if you like frenetic and bloody combats and raids and want a seafaring warrior race. Throwing in a bit of that old Norse religion provides for a bit of color, too.

Egyptians: The classical Egyptians can provide for a lot of pageantry, and it's always neat to have pyramids and giant temples in your lost world.

Pirates: Descendants of buccaneers can always have sailed into the hollow earth or found an island retreat where no one could ever find them. Pirates provide for a lot of high-seas excitement, and actually have firearms your characters can use if they know how to handle muzzle-loaders.

These are just a few examples of your options; once you know what your Lost World culture is supposed to do, choose the culture which best does the job.

If you've chosen to use tribal humans, there's something else you should do: Establish differences, even if they're very slight, among the native tribes. Any rituals and tribal customs you establish for the tribes need to be mentioned to the players of tribal characters, of course.

Speaking of which, here's a nasty trick to play on your civilized characters. Assume that, among the tribes, it's a grave insult to drop your weapons when approaching an enemy. The act implies that the person you're approaching is so feeble that weapons are unnecessary. This way, when the Strong-Jawed Hero meets the spooked Jungle Princess for the first time, and sets aside his rifle to establish trust when he approaches her, he's committed a monstrous *faux pas* which will take him several chapters to live down.

Differences may be as slight as the wearing of different types of jewelry or paint or furs from tribe to tribe, or may be as complex as entirely different tribal structures and customs. Different tribes shouldn't have different languages, though there could be differences in dialect; that wouldn't be true to the source material.

Stressing the Differences

It's important to the Lost Worlds Romance that the natives seem peculiar in some way to the player characters, especially if they're natives of another world. They can be only somewhat alien; many have unusual skin colors. Of course, the Native Princess's skin will be a flawless, beautiful, creamy green while the villain's will be a sickly hue. They may lay eggs instead of giving birth to live young—a famous example comes to mind. But they have to be human enough for the "civilized" characters to accept them as such.

And, of course, if player characters wish to portray some of the natives in addition to the civilized characters, let them; it enriches the campaign. The only native role you need to give some hard thinking to is that of the Native Princess. In the novels, the Native Princess's job was to attract the Strong-Jawed Hero, then spend several novels being kidnaped and run all over the world by numerous lustful bad guys. If you're adhering strictly to the Burroughs tradition in this, you probably shouldn't have the Princess be a player character; she'll just be frustrated at being kidnaped again every play-session.

On the other hand, the native romantic interest was occasionally a self-reliant tribeswoman who, on the surface, held the Strong-Jawed Hero in contempt. The hero and the native spend some time adventuring together and deepening their peculiar passion-contempt relationship before some event finally happens and they have to acknowledge their love for one another. This is a more preferable arrangement if one of your characters wants to portray the native romantic interest.

THE MONSTERS

Each Lost World has its creatures. These "monsters" tend to fall into three major categories:

The first category includes non-menacing creatures—varieties of nonthreatening plants, riding beasts, and other unexciting animals. They exist for the sake of verisimilitude and convenience (for example, so that the player-characters don't have to walk all the time) or to establish differences between normal Earth and this Lost World (no one seeing a Triceratops a couple of yards away will think he's in the normal African jungle).

The second category is humanoid races, such as enormous warriors of peculiar habits and alien dispositon. Often, in Lost Worlds stories, the planet (or wherever) has enormous humanoid warriors, some of whom fight our heroes, some of whom befriend them. These races are usually great fighters and fairly alien in culture. You may eventually allow your players to take characters from these humanoid (but definitely non-human) species; often, the stalwart hero had a friend from among these races.

The third category is the most dangerous and menacing: Monsters. Dinosaurs, carnivorous plants, mosquitoes the size of Clydesdales, whatever you want to use for your bad-guy creature encounters can take this role in your stories. Classes of humanoid creatures can also be Monsters if they are particularly horrible in their goals or their feeding habits. Monsters exist to give your characters a hard time, and to give them an opportunity to Show Their Stuff—stuff such as great combat ability or great running speed.

Monsters affect the hero in many ways: They endanger his life by trying to bite his head off, they delay him by trying to bite his head off while the bad guy is getting away with the Princess, they give him heart failure by trying to bite the Princess's head off, they make him a friend by giving him the opportunity to rescue a native from having his head bitten off. Monsters add color, excitement, and an element of variety to these tales.

Monster encounters should always Serve a Purpose. Each encounter should advance the plot or give a character a chance to demonstrate his thinking or fighting ability. Don't ever set up those banes of the intelligent role-playing game, the Random Encounter Table. Random Encounters provide for nothing more than random adventures, and adventure novels aren't written randomly.

Here are some purposes that creature encounters can accomplish: Livening things up when a cross-country trek is getting a little dull, separating the hero from the heroine, giving two foes who are fighting unnecessarily a common enemy to team up against, establishing a sense of wonder, or dropping in a foreshadowing element (give your heroes a glimpse of a really weird critter in one episode, and have them fight it three episodes down the line).



Monsters and the Environment

You'll want to choose your monsters and critters to complement your setting and to make the stories more interesting. If you have a native Earth lost world, you'll want to choose monsters which populated the Earth at some time or for which there's some explanation which seems plausible to the characters.

For instance, dinosaurs have been mentioned repeatedly in this supplement for a number of reasons. If your Lost World is on Earth, then surviving descendants of dinosaurs are as plausible as anything else. Dinosaurs are visually very satisfying and are ideal creatures because there was a species for practically any purpose you'll need.

Other monsters appropriate for a strictly Earth lost world would be creatures created by the hand of man—a mad scientist's hideous experiments—or creatures which formed the basis for Earth legends, such as dwarfs, dragons, unicorns, abominable snowmen, and the Loch Ness monster.

With adventures on other worlds you can exercise a completely free hand and design monsters entirely as you see fit. Don't go to great lengths to make sure there's an ecological balance. Who cares? Just make sure that there are representatives of all the following types of creatures: riding creatures, fierce predators, horrible red-eyed things that live underground, rodentlike scavengers, etc.



Power Levels of the Monsters

How powerful you make your monsters depends on the role they're intended to serve. The very first monster that you throw up against your characters doesn't have to be an unstoppable brute; throw them against something off the wall, some monster that's capable of gobbling up one or more minor NPCs but will still fall to a few well-placed bullets. You'll leave your heroes shaken and wondering.

Here are some typical monster roles:

The Minor Predator: Something which can chew up one man pretty thoroughly but will probably be defeated by him—30 points, mostly in combat traits.

The Medium Predator: A mid-sized monster which can chew up three or so people pretty badly unless they're on the ball—50 to 100 points, also mostly in combat traits. For an example, see the Deinonychus from the Zorandar writeup.

The Large, Economy-Sized Predator: This is a largish monster that a large party of well-armed explorers could defeat, but others should run away from—say, 100 to 200 points. For an example, see the Allosaurus from the Zorandar writeup.

The Unstoppable Horror: This is an immense, horrid creature which the characters should have no chance of defeating unless you give it a weak spot such as a soft underbelly or terminal stupidity. Leading such a monster over the edge of a cliff by virtue of player cleverness should be worth a couple of points of experience in and of itself. Try using 200 to 400 points when you design it. Examples include the Tyrannosaurus and the Phobosuchus from the Zorandar writeup.

Other critters should be built on less points than predators—for instance, a minor herbivore on 10 points, a medium herbivore as if he were a minor predator, a large herbivore as if he were a medium predator. Unstoppable herbivores, though, should still be built on unstoppable points; eighty tons of angry sauropod is still an incredible creature to fight.

How to Build the Monsters

The GM can use the following guidelines for designing the monsters he uses in his Lost Worlds campaign:

A monster's Strength also increases the amount of damage it can do, so be careful with it. A glance at the STR chart in *Justice, Inc.* and some research on the amount of weight a comparable animal might be able to cope with will help. As a general rule of thumb, figure what the mass of the animal is, look up that mass on the STR chart, then add at least 5 points to get the animal's STR characteristic.

An animal's Dexterity should range between 12 and 26, with most animals being in the high teens or the low twenties. Carnivores will tend to be faster than herbivores, with some exceptions. Larger animals will tend to be slower than similar small animals. The fastest type of animal would be one that's a carnivore and very strong for its size, such as a leopard.

An animal's Constitution should be in the 8 to 30 range, higher for some dinosaurs. This will give such critters a high PD as well, so they're not likely to be

stunned. CON, in general, should be roughly the same as the animal's BODY. Bigger animals will have more STUN and END than smaller creatures.

An animal's Body Pips should be pretty much a matter of its mass. Figure than an animal that weighs half a kilogram will have 1 point of BODY; an animal that weighs 100 kg will have 10 BODY; an animal that weighs 1000 kg will have about 20 BODY. It's a semilogarithmic scale, and it can be adjusted to suit the needs of your campaign.

An animal's Intelligence and Ego should be low, between 3 and 8 for the most part. However, most animals will have Perception rolls that are much better than their INT would indicate with at least one of their senses. If an animal has particularly good eyesight, or hearing, a PER roll of 14 to 16 would be about right.

Most animals are, despite any horrifying aspect they may possess, easier to frighten than might be expected. The best way to simulate this is to assign a base Presence, then give the animal a dice bonus for how scary he looks. Cute little animals might have a PRE of as low as 5 and no bonus; disgusting monsters might have a base PRE as high as 35, and additional dice for surprise, circumstance, and violent actions.

An animal's Comeliness is entirely subjective.

An animal's PD and ED are usually fairly high, especially when you're looking at animals with thick hides, layers of fat, and tough musculature. Physical Defenses of 25 or 28 aren't necessarily unreasonable for well-armored creatures. A rule of thumb to follow is to take twice the PD a creature's STR would normally yield as a base; take about half that or more for ED. Some of that defense may be Resistant to killing attacks if a creature is very tough or naturally armored; figure that an animal has resistant defense of about an eighth of its total BODY.

Carnivores should be Speed 3 or 4. Herbivores should be Speed 2 or 3. Domesticated animals are Speed 2 unless they're supposed to be vicious, in which case they'll be Speed 3.

Calculate Recovery, Endurance, and Stun from the base Characteristics. They should come out about right, but could be adjusted.

Give a bonus to OCV if an animal has more than one different type of attack it can use. An animal that has a bite and two forepaws should get a +1. Animals with a bite, two forepaws, and two hind paws should get a +2. Animals with an especially long reach should get a +1 to their OCV per extra hex of reach.

Large animals will have a minus on their DCV due to size; small animals will get a bonus.

Damage should be determined by an animal's STR. Divide STR by 15 to get the approximate number of dice of killing damage an animal will do, rounding up if necessary. The damage can be broken into smaller chunks, the better to represent the armor penetration ability of animal attacks, most of which will be fairly low. If an animal shouldn't be able to chew through iron, but has, say, two dice of killing, treat the damage as two separate 1D6 attacks.

If an animal should be moving faster than his SPD would nominally indicate, give him extra inches of Running or Flying. This won't give him any extra attacks, but it will allow him to move farther faster.

Some modifiers: A fragile or sickly animal should be one to three BODY points less than its mass would otherwise indicate. A particularly tough, vigorous, or tenacious animal might be one to three BODY more. Very thin skin or a lack of protection for vital body organs would subtract from the resistant defense. Very thick fur or heavy fat layers could add. Bony or scaly hide could add one to six points to resistant defense.



Doing Things to the Animals

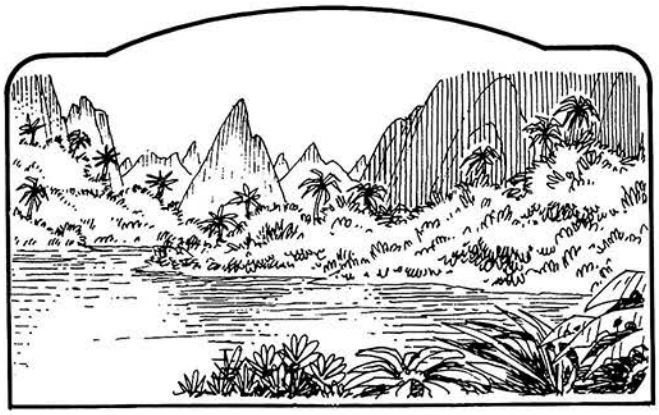
One last thing about animals: They're not all just wild animals. Some will have been found and tamed by man and introduced to some new roles.

Think about the local creatures and the uses to which they can be put. Naturally, a Quetzalcoatlus is for swooping down on attractive female characters and flying them off to drop in its nest. But what else can they do? A tribe of the bad guys could have domesticated the things and learned to fly them.

Smarter animals can become Animal Companions, especially large cats and wolves. Dinosaurs, birds, fish, and other presumably stupid creatures aren't really appropriate for this, though.

Any time a domesticable animal comes in contact with some sentient race, you can have interesting variations on creatures. And remember that a creature that wouldn't normally be domesticable by man could be domesticable by more alien races. What would the intelligent spiders do for work-animals? Perhaps they'd domesticate giant beetles or ants; perhaps they'd dehumanize and make servants of a tribe of men. What about Mongolian horsemen in a world without horses? Would they learn to ride small carnosaurs or giant birds? These are things to think about when you're creating your setting. Once you know your creatures, think about what else they may be doing besides wandering throughout the world and eating things.

WANDERING ACROSS THE MAP

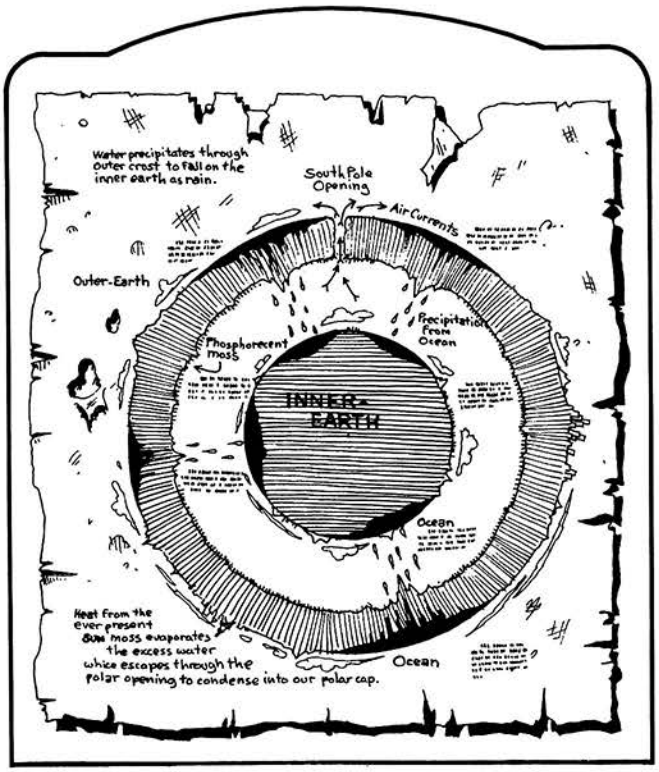


Hero Games has standardized its mapmaking scales especially for *Lands of Mystery,* and these rules will make it easier for you to determine how quickly characters can wander across your maps.

The following chart, provided by Hero Games's George Mac Donald, provides map scales that are related to game mechanics.

Map Type	Map Scale	English Equivalent	Time Scale
Tactical Scale	1 hex = 2 meters	6 feet	1 phase
Grand Tactical Scale	1 hex = 10 meters	30 feet	1 turn
Operational Scale	1 hex = 60 meters	200 feet	2 minutes
City Overview Maps	1 hex = 333 meters	1/5 mile	20 minutes
Countryside Maps	1 hex = 2 kilometers	1¼ miles	3 hours
Area Maps	1 hex = 8 kilometers	5 miles	1 day
Nation Maps	1 hex = 40 km	25 miles	1 week
Continent Maps	1 hex = 160 km	100 miles	1 month
Multicontinent Maps	1 hex = 640 km	400 miles	*
World Maps	1 hex = 2500 km	1600 miles	**

*: Characters move one hex per month on this scale
**: Characters move one hex per four months on this scale



In general, a character can move as many hexes as his REC score in the period of time given in the chart. A character with a Recovery of 6 can move six 2-meter hexes in one phase; in 20 minutes, he can move six 333-meter hexes; in a month, he can move as many as six 160-km hexes.

This presumes terrain which is not always ideal for crossing—such as forest, ravines, mountains, etc. If characters are walking through clear areas or on roads, you can allow them to move one hex per time unit as though they were one notch higher on the chart—for instance, our hero above, regardless of his REC, could move one 40-km hex in a day through clear terrain.

Note that the characters move slower and slower with each increase in map and time scale. This reflects the fact that characters rest occasionally and are slowed by terrain effects to small to be seen on the map. Note also that a horse has a REC of 8 to 12, so traveling with horses is generally faster than on foot.

Use of the Grand Tactical Scale in Tactical Combats

The second line on the chart is the Grand Tactical Scale—one hex equals ten meters, one time unit is a turn. It's possible to use this scale in your tactical combats, especially if you have a large combat going on over a whole lot of terrain.

It takes a character one full move to move a hex. If the character has a normal running speed of 9" or better, it takes a half-move.

For range modifiers, use the following chart. Find the range mod of the weapon being used, then find the distance to the target on the left side of the chart. Refer to the table, and find the combat modifier for the shot.

For instance, you're firing a rifle (-1/5") at a target six Grand Tactical hexes away. Find the range mod across the top, then find the range of 6 hexes down the left side, and the table tells you that you're at -5.

Range	Range Mod (-1/x) 1	2	3	4	5	6	7	8	9	10	12	14	16	18	20	24	28	32	36
1	-4	-2	-1	-1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	-9	-4	-3	-2	-1	-1	-1	-1	-1	0	0	0	0	0	0	0	0	0	0
3	-14	-7	-4	-3	-2	-2	-2	-1	-1	-1	-1	-1	0	0	0	0	0	0	0
4	-19	-9	-6	-4	-3	-3	-2	-2	-2	-1	-1	-1	-1	-1	0	0	0	0	0
5	-24	-12	-8	-6	-4	-4	-3	-3	-2	-2	-2	-1	-1	-1	-1	-1	0	0	0
6	-29	-14	-9	-7	-5	-4	-4	-3	-3	-2	-2	-2	-1	-1	-1	-1	-1	0	0
7	-34	-17	-11	-8	-6	-5	-4	-4	-3	-3	-2	-2	-2	-1	-1	-1	-1	-1	0
8	-39	-19	-13	-9	-7	-6	-5	-4	-4	-3	-3	-2	-2	-2	-1	-1	-1	-1	-1
9	-44	-22	-14	-11	-8	-7	-6	-5	-4	-4	-3	-3	-2	-2	-2	-1	-1	-1	-1
10	-49	-24	-16	-12	-9	-8	-7	-6	-5	-4	-4	-3	-3	-2	-2	-2	-1	-1	-1

DESIGNING WORLDS TO SUIT THE CHARACTERS

A last note on the creation of your campaign world is this: Have something in your setting for everyone to do, collectively and individually. If you have an archeologist, give him some antiquated architecture to drool over. If you have a doctor, give him injured or sick people to care for, or a new healing plant to discover. If you have a character with Climbing, give him some cliffs and someone hanging helplessly from a cliffside. If you have a big game hunter, put sabertooths in them thar hills. In short, every character should feel as though he has something useful to do, even if he's not the Strong-Jawed Hero.



CHARACTER CREATION

THE STEREOTYPE LIST

For the most part, characters in actual Lost Worlds Romances tended to fall into a finite but fairly extensive number of sterotypes. This is a good thing to duplicate in your Lost Worlds campaign. If the campaign has the usual mix of characters, it will feel more authentic to players who are familiar with the genre. If you make sure that all your favorite roles are represented by player-characters, you won't be cheated out of any of the classic scenes from books and movies that you might have wanted to game out.

Below is a list of several possible character stereotypes. We recommend that you simply ask one of your players to choose an appropriate stereotype and create a character around it. This approach makes it very easy to create heroes ideal for the story, and keeps the campaign true to the genre.

The list provides the stereotype, a basic description of the character, and a general outline of the skills and disadvantages that go into such characters. If you want to make the comparison, flip back to the characters provided for Zorandar and look at the information given there. Each one, you'll notice, is keyed to a certain stereotype and may provide you and your players with ideas on how to put appropriate characters together.

Of course, if you have an existing character who's appropriate to the campaign, he can be played in a Lost Worlds Romance, provided that the GM approves him.

The Stereotype List

The column on the left below gives the name of the stereotype; "Great White Hunter," for example, can refer to any one of a number of different types of characters whose primary interest is hunting wildlife in Africa. The next column over is a recommendation regarding how many points to allow the character if he's the player's primary character in a campaign. The next column tells on how many points to build the character if he's a secondary character for the player. Some campaigns call for each player to have several characters; if so, secondary characters should be built on lower point totals than primary characters. The last column recommends on how many points a non-player character should be built; NPCs are on the average built on fewer points than PCs, but may have some interesting disadvantages that player characters wouldn't be as likely to have that may give them some extra points to play with.

Descriptions of the Primary Characters

The Strong-Jawed Hero: This character is the cornerstone of all adventure novels. Your campaign must have him. The Strong-Jawed Hero is usually rugged, good in

The Stereotype	Primary	Second	NPC
Strong-Jawed Hero	100	NA	NA
Native Princess	75	NA	50
Villain	100	75	50
Aging Friend/Servant	75	50	0
Great White Hunter	100	50	50
Femme Fatale	100	50	50
Archeologist/Professor	75	50	50
Girl Seeking Her Father	75	50	0
Stalwart Lieutenant	100	50	50
Headstrong Native Youth	75	50	50
Moneyman	75	50	0
Crusading Journalist	75	50	0
Steamship Captain	75	50	0
Winsome Stowaway	75	50	0
Honeymooners	75	50	0
Jungle Doctor	75	50	0
Missionary	75	50	0
Native Guide	75	50	50
Trusty Grease-Monkey	75	50	0
Foreign Legionnaire	75	50	50
Crook on the Lam	75	50	0
Henchman	75	50	0
Callow Youth	75	50	0
Burly Swede	75	50	0
Chinese Cook	75	50	0
Sailor	75	50	0
Cynical Pianist	75	50	0
Coward	75	50	0
Professor's Aide	75	50	0
Girl's Father	75	50	0
Palace Serving Girl	75	50	0
Gladiator	75	50	50
Animal Handler	75	50	50

any fight, and physically imposing. He doesn't have to be particularly bright; this sort of hero often did some impressively stupid things, and was frequently so dense that he couldn't see that the Native Princess was thoroughly enamored of him. The Strong-Jawed Hero usually has disadvantages such as Hunteds, Irrationally Noble, Doesn't Understand Woman, and Dependent Non-Player Characters. As a principal character the Strong-Jawed Hero is built on 100 points instead of the usual 75, but he'll need those extra points; he'll get into more trouble and go through more rigorous tests of his prowess than will most of the other characters. A good example of the Strong-Jawed Hero might be Randal Wesley from the Zorandar characters.

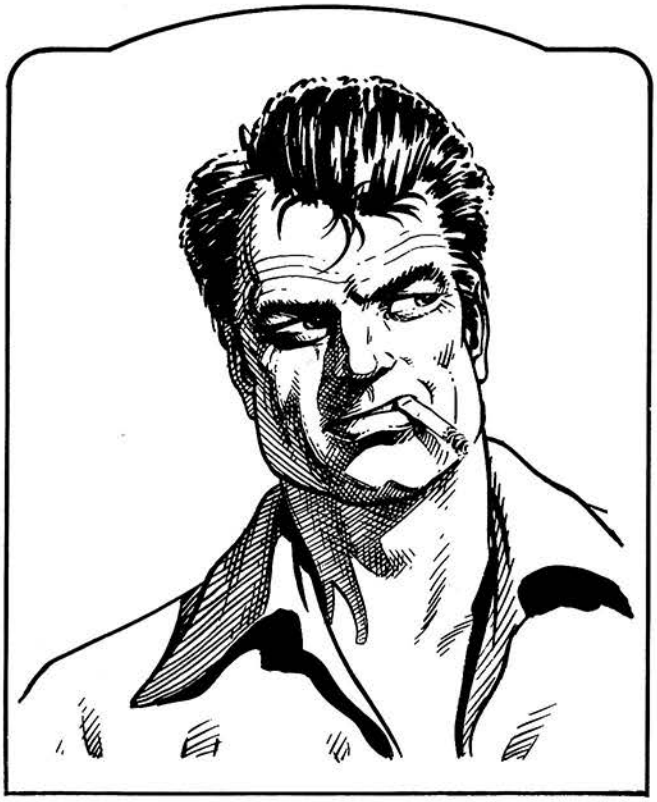
The Native Princess: This character is also invaluable to Lost Worlds Romances. She's the best and most beautiful of all the natives on the Lost World, whether the natives are Stone Age savages or the descendants of ancient Egyptians. If no player is willing to portray the Native Princess, she's an NPC, always excruciatingly lovely and composed, usually the victim of kidnaping by the villain, usually completely useless in a fight. If she's a player character, she can be whatever her player wants her to be, but she should have a high Intelligence, Familiarity with her native surroundings, Persuasion skill, and disadvantages such as Hunted by the Villain, Honorable (very common, irrational), and Primitive. An example of such a character might be Shara, Utara of Zorandar.

The Villain: This is the last great role necessary to the Lost Worlds Romance. He is either the principal bad guy, or the Strong-Jawed Hero's great enemy. He can be either a civilized or a native character so long as he either wants to run off with the Princess or set himself up an empire. Physically, he's usually very much the counterpart of the Hero in toughness and resilience, but he has different disadvantages: Hunted by the Hero, Greed (common, irrational), Wants the Princess (very common, irrational), and Unluck. The Villain shouldn't win in the end, so either he should be an NPC or he should be handled by a player who doesn't mind handling a character destined to lose or even be killed. For examples of this type of character, look at Blackie Morgan, Marcus Cornelius, and Nunio from the Zorandar characters. The nastiest villains are usually killed in the adventure novel, while lesser villains are often merely defeated and imprisoned, or set into exile. Occasionally a sympathetic villain—the bad guy who has some noble attributes—is turned to the side of goodness, either by the force of the Hero's personality or by the love of the right woman.

Descriptions of the Strong Secondary Roles

The Aging Friend/Servant: This is the Strong-Jawed Hero's best friend, who's been with him through thick and thin. He's getting on in years and leaves the hand-to-hand fighting to the Hero. He can be a manservant, an inventor, or even the Archeologist/Professor. He usually has a lot of professional skills, Loyalty to the Hero (common, irrational), Age 40+ or 60+, and sometimes Unluck. He doesn't often have a lot of combat skills.

The Great White Hunter: This character can double as the Strong-Jawed Hero, or he can be a secondary hero along for the adventure. He'll have Familiarity with numerous weapons, Area and Culture Knowledges and Languages of the countries he frequents, Tracking, Survival, and so forth. He's usually a better shot than anyone else, at least with a rifle. He may have Age 40+, physical limitations based on old injuries, and psychological limitations such as Irrational Hatred of Missed Shots (uncommon, irrational) and Overconfidence vs. Animals (common, irrational).



The Femme Fatale: She's the sultry woman found singing in the saloon in the port city of Africa, or the mistress of the Moneyman, or the moll of the Crook on the Lam, or perhaps just a woman with a spotted past who's looking for an escape. She can be a very romantic character who's destined to meet the Right Man, perhaps the Great White Hunter, perhaps the Gladiator. She occasionally develops a crush on the Strong-Jawed Hero, but she realizes very quickly that his heart belongs to the Native Princess. She has Professional Skills appropriate to her background, Distinctive Looks (and Behavior), and so on. For an example, see Judy Lynn in the Zorandar characters section. Sometimes, a Villain can also be a Femme Fatale, in which case the Native Princess still gets kidnaped, for for reasons of jealousy and lustful desire for the Hero.

The Archeologist/Professor: He's the fellow who's useless in any action sequence, but who speaks fourteen languages and knows the history of every ancient civilization whose descendants he encounters in the Lost World. He usually has very low physical stats, high

mental stats, a lot of points in languages and knowledges, and disadvantages such as Absent-Minded (very common) and Age. See Wilbon Quimby for a good example.

The Girl Looking for Her Father: It doesn't have to be her father; it can be a brother, her husband, or any loved one who was on the last expedition into the Lost World. Now she's trying to find out what happened to him. This role doesn't provide any restrictions as to statistics or skills or disadvantages, but can be combined with other roles such as the Girl/Archeologist, or the Girl/Journalist, or the Girl/Jungle Doctor.



The Stalwart Lieutenant: This is another character who could double as the Strong-Jawed Hero. However, he usually starts out as a friend of the Hero and takes a secondary role to that character. Perhaps he'll be the Hero of the next novel. He tends to resemble the Hero in his characteristics and skills, but can have a more regional or more unusual background. For an example, see Jack Hayden.

The Headstrong Native Youth: This character, who's usually a male, often becomes a close friend of the Hero. A monster attacks the Native, the Hero butts in, they kill the monster and earn each other's respect. This native can be tough physically, but not as tough as the Hero. He has his tribal skills, and disadvantages such as Reckless (very common, irrational).

Descriptions of Other Common Roles

The Moneyman: This fellow financed the expedition or has otherwise poured money into it, and wants to be along to protect his interests. He's usually not too much good in a fight, but he may be smart. Expect him to chomp a cigar. He'll have several business skills, may know how to use a gun, and will have to be restrained from launching mad plans to exploit the natives and the resources of the Lost World.

The Crusading Journalist: This fellow is along to get the scoop of the century. Expect him to have the professional skills appropriate to his job, plus Intractable Curiosity (common, irrational) and Impracticality (common, irrational). Watch out for him! It may not be in your best interest as a GM to let him get out of the Lost World with proof of his adventures; the resulting logical publicity may mess up your future plans. Overdevelop his pictures, waterlog his notebook, hold his youngest daughter prisoner if you have to, but don't let him talk!

The Steamship Captain: This is an old riverboat captain commissioned to take the fool adventurers where they want to go. He may not be physically tough, but mentally he'll be hard as nails, and have such things as Languages and Area and Culture Knowledges for his river route, Sailing, Familiarity with Firearms, and disadvantages such as Crusty or Compulsive Kidder (common), Alcoholic, Age 40+, and Unluck.

The Winsome Stowaway: This can be either a young boy or a teenaged girl. He may have no real skills to speak of at the beginning of the adventure, but set some unused character points aside for him so he can learn quickly. He usually has some sort of background to run away from, with disadvantages such as Hunted by Guardian or Distrust of Strangers (common).

The Honeymooners: They're just a fun-loving couple along on what they thought would be a perfectly ordinary safari or trip. They can be anything the player desires, but may be more fun if they're a wealthy couple on their first safari together so they'll have learned something, though not necessarily enough, about firearms. They often have psychological limitations about being separated from each other; their other skills and disadvantages are pretty much left open for the player to determine.

The Jungle Doctor: This fellow has been in the jungle for quite a while, bringing medicine to the savages, perhaps in concert with the Missionary. He has Professional Skill: Medicine, First Aid, the Language and Culture Knowledge of wherever he's doctoring, and may be loathe to take life. Dr. Bartholomew Hollingsworth is an example.

The Missionary: This character is bringing God to the natives. Usually this character will have no combat skills but may have languages and knowledges to rival the Archeologist/Professor. He can be just a very religious person, or he may actually be a priest or a nun or some such doing work for the Church. This character will usually have a psychological limitation such as Must Spread the Word of God (very common). He will be very disappointed when he gets to the Lost World,

because Burroughsian savages had their own ideas about religion and were usually very difficult to convert.

The Native Guide: This character is a native whom the characters have hired to act as scout and tracker. He's usually a member of one of the tribes in the area, but may be an import—a member of a warlike or exotic tribe such as the Zulus or the Waziri. He'll have familiarity with tribal weapons, Tracking, Stealth, Concealment, extra Running, Survival, and disadvantages such as Fearless (very common, irrational).

The Trusty Grease-Monkey: This is usually the mechanic for the riverboat, airplane, or zeppelin being used in the adventure. Expect him to have Mechanics and disadvantages such as Seedy (Distinctive Looks, Concealable, causes disgust).

The Foreign Legionnaire: He's an old friend of some of the heroes, usually French and very tough. Expect him to have firearms familiarities, high defenses, Survival, and Desert Knowledge.

The Crook on the Lam: This fellow is hot. He shot a copper in Chi-town, and he plans to disappear for a while with the expedition. He'll have familiarity with Pistols and not much else, other than a Brooklyn accent and a fear of the police (uncommon, irrational). He may be an ally of the Villain.

The Henchman: This is another crooked character, some fellow with an obsequious manner and a habit of attaching himself to tougher crooks. He'll have familiarity with pistols, plus Persuasion, and probably be Whiny (Distinctive Looks, concealable, causes disgust).

The Callow Youth: He's a fellow who's nice enough. He doesn't know how to do much, but he can shoot a gun. He's a good choice to be the first to fall prey to the rampaging Tyrannosaurus.

The Burly Swede: This fellow is a classic stereotype. He can have any sort of professional skill, and need not be a walking insult to the people of Sweden. Other nationalities lend themselves to stereotypes in these classic adventure stories as well.

The Chinese Cook: He could, in addition to being a cook, be a master of hand-to-hand combat, a talented painter, or a Number One Son who has a high Deduction roll.

The Sailor: This is probably a crewman on the riverboat. He'll have Sailing, Brawling, a high STR, and reasonably high defenses.

The Cynical Piano Player: He might have been picked up by the expedition at the same time as the Femme Fatale. He's a laconic, sarcastic fellow who could be reformed by adversity or love. If he's an NPC, he could just as easily be killed if he's otherwise going to be dead weight to lug around. He has Professional Skill: Piano, Psychological Limitation: Sarcastic/Cynical (common) and Distinctive Looks (sarcastic and cynical, concealable); he may be Alcoholic as well.

The Coward: This is another fellow who should be killed unless he's reformed by dire straits. He's afraid of being killed and runs away from danger only to fall into the grasp of something even more deadly. But if he sees someone he cares for about to be eaten, he could turn and attack the monster, thus regaining his self-esteem.

The Professor's Aide: This is the assistant to a more knowledgable character. He's good to have around to supplement the professor's knowledge, and can act in the professorial role if that character is with another party. If he's an NPC, he's another good one for monsters to eat.

The Girl's Father: This is a character to encounter late in the campaign in order to wrap up that particular plotline. He can be an adventurer, a rogue, an archeologist, a downed aviator, or whatever. Rarely, he turns



out to have been the Villain behind the other villains all along, which can present the good guys with some interesting problems.

The Palace Serving Girl: She's the sympathetic character the heroes encounter when they're imprisoned by the evil emperor. She has all sorts of knowledges, such as City or Palace Knowledge of wherever they are, and can be a character of great romantic interest. Ianthe, from the Zorandar characters section, is just such a character.

The Gladiator: This is the Serving Girl's counterpart, the friendly gladiator the Hero meets when he's thrown into the arena. He's tall, loyal, and capable, and can be a romantic character. Clitellus Libertarius, from the Zorandar characters section, could be modified to fill this role.

The Animal Handler: If this is to be a civilized character, he was brought along because he has skills like Animal Handler, Animal Friend, Professional Skill: Veterinarian, First Aid, Knowledge of his favorite animal, Familiarity: Pistol and Whip, or so on. If it's a native, it's a character who has a special affinity for native critters, and usually such skills as Familiarity with tribal weapons, Tracking, Running, Stealth, Concealment, Animal Handler, and Animal Friend, plus disadvantages such as Distrust of People (very common). Such a character is Sula from the Zorandar characters section.

More About the Stereotypes

As you can see, each one of these characters is appropriate to just about any Lost Worlds Romance campaign, and in fact to almost any other variety of *Justice, Inc.* campaign. In your own Lost Worlds Romance you'll want to have a number of the above characters, based primarily on what you intend to do in the course of the adventure. For instance, if you have a lost Mayan city, you'll want to have the party of player-characters include an archeologist with knowledge of the Mayans. If there's fighting to be done—and there always is—you'll want several of the characters to be tough in that respect. Also, if there's fighting to be done, you may want to have a Doctor along.

The simplest way to get the mix of characters you want is to copy the stereotype list, mark the types of characters you feel you definitely must have, and pass the list out among your players. Tell each player to choose one stereotype from the types you check off and to build his character accordingly. That may sound restrictive, but it doesn't turn out to be. The players get their choice of stereotypes, and there's an enormous amount of leeway. Is the Great White Hunter Stewart Granger out of *King Solomon's Mines,* or is it Theodore Roosevelt, or is it an aging English aristocrat on his last great hunt?

Make sure that all the skills you want to have included in the party of player characters are actually there. If you intend to ravage the natives with a plague only the Jungle Doctor can cure, you have to make sure he has such skills as Biology, Botany, Toxicology, or Organic Chemistry so he can root around amongst the plants and brew up a cure-all. Look over your probable plot, figure which skills are likely to be used in each episode, and see if characters have them. If a skill is missing, tell the player running the character most likely to have it that it should be included; you don't have to explain why, just tell him it should be there.

Numbers of Characters

You may want each player to start out with more than one character. This is especially true if you intend for the characters to get to the campaign setting in an expedition of some strength. Additionally, once you get to the Lost World and some of the characters are lost to native beasts, some of the player characters will want to have native characters and you'll end up in this situation anyway. In any case, this is why the sterotype list has columns for primary and secondary roles. The player may choose several stereotypes, but you tell him which one is most important to the plot, and that most important character becomes his Primary character; the rest are Secondary characters.

Note: If for some reason a player's Primary character dies, the Secondary does *not* become the Primary and suddenly accumulate a lot of extra points. For what should be obvious reasons, this isn't done.

Fleshing Out the Party

When each player has chosen his characters, look once again at the list of stereotypes and decide which of the unchosen roles you must have in the story, then create them yourself as non-player characters. If you want to, throw in a couple of extras the story doesn't really need, and have them be the first ones eaten by the Allosaurus or the Gar-Tooth. Watching a few likable NPCs go down fast before the slashing jaws of the local bandersnatch will impress on the rest of the characters how dangerous this place can be.

Unusual Roles and Fates

Some of the players may wish to create characters precisely to have them die, nobly or otherwise. Let them. This is the players' story, too, and many of them will have a lot of fun playing out a death scene. Also, as you've no doubt noticed, some of the stereotypes listed above are not terribly nice guys. In the Lost Worlds Romance, there were a lot of pulpishly nasty guys running around—the sleazy native who wants to force the jungle princess to marry him, the thug looking to get a quick buck out of this place—and they can be a lot of fun to play.

If you have a player who wants to play a villainous character, you'll need to make sure that the player is familiar with the genre and is willing to play a character who will probably end up the enemy of all the rest of the characters. This character will probably be thwarted in his ambitions. A player who just wants to kill the other characters is inappropriate for this role; all that would do would cause dissent, and it isn't even appropriate to the genre. A player who simply wants to play out the classic bits—kidnaping the Native Princess, gathering together an evil empire to oppose the Strong-Jawed Hero's good empire, falling off a cliff in a battle with the Trusty Lieutenant only to show up again three chapters later—*is* proper for the role.

SUCCESSFUL CHARACTER-BUILDING

We've already seen the first step in creating a character for a Lost Worlds campaign: The GM checks off the stereotypes he wants, then asks his players to create their characters from that list.

Let me put in a word of warning: Be careful with the assigning of your most important roles. Don't let wishy-washy players or players who can't be relied upon to show up choose the most important roles; this will damage your campaign. Just imagine the Strong-Jawed Hero being bluffed by natives all the time, or think of having to run the Native Princess as an NPC half the time because her player isn't there, and you'll see the difficulties this can involve.

Once the players have chosen their roles, the game-master should consult with each player on what the game-master wants the character to have by way of skills and disadvantages. We've briefly touched on this before, but let's go over it again here.

Necessary Skills

It's convenient for the game-master to insist that the character take certain skills. For example, if you intend to have the Strong-Jawed Hero chasing the NPC Native Princess all over the mountains, the Hero should have Climbing. All you have to say is, "It will help you if you take Climbing for your character." That's usually enough of a hint.

If you don't get all the skills you want, the results can be embarrassing. For instance, in the original Zorandar campaign, the two linguistically adept archeologist characters were created without Latin among their skills. When they ran into the descendants of ancient Romans, they were unable to speak with them. So don't let your characters get away without all the skills you require of them. Strong-Jawed Heroes must fight. Doctors must have more than just First Aid to be licensed; they need Professional Skill: Medicine, and it wouldn't hurt to have Professional Skill: Diagnosis and a lot of sciences. Native characters should know their surroundings and be physically fit.

The more you can relate the characters' skills to the plot you intend them to go through—and the sooner you can do it, preferably before the campaign starts—the more involved the players will feel.

Appropriate Disadvantages

On the other side of the coin, the GM has the right to insist that characters take certain disadvantages. Disadvantages fulfill four major functions in a campaign: First, they help define the character and make it easier for the player to play the character. Second, they bring in more points to the character so he can be more formidable. Third, they give the game-master a handle on the character; they let the GM place the character into situations in which the character can be expected to act in a predictable manner. Fourth, they provide the game-master with extremely useful plot ideas, Hunteds and DNPCs especially.

For example, should a player taking the Strong-Jawed Hero role fail to give the character any Psychological Limitations, it wouldn't be appropriate. Strong-Jawed Heroes, while they aren't the complete psychological wrecks modern super-heroes can be, still had their little quirks. They tended to be loyal to their comrades, and totally devoted to their women once they fell in love. Without appropriate limitations, the GM has no handle on the character; he can't introduce the character into a situation with any sort of confidence about how the character will behave. Will the Strong-Jawed Hero allow the giant spider to bite off the tribeswoman's head? Maybe. Maybe not.



If, however, the game-master insists that the character take some appropriate psychological limitation regarding helpless victims, he'll know how the character will react in scenes in which defenseless people need assistance. *The game-master will then be able to plot his story.*

It's possible that a player will start out with a disadvantage which won't mean anything in the Lost World. A character hunted by French police might end up on the Tenth Planet, where French police will be exceedingly rare (though not necessarily impossible to find). In such a case, the GM should arrange it so that some other disadvantage supplants the irrelevant one; it may not be the French police who hunt the character on the Tenth Planet, but he's going to offend some people when he gets there, and *those* people are going to be out looking for him.

Such "blank" Hunteds are a lot of fun. The GM doesn't have to tell the player what's waiting for him, either. Once you've had the character sheet turned in to you for evaluation, you can say something like, "Randal, take 11 points extra." "Why?" "You'll find out." Such words cause dread in the hearts of players. And you can be assured that those extra points will be put to good use. "Blank" DNPCs are also appropriate for Lost Worlds Romance campaigns.

On the other hand, if a player-created disadvantage limits a character to the extent that it's a trial to deal with him in a scenario, then the disadvantage should be disallowed. Characters who are Helplessly Terrified in the Face of Wild Animals aren't going to be much fun in a jungle. Neither are characters who are Crippled and Bound to a Wheelchair. Narcoleptic characters and Diabetic characters and Cocaine Addicted characters won't be around very long if they're run true to form.

Equipping the Character

The next step, after the character is created and approved, is to equip him. That's dealt with in detail on page 28.

Modifying the Background

The last thing to do with the character before the campaign starts is to figure out the details of his background. In most cases, a character is conceived of and drawn up in a little vacuum in which he doesn't have to interact with anyone. As game-master, you get to assemble all the sheets and figure out how some of the characters might have become acquainted with each other. This is the topic of page 30.

EQUIPMENT AND WEAPONRY

Now you're faced with a tricky question: how much gear do you allow your characters to take into the Lost World? The first thing you have to decide is how your characters are getting to the campaign setting.

If they're kidnaped off the street or otherwise pulled from a circumstance in which they wouldn't have any combat gear before being teleported to the Tenth Planet, then they'll have no more than they can be expected to carry in pocket or purse—money, a pocketknife, maybe a snub-nosed revolver and a dozen rounds of ammunition if the character is a detective or a hoodlum.

If a character is en route to somewhere—say, for a vacation—and is sidetracked to somewhere with luggage intact, he'll have several changes of clothing, perhaps some cold-weather wear if it's late in the year. If this were a hunting trip or the character is in the habit of carrying around armaments, he might have a handgun and a rifle and perhaps a hundred rounds for each, plus holsters, gun-cleaning tools, and a skinning knife.

These are easy determinations. It gets harder if you have to decide how much gear to allow someone who is diligently and intelligently planning for an expedition into darkest Africa or Peru.

I divide a character's load into steamer trunk equivalents. A steamer trunk is a large, solid wooden trunk with handles at either end and stickers saying "Scotland" and "Brazil" and "Hong Kong" all over it. Arbitrarily deciding how much equipment the average steamer trunk can carry, and what the basic load of such a trunk is makes life a lot simpler for the game-master. Different types of expeditions can carry different quantities of steamer trunks.

The Typical Steamer Trunk Load

The typical steamer trunk will carry the following:

Seven changes of clothing—five for safari wear, including an extra pair of boots and extra belt; one set of casual or other favorite dress; and one set of evening dress, just in case. Ten pounds.

Ammunition—five hundred rounds in whatever choice of caliber the character desires. Twenty pounds.

Food—about two weeks' worth of canned and dehydrated consumables. Twenty pounds.

Personal gear—a quantity of personal equipment, as the player chooses. Some examples: Whisky, makeup, books, writing materials, typewriter, binoculars, extra gun, gun care equipment, first aid gear. Ten pounds.

The trunk itself weighs twenty pounds.

Now, it's true that the above weights won't be entirely accurate. They're provided as a reasonable base for substitution. For instance, using these weights, you know that you can substitute five hundred rounds of ammo (twenty pounds) for two weeks' worth of food. And if you have two trunks available, you probably won't want fourteen changes of clothing, so you change the clothing load in the second trunk to an additional ten pounds of ammo, food, or personal gear.

The whole trunk weighs about one hundred pounds, so it can't be carried around with contemptuous ease by any human character; even very strong characters shouldn't be able to manage the ridiculous bulk of a trunk over cross-country distances.

And remember that a trunk that contains eighty pounds of nothing but ammo makes a pretty good bomb. When a flaming arrow sets the trunk afire and the ammunition starts going off, it should serve to remind characters that stupidity, even merely stupidity in packing, will have to be paid for eventually.

How Many Steamer Trunks?

Logic dictates that the character will try to take all he can reasonably expect to carry with him, so here are some general guidlines:

If the Expedition Is:	The Character Can Take:
Small Safari with Bearers	One steamer trunk
Riverboat Expedition	Two steamer trunks
Large Safari with Bearers	Four steamer trunks

The Personal Load

The amount of gear a character can carry with him on his person for extended periods of time should depend on his personal characteristics. A good rule of thumb to follow is that a character should be able to lug around about a quarter of the weight he can lift, if it's in a backpack and he doesn't have to do a lot of running while he's carrying it. If the weight only has to be managed for short periods of time, figure that the character can move without straining himself about half the weight he can lift. Characters who have high Endurance and a good Recovery might be allowed to overload themselves in an emergency, but there should be some penalty for it—say, a long-term loss of one pip of Endurance per unit of time for every ten pounds over what the character should be carrying. Such long-term losses can only be recovered slowly, at the same rate a character would recover from wounds to his Body.

You should allow a character to carry his rifle, up to three small arms, a canteen, and a belt with up to fifty rounds of ammunition without worrying about how much weight that adds up to. It's only *extra* gear that causes problems in Lost Worlds adventures.

How to Take Equipment Away

Once you've brought characters to your Lost World with their gear, you may want to take some of it away for the sake of the story. If some character has decided that he must have his Thompson submachine gun or a Browning Automatic Rifle, and you don't want him to slaughter your natives, or if you intend for the character to show his stuff by surviving with nothing more than a knife and his wits, his weapons may be inappropriate.

Here are some ways to do it:

Weapons Malfunctions. Use the "Weapons Malfunctions" chart on page 64 of *Justice, Inc.* The dirtier and soggier guns get, the more likely they are to malfunction, and the nastier the malfunctions are likely to be.

If a gun is being kept in good repair, being cleaned every day it's used, then the regular malfunction table works well. But if it's been several days of continual use since the gun was cleaned, or just a couple of days in some mucky swamp, start using the nastier malfunctions mentioned in the text following the chart. On an 8 or less, the nastier effects occur when the usual 16-18 attack rolls come up. For example, our hero might fire his Mauser and roll a 17. This means the weapon has jammed. Make it take longer to clear; on a bad luck roll or an awful Gunsmithing roll, it is so thoroughly jammed that it has to be field-stripped to be fixed. Also, at about this time it takes twice as long as usual to reload revolvers because the cylinder is so gunked up.

If it's been an awfully long time since the weapon was cleaned, the bad effects occur on an 11 or less, and a malfunction will occur on an attack roll of 15 or more, even if the roll is sufficient to hit an enemy. The attack may succeed, but the weapon will malfunction. A misfire will probably blow the weapon up. And remember that a nice Unluck roll will do the same thing, regardless of what sort of shape the weapon is in. If you have to get a weapon out of someone's hand, there are always ways to do it.

Prowling Creatures. Our heroes camp. Often, they'll set up a camp with one guard on duty, or no guard but a barrier erected. Barriers aren't much good against tree-climbing animals or clever natives, and our heroes may return to camp to find the guard unconscious and all their gear strewn about every which way, with some of it damaged or missing. This is disappointing to them, but perfectly in keeping with the genre.

Bad Shots. In combat, a missed shot can hit an ally or gear, as can a ricochet. Blame it on Unluck. A shot hitting the ammo in somebody's backpack can be horrifying and lethal if genuine Unluck rolls are made.

Bad Guys. If our heroes are captured, their weapons and anything the bad guys don't understand will be removed. Such items may be recovered later on, or not, as the GM determines.

Running Away. When you run away from that charging Deinonychus, you may find that you can't achieve your full running speed with all that gear on your back. You either drop your backpack and your rifle, or you get caught. Maybe you'll be able to come back and find your rifle and pack. Maybe not.

Attrition. Ammunition gets used up. You can tell your players that they are experiencing several minor skirmishes with the Neanderthals every day. They aren't major enough to worry about gaming them out, but they still use twenty or so rounds of ammunition per combat. Food that was brought along gets eaten, so now it's time to make Survival rolls. Clothes that aren't suited to a jungle environment can get moldy and fall apart; it's time to skin that Eohippus and hope there's enough animal flesh to cover strategic areas of the character's body. The Lost World can wreak havoc on personal gear; doubtless it will be particularly nasty to gear you don't want available to the characters.

CHARACTER GOALS AND THE PLOT

After the rest of the preliminaries are complete, you should gather all the character sheets and give them a good once-over. Ask the players what they want to do with their characters. This is invaluable to the smooth running of a Lost Worlds campaign; it lets you know how the characters are likely to react under different circumstances, allows you to anticipate their plans, gives you plot ideas if the character in question has his heart set on doing something you hadn't provided for, and gives your players a very real sense that they have something to contribute to the plot of the campaign.

Often, the Strong-Jawed Hero will want to become the king of the native civilization and marry the Native Princess; the Crusading Journalist will want eventually to return to civilization and publish the story of his adventures; the Villain will want to steal the Princess, pillage native temples of their gold, and return to civilization to live in criminal luxury. This sort of thinking is to be encouraged among your players whenever it happens; it means that they're getting into the genre. The more this happens, the more your campaign will read like one of the Lost World Romance novels, and the more fun everyone will have.

It's important to note here that you can, and should, exercise less control over the campaign and its characters than you would in other types of campaigns. If a character wants to build the first railroad across your jungle-adventure paradise, let him try so long as it doesn't damage your campaign or its setting. Whatever you do, don't force a player-character into an uncomfortable role. The player with the Strong-Jawed Hero should play the Strong-Jawed Hero, not the Coward. Everyone else should have plenty of opportunities to be heroic, too, but *not* everyone else will want to wed a Native Princess and become the local king.

HOW THEY KNOW ONE ANOTHER

It helps a campaign start off faster if characters know one another, at least by reputation. This saves time and trouble. For instance:

Player One: Hallo! I'm Randal Wesley (extends hand).

Game-Master (to Player Two): You've heard of him. Quite a fellow. Railroading interests all over Africa. Big chap, with blond hair and blue eyes.

The alternative is something like this:

Player One: Hallo! I'm Randal Wesley (extends hand.)

Player Two: Who?

Player One: Randal Wesley.

Player Two: And?

Player One: Uh. Well, I'm tall, and I have blond hair.

Player Two: Ah.

Player One: I own a railroad in Africa.

Player Two: How wonderful for you.

Don't waste time letting your players work at finding out information the characters should already know; it's not hard to think of prior relationships by which characters might already know one another. The Strong-Jawed Hero might have served with the Great White Hunter and the Stalwart Lieutenant in the Great War. The Villain, the Crook on the Lam, and the Roguish Henchman may have been conspirators in petty crime even before they were hired onto the expedition. The Girl Seeking her Father might have studied under the Archeologist or be the cousin of the Honeymooners.

Make some recommendations to your players as to how their characters might relate, and let them come up with some histories for it. This allows the campaign to start off smoother and quicker, especially if there are lots of characters. Your players will probably be interested in learning about the other characters; if knowledge about those characters is already at their fingertips, there will be fewer introduction-type scenes during time that should be allotted to play.

But you don't want to let everyone know *everyone* else. Don't deprive the players of classic bits in which some characters meet for the first time in an entertaining scene. The first meeting of characters who are destined a) to despise one another, b) fall madly in love with each other, or c) both *isn't* a waste of time. The Jungle Princess couldn't be acquainted with the Strong-Jawed Hero before the adventure begins, though the Headstrong Native Youth and the Native Animal Handler might be members of her tribe.

Keep an eye open for classic scenes from novels and movies. Give your players opportunities to play out such scenes, and not only will they begin falling naturally into fast-moving, plot-progressing types of action and dialog, they may also start coming up with classic bits of their own—memorable repartee, unlikely adventuresome stunts and actions, and so forth. Give the player characters the opportunities they need to role-play, especially in encounters with NPCs; the shtick will take care of itself.

HOW AND WHY THEY COME TOGETHER

You have to figure out the means to bring together the mix of characters you want for your campaign.

An expedition is a simple means. Have a peculiar map fall into the hands of the Archeologist and put a bug in his ear for him to hire the Strong-Jawed Hero to lead the expedition. The Hero will hire the riverboat crew and call in several of his old friends to go adventuring. With the Expedition, you'll have a lot of adventuresome characters who are well armed and looking for trouble. If that's the sort of thing you want, you'll have no problem arranging for it.

An idea mentioned earlier—the mad professor kidnaping a number of people to assist him when he makes the transition to the Mystery Planet—works well. He need merely telephone a number of people and ask them to stop by. It doesn't even need to be that organized; our Heroes could duck into his house to get out of the rain, or crash-land outside his mansion, only to be caught up in the web of his insane ideas. The strength of this approach is that you can have a wider mix of characters, including characters who never would have made it into the expedition otherwise. Also, this allows you to catch your characters with little or nothing in the way of personal weaponry or survival gear. If you want them to have to struggle against the elements, this is a good way to bring that about.

The maiden run of the prototype earth-burrower or submarine or zeppelin will do the job of getting the characters together if these are characters who are likely to have access to these technological marvels. A massive whirlpool dragging down a luxury liner gives you a wide range of characters to choose from. A mysterious orange cloud enveloping a barnstorming troupe of crackerjack pilots will probably bring together some veterans of the Great War as well as some innocent observers who were standing on the ground.

In short, after deciding what sorts of characters you want in the campaign, you should choose the plot device best suited to bringing them together in precisely the condition you want them. Your choices are many.

You should, of course, game out the transition to Wherever as the first part of your campaign. The episode in which the characters make it to the Lost World is usually among the most entertaining in such novels. It contains such elements as the meeting of the major characters, the introduction of any villains trying to thwart their plans or expedition, and the exciting or interesting means by which the characters do make it to their Lost World.

HOW THEY'RE LIKELY TO RELATE

Relationships among characters in a Lost Worlds Romance are pretty easy to anticipate. All the good guys will like each other. The heroes will fall in love with the heroines. If your Strong-Jawed Hero isn't struck dumb at his first sight of the Jungle Princess's beauty, give him a good tongue-lashing in private and let him try again.

Psychological Limitations

Psychological Limitations have a lot to do with how characters react to one another, of course. A character who Hates Ignorance will not get along at all with the natives until he realizes that they know a lot more than he does about where he is now. A character who is a Compulsive Kidder will get along great with everybody until they realize he couldn't tell the truth if his life depended on it (which it may). A character who Resents Authority won't get along with the Hero or the Lieutenant or the Legionnaire.

This Is the Pulp Era

As with all *Justice, Inc.* campaigns, remember not only the setting of your campaign, but the time in which it occurs. Your heroes come from the 1920s and '30s. Whenever a character uses an expression in contemporary slang, restate what he's said in period terminology. He'll catch on.

And be sure to stress the differences between the civilizations of the characters. Your native characters will probably be Stone Age, Classical Greek, Ancient Toltec, Imperial Roman, or Whatever; encourage them to remain in character, too. Their habits and perceptions will be different from the "civilized" characters' habits and perceptions.

You'll need to know something about the natives. Research your Lost Cities if they're related to classic civilizations, or make it up if they're not, and stress the differences. Do the natives consider human sacrifice to be loathesome? If not, you have some nice conflicts with the civilized characters. Do they eat their meat raw? It makes a delightful scene when the Strong-Jawed Hero has to watch the sleek and supple object of his affection rip into a raw steak carved from a still-warm haunch. Do they kill casually? Do they fear the big noise of the thunder-sticks? Of course they do!

Typically, tribesmen are perceived to be very simple in thought and action. If an enemy attacks, they kill him; mercy is a dangerous luxury sure to cause sparks when the civilized characters decide to spare a fallen foe. Also, stone-age tribesmen invariably spoke their own language more simply than the adventurers who later learned it—point out to players who have tribesman characters that complex sentence structure isn't called for. Further, natives often spoke of themselves in the third person ("Sula thinks we should take to the trees.") which provides another note of distinction.





It's beneficial to a campaign when all the characters fall into the speech patterns you'd expect from the novels, and it makes the campaign richer.

Adversity Builds Characters

Your characters will invariably suffer from their relationships with one another, and have fun doing it. Yes, your Strong-Jawed Hero will fall madly in love with the Jungle Princess, but can he resolve himself to loving her? She's uncivilized, she eats with her hands, she horrifyingly immodest—she removed her skins before his very eyes before jumping into the stream to bathe! Our Princess will have similar difficulties loving our Hero. The Hero is very strange, uses noisy, smelly, bad-magic weapons which spit death, and for all his good manhood in finding ways to defeat the forest lizards in combat, he's helpless as a babe when he tries to find his way through the forest.

As you can see, while you have to have romance in your campaign, it doesn't have to be easy. The greatest common denominator to romances in the tradition of Burroughs was the fact that they weren't easily accomplished. Hero may love heroine but believe that she despises him; heroine may love hero but is afraid of him. In these novels, the path to true love was rocky.

STARTING OFF THE CAMPAIGN

The best way to start off the campaign is to choose an appropriate character to be the focus at the beginning. Let this player in on some of the details of the campaign, and let him help you bring the characters together. This is usually helpful if you're going to be dealing with a lot of player-characters—for example, our African expedition. This character doesn't have to be the Strong-Jawed Hero or another character whom you intend to use as the focus of the whole adventure. In fact, the Hero was often along on the trip or exploration or whatever just for fun or to help a friend; the expedition itself was generally someone else's idea or project.

Choose your focus, talk to the player, and work out how that character would bring the others together to begin the campaign. You don't have to tell this player what he and the rest of the characters will be facing in the campaign. All you have to tell him is that he's managed to create a little black box that opens up a hole to somewhere, and suggest that it would be smart of him to hire, ask for, or kidnap some help in order to explore his find. This fits in with the How They Know One Another section, because the first characters our hero is going to turn to are the ones he knows best: the other player characters.

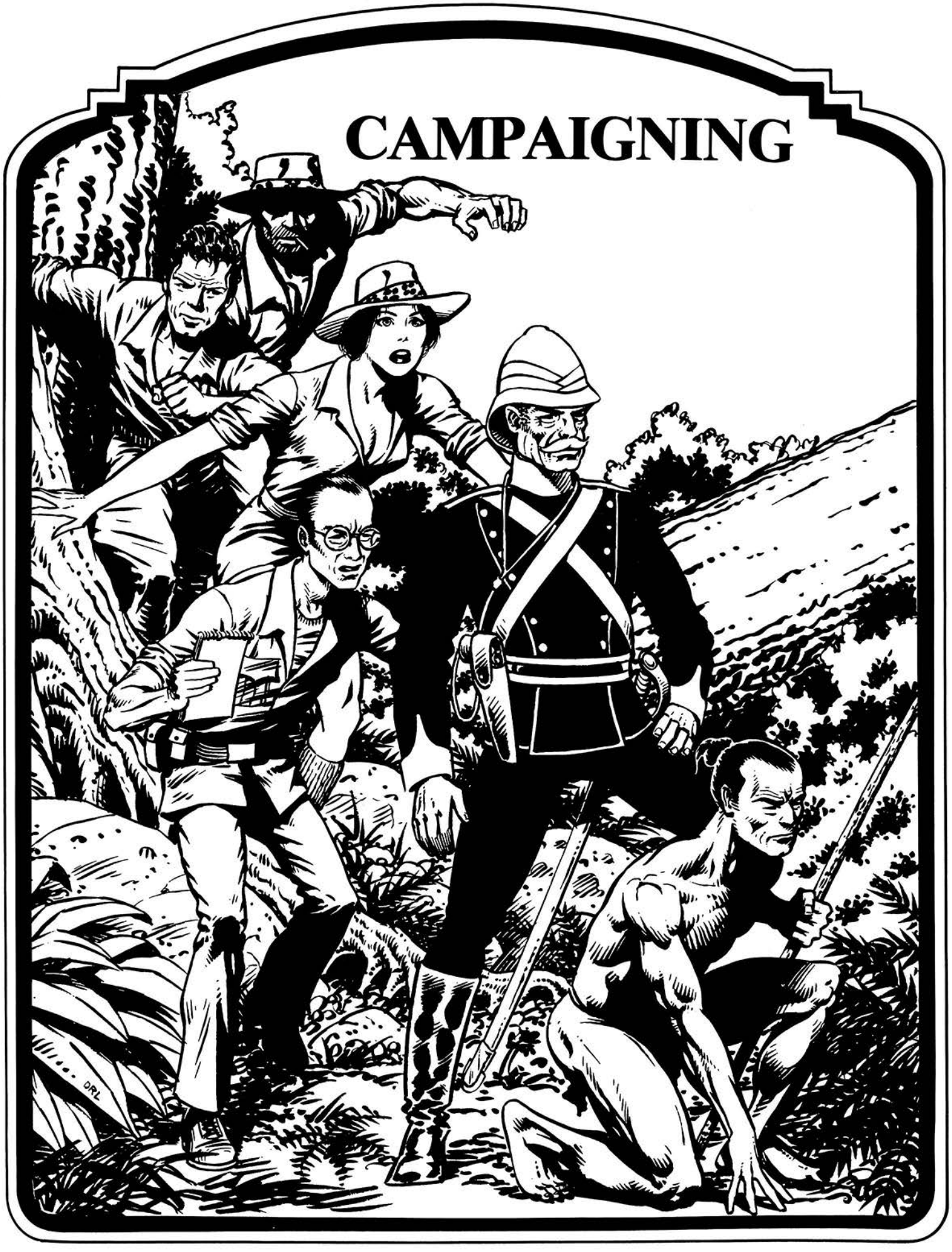
This reflects something that you need to consider: It's especially important in a Lost Worlds campaign that you work very closely with your players, more so than in practically any other campaign style. They are co-writing the adventures with you. If your players are fond of the genre and feel that they're part of the creation process, they'll voluntarily put their characters through emotional torment, physical suffering, and incredibly stupid (yet appropriate) actions in order to advance the plot.

Players, too, love the classic bits: A Quetzalcoatlus swoops away with a party member and drops her in its nest to feed its chicks; the Emperor, when the Femme Fatale or the Girl Looking for Her Father is dragged before him, cocks an eyebrow and orders, "Take her away and prepare her to await my pleasure"; the hero and the heroine finally discover/admit their love for one another, and one of them is immediately kidnaped.

Since a really good Lost Worlds Romance campaign will be longer and more heavily plotted than a normal "novel-length" hero-pulp story, try to integrate your characters' goals with the development of the plot so the campaign will move along swiftly and naturally. If your Strong-Jawed Hero wants to marry the Jungle Princess and build himself a tribal empire, introduce him to the Jungle Princess early in the novel, then give him a menace against which to unite the tribes. Voila: Instant Empire. Such menaces are usually races of malefic, intelligent, and organized beings—bipedal lizards, advanced Neanderthals, spiders, etc. When your hero becomes aware of the menace (say, when he's captured by the enemy and escapes their clutches), he'll probably set out immediately to build this empire, moving the plot along with minimal effort on your part.

More discussions along these lines will be found in the next section, which provides details on plotting and executing your campaign.

CAMPAIGNING



GAMING THE LOST WORLD

The first thing to understand about playing a Lost Worlds campaign is that it should be designed as a novel. It has a beginning, a middle, and an end. As a game-master, you can't exert the kind of control over it that you could were you actually writing a novel, but you can still steer it in the right direction.

STORY LENGTH

Lost Worlds Romance games come in three lengths: the One-Shot Adventure, the Short Novel, and the Extended Novel.

The One-Shot Adventure is exactly what the name implies—a Lost Worlds adventure that occurs during the course of a single play-session. This type of adventure usually has a very simple plot: Adventurers find the Lost World, adventurers encounter heroes and villains, adventurers defeat villains, and adventurers leave. One of three things happens at the end of the story: The lost world is revealed to the outside world, the lost world remains a secret, or the lost world is destroyed. This lost world is usually of the smallest variety, the Lost Valley, or City, or Island.

Often, there isn't enough time for romance to develop in such a short adventure. When there is a romance, it's usually something which existed before the adventure began. It could be a strained love affair between two of the adventurers, or it could be a romantic triangle.

The Short Novel is a Lost Worlds tale which takes place during a limited number of play-sessions—usually three or four. It's a bit looser than the shorter type of adventure; there's time enough for a romance to develop and time enough to explore a larger territory. At the end, the heroes will probably return to the outer world, though there's some chance that they will stay. The Lost Worlds setting may or may not be destroyed, at the game-master's discretion.

This is probably the easiest size for a first-time Lost Worlds GM to attempt. You don't have to be as quick-paced and frantic as you would with the shorter adventure, and you don't have to keep up with the myriad of detail that a longer campaign requires.

The Extended Novel is the most typical format for the classic Lost Worlds Romance. In it, the adventurers find the Lost World and spend some harrowing moments figuring out what's happened to them. The hero meets the native princess; they have enough time to insult each other thoroughly before succumbing to the inevitable. There are numerous episodes where all the heroes get to show off and accomplish their goals. At the end, the heroes can do pretty much as they please. Some may return to civilization; others, especially the characters who fall in love with native characters, may choose to stay. Usually there are enough plot threads left hanging that the game-master may easily construct a sequel if the first "novel" was a success.

This is the longest, hardest, and most satisfying sort of Lost Worlds Romance. Don't try it as your first Lost Worlds story unless you're willing to risk making a lot of mistakes. Once you and your players are experienced in the genre, this is the only way to fly.

PLOTTING THE LOST WORLDS ROMANCE

It's not hard to plot out a Lost Worlds novel. What you have to do is decide what the characters are going to accomplish at the end, lay out a number of flexible episodes to get them there, then break the plot outline down into several managable chunks. Each chunk will become the theme of an episode.

For instance, let's say that your idea is this: You want some African explorers to stumble across a plateau hitherto undiscovered by modern man. On the plateau live members of two civilizations: Descendants of 12th-century Crusaders and 12th-century Saracens. One of these civilizations is the "good guys" and one is the "bad guys." The bad guys are more powerful than the good guys, and are about to win a centuries-old struggle, but our heroes will enter the fray and upset this result.

Now that you know your basic concept, you can break it down into distinct parts. Each part will correspond roughly to a play-session when you begin playing. For instance:

Part One: Characters get atop the plateau, are captured by the Bad Guys and imprisoned. A fellow prisoner is a member of the Good Guy city (a romantic interest, possibly). Characters get a chance to recover their firearms and escape.

Part Two: Characters escort their Good Guy companion back to his city. They realize that the Bad Guys are

mobilizing to destroy the Good Guy city. They are attacked once or twice by Bad Guy patrols. Perhaps they hear or notice some key that may give the Good Guys a victory; perhaps there's some obvious military technique that isn't being used on the plateau.

Part Three: Characters reach the Good Guy city and have enough time to set up nasty surprises for the Bad Guys. In the climactic battle, perhaps the Bad Guy Leader kidnaps the Good Guy Romantic Interest and carries her off, requiring the personal intervention of the Hero. Villains are slain, or at least chased off; the Good Guy city is victorious. The characters have the option of leaving.

That one was fairly simple. Let's try something harder—an example of a long, multi-episode Lost Worlds Romance novel. For this, we'll have to know something in advance about our characters and know how they're getting where they're going.

The civilized characters include a Strong-Jawed Hero, an Archeologist, a Stalwart Lieutenant, a Girl Looking for her Father, and a Jungle Doctor. Other players will be native characters, including the Native Princess. The GM establishes that the Missing Father is an archeologist, a friend of the player-character Archeologist, who's missing in the mountains of Africa.

The Lost World the game-master will be running is a gigantic cavern beneath Africa—a huge cave the size of California, with lots of subsidiary caverns depending from it. Within the cavern, at the northernmost end, are Egyptians, descendants of people who found an entrance to the cavern several thousand years ago. Toward the center of the cavern are Moors. At the south end is a huge runoff lake which extends via rivers into lots of other caverns; this area is trafficked by descendants of a missing 15th-century Portuguese explorer. The caverns are lit by luminescent algae. Naturally, none of the civilizations has progressed since splitting off from its mother civilization.

The Egyptians are the bad guys; the Portuguese are the good guys. The Moors are a brooding, dangerous people who haven't taken sides but who can be swayed by a vigorous, unusual warrior such as the Hero. The Egyptians have captured enough Portuguese ships that they're beginning to design better ships of their own and are threatening to wipe out the Portuguese.

The plot which our game-master comes up with looks something like this:

The Characters Get to the Lost World. The elements are already there—the Archeologist and the Girl Looking for her Father are going to look for her father. It's easy to contrive matters so that they hire the Hero, the Lieutenant, and whomever else the game-master wants for the expedition. The first episode gets them from the US or England into Africa. Near the last reported location of the Missing Father, the characters make the transition to the Lost World—traveling down a cavern, an earthquake opens up an underground river, washing our heroes down the tubes into the underground world into the hands of the Egyptians.

The Characters Escape. The characters are imprisoned long enough to learn the bastardized language that everyone in this cavern speaks, to learn that the Egyptians are not very nice, and to learn of the existence of the Portuguese. The first native player-characters are introduced—such as the sympathetic palace regular who helps some of the characters escape, and the taciturn Moor who promises to cooperate if the characters take him along with them. If there's to be a Romantic Interest for the Girl Looking for her Father, it can start developing now. The escape is successful, but . . .

The Characters Get Separated. The GM has carefully contrived it so that there are enough characters for every player to have a character in every group of characters—probably no more than three such groups. And, with the escape under way, characters get separated. The escape is action-packed enough that each group of characters thinks that the other groups were all killed (even though the *players* know it's not so, their characters don't). One group of characters can go with the Moor, another can head south to find the Portuguese. There can be minor adventures or creature encounters en route.



The Hero Makes It to the Portuguese Lake. After a suitable period of travel, a group including the Hero makes it to friendly territory—except that it's not so friendly as we were led to believe. Maybe the Portuguese capture them. Maybe the Portuguese want something in return for their hospitality. If the GM was clever enough to make sure that one of the characters had Professional Skill: Engineering Sailing Craft, then the heroes can offer the Portuguese better ships than the Egyptians can hope to have for a long time. But even so, it soon becomes obvious to the Hero that the new ships won't enable the Portuguese to defeat the Egyptians unless they get help from the Moors. Our Hero sets out to find the Moors, taking along some of his friends, but the Girl has discovered a clue regarding the fate of her Father—a strange old man was seen in the darkest and furthest of the ocean caves—so she and the Archeologist leave to find him.

The Stalwart Lieutenant Makes It to the Moors. The secondary hero and his group make it safely to the Moors, but can't quite persuade them to help fight the Egyptians. The Moors know they're no match for the Egyptians without help from the Portuguese, but they've never been on friendly terms with them. The Lieutenant gets the chance to earn the respect of the Moors by beating one of the more arrogant and despised members of their society to a messy pulp, and several of them are willing to accompany him to find the Portuguese if he's crazy enough to try. Naturally, he is.

The Girl Finds Traces of Her Father. The Girl, the Archeologist, and some of their native friends find traces of her father back in the caves—the old man's maps of the great cavern network, for instance, with a spot somewhere between Egyptian and Portuguese territory significantly marked. Naturally, looking for her Dad, the Girl is attacked by Egyptian sneaks, Moorish slavers, large critters, or all of the above.

The Characters Are Reunited. The Hero's party en route to the Moors, the Lieutenant's party en route to the Portuguese, and the Girl's party looking for her father, all coincidentally make camp near each other. Scouts from one group can come across another, and there may be some confusion (or even a brief fight in the dark) before the parties are identified. Great conferences are held. The Hero is put to rigorous tests of courage by the Moors. Maybe some critter or villain attacks, forcing this rag-tag group to fight together. In the end, the Portuguese and Moors are tentatively working together.

The Hero Suffers a Setback. Probably some wicked Moor whom nobody has trusted all along steals the Native Princess away from the Hero, and he has to follow the trail, suffer through the Villain's traps, and possibly have a losing encounter with the Villain before losing the trail altogether for the time being.

Meanwhile, the Girl Finds Her Father. The old man has found some ruins indicating the existence of some hitherto-unknown civilization, and he's hopping with glee. Anything can happen now—maybe they're all captured, or attacked by crocodiles, or are forced to flee by the first columns of Egyptian soldiery marching south.

The Characters Are Reunited. The Hero's group, the Lieutenant's group, and the Girl's group get together again to plan for the big finale. Maybe there's an act of sabotage which messes up the Portuguese shipbuilding efforts; maybe it's only a sabotage attempt which the heroes thwart. Whatever happens, the stage is set for the climax.

The Climax. The superior Egyptian army and its navy gather. It turns out that the Villainous Moor is working with them. The Moors engage the Egyptians on land; the Portuguese ships engage them on the lake. There's a whopping huge fight. Everybody has a chance to go wild. The Hero gets his opportunity to engage the Villainous Moor in a final man-to-man swordfight, rescues the Princess, then must lead his forces on to victory.

The Epilog. With the Egyptians defeated and the Portuguese on top with their friends the Moors, all is well. At least until religious differences begin to color the victors' relationships (perhaps a Holy War can be the topic for the next novel in the series). It's a pity the evil Pharaoh got away. The Heroes may now return to civilization or remain here, as they please.

Do you see how this all plays out? The earliest part of the story was where all the civilized player-characters were together and experienced the appropriate sense of wonder as they were transported to the Lost World. After the escape, they're split into two or three groups; each group has a character from every active player, and native characters can be created to fill any gaps. After individual episodes for each group, they start to come together again. A subplot is introduced—the kidnaping of the Princess—and another—the finding of the Father—is wrapped up. Finally, everyone gets back together for the final struggle so that each player can choose his favorite character to be the most important character in the climax.



Plotting Individual Episodes

Plotting each individual play-session is easy. You just have to be sure that two criteria are met: accomplish the objective of the episode (such as "Characters Escape"), and have something for everyone to do. A general formula to use is to plan on including one example each of three different things: a combat, a role-playing scene, and a cliffhanger. Let's look at the first episode of any such novel, "Characters Get to the Lost World," and see how we can meet those two criteria.

The player-characters include an heiress, an adventurer, a dockyard bruiser with a heart of gold, a professor of linguistics and ancient history, and the 1931 world middleweight boxing champion. The GM, before the adventure starts, contrives to get everyone onto a luxury ocean liner. Instead of forcing characters into this situation artificially, he goes to each player beforehand and says, "We need to find a way to get your character onto an ocean liner before the adventure can begin." The dockyard bruiser could be running from the law and stowing away, or he could have been hired on as a porter. The professor could be en route to an Amsterdam conference, or he could be traveling to the site of a new excavation in the Egyptian Valley of the Kings. The heiress would simply be taking a cruise. The adventurer could have heard that some minions of his enemy, the evil Doctor Habersham, are aboard. The boxer could be on his way to a bout overseas.

The game-master wants to introduce the characters to each other and give them some idea of each other's abilities before the Lost World is introduced. While the professor and the heiress are in the bar together—he's trying to interest her in some pictographs—the minions of Doctor Habersham attack her for her money (or for some other even more despicable reason), and the adventurer steps in. Naturally, the heiress needs no help in dealing with these ruffians, as she demonstrates during the course of the fight, but she's still grateful for the adventurer's assistance. Elsewhere in the bar, some elitist passenger makes a remark about the boxer's lack of breeding, and a brawl breaks out. The boxer's badly outnumbered, so the bruiser steps in and the two of them make hash out of the opposition. It's possible that the fight spills over to where the adventurer is, and he gets dragged into it.

With introductions out of the way, we can get to the main action. Damp, impenetrable fog rolls in when the ship is in mid-ocean. Late in the morning, the liner runs up on a reef where none should be, has its hull crushed, and starts sinking. Our Heroes have run into an island no one else has ever found because of that dratted mist.

Most of the passengers and crew are separated from our player-characters, either drowned or rowed off in other lifeboats. Our player characters are either all tossed into the drink at the same time, or they all see the Professor drowning and meet up as they try to save him. The few NPCs that make it to shore with the PCs are there to be the first ones eaten by the fifty-foot Venus flytrap or to be attacked by the first of the Lost World's dangerous fauna.

Here's how this example meet our criteria: We accomplished the objective—getting the characters to the Lost World. We had something for everyone to do in the course of the adventure; we had two combat scenes, the adventurer and the heiress versus Habersham's men, and the bruiser and the boxer in the bar. We had role-playing opportunities as the characters got to know one another and react to the crash. And we had a cliffhanger opportunity when the ship did crash (see page 41 to learn how to take advantage of such an opportunity).

That's how to organize such a thing. Now all you have to do is repeat the same steps in every episode.

Plot Elements

Now that you know how to organize your plot, let's look at what goes into it—that is, the ingredients of the mighty stew that is the Lost Worlds Romance:

(1) *Discovery of the Lost World.* This is where you set the stage for the whole novel. When the characters discover the Lost World, they should simultaneously be awed at the importance of their find and terrorized by whatever native fauna or people are there to annoy them. The actual discovery of the Lost World is one of the major memories of the campaign that players carry with them once the actual campaign is over, so you should make it entertaining and colorful.

(2) *Romance.* You have to have at least one romance. If you have only one, it should be between the Hero and the Native Princess. If for some reason there is no native character worthy of Romance, you've probably done your job wrong, but in that instance the Romance should be between the Hero and the female lead from among the adventurers.

(3) *The Threat to Romance.* Naturally, the course of true love can't be easy. Lots of things go wrong with romances in these tales. For instance: sneaky rivals tell the Princess that the Hero doesn't love her, and the Hero that the Princess doesn't love him; they suddenly start acting peculiarly around each other, trying to find out if what they've been told is true, and their peculiar actions lead each other to believe it, allowing the sneaky rival to move in. The Villain kidnaps the Princess just after she and the Hero have declared their love. The Hero and the Princess become separated and word from mutual acquaintances comes back to each that the other has been killed. The Hero manages to insult the Princess because he's unfamiliar with her tribal customs. The Princess is so peculiar that the Hero has a hard time resigning himself to loving her. And so on. All of these are viable plot elements to throw in to give the characters a hard time. Romance, as such, is dealt with beginning on page 40.

(4) *Villainy.* There has to be some badness under way to distract our heroes from one another, to separate them from one another, to give them opportunities to show how they deal with adversity, and to provide the game-master with his opportunity to play out some classic villainous bits.

(5) *The Happy Ending.* And, after all the other rigamarole is over, you have to resolve things. Unless the characters have been immensely stupid or thoroughly unlucky, you'll have a Happy Ending in which everyone gets what he wants or deserves: The Hero and the Princess become leaders of the native tribe, the

civilized characters who want to go home get to, etc.

There are also some secondary ingredients to the story, which you can insert depending on how complicated you want your plot to be:

(6) *Secondary Romances.* If you have several players and characters who are romantically inclined, accommodate them. When you can, provide romantic interests for romantic characters—either by inventing NPCs or priming other player-characters to take these roles. Secondary romances go through the same trials as the main romance.

(7) *Dying Civilizations.* Often, the Lost World civilization will be dying. It may be under attack by another civilization and about to fall; this gives the player-characters the opportunity to save it. It may be decadent and ruthless; this gives the player-characters the opportunity to bring it down. It may be subject to some great natural cataclysm—which gives you, the game-master, the opportunity to blow it up in some spectacular fashion.

(8) *War.* Just as often, there will be two civilizations at war. Usually, one will be the Good Guy civilization. The distinction between the Good Guys and the Bad Guys shouldn't be difficult for the characters to make. Generally, the actions of the player-characters should be instrumental in determining the outcome of the war.

(9) *Traitors.* It's not uncommon for a character, either an old friend of the heroes or a new character whom they've come to tolerate or trust, to turn traitor. The episode in which he betrays the player-characters is usually an exciting and action-packed one; the episode in which they catch up with him is usually a very satisfying one.

Climaxes

Climaxes are surges of exciting activity in the course of an adventure or a campaign. When you're playing out these adventures, there should be at least one climax per play session; it usually occurs when the player-characters realize that the goal of the episode has been accomplished (whether or not they knew beforehand precisely what the goal was to be). It's usually characterized by slam-bang action or some dramatic revelation.

Of course, the biggest climax in such a story happens toward the end—the episode in which Everything Is Wrapped Up is the climax to the whole novel. Give special attention to this climax, because it's the most important, and generally the most memorable point in the whole campaign-novel.

What If the Group Is Split Up?

If you've divided the group into several smaller groups, what you need to do as a GM is to determine which group of characters will be the focus of this game session. Every group should get a chance to do something in the course of the play session, but one group in particular will accomplish the goal of the episode—such as Finding the Missing Father.

Of course, several groups can advance the plot in the same manner at the same time. For instance, the Hero and the Jungle Princess find out about the plans of the sentient spiders while the Great White Hunter and the Femme Fatale discover that, while the Greek descendants of Athens are nice and helpful and civilized, there's a whole city of Sparta-descendants who want to subjugate the tribal peoples and take over the continent.

What If the Plot Goes Haywire?

You may find that your plot is rewriting itself during the course of play; for instance, the characters may decide not to unite the tribes to fight the giant spiders and the Sparta-descendants, and instead want to travel to the opposite side of the continent to pursue the mystery of the Cliffs of Gold. This can be disappointing for you, but if your players think they'd have fun doing something other than you expected them to do, accommodate them. The Spartans and spiders will still be there after they've had their little adventure, and by the time they return the Bad Guys may be even stronger and harder to beat.

To avoid this sort of thing, try to create villains who trigger characters' Psychological Limitations. If your Strong-Jawed Hero has a thing about bullies, let him see some Spartans picking on some hapless Athenian. If your Stalwart Lieutenant has a compulsion to save innocents, let him be the one who sees the little tribal girl go down under a swarm of sentient spiders. If you manipulate things in this manner, your players will *want* to fight the villains in this novel.

After the last chapter of this adventure, ask them individually what they'd like to do next and take that into consideration before designing your next novel. Set things up for your players to have fun, and you'll have it, too.

How to Keep Track of Plot Elements

It's not too difficult to keep track of plot elements in a multi-part Lost Worlds Romance campaign-novel. But if you're doing the story all in one episode, you have to keep it all straight in your head, which is one reason we don't recommend the single-episode adventure for a starting GM.

You have to keep track of:

(1) The Characters—who's with whom and where they all are;

(2) The Time—if a group is split up, different parties may be at slightly different time-points in the campaign;

(3) The Flow of Information—who knows what;

(4) The Injuries—who's hurt, and how bad; and

(5) The Point in the Novel—how far along the characters are toward the end of the campaign.

It's not hard to keep up with the characters. Just mark on paper who's with whom; whenever a group splits up or gains a new member, modify the list. You'll be abie to tell at a glance who's with whom.

Keeping up with the timeline can be trickier. If you're running a campaign that will be taking place over a period of time, you can take a sheet of paper, mark it off into one column for each group of characters, then divide the sheet horizontally into block rows. Each block represents a unit of time. Mark in the activities of each group of characters as they have an episode, presuming that each major episode (and the travel/sleep time appropriate to it) takes one block. That way, you'll

know at a glance that Group One encountered the Tyrannosaurus twelve hours after Group Two disappeared into the caverns, and you can concentrate on Group Two until they get caught up.

Figuring out Who Knows What can be fairly difficult. The timeline sheet created above can help here; add columns for the major NPCs and draw lines from block to block whenever they intercept the player characters and can exchange information. With this means, you can keep track of when the last time was that the Native King encountered anyone who might have seen his missing daughter.

The characters' injuries are easy to keep track of if you trust your players to do it. If you don't, then keep notes on your characters—name, REC, and number of BODY lost. You know how fast characters heal; they regain their REC in Body pips for each month of good care and rest. Naturally, characters don't get much rest in fast-moving adventures, and consequently don't heal very fast.

Finally, it's not very hard to keep track of where the characters are in the plot if you're using the episode-breakdown method of plotting introduced in the first part of Chapter Two.

For additional reading on keeping track of plot elements, try the article on the same subject in *Champions II*. It was written for players of the superhero game, but the article does present ideas adaptable to *Justice, Inc.* for keeping track of lots of campaign detail over a long period of time.

LEARNING SKILLS AND LANGUAGES

How much experience do you assign? How fast do you allow the characters to learn skills and the languages they'll need to survive? These are important questions in a Lost Worlds Romance.

Experience Points

The chart on page 96 of *Justice, Inc.* is appropriate for a Lost Worlds Romance. If a character is on a typical adventure, if he goes through trials, does some smart things, and succeeds at what he was doing, he can expect about 3 points of experience per play session.

The climactic episode of a "novel" should be worth more, as should single-session adventure that constitutes an entire story. Such a play session could net the character a lot of points: Long, involved adventure (2), characters were clever (1), heavily outnumbered (1), and the adventure was a resounding success (1)—that's 5 points for the climax if they do it well.

Learning Languages

Our civilized characters have to communicate eventually with the native characters—especially in Chapter Four. So you, as game-master, have to give the characters the opportunity to learn the native tongue. There are three good ways to do this.

(1) *One Character Already Knows the Language.* Yes, your Lost World civilization was one known to the outer world; its language has survived, and one or more scholarly characters already speaks it. This makes communication through a translator very easy at the start.

(2) *The Capture-and-Teach Method.* The characters have been captured by one of the civilizations and are held long enough that they begin to learn the language. Allow the characters to put one experience point into knowing the language for every episode in which they have exposure to it. Therefore, a character will be able to communicate during the second episode; a character with Linguist Skill will be able to communicate to some extent during the first.

(3) *The Native Companion Method.* If a talkative native falls in with the player-characters, they can begin to learn the language as in (2). This is what usually happens in addition to everything else when the Hero and the Princess are running around together in the woods.

Don't worry about justifying having the heroes learn the language in such a short time. It's appropriate to the genre to allow it, and it makes life considerably easier for you as the GM. You don't want to deprive yourself of those first few scenes in which an inability to communicate nearly botches up a romance or brings a character close to being killed, but after that a lack of communication can become bothersome and boring.

Learning Skills

Learning skills can be accomplished at a higher rate than learning languages. If a character is vigorously trying to learn a skill during the course of a play session, allow him to put up to 2 points of his experience into that skill. Thereafter, for every episode the character practices a skill with which he has at least Familiarity, let him put in another point. Naturally, if a character has no opportunities to practice a skill, then he shouldn't be allowed to improve it.

Here are some examples of the most common skills that get improved quickly in Lost Worlds Romances: Weapons Familiarities, Tracking, Survival, Gunsmith, Stealth (with a high-cost skill such as Stealth, you may want to allow a character to put 2 points into it each episode), Concealment, Climbing, Breakfall, Perception, and the like. These are survival-oriented skills.

Assigned Experience

You can make sure that the character is getting some of the skills he should be getting by giving him Assigned Experience. If he's really done well and tried hard to learn and use a skill in the course of an episode, give him an extra experience point, provided that he puts it into the skill he's been using.

ROMANCE

Jack Hayden kept a vigilant eye on the surrounding grasslands, ready for another appearance by the black-bearded centurion and his followers. A few more minutes' rest, and the march would resume as he and Sula followed the trail left by Wilbon's captors.

He glanced at Sula. How strange and beautiful she was—this tribeswoman cast out from her tribe because of her eerie affinity with the great cats. Her leopard companion, Rotha, was stretched out at her feet, finishing off the remains of its kill, one of the tiny plains-ponies.

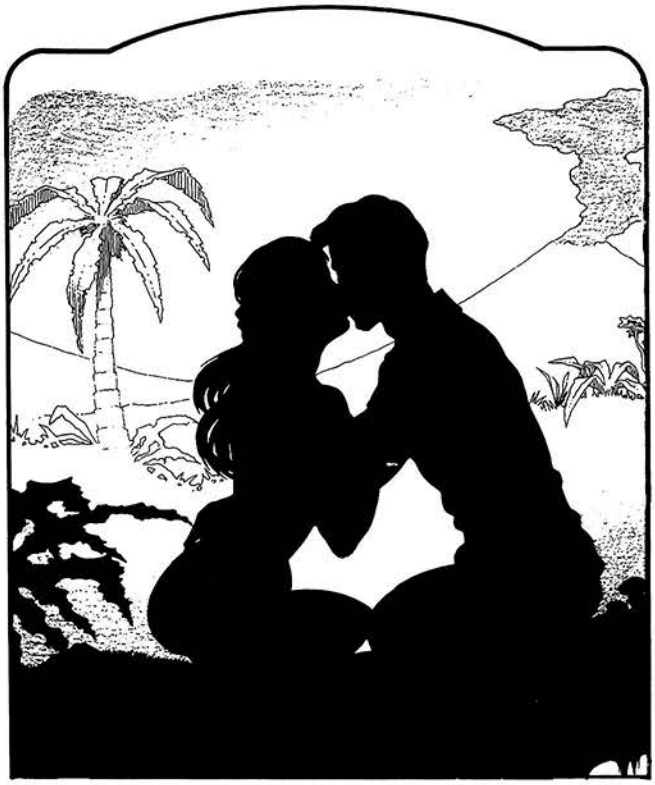
"Do you have a home or tribe, Jack?" Sula asked.

"More or less," he answered thoughtfully. Could he really call Earth home after he'd come to know and love this strange, dangerous, and beautiful land? "My grandfather, who taught me to hunt and fight, died during the War. All that's left is an empty, echoing house in Yuma. I think the people I've met coming here and after I came here are the closest I've ever had to a tribe."

"Your house is empty but your heart is full. Are Rotha and Sula tribe to you, Jack?"

Jack started. How close her remark came to the thoughts which had plagued him throughout the march. Conflicting emotions and answers surged within him, but he answered simply, "I would like that. Yes."

Sula stared at him with a curious, yet innocent intensity, leaning toward him across the log. "Yes, Sula would like that, too."



Baffled by the strength of the emotions within him, Jack trusted himself to no further words, but instead took the tribeswoman in his arms and kissed her tenderly. She stiffened, then slowly relaxed against him, pulling her face back from his only after several moments had passed.

"You are strange, Jack, but as Sula has learned, strange is not always bad. What did Jack do to Sula? It was nice."

"It was a kiss. Like this." He carefully pulled the tribeswoman to him again.

Abruptly, Rotha growled—not at Jack's handling of the great cat's mistress, but at some unknown sound or scent. The Arizonan and the tribeswoman were instantly on their feet, weapons in hand, staring in dismay all around them.

They were surrounded. Less than fifty yards away in all directions, Sathas, the sentient lizards, silently approached, perhaps thirty of them in all. Seeing their surprise lost, the lizards hissed in vexation and charged forward, moving at the great speed a running Satha could achieve . . .

You've just found your way to the most romantic element of Lost Worlds Romances. Yes, we're talking about Romance itself. Romance is an important part of these novels. Without it, you're operating in a different genre. There's nothing wrong with that different genre, but the Romance can be even more entertaining.

You'll probably find that most of your players will be suckers for romance in gaming. Consider: If they're playing in such a campaign, it's probably because they're familiar with the source material, which means they're saps for the boy-meets-girl plotline.

There are several arrangements of romance in a campaign you must consider, including:

(1) Player character to player character,
(2) Player character to non-player character,
(3) Civilized character to civilized character,
(4) Civilized character to native character,
(5) Native character to native character.

Player Character to Player Character

Generally, unless you have very good role-players in your campaign, you only see this when you have both male and female players. This is the sort of romance in the campaign which will least complicate your life, since you won't have to put a non-player character through the paces of wooing or being wooed by a player character. While these players' scenes of romantic tenderness and angst are being enacted, you can go about setting up the next Allosaurus attack.

Player Character to Non-player Character

It's best if your Strong-Jawed Hero and Jungle Princess, and Stalwart Lieutenant and Beautiful Tribeswoman, and Handsome Gladiator and Femme Fatale are all player characters, but it doesn't always work out that way. If some romantic figure doesn't have an opposite number after all the player characters are created, then create that romantic-interest character as an NPC and play the role yourself.

Civilized Character to Civilized Character

Of all the character romance arrangements you can have in a Lost Worlds Romance, this is potentially the dullest. Civilized characters have too many things in common. So, if it looks as if a romance is developing between two civilized characters, throw enough curves in their direction to make it an interesting event, and hope that the characters will prove to be of different enough temperament to make the romance difficult.

Civilized Character to Native Character

This is the arrangement with the most rewarding plot elements for a romance. When a civilized character falls in love with a native, there are wonderful crises and trials they can go through before they reconcile themselves to the dire fate of true love. For instance, if the hero accidentally insults the heroine when they first meet because he doesn't understand her customs, we have an entertaining spark between them that usually lasts most of the way through the novel. Further, our civilized character will usually be taken aback by the savagery and immodesty of the native. The savage intended may eat with fingers, hunt with primitive weapons, fight ferociously, and be extremely immodest (even going so far as to—egad!—wear an abbreviated animal skin with one perfectly shaped breast left bare).

The arrangement of civilized hero to native heroine was most common, but there's no rule that says a civilized Jane can't fall in love with a savage Tarzan.

Native Character to Native Character

Unless characters are members of different tribes, we once again have the possibility of achieving true dullness. Remember, for interesting romances there must be significant differences between characters, or obstacles that keep the characters apart. The best native-to-native romances are ones in which one character is a tribesman and the other a member of a timelost civilization, or in which the two come from warring cities or tribes. Romance requires some spark or element of competition between the characters; when they finally resolve their differences and fall into one another's arms, it's like the old joke about the man who was found hammering his head: When asked why he was doing that, he replied, "Because it feels so good when I stop."

Some other things to remember about the Romance part of the Lost World Romance:

First, it requires the interest and cooperation of the players. You're never going to force their characters to fall in love and go through all these neurotic role-playing antics. It will happen only if the players want it to happen.

Second, it requires hardship. A safe, stainless, unassailed romance is about as interesting as doing the dishes. Have your characters fallen in love? Good. Now have a nasty tribesman kidnap the jungle princess and force her to vow to marry him. Throw obstacles in the path of true love—perhaps she has an aversion to people who use fire-spitting weapons, or perhaps he's managed to stomp on her tribal customs early on, or perhaps some sleaze has put a bug in her ear about the hero merely leading her on in order to use her to gain an advantage over her people.

Third, it requires separation. You'll have to split the hero from the heroine sometime. One or the other of them is kidnaped, or they're separated by the earthquake which splits the land in two, or when the volcano blows up they run in different directions and are separated by the lava flow. Then you have to drop clues to each that the other is dead; the players, naturally, know this isn't true, but their characters need to suffer. Eventually, they need to meet up with some other character who knows the truth—the hero meets the femme fatale who saw the heroine in the villain's harem, the heroine meets the youthful tribesman whose people were saved by the hero—and begin to search for each other.

Fourth, it requires resolution. Sometime before the novel ends—unless the romance is to continue in the sequel—you need to get the lovers together again so they can resolve their differences, pledge their troths, and work toward finishing the other important element of the plot—the bad-guy menace.



OTHER CHARACTER INTERACTIONS

Romance isn't the only way characters relate. Heroes meet Jungle Kings. Headstrong Natives hook up with the player-characters. Characters get mad at one another and leave.

In a Lost Worlds Romance, you really don't have to keep a party of characters together if it doesn't look as if they have any reason to stay in one group. Characters can forge ahead on their own. Of course, it's easiest on the GM if characters who do split off do so with companions represented by other players, so that everybody can be in on the action all the time. But even that isn't necessary; if a group of characters is split into small parts, the game-master can do something unusual, such as setting up a play session but asking different players to come at different times so that the soloists can be dealt with before everybody else arrives.

Another thing about character interactions: Often characters will have psychological limitations which can either be aggravated or alleviated by their interactions with other characters.

Example: O'Donohue has Contempt for Natives (common). The first time his life is saved by a native, he may be prompted to put some experience into toning down that disadvantage.

Example: Spike the Trusty Grease-Monkey is a Compulsive Kidder (very common). He's been regaling Urg the Neanderthal with tales of the Outer World—the

rainbows tied into bow-knots, the purple and orange clouds, the butterflies as large as mammoths. Now Urg wants to return to civilization with the player-characters, and they're actually considering it. What is Spike to do? Perhaps he'd better start buying that Disadvantage down and figure out how he's going to take his lumps.

This is just another type of character development. It's very appropriate for such adventure tales, and it'll provide entertainment for you and the players.

CLIFFHANGERS

Another important element of this fiction is the Cliffhanger. In the movie serials, this was the scene at the end of the chapter where the hero lunges for the ticking bomb, then we have an exterior shot of the building blowing up. What we don't see until the start of the next chaper is the three or four seconds that elapse between the time the hero sees he can't defuse the bomb, and the detonation. That's plenty of time for the hero to save himself by locking himself into a bomb-proof vault.

The Cutaway Cliffhanger

Some cliffhangers are handled in a similar fashion in this sort of gaming campaign. An example:

Game-Master: "Big Jack, you drilled the leader of the Neanderthals on the cliff—"

Big Jack: *"Thals?* There's more than one?"

GM: "—but he still managed to croak out his order to the other forty or so before he fell to his doom among the rocks. The rest of them are going to topple all the rocks up there so you'll be smashed to smithereens. There's a great, sliding, roaring mass of tons upon tons of granite headed your way, drowning out all other sounds. When they hit—in about 2.4 seconds—they're going to obliterate you. And . . ."

BJ: "And *what?"*

GM: "And now let's shift our gaze fifteen hundred miles to the west—"

BJ: "What?"

GM: "—where, when last we looked in on Randal—"

BJ: "No! Finish *this* one!"

GM: "—he was falling into an impossibly deep pit—"

BJ: "You can't do this to me!"

GM: "—with no possibility of escape."

This is a way to keep interest high, especially if you have a campaign with several groups of player-characters running all over the Lost World doing different things. The players in Big Jack's party are going to be just as desperate to get back to the landslide scene as Randal's player is to get back to the pit.

But don't overdo the Cutaway Cliffhangers. Limit yourself to one or two in a play session, and try to resolve about half of those before the session ends. If you do too many more than that, you run the risk of getting yourself lynched by your players.

The Bad-to-Worse Cliffhanger

Another type of cliffhanger is the sequence of events in which the heroes' situation goes from bad to worse. For instance:

GM: "Randal, your uppercut threw the last tribesman over the railing, but the rope bridge is swaying madly. A quick look behind you tells you that they've cut it almost all the way through."

Randal: "I'll run for the other end!"

GM: "That's twelve game-inches away, and your normal run is seven. You'll have to make an EGO Roll by five in order to push your running enough to make it."

Randal: "Made it by . . . two!"

GM: "Not good enough. You're three inches away from the cliff when the rope bridge gives way behind you. You're falling. Do you want to make a DEX Roll to catch a rope?"

Randal: "Yes! I . . . missed it! Rats!"

GM: "Well, you did grab a rail, but it tore loose in your hand, and you're falling down the length of the bridge."

Randal: "Can I try again?"

GM: "Sure. On the second try make your DEX Roll at -2 to catch another projection, then your STR Roll at a -2 to keep it from being torn out of your grasp. You're falling faster now than you were before."

Randal: "DEX made by two—exactly! And . . . oh, no! Not again . . ."

GM: "Heh-heh. Couldn't hang on, eh? One more try at the bottom of the bridge, both DEX and STR, both at -4?"

Randal: "I'll do it! And I'll push my Strength!"

GM: "Make an EGO Roll."

Randal: "By three!"

GM: "Then you can push eight points. That adds two to your STR Roll."

Randal: "Made the DEX Roll again, even at -4. And made the STR Roll . . . by one!"

GM: "Good thing you pushed. Now you can take four dice of damage, since the rolls were at -4, for slamming into the cliffside and straining yourself. That's 13 STUN and 4 BODY."

Randal: "Ouch!"

GM: "Well done! You're hanging at full extension at the very bottom of the bridge, still some five hundred feet above the valley below, holding on by your fingertips from the bottom slat. Good thing you weren't stunned by the impact."

Randal: "I'll say!"

GM: "You make a fine target, dangling there."

Randal: "Uh-oh."

GM: "The natives who cut the bridge in the first place are now going to shoot arrows at you . . ."

Cliffhanger Rules

The Cutaway Cliffhanger is easy to handle. Just put the characters into a situation in which things look dire, and leave them there for a while. When you return to them, there must always be an out. Examples of "outs": Being able to run barely far enough away that the disaster is averted; being able to duck into a shelter so that the disaster is averted; being able to use a Skill so

that the disaster is averted; having a missing character show up in the nick of time to avert the disaster.

The Bad-to-Worse Cliffhanger is a little trickier. What you do is put your characters into situations in which failure of a crucial roll leads not to death or injury but to another, worse situation requiring a more difficult roll. In general, each failure of a roll puts an additional -2 on each subsequent roll. After you go through four or five chances, and the character has still not succeeded, have the Dread Calamity actually take place. At worst, the incident should injure and incapacitate him; no player-character should be killed as the result of simple bad luck. Always leave open the possibility that the character will return a few chapters down the line.

For instance, in the example above, had Randal fallen off the bottom of the rope bridge, he would have had a chance to make his Breakfall roll when he hit the forest level below. Had he made that roll, he would have taken five or six dice for his clumsy but successful attempt to snare tree-branches before he struck ground. Had he failed it, he would have landed in the river for, say, ten to twelve dice of normal damage.

Here are some other types of cliffhanger situations, including the rolls required to save the character and the consequences if the rolls are not made:

Sliding Down a Cliffside Slope Toward the Lip: First phase, a DEX Roll to grab projections; failure means the character continues to slide. Next phase, a DEX Roll to grab projections; failure means the character keeps sliding, and takes 3D6 from bumping into rolling rocks. Next phase, a DEX Roll at -2 to grab projections; failure means the character keeps sliding and takes 5D6 from rolling rocks. Next phase, at the lip of the cliff, a DEX Roll at -2 to grab at a root or a rock; failure means that it comes loose in the character's hand. Next phase, a DEX Roll at -4 to grab at the cliff face; failure leads to the same consequences as falling from a Rope Bridge.

Standing at the Bottom of a Landslide: First phase, a DEX Roll to avoid the first falling rocks; failure means 3D6 damage; then a Perception Roll to spot an escape route. Next phase, a DEX Roll to avoid 5D6 damage, and a Perception Roll to spot the escape. Next phase, a DEX Roll against 7D6, plus the Perception Roll. Subsequent phases, DEX Rolls against 9D6, and Perception Rolls until an escape is spotted and achieved.

There are many other types of cliffhanger situations that may occur to you. Use these suggestions as guidelines for your own, making the possible damage to the character that could result likely less than fatal, but still significantly damaging. Of course, if it would serve to advance the plot, and the player-character bungles his every chance for escape, there's always the remote possibility that this is the cliffhanger he *won't* survive . . .

TOSSING CURVES

Big Jack tossed and turned on his rough cot high among the treetops in a house of the Treewalker people. He was still concussed and dizzy from Blackie's treacherous attack, and unable to speak with the mouth that Blackie had broken. He couldn't even fall into a healing sleep. Why had there been no word from the party sent to find and rescue Margaret Strauss?

The furs hanging over the doorway were thrust aside abruptly, and there stood Francois Roget, who had accompanied Marcy and Wilbon on the expedition to rescue Margaret. Francois leaned heavily against the door frame, his clothes in tatters, half-healed scratches, some deep and dangerous, across his chest and sides. His Peacemaker was holstered, but his backpack and rifle were not with him.

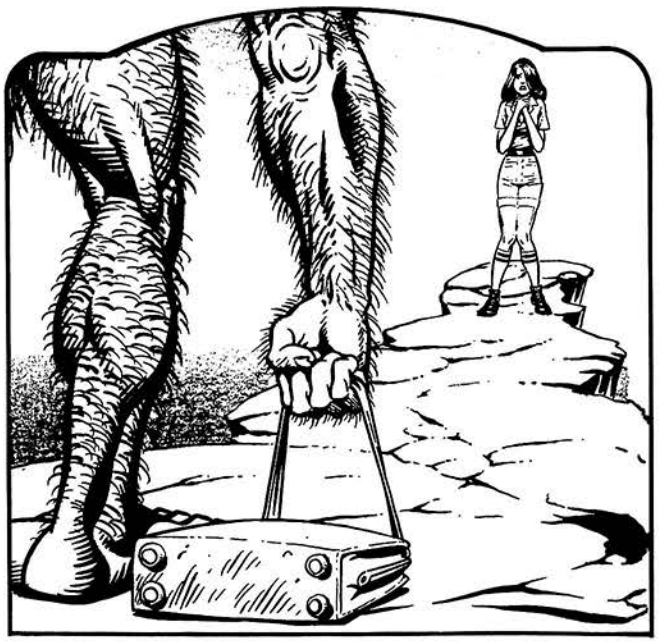


"They're dead, Jacques," Francois moaned, then he moved unsteadily to stand beside Connors's cot. "On the plains, we were following Margaret's trail. A fire started behind us, and the stampede—oh, those great bison-things, like locomotives on hooves, trampling everything underfoot . . . they all died." He sank to his knees beside Connors, burying his face in his left hand.

Before Connors could even register his horror and shock, Francois looked up from his hand, an expression of malicious humor playing across his handsome features. His right hand came up and pointed the Peacemaker at Connors's head. "And *I* killed them," Francois continued, smiling . . .

Another way to sustain interest in a campaign is to throw curves at your players. Toss unexpected twists of fate in their direction. The Great White Hunter's best friend (as we see above) could turn out to be the killer who's been dogging the party's footsteps. The Burly Swede, who hasn't been able to speak a word of English, could turn out to be a heroic spy who works for the British government. The idiotic Neanderthal who hooks up with the characters' party could be the only person in the world who knows the path back to Earth. The shambling ape-horror which has been tracking the female Honeymooner could be trying to return the purse she dropped. Unexpected betrayals, treacheries, allies, volcanic eruptions, arrivals of the cavalry, and more will spice up a campaign enormously.

But don't overuse this plot device either, or the player-characters will wander around in a state of paranoia, wondering who's going to turn out to be what next. Use it judiciously and it will help your campaign.



VISITORS' ADVANTAGE

In sports, the home team is usually considered to have an advantage over the visitors. This isn't necessarily true in a Lost Worlds Romance. To be sure, the native characters know the language and the territory, but it's the civilized characters who traditionally have the benefit of superiority.

In a prehistoric-jungle campaign, the civilized advantages usually include Firearms, Steel, and Medicine. The firearms make all the difference when you're combatting giant lizards; spears don't do the job against an Allosaurus. Firearms also indicate to the natives that these intruders are magical, and therefore to be well treated—if they aren't to be killed as soon as possible.

The metals that the intruders bring will tell the natives that they can learn and profit from the outsiders. Most native tribes in such stories are of Late Stone Age mentality and technology; Bronze Age if they're really up-and-comers. Iron and steel are an amazing revelation.

Medicine, of course, is a great way to win friends and influence people. Simply save the poisoned son of the native king, and you have friends for life—and maybe a few enemies if the poisoning was deliberately done.

These advantages, though, aren't as dramatic as some others that are appropriate to Lost Worlds Romances. For example, let's look at a story set upon another world or moon, one where the gravity is lighter than it is on Earth. You don't need to do anything special with the native characters to reflect the difference—treat their STR, their leaping distances, their running speeds, etc., exactly as if they were normal humans on a normal planet. Give the Earth characters a few extra points of Strength, some extra Running, and perhaps a level of Superleap (this is a power from *Champions* which doubles leaping distance for every 10 character points spent). These extra abilities should come to Earth characters for free, so long as they remain on the Lost World, and will reflect the Earth heroes' physical advantages. Players of native characters shouldn't mind not receiving such a bonus if they're familiar with the normal pattern of this sort of story.

Other advantages your Earth heroes could receive include an innate resistance to a villain's hypnotic powers due to the alien natures of their minds (which can be represented by Ego Defense from *Champions,* or an increase in an Earth character's EGO); latent psychic powers which are released by whatever agency brought the Earth characters to this world; the ability to use mystical devices or weapons natives are unable to wield; and so on.

THE RIP-SNORTING CLIMAX

If your Lost Worlds Romances takes more than a few episodes, you're writing the script for an epic campaign. Therefore you'll need an epic climax and ending.

What to Do at the Ending

In the course of the two or three play sessions immediately prior to the ending, you'll need to contrive things so that all the characters move toward the area in which the final and most important event is to occur. For instance, the Strong-Jawed Hero could lead his newly trained unified tribe onto the plains where they expect to meet the sentient spiders' force. The archeologist party everyone has been trying to find and rescue could show up in the hands of the friendly Athenians. The Hero and his personal guard could come across a party of Spartans allied with the spiders, defeat them, and discover that the Jungle Princess was their prisoner. The Self-Server and his various henchmen could show up in command of several Spartan phalanxes; or, if the Self-Server has fallen in love with and been converted to niceness by the Beautiful Tribeswoman (which is always a possibility), he could be leading her people to the battle. The Femme Fatale and her new husband, the ex-gladiator, could show up with twelve hundred troops from his city.

Everyone makes it to the scene of the action, then the climactic battle begins (unless things have been arranged so that the battle is anticlimactic, in which case the reunion itself is the climax and the bad guys can be polished off in a satisfying manner in the next play session).

The bad guys should always ultimately lose. If things turn out so that the bad guys *seem* to win, it might be only a temporary victory destined to be overturned in the sequel. If you have to fudge some die rolls in order to make sure that the heroes survive in order to enjoy their victory, or if you need to drop in some unexpected help to make sure that the good guys don't buy the farm, don't feel too guilty about it. Yes, it's cheating in some sense, but the genre requires happy endings so that's what the GM should provide.

After it's over, the Strong-Jawed Hero can gaze upon the desolated field of battle, think sadly of the friends he's lost during the course of this adventure, wrap his arm around the Jungle Princess, then rejoin his many surviving companions to begin the long march home.

Think on an epic scale for your grand finale. That's what the genre requires, and that's what your players will expect.

(1) Get all the characters to the scene of the action.

(2) Introduce tumult and excitement on a grand scale. A city can be destroyed, a huge battle can occur, a massive earthquake can take place, all the tribes the Hero has been trying to persuade to help can arrive.

(3) Resolve the major plot elements. Defeat the bad army or watch an overwhelming force go down under the lava flow. Get the Hero and the Princess back together. Resolve any personal animosities; give the Hero and the Villain their opportunity to slug it out.

And do it with enough action, adventure, and mayhem that you'll leave yourself and your players exhausted. If you're lucky, they'll be so tired that they won't think to ask for a sequel until you're ready to give them one.

SETTING UP THE NEXT NOVEL

If you're campaigning in the Burroughs tradition, your Lost Worlds Romance campaign, if successful, will be the first of several. So, in the course of your novel, you'll want to leave some plot threads hanging to make it easier for you to launch the sequel.

Sample Threads

If you look at the source material, you'll notice that plotlines always had a few threads hanging at the end:

One hero is missing. His canoe was found overturned on the river several weeks ago. If you use this, you'll have to discuss it with the player who handles that character to see if he's willing to have him miss out on the climax of this novel in order to be the maguffin for the start of the next.

One of the Villains got away and was last seen making his way toward the land of the Sleazy Tribe. By the time of the next novel, he'll have conquered enough surrounding tribes to fashion a empire and be the main villain in the sequel.

The last clue to the fate of the girl's lost father has not yet been investigated. If you haven't found him by the end of the first novel, leave it hanging and let it be the principal focus of the next.



The Archeologist has heard tales of a perpetual tornado that sweeps across the desert five hundred miles to the south. Naturally, he wants to investigate it.

The Stalwart Lieutenant reports the unfortunate information with which the queen of the sentient spiders taunted him while he was her prisoner. According to her, even if the spiders were completely defeated and destroyed by the humans, the groundwork for their vengeance had already been laid. But the nature and manner of the vengeance of the spiders remains completely unknown.

Have a half-dozen or so plotlines hanging at the end of your novel, and it will make things that much easier when you decide to continue your campaign.

New GMs

If your players are now reasonably familiar with the world you've developed for them, and are enthusiastic about this type of adventure, why not let one of them handle the details of the sequel? You don't have to be the GM. Maybe *you'd* like to be the Strong-Jawed Hero the second time around.

New Characters

There's no reason to keep identical casts from one novel to the next. After all, some of the heroes will want to return to civilization, and some of the native characters may accompany them. If the important elements of the plot in the first novel are already resolved, it's probably a good idea *not* to use all the same characters in the sequel. How many times can the Jungle Princess be kidnaped away from her Strong-Jawed Hero before even she finds the situation boring?

What often happens is that the story of the adventurers who returned to civilization reaches the ears of other adventurers who believe it and decide to set off on their own expedition to the Lost World. This new expedition could consist of new player-characters (and maybe a few of the old ones); or, if most of the old player-characters remained in the Lost World and you *want* to use the old characters in the sequel, this new expedition could consist principally of Villains lured by tales of treasure to be found.

Another possibility is to set most of the old player-characters in the background of a sequel, and concentrate on developing native player-characters instead. In this case, their curiosity sparked by something that was stumbled across but not investigated in the first story, a band of native characters may go to a far-distant corner of the Lost World in search of some secret truth of great importance to them, if not to the outworlders.

However you choose to handle it, whether the original player-characters are directly involved in the sequel or just make cameo appearances, figure out which characters will be most important in the second novel, just as you did in the first, and be certain that these will be handled by your players.

How Fast?

You'll have to determine how quickly the next novel follows on the heels of the first. For example, if the Strong-Jawed Hero is anxious to find the missing character, then you may want to pick up the story almost immediately. On the other hand, if you want the heroes to have enough time to get their new foundaries operating and the railroad going, you may want to set the next novel a couple of years in the future—but you'll have to figure out what happened to that missing hero in the intervening time, discussing it with his player and working it out to your mutual satisfaction (if that player is inclined to this sort of thing, there are very few things more dangerous than an old friend gone bad . . .).



THE MECHANICAL SIDE OF IT

We've discussed the plot elements and character discussions and so forth that go into the campaign, but there's another side—the world of real people who sit on couches, roll dice, eat pizza, calculate OCVs and DCVs, and move tokens across a hex-grid. There are important things to remember on the real-world side of such games as well.

Have Something for Everyone to Do

Most important is that everyone should have something to do most or all of the time, regardless of what's happening in the game. There are few things more frustrating than arriving at a game and waiting for hours before your character comes into play. Don't contrive to have all the characters active all the time, but find something to do for people who would otherwise be sitting around waiting.

For instance: "Jim, I'm going to need a Spartan warrior NPC for the next chapter in about twenty minutes. You don't have anything else to do right now, so would you put him together? He'll have fifty points plus Disadvantages. Make him good; your character may have to kill him, and I won't even consider any experience bonus for him if he's a pushover."

If there are two or more players who aren't active, you might arrange for them to conduct a conversation among their characters while other things are happening elsewhere. If you have a large fight going on, turn some of the villainous NPCs over to players who aren't currently active.

But if a player prefers to read or nap while is character isn't active, don't force him to do anything. It's only the characters who would otherwise be helplessly bored that you have to help.

Quick Combats

Lots of combats occur in Lost Worlds Romances. To keep things moving fast, you may not want to game out every phase and every blow of every fight. Combats which are not really important to the plot can be glossed over for the sake of speed. For example, Our Hero might be charging through the emperor's palace looking for the captured princess. He's going to smash his way through a set of guards every fourteen game inches regardless of whether or not you stop the action to run the fights. In such a case, *don't* stop. "Curtiss, they're no match for your incomparable swordplay. They go down one by one as you batter your way into the emperor's seraglio. The last two turn and run. You have only to decide whether to pursue or to let them flee." It's as simple as that.

By the same token, neither to you have to set up miniatures and a game-board for every combat that you do run through. If it's one hero and one or more villains in a simple setting, just roll the dice and describe the characters' movements. In such a case, you need to resort to a game-board only if things get confused.

Simultaneous Combats

It's possible, though occasionally tricky, to run several combats in different parts of the Lost World simultaaneously. After all, you have *all* the characters and monsters on the same record sheet anyway.

To do this, work with each group, game-mastering it until a situation arises in which they enter combat. Then, in cliffhanger-style fashion, cut to the next group and repeat the process. When everyone is about to engage, initiate the combat sequence and runn the characters through in order, as if they were all in the same area. But they're not! So use as many different hex-grids and groups of characters as it takes to handle all the different combats.

The advantage to this method is that everybody has something to do while every major combat is going on; nobody feels left out. The only disadvantage is that the GM has to keep two or more tactical situations in mind at the same time in order to be able to determine what the villains are likely to do under stress. It can be confusing, so you should only try it if you're experienced at running combats in the Hero System.

One very interesting thing that can be done using the simultaneous combats method is to have battles that occur in different but adjacent areas. If things can be arranged so that one battle is taking place in the emperor's throneroom at the same time the Hero struggles to locate his Princess, it's possible for one battle to spill over into the other. For example, the last two guards could flee from the Hero, only to run smack into the middle of the other fight! Or the emperor could surreptitiously exit from his throneroom through his secret panel when no one is looking, intending to make for the relative safety of his seraglio, only to find himself face-to-face with his mortal enemy! In such cases, the simultaneous combats method is the *only* way to go.

Final Note

In short, do everything you can to simplify your life and keep everyone involved in the story, and everything should work out all right.



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Glut, Donald F., *The New Dinosaur Dictionary.* Citadel Press, New Jersey, 1982. Just what it says—this is a dictionary of dinosaurs, heavy with illustrations but containing some surprising omissions.

Guerber, H. A., *Myths of Greece and Rome.* American Book Company, New York, 1893. One of the best reference works on Greek and Roman mythology.

Haggard, H. Rider, *She* and *The Return of She.* Lancer Books, New York, 1972 (and other editions). This is a classic Lost Worlds adventure—explorers find a lost city in the deepest mountains of Africa.

Manubeuel, Alberton, and Guadalupi, Gianni, *The Dictionary of Imaginary Places.* Macmillan Publishing Co. Inc., New York, 1980. This is a massive, wonderful reference work of imaginary places, from Oz to Ruritania, from Freedonia to Pellucidar, from Lilliput to Arkham. A surprising number of maps is included, and the footnote references are invaluable.

Payne, Robert, *Ancient Rome.* American Heritage Press, New York, 1970. A clear and concise view of the history of ancient Rome.

Reader's Digest, *The World's Last Mysteries.* The Reader's Digest Association Inc., New York/Montreal,



1978. This is a large, picture-laden volume containing individual chapters on various peculiar mysteries to be found around the globe (Atlantis, the markings at Nazca, etc.); while evidently produced to cash in on the waning UFO/Atlantis/Ancient Astronauts craze of the last decade, it's surprisingly analytical, rational, and professional.

Reynolds, Francis J. (editor) and Hagar, George J. (compiler), *The Times Encyclopedia and Gazetteer* (in eight volumes). Times Sales Company, Chicago, 1928. This is an example of the type of period mini-encyclopedia you can purchase at used book stores; they can be invaluable to *JI* game-masters.

Robeson, Kenneth (Lester Dent), *The Land of Terror* (#8 in the Bantam reprint line of Doc Savage novels). Bantam Books, New York, 1974. This is a good example of how to blend regular series characters into a Lost Worlds adventure; Doc Savage and his crew discover a volcanic region still populated by dinosaurs.

Stanley, John, *The Creature Features Movie Guide.* Warner Books, New York, 1984. This is a volume of 3000+ horror/monster movie capsule descriptions. It's more lucid than *Psychotronic* (below) but fails to contain as much information. It's still a must-read for horror movie fans.

Tweedie, Michael, *The World of Dinosaurs.* Treasure Press, London, 1983. This is a useful illustrated layman's guide to dinosaurs.

Weldon, Michael, *The Psychotronic Encyclopedia of Film.* Ballantine, New York, 1983. Like the *Creature Feature* guide, this volume has over 3000 movie capsule descriptions. Unlike Stanley, Weldon adds in liberal doses of other sorts of exploitation films (beach movies, biker movies, etc.) and tends to rant a good deal. However, this book is invaluable to serious horror movie buffs.

Films To See

At the Earth's Core. Amicus/AIP 1976; dir. Kevin Connor. This was the second of the generally unsuccessful AIP Burroughs adaptations. It starred Doug McClure and Caroline Munro. It's worth a look for Burroughs and Munro devotees, but not very good.

Fantastic Journey. 1977. This was the pilot for a short-run TV series about a hidden Bermuda Triangle island which boasted remnants of civilizations—from the future as well as from the past. Confused and unsuccessful, but a curiosity item.

Indiana Jones and the Temple of Doom. Paramount 1984; dir. Steven Spielberg. While not precisely a Lost Worlds Romance, this film does have the Lost World element of the hidden Thuggee cult and is in every respect a must-see for pulp fans.

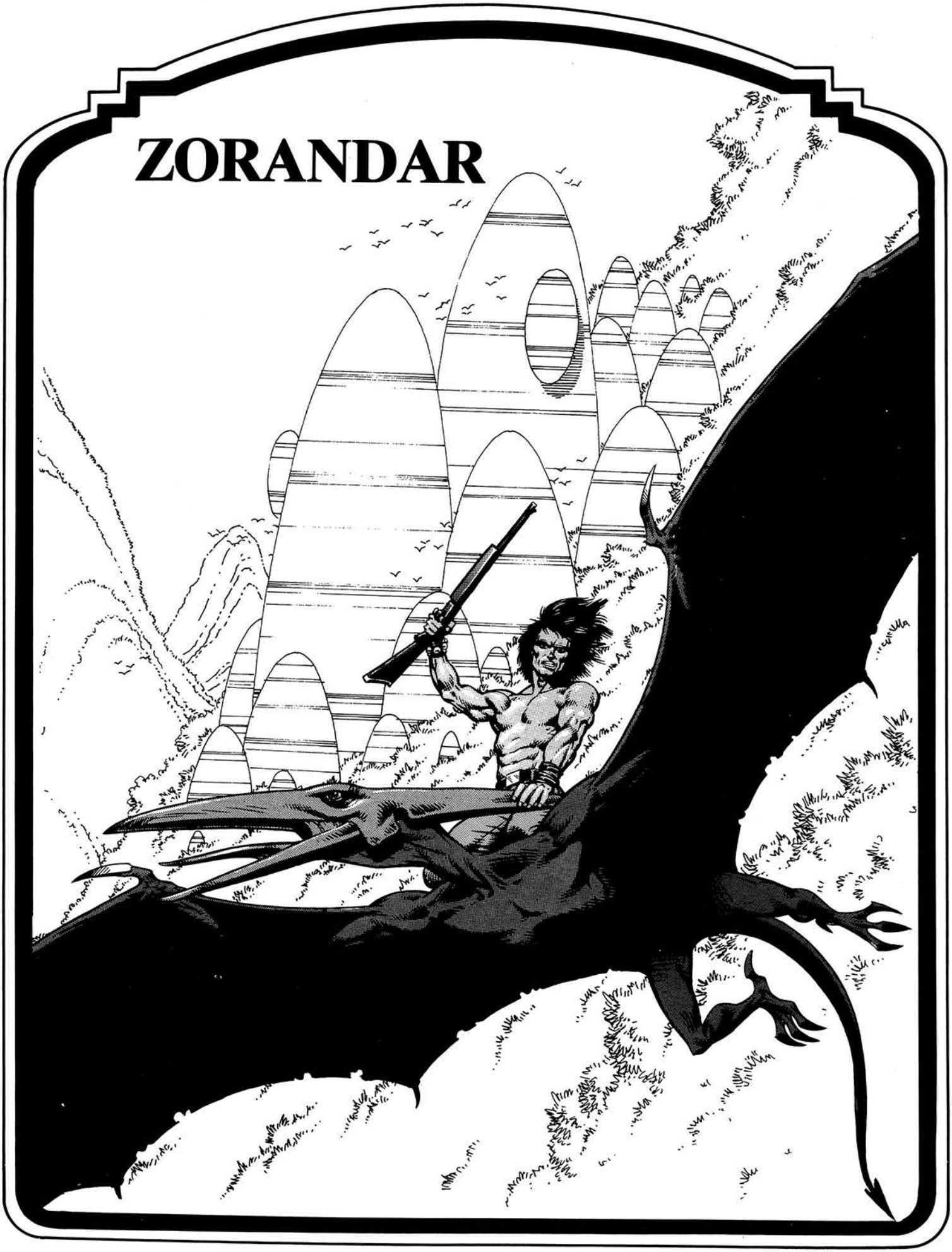
The Land That Time Forgot. Amicus/AIP 1975; dir. Kevin Connor. Seedy adaptation of the Burroughs novel. Doug McClure is the hero.

The Lost Continent. Hammer/20th Century 1968; dir. Michael Carreras. In this peculiar little film, a merchant vessel is dragged by killer seaweed to a Sargasso Sea-like area where Spanish Conquistadores still dwell. Strange, but fun.

The Lost World. 1925. Wallace Beery as George Challenger, with special effects stop-motion animated by the great Willis O'Brien. A later 1960 version had Claude Rains and was produced by Irwin Allen for 20th Century-Fox.

The People That Time Forgot. Amicus/AIP 1977; dir. Kevin Connor. Patrick Wayne has the lead in this third AIP Burroughs adaptation, though Doug McClure inevitably shows up again.

She. Hammer/MGM 1965; dir. Robert Day. This is a fun little adaptation with Ursula Andress as Ayesha. Peter Cushing does a good job as Major Holly. *Vengeance of She,* two years later, was a sequel; there was also an earlier version of *She* filmed in 1935 with Helen Gahagan as Ayesha.


ZORANDAR

INTRODUCTION

Zorandar

Zorandar is a Lost Worlds campaign setting designed specifically for *Justice, Inc.*, but adaptable to the other games for which statistics are given in this supplement. It's an Earth-sized world in an alternate reality, a world which occasionally has links to Earth. Due to these links, Zorandar has become a classic Burroughsesque setting, filled with jungles crawling with carnosaurs, an evil race of sentient non-humans, noble natives, descendants of misplaced ancient civilizations, and weird unnatural creatures—all of them providing opportunities for characters from Earth to get themselves into dangerous situations.



An Overview

Zorandar is too vast a world for us to present a comprehensive overview of the entire planet. Therefore, we'll concentrate on one area that's large, varied, and dangerous enough to handle the start of a Lost Worlds Romance campaign.

The Overview map (Map #6) shows a section of territory on Zorandar. It shows parts of two continents and the sea between. This area of Zorandar is in the same relative latitudes as Europe is on Earth. On the southern continent, notice the mountain range which stretches like a spine across the terrain. At its base is the city of Koram, the starting point for the Zorandar scenarios suggested at the end of this section.

Koram was built by a race of seafarers originally from Earth. Hard information about this race has been lost to modern man. You, as game-master, can choose which race built the city. Atlantis and Lemuria are possibilities. If you're fond of Philip Jose Farmer's work, it could be his Chadean civilization. Any seafaring or wholly unknown civilization from antiquity or myth is an appropriate builder of Koram.

Koram is a large city capable of holding some two hundred thousand residents, but it's now empty and barren. Its cyclopean stone architecture is overgrown with jungle creepers and overrun with scavengers and wild animals. What happened to the denizens of Koram in the thousands of years since it was built is unknown. The answer to this mystery could be the subject of a "book" in your own Zorandar series.

Immediately north of Koram, in the foothills of the mountains, live Neanderthals. Further north, west, and northwest is a scattering of human tribes, including the Uti tribe, members of which are likely to be the characters' first contact with humans on Zorandar.

The heavy jungle that dominates this part of the continent houses a vast array of giant saurians. Also living in the jungle are the Sathas, intelligent lizards with Bronze Age technology and ravenous appetites.

North, across the plesiosaur-laden sea, is the northern continent. On the western side of the map you'll see Nova Roma, a city built by descendants of Romans. During the Third Punic War, part of a legion accidentally crossed into Zorandar near Koram. Fleeing the reptile-infested southern continent, they stole women from several of the local tribes, built boats, and in the course of their exploring came to a place they felt was suitable for their new Rome. A few hundred years later, a faction which opposed the rulers of Nova Roma broke away, sailed several hundred miles east, and set up their own city, which they named Cartago in a deliberate insult to Nova Roma. Since then, Nova Roma and Cartago have been intermittently at war.

This, in brief, is the setting for the adventures in this section. The following maps, map keys, notes on how to use the campaign setting, and scenarios will show you in detail how to adventure in Zorandar.

A Brief History of Zornadar and Earth

Since the dawn of time, Zorandar and the Earth have had links between them, places such as underground grottos, misty valleys, and so forth, where beings from one world could cross to the other. Such crossings have been mostly from Earth to Zorandar, but crossings in the other direction are not unknown. These links were always characterized by dense, obscuring ground mist, usually fixed to a single location, but occasionally mobile, blowing across the face of the land.

No serious investigation of these links has thus far been accomplished. Some few scientists and mystic researchers suspect their existence, but disagree as to their nature. Theories involving "magic" are naturally to be rejected by the scientists, who explain that the links obviously represent natural phenomena of a hitherto-undefined variety. The mystics, naturally, think differently, and the straightlaced scientific community thinks that anyone who believes in such fiddlefaddle must be completely daft.

Initially, there were many places where the flora and fauna of Earth easily strode, flew, wriggled, or otherwise gravitated across into the other world. These regions stayed numerous for millions of years, and creatures and plants from the entire history of Earth made it across the invisible barriers. As late as Earth's last Ice Age, mass passage of animals and men from Earth to Zorandar was not uncommon. Naturally, sentient creatures who remained on Earth saw only that some of their number occasionally went missing, and certain regions became shunned because of this. Nor did many who entered Zorandar ever return, for the dimensional links were always one-way; it was possible to return to Earth, but not by going back the same route one used to arrive.

Eventually, most of these links faded away. It's possible that the tribal humans of Earth had found some way to block off or tap into the power of the links, perhaps resulting in many of the world's legends of wizardry. Today, only two or three minor links remain between the worlds.

Circumstances on Zorandar led to the preservation of hundreds of animal and plant species which have vanished from the face of the Earth. Zorandar's Ice Ages were much milder than Earth's, and Zorandar was never struck by a meteor mighty enough to change the face of the world. The Giant saurians on the Mesozoic eras have survived, as have such later creatures as mastodons and sabertooths. Neanderthal man still exists, as does a race of sentient reptiles which bears unmistakable similarities to Deinonychus, a species of two-legged carnosaurs slightly taller than humans.

Most of the human occupants of Sorandar are descended from roving tribes who wandered across from Europe before or during the Ice Age. These humans have not evolved socially in any significant fashion. Across most of Zorandar, humans still live in pre-agrarian tribal communities. However, descendants of many of the great cultures of antiquity also live in Zorandar. They have built cities, but neither have they progressed since the time of their ancestors' arrival. Most notable of these small civilizations are the Romans who accidentally crossed into Zorandar during the Third Punic War.

SOLAR SYSTEM AND WEATHER

Two of the more interesting features of Zorandar are the arrangement of its solar system and the differences between its weather and Earth's.

The Zorandar Solar System

Zorandar is an Earth-sized world, but its solar system differs from ours. The most obvious difference is that it has three suns. One is a large Type M orange-red star, one a Type G Sol-sized yellow star, and the last is a diminutive Type A white star. The small white revolves closely around the orange-red star, and the yellow star revolves around them. Zorandar and another six planets revolve about the yellow star. Thus, while Zorandar rotates in a day similar in length to ours, "night" may be anywhere from twelve hours long during the winter to no time at all in the summer. During summer, "night" consists of a few minutes of twilight.

Four moons revolve around Zorandar, small moons which are fairly close and consequently move rather quickly across the nighttime sky. One of these revolves around Zorandar twelve times per year, and can be used to calculate "months."

But don't worry about having to keep up with the complexities of the Zorandar system. Its only purpose is to provide color during the course of a campaign, especially at the start when the characters begin noticing atmospheric abnormalities. The GM never has to keep up with the exact position of the suns or moons so long as he knows what season it is and how long the nights will be.

Weather on Zorandar

The world is fairly simple in terms of meteorological zones. The largest zone stretches far north and south of the equator and is almost equivalent to Earth's tropical regions in temperature. There is semitropical growth as far north as, say, the border between Canada and the United States, and just as far south. Zorandar has much more jungle and rain-forest than does Earth. North and south of the warm-zones are two narrow temperate zones, and the world is capped at both ends by polar ice.

Zorandar's orbit does precess, but it draws nearer to the other suns in the system when it draws away from the yellow sun, so its temperature remains nearly constant from winter to summer.

The Zorandar year is approximately 384 days, and one of the moons does revolve around the planet 12 times in the course of a year. Therefore the people of Zorandar have a concept of months of 32 days each. For the sake of convenience, the Zorandar months will always be referred to by the names of corresponding Earth months. In your own campaign, you may want to make up names of your own, or perhaps use a Nova Roma designation very similar (though not necessarily identical) to our own calendar designations.

Once a day, across most of the tropical and semitropical areas of Zorandar, there is a heavy shower lasting an hour or two. Rain is more irregular in the temperate zones. Under normal conditions, not much more happens meteorologically, except that summer is the hurricane season, and tropical storms can throw interesting weather inland.

The length of nighttime darkness varies drastically depending on what time of year it is. The following chart shows how long the night is by the corresponding Earth-month:

January	12 hours (ca. January 1) to 8½ hours
February	8½ hours (ca. February 1) to 6 hours
March	6 hours (ca. March 1) to 4½ hours
April	4½ hours (ca. April 1) to 4 hours
May	4 hours (ca. May 1) to 2 hours
June	2 hours (ca. June 1) to 0 hours
July	0 hours (ca. July 1) to 2 hours
August	2 hours (ca. August 1) to 4 hours
September	4 hours (ca. September 1) to 4½ hours
October	4½ hours (ca. October 1) to 6 hours
November	6 hours (ca. November 1) to 8½ hours
December	8½ hours (ca. December 1) to 12 hours

Temperatures don't vary drastically in the "jungle belt." In January and December there's reasonably comfortable summer weather. In June and July there's steamy, sticky, and burning summer weather.

One of the moons—the same moon that indicates months—is of sufficient mass to generate tides.

As you can see, Zorandar is set up fairly illogically. Don't worry about giving all the niggling details to the characters, just tell them what they see. Don't worry about keeping track of where Zorandar is in its orbit, just concentrate on running your adventure.

EQUIPMENT

Weapons

There are a number of primitive weapons in constant use in Zorandar. Most match the tribal/cultural weapons listed on page 15. All of these weapons do killing damage. The Neanderthals have Tribal/Old Stone Age weapons, the native tribesmen have Tribal/New Stone Age weapons, and the Romans have Iron Age weapons. While the Sathas have bronze weapons, they're not normal Bronze Age weapons. The odd weapons mentioned elswhere are listed below:

Urg's Club: STR Min 18; 2D6 Damage; OCV +0; DCV +1; STN Mod +1; DEF 7; BODY 4; Size 8
Urg's Rocks: STR Min 15; 1½D6 Damage; OCV +0 DCV +0; STN Mod 0; DEF 5; BODY 2; Size 4
Ianthe's Hairpins: STR Min 5; ½D6 Damage; OCV +0; DCV +0; STN Mod 0; DEF 2; BODY 2; Size 2
Satha Hatchet: STR Min 13; 1D6+1 Damage; OCV +0; DCV +1; STN Mod +1; DEF 4; BODY 4; Size 6
Satha Knife: STR Min 10; 1D6 Damage; OCV +0; DCV +1; STN Mod 0; DEF 4; BODY 4; Size 6
Satha Spear: STR Min 15; 1D6 +1 Damage; OCV +1; DCV +1; STN Mod +1; DEF 6; BODY 3; Size 15
Satha Sword: STR Min 18; 2D6 Damage; OCV +1; DCV +1; STN Mod +1; DEF 4; BODY 8; Size 11

Notes:

Urg's rocks are discus-shaped things with sharpened edges. He has become very adept at knocking things out of the air. The range mod for these rocks is -173".

Ianthe's pins are made of silver, and are worn ornamentally in her hair.

Armor

Satha armor is also unique. Stats are given below.

Satha Armor: DEF 6; Coverage 9-13; STR Min 15
Satha Helmet: DEF 5; Coverage 3-4; STR Min 13

The Language of Zorandar

The language of the tribal people of Zorandar is a simple tongue, relatively easy to learn. The game-master should allow his civilized characters to learn it at a high rate of speed, perhaps allowing them to put a point into the language with every play session.

The language doesn't seem to be derived from any known tongue of Earth. Thousands of years of linguistic evolution may have altered it beyond recognition, or it could be that the first dominant tribes of Zorandar were representatives or a people who became completely extinct on Earth.

Naturally, the citizens of Cartago and Nova Roma speak a very pure form of Latin. Scholarly characters who know Latin will be able to converse with them with ease. Characters who have learned Latin through religious associations may have a bit more difficulty, and should speak with these people as though one point less had been spent on the language.

The natives have no written language, but maintain an oral tradition.

Some of the most common words in the Zorandar tribal tongue are given below. These are the words that native characters are most likely to slip into any conversations they may have in English. Players of native

characters should be encouraged to speak simply and cleanly, and to throw as many of these terms into their speech as possible.

The denizens of Zorandar make much use of suffixes in explaining who's who and what's what. A word meaning "Princess of the Treewalker tribe," for example, will start the name of the tribe - *Uti* - and end with the suffix which means "Daughter of the Chief" - *ara.*

a—suffix meaning woman ("dara" means a strange or unknown woman)

ala—suffix meaning wise woman or advisor (such as Zodarala, Wise Woman of the Mountain Folk)

ale—suffix meaning wise man or advisor (such as Utale, Wise Man of the Treewalkers)

Alor—largest sun in the Zorandar system, an orange-red star. At Zorandar's closest approach to Alor, that star looks as large as Balor, the star Zorandar orbits; six months later, it looks considerably smaller. Alor is presumed to be a great magical chieftain, the leader of the "ali" people, who are flaming red men in the native folklore. Because of the similarity in colors between the star and lava, an ancient association has grown up between Alor and fire-magic. Alor is called Helios by the Nova Romans



an—and

ar—suffix meaning "queen of" or "chieftainess of" (such as Utar)

ara—suffix meaning "princess of" or "daughter of the chief of" (such as Darara, Daughter of the Chief of the Strangers)

bak—lizard

balka—volcano, volcanic eruption. This term is often used by natives to refer to the "fire-magic" produced by Earth characters who carry firearms

balkadar—probably originally "fire into the skies," or volcanic eruption. Sometimes might refer to strangers with fire-spitting weapons; "Fire-magic Strangers" might be "Balkadari"

Balor—the yellow star Zorandar orbits. Balor is presumed to be a great magical chieftain, greatest of the "gods," and leader of the "bali" people, who are flaming yellow men. Balor is called Apollo by the Nova Romans

Calor—the actinic white star which orbits Alor. Calor is presumed to be a minor magical chieftain and the leader of the "cali" people, who are flaming white men. Calor is called Hyperion by the Nova Romans

dar—skies, and everything not of the Earth. The term "dar" is often incorporated into words to indicate strangeness

e—suffix meaning man ("dare" means strange or unknown man)

et—suffix that transforms a noun into an adjective (for example, "joret" would be "watery" or "wet")

gat—long

gor—tooth, teeth

i—suffix indicating plural, or a tribe

jar—river ("Jari" means Riverfolk)

jodar—waterspout ("water into the sky")

jor—water; more often a great water, lake, or sea

ko—ugly

kor—plains

komoti—Neanderthals ("Ugly Men")

kur—flying, airborne

kur-bak—literally, "flying lizard." This refers to the mighty Quetzalcoatlus and various other pteranodons

Laro—West

lor—wall or shield

ma—from

Maro—East

mot—man

mat—woman

or—suffix meaning "king of" or "chief of"

ore—suffix meaning "prince of" or "son of the chief of"

pith—fur, or furry animal; this is the closest to a generic term for "mammal" that the natives have

Saro—South

Satha—the race of intelligent lizard-men of Zorandar. The normal usage of suffixes doesn't apply to the lizard-man; they're all just Sathas.

Taro—North

tek—head

ut—tree

Uti—used almost exclusively to indicate the Treewalker tribe

yif—base for "mate." ("Yife" corresponds to "husband," and "Yifa" to "wife," but these terms are not commonly used. Married couples tend to be spoken of together, in the plural; "Yifi," meaning a mated couple, and "yift" are more common)

yift—mated ("We are yift.") Probably "yifet" originally.

zodar—mountain. Originally probably referred to the earth reaching up to the sky

zor—earth. This literally means "dirt," and the name of the world is derived from it

Zorandar—the name of the world. Literally, "The Earth and Everything"

MAPPING

The Arrival Site

This map shows the region where player-characters are likely to arrive in Zorandar. The scenarios detail several ways for characters to get to Zorandar, but all of them key to this area.

(1) This is the underground river. It flows, twisting and treacherous, through the mountain and into a series of caverns. In one of the scenario options, this is the river opening by which adventurers can achieve Zorandar—the river starts in Africa and ends up in Zorandar. The river is navigable by canoes (though only skilled canoeists should try), shallow-bottom riverboats, and the like. If this option is not used, then the river is just a river; player-characters can travel along it for about half a mile, then the river-tunnel will narrow to the point that it's all fast-moving water, and players can progress no farther.

(2) This is a series of caverns into which the river empties. They are characterized by strong stalactite and stalagmite formations, but during some ancient upheaval of the earth the river broke through into the cavern. Today, the stalagmites are mostly submerged, and pose a threat to unwary boatsmen. Bats—traditional Terran-type bats—live in the caverns; they are fruit-bats for the most part.

(2a) The innermost cavern has ledges all about. The "x" indicates the placement of a crude tent. The tent belongs to Missoura Joe Stuart, an ancient madman who came to Zorandar during the Civil War. If the river-passage option is used, Missoura Joe will be able to conceal his gear when the characters pass by; they're destined to meet him later in the adventure.

(2b) This is the outer cavern, which connects to the outside river via a cave opening of some size—sufficient size for a riverboat or smaller craft to sail through.

(3) This is the river and lake which front the caverns and Koram. The river, for the most part, is wide, warm, and sluggish despite the fact that some cool mountain streams open into it. This makes it the perfect vacation spot for numerous examples of the Phobosuchus, which is a forty-foot ancestor to the crocodile. Look for the creature in the section entitled Monsters. The river continues on Map #3 to the lake island of the Jari people.

(4) Here we have the dead city of Koram. Koram has its own detail map (Map #2). Seen from the river, Koram is huge, a dead city of stone and creepers. Archeologists will drool; characters prone to premonitions of danger will get them.

(5) Here, just north of Koram at the base of the mountain foothills, is where adventurers may come across the outermost dwellings of Neanderthals. Look for them under Monsters, too.

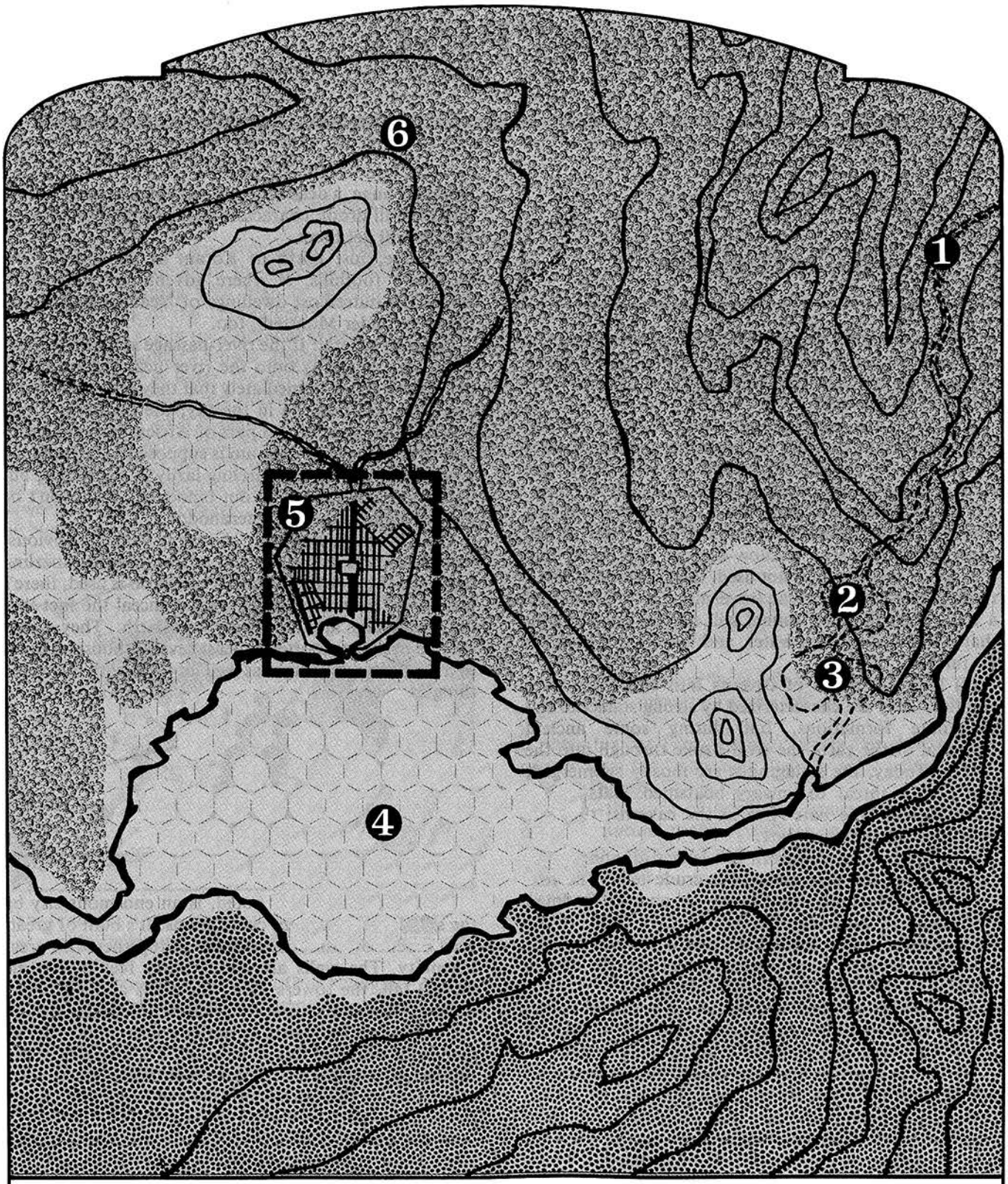
Notes in general: If the river-passage scenario is used, characters emerging onto the river near Koram might not be able to tell immediately that they're not on Earth. Only one sun need be in the sky; the luxuriant forest growth is atypical of this part of Africa, but may be an anomaly of the valley Koram is supposed to be in. Some large birds may be seen circling lazily at a distance, but unless the characters pull out binoculars they won't be able to identify them as pteranodons.

The GM may, however, choose to make it obvious, with three suns in the sky and a Brontosaurus nuzzling the boat. If the "transportation" scenario is used, there's little point to making an effort to conceal the fact that the characters are no longer on Earth. They know they've been transported at least several thousand miles to a dead city; you might as well hit them with the whole thing at once.

Koram

Koram, as previously noted, is an enormous city by the standards of ancient civilizations. It's built of great, gray blocks of unmortared stone fit together with great ingenuity. The walls are about thirty feet (five game inches) tall, the towers along the walls about ten feet higher. The architectural style will be unfamiliar even to the best of archaeologists or antiquarians unless they've seen prior works of this civilization. The city is in pretty fair shape, considering the wear that thousands of years of erosion in a semitropical zone can bring; obviously, the builders were very good at their craft.

In the center of the city is the Central Temple. The city's widest thoroughfare runs straight north and south of the temple. Northeast and northwest of the temple are residences; in general, the closer to the temple, the better the quality of the dwelling. Immediately west of the temple are huge estates and large residences, presumably built by powerful citizens. To the east is a



MAP 1 ARRIVAL SITE

Jungle

Rainforest

333 Meters To A Hex
Countour Lines = 150 Meters

large walled area that might have been the home of the city's army; northeast and farther east of this area are large, simple, spartan homes which may have belonged to officers. Farthest south is the Bay, which is surrounded by numerous warehouse-like buildings and some crafts shops. There will be bits of pottery and metal lying about, but no large pieces; the presence of so many smiths indicates that the people of Koram had ready access to copper and tin.

(1) This is the Central Temple, evidently the heart of Koram. All the temples in Koram seem to be built upon a basic pattern: a circular or oval domed building, one or two stories in height. The rooms of the temple are built in a circle, leaving a central court or temple area. The roof over this area invariably has a large opening built to the outside air. Investigation will reveal the presence of notches, little structures, and other details indicating that some sort of screen was built to be placed over the opening or removed at will, probably to keep the rain out while leaving the court open to the sky at other times.

The Central Temple is like the others, but massive, three stories in height with three floors of rooms surrounding the central court. The central court is one hundred eighty feet in diameter; the opening to the sky, twenty-five feet above, is easily seventy-five feet in diameter. In the central court is a dais rising seven feet above the stone floor (no steps); on that dais is a statue of a throned man, who would be perhaps twenty feet tall if he stood. The man has Mediterranean features (unless you decide otherwise to suit your own conception of who the builders were) and is wearing an unpretentious tunic and sandals; creepers grow over him and have obliterated a lot of detail. His pose is reminiscent of Rodin's Thinker, but he holds a spear in his left hand, pointing into the sky. The rooms in the temple are somewhat overgrown and contain some small carnosaurs or other nasties, but are not as ravaged as the more accessible Central Court. Note that none of the rooms has any doors or indications that there ever were any; it may be theorized from stone pins or holes over the doorways that curtains were at one time hung there.

The overall temple is raised some ten feet above the surrounding city level by a mighty foundation, and broad steps north and south descend to the street. Six towers surround the temple; they are accessible from the street, and stone stairs ascend to the tops, which are on a level with the domed top of the temple. The significance of this is unknown and likely to be irrelevant.

(2) The Bay, at the south end of the city, is a rather dead-looking place—the water is still, brackish, dark, and undrinkable, the stone piers are overgrown with algae and slime. Stone posts on the piers will make it easy to tie off boats. There is nothing to keep a Phobosuchus from swimming into the bay except the usual absence of life in the water there. Two great bronze chains stretch across the water at water level and below; a narrow riverboat or raft or canoe could pass without problem, but a lower-keeled boat couldn't. After all the adventuring's over, if characters wanted to do some investigative diving they should be able to come across some remains of the sunken ships of the people of Koram. The buildings around the bay will bear a marked resemblance to warehouses—large one- and two-story buildings either facing the bay or whichever major thoroughfare is closest. There will be large doorways, and no indications that the building was designed for habitation.

(3) Two lesser temples also exist in Koram:

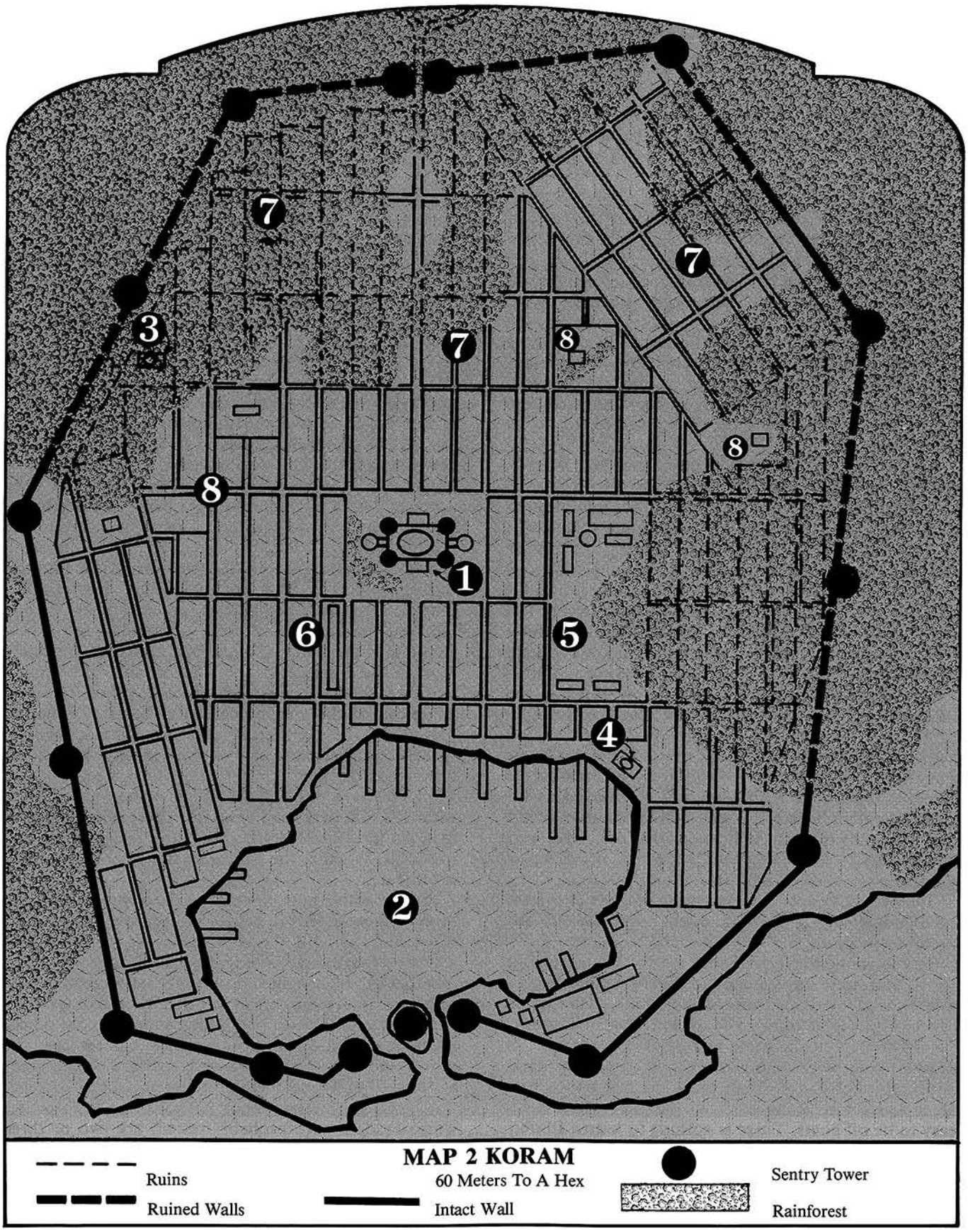
(3a) This is a one-story affair, raised two or three feet above the surrounding street. Four staircases lead to openings into the central court, which is bare. This temple has not well weathered the ravages of time.

(3b) This is a two-story temple with two smallish towers out front; it is in fairly good shape. It is raised five feet above the surrounding street, and one broad set of stairs leads to the opening to the central court.

(4) This largish fenced-off (the fence is about three feet tall, of mostly broken stones) area was evidently some sort of barracks area. Characters will find, at the north end, eight long one-story buildings composed of one or two huge rooms; remains of stone benches and the wear of many thousands of feet, probably walking between ranks of cots for hundreds upon hundreds of years, will hint at the way the barracks had been arranged. At the south end are three one-story buildings: the two at the ends are evidently residences; the central building has a hallway and numerous small rooms depending from it, and was perhaps an administrative building or some sort of officers' quarters. The central area was probably a practice field, and is unpaved—meaning that it is now incredibly overgrown. It contains the nests of numerous creatures, including most of the examples of true Deinonychus to be found in Koram (half a dozen or so). However, should a dig be conducted at this site, numerous artifacts of a martial nature will be uncovered, especially bronze swords, spearheads, helmets, and armor—mostly broken or otherwise defective.

(5) This is a pool—some 250 feet long and 75 feet wide. It's still, dark, and brackish. There is nothing alive in it. Another disintegrating wall three feet in height surrounds it. Whether the pool were sacred or recreational is unclear.

(6) The whole northern end of the city seems to have been residential. Most houses are narrow little things, often built without the compulsive regard for simple geometry that characterizes most Earth races. Any polygon that can be imagined is likely to be represented by a residence in Koram. In general, these buildings were two-story affairs, with one large common room downstairs comprising kitchen (fireplace hearths are the norm) and living area, and perhaps the sleeping areas for lesser family members or children. Upstairs (sometimes there are stone stairs, often there are notches where ladders were probably rested) are two or three rooms and at least one small room with a circular hole opening to the sky. Astute observers can draw the conclusion that each home seems to have its own miniature temple within, lending more credence to the idea that these were very devout people. There is no evidence of plumbing, but relics of ceramic pots which may have been akin to chamberpots can be found. In general, the


7
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MAP 2 KORAM
60 Meters To A Hex
Ruins
Ruined Walls
Intact Wall
Sentry Tower
Rainforest

farther north and closer to the walls these houses get, the smaller or more poorly built they were.

(7) This area, on the other hand, seems to be the estates of mighty nobles built, on the most part, like the smaller houses, but with many more and larger rooms, and walled lands which were probably gardens or parade grounds.

The city is paved except for the grounds otherwise mentioned. There are no indications that horses or other riding animals were used. The city overgrown with plants and creepers inching over the walls and springing up from cracks in the pavement stones. There is nothing much to indicate that the people were fond of artwork; there are no frescoes on temple walls, no pictures of Koramese life glazed in the few intact examples of ceramics to be found. There will be writing about, in an unknown language. Thus, to uncover the secrets of Koram, your archeologist characters will probably have to spend years deciphering the tongue of its people.

It's evident that the builders of Koram could not all have lived off the bounty of the river, as perceptive archeologist or sociologist characters could tell the players; the bay is too small for the fleet that would have been necessary. Given the nature of many of the buildings, especially the warehouse-like structures along the bay, it's likely that the Koramese were traders. With whom is not known; the Roman descendants won't have any real knowledge of the inhabitants of this dead city.

Area Overview

Pulling back from the immediacy of Koram, let's take a look at the area several miles in all directions:

(1) This blank area is where Map #1 goes, with suitable reduction.

(2) These are the foothills of the great mountain range of this continent. Neanderthals infest these hills and help keep the great carnosaurs from starving. In these hills can be found some of the copper mines of the Koramese, with their wood braces long gone and the mines often collapsed.

(3) This is the site of the Uti village. The Uti, or Treewalkers, are probably going to be the first native humans that the player-characters will encounter.

(4) Here are the underground caverns of the local community of Sathas. These mighty reptilian sentients are one of the scourges of Zorandar, and are sure to cause trouble for the player-characters.

(5) This is a ravine which stretches much of the length of the northern end of this rain forest and passes very close to the Satha city; as such, it is often trafficked with Sathas. This figures into one of the possible scenarios listed later in this section.

(6) Here, where the river widens into a broad lake, is the island where the Jari, or Riverfolk, make their home. The dot at the north side of the island is the Jari village. The island itself is mountainous, and in a cave not a mile from the Jari village is the home of Urg, a monstrous outcast Neanderthal who has the soul of an artist. The mountaintops bear numerous nests of pteranodons and *Quetzalcoatlus*. The river continues westward, joins with other rivers, and continues out to the northwestern coast of the continent.

(7) This river, formed from a branch of the river at (6), joins with mountain springs and flows north to the edge of the continent. For the first fifty miles downstream it is very slow and sluggish. About twenty miles along, you'll see marshy swamplands indicated on the map. The north end of the swamp is a breeding ground for the Phobosuchus and the Brontosaurus, and other sauropods are in evidence in the more southern regions. North of the swamps, the river becomes so cold that it's no longer suitable for the reptiles.

(8) This is nasty, deep jungle infested with saurians. The great lizards have mostly been driven out of the area north of the river, but here they're very, very common. No human tribes dare settle here.

In general, the forested regions to the north of the river are closer to rain forest than true jungle. They're not so thickly packed with vegetation, and are cleaner of air than the jungles to the south.

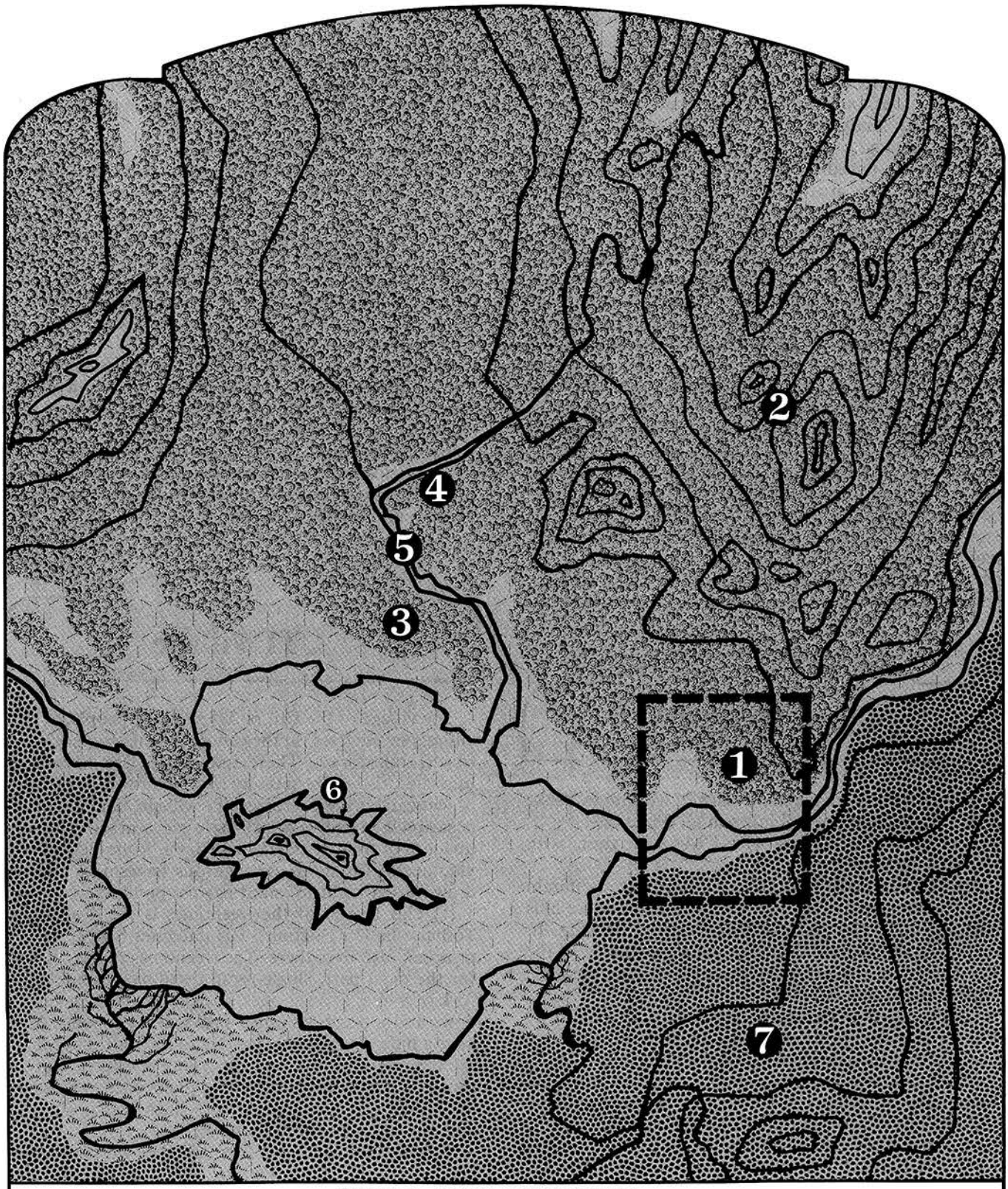
UTI Village

The village of the Uti, or Treewalking people, is built entirely in the trees, in the canopy of this gorgeous area of the rain-forest. These tree-houses are formed of branches, tied to the trees by rope and rawhide. A series of catwalk bridges crosses the village, and there are occasional primitive winch-style elevators for hauling up loads of food or elderly tribesmen. Rope ladders provide access for the more vigorous tribesmen, and are drawn up at night to guard against predators.

(1) This largest of the treehomes is the dwelling of Tothar, the Uti chieftain. His daughter Shara, the Uti princess, also lives there. The treehomes of the Uti are, for the most part, single-room dwellings—a hut in the fork of a tree. Fancier ones, such as Tothar's, have windows and a porch or railed walkway all around. Most have a hide-covered hole leading to the roof, not for the same reason as the Koramese ceiling apertures, but for simple access. Most Uti sleep on their roofs to be where the breeze is blowing; they store their gear in the huts and retreat there during rainfall.

(2) These are the huts of the mightier warriors of the Uti, including (2a) Hukor, the chieftain's chief counselor, (2b) Nunio, mighty warrior, lesser counselor, and aspirant to the hand of Shara, and (2c) Moru, lesser counselor and stealthiest of the Uti trackers.

(3) These are the fire-pits where the village meat is cooked. No cooking occurs up on the trees, for obvious logistical reasons.



MAP 3 AREA OVERVIEW

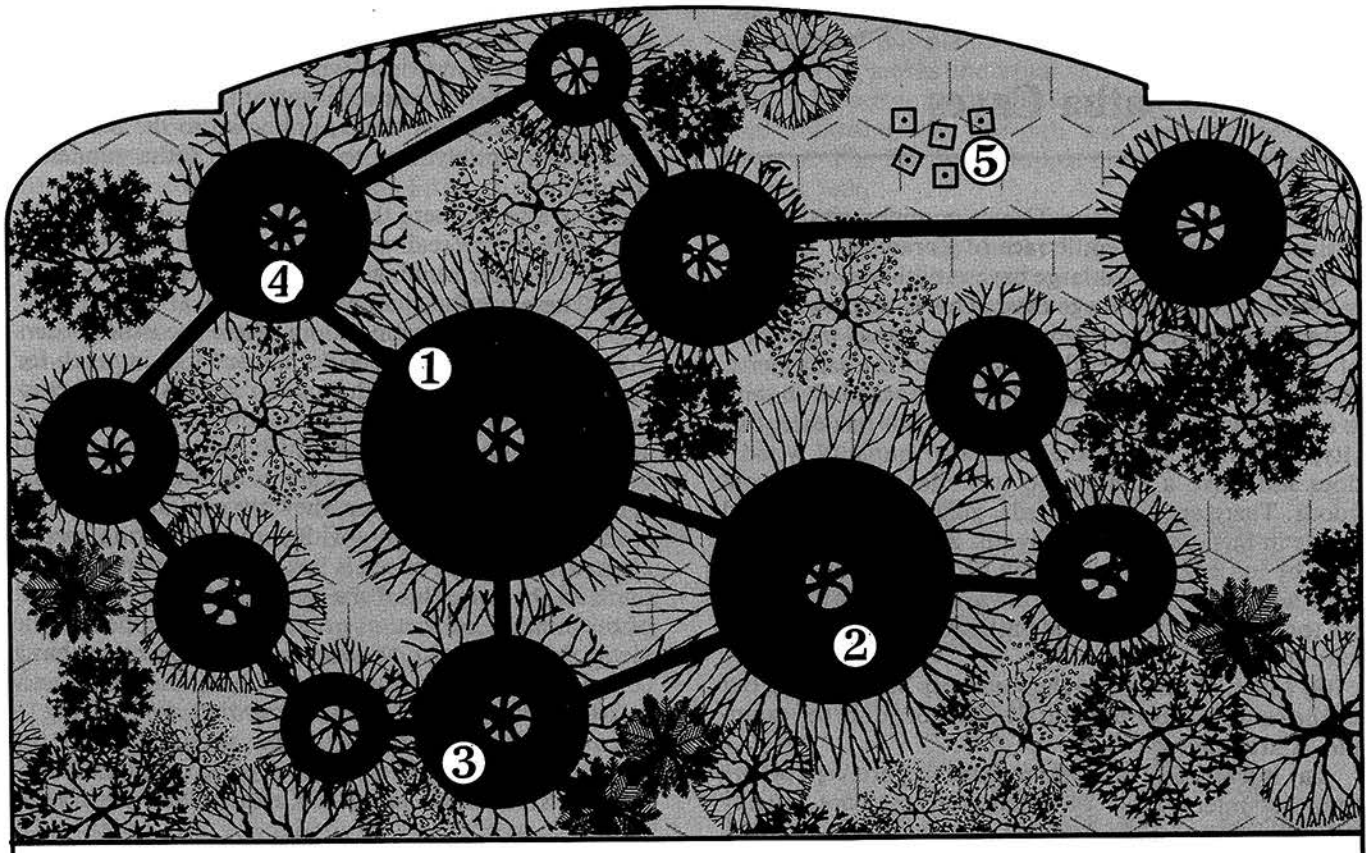
Contour Lines = 400 Meters

2 Km per meter

Jungle

Rainforest

Swamp



MAP 4 UIT Village

2 Km Per Meter ⊡ Firepit ▬ Rope/Plank Catwalk



Satha Caves

Here There Be Sathas: This is a minor city of the Sathas, the sentient reptile race of Zorandar:

(1) The entrance is a large cave-mouth and wide tunnel leading to a very large cave. This is the cave where riding lizards are kept ready, and the Sathas pour a lot of water into the center depressions for the sauropods. This is also where cargo is loaded or unloaded if this city is trading with some other Satha city. For instance, this city, hidden as it is in the middle of humans' woods, does not have a smithy, so it trades furs for metal goods. There are always lizards, guards, and hustle and bustle in this cavern. This cavern, like most of the city, is lit by torches; there's enough air flowing through the cave network that the air is always breathable, though it's too foul with smoke and Satha stench for humans to care for it.

(2) Much of the rest of the small city has been dug out of the rock, and is not natural. This corridor, for example, is artificial.

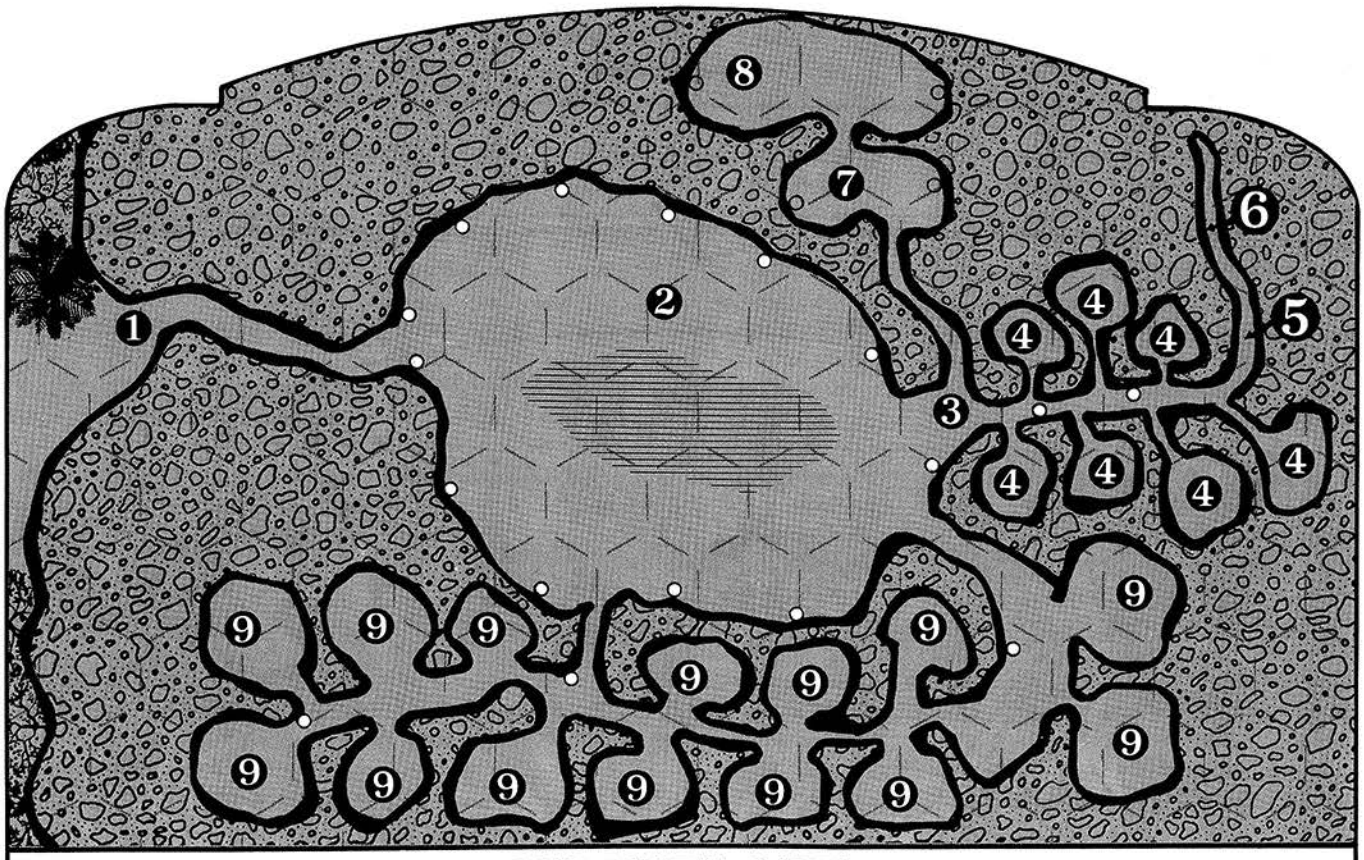
(2a) is a series of cells where prisoners are kept before they are interrogated or eaten; the cells are crudely carved-out caves with bronze-bar doors stapled to the stone walls (bit, bronze staples—35 STR to pull free).

(2b) is a back corridor which hasn't been expanded yet, as circumstances don't warrant it; it is currently unlit and unused. However, unknown to the Sathas, it rises imperceptibly due to a typical Satha tunneling error; thus:

(2c) is a spot where the tunnel passes so close to the surface that any real weight—such as the weight of a player-character running over it—would break through.

(3) These are the chambers of the local Satha ruler.

(3a) This is the meeting room where she issues orders to her warrior-leaders. The Sathas don't go in much for throne rooms. On a rough wooden table is a large crystal which pulsates with an inner glow; also on the table are two coronets, each of which has a large crystal imbedded in it. If the Satha ruler is wearing one coronet and someone else the other, they can communicate via a crude form of telepathy—with some interesting special effects. If the Satha queen is just trying to communicate, that's all she does. But if she is trying to wrest secrets out of the mind of her victim, peculiar things happen. If the victim does not resist, assume that the Satha queen has a conscious Telepathy Roll of 16 or less, and that a successful roll at a -2 or -3 will reveal what she is trying to discover. However, if the victim resists, he and the Satha queen engage in a sort of psychic struggle: Transported (within their minds) to a misty and featureless



MAP 5 SATHA CAVES

O Torch Water Rock

plain, the Satha will physically attack the victim. If the Satha wins this pseudo-physical battle, the two participants will return to the "real" world (never having actually left it), with the Satha in possession of the single secret she was after and the victim unconscious. Neither combatant will retain any physical damage he or she took in the course of that fight. From day to day, the Satha queen would repeat the process until she possessed all the secrets she wished. If, however, the victim wins, the Satha queen will die. Her brains will shut down. The crystal is geared to give her an advantage over a human (which is reflected as the usual physical advantage that Sathas have over humans), but if it backfires it kills her. The victim will return to his usual perceptions at the table, with the Satha queen slumping over the other end of the table, smoke pouring out of her tympanic membranes. This is a fun scene to play out and will give the player-character a chance to escape while all the commotion is going on about the Satha queen's death.

(3b) This is the queen's personal quarters, containing a nest of grasses to sleep upon and a rack of heavy bronze weapons and armor. The Sathas don't go in much for personal possessions, either.

(4) These are individual quarters of the citizen-Sathas of this city. A cave will contain a rack of weapons and armor if it belongs to a warrior; if it belongs to a slave, it will be mostly empty and have several bedding nests. This section, too, is not natural, having been dug out of the earth.

That's the city. It's a nice, dank, creepy, smelly hole in the ground. It's an extremely simple arrangement, as the Sathas are considerably less socially complicated than any variety of humans.

Continental Overview

Pulling back from the Satha city, let's look at things from a slightly more continental perspective:

(1) This blank area is where Map #3 goes (with suitable reduction). You can see where the various rivers continue their various courses out to the coasts.

(2) This is a continuation of the reasonably impenetrable jungle leading south. Since the scenarios presented in this section tend to lead characters north, we won't much deal with this area except to say that it's thickly grown jungle overrun with giant saurians; the local natives shun it, and if the characters listen to them, they will too.

(3) This is the large grassland north of the rain forest housing the Uti village. A common animal to be seen here is the Eohippus, a dog-sized cleft-toed ancestor of the modern horse. The Eohippus, known as the kor-pith to the natives (the term means "plains-fur" or "plains-creature") is prized for its fur and its meat by the tribal humans. Another creature to be seen and feared is an ancestor of the modern bison; they herd in enormous numbers on this plain.

(3a) This marks the usual site of the Kori, or plains folk, who are a pretty mobile people living in skin tents and following the kor-pith and the ancient bisons around. The Kori wear supple hide boots and are very tanned folk.

(4) This is the continuation of the mountains seen on Map #3. At the very southern tip can be found swarming numbers of Neanderthals, also known as "komoti" (Ugly Men). The mountains are alive with pteranodons and related scavengers, sabertooth tigers, and mountain tribes (Zodari).

(4a) This marks the placement of a prominent (population 600) Zodari village.

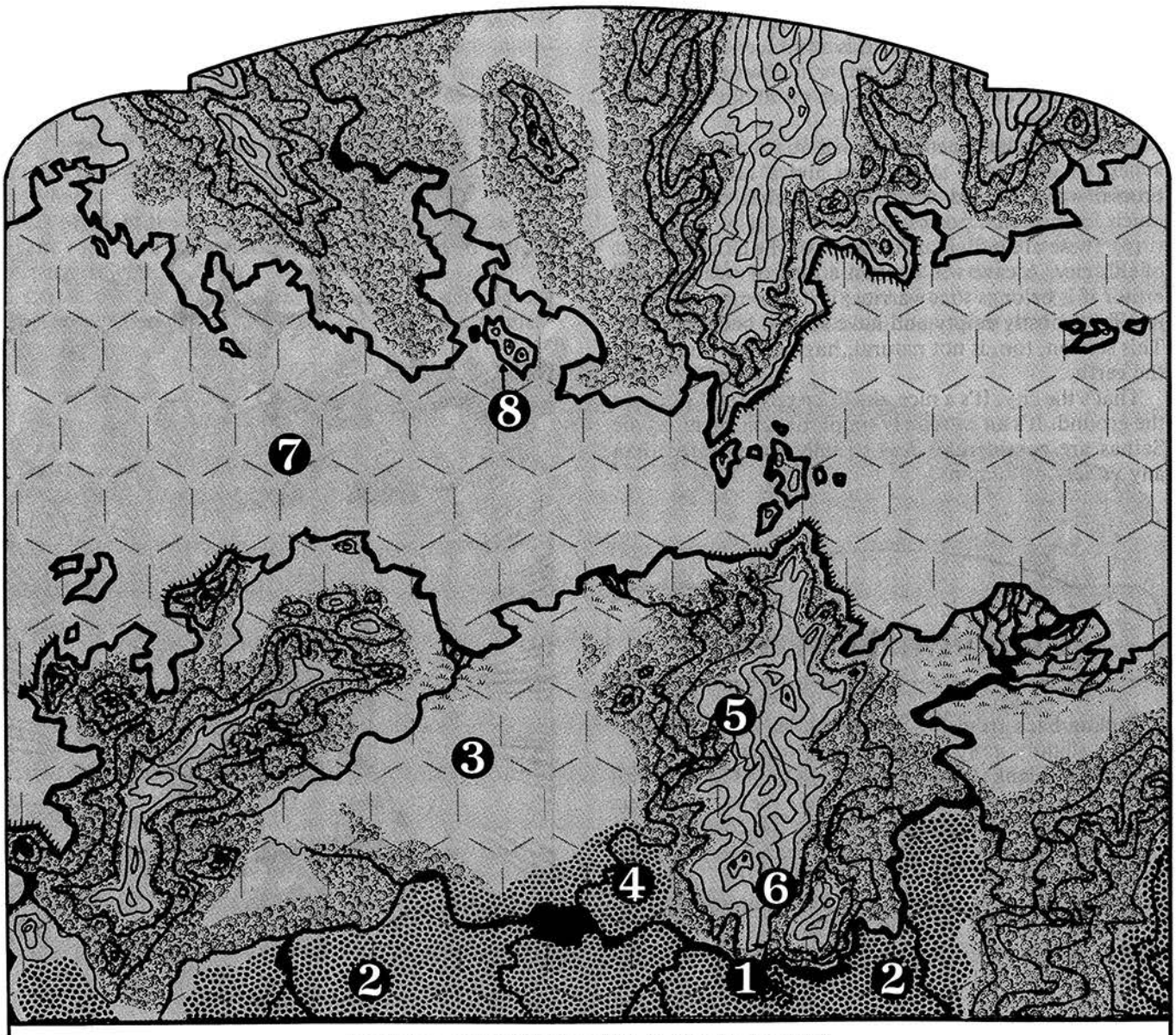


(5) This is the North Sea, known to the natives as the Taro Jor and to the Nova Romans as the Mare Nostrum. This is the sea which separates the north and south continents. The farther north you travel, the further into the planet's temperate zone you go, so you won't find many giant reptiles on the north continent. Closer to the Southern Continent you'll find examples of the Plesiosaur swimming around, waiting to upset boats and drown unsuspecting characters.

(6) This is a large island bearing the Three Sisters—three huge, active volcanic mountains. Naturally, the Three Sisters could blow up any time with a force as great as that of the eruption at Santorini that destroyed the Minoan culture. And, naturally, the citizens of Nova Roman consider the possibility to be so remote as to be silly.

(7) Nova Roma. This is the greatest living city on the face of Zorandar, so far as its citizens are concerned, and they may be right. Descendants of a Roman Legion which crossed over two thousand years ago founded the city, and the Nova Romans have built themselves a powerful city and culture.

(8) Cartago. This rival city to Nova Roma is much smaller, better situated, and not built near any volatile volcanoes.



MAP 6 CONTINENTAL OVERVIEW

Contour Lines = 750 Meters

Cliff

Rainforest

Jungle

Swamp

Nova Roma

Nova Roma is a city of a quarter of a million people, comprising about half the population of the entire Nova Roman empire. The other half is scattered mostly among small fishing and farming villages.

Nova Roma embodies imperial Rome at her worst—with a powerful and unsympathetic rulership; a savage Circus Maximus which is stocked with lizards, sabertooths, natives, and convicts; heavy taxation and repressive soldiery; continual warfare against the tribes of this continent; and a large and dispirited slave population, mostly natives and descendants of natives.

The architecture of Nova Roma follows that of classic Roman cities, with a fondness for columns, some open roofs, archways, and paved streets. Clothing styles, like the language, have not changed perceptibly; Nova Romans transported back to 1st-century Rome would find their togas, tunics, sandals, armor, weapons, and other accoutrements not significantly out of style.

(1) These are the walls and gates of Nova Roma. They're built of granite, as is most of the stonework in the city. The walls are about forty feet tall and six to ten feet thick; the towers are only six feet taller, and topped with small ballistas (range mod -1/10", OCV +0, damage 4D6, reloading takes a full turn). The gateways are barred by wooden gates (DEF 8, BODY 16) and, behind them, portcullises (DEF 10, BODY 10). By the main gate is a guardhouse housing 40 guards; by lesser gates guardhouses hold 20.

(2) This is the Palace of the Valerius, the ruler of Nova Roma, at the crest of the largest hill in the city. The Palace is a huge building, built to cap the hill. It's only one story tall at its central garden, but the floor falls away to three stories in height around its edges. The edifice is built of red marble and is particularly striking from boats sailing into the harbor at sunset. A broad flight of steps leads up to the main doors, which open to a long gallery leading to the throne room of the Emperor. Behind the throne room is the opening to the garden of the palace, which is open to the skies. Also on this floor are the quarters of the Emperor and his many concubines and children (he has yet to take a wife), meeting rooms, guest quarters, baths, pools, the palace library and map-room, and so forth. The next floor down contains the kitchens, some servant quarters, and offices of many minor officials. The bottom floor, which rounds the hill in a circle, contains the slave quarters and storerooms including a cellar containing rather nice wines. Dug into the hill and accessible from secret passages is the dungeon area, about 20 feet below the level of the bottom floor. The dungeon contains cells for prisoners, several rooms for interrogation and torture, and the Emperor's personal treasury (which is not readily accessible from the dungeons unless the proper secret passages are found).

(3) Here is the Colosseum, at the central depression below the three great hills of Nova Roma. The Colosseum can hold fifty thousand bloodthirsty fans, and contains underground animal pits along with cells for the gladiators. The gladiators, if led by a sufficiently charismatic hero, could be incited to riot. Six portcullis-blocked openings at even intervals lead to the below-ground Colosseum pits. These Nova Romans are particularly fond of mass slaughter; two evenly matched warriors elicit interest only from soldiers. The populace prefers to watch ten or twenty convicts chewed and gobbled by a captured Allosaurus, or one gladiator pitted against a sabertooth. Should a character be placed in an impossible situation—such as having to defeat an Allosaurus by himself—the Emperor will grandly offer the character freedom upon survival. This will, however, prove to be an embarrassment if the character does manage to survive, and the Emperor will doubtless renege on his promise.

(4) These are the great training-ground, barracks, parade ground, and other facilities of the Legions of Nova Roma. There are some twenty thousand troops in Nova Roma herself, and another ten thousand out performing raids and other military actions.

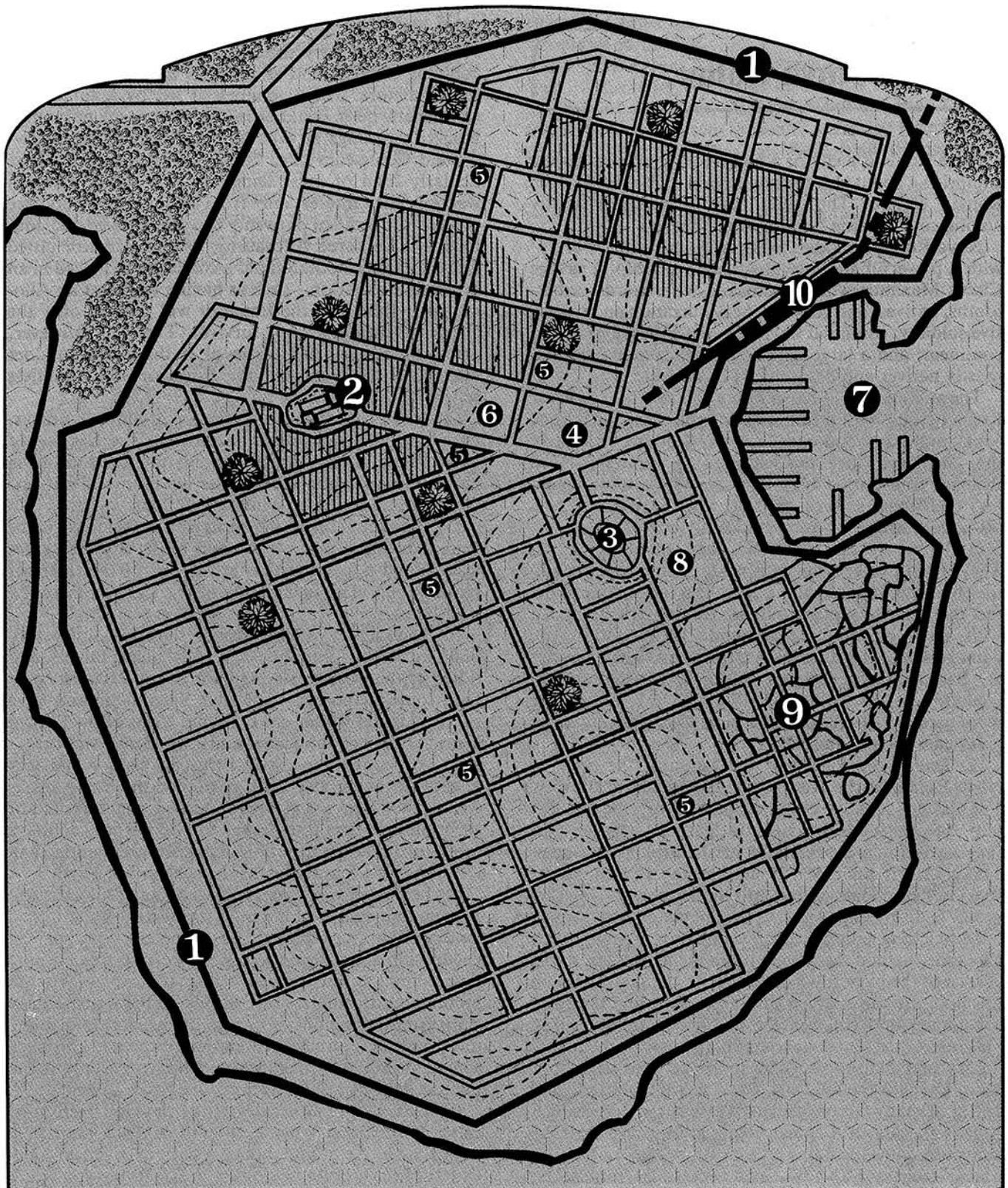
(5) Here are some of the baths of the city; here can be found, during leisure hours, some of the city's few great leaders and noble minds, and the rest of the rulers of Nova Roma. The inhabitants of the palace have their own baths.

(6) The Library of Nova Roma. In this vast two-story building can be found books, scrolls, maps, tablets, and other written records dating back nearly 2100 years. In fact, some memoirs of Antonius Valerius himself have survived intact within this building. Maps of the Known World are to be found here, and—wonder of wonders—even volumes dealing with Etruscan history and language. Antonius Valerius had studied the Etruscans as well as the Greeks, and tried to record what he could of their culture; thus, the library of Nova Roma contains more information regarding Etruscan civilization than all the pooled knowledge of the scholars of Earth.

(7) In the Harbor, you can find boats of all varieties: Roman ram-equipped warships (some have hook-tipped landing planks which can be dropped to grappel an enemy ship and provide access to its deck), small fishing boats, and a few largish troop transports. There's nothing but the masses of ballistas on the walls to keep ships from sailing out of or into the harbor. Of course, those ballistas and smaller weapons of the wall garrisons can be murderous to attacking ships, especially if the ballista javelins are set afire before being launched.

(8) This is the market district of the city. Here, one can buy anything from a ladleful of fruit juice to a sword, a set of clothing, boots, a slave of practically any variety, foods, bolts of cloth, etc. One thing you won't find here is riding beasts; the Romans have had to depend on their ships and their feet for locomotion during the past two millenia.

(9) This area contains the estates of the more powerful nobles of the empire. Naturally, this area rests atop one of the three hills of the city; also naturally, the



MAP 7 NOVA ROMA

City Walls

Rainforest

Noble Residential

Park Areas

higher up the hill your estate, the greater your wealth and the greater your position.

(10) Probably the most dangerous area of Nova Roma is the Warrens. This is the slummiest of the slums, practically unnavigable back-streets between crooked tenements reeking of filth dumped into the streets. This is an excellent place to be robbed or murdered or kidnaped; it is also a good place to track down rebel leaders, find thieves capable of scaling impassable walls, and stir up unrest.

(11) This is the aqueduct which services the city. It leads to hills and plateaus a hundred miles to the north, and the mountain water which flows to Nova Roma is sweet and cold.

Cartago

A thousand years ago, a rebel army ran away from the city of Nova Roma, sailed east, and founded a city of their own. Cartago is built atop a mountain plateau overlooking a broad gulf. Unlike Nova Roma, it is not built near any volcanic regions; it is not readily accessible from land or sea. This city is not as rich as Nova Roma. The buildings are stone or wood, the streets unpaved. Education is of good quality, though, and Carthaginian warriors are at least the equal of any who might come out of Nova Roma.

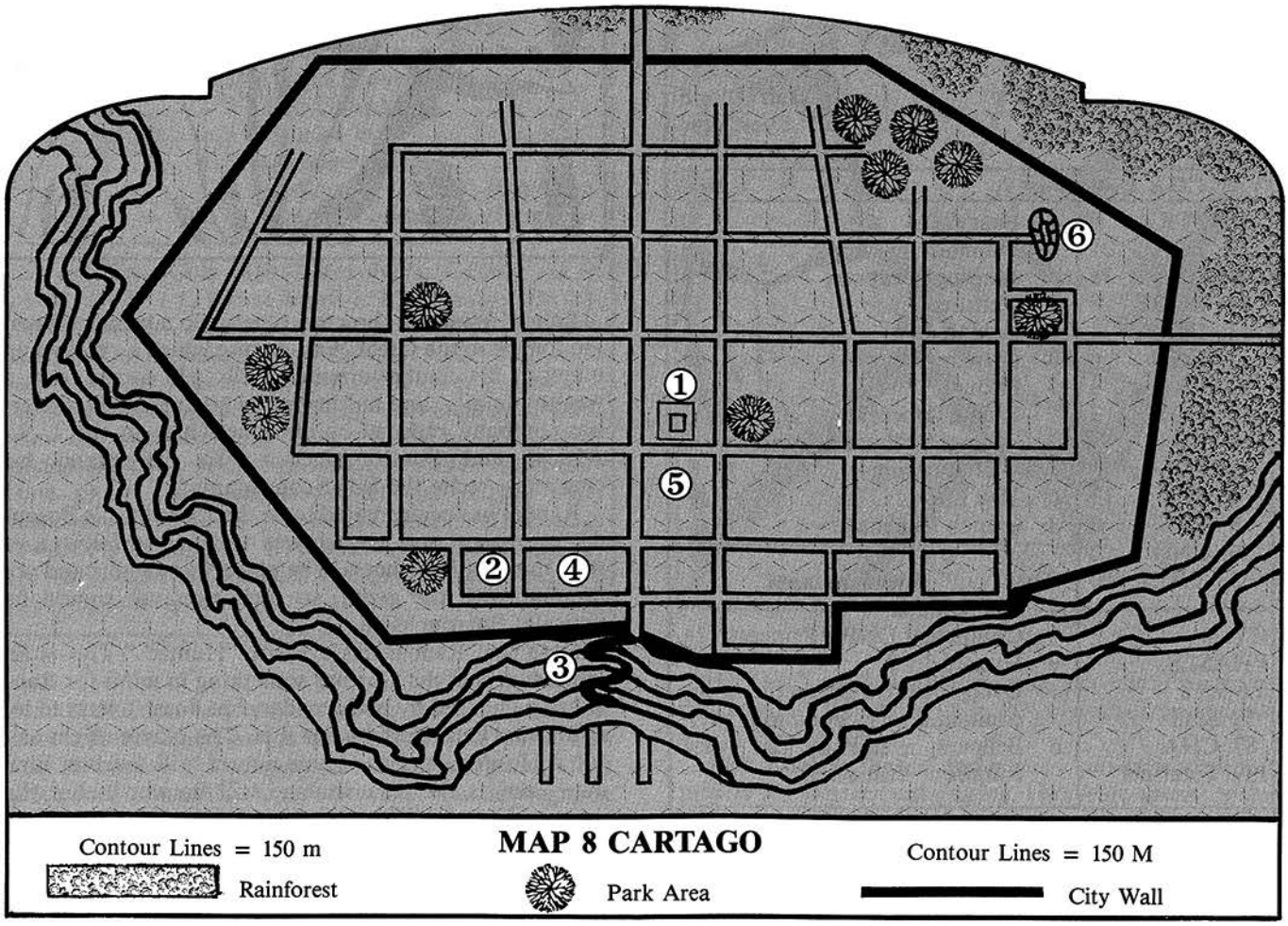
(1) This is Augustus Quintus Valerius's palace, a two-story stone affair with a small garden and a decent library, the best in the city.

(2) Here is the smithy and armory for the city. Cartago's troops are not barracked. Like the Minute Men of American history, each trained citizen of Cartago is expected to seize his weapons and armor and rush to the defense of the city whenever the call is made. Women fight, too, and women who choose to do so can train with the men in the art of combat.

(3) This is the trail leading down to what passes for a bay. A few ships are anchored here: Some sailing vessels, some fishing boats, one or two wargalleys at any given time. The trail up to the gates of Cartago is a long and tiring climb up a superior set of stairs carved out of the rock. However, troops trying to storm the gates will find themselves drenched in boiling oil or lead, knocked off by dropped boulders, riddled with arrows, and otherwise inconvenienced.

(4) This is the diminutive market of Cartago. Weapons, clothes, foods, and other gear can be purchased or bartered for here.

(5) Most of the population of Cartago actually works outside the walls in the farmlands, either returning within the walls or staying in the fields to sleep as the mood strikes. Great brass horns mounted on the walls will summon the population in case of war or disaster.



CHARACTERS BY REGION

It's time for you to see some of the individuals you can encounter during your stay in Zorandar. Each character sheet includes not only the basic character statistics, but also information on what role that character can be expected to play during the course of the campaign.

The first set of characters presented below consists of typical player-characters of the "civilized" variety. Most of them are built on a heroic 100 points. These characters are designed under the assumption that an expedition came to Zorandar, so most of the characters are well-armed and have skills appropriate to explorers and adventurers. Subsequent sets of character sheets are arranged by the area in which the characters are most likely to be encountered.

Randal Wesley

Role: Strong-Jawed Hero
Age: 30
Height: 6'
Hair: Blond
Eyes: Blue
Weight: 180 lbs

VAL	CHA	Cost
19	STR	9
17	DEX	21
18	CON	16
14	BODY	8
13	INT	3
13	EGO	6
13	PRE	3
16	COM	3
8	PD	4
5	ED	1
4	SPD	13
8	REC	0
36	END	0
33	STUN	0

CV: 6
PHASES: 3,6,9,12
52 Skills
87 CHA
139 Total pts

Cost	Skills	Roll
3	First Aid	12
6	Familiar: Firearms, Jabbing Weapons	
3	Culture	12
10	Boxing	
3	Driving	12
3	Pilot	12
3	Riding (Horse)	12
4	Sailing: Sailboat & Canoe	12
4	+2" Running	
10	2D6 Luck	
3	French Language	

100+	Disadvantages	
5	1D6 Unluck	
8	Competent DNPC Princess	14
9	Hunted by ?	
11	Overprotective of people in his command (very common, irr.)	
6	Believes in fighting fair (very common, irrational)	

Carries Springfield .30—06 Rifle, Colt 1911 A1 Automatic Pistol, Boot Knife



Randal Wesley is the archetypal pulp adventure hero. He fought in the Great War, during which he picked up many of his combat-oriented skills. He comes from a wealthy family, and has increased his fortune by directing company railroad-building activities in the U.S., Africa, and South America. To understand his character, recite the Boy Scout litany.

Randal has been created to be the focus of this Zorandar campaign, and as such was designed to fall in love with the Jungle Princess. The players know this and are familiar with the genre, so their romance should be typically Burroughsian.

Note that Randal has a blank "Hunted." This is an indication that the GM has something in mind for Randal to be hunted by in Zorandar, but doesn't want to let him know beforehand what it is. The player might ask for a Hunted, and the game-master will tell him how many points the disadvantage will be worth, but the nature of it won't be revealed until the campaign begins. Note also that Randal is built on 100 points, appropriate to the capabilities of the epic hero of such a story.

Jack Hayden

Role: Stalwart Lieutenant **Hair:** Sandy Brown
Age: 28 **Eyes:** Blue
Height: 5'11" **Weight:** 165 lbs

VAL	CHA	Cost
18	STR	8
18	DEX	24
15	CON	10
13	BODY	6
15	INT	5
12	EGO	4
13	PRE	3
18	COM	4
8	PD	4
3	ED	0
4	SPD	12
7	REC	0
30	END	0
30	STUN	0

CV: 6
PHASES: 3,6,9,12
59 Skills
80 CHA
139 Total pts

Cost	Skills	Roll
3	Climbing	13
5	Stealth	13
9	Familiarity: Firearms, Melee Weapons (Indian & Cavalry), Missile Weapons (Indian)	
3	Gunsmith	11
1	Familiarity: Survival	8
3	Tracking	11
10	Boxing	
3	Pilot	13
3	Riding	13
10	2D6 Luck	
2	+1" Running	
1	Familiarity: Astronomy	8
6	+2 w/Colt .45 DAA	

100+	**Disadvantages**	
11	Swashbuckler (v common, irr)	
3	Panics if overwhelmed	
5	1D6 Unluck	
9	Hunted by ?	
8	Competent DNPC	14
3	Distinctive Looks (tan, sun-grin), concealable w/Disguise	

Carries Two Colt M1917 Revolvers: Caliber .45 in ACP, OCV +1, Range Mod -1/3", Damage 1D6+1, STN Mod +1, STR Min 10, Shots 6, Size 5, Made in USA. This revolver fires the .45 ACP automatic ammunition. It does this by holding three bullets at a time in a half-moon-shaped clip; two clips are loaded into the swing-out cylinder much like modern speed-loaders. There, reloading the Model 1917 takes only one phase. Also carries Winchester M1873 rifle: Caliber .44-.40, OCV +2, Range Mod -1/4", Damage 1½D6, STN Mod +, STR Min 8, Shots 15, Size 13, Made in USA.Also carries Trench Knife (can be used as Dagger or Sap).



Jack Hayden was reared in Arizona by his Indian-hunter grandfather; notice the Western slant to his skills and his choice of long gun. Soon after his grandfather died, Jack joined the Army Air Corps and flew against the Hun in the Great War. In the years since, he has adventured in various places around the globe, generally going to the aid of old friends such as Randal Wesley.

He wasn't created with any specific romantic association in mind, but ended up in the original campaign falling in love with Sula.

Jack is deeply tanned and wears a sun-grin burnt into him by his Western upbringing. He's lean, speaks with a Western accent, and is reckless enough to try anything, including learning to fly a Quetzalcoatlus or jumping into the midst of a lot of enemies.

Judy Lynn

Role: Femme Fatale
Age: 22
Height: 5'6"
Hair: Gold/Blonde
Eyes: Blue
Weight: 130 lbs

VAL	CHA	Cost
13	STR	3
13	DEX	9
18	CON	16
10	BODY	0
20	INT	10
18	EGO	16
18	PRE	8
20	COM	5
6	PD	3
5	ED	1
3	SPD	7
7	REC	0
36	END	0
25	STUN	0

CV: 4
PHASES: 4,8,12
48 Skills
78 CHA
126 Total pts

Cost	Skills	Roll
3	Disguise	13
3	Bribery	13
6	Familiarity: Firearms, Melee Weapons	
3	Mimicry	11
3	Linguist	
2	Speaks Bantu	
10	2D6 Luck	
10	Boxing	
3	Persuasion	13
2	Pro Skill: Singer	12
3	Riding	12

100+ **Disadvantages**

5	1D6 Unluck
1	Distinctive Looks (beauty, hair color, concealable)
8	Fear of spiders (total collapse)
3	Jittery (infre, slight impair)
9	Hunted by slavers

Carries Remington Derringer: .38 caliber, OCV +0, Range Mod -1/1", STN Mod 0, STR Min 5, Shots 2, Size 1, Made in USA.



Judy Lynn is the typical cinematic Femme Fatale. She's tall and gorgeous, and her conversation is full of innuendo and unmanning repartee. She's a singer by trade, who was taken into Africa by a producer who intended to make her a star but abandoned her when his production company went bust.

In the original campaign, Judy, like Jack, was not created to fulfill any particular romantic role. However, she fell in love with Clitellus Libertarius and became a victim of the pernicious romance which suffuses the Burroughsian campaign.

Like the other "civilized" characters, she is built on 100 points. Note that her Hunted is specified; it can apply as well on Earth as on Zorandar, so the GM has let her choose it herself. Note also that her Linguist ability, with only one language under it, won't do her much good right now; however, as soon as she's exposed to the natives of Zorandar she'll being learning Latin and the native tongue and whatever else with remarkable speed.

Jake "Blackie" Morgan

Role: Villain
Age: 31
Height: 6'
Hair: Black
Eyes: Brown
Weight: 190 lbs

VAL	CHA	Cost
15	STR	5
17	DEX	21
18	CON	16
15	BODY	10
15	INT	5
15	EGO	10
13	PRE	3
18	COM	4
6	PD	3
4	ED	0
4	SPD	13
7	REC	0
36	END	0
32	STUN	0

CV: 6
PHASES: 3,6,9,12
52 Skills
90 CHA
142 Total pts

Cost	Skills	Roll
3	Shadowing	11
5	Stealth	12
3	Familiarity: Firearms	
3	Driving	12
3	Gambling	11
3	Interrogation	12
10	2D6 Luck	
10	Boxing	
3	Persuasion	12
3	+1 w/Colt Peacemaker	
3	Sleight of Hand	12
3	Lockpicking	12

100+ **Disadvantages**

11	Violent (v common, irr)
6	Overconfident
3	Vengeful
10	2D6 Unluck
9	Hunted by ?
3	Dist Looks (huge, dark, sneers and scowls, conc w/disguise

Carries 1911A1 Pistol, Colt .38 Detective Revolver

Blackie Morgan is a small-time hood with big-time aspirations. He's smart enough to hire on to an expedition that looks like it might be going places, and later run off with the take. He's also big, strong, fast, and capable enough to make a lot of trouble for his erstwhile comrades when he decides to make his move.

Naturally, Blackie isn't a romantic character. It's conceivable that he could be reformed by love, but unless that comes to pass he'll probably run off, take charge of some lesser tribe, and begin building his own villainous empire to oppose Randal's good one.



Professor Wilbon Quimby

Role: Absentminded Scientist **Hair:** Gray and balding
Age: 50 **Eyes:** Blue and squinty
Height: 5'7" **Weight:** 160 lbs

VAL	CHA	Cost
8	STR	-2
13	DEX	9
9	CON	-2
8	BODY	-4
20	INT	10
13	EGO	6
8	PRE	-2
10	COM	0
2	PD	0
2	ED	0
2	SPD	-3
4	REC	0
18	END	0
17	STUN	0

CV: 4
PHASES: 6,12
64 Skills
12 CHA
76 Total pts

Cost	Skills	Roll
3	First Aid	12
3	Concealment	13
15	3D6 Luck	
3	Cryptography	13
3	Scholar	
3	Scientist	
9	Sciences	
3	Linguist	
22	Languages	

50+	Disadvantages
5	Nearsighted
11	Will not kill (v common, irr)
6	Preoccupied by Work (doesn't recognize danger)
3	Age
1	Dist Looks: Short & Waddly

Wilbon Quimby's sciences, all on an 11 or less roll, include Archeology, Anthropology, Paleontology, History, Sociology, Botany, Geology, and Zoology. He's fully conversant, with an accent, in Arabic, Chibcha, Portuguese, Dutch, Swahili, Spanish, German, Latin, and Bantu. He's somewhat conversant in Afrikaans, Hindi, Quechua, and Swedish. He carries a magnifying glass and numerous envelopes for taking specimen samples

Wilbon Quimby is an example of the 50-point character who's invaluable to this sort of campaign. Faced with a raging battle between Neanderthals and carnosaurs in an ancient city, Quimby would waddle right into the thick of things to look at temple paintings. Encountering the Nova Romans for the first time, Wilbon would be able to speak with them, and he'll pick up native tongues as quickly as will Judy Lynn. He may be able, given time, to unravel some of the long-lost history of the builders of Koram. In short, he's incredibly useful to the other adventurers as long as there isn't a fight going on.



Dr. Bartholomew Hollingsworth

Role: Jungle Doctor
Age: 40
Height: 5'10"
Hair: Graying
Eyes: Blue
Weight: 160 lbs

VAL	CHA	Cost
10	STR	0
15	DEX	15
15	CON	10
10	BODY	0
25	INT	15
18	EGO	16
20	PRE	10
20	COM	5
8	PD	6
4	ED	1
5	SPD	5
5	REC	0
30	END	0
23	STUN	0

CV: 5
PHASES: 4,8,12
48 Skills
83 CHA
131 Total pts

Cost	Skills	Roll
7	First Aid	15
5	Deduction	14
3	Science: Forensic Medicine	12
5	Pro Skill: Medicine	14
10	2D6 Luck	
1	Familiarity: Nets	
3	Scientist	
2	Botany	11
4	Biochemisty	14
3	Organic Chemistry	13
1	Physical Chemisty	11
4	Pharmacology	14

100+	Disadvantages
3	Age (40)
8	Limps (-2" Running on 11 or less, no kick)
11	Will not kill
6	Overconfident

Carries a net

Another character who is extremely useful to any band of adventurers is the Man Who Can Put Them Back Together when they've just been through the carnosaur attack. Dr. Hollingsworth fits that bill. He's also the man to sit beside the fire at night, smoking his pipe and looking remarkably like Stewart Granger, speculating about the meanings of the Nova Roman troop movements; his Deduction skill will give him lots of clues about the things he sees in his adventures.



To Be Found in and Around the Arrival Site

Missoura Joe Stuart

Role: Crazy Old Coot
Age: 80-100
Height: 5'6"
Hair: White
Eyes: Blue and crazy
Weight: 120 lbs

VAL	CHA	Cost
10	STR	0
11	DEX	3
10	CON	0
8	BODY	-4
8	INT	-2
8	EGO	-4
12	PRE	2
10	COM	0
4	PD	2
4	ED	2
2	SPD	-1
4	REC	0
20	END	0
18	STUN	0

CV: 4
PHASES: 6,12
12 Skills
-2 CHA
10 Total pts

Cost	Skills	Roll
3	Familiarity: Firearms	
2	Knowledge: Civil War	11
2	Area Knowledge: Koram	11
2	Pro Skill: Sailor	11
3	Concealment	11

20+	Disadvantages
11	Paranoid (v common, irr)
4	Civil War Nut
5	1D6 Unluck
5	Age (60+)
5	Dist Looks (not conceal)

Missoura Joe is in his 80s or 90s—he doesn't remember which. What he does remember is that he was a cabin boy on a Confederate ship during the last days of the War Between the States, and that sailing along off the coast of Georgia in 1865 his ship was blinded by a fogbank that rolled out of nowhere. Then the ship ran aground. When the mist cleared, the ship was in a totally new environment. It had run aground off the northwestern coast, not far from where the great river in front of Koram empties into the sea. As far as he knows, Missoura Joe is the only survivor of the hundred or so men from the ship; those that were smart and fast enough survived the jungle predators on the trek through the continent, but eventually all of them succumbed to illness, carnosaurs, tribal arrows, and old age. Missoura Joe has been alone in his safe, dark cave for near thirty years.

He's a tall, but bent and stooped old man with a long, matty beard and a revoltingly pale complexion. He wears ratty furs and an authentic Rebel cap. He's

simultaneously paranoid and desperate for human companionship, so he'll track player characters, stealing their stuff, erasing messages they leave on walls, eavesdropping on their conversations, etc.

His primary weak point (other than his tottering sanity) is his Civil War perceptions. Yankees he will take for enemies come to get him at last. Try to convince him that the South fell, and he won't believe you. Convince him that you're a part of the New Confederacy, and you've won yourself a life-long friend, for twenty or thirty minutes, anyway.

He possesses a vintage 1862 Colt cap-and-ball Army revolver wrapped in oilcloth, but he has no bullets left.

To Be Found in Koram

Neanderthals (Komoti)

Role: Things to Fight **Hair:** Brown, oily, and plentiful
Age: Var **Eyes:** Brown
Height: 5'8"-6'2" **Weight:** 140-200 lbs

VAL	CHA	Cost
20	STR	10
10	DEX	0
18	CON	16
15	BODY	10
10	INT	0
10	EGO	0
10	PRE	0
6	COM	-2
5	PD	1
4	ED	0
3	SPD	10
7	REC	0
36	END	0
34	STUN	0

Cost	Skills	Roll
3	Climbing	13
2	Familiar: Stone hatchet, spear	

Carry stone hatchet and stone-tipped spear

"Komoti" means "Ugly Men" in the tongue of the native humans, and these creatures certainly are. They're exceptionally hairy and primitive people of average intelligence, though certain members can be fairly bright. The Neanderthal tribes live in hillside caves, kill animals with stone weapons, and do a lot of foraging for large insects, nuts, fruits, and rodents. They wander into Koram once or twice a week looking for something to eat, in groups of 15 to 30 individuals.

The Neanderthals speak a cruder variant of the native human tongue. Komoti men do not mate with native women; they're attracted only to their own kind, for which the native women, when they consider it, often give thanks.

If you want to run a Neanderthal player character, use the following disadvantage, which is similar in conception to the Age disadvantage in its effect: Neanderthals have maximum STR 30, CON 30, BODY 30, INT 10, EGO 10, COM 10. In other words, if a Neanderthal character wants a STR of 28, he need only spend 18 points; if he wants an INT of 13, he must spend 6.

To Be Found in the Area of Koram (Map #3)

Sula

Role: Animal Handler Native **Hair:** Black w/stripe
Age: 17 **Eyes:** Blue
Height: 5'5" **Weight:** 120 lbs

VAL	CHA	Cost
13	STR	3
18	DEX	24
15	CON	10
10	BODY	0
13	INT	3
13	EGO	6
15	PRE	5
18	COM	4
4	PD	0
3	ED	0
3	SPD	2
6	REC	0
30	END	0
25	STUN	0

Cost	Skills	Roll
3	Climbing	12
3	Concealment	11
3	Shadowing	11
5	Stealth	13
3	Animal Trainer	11
5	Animal Friend	
3	+3 PRE vs Felines	
2	Area Knowledge: Mountains	11
3	Survival	11
3	Tracking	11
3	Mimicry	11
4	Familiar: knives, bow, spear	
3	Breakfall	13
4	+2" Running	

CV: 6
PHASES: 4,8,12
47 Skills
57 CHA
104 Total pts

75+ **Disadvantages**

3	Distinctive Looks (hair)
9	Hunted by Marcus Cornelius 11
8	Distrusts modern things
4	Abhors senseless violence
5	1D6 Unluck

Carries stone-tipped spear, bow, flint-tipped arrows and stone knife

Sula was a woman of the Zodari mountain tribe (see Map #6), but she was *dara* - strange. She was born with a peculiar white stripe down the side of her otherwise pitch-black hair. Further, as she grew, she developed a disconcerting affinity for the great cats, so much so that the other members of the tribe grew afraid of her. Given the choice of being slain or leaving, Sua left without a backward glance. In the few years since, she has roamed

the northern end of the continent, befriended by the cats but ignored by and ignoring humans.

She's an odd young woman. She's a natural mimic, so anything said to her by a player-character is certain to be repeated in flawless English without really being understood. She hates things that don't seem natural, such as Romans, firearms, etc. Hunting and killing for food seems a natural thing to her, but slaying animals for sport or pleasure is abhorrent to her.

In recent months, she accidentally stumbled across the camp of Marcus Cornelius, the right-hand villain to the Emperor of Nova Roma. Marcus Cornelius was in the southern continent on a mission to spy on the Kori, and he conceived a flaming desire for the young woman. He now tries to track her down and capture her whenever circumstance allows.

Naturally, Sula is lonely and anxious for human companionship, though she is resigned to the fact that she would never be accepted by any tribe because of the peculiarities that made her an outcast in the first place. She wears the traditional fur pelt of the peoples of Zorandar, a feline fur for scent-recognition in her case, but bears no tribal symbols.

Natives of Zorandar

Warriors

VAL	CHA	Cost
10	STR	0
12	DEX	6
13	CON	6
11	BODY	2
10	INT	0
10	EGO	0
10	PRE	0
10	COM	0
4	PD	2
3	ED	0
3	SPD	8
5	REC	0
26	END	0
23	STUN	0

Cost	Skills	Roll
16	Various Tribal Skills	
20+	**Disadvantages**	
8	Hunted by carnosaurs	8
4	Hunted by other tribes	8
8	Tribal Pride & Competitiveness	

The tribal humans of Zorandar are an extremely handsome, clean-limbed people. Usually, they are blonde or brown-haired, with fair complexions. They are a simple but intelligent people, limited most by the tribal customs they have borne for thousands of years. The non-warrior members of the tribes are all zero-point normals; the warriors usually start at 20 points, as shown above.

The tribes fight one another continually. In the tribal culture, the greatest status one can have (short of the chieftain or his counselors) is that of a warrior. Naturally, the greatest warriors are those that fight the most. The tribes steal women from one another as often as they can; while this practice leads to a lot of fine warriors being killed trying to make off with their captives, it also keeps the tribes from inbreeding too extensively.

The tribes are very patriarchal, but occasionally a woman of great spirit will become a warrior in her own right and be accepted by the other warriors. Female warriors are not in the habit of kidnaping their mates from other tribes; on the other hand, they're seldom kidnaped themselves.

A tribe usually consists of one to five hundred individuals, organized under a single chieftain. Each tribe identifies itself with its surroundings or some phenomenon, and the term for "chieftain" is merely a suffix tacked onto the tribal name—thus, the chieftain of the Uti (Treewalkers or Treepeople) is Utor; the chieftain of the Jari (Riverfolk) is the Jaror. A chieftain will usually have counselors, approximately one per seventy-five or hundred members of the tribe; below the status of counselor, the only status worth anything is that of warrior.

The tribal peoples have no shamans or priests, but are still intensely superstitious. They revere nature, so natural forces are considered deities. The suns all have names (Balor, the great yellow sun, which looks to be the largest, though Alor, the distant red-orange, actually is; Calor is the small white sun) and are obviously greater deities, the moons have names and are minor deities, the wind is a spirit force, as are fire, lightning, great rain, hurricane, earthquake, and so forth. The tribesmen believe in two types of magic—fire-magic (with which Earth firearms will usually be identified) and spirit-magic. Spirit-magic is what the tribesmen think of psychic phenomena, prophetic dreams, and the uncanny ability of the Romans to fight in unison and precise ranks.

Since mate-stealing is so prevalent among the tribes, everyone knows that it's possible to be mated to a stranger from another tribe. The warriors look forward to it—it's a great honor to steal a mate. The women resign themselves to the possibility—except for those who are dissatisfied with their tribes and look *forward* to the possibility. While it's no shame to mate with a member of your own tribe, which in fact happens most of the time, it's just not as honorable as stealing a mate. This is mentioned because it leads to customs the tribal humans have—customs which civilized characters will either not understand, will find convenient, or will violate. For instance, a tribal woman who is captured by or otherwise falls into the hands of civilized men will expect to be mated to one of them. If she is not, she will be infuriated—not because she particularly wanted to mate with one of these strangers, but because the alternative is being made a slave, which is a great dishonor. On the other hand, a convenience to the Romance nature of such adventures is that since the tribal women are familiar with the idea that they may someday be stolen away, they will have no aversion to giving serious consideration to the civilized males into whose company they fall. They're not hung up on cultural differences.

These tribes are hunters—pre-agrarian societies. The warriors do the hunting, while women, youths, and warriors long past their prime gather fruits and some herbs and river-vegetables. Once again, there is no shame in this activity; it's just not particularly honorable, either. The most onorous tasks in any village are carried out by

that village's slaves, men and women of other tribes who are not mated to members of the capturing tribe.

Each member of a tribe will always wear some ornament proclaiming his tribe. Such ornamentation could be face or body paint, hair knotted in a particular pattern, a specific stone or gem worn about the neck, or animal skins worn a specific way. For example, the Uti—the treewalking people—wear colorful, polished single riverstones on thongs about their necks, and they go barefoot—sandals or boots would make travel in the trees impossible. The Jari, or river people, wear sandals—often of crocodilian hide—and paint a single line of blue waves across their breasts.

The tribesmen are of the late Stone Age in their technology—in other words, their knives, arrows, spears, and hatchets are all of stone or headed with stone, often flint. Different tribes use different weapons depending on circumstance and any peculiar codes of honor they might have. The Uti and Kori (plains peoples) carry spear, bow, and knife; the Jari carry spear, hatchet, and knife; the Zodari (mountain folk) carry bow, spear, and knife.

Incidentally, the tribesmen burn their dead for the most part, so you won't find any tribal cemeteries dotting the landscape.

The Jari

The Jari are the canoeing tribe that lives on the lake island west of Koram. They have been enemies of the Uti for a long time, and they've stolen so many wives from one another that they know all about one another. The Jari wear skins, sandals, and a blue wave painted on their chests. Their warrior skills include:

3	Canoeing	11
3	Familiarity: Bow, Spear, Knife	
4	Swimming +2"	
2	Knowledge: Local Rivers	11
2	Professional Skill: Spearing Fish	11
2	Professional Skill: Canoe-building	11

Akul

Akul is the handsome Jaror—chief of the Jari. He has all the tribal warrior skills on a 13 or less, a 3-point Brawling ability and a Comeliness of 14. However, he's also vain, boastful, and inexperienced as Jaror (his father, a canny veteran, died only last year). If the characters try to form an alliance with him, he'll be obnoxious and unwilling. However, he can be coerced or shamed into fighting a player character champion in hand-to-hand combat; defeated, he would do the honorable thing and resign as Jaror in favor of the victor.

Urg

Role: Friendly Horror
Age: Doesn't Know
Height: 6'6"
Hair: Black
Eyes: Black
Weight: 350 lbs

VAL	CHA	Cost
33	STR	26
17	DEX	21
18	CON	16
14	BODY	8
12	INT	4
10	EGO	0
14	PRE	4
0	COM	-5
10	PD	5
4	ED	0
3	SPD	3
11	REC	0
36	END	0
40	STUN	0

CV: 6
PHASES: 4,8,12
38 Skills
78 CHA
116 Total pts

Cost	Skills	Roll
3	Climbing	16
3	Shadowing	11
5	Stealth	12
7	Survival	13
4	Fam: Melee Weapons, Rocks	
3	Breakfall	12
4	Cave-Painting	13
4	+2" Swimming	
5	Tough skin: +3 PD, resistant	
4	+2" Running	

75+ Disadvantages

5	1D6 Unluck	
10	Dist Looks, Not Concealable causes disgust and fear	
11	Overconfident	
4	Extremely curious	
11	Hunted by carnosaurs	8

Carries stone club and some throwing rocks

Also on the Jari island is Urg, an outcast Neanderthal. He was too ugly, even for them. His face, a cauliflowered mess of subhuman gristle, was hideous enough to curdle even another Neanderthal's stomach, and he was banished.

Fortunately for any player character who might encounter Urg, he's not a monster. Actually, he's a thoughtful, intelligent, lonely creature who has artistic leanings. He knows how to grind berries and earth to mix paints, and he's a master of cave-painting. By modern standards, his cave paintings aren't much to look at—primitive splashes of paint arranged to show a scene—but Urg's work has a power to it that would move another Neanderthal to weep.

If it comes to combat, though, Urg *can* be a monster. He stands about 6'6", weighs just under 350 lbs, wears a crude loincloth, and carries several clubs and rocks for different purposes. He is very friendly and will assist any player characters, such as women dropped into the Quetzalcoatlus nest atop his mountain. He'll follow strangers around just to have an opportunity to learn about them.

To Be Found in the Uti Village

UTI WARRIORS

The Uti wear skins, river-pebbles on thongs about their necks, and no footgear of any kind. Of all the tribes in Zorandar, the Uti are the only ones known to live in trees and walk among the tiers of branches. Because of this ability they are extremely hard to track or to run to ground. Their specific skills include:

3	Breakfall	11
3	Climbing	11
3	Familiarity: Spear, Bow, Knife	
5	Professional Skill: Treewalking	14
2	+1" Running	

Shara

Role: Jungle Princess **Hair:** Blonde/Brown
Age: 18 **Eyes:** Brown
Height: 5'8" **Weight:** 135 lbs

VAL	CHA	Cost
13	STR	3
19	DEX	27
13	CON	6
13	BODY	6
15	INT	5
13	EGO	6
13	PRE	3
20	COM	5
5	PD	2
5	ED	2
4	SPD	11
7	REC	0
26	END	0
27	STUN	0

CV: 6
PHASES: 3,6,9,12
27 Skills
76 CHA
103 Total pts

Cost	Skills	Roll
3	Climbing	12
4	Fam: Melee Weapons, Bow	
5	Treewalking	14
5	Breakfall	14
3	Survival	11
4	+2" Running	
3	Tracking	11

75+	Disadvantages	
5	1D6 Unluck	
8	New Stone Age mentality	14
11	Hunted by carnosaurs	8
4	Hunted by Nunio	8

Carries native quality spear, knife, and bow

The pride of the Uti tribe is Shara, the daughter of the Utor. She is a beauteous, graceful, and clean-limbed representative of her tribe, and many warriors, Nunio foremost among them, would forego the honor of capturing a mate to win her hand. So far, she has accepted none of them.

Shara is tall, perhaps 5'8", with long blonde-brown hair cascading to the small of her back. She is the nimblest and most beautiful of her tribe, and a warrior in her own right. Left to her own devices, she might become the first woman in Uti history to become Utar. She's the classic jungle-romance heroine: beautiful, capable, and desired by the nastiest villains in the world.

Tothar

Tothar, the Uti king, is a large, impressive man. He has STR 15, DEX 13, INT 13, PRE 18, and COM 14, plus Persuasion on a 13 or less. He's Shara's father, but he's not particularly protective of her. He is a good leader, one who is much beloved of his tribe, and one who won't be likely to surrender his title as Utor to a player character who merely defeats him in combat. He's 6' tall, brown-haired and bearded, deep-chested, and handsome.

Hukor

The primary Utale, or advisor to the Utor, is Hukor. At first glance, Hukor might be mistaken for a Neanderthal—he's tall, ugly, hairy, and gnarled—but there's a swiftness to his movements and an intelligence in his eyes that belies that impression. He is a good counselor and is fiercely loyal to his Utor and Utara. Were both the Utor and the Utara to be slain or kidnaped, leadership would probably fall to him. He has STR 20, DEX 15, CON 15, INT 13, COM 8, and SPD 4, and has Tactical Knowledge on a 13 or less, and Sleight of Hand on a 12 or less.

Nunio

Next in line behind Hukor for the chieftaincy is Nunio, easily the handsomest of the warriors of the Uti. Nunio is a good hunter and warrior, intelligent and nimble. Unfortunately, he is also a conscienceless monster who has decided that if he can't win Shara and the title of Utor by any normal means he'll have to take them by force. He has INT 18, COM 18, and Trapping Skill on a 14 or less, Tracking on a 13 or less, Stealth on an 11 or less, and 2D6 of Luck. He is Conscienceless and Greedy, and Lusts for Shara.

Taria

Shara's childhood friend is only two steps from becoming an outcast like Sula. She is afflicted with Spirit-Magic, and is therefore half shunned by her people. She can be considered a warrior because Shara has taught her how to fight. She differs from the other warriors in that she has INT 18, COM 14, and 10 points of Precognition.

Moru

Moru is the third and least of the chieftain's advisors. If the Utor, the Utara, and all the other Utales were to be cleared away he would be Utor. Naturally, he does not wish for this. Moru is a good man. He is aging, dark-skinned and quiet. He's a typical warrior.

Orane

Orane is a youthful, exuberant warrior. He's sufficiently free-thinking and curious that he's sure to accompany and help the player characters if his cousin, Shara, permits. He is also a typical warrior.

To Be Found in the Satha Caves

Sathas

Role: Villains
Age: Var
Height: 7'
Scales: green to blue
Eyes: Brown
Weight: 250 lbs

VAL	CHA	Cost
30	STR	20
11	DEX	3
18	CON	16
17	BODY	14
10	INT	0
12	EGO	4
13	PRE	3
10	COM	0
6	PD	0
4	ED	0
3	SPD	
10	REC	
46	END	5
41	STUN	0

CV: 6
PHASES: 4,8,12
16 Skills
73 CHA
89 Total pts

Cost	Skills	Roll
8	+4" Running	
4	Fam: Melee weapons, spear	
3	Riding: Lizards	11
3	Familiarity: Tracking	8

50+	Disadvantages	
5	1D6 Unluck	
10	Dist Looks (not concealable) causes fear, etc.)	
10	Monitored by Satha Queen and minions	14
11	Hunted by human tribes	11
3	Cannot speak human languages	

Carry sword or spear, knife, and armor

Sathas are powerful intelligent carnosaurs descended from the Deinonychus. As such, they are about 7' tall on the average, and fairly lightly built for their height. They have powerful crunching jaws, strong hindlegs allowing for fast running (the legs have a vestigal claw which is a full-sized, formidable weapon on the Deinonychus, but not worth much to their descendants), a steadying tail which is pretty stiff and immobile, and strong forelimbs which are nevertheless shorter than a human's and projected more forward than to the side. These Sathas range from green to blue in hue. There are rumors of a race of red and brown Sathas far, far to the south, but none has ever been seen.

The Sathas are matriarchal in society—not that most humans can discern whether a Satha is male or female. There are only three social classes: Queen, Warrior/Worker, and Slave. Sathas eat meat and do like the taste of human flesh.

They have early Bronze Age technology, and are strong enough to make heavy armor for themselves—which makes them very hard to slay, especially for the tribesmen. They tend to carry horribly heavy bronze broadswords and heavy-flanged long spears, and wear breastplates and open-faced helmets. One reason that Bronze-era humans limited their blades to short-sword length is that bronze blades were too weak and prone to break at broadsword length; if thickened to take the increased punishment, they were too heavy and unwieldy for a fighter to use. As strong as the Sathas are, this isn't a problem for them.

The Sathas also have one mystic research involving the use of spirit-magic focused through crystals. The Satha race is vestigally psychic, and certain members of the race have learned to use crystals to communicate with sentients.

For color, you might have player-characters witness a Satha mating ritual. As noted, the Sathas are female-dominated. When a Satha female ovulates, she usually tries to locate the largest and most powerful male within short range, beat him into submission, then mate with him. When two or more females ovulate on the same day, they will usually fight one another for the prize male, and this can be an awesome sight. If player-characters, accompanied by a native character, were to observe the incredibly bloody ritual combat, it might make for an interesting chapter.

For riding purposes, these intelligent carnosaurs have "tamed" a reptile suited to that purpose. The riding lizards of the Sathas are closely related to the Hypselosaurus, a sauropod—one of those stumpy-legged long-necked long-tailed critters. The riding lizards are smaller than the Hypselosaurus, being a mere 30-35 feet long, and lighter in mass; therefore, while they're fond of the water, they aren't as dependent on it for cooling purposes, and under the canopy of the rain forest don't spend that much time in the water. Sathas crossing the plains on these lizards almost always follow rivers, though. The harness used on one of the riding lizards is pretty simple: What amounts to a long saddle with a post where the saddlehorn would be. The post is a pivot for a long (10-15'), heavy wooden pole. To steer the riding lizard, a Satha literally moves the pole to its head and turns its head in the direction it's supposed to go. Most humans can't do this; it requires a strength of 20 to budge the saurian's head sufficiently to steer it (four people with STR 10, or two with STR 15 will do). Large woven baskets, large enough for one or two people to hide in, may be strapped like saddlebags to either side of the riding lizards and often are when the Sathas are transporting gear.

To Be Found Elsewhere On the Continent

Kori

The Kori are the nomadic plains-folk of this part of Zorandar, similar in lifestyle to several North American Indian tribes. They follow bison-like animals across the plains and live in hide huts. The Kori tribal skills are:

3 Tracking 11
4 +2" Running
3 Familiarity: Spear, bow, knife
5 Stealth
1 Familiarity with Breakfall

The tribal recognition decoration of the Kori includes the tanned hide boots they wear and the deep tans their skins acquire from years of living on the plains.

Toron

The Koror, chieftain of the Kori, is Toron. Toron is a thirtyish warrior, tanned almost black from the sun. He has been Koror for about five years. He has a mate and three young children. He is a level-headed, strong-willed man and won't be too difficult to enlist to the player characters' side if they go through the usual business of saving his children from a charging predator, or some such thing.

Zodari

The Zodari are the mountain tribe living north of the Neanderthals in the mountains above Koram. Among other things, they live in caves, fight the Ugly Men, kill and eat mountain mammals, and dodge pteranodons. Their tribal skills include:

3 Climbing
3 Breakfall
3 Familiarity: Bow, Spear, Knife
2 Knowledge: Mountains
3 Concealment
1 Familiarity: Survival
1 Familiarity: Tracking

The Zodari recognition cues include ornate braided leather headbands, heavy fur cloaks, and their very supple sandals.

Bakin

The chief of the Zodari is Bakin, an aging warrior who feels that he has not much more time left in this world. He is a very tired man, but he holds tenaciously on to the title of Zodaror because none of his sons is yet emotionally ready to lead, even though they are between twenty and thirty years of age and constantly clamor for the chieftainship.

To Be Found in Nova Roma

Legionnaires

VAL	CHA	Cost
10	STR	0
13	DEX	9
13	CON	6
10	BODY	0
10	INT	0
10	EGO	0
10	PRE	0
10	COM	0
4	PD	1
3	ED	0
3	SPD	7
5	REC	0
26	END	0
22	STUN	0

CV: 4
PHASES: 3,6,9,12
7 Skills
23 CHA
30 Total pts

Cost	Skills	Roll
5	Familiarity: Melee Weapons, Thrown Spear, Bow	
2	Pro Skill: Battle Tactics	11

20+ **Disadvantages**

5	Monitored by Empire	8
5	Subject to orders	

Carries short-sword, spear, shield, armor, and helmet

In 146 B.C., about two hundred Roman legionnaires returning from the obliteration of Carthage accidentally made the crossing to Zorandar. A mist which was possibly a moving link between the worlds engulfed them, and they found themselves in a world with three suns. The legionnaires were on a hideous, rainy, jungle-rotted continent infested with giant dragons, with no understanding of how they came to be there and no idea of how to return home.

One of the two centurions in command was Antonius Valerius, a brilliant soldier, engineer, and student of Greek literature. Valerius had more than a dollop of noble blood as well. He took command of the force and set about creating a new empire.

During the legionnaires' travels to avoid the reptilian predators, they discovered that the further north they traveled the fewer reptiles there were. Eventually finding themselves on the coast of the Taro Jor, they determined to cross to the north and see if there were any habitable islands there. Subjugating a small fishing tribe, they wedded the women and forced the men to begin building seacraft in the Roman style.

Ultimately, their seafaring expeditions discovered that there was indeed a northern continent—one on

which there were few giant reptiles—and the entire Roman people, now some five hundred strong, made the crossing. The series of hills facing the Three Sisters was suitable for the new Rome. Naturally, Antonius Valerius became the First Citizen of this new Rome, and all rulers who followed him took the appelation Valerius as a part of their names, much like later emperors of old Rome would take the name of Caesar.

These new Romans decided that the great sun in the sky was Apollo, and the two lesser suns Helios (the red-orange) and Hyperion (the white); the moons, from greatest to smallest, were Diana, Phoebe, Selene, and Hecate. It became part of the new Roman mythos that the world itself had changed, and only the two hundred legionnaires had been chosen to survive the transition. The gods had reasserted their dominion, and as the Chosen of the gods it was the right of new Rome to prey upon the savages who lived upon the new Earth.

The first two hundred Romans, under direct orders from the Valerius, each took many wives and sired many children. The population of Rome had to be rebuilt. Thus, while the Mediterranean features and coloration were somewhat diluted, many Mediterranean traits have survived. The modern Nova Romans are larger and healthier than their Earth-born ancestors, with noble features, dark hair and eyes, and olive complexions. The prominent Roman nose is still in evidence, and Roman characteristics of adaptability and organized warfare are commonly practiced.

The traditional Roman gods are worshipped and, as in the original Rome, Venus is the civic deity. The Nova Romans know about the nature-worship faiths of the tribes, and sometimes lesser deities and forces of nature have been given native names or combined names.

However, the morality of Nova Roma, like Rome, began to decline. Roman republicanism never gained a strong foothold in the government. An enormous slave class led to a solid class of idle rich. The abuses of the nobility grew more common and darker; the Circus Maximus provided grisly spectacle to the people. Today, Nova Roma, under the rulership of Marcus Octavius Valerius, is an empire of half a million people, constantly growing, constantly expanding. The few saurians living on the southern coast of the northern continent have been exterminated. The tribes living on that continent have been largely defeated and enslaved; except in the deepest forest, tribal tactics are no match for Roman warfare or Roman weapons. Marcus Octavius Valerius has begun to set his sights on the rich southern continent; his soldiers now know how to fight the dragons, and there's plenty of precious metal in those mountains, plenty of slave labor among the southern tribes.

Marcus Octavius Valerius

Role: Villainous Ruler **Hair:** Black
Age: 33 **Eyes:** Black
Height: 5'10" **Weight:** 150 lbs

Marcus Octavius Valerius is the ideal emperor for this civilization. He is cold, ruthless, dissipated, brilliant, lustful, loathesome, grasping, and villainous. If he hears of player-character firearms, he will spare no expense to acquire them. If a beautiful female player character is captured and brought before him, she will end up dressed, perfumed, and possibly drugged (if she's only an NPC) to await his pleasure. Any strapping heroes who are brought to him will be dropped into the Circus to amuse him. He'll send troops against the heroes' favorite tribes, assassinate guests in his own palace, and do all the other things a villainous emperor is supposed to do. He is a tall, saturnine man given to sartorial elegance and very precise grooming. He takes what he ants, brooks no resistance, has no morals or conscience, knows how to use power, and revels in it all. He is little different from the average legionnaire; he has INT 18, PRE 18, COM 16, 3 points for a Persuasion roll of 13 or less, 3 points for Sleight of Hand of 11 or less, and +2 levels in Hand-to-Hand Combat.

Marcus Cornelius

Role: Villainous Henchman **Hair:** Brown
Age: 35 **Eyes:** Brown
Height: 6' **Weight:** 180 lbs

VAL	CHA	Cost
15	STR	5
15	DEX	15
13	CON	6
13	BODY	6
13	INT	3
15	EGO	10
13	PRE	3
12	COM	1
5	PD	2
3	ED	0
4	SPD	15
6	REC	0
26	END	0
28	STUN	0

CV: 5
PHASES: 3,6,9,12
52 Skills
87 CHA
139 Total pts

Cost	Skills	Roll
9	Familiarity: Melee Weapons Missile & Thrown Weapons	
3	Interrogation	12
3	Brawling +1D6 Damage	
3	Concealment	12
3	Resistance	
4	+2" Running	
2	Sailing	11
5	+1 in HTH Combat	
5	Stealth	12
3	Streetwise	12
1	Fam w/Tracking	8

100+	Disadvantages
10	2D6 Unluck
6	Dist Looks (scarred, causes fear, conc w/disguise)
11	Driven to hunt Sula
6	Cruel (v common, irr.)

One of the most feared men in the empire is Marcus Cornelius, the Emperor's right-hand doer of bad deeds. Marcus Cornelius is a member of the Praetorian Guard, the Emperor's arrogant personal body guard, but he spends little time in that capacity; he's usually running all over the world finding out what the Valerius needs to know and killing whom the Valerius wants dead. He is a tall, black-bearded man who would be very handsome but for the scar marring the left side of his face, down from his eye and across his cheek. He is not quite as capable as his formidable reputation would have it, but he is competent and loves to inflict pain, and his reputation often accomplishes his work for him.

Ianthe

Role: Sympathetic Servant
Age: 17
Height: 5'2"
Hair: Black
Eyes: Brown
Weight: 110 lbs

VAL	CHA	Cost
8	STR	-2
15	DEX	15
10	CON	0
8	BODY	-4
18	INT	8
13	EGO	6
15	PRE	5
20	COM	5
2	PD	0
2	ED	0
3	SPD	5
4	REC	0
20	END	0
17	STUN	0

CV: 5
PHASES: 4,8,12
62 Skills
38 CHA
100 Total pts

Cost	Skills	Roll
3	Shadowing	11
5	Stealth	13
3	Scholar	
4	Area Knowledge: Empire	14
6	City Knowledge: Nova Roma	16
1	City Knowledge: Cartago	11
1	Culture Knowledge: Tribes	11
3	Knowledge: The Palace	13
3	Linguist	
2	Native Tongue, w/accent	
1	Basic Etruscan	
2	Greek, w/accent	
3	Seduction	12
7	Ventriloquist	13
7	Mimic	13
5	1D6 Luck	
3	Persuasion	12
2	Fam: Knife & Thrown Knife	
1	Fam: Library Research	8

75+	Disadvantages	
10	Hunted by Praetorian	14
10	Terrified by animal attacks	
5	Dist Looks (incredible body, not concealable)	

Carries hairpins

One of the few nice people player characters might meet in the palace of the Valerius is Ianthe, a trusted serving girl. Ianthe, the daughter of a centurion and a slave-woman, is a scholar at heart but has learned much of the way of court intrigues in order to stay free and alive. She has taught herself numerous skills to further this end.

Ianthe is gorgeous - petite, with black hair and a pale complexion, and a body that would suit the cover of any adventure novel. Her beauty has attracted the unwelcome attention of a powerful member of the Praetorian Guard, but though she doesn't care for this fellow his interest in her keeps others from pursuing her.

Given the opportunity, Ianthe would leave Nova Roma, with her only regret being the need to leave behind its library. Player character women who are to be prepared to await the Valerius' pleasure will generally be placed into Ianthe's care. She knows the palace so well and is so stealthy that she can go anywhere, from the Emperor's quarters to the dankest of dungeons, at will. This gives her the perfect opportunity to meet captured player characters if the opportunity arises.

To Be Found in Cartago

A thousand years ago, several hundred people—nobles, legionnaires, slaves, and their families—led a revolt in Nova Roma. They were, however, unable to slay the Valerius, and their rebellion was put down. Switching tactics, they stormed the harbor and stole sufiicient ships to carry them away, and sank enough ships in the harbor mouth to prevent immediate pursuit. Sailing hundreds of miles east, they created their own city, naming it Cartago to spite the Nova Romans, and settled in.

Even today, Slaves escaping from Nova Roma often make their way to Cartago. However, as Cartago is less than a third the size of Nova Roma, and has no additional empire to feed it resources, it is not capable of mounting much of an offensive against the greater city; on the other hand, Nova Roman sorties against the city have been driven back without great effort.

Cartago is ruled by Augustus Quintus Valerius, a middle-aged scholar of fierce will but kindly disposition. There is no slavery in Cartago, though indentured servitude is known. Lower regions of the plateau are farmed, and legions from the city protect the farmlands whenever Nova Romans or tribesmen attack. However, attacks from the local tribes are few, for the Carthaginians have no real interest in the upper mountain regions the tribesmen frequent. Mining does go on in nearby mountain areas, though. The Legionnaires of Cartago are essentially identical to the Legionnaires of Nova Roma.

Augustus Quintus Valerius

Role: Friendly Ruler
Age: 45
Height: 5'9"
Hair: Brown & Graying
Eyes: Brown
Weight: 140 lbs

The Valerius of Cartago is an aging, pleasant man, a scholar who grudgingly performs the warlike tasks his office requires. He is married, rearing strong contenders for the throne of the Valerius, and while he will not do anything to get what he wants, as his Nova Roman counterpart will do, he will adroitly negotiate while he spies to learn what he needs to learn to defend his city. He is a pleasant host, but has little use for people who will not aid or befriend him and his city. The Valerius of Cartago would not imprison player-characters to find out the secrets of their firearms; however, if they would not help him, he would deny them his aid and have them leave the city peaceably with provisions and perhaps one man to guide them.

His stats are essentially those of the average Legionnaire, with more points in Tactics and a 3-point Bureaucracy skill.

Clitellus Libertarius

Role: Handsome Gladiator
Age: 28
Height: 6'
Hair: Brown
Eyes: Brown
Weight: 190 lbs

VAL	CHA	Cost
18	STR	8
14	DEX	12
18	CON	16
12	BODY	4
13	INT	3
15	EGO	10
13	PRE	3
18	COM	4
6	PD	2
4	ED	0
4	SPD	16
8	REC	0
36	END	0
34	STUN	4

CV: 5
PHASES: 3,6,9,12
41 Skills
82 CHA
123 Total pts

Cost	Skills	Roll
3	Climbing	13
6	Familiar: Melee Weapons Thrown Spear, Bow	
3	Brawling +1D6 Damage	
3	Speaks Native Tongue	
2	City Knowledge: Cartago	11
15	+3 in HTH Combat	
9	+3 with Bows	

75+	Disadvantages	
5	1D6 Unluck	
11	Excruciatingly Noble	
6	Incurably Romantic	
5	Dist Looks (size, not conceal)	
7	Hunted by Marcus Cornelius	11
6	Mon by Valerius and minions	
8	Dependent PC	14

Carries typical Legionnaire's equipment

Clitellus Libertarius is the opposite number of Marcus Cornelius. He is the right-hand man and doer of good for the Valerius of Cartago.

Clitellus is something of an oddity. He was born a slave in Nova Roma, consigned to the Colosseum because of his might and his innate ability with weapons. Over the years, he developed into Nova Roma's best-loved gladiator—seldom defeated, never receiving the thumbs-down when he was beaten.

But despite the adulation of the public, he led a massive escape of Colosseum slaves. Like the rebels of a millenium before, Clitellus's force of gladiators broke free of their captors, made it to the harbor, and stole enough seaworthy craft to make their getaway. In the course of that escape, he tried to shove Marcus Cornelius through a narrow-gridded portcullis; failing that, he left the man with numerous broken bones and earned his eternal enmity.

Clitellus's force sailed to Cartago and offered themselves to that city's Legion. Every man of the escaped slaves took the surname "Libertarius," and constitute a rather odd extended clan within Cartago. As the natural leader of the "family," Clitellus wields a lot of power when he wants to, but he will normally wield that power in the service of Cartago's Valerius.

He is a heavy-duty romantic and will follow the object of his desires in tireless pursuit. He is a very capable man, a worthwhile friend to the player characters.

Animals In Zorandar

Here we have a number of the most common animals to be found in Zorandar. Realistically, they aren't the most common creatures that adventurers will encounter when trudging through the rain forest; however, these are the creatures that cause the most interest, either because they're good for food or because they'll try to eat our heroes.

Note that the native term for each creature is given beside the civilized term. Some of the creatures described below were not known to scientists in the 1920s and 1930s, but they did exist and did make their way to Zorandar.

Most of the creatures described below are dinosaurs. For the sake of tradition, we'll ignore some modern theories regarding warm-blooded, furred, or feathered dinosaurs; people who play in jungle romances will tend to prefer the visual aspect of giant reptiles, regardless of whether or not that image turns out to be correct.

The Animal Record Sheet

The animals and monsters of Zorandar are recorded on record sheets similar to those of humans, but they're not identical.

First, under PD and ED, you'll occasionally see two numbers. The first number is the normal defense of the animal, the second number is its resistant defense. Animals with resistant defenses may use their entire defenses when subtracting the STUN done by a killing attack. Thus, dinosaurs probably won't be stunned by anything short of a guided missile.

Second, there will often be arbitrary pluses to the OCVs. This is a reflection of an animal's skill in combat; they are purchased just as Skill Levels are purchased in a character's writeup.

Third, the characteristic ATT stands for Attack. An ATT of 2x1D6K, for example, indicates that the animal does two 1D6 killing attacks simultaneously. It doesn't mean that the attacks are rolled separately—use only one die roll on each of the animal's phases to find out whether or not it hit its target—it means that the damage is *applied* separately to a victim's defenses.

Fourth, MOVE is the creature's inches of Running. PRE+ is any bonus the creature gets to its Presence when making Presence attacks. PER is its usual Perception roll. And #APP is a guide to the number of creatures that might appear in a normal situation.



Jungle and Rainforest

Allosaurus (Bakare)

35	STR	25	OCV: 6+2
18	DEX	24	DCV: 4
30	CON	40	ATT: 2D6+K
28	BODY	18	MOVE: 7"
5	INT	-5	PRE+: +2D6
5	EGO	-10	PER: 12 or less
30	PRE	20	#APP: 1
8	COM	-1	
20/5	PD	13/10	**Pts Skill**
10/3	ED	4/5	6 +2 Skill Levels with Bite
3	SPD	2	2 +1" Running
18	REC	10	5 +2D6 on Presence Attacks
60	END	0	6 +2 to Perception
60	STUN	0	Total Points: 200

The Allosaurus is one of the better-known examples of the carnivorous dinosaurs which ran around on two hind limbs and wrestled down creatures three times their size for food. The Allosaurus was over 30' long, head-to-tail, rising some 13' to 15' into the air. It was pretty fast for a carnosaur its size, running about with six-foot strides. Unlike the Tyrannosaurus, the Allosaurus's three-toed front limbs were useful in subduing prey. The Allosaurus lived in the Jurassic era. This is a good dinosaur to pitch at your heroes if they're in a large group. It's formidable enough to be terrifying, but it can be brought down with luck and skill.

Deinonychus (Utgor)

15	STR	5	OCV: 5+1
15	DEX	15	DCV: 5
13	CON	6	ATT: 1D6+K
11	BODY	2	MOVE: 7"
5	INT	-5	PRE+: +1D6
5	EGO	-10	PER: 13 or less
15	PRE	5	#APP: 2D6
4	COM	-3	
8/3	PD	5/5	**Pts Skill**
5	ED	2	2 +1" Running
3	SPD	5	2 +1D6 Presence Attacks
6	REC	0	9 +3 to Perception
26	END	0	5 +1 in HTH Combat
26	STUN	0	Total Points: 50

As dinosaurs are classically perceived, the Deinonychus was a small one—seven to nine feet long, one hundred to one hundred and fifty pounds. However, like the Allosaurus, it was a hind-limb-running carnosaur, and will make a nasty encounter for player characters. The Deinonychus has strong jaws and a claw on the second toe of its hind legs; the claw is used for eviscerating and otherwise mauling prey while the creature has it pinned with jaws and forelimbs. Its tail is very stiff, used only for counterbalance; it does not lash the thing about. The Deinonychus, on Earth, lived during the Lower Cretaceous.

Hypselosaurus (Gattek)

50	STR	40	OCV: 4+3
12	DEX	6	DCV: 0
30	CON	40	ATT: 10D6 Stomp
35	BODY	50	MOVE: 6"
3	INT	-7	PRE+: +0
3	EGO	-14	PER: 11 or less
35	PRE	25	#APP: 3D6
10	COM	0	
25/8	PD	15/15	**Pts Skill**
13/3	ED	7/5	3 +1 to Perception
2	SPD	-2	15 +3 in HTH (Stomping)
17	REC	2	
60	END	0	
65	STUN	0	Total Points: 200

The Hypselosaurus, which lived in the Cretaceous period, was a medium-sized sauropod—one of those massive dinosaurs with skinny necks, skinny tails, and fat everything elses. Hypselosaurs were approximately 35' long and 10 tons in weight. They were herbivores, and constitute little threat to an adventurer unless provoked. To provoke such a creature, try shooting lots of bullets into it, waving torches into its eyes, and threatening its young. Then watch out. You don't want to be stomped on by ten tons of angry sauropod.

Tyrannosaurus Rex (Bakor)

50	STR	40	OCV: 5+3
15	DEX	15	DCV: 1
35	CON	50	ATT: 2x1½D6K Bite
35	BODY	50	MOVE: 8"
3	INT	-7	PRE+: +3D6
5	EGO	-10	PER: 13 or less
40	PRE	30	#APP: 1
2	COM	-4	
35/5	PD	25/10	**Pts Skill**
18/3	ED	11/5	9 +3 with Bite
2	SPD	-5	4 +2" Running
21	REC	8	7 +3D6 on Presence Attacks
76	END	3	9 +3 to Perception
78	STUN	0	Total Points: 250

One of the best-known dinosaurs is the Tyrannosaurus Rex, an enormous carnivore which traveled on its hind legs like the Allosaurus. The Tyrannosaurus was about 35 to 40 feet feet in length, rising about 16 to 18 feet in height, and weighed about eight tons. The Tyrannosaurus's peculiar two-clawed forelimbs were less than three feet long and may have been entirely vestigial. In game terms, though, seeing an angry Tyrannosaurus's foreclaws writhing around in vexation could be disturbing to a character. The Tyrannosaurus, for all its greater length, did not move as fast as the Allosaurus; its stride may have been as little as a yard long. The creature probably walked along in a mostly horizontal position, with its tail counterbalancing its body weight.

Jungle And Rainforest

Bison Alticornis (Korore)

30	STR	20	OCV: 5
15	DEX	15	DCV: 5
25	CON	30	ATT: 2x1D6K Gore
20	BODY	20	MOVE: 15"
5	INT	-5	PRE+: +1D6
5	EGO	-10	PER: 14 or less w/Smell
25	PRE	15	#APP: 6D6
10	COM	0	
23/2	PD	17/4	**Pts Skill**
12/2	ED	7/4	18 +9" Running
3	SPD	5	2 +1D6 on Presence Attacks
11	REC	0	8 +4 w/Smell
50	END	0	
48	STUN	0	Total Points: 150

Triceratops (Lor-Tek)

45	STR	35	OCV: 5+2
15	DEX	15	DCV: 1
28	CON	36	ATT: 3x1D6K Gore
33	BODY	46	MOVE: 8"
4	INT	-6	PRE+: +2D6
4	EGO	-12	PER: 15 or less w/Vision
30	PRE	20	#APP: 1 or 10D6 (in herd)
10	COM	0	
24/6	PD	15/10	**Pts Skill**
12/3	ED	6/5	4 +2" Running
3	SPD	5	5 +2D6 on Presence Attacks
15	REC	0	10 +5 to Vision
56	END	0	6 +2 w/Goring Attacks
70	STUN	0	Total Points: 200

The Triceratops is also one of the more popular Lost Worlds dinosaurs. It's a herbivore which might have occupied the same ecological niche as the buffalo, were there any Indians to hunt it. This creature was 25-30 feet long, weighing in at a hefty eight to ten tons and was characterized by an enormous horn over each eye, a smaller horn on the nose, and a shield of bony material protecting the neck. The Triceratops was a herd-beast, and facing a lot of them may have been like facing an angry shield wall. It lived during the Upper Cretaceous.

Phobosuchus (Jar-Gor)

55	STR	45	OCV: 4+4
13	DEX	9	DCV: 0
36	CON	52	ATT: 4x1D6K Munch
37	BODY	54	MOVE: 8" (10" Swimming)
3	INT	-7	PRE+: +2D6
3	EGO	-14	PER: 15 or less Hearing
40	PRE	30	#APP: One's Plenty
2	COM	-4	**Pts Skill**
25/9	PD	14/15	5 +1 pip to killing attack
15/6	ED	8/10	4 +2" Land Speed
3	SPD	7	16 +8" Swimming
26	REC	16	5 +2D6 on Presence Attacks
72	END	0	10 +5 to Hearing
83	STUN	0	Total Points: 275

This rather horrible creature was an ancestor of the modern crocodile. It was forty to forty-five feet in length. Treat it exactly as you would any other crocodile, except that it can drag underwater and kill much, much larger game, such as medium-sized carnivores, riverboats, etc.

Quetzalcoatlus (Kur-Bakor)

18	STR	8	OCV: 5
14	DEX	12	DCV: 3
15	CON	10	ATT: 2x½D6K Peck
8	BODY	-4	MOVE: 8" Glide
3	INT	-7	PRE+: +2D6
3	EGO	-14	PER: 14 or less Vision
10	PRE	0	#APP: 1
8	COM	-1	
6	PD	2	**Pts Skill**
4	ED	1	16 Gliding 8" no END cost
3	SPD	6	5 +2D6 on Presence Attacks
11	REC	8	8 +8 Vision
30	END	0	
25	STUN	0	Total Points: 50

In 1972, the remains were found of a winged reptile which may have had up to a 50-foot wingspan, and certainly spanned at least 35 feet. At the time your cam-

paign is taking place, the Pteranadon, with its 23-foot span, was thought to be the largest of the flying reptiles. Make sure that your scientist characters realize the importance of their find when they're attacked by this monster; naturally, your paleontological player character will want to name this find after himself. Incidentally, a flying dinosaur, even of this size, would logically not be able to support the weight of a man. But if you want to give your characters the opportunity to fly around on the back of a Quetzalcoatlus, it's easy enough to ignore logic. The creature has the same approximate ecological niche as the vulture.

Pteranodon (Kur-Bak)

8	STR	-2	OCV: 4+1
13	DEX	9	DCV: 4
8	CON	-4	ATT: ½D6K Peck
6	BODY	-8	MOVE: 6" Gliding
3	INT	-7	PRE+: +0
3	EGO	-14	PER: 16 or less Vision
15	PRE	5	#APP: 2D6
6	COM	-2	
4	PD	2	**Pts Skill**
2	ED	0	5 +1 in HTH and Move-bys
2	SPD	-3	12 6" Gliding at 0 END
4	REC	0	+6 to Vision
20	END	2	
17	STUN	7	Total Points: 10

The Pteranodon spanned 23 feet, wingtip to wingtip, and weighed in at a stunning 40 pounds. It was thought for years to be the largest species of flying reptile. It was effectively a seabird, and is not likely to be found in any place where large bodies of water aren't available. It is completely unlikely to be used as a beast of burden, considering its relative weight and size.

A Note on Lesser Species

Not all of the animals that the characters will meet are giant dinosaurs or other predators. There were smaller examples of each general type of dinosaur or other creature. There were small running carnivorous dinosaurs half the size of Deinonychus; there were sabertooth felines that weighed no more than 30 pounds when mature. If you want to work up some of these creatures for minor encounters, it's posible to scale down the stats of a larger creature until it looks like what you're after.

Also, the rules for creating your own monsters, from the Designing Your Campaign World section, will help you create creatures tailored to your needs.

Swamps and Rivers

Brontosaurus (Gattekor)

60	STR	50	OCV: 3+4
10	DEX	0	DCV: -6
40	CON	60	ATT: 12D6 Trample
45	BODY	70	MOVE: 6"
3	INT	-7	PRE+: +0
3	EGO	-14	PER: 12 or less
50	PRE	40	#APP: 3D6
10	COM	0	
30/6	PD	18/10	**Pts Skill**
20/6	ED	12/10	12 +4 with Kick/Trample
2	SPD	0	9 +3 to Perception
21	REC	0	
80	END	0	
100	STUN	5	Total Points: 275

This is another of the "classic" dinosaurs that adventurers would be disappointed to miss. Now known as the Apatosaurus, this herbivorous monster was about 70' long and weighed in at around 35 tons. Classical interpretations of the Brontosaurus had it spending almost its entire life in the water, but that interpretation was based on an incorrect interpretation of the animal's bone structure. Still, your players may expect to see a Brontosaurus sticking its head up out of a deep lake, so you might not want to disappoint them.



GAME CONVERSIONS

CHILL

by Steve Perrin

The translation from *Justice Inc.* to *Chill* is somewhat tricky because many individual skills in *Justice Inc.* are subsumed into characteristic rolls in *Chill.* These *Chill* versions of the original *JI* characters show this difference in the skill lists given to them.

Most of the characters given here have more skills than a beginning *Chill* character would. This reflects their previous experience in the world before they start their Land of Mystery adventures. In translating the *JI* skills to *Chill,* I have assumed that the *Chill* skill of Investigation includes skills in Stealth and Shadowing. Armor entries in these translations are based on those given in the Pacesetter game *Timemaster.* If a character has Student Level with a skill he is shown with a 1 after the skill name. Teacher Level is "2", Master Level is "3".

SKILLS

Randal Wesley: Medicine 1 (74), Guns 1 (93), Jabbing Weapons 1 (93), Long Distance Running 1 (87), Boxing 1 (87), French 2 (86), Run 133 ft, Sprint 266, Carries: Rifle, Pistol, Knife

Jack Hayden: Cavalry and Indian Melee Weapons 1 (87), Cavalry and Indian Missile Weapons 1 (97), Mechanics—Guns only 1 (87), Outdoor Survival 1 (77), Tracking 1 (81), Astronomy 1 (76), Colt Pistol 2 (102), Boxing 1 (87), Run 116, Sprint 232, Carries 2 Colt revolvers, 1 Winchester rifle, Trench Knife

Judy Lynn: Disguise 1 (79), Modeling 1 (91), Melee Weapons 1 (71), Firearms 1 (71), Acting/Drama 1 (90), Bantu 1 (91), Boxing 1 (71), Carries Remington Derringer

Jake "Blackie" Morgan: Investigation 1 (76), Guns 1 (93), Gambling 1 (76), Boxing 1 (80), Filching 1 (85), Lockpicking 1 (85), Carries Colt .45 Automatic, .30 cal revolver

Professor Wilbon Quimby: Medicine 1 (79), Cryptography 1 (83), Sciences 1 each Archeology/Anthropology / Paleontology / History / Sociology / Botany / Geology/Zoology (79), Languages 2 Arabic/Chibcha/Portuguese/Dutch/Swahili/Spanish/German/Latin/Bantu (94), Languages 1 Afrikaans/Hindi/Quecha/Swedish (79), Carries magnifying glass, samples envelopes

Dr. Bartholomew Hollingsworth: Medicine 3 (136), Forensic Pathology 2 (111), Botany 1 (96), Biochemistry 2 (111), Organic Chemistry 2 (111), Physical Chemistry 1 (96), Pharmacology 2 (111), Nets Mechanics 1 (91), Carries nets

Missoura Joe Stuart: Guns 1 (57), History 1 (58), Run 50 ft, Sprint 100 ft, Carries Civil War revolver—no ammunition

Sula: Investigation 1 (94), Outdoor Survival 1 (94), Native Melee Weapons 1 (79), Bow 1 (87), Acting (voice only) 1 (102), Art of Animal Empathy (64), Run 100 ft, Sprint 200 ft, Carries Bow, Spear, Knife

Urg of the Komoti: Outdoor Survival 2 (78), Climb 1 (99), Thrown Rock 1 (83), Swimming 1 (87), Swim 30 ft, Carries Stone club, Throwing rocks, AR15 skin—type C

Shara of the Utis: Native Melee Weapons 1 (81), Bow 1 (101), Treewalking 2 (106), Outdoor Survival 1 (69), Tracking 1 (69), Run 133, Sprint 266, Carries Spear, Knife, Bow1

Marcus Cornelius of Nova Roma: Legion Melee Weapons 2 (91), Investigation 1 (94), Bow 1 (76), Tracking 1 (64), Run 133, Sprint 266, Carries Legionnaire weapons/armor

Ianthe of Nova Roma: Investigation 1 (81), Latin 3 (118), Etruscan 1 (78), Greek 2 (93), Zorandarian 2 (93), Modeling 1 (81), Acting/Drama 1 (77), Knife 1 (67), Thrown Knife 1 (76), Carries Hairpins

Clitellus Libertarius of Cartago: Legion Melee Weapons 2 (95), Thrown Spear 1 (83), Bow 2 (98), Martial Arts 1 (80), Carries Legion Weapons

Komoti (Neanderthals): Mace 1 (80), Spear 1 (80)

Natives of Zorandar: All Native Melee Weapons 1 (67), Bow 1 (69)

Jari Tribe: Swimming 1 (69), Build Canoes (67)

Uti Tribe (includes Moru and Orane): Treewalking 2 (84), Run 88, Sprint 176

Kori Tribe (includes Toron): Tracking 1 (65), Run 100, Sprint 200

Zodari Tribe (includes Bakin): Outdoor Survival 1 (65), Tracking 1 (65)

Sathas: Tracking 1 (62), Satha Melee Weapons 1 (89), Thrown Spear 1 (67), Run 125, Sprint 250, Carry Sword or Spear, Knife, Armor 45AR, Type C

Legionnaires of Nova Roma and Cartago: Legion Melee Weapons 1 (68), Thrown Speark and Bow 1 71), Carry Sword, Spear, Armor 50AR Type C

Akul of the Jari: Native Melee Weapons 2 (82), Wrestling 1 (67)

Tothar of the Utis: STR 61, DEX/AGL 56, PER 72, PCN 56

Hukor of the Utis: Filching 1 (71), STR 80, DEX 61, AGL 71

Nunio of the Utis: Tracking 1 (78), PCN 72
Taria of the Utis: PCN 72, Precognition Discipline 1 (76)
Marcus Octavius Valerius of Nova Roma: Legion Melee Weapons 2 (83), Filch 1 (79), PER 72, PCN 72, Carries Legionnaire weapons/armor

	Randal Wesley	Jack Hayden	Judy Lynn	Jake Morgn	Wilbon Qmby	Bart Hlnsw
STR	76	72	56	61	43	50
DEX	78	82	56	78	46	61
AGL	68	72	56	68	56	61
PER	56	54	72	56	43	80
PCN	56	61	80	61	80	90
WPR	56	60	72	61	56	72
LCK	66	70	82	61	76	82
STA	72	71	72	72	46	61
UMS	72	72	56	65	50	56

	Joe Stuart	Sula	Urg	Shara	Marcus Crnlius	Ianthe
STR	50	56	100	56	61	43
DEX	42	72	68	86	71	61
AGL	52	72	68	76	61	61
PER	54	61	58	56	56	61
PCN	43	56	54	61	56	72
WPR	43	56	50	41	61	53
LCK	33	46	40	46	41	72
STA	50	61	72	56	56	50
UMS	56	64	84	66	61	52

	Clitllus Lbrtrus	Komoti	Natives	Sathas	Legion-naires
STR	72	80	50	95	50
DEX	68	50	54	52	56
AGL	58	50	54	52	56
PER	52	50	50	56	50
PCN	52	50	50	50	50
WPR	61	50	50	54	50
LCK	51	50	50	44	50
STA	72	72	54	72	56
UMS	65	65	52	74	53

MONSTERS' SKILLS

Allosaurus: Bite 2 (121), Run 87, Sprint 175, Skin 45AR Type C
Deinonychus: Bite 1 (76), Run 87, Sprint 175, Skin 15AR Type C
Phobosuchus: Bite 1 (113), Run 100, Sprint 200, Swim 125, Skin 50AR Type C
Pteranodon: Peck 1 (65), Glide 50, Skin 15AR Type C
Quetzalcoatlus: Peck 1 (80), Glide 100, Dive 200, Skin 20AR Type C
Sabertooth: Bite/Claw 2 (127), Run 250, Sprint 500, Skin 10AR Type C
Tyrannosaurus: Bite 2 (131), Run 67, Sprint 135, Skin 55AR Type C
Bison Alticornis: Gore 1 (96), Run 188, Sprint 376, Skin 15AR Type C
Brontosaurus: Trample 2 (130), Run 50, Sprint 100, Skin 60AR Type C
Hypselosaurus: Stomp 2 (127), Run 50, Sprint 100, Skin 50AR Type C
Stegosaurus: Trample 1 (105), Run 50, Sprint 100, Skin 50AR Type C
Triceratops: Gore 2 (125), Run 50, Sprint 100, Skin 55AR Type C

	Allo-saurus	Deino-nychus	Phobo-suchus	Pteran-odon	Quetz-lcoatlus	Saber-tooth
STR	110	61	145	43	72	90
DEX	72	61	52	46	58	102
AGL	72	61	52	56	58	92
WPR	35	35	30	30	30	35
PER	NA	NA	NA	NA	NA	NA
PCN	45	50	45	30	60	35
STA	100	56	110	43	61	85
FEAR	7	5	10	5	6	7
ATT	1	1	4	1	2	2

	Tyran-nosaurs	Bison Altcrns	Bronto-saurus	Hypsel-osaurus	Stego-saurus	Tricer-atops
STR	140	100	150	140	125	130
DEX	51	61	40	44	44	61
AGL	61	61	50	54	54	61
WPR	35	35	30	30	30	32
PER	NA	NA	NA	NA	NA	NA
PCN	45	35	40	35	30	42
STA	110	90	120	100	95	95
FEAR	10	5	5	8	5	7
ATT	2	2	1	1	1	3

DAREDEVILS

by Steve Perrin

For this translation I have tried to keep the characters presented as close to characters generated through the *Daredevils* game system as possible. Many have higher BCSs than a normal starting *Daredevils* character has, but this is done to simulate the higher-than-normal beginning Disadvantage Points for the characters of a Land of Mystery adventure.

SKILLS

Randal Wesley: First Aid (10), Firearms (12), High Society (12), Brawling (13), Driver (12), Pilot (12), Horsemanship (12), Seamanship (12), Running (14), French (12); Carries .30-06 Rifle, .45 automatic pistol, Boot knife

Jack Hayden: Climb (13), Stealth (13), Pistol (13), Rifle (13), Cavalry & Indian Melee Weapons (13), Gunsmith (11), Survival (12), Tracking (12), Brawling (14), Pilot (11), Horsemanship (12), Running (13), Astronomy (8), Colt Pistol (15); Carries two .45 Colt Revolvers, Winchester .44-.40 rifle, Trench knife

Judy Lynn: Disguise (13), Pistols (11), Mimicry (11), Speaks Bantu (11), Brawling (8), Singing (12), Horsemanship (12), Rhetoric (13); Carries Remington .38 cal Derringer

Jake "Blackie" Morgan: Manhunting (11), Stealth (12), Pistol (13), Driver (12), Gambling (12), Interrogation (11), Brawling (12), Pickpocket (12), Lockpick (12),

Rhetoric (12); Carries .45 cal Colt Peacemaker revolver, .38 Detective revolver

Professor Wilbon Quimby: First Aid (13), Cryptography (13), Archeology (11), Anthropology (11), Paleontology (11), History (11), Sociology (11), Botany (11), Geology (11), Zoology (11), Linguistics (13), Arabic (11), Chibcha (11), Portuguese (11), Dutch (11), Swahili (11), Spanish (11), German (11), Latin (11), Bantu (11), Afrikaans (8), Hindi (8), Quecha (8), Swedish (8); Carries Magnifying glass, Sample envelopes

Dr. Bartholomew Hollingsworth: First Aid (15), Forensic Medicine (12), Advanced Medical (14), Botany (11), Biochemistry (14), Organic Chemistry (13), Physical Chemistry (11), Pharmacology (14), Netmaking (10); Carries nets

Missoura Joe Stuart: Pistols (8), Civil War History (8), Local Geography (8), Seamanship (8); Carries old Civil War Cap & Ball Pistol, no ammunition

Sula: Climbing (12), Hunting (11), Stealth (13), Charisma Power—Animals Only (15), Survival (11), Tracking (11), Mimicry (11), Knife (12), Spear (12), Bow (11), Jumping (13), Running (12); Carries Stone-tipped spear, Bow, Stone knife

Urg of the Komoti: Climb (19), Hunting (11), Stealth (12), Survival (13), Club (19), Throw Rock (11), Jumping (19), Cave Painting (13), Swimming (18), Skin is Armor worth 3 pts; Carries Stone club, throwing rocks

Shara of the Utis: Climb (12), Spear (12), Knife (12), Bow (12), Treewalking (14), Jumping (14), Survival (11), Running (12), Tracking (11); Carries Spear, Knife, Bow

Marcus Cornelius of Nova Roma: Sword (12), Thrown Spear (12), Bow (12), Interrogation (12), Brawling (14), Running (13), Sailing (11), Stealth (12), Tracking (9); Carries Legionnaire weapons and armor

Ianthe of Nova Roma: Stealth (13), Local Knowledge (14), Linguistics (11), Latin (15), Zorandaran (11), Etruscan (8), Greek (11), Mimic (13), Rhetoric (12), Knife (10), Thrown Knife (10), Research (11)

Clitellus Libertarius of Cartago: Climb (13), Sword (15), Spear (15), Bow (15), Brawling (16), Latin (15), Zorandaran (11), Local Knowledge (12); Carries Legionnaire Weapons

Komoti (Neanderthals): Climbing (12), Stone Hatchet (12), Spear (12); Carry Stone hatchet (1.2L), Stone-tipped spear (1.8L)

Natives of Zorandar: Knife (9), Bow (9), Spear (9); Carry Knife, Bow, Spear

Jàri Tribe: Canoeing (11), Swimming (12), Fishspearing (11), Canoe Building (11), River Knowledge (11)

Uti Tribe (includes Moru and Orane): Jumping (9), Climb (9), Tree Walking (11), Running (10)

Kori Tribe (includes Toron): Tracking (11), Running (10), Stealth (9), Jumping (9)

Zodari Tribe (includes Bakin): Climbing (9), Jumping (9), Mountain Knowledge (8), Survival (9), Tracking (10)

Sathas: Melee Weapon (Spear or Sword) (17), Thrown Spear (8), Lizard Riding (11), Tracking (10); Carry Knife, Spear or Sword, Armor (6 pts)

Legionnaires of Nova Roma and Cartago: Sword (9), Spear (9), Bow (9), Tactics (11)

Akul of the Jari: Spear (13), Knife (13), Bow (13), Brawling (11)

Tothar of the Utis: Rhetoric (10), WT 16, STR 20, DFT 16, Charismatic Talent (18)

Hukor of the Utis: WT 16, STR 30, DFT 20, SPD 30, HLH 20

Nunio of the Utis: Traps (12), Tracking (13), Stealth (11), WT 26

Taria of the Utis: Danger Sense, WT 26

Marcus Octavius Valerius of Nova Roma: Rhetoric (13), Sword (11), WT 26, Charismatic Talent (18)

Augustus Quintus Valerius of Cartago: Tactics (14), Politics (10)

	Randal Wesley	Jack Hayden	Judy Lynn	Jake Morgn	Wilbon Qmby	Bart Hlnsw
WT	16	20	30	20	30	40
WL	16	14	26	20	16	26
STR	28	26	16	20	8	10
DFT	24	26	16	24	16	20
SPD	30	30	20	30	10	30
HLH	26	20	26	26	9	20
CDA	4	4	3	4	3	3
DRT	48	40	47	46	21	38

	Joe Stuart	Sula	Urg	Shara	Marcus Crnlius	Ianthe
WT	8	16	14	20	16	26
WL	8	16	10	16	20	16
STR	10	16	56	16	20	8
DFT	12	26	24	28	20	20
SPD	10	20	20	30	30	20
HLH	10	20	26	26	16	10
CDA	2	4	3	4	4	3
DRT	19	36	59	32	36	22

	Clitllus Lbrtrus	Komoti	Natives	Sathas	Legion-naires
WT	16	10	10	10	10
WL	20	10	10	14	10
STR	26	30	10	50	10
DFT	18	10	14	12	16
SPD	30	20	20	20	20
HLH	24	26	16	26	16
CDA	4	3	3	3	3
DRT	49	46	26	58	26

	Allo-saurus	Deino-nychus	Phobo-suchus	Pteran-odon	Quetz-lcoatlus	Saber-tooth
DFT	26	20	16	16	18	42
HLH	50	16	62	8	20	36
CDA	4	3	3	3	3	4
DRT	100	32	124	16	40	72
SIZ	4	—	4	2	3	2
FER	5	6	5	1	3	4
AV	8	5	14	2	2	2
Perc	12	13	15	16	14	16
Coor	13	12	12	12	12	14
Dam	4D10	2D10	5D10	3D6	2D10	3D6
Move	2/5/15	3/8/18	1/4/8	1/2/3 3/9/27	1/2/3 4/12/36	3/8/18

	Tyran-nosaurs	Bison Altcrns	Bronto-saurus	Hypsel-osaurus	Stego-saurus	Tricer-atops
DFT	20	20	10	14	14	20
HLH	60	40	70	50	46	46
CDA	3	3	2	2	2	3
DRT	120	80	140	100	92	92
SIZ	6	4	6	5	4	5
FER	6	2	—	—	2	2
AV	12	6	12	10	8	12
Perc	13	14	13	11	12	15
Coor	12	12	11	11	11	12
Dam	5D10	2D10	3D20	2D20	2D10	3D10
Move	2/4/8	1/5/15	—/3/6	—/4/8	1/2/6	1/6/18

CALL OF CTHULHU

by Steve Perrin

Translating *Justice Inc.* statistics into *Call of Cthulhu* statistics runs afoul of the different emphases of the two games. Many skills absolutely necessary for a daring *JI* character are unnecessary for the investigator whose activities are less concerned with survival in the *real* world. To mirror the *JI* characters given here, I had to make up some skills for the *CoC* doppelgangers. Fortunately, they are all self-explanatory and should cause no problem in interpretation.

In translating skill proficiency, I assumed that *JI* Familiarity gave the *CoC* investigator 55% ability with the skill involved. Where the *JI* character has ability with several related skills, such as several forms of firearms, I have used a general description such as "guns."

For the use of Sanity in *CoC,* the first time an outsider sees something new and different in a Land of Mystery (a dinosaur, a lizard man, natives eating his comrades, etc.) he should make a SAN roll. Because the events in this sort of adventure are not usually as totally alien as a Cthulhoid event, a failed roll means only a 1D6 loss of SAN. If the threshold is passed for Temporary Insanity, use the usual Call of Cthulhu results. There shouldn't be any permanent insanity for these events unless there's some Cthulhoid connection, and SAN can be regained in the usual manner. However, a character can still be driven to 0 SAN, at which point he will become a gibbering NPC. Similarly, the first time a native sees one of the wonders of the modern world (guns firing, a cigarette lighter, etc.) he must make a SAN roll.

	Randal Wesley	Jack Hayden	Judy Lynn	Jake Morgn	Wilbon Qmby	Bart Hlnsw
STR	18	18	13	15	8	10
CON	18	15	18	18	9	15
SIZ	15	13	10	15	8	10
INT	13	15	18	15	18	18
POW	13	12	18	15	13	18
DEX	17	18	13	17	13	15
APP	16	18	18	18	10	18
EDU	16	10	10	8	18	20
SAN	65	60	90	75	65	90
HPts	17	14	14	17	9	13
	Joe Stuart	**Sula**	**Urg**	**Shara**	**Marcus Crnlius**	**Ianthe**
STR	10	13	33	13	15	8
CON	10	15	18	13	13	10
SIZ	8	10	14	13	13	8
INT	8	13	12	15	13	18
POW	8	13	10	13	15	13
DEX	11	18	17	18	15	15
APP	10	18	3	18	12	18
EDU	3	1	0	1	8	6
SAN	25	65	50	65	75	65
HPts	9	13	16	13	13	9
	Clitllus Lbrtrus	**Komoti**	**Natives**	**Sathas**	**Legion-naires**	
STR	18	20	10	30	10	
CON	18	18	13	18	13	
SIZ	12	15	11	17	10	
INT	13	10	10	10	10	
POW	15	10	10	12	10	
DEX	14	10	12	11	13	
APP	18	6	10	10	10	
EDU	6	0	1	1	6	
SAN	75	50	50	60	50	
HPts	15	var	var	var	var	

SKILLS

Randal Wesley: First Aid 60%, Guns 55%, Swords 55%, Credit Rating 60%, Fist (1D3 + 1D6) 70%, Drive Auto 60%, Pilot 60%, Ride 60%, Sailing 60%, Boating 60%, Speak French 65%, Carries: .30-06 Rifle (2D6 + 3), .45 cal automatic pistol (1D10 + 2), Boot Knife (1D4 + 2 + 1D6)

Jack Hayden: Climb 65%, Sneak 65%, Cavalry/Indian weapons 55%, Gun Repair 55%, Outdoor Survival 55%, Track 55%, Fist (1D3 + 1D4) 60%, Pilot 65%, Ride 65%, Astronomy 55%, Colt Revolver 65%, Carries: Two Colt M1917 .45 cal revolvers (1D10 + 2), Winchester M1873 rifle 44-.40 cal (2D6 + 2), Trench Knife (1D4 + 2 + 1D4)

Judy Lynn: Disguise 65%, Bargain 65%, Handguns 65%, Mimic Voice 55%, Linguist 55%, Speak Bantu 65%, Fist (1D3) 60%, Fast Talk 65%, Sing 60%, Lockpick 60%, Carries: .38 cal Remington derringer (1D10)

Jake "Blackie" Morgan: Sneak 60%, Guns 55%, Drive Auto 60%, Gamble 55%, Psychology 60%, Fist (1D3 + 1D4) 60%, Fast Talk 60%, Handgun 65%, Pick Pocket 60%, Lockpick 60%, Carries: .45 cal automatic pistol (1D10 + 2), .38 cal revolver (1D10)

Professor Wilbon Quimby: Camouflage 65%, First Aid 65%, Cryptography 65%, Archeology 55%, Anthropology 55%, Paleology 55%, History 55%, Sociology 55%, Botany 55%, Geology 55%, Zoology 55%, Speak/Read/Write Arabic/Chibcha/Portuguese/Dutch/Swahili/Spanish/German/Latin/Bantu at 65%, Speak/Read/Write Afrikaans/Hidi/Quechua/Swedish at 55%, Carries: magnifying glass, samples envelopes, glasses

Dr. Bartholomew Hollingsworth: First Aid 75%, Forensic Medicine 60%, Diagnose/Treat Disease 70%, Treat Poison 70%, Surgery 70%, Botany 55%, Biochemistry 70%, Organic Chemistry 65%, Physical Chemistry 55%, Pharmacy 70%, Netting 55%, Carries: nets, medical kit

Missoura Joe Stuart: Percussion-cap Guns 55%, Civil War Knowledge 55%, Koram Knowledge 55%, Sailing 55%, Camouflage 55%, Carries: old cap & ball revolver—no ammunition

Sula: Climb 60%, Camouflage 55%, Sneak 65%, Train Animals 55%, Mountain Knowledge 55%, Outdoor Survival 55%, Track 55%, Mimic Voice/Animal Calls 55%, Native Weapons 55%, Jump 65%, Carries: Spear (1D8 + 1), Bow (1D6 + 1), Knife (1D4 + 2)

Urg of the Komoti: Climb 80%, Sneak 60%, Outdoor Survival 65%, Club 55%, Throw 55%, Jump 65%, Cave-Paint 65%, Swim 55%, Carries: Armor (3 pts), Club (2D8 + 2D6), Throwing Rocks (1D3 + 1D6)

Shara of the Utis: Climb 60%, Primitive Weapons 55%, Treewalking 75%, Jump 70%, Outdoor Survival 55%, Track 55%, Carries: Spear (1D8 + 1 + 1D4), Bow (1D8 + 1), Knife (1D4 + 2 + 1D4)

Marcus Cornelius of Nova Roma: Legionnaire weapons 55%, Physchology 60%, Fist (1D3 + 1D4) 70%, Camouflage 60%, Sailing 55%, Sneak 60%, Tracking 40%, Carries: Short-sword (1D6 + 1 + 1D4), Spear (1D8 + 1 + 1D4), Shield (6 pts of armor), Armor (6 pts)

Ianthe of Nova Roma: Sneak 65%, Geographical and Cultural Knowledges—Nova Roman Empire 70%, Nova Roma City 80%, Cartago 55%, Tribal Cultures 55%, Palace 65%—Linguist 65%, Speaks Zorandarian 75%, Latin 80%, Etruscan 25%, Greek 75%, Ventriloquism 65%, Voice Mimicry 65%, Fast Talk 60%, Seduction 60%, Library Research 40%, Knives 55%, Carries: Hairpins

Clitellus Libertarius of Cartago: Climb 65%, Legionnaire Weapons 70%, Latin 75%, Knowledge of Cartago 55%, Carries: Legionnaire weapons/armor

Komoti (Neanderthals): Club 65%, Stone Axe or Spear 55%, Carry: Club (2D6) and either Axe (1D6 + 1 + 1D6) or Spear (1D8 + 1 + 1D6)

Natives of Zorandar: All carry Bow (1D6 + 1), Spear (1D6 + 1) and Knife (1D4 + 2)

Jari Tribe: Canoe 55%, Native Weapons 55%, Swim 55%, River Knowledge 55%, Fish Spear 55%, Build Canoe 55%

Uti Tribe (includes Moru and Orane): Jump 55%, Climb 55%, Native Weapons 55%, Treewalking 70%

Kori Tribe (includes Toron): Tracking 55%, Native Weapons 55%, Sneak 55%, Jump 55%

Zodari Tribe (includes Bakin): Climb 55%, Native Weapons 55%, Mountain Knowledge 55%, Camouflage 55½, Outdoor Survival 55½, Tracking 55% **Tracking**

Sathas: Satha Weapons 55%, Lizard Riding 55%, Tracking 40%, Carry: Armor (6 pts), Obsidian Sword (1D8 + 1 + 2D6) or Spear (1D6 + 1 + 2D6), Knife (1D4 + 1 + 2D6)

Legionnaires of Nova Roma and Cartago: Legionnaire weapons 55%, Tactics Knowledge 55%, Carry: Short-sword (1D6 + 1), Spear (1D8 + 1), Shield (absorbs 6 pts), Armor and Helmet (6 pts)

Akul of the Jari: Native weapons 65%, Fist (1D3) 65%, APP 14

Tothar of the Uti: Fast Talk 65%, STR 15, INT 13, DEX 13, APP 16, + 1D4 Damage Bonus

Hukor of the Utis: Tactics Knowledge 65%, Sleight of Hand 60%, STR 18, CON 15, INT 13, DEX 15, APP 8, + 1D4 Damage Bonus

Nunio of the Utis: Trapping 70%, Tracking 65%, Sneak 55%, INT 18, POW 18, APP 18

Taria of the Utis: INT 18, APP 14, Precognition Power—POW x 5 chance of being right (50%)

Marcus Octavius Valerius of Nova Roma: Fast Talk 65%, Fist (1D3) 70%, Pick Pocket 55%, INT 18, POW 18, APP 16

Augustus Quintus Valerius of Cartago: Tactics 75%, Bureaucratics 65%

MONSTERS' SKILLS

Allosaurs: Bite (7d6) 65%, Spot Hidden 60%
Deinonychis: Bite (3d6)/Claw (1d10+2D6) 65%, Spot Hidden 65%
Phobosuchus: Bite (1d10+8D6) 60%, Swim (60m) 90%, Listen 75%
Pteranadon: Peck (2D6) 65%, Spot Hidden 80%
Quetzalcoatlus: Peck (2D6) 60%, Spot Hidden 70%
Sabertooth: Climb 60%, Bite (1d10+2D6) 55% Claws (3D6) 75%, Hide 40%, Jump 60%, Sneak 75%
Tyrannosaurus: Bite 1D10+6D6) 80&, Spot Hidden 65%
Bison Alticornis: Gore (1D10+6D6) 65%, Smell 70%
Brontosaurus: Trample (15D6) 75%, Spot Hidden 65%
Hypselosaurus: Stomp (14D6) 75%, Spot Hidden 55%
Stegosaurus: Trample (12D6) 60%, Smell 60%
Triceratops: Gore (1D10+7D6) 75%, Spot Hidden 75%



	Allo-saurus	Deino-nychus	Phobo-suchus	Pteran-odon	Quetz-lcoatlus	Saber-tooth
STR	53	24	70	13	21	24
CON	35	18	36	8	15	17
SIZ	46	18	70	13	13	21
INT	3	3	3	3	3	5
POW	13	13	11	11	11	7
DEX	16	15	13	13	14	13
HPts	41	18	53	11	14	19
Move	42m	42m	48m	36m	48m	90m
Skin	10ap	6ap	12ap	3ap	3ap	5ap

	Tyran-nosaurs	Bison Altcrns	Bronto-saurus	Hypsel-osaurus	Stego-saurus	Tricer-atops
STR	60	48	62	60	54	58
CON	35	25	41	40	28	28
SIZ	60	32	72	70	64	60
INT	3	4	3	3	3	3
POW	11	11	11	11	11	11
DEX	12	12	4	5	4	5
HPts	48	39	57	55	36	49
Move	32m	90m	24m	24m	36m	48m
Skin	14ap	12ap	14ap	12ap	12ap	14ap

SCENARIOS IN ZORANDAR

What follows are numerous scenario ideas designed for adventures in Zorandar. You can use them as written, or simply consider them demonstrations of how to solve certain problems in Lost Worlds Romance gaming. I'm unable to be specific about some details in these scenarios because I don't know the numbers or mix of characters you'll be running through your campaign. As often as I can, however, I'll include notes targeted toward your game-mastering of various character types.

Here's a general outline of the "novel" suggested by these scenarios:

Episode One: Get the Characters to Zorandar. If you want to have a large party of well-equipped PCs and NPCs, use Scenario 1-A. If you want to have a smaller party of characters, use 1-B.

Episode Two: In Koram, the First View of the Princess. Don't forget how important the first encounter with the Princess is. The Hero's supposed to fall in love with her; make it a dramatic scene.

Episode Three: Meeting the Uti. Now that the characters' curiosity has been piqued, you can answer some questions by having them meet the Uti. This episode's

function is primarily to teach them the native language.

Episode Four: Dealing with the Sathas. This gives your heroes opportunities to show off against the nasty Satha lizards and set the stage for the climax.

Episode Five: Dealing with the Romans. If you'd prefer, you can have the Romans be the big-nasty villains in this novel, and this episode will set things up for them to be in on the climax.

Episode Six: Climax and Conclusion. This is where the fire and brimstone, hail and flood climax comes down. We hope that the good guys will triumph, but you have to put them in genuine danger of losing or it'll seem flat and hollow.

The Expedition To Koram

To get your characters into an expedition, try something like this:

A colleague of your archeologist character sends to him from Africa a map found in the pack of a dead French explorer who was discovered on the bank of the Congo River in the middle of the Belgian Congo (which was spelled "Kongo" during the period of our adventure). The map shows territory which is indisputably the eastern part of the Belgian Congo, and also shows, in a hidden mountain valley, a dot labeled "Koram." As our archeologist and his friend know, Koram is the name of a lost city, reported in folklore to have been built by the descendants of some lost civilization. Over the last century or two, many explorers have tried to find Koram; none has succeeded.

If you don't have an archeologist available, modify the legend somewhat: Koram was supposed to have contained riches beyond measure. Then have the map fall into the hands of an appropriately interested player-character adventurer.

Or you can use as an NPC the Wilbon Quimby character given in the Characters section. He receives the note and map from a friend, and immediately hires the Strong-Jawed Hero to head an expedition into the Congo. In any case, you should contrive for the player-characters to be part of an expedition heading into the African interior. It could be as simple as saying to your Hero, "We need to get this started by getting everyone into an expedition," and going from there.

Getting It All Together

To get all the player-characters together, simply have the expedition's organizer (usually the Hero or a friend of his) contact most of the characters who will be members of the expedition. Inappropriate characters can always be inserted a little later. For instance, the Cynical Piano Player and the Femme Fatale could be working a bar in a seaport in Africa and choose to accompany the player-characters, or be forced by some minor infraction of the law to flee with them. Recommend to the hero that he arrange for transport through Africa when he gets there.

According to the map, the best way to get to Koram is to take the Congo upriver into the north-central regions of the Belgian Congo, then turn onto the Lomami for the trip south into the region's interior. Along that route, they'll come across some smaller river channels, one of which supposedly leads to the small range of hills surrounding the valley containing Koram. There are some peculiarities on this part of the map—notably the part that shows the river flowing through a hill, in one side and out the other. Also, the valley containing Koram is labeled "Mist."

The Strong-Jawed Hero will know from his years of experience (that is, he'll be told by the GM) that the best way to accomplish this is via a small riverboat. The player-characters should gather their gear and take an ocean liner to the African coast, then hire a riverboat upon arrival.

If no character has chosen a riverboat-captain character, you can use the one mentioned earlier in the book—the good ship *Rosencrantz* and her crew: the captain, Miz Trixie; the mechanic, Spike; the sailor, Mickey; and the mascot, Ophelia. Miz Trixie is a salty, weatherworn woman in middle age; she is lean and abrupt, and alternates between chewing tobacco and smoking a corncob pipe. Harold "Spike" Scudder is a greasy, messy, friendly alcoholic, a master mechanic and a Compulsive Kidder. Mickey O'Rourke is a cheerful, thirtyish, brawling Irishman and a good sailor. These three have Normal statistics, but the skills appropriate for their occupations. Ophelia is a chihuahua with no stats or skills to speak of, but 3D6 Luck. And the *Rosencrantz* is a thirty-foot riverboat built in 1913 with the following statistics: PASS 10, Range 100 miles (or more with ready access to wood), MAX 4, ACC 1/2, DCC 1, TURN 3, DEF 3, BODY 10, DCVM -6, +4D6. Note that if the characters have more than ten people joining the riverboat crew, space will be at a premium; the *Rosencrantz* has room in its hold for 26 steamer-trunks of gear.

Getting the Adventure Under Way

You can make the first part of the adventure as simple as you wish. The Belgian government will gladly rush through permission to conduct an expedition. The heroes can take an ocean liner to the Ivory Coast, then a lesser steamer south to the Congo River. Leopoldville, the capital city of the Belgian Congo, is some distance inland along the river. It would help if some of the player-characters spoke French or Bantu; if not, they can encounter Miz Trixie early on. In Leopoldville, the characters can get provisions, hire extra men. and head off into the unknown.

Adding Complications

Or you can complicate matters. First, on the trip to Africa, the heroes can receive a wire stating that the person who sent them the map has been killed and his home ransacked. Then, once they're in Leopoldville, they can



run into unanticipated difficulties with the local authorities—such as local police attempting to arrest them on specious charges. The heroes can either surrender and lose three or four days getting it straightened out (obviously, someone bribed some minor officials in order to cause this trouble), or they can fight and run. If you want to make the latter possibility more interesting, have a shooting fight in a Leopoldville river bar.

What's happening is that some major nasty archeologist has gotten wind of the Koram map and intends to be either the first one there, or (preferably) the *only* one there. He'll try to make sure that one of his minions hires on to the rival Good Guy expedition. In the original Zorandar campaign, this sleeper was Francois (which explains the vignette presented under "Throwing Curves" on page 43).

In the course of the river trek to Koram, the good guys might be bedeviled by more of this guy's minions, making things more interesting—sniping from the forest, sabotage, local tribes stirred into a murderous frenzy, etc. In any case, what ought to happen is that the *Rosencrantz* makes it through, and the bad guy expedition makes it a few days later so we can have more villains once we get to Zorandar.

Another complication is to have Blackie Morgan hire on to the party as muscle for the expedition. Blackie's motives and abilities are given in the section on Characters. He'll end up a constant thorn in the good guys' side.

The Trip up the River

The first part of the trip up the Congo can be pretty uneventful unless you use the Evil Archeologist option. As the boat progresses into the tropical verdure and away from civilization, the player-characters will still be in relatively minimal danger; the Bantus can wage war very efficiently, but are primarily agricultural and are good at trading - and the Congo is a very trade-heavy river. The boar would pass a number of small and large boats and trading villages as it progressed.

In some forests of the area live various Pygmy tribes - yes, the classical type known for poisoned darts and so forth - but they, in general, are very shy and reclusive peoples and not prone to attack a riverboat passing by. Should the player-characters disembark and blunder through Pygmy territory, however, things might change.

The farther northeast the boat travels, the wilder and further from civilization things will become, which is where you can make things interesting. Once the boat reaches the juncture with the Lomami, trade should have slackened off considerably (incidentally, the Lomami juncture is less than a hundred miles short of Stanleyville, which was named after African explorer Henry Morton Stanley of Stanley & Livingstone fame).

Chugging south on the Lomami, the boat will be heading into real wilderness—no significant communities, no strong outposts of civilized man. In other words, this is dangerous territory if you, the GM, want it to be.

If you want, have a fierce tribe attack. Not all tribes in the region were examples of the cheerful and hardworking Bantu; even in the '20s and '30s headhunting and cannibalism were still being reported. A scene as the *Rosencrantz* chugs slowly along at first darkness while jungle drums echo off in the distance will surely be memorable—the more so if it's a warning of the upcoming attack.

If you want to be meaner, you can have a mission a mile or so inland be attacked by headhunters. When the heroes on the river hear the jungle drums, see the distant glow of a fire, then see a flare go up into the sky, they won't hang around to watch from the water—who but a civilized man in danger would shoot off a flare? This is a good way to introduce the Jungle Doctor or the Missionary into the adventure. The site being attacked might have been a jungle mission or a hospital; now that it's burned down and the natives have proven their intent to kill, the doctor or the missionary will probably be willing to accompany the player-characters, at least for a while.

After the fireworks are done, you should get the characters to the end of this episode. The map accurately shows the little tributary the characters should take. This small, unnamed tributary leads them to a small range of high hills, and—wonder of wonders—the tributary flows directly *into* a mountainside. This should be the first indication to the characters that something odd is going on.

There doesn't seem to be any other way to get through the range of hills, and the tunnel through the mountain seems to be broad enough to accommodate the boat (unless the GM doesn't want it to, in which case there should be ledges adequate for walking purposes).

The Trip Through the Tunnel

This is where you can have some more fun. The tunnel will continue for an inordinant distance, then dip down abruptly at a sharp angle and flow substantially faster. The riverboat captain will not want the boat to run onto the rocky sides of the tunnel, and will issue staving poles so that strong characters will get to use their Strengths, to keep the boat from slamming into the underground river sides as the river twists and turns.

Eventually, the river will calm and emerge into the caverns described in the map key for Map #1. Thus the *Rosencrantz* will arrive in front of Koram just as the sun is setting, with a goodly amount accomplished in a single adventure.

The Mystic Portal

If you have a smaller group of player-characters, or want to avoid the hassles of keeping up with an expeditionary force, or simply want to have your player-characters less formidably equipped than members of an expedition, use this Mystic Portal introduction.

Use Professor Wilbon Quimby from the Characters section as an NPC. On his last trip into Egypt, Quimby found an urn thousands of years old on the site of historical Alexandria. The urn contained a parchment written in Greek; the parchment described a ritual which is supposed to open a portal to the lost city of Koram. Quimby has seen enough in his travels not to discount arbitrarily such a possibility, so he's preparing the ritual and attempting to find some people to accompany him if the ritual proves to be more than sheerest fantasy.

He'll endeavor to hire or enlist the aid of adventurers; he may be impressed with people he's met in the past, or even some people he simply bumps into on the street, and try to hire them, too. He promises most folks one or two hundred dollars (a *very* generous offer in the 1930s) for what won't amount to more than a few days' work for them.

You'll have to decide how he approaches each character, but his general method will be to tell prospective helpers that he is engaging in some research pivotal to an understanding of early Greek culture, and inquire as to the possibility of the character acting as a witness, taking notes and making observations.

Strong-Jawed Heroes, Private Detectives, and Scientists and their Assistants of all varieties are the most likely candidates for becoming Quimby's dupes in this. It's also possible that Quimby may hire one or two rough-looking bruisers (just in case), a medical doctor, or anyone else of an adventuresome disposition. If the Empire Club from *Justice, Inc.* is used in your campaign, that would be a natural place for him to seek out the type of person he wants, even if he isn't a member.

If you want to throw a complication into this first episode, add a detail the player-characters wouldn't know and Professor Quimby doesn't consider important. One of the people who helped him get the Greek parchment out of Alexandria was a rough-hewn villain named Blackie Morgan. Blackie was far from stupid, and realized from Quimby's mumblings that the parchment was worth far more than anyone let on. So, realizing that something fishy is happening, Blackie has gathered two of his cronies (a Crook on the Lam and a normal Henchman) and rented the flat next to Quimby's Manhattan brownstone.

During the day after Quimby contacts the player-characters, Morgan will hire some thugs and have them attack the people Quimby has hired in an effort to beat out of them whatever information they may have. The player-characters will probably pound the thugs into mash, only to find out that they don't know who they were working for—it was an unknown voice over the phone. Play up these fights as much as you want to; they can be anything from a simple fistfight or gunfight on the street to a wild, careening car-chase through New York. And it's always possible, if you want the players to feel some real concern for their safety at this point, to have an NPC adventurer injured or killed by Morgan's minions even if all the PCs come out unscathed.

Naturally, the absent-minded Quimby will not know who would be behind these foul assaults, and will not be able to remember anyone who knows anything about the parchment.

The next day is when the player-characters are supposed to assemble. Quimby's flat has a pile of boxes in the center of the living room, a blanket thrown over the pile; various words in Greek have been scrawled on the floor and on the walls. If any player-character can read Greek, he'll realize that the words are references to the obscure god Hermanubis, who was a bizarre mythological cross between Hermes the Greek god of mischief and thought, and Anubis the Egyptian god of the dead.

The center of the room, where the boxes are, is marked off by a circle of burnt coal. Quimby will stand within the circle, light a brazier placed there, and direct the adventurers to seat themselves upon the boxes and prepare themselves to record their observations. Then he'll begin to read the ritual on the parchment. Any character who speaks Greek will understand that the ritual is an exortation to Hermanubis, begging the god for a view of the City Through the Mist and otherwise fawning upon him.

Characters who have the Sensitive skill may get a creepy feeling and perceive that the shadows in the room aren't quite falling correctly, but nothing happens during the ritual. Quimby will adjust his pince-nez and state, rather mournfully, "I appear to have wasted your time." As he begins his apology, the room will be blanketed by an impenetrably thick cloak of cold white mist. When it clears, the player-characters will be blinking in bright sunlight - they and their boxes, and Quimby and his parchment will be next to the statue in the main temple in Koram (Map #2).

The boxes contain a two weeks' supply of dried and canned food, a Springfield 1903 rifle and 500 rounds of ammunition, a Smith & Wesson Model 10 revolver and 250 rounds of ammo, a notebook and pen and ink, and khakis and pith helmets for each character. Quimby may be absent-minded, but he's not stupid. If, however, you don't want the characters to be so well equipped,

the boxes can be full of nothing but reference books and writing materials, and the characters will have to start their survival training immediately.

The characters will not be aware that Blackie Morgan and his two cronies, hearing strange winds whipping through the Quimby brownstone, burst into the building just as the mist enveloped the player-characters, and were caught up in a mystic backwash. They were transported to Koram, too, but not to the Central Temple. They'll arrive in one of the secondary temples, and should be able to watch the activities of Quimby's party in relative safety through the next scenario. Morgan, the smartest of the three, was also the best armed; instead of the gear shown on his character sheet, he's carrying a Tommy-gun with a full 100-round drum, a Colt M1911 with a full magazine, and a pouch with an extra 50 rounds of .45 ACP ammo. His two henchmen each have a Colt Detective Special, fully loaded, with another dozen rounds in their pockets.

The First Steps In Koram

Now that we have our characters in Koram, it's time to get things started. The first thing that's likely to happen if you used Scenario 1-A is that the *Rosencrantz* will send out a party of characters to look over the city. If you used 1-B, the first thing likely to happen is that the player-characters will insist on knowing what just happened. Quimby will explain in the latter case that they're now on the site of the Lost City of Koram, probably somewhere in Africa, and very pleasantly describe everything that went on to get them there (the discovery of the urn parchment, etc.) as he starts opening and unloading his boxes. He's far too fascinated with his surroundings to give *too* much attention to the player-characters, though.

In either scenario, we'll likely have a group of the player-characters wandering the streets of Koram. If one of the players has the Native Princess as a character, warn her that it's about time for her to show up. If not, use Shara or Sula from the Characters section as the Princess. The Strong-Jawed Hero will be the first to spot her. Naturally, he'll be entranced, frozen in place, dry-mouthed and wide-eyed at the sight of her beauty (if the player isn't likely to play this properly on his own, treat it as a 12D6 Presence attack to get the proper result).

It's an inspiring scene: the scantily fur-clad Princess moving stealthily through the city, unaware of the Hero's eyes upon her when the Monsters Attack! If the party of player-characters is from Scenario 1-A and consists of a large number of heavily armed people, use a Tyrannosaurus. If the party is small but reasonably well armed, use an Allosaurus. If the party is from Scenario 1-B and lightly armed, use one Deinonychus for every two characters. Whatever the case, the Monster(s) will come around the corner of a building and attack the Native Princess. If our heroes are on their toes, they'll blast the monster and divert its attention so you can have your nice, lethal battle in the streets of Koram with a beast which should be long extinct. If they hesitate, let the monster snatch up the Princess in its jaws (without hurting her) and dangle her in the air until the heroes startle it into letting go.

If the Princess is injured at all, the injuries will be only superficial, and she'll flee at the first opportunity. She's no coward - the monster doesn't frighten her at all (she has her knife, and if worse comes to worst she'll jam it into the creature's eye to force her escape) - but these strangely garbed men who carry horribly noisy smoking sticks might be dangerous. The Hero will see her dashing off toward the west side of the city.

If any of the characters seek shelter in a building during the monster battle, have them kidnapped by warriors of the Uti who were in the city with the Princess. With typical Uti stealth, they enter the building through the temple-hole in the upper floor, sneak up behind the characters, and bind them with ropes. Any noise made by such a struggle - short of a full-throated cry for help - will be drowned out by the action outside. Having tied and gagged their prisoners, the Uti will haul them up through the temple hole, then travel across the rooftops to the west wall of the city. In the struggle, one Uti will have lost the blue stone that members of his tribe wear on thongs around their necks. It's the same sort of stone the Princess wears.

If the Monsters aren't killed during the fight, they'll get tired and wander off when their Endurance runs low. Food that fights back with stings and loud noises isn't worth the trouble.

The Hero should be filled with a desire to find the beautiful native. If he doesn't think of this himself, write it down as a suggestion on a note, and pass it to him. Working their way west, following the Princess, the characters will spot her atop the western wall as she goes over the opposite side. That will lead them to the thickly grown "ladder" of vines the Uti use when entering Koram.

If some of the characters have been kidnaped, the band of Uti should be fairly easy to track westward across the city (give the Uti only a +2 on all rolls; they were striving for speed at this point, not stealth). If none of the characters is a good tracker, let them spot the Uti and their captives atop the same wall at the same spot.

This scenario has accomplished two things: The dinosaurs let the characters know that something's very weird, and the sight of the Princess has given the Hero a reason to follow the Uti westward toward their village.

To wrap up this particular episode, you can take the characters through nightfall and anywhere from a few minutes to several hours of night, then have the other two suns come up. This establishes firmly that Koram isn't in some hidden pocket of the world where dinosaurs still thrive. Remember, there are also four moons.

Meeting The Uti

It's time now for the player-characters to meet the natives and begin to learn the language.

If the hero and a small party are following only the Native Princess, have all of them, the Princess included, captured by Sathas and chained in a coffle line. All their weapons and gear will be taken away and placed in a basket atop a riding lizard, and they'll begin a long, circuitous march to the Satha city. This slaving party is out looking for natives to capture, so they won't head directly back to the Satha caves. This will give the characters time enough to pick up one or two points' worth of the Zorandar tongue. Don't forget to give the Hero every opportunity to insult the Princess accidentally. If he does such a good job of it that the Princess isn't willing to speak to anyone, make sure that the Sathas capture another native who *is* willing to talk.

If the Hero and a large party are following only the Princess, find some reason to split them up. Another Tyrannosaurus could attack and scatter the party in all directions. The Hero and those who went with him should be captured by Sathas. The others should regroup in a different location and later encounter some Romans. The Hero goes on to Scenario 4 while the other group goes on to Scenario 5.

If the Hero and his companions are pursuing the Uti captors of party members, let them follow the Uti back to their village with some good Tracking and Luck rolls. There they can get the captured people back—challenging the Utor or his counselor Hukor to single combat should do the trick. If a stealthy approach is preferred, it will be very difficult to sneak in and retrieve them unnoticed; the characters will still have the challenge option to fall back on, though. In any case, you should manipulate things so that the civilized characters and the Uti are on fairly good terms. It's possible that the Hero will even be considered the rightful leader of the Uti tribe if he manages to defeat the Utor in combat. This will give the heroes plenty of time to learn the language, and *then* you can have the Hero and some of his friends captured by Sathas on a hunting expedition.

Whatever happens, you should end this scenario with the Hero in the hands of the Sathas so you can let the player-characters know who the bad guys are in this novel.

Dealing With The Sathas

Once you get the Hero conversant in the Zorandar tongue, it's time for the Satha expedition to return to the caves. It is, incidentally, a Classic Bit for the captives to include representatives of all the local tribes. This allows the Hero to make a friend in each locale he might have occasion to visit. Don't forget!

Make the trip back to the Satha Caves as dull or as interesting as you please. Once you get them there, lock them up and let them watch some Satha atrocities—such as eating live captives. Then go through the Satha Queen Interrogation scene described in the map key for Map #5. The Satha Queen will be trying to pry out of the Hero the secret of his background and the secret of his firearms. In doing so, she will communicate to the Hero that there are other Satha cities in constant contact with each other through trade and the use of the Satha crystals, and that they're about to rise up and start destroying the human tribes. The images the Hero receives should convince him that the Sathas are easily able to band together and will prove to be more than a match for any single human tribe.

Now give the Hero his opportunity to escape, perhaps finding his weapons on the way out. If he wins his mental battle with the Satha Queen, that's the time. If not, let him break out of his cell. Or if you really want to be devious, let Blackie Morgan rescue the Hero! That will set things up so that Morgan's treachery later on will come as a terrible shock. It's important that, however it's done, the Hero get free with the information about the upcoming Satha nastiness.

If the Hero doesn't understand that the only way for the tribes to resist the Satha attack is to unite, drop hints to him until he picks them up. Naturally, since he's the Hero, it's up to him to unite the tribes. This allows you to embark upon several episodes in which he endeavors to do so.

You can complicate the situation for the Hero by having the Native Princess missing when he goes (as he'll surely go) to save her from the Sathas. Either she's already been taken by Blackie's men (remember, Blackie saw her in Koram, too, and may be just as interested in her as our Hero is), or she can be used as a hostage later on by the Sathas. The Hero won't know whether or not she's alive, and his uncertainty could make it more difficult for him to make command decisions.

As the Hero goes from tribe to tribe, you can run the characters through all sorts of adventures. Getting to these tribes is difficult; there are Sathas and dinosaurs and Neanderthals to encounter. Keep things interesting. And when the Hero arrives, convincing a tribe to ally with him won't be easy, either. The Hero could attempt the direct approach by challenging each chieftain he encounters to single combat for the loyalty of the tribe, but there's no guarantee that this will work. Another possibility is for the friend the Hero made on the Satha coffle line to be the son of the chief, and for that friend to convince the chieftain that the Hero speaks truth. Yet another possibility is for an advance party of Sathas to attack the tribe while the Hero is there; this will certainly convince the chieftain that the Hero's words deserve attention.

Dealing With The Romans

The Romans in this set of scenarios can take one of several possible roles.

(1) *Foreshadowing.* You might want to make the Nova Romans be the big menace of the second novel, so you introduce them at this point as a peripheral element.

(2) *Major Villain Instead of Sathas.* You may not want to deal with the Sathas at all, in which case the

Romans can be substituted into the major-nasty role. They take slaves, too, though they don't eat them.

(3) *Just Another Tribe.* A party of Carthaginian Legionnaires led by Clitellus could be encountered by the Hero and join forces against the Sathas, thus forestalling the Cartago-Nova Roman war until later.

(4) *Allies of the Sathas.* The Nova Romans and Sathas could be in cahoots, making peace between themselves to divide the world into northern and southern regions. In this case, the union of the tribes becomes all that much more imperative.

Here are some of the adventures you can put together involving the Romans:

Captured by the Romans. First, as with the Sathas, you'll want to have your good guys captured by a party of nasty Nova Romans. They'll be stripped of all their gear and marched to a port on the northeastern shore of the continent, where they'll be forced onto a galley bound for Nova Roma.

Encounter with the Valerius. Once in the city, you need to give the characters an audience with the Valerius. If there's an attractive female in the party, the Valerius will naturally desire her and order that she be bathed and perfumed for him. This will give her a chance to escape, or maybe even try to assassinate him when he comes to her. This is a good opportunity to introduce Ianthe, who will help with an escape provided that the characters take her along.

Into the Circus Maximus. Muscular characters will be taken to the Circus Maximus and forced to fight (a) each other, (b) noble tribesmen, or (c) dinosaurs. Give them a chance to escape during this episode. They might make a break for it when the Allosaurus is goaded into charging through the portcullis, thus freeing all the gladiators. This is a good opportunity to introduce Clitellus, who may be working as a spy in Nova Roma, or who may still be a gladiator there.

Nova Roma Blows up. If you want to have a lot of color, and don't want to keep Nova Roma around for subsequent novels, blow it up. The Three Sisters erupt, and we have a Zorandar version of the destruction of Pompeii. This gives you a chance to come up with descriptions of titanic tidal waves and ash-blackened skies and poison gases killing people everywhere, and opportunities to nail the Valerius as he runs to safety, and a chance to commandeer a sailing ship at the docks, and so on. Make certain that the players understand that if they don't get out of Nova Roma fast, they won't be able to get out at all!

Wrapping Things Up

You should at this point in the campaign contrive to get people back together again. If you've had the Princess kidnaped by someone, whether Blackie or Nunio, the Hero should have his opportunity to learn the truth and rescue her. All the native chieftains should have been converted to the Hero's way of thinking. All the separate little groups should be locating each other after having gone through the frustration of running across each other's tracks all through the series without being able to find the people they were looking for.

Once they're back together (or about to get back together), set the stage for the climax. The Bad Guys have banded together and are marching in to wipe out the native tribes one by one, killing the warriors and taking the women and children. But what the Bad Guys face, thanks to the Hero and his friends, isn't a scattered collection of isolated villages, but a force prepared to do battle, each village ready to protect its own terrain. The Kori will defend the plains; the Uti will guard the rain forest; the Zodari the mountains; the Jari the river.

If a character has expressed interest in using his own special skills for the climax and has had time to rig up some surprises, let him do it. A Gunsmith could have built some crude cannons. A Trapper could have taught neat and innovative trapping techniques to all the natives. A modern bowman could have introduced the natives to a heavy-pull longbow. A military tactician, knowing exactly how the Romans can be expected to fight, could anticipate their every move and play them like musical instruments. In other words, give everyone, even those characters who aren't well suited to physical combat, something to do. As the climax is approaching, check over the character sheets of all the characters who don't seem suited to an active role and see if there are indeed useful things they can do.

Then, during the climax, give everybody a tense scene. The front-line fighters are easiest to alarm because they're in direct combat with the bad guys. But Satha or Roman scouts might sneak through the lines; a tribe of Neanderthals might come to watch the battle and decide once they get there to have some fun smashing some cannoneers.

If it's possible, contrive to give the good guy forces a hard time until some last-minute reinforcements show up—such as the tribal chieftain who left unconvinced, or the tribe that was supposed to show but didn't (having been delayed by dinosaurs), or the sudden stampede of the primordial bisons of the plain (this is a good one for a player-character to arrange if you can guide him into it).

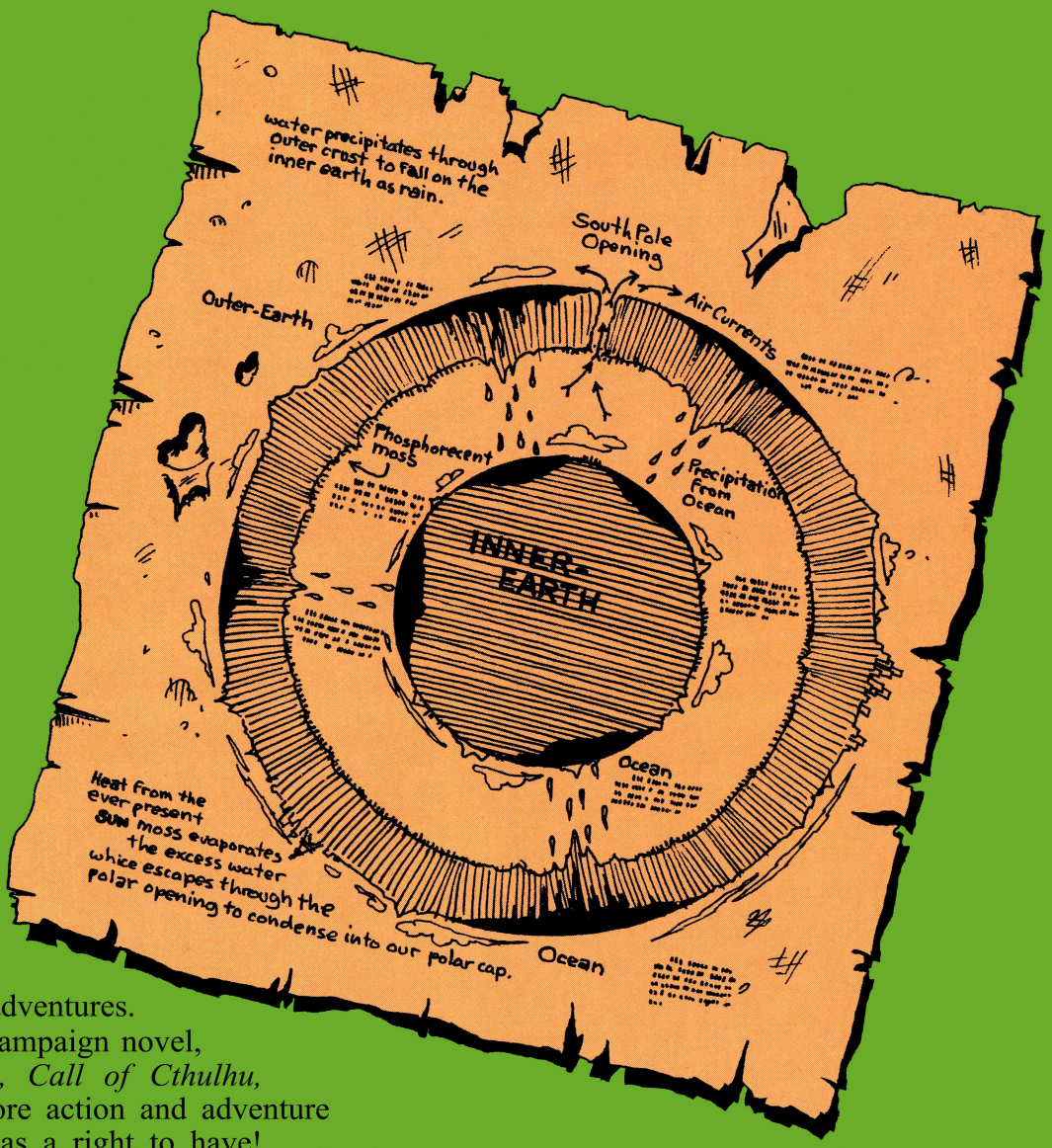
Then, once victory seems assured for the good guys, you can throw the final zinger at the Hero, giving him a chance to earn the love of the Princess (if he hasn't already) by saving her from a terrible fate. The leader of the bad guys can either snatch her out from under the Hero's nose as he turns his attention to mopping things up, or (if she's been thought dead) she can be dangled before him as a prisoner. Either way, the Villain will lay down his ultimatum. The Hero will have to fight the Villain one last time in order to save the Princess's life.

End this novel with the Hero victorious and the villains routed. The Princess should by this time have seen that the Hero is worthy of her love, and they will end up in each other's arms. The path back to Earth will be revealed for those who wish to take it—a friendly Neanderthal might tell the characters about a place inside a dead volcano where he can climb to the top and see stars different from the way they should be.

With goodness rewarded and villainy punished, all will be well.

Until the sequel.

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