

FRIGHT NIGHT



GHOST SHIP



BY BRIAN UNDERHILL

GREYWOOD

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FRIGHT NIGHT

GHOST SHIP






Step aboard the ghost ship and experience a new horror from Hogshead

On September 18, 1942 the German auxiliary cruiser *Loki* vanished. Around the world, there have been mysterious sightings of it ever since.

Now a desperate man says he knows where it is.

You are part of the salvage team that investigates the phenomena. This man has come to you. The terror is about to start...

Fright Night: Ghost Ship is packed with:

-  Six character classes, including Rescue Diver and Salvage Operator
-  New horror skills and feats like Underwater Photography and Dive Team Leader
-  Rules and guidance for that perfect horror game
-  Campaign options for the foolhardy
-  Tons of background on ships, history, and the Bermuda Triangle

Everything you need for a whole sea of trouble.

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BY BRIAN UNDERHILL

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GHOST SHIP

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INTRODUCTION

Welcome to Fright Night: Ghost Ship!

The remains of dinner littered the table in the little cabin, and cigarettes were lit. Nobody spoke. They preferred to savor the silence. It had been a fine Christmas feast. They could almost forget they were miles from the shore. Only the ship's slow rocking from side to side, tilting the level of the coffee in their mugs, gave the lie to the illusion.

Time was when we'd have been eating bully beef from a tin, thought Carmichael; or something worse. He thought back to his grandfather's story about the canned navy meat the skipper had bought up cheap. 'Horse, we thought it was,' the old man had said. 'Tasted like salted boots.' When the outraged crew had invaded the galley, they had found the rusted tins were dated 1898.

Carmichael's grandfather had been full of sea stories. He had told them on Sunday afternoons, outside the bar, sitting in his wheelchair with the blanket over his knees, while Carmichael drank cola and listened, rapt. He remembered all of them. His favorite had been the joke about the Green Paint patrol, which Carmichael had believed for years. According to his grandfather, a special Navy crew (of which he was part) would dump green paint into the sea above a German submarine. The paint would stick to the periscope, so when the submarine came to the surface, the U-boat commander would think they were still underwater. It would keep rising out of the sea, until the Navy ship could shoot it down with anti-aircraft guns.

'What're you smirking at?' growled Lester.

'Just thinking of my Grandpa,' Carmichael replied. 'He was on the Green Paint patrol.'

They all laughed. They had all heard the same story. Only Chalker failed to crack a smile.

'Aye, my dad told me stories, too,' said the Yorkshireman. 'Bad 'uns. Odd, you saying that just then. I suppose the after dinner feelin' puts a man in mind of stories. You were thinkin' of the green paint brigade, but me, I were thinking of the hammerer.'

'What's that, then?' asked Carmichael, not noticing the warning glances from the rest of the crew.

Chalker raised an eyebrow. 'Never heard of the Great Eastern, eh? Big ship, she were. Too big to launch into the Thames, so they had to do her sideways, and she got stuck for a month or more. Bad beginning, she had, and the rest of her life were bad an' all. The Great Eastern were a cursed ship. Isenbard Kingdom Brunel built her, God rest him, but he never lived to see her afloat. Wasted away and died, he did, while the ship were stuck on the slipway.

'Once she were underway, all the crew swore there were summat wrong with her. Nobody liked to stand on deck alone. Felt as if there were someone else there behind yeh, like. After dark they'd sometimes hear a knocking noise, or a booming, like a hammer on a metal sheet. Well, they put all that down to the design, claimed the hull were just settling down, but it never stopped. When time came to scrap her, they found the hammerer.'

There was an uneasy silence.

'Well, then, what was it?' asked Carmichael, annoyed.

'A skeleton. A riveter, trapped between the inner and the outer hull. Still 'ad his 'ammer in his bony 'and. Poor devil got stuck there when the ship were built, and stayed there ever since.'

A gloom settled on the men. The semi-darkness that had seemed cosy before now seemed claustrophobic. They looked at each other, feeling like frightened children that shared a guilty secret, and not quite knowing what it was.

Then the sound came, deafening and close, a rusty groaning screech, as if something old and terrible had woken from centuries of sleep on the ocean floor and risen roaring to the surface. The whole ship vibrated. The men pushed back their chairs and made for the door, swearing.

When they reached the deck, they could not speak. They just stood in the bitter cold and stared at the dark immensity that dwarfed the little tug.

The sound had stopped. It had been the ship, grinding against the tug's side. Now it loomed in utter silence, like a black mirage. Something that big should not be so silent.

'Dear God,' Carmichael breathed at last. 'He's found her.'

Read this first!

Like all supplements in the **Fright Night** series, **Fright Night: Ghost Ship** is a roleplaying adventure that plunges the PCs into a nightmare world of ghostly seamen haunting the rusting hulk of a 60 year old merchant ship where almost nothing is what it appears to be. It is suitable for characters from first to fourth level and can be used as a stand alone adventure, or together with **Fright Night: What Went Down** as part of an ongoing "ocean salvage" campaign.

All characters in this publication are fictitious and any resemblance to real persons, living, dead, or fictional, is purely coincidental.

Fright Night: Ghost Ship is a game for the d20 Open Game License System. A copy of the **Dungeons and Dragons Players Rulebook** published by Wizards of the Coast is required for play.

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The Fright Night series focuses on all aspects of horror in the 21st century. Each book is a self-contained adventure and source book based on a popular horror genre or archetype. Meticulously researched and highly detailed, these books are the perfect compliment to any modern-day game. Packed with background material, each Fright Night book can be used either independently or combined with others to suit any needs.

Check out other titles in the **Fright Night** series:

- Fright Night: Haunted House**
- Fright Night: Asylum**
- Fright Night: Polar Terror**
- Fright Night: What Went Down**
- Fright Night: The Fog**
- Fright Night: Voodoo Island**
- Fright Night: Haunted School**
- Fright Night: Inca Horror**

How to use this supplement

Part of the appeal of **Ghost Ship** is the mystery behind the rusting hulk and the apparitions that haunt it, and the GM should be careful not to divulge too many details of the story too quickly.

The first part of this supplement includes an overview of what's really going on, and includes a look at character creation, skills, and feats, giving the GM an overall feel for the adventure.

The bulk of the book - the adventure proper - is laid out in roughly chronological order, allowing the GM to reveal clues as play progresses. A detailed look at the **Loki** - the mysterious "ghost ship" - is included as well, together with a number of mini-encounters to provide the GM with specific scenes and events to keep the players on their toes and the adventure moving toward its explosive conclusion.

Aftermath provides a look at possible outcomes for the adventure and gives suggestions for continuing the campaign even after the horrors of the **Loki** have been dealt with.

The final chapter, **GM Resources** (p. 55), includes detailed information the GM may find useful. Real-world information about WWII merchant and convoy operations is included, together with a look at the science and rumors that provided the inspiration for the **Ghost Ship** storyline.

Full write-ups for key NPCs are found in the back of this section as well.



CHAPTER 1

HORROR STORIES

In most role-playing games, players take the role of gallant heroes or all-conquering superbeings out to save the world from the forces of darkness. They don't do that in this game. Here, they are the victims, and they are far from in control. GMs may well need to make it clear from the start that in this game, they are not going to simply kill the bad guys and get the treasure. They'll have to struggle just to stay alive, and will quickly find that guns and swords don't make any difference. Sheer brawn is not going to save them or win the day.

In this section, we have included hints and tips for the GM to make Ghost Ship as atmospheric and exciting as possible. Remember, the goal isn't to kill all the players' characters in nasty or gruesome ways: it's to make the game as enjoyable and thrilling as it can possibly be. A player might well end up as the sole survivor, but this does not mean he and the others will not have a lot of fun on the way.

In this book, we have shamelessly twiddled with the rules to force players along the path of the classic modern horror - be it a film, a novel, or computer game.

GOOD GMS

Role players are very jaded when it comes to being frightened. If they go to an autopsy and the dead bodies begin to stir and rise, they will simply ask what weapons are at hand and if they've hit with a 15. GMs need to help instill the horror and the sense of fear that real people have. Try to get across to the players why it's horrific, why it is unnatural and scary. These rules are here to augment, not to replace these feelings.

The GM can use some very basic tricks to create tension. She can play scores from horror movies quietly in the background, lower the lighting, or draw the curtains to make the room more atmospheric. Some GMs even stage horror games in an empty, candlelit basement to get that "authentic" haunted house feel. Only take breaks after a particularly puzzling or enigmatic encounter. Even though the players can talk about anything during the break, you'll be surprised at how often the conversation will center on what's going on in the game and the players' theories regarding the plot. This also helps maintain the tension and focus so that after the break, players return to the game eager for more. Also, use breaks to get feedback on the game. This way, any issues they have with the GM's style, or the content of the adventure can be raised - and the pace and flavor of the game altered if need be - to keep everyone one happy.

PCs in horror games have to be aware of what is around them and what they are experiencing, if they are to have any level of connection to their character and their circumstances. GMs should therefore try to use their powers of description and imagination to the utmost. They have to convey not only the full impact of any terrifying events, but the tension and fear surrounding them. Anticipating the players' moves and giving as much information as you can will help. Don't be afraid to "ham" it up a bit.

bad GM style

The following dialogue isn't very frightening, as there's no atmosphere or tension to the scene:
GM: You enter the dive bay. In the center of the room is a ten by ten pool of water that leads to the sea. There are diving suits hung up around the room, and it's dark. Ahead of you there's a bulkhead door leading to a changing room, and to your left is a closed steel door.

Player: Can I hear anything? I've rolled a 12.

GM: You can hear something gasping in the changing room.

GOOD GM style

The GM uses carefully selected words to create a vivid use of description. A mark of the GM's success is that the player is using some of the GM's words to describe what happens next. This shows that the player has been drawn into the story and in turn, will draw in the other players.

GM: As you slowly edge forward into the dive area, you pause in sudden surprise and shock. The thick smell of salt and iron fills your mouth and you struggle not to retch. The only light comes from a flashing red emergency light, which strobes a bloody hue over the chamber. A square pool of gore-colored liquid dominates the center of the room. Around the walls stands a silent, still group, who looks mutely towards the crimson water of the pool.

As your eyes adjust to the gloom, you realize what you first took to be a group of people is merely empty dive suits hung up to dry. And despite its red tint, the pool is filled with water, which connects to the sea. Taking a deep breath of the briny air you move further into the room. On the left-hand wall, a bulkhead door stands tightly locked shut. Before you, a similar door lies open, the locking bolts around it giving it the appearance of some kind of twisted, fanged mouth. The space beyond lies in total darkness.

Slowly, you become aware of a deep, wet, gasping noise wheezing over the gentle sound of the water in the pool. In the darkness of the next room, something is trying to breathe.

Player: As slowly and quietly as possible, I'll edge forward to the open doorway, and wait for my eyes to adjust to the darkness.

GOOD PLAYERS

We all know that talking occurs during games. Pizzas are ordered, snacks consumed, and various "Off Topic" conversations rattle on while the GM tries to keep the game flowing. Although these things make gaming a fun, sociable activity, they unfortunately lessen the tension. How can a player really connect with the situation or the character if one player wants to know if we're all having pizza again, and another is having a conversation about last night's TV? GMs need to keep horror games focused, put aside times for breaks, and try to keep everyone involved. This way, no one feels bored and starts chatting.

Placing your characters in a position where they feel threatened, such as being alone or unpopular, is equally very easy to connect with. These are emotions easy to comprehend, filter and understand. The more that happens to the character that its player can relate to, the better the player will connect with it.

A flesh-eating ghost is scary. It's frightening to have some creature want to tear you into bits. After all, it's painful to be torn apart. The idea that spirits of the dead can manifest directly and want to kill the living is unnatural and disturbing but there are only so many flesh-eating monsters that can appear before the experience is repetitive.

A flesh-eating ghost that was once your lover is better. Is the ghost redeemable? Is it actually your lover? How could someone you loved be turned into a monster? Such a ghost could play on insecurities. Perhaps if you had done something differently, stopped your lover from dying the ghost knows you, and whispers secret hopes and fears spoken long ago. The second example gives meaning to what is going on. Success, such as setting the ghost to rest or destroying what has corrupted it, has significantly greater impact. The first example is just a gory video game.

Give these details a mechanical significance. In cases where a given characteristic or memory can help the character, there might be a +2 to +4 circumstance bonus to the check involved. In other cases, there might be a penalty of -2 to -4. For example, a character that spent time working in a morgue has a +4 bonus to any Will saving throws against fear or nausea for encountering a dead body. Conversely, the same character is at -2 to the same saving throws when reacting to a dead body getting up and eating people.

Horror archetypes that have appeared in films and popular culture, such as spooky ghosts or beheaded corpses, also work. Whilst this may feel unimaginative on your part, players will be able to connect with fear that has been presented many

times before to them. Sometimes the cliché is familiar and players like that. This is something that can be tested with them up front if you so choose to do so.

Finally, remember to offer your players as many choices as possible, so that they enter into the spirit of the game. A measure of your success will be the reward of them experiencing the tension, fear and horror as they follow your adventure into the unknown.

GOOD CHARACTERS

The horror genre relies, to a varying degree, on the psychology of the characters involved. Creating interesting character backgrounds is important. This does not necessarily mean a complete background, or even a detailed one. Snippets of a character's life and rough sketches of what the character has dealt with provide a good structure for the events that follow.

- ⊖ List people important to you, and why. This may include parents, other relatives, spouse, children, mentors, work friends, and so forth.
- ⊖ Are the people important to you still alive? What memorable events surround them?
- ⊖ Where did you spend your childhood and what did you do? Youth? College and adult life? Next, players should list 10 positive and 10 negative traits about their character.

Unless the GM is going to use characters from an existing campaign in their horror game, the chances are that players will feel little or no connection to the people they are playing. Why should they care if their first level character falls victim to a giant spider? They can just roll up another! Horror games are about wanting to survive, to struggle against the odds, and still prevail. The players should want to succeed because they don't want their character to die, not just to get some experience points. Where's the heroism in sacrificing your character so the others players' characters can escape, when you don't mind them dying, anyway?

GMs should therefore try to get players to connect as much as possible to their characters. Try using the player's own name for the character. Develop the character's background. This way, no one need refer to the character by class or archetype. The more imaginative you are, the more impact this will have. If there is a disturbing scene, you could subsequently have a gory scene, followed by a scene involving scared people and drama. Much depends on how you describe these scenes and what brings them to life.

To do this, personalizing your story helps: it works when villains refer to characters by name or seem to know something about their history. Things familiar to the players (rather than the characters) will also add to your story. "Something has just crawled across your foot" is very easy to visualize and therefore players know exactly how to respond.

GOOD STORIES

With luck, and if you follow the suggestions we've given you, your players will really enjoy this adventure. They may not even want to give up their character and ask you to come up with further tales of terror.

This section details doing just that, covering how to write an exciting horror adventure and tips on how to pace it for maximum tension and spookiness.

Your story of terror can be written more easily if you break it up into four stages:

- e The introduction
- e Aftermath horror
- e Clue-based horror
- e The climax

This is not necessarily the best order in which to do it, though. By working backwards from the climax, you can often generate a tale with far more scares. Think about where you want to set the adventure, and what the antagonists are. Are they supernatural creatures like werewolves, or merely deranged serial killers?

the CLIMAX

It is a sorry fact that the least frightening part of your adventure might be the end. If the players are successful, they may develop an understanding of your plot and feel confident that they can prevail. They will have discovered your clues, taken your journey and made their choices. If the evil that distracted them were hideous, they would have that expectation. If it can be defeated in a particular way they may be adequately prepared.

Sometimes this is unavoidable: players simply make conclusions (correct or otherwise) about your plot. Once they feel they know enough, their confidence rises. You have two responses to this. You can reward either them for a job well done and allow their endeavors to work. Or, you could add a sting to your tale and reduce this confidence. You can give the characters an unexpected surprise: the door locks behind them, sealing their fate; an old comrade, it seems, is the mist-creant; the secret room was below their feet all along, and so on. Surprises make for great story telling, but be

warned! Too many surprises and you achieve the inverse effect of becoming predictable. Your players can also grow weary if they feel there is no certainty in your ever-convulsing game.

You also need to decide whether the climax to your game is the conclusion. If it is not, then you must think of another reward for their participation in the final act. Perhaps this could be romantic or financial. If you create no desire for the characters to play your final scene, then your climax will overshadow your finale and you will be perceived as finishing on an anti-climax.

As a result, many stories conveniently share conclusion and climax - they are one and the same. This means your scariest moments should happen then. This ordinarily involves an unveiling of the horror that has been tormenting the players to date, or maybe defeating it. It is important that you consider this in detail. A clear understanding of this scene will allow you to structure the story up until that point. Write your climax first. It will help you structure the rest of the story.

Uncertainty creates more tension than certainty. You may wish to consider at which juncture you will unravel your evil. Once it is exposed, the mystique is lost. It is best to hold on to this. It is the most significant card you can play. Lay it on the table as late as possible.

Once you have clarity regarding your end game, you can decide where to place your horror. It depends on the longevity of your story as to how many terrifying moments should occur. It is worth noting that the more often you place fear, the more it is devalued. The occasional horrific moment is better than copious ones. The spaces in between should feel to the players as if a horrific moment can happen at any given time.

the OPENING

The opening terror should be significant. It introduces the game concept to the characters. Your torment can be generic or have a message implied. Your generic horror appeals to the iconic: a face at the window, a ghost on the stairs, and so on. It suggests that you are positioning archetypal horror within your plot.

You may choose an opening that is subtler than this, such as having all the clocks stop at once, or a prophetic message being discovered that suggests ill omen. Use whatever fits your story. These openings are best when symbolic and sudden. This way, they have impact upon the psyche of your players.

It is, of course, reasonable for an NPC to run

into town shouting, 'There has been a terrible murder! Come and see!' but you should realize the unveiling of the body may not be very intimidating to the players, simply because they expect it. You may try to describe a gratuitously gory scene that follows to elevate your surprise, but you are merely playing catch up. It is probably best to have the surprise "opener" happen to the players rather than they hear about it later. If they are investigating a murder or horrific incident of some sort - throw in a surprise to make your point.

aftermath horror

Now we can assume that you have decided your horrific endgame and introduction. After the introduction you can place "aftermath horror" in your story. Horror is introduced, but the players are still unsure as to what the instigator may be. This is a neat trick when designing your story. For the first few scenes, characters can deal with the fallout of your protagonist with little clue as to what is happening.

Aftermath horror gives little away regarding causality, but creates the atmosphere. This may be symbolic, such as strange things beginning to happen, implying a force beyond the laws of nature. It might be psychological: people start to panic whilst characters struggle to grasp the scale of what is unfolding. It may be archetypal: a cat makes somebody jump or there is a stranger in town, and so on. The purpose of this is to engender fear in a way that is easily connected with. It colors the story with a faint glimmer of suspense. Because you have not overplayed your hand, your players will add their own interpretation to your story, building their own suspense in a way they intimately connect with it.

Aftermath horror sets the tone of the game and supplies clues as to the gravity of what lies ahead. It gives no indication of the cause of the horror, as it is horror generated by horror. This strengthens your story's flavor without providing too much useful information to the players.

CLUE based horror

The final elements in between the end game and aftermath are the clue-based terrors. These start to indicate what fearful thing the party may be facing. Gradually you are in a position to let your characters build evidence against your foe.

Be careful, you do not wish to give too much away. The balance you have to strike is between frustration and tension. You do not wish to keep characters perpetually in the dark. The players would merely become frustrated, as they see little leverage and influence over your plot. Similarly, if you reveal the root cause of their woes too



quickly, they become complacent and confident. They will feel that they can better your foe the moment it is known. If your foe is too powerful, they may see little need to progress the story against all the odds.

In your climax, introduction and aftermath horror, characters tend to be more passive towards the storyline. These events happen to them and despite them, little will change. However, during the investigative process characters play a far more active role in events. They are the key driver for shaping the story rather than yourself. Their endeavors will now take them towards your climax; you control the speed it takes to get there.

The more prodigious storytellers often maintain the most flexibility at this point. They will design their clues in such a way that they can be moved to a different juncture in the story if necessary. This is good and recommended. If you fix the other three stages, use this stage to balance your game in both pace and horror quality by moving clues around, so they appear at just the right time. Pace your story.

CHAPTER 2

CHARACTER CREATION

REAL PEOPLE - UNREAL SITUATIONS

Like all supplements in the *Fright Night* series, *Ghost Ship* deals with a group of normal civilians facing an abnormal threat. It is a role-playing adventure for PCs ranging from first to third level. They swing no swords, wield no magic and carry no blasters. They are ordinary people thrust into an extraordinary situation - one that threatens their very lives.

Most PCs will have limited combat skills, and must find a way to defeat their foes using little more than wits and willpower. They will find themselves swinging wrenches instead of broadswords; wielding cutting torches, not M-16s. The GM should monitor character creation closely and limit combat-intensive characters and skills. Some of the PCs may have past military training (especially naval service), but few - if any - will even own a sidearm, let alone bring it with them on the adventure.

CHARACTER CLASSES

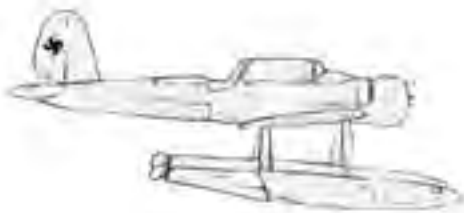
This supplement can be used as a stand-alone adventure or in conjunction with the first *Fright Night* ocean salvage adventure, *What Went Down*, in which case the players will probably wish to continue playing their characters from the first adventure.

In either case, players should pay special attention to creating a colorful civilian working-class civilian, focusing on his personality and quirks more than his skills. Several of the movies listed in the References section (p. 60) feature eccentric bands of characters, and the sample NPCs on pp. 57-60 provide an example of the diverse crews found working in the salvage industry.

The PC classes are based around civilian professionals working in rescue or salvage operations; all of them are employees of the American conglomerate SeaTech, and they may be of any Western nationality (e.g., American, British, Canadian, Australian, Norwegian, Dutch). Sample SeaTech NPCs appear in the GM Resources section.

Character Classes:

- ⊖ Navy Veteran
- ⊖ Salvage Operator
- ⊖ Paramedic
- ⊖ Ex-Merchant Navy
- ⊖ Researcher
- ⊖ Rescue Diver



Navy Veteran

'Yeah, I started off in the real Navy, when it was a man's navy. I have sailed the seven seas and then some. I have sailed in the big carriers and seen the planes roaring off those decks. I have sailed in little destroyers in a force nine, racing to rescue some fellas that had got into trouble. And that, I guess, is why I am here.'

'It does a man good to go up against the worst that nature can do and tweak her nose. To rescue men and ships that have got into trouble is something that only a few can do and get away with it. I am proud to be one of those guys.'

'Of course, times have changed and instead of a rowing boat and a bit of rope, now we have all sorts of special gear. To tell you the truth, I'm glad we've got them. The sea is mighty dangerous and relying only on ropes and your wits might get you out of some scrapes, they won't get you out of all. Why, I remember, back in '69 it was, that... but that's another story for another time.'

Hit Die: d8

Class Skills: Computer Operation (INT), Engineering: Electronics (INT), Engineering: Mechanical (INT), Explosives (INT), Fire Fighting (WIS), Intimidate (CHA), Knowledge: Surface Ship (INT), Navigation (INT), Pilot: Ship (WIS), Profession: Marine Engineer (WIS), Scuba (INT), Speak Language (NONE), Survival (WIS), Swim (STR).

Skill Points at First Level: (4 + INT Modifier) X 4

Skill Points Per Level: 4 + INT Modifier

Starting Feats:

Navy Veterans start with the Marine Science, Navy Background and may select one feat from the bonus feats list below.

Bonus Feats:

Acrobatic, Alertness, Attraction, Blind Panic, Dirty Fighting, Dodge, Driven, Empathic, False Sincerity, Great Fortitude, Nimble Fingers, Persuasive, Reserves of Stamina, Skill Focus, Sportsman, Technical Specialist.



Level	Feats	Attack Bonus	AC Bonus	Fort	Ref	Will
1	Starting Feats	+0	+1	+1	+1	+0
2	Endurance	+1	+1	+2	+2	+0
3	Bonus Feat	+1	+2	+2	+2	+1
4	Nerves of Steel	+2	+2	+2	+2	+1
5	Bonus Feat	+2	+2	+3	+3	+1
6	Skill Focus	+3	+3	+3	+3	+2
7	Bonus Feat	+4	+3	+4	+4	+2
8	Reassuring Presence	+4	+4	+4	+2	+3
9	Bonus Feat	+5	+4	+4	+4	+3
10	Toughness	+6/+1	+5	+5	+5	+3

SALVAGE OPERATOR

'We like to think that all these ships we build are unsinkable because they're so big. But in reality, no ship is unsinkable. The waves out there are huge and, when I say huge, I mean HUGE. Some of them are bigger than you can imagine.

'Of course, sometimes, it's the crew's fault or the owners', and the ship will be in trouble because of stupidity. The sea is unforgiving and any mistake will cost you dear. Stupidity will get you killed quicker in the ocean than any other environment and don't you forget it.

'When that happens, that's when my crew and I get involved. We have to go out there and save somebody's skin. It's best when we save both ship and crew but it sticks in my craw when we have to save a crooked ship owner from his own crookedness.

'Still, I love ships in all sizes and I that's why I'm in salvage. I rescue ships. It is a wonderful feeling at the end of the day to know that there's one more ship out there that wouldn't be afloat if it weren't for my crew and me. Not many people can handle the stress and panic that attends a big rescue, with a sinking ship, fires and a crew that needs rescuing now. My crew and me, we can do that.'

Hit Die: d6

Class Skills:

Athlete (DEX), Balance (DEX), Bluff (CHA), Climb (STR), Computer Operation (INT), Disable Device (INT), Engineering: Electronics (INT), Engineering: Salvage (WIS), Explosives (INT), Knowledge: Surface Ship (INT), Listen (WIS), Pilot: Ship (WIS), Search (INT), Speak Language (NONE), Underwater Hazard (WIS).

Skill Points at First Level: (6 + INT Modifier) X 4

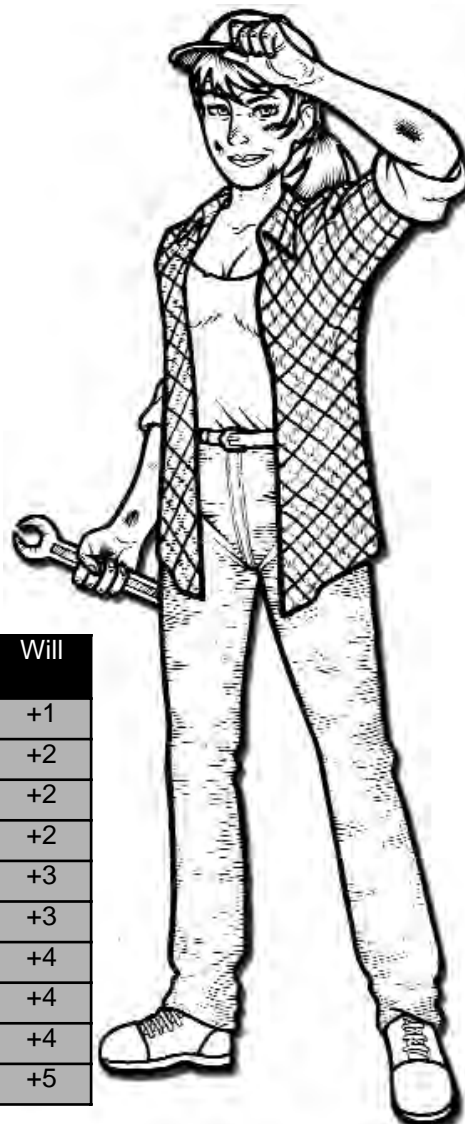
Skill Points Per Level: 6 + INT Modifier

Starting Feats:

A Salvage Operator starts with the Salvage Background, and may select one feat from the bonus feats list below:

Bonus Feats:

Acrobatic, Alertness, Attraction, Blind Panic, Bright Idea, Computer Wiz, Diligent, Dirty Fighting, Dodge, Driven, Empathic, False Sincerity, Investigator, Iron Will, Nerves of Steel, Persuasive, Skill Focus, Sportsman, Swim Like a Fish, Underwater Welding.



Level	Feats	Attack Bonus	AC Bonus	Fort	Ref	Will
1	Starting Feats	+0	+1	+1	+0	+1
2	Toughness	+1	+1	+2	+0	+2
3	Bonus Feat	+1	+1	+2	+1	+2
4	Tech Specialist	+2	+2	+2	+1	+2
5	Bonus Feat	+2	+2	+3	+1	+3
6	Reserves of Stamina	+3	+3	+2	+3	+3
7	Bonus Feat	+4	+3	+4	+2	+4
8	Great Fortitude	+4	+3	+4	+2	+4
9	Bonus Feat	+5	+3	+4	+3	+4
10	Nimble Fingers	+6/+1	+4	+5	+3	+5

PARAMEDIC

'You work on the edge. In fact most of the time you work beyond the edge. Well, that's what you tell people. Most of the time it's just dull. Practices, emergency drills bandaging skinned knees and plastering up broken arms.

'Don't get me wrong, I know what I do's important - it's just that there aren't that many actual emergencies. SeaTech is a good company. It doesn't take risks and it uses professionals. That all cuts down on the work. But when it does go off you know it's going to be bad. People will be screaming, crying out for help, and everywhere there's total panic and confusion. It's like some huge multi-car pileup, except that ships are bigger, heavier, and have thousands of gallons of fuel on board. You've got trapped people, fires, and bad weather.

'A big ship's got a turning circle of a mile. You jump off, and you'll drown before they find you. So you stay and burn instead. And that's just the explosions and collisions. Then you've got your system failures. That means drowning, or suffocating. Then there are the cold and exposure accidents, when heating systems fail, or someone goes into the water. It's an unforgiving place here. We try to soften the blow as much as we can, but mostly it's just picking up the pieces.

'Over the years I've seen it all. Seen stuff that would keep you awake at night, and leave you sleeping with the light on for the rest of your life. You can't let it get to you, though. You've just got to focus on the ones you saved, and try to make sure it doesn't happen to anyone else.'

Hit Die: d6

Class Skills:

Calm (CHA), Concentration (CON), Diplomacy (Cha), Knowledge: Surface Ship (INT), Medical Assistance (WIS), Medical Science (INT), Scuba (INT), Search (INT), Speak Language (NONE), Spot (WIS) Swim (STR), Underwater Hazard (WIS).

Skill Points at First Level: (6 + INT Modifier) x4

Skill Points Per Level: 6 + INT Modifier

Starting Feats:

Paramedics start with the Navy or Marine Background, and may select one feat from the bonus feats list below.

Bonus Feats:

Acrobatic, Alertness, Attraction, Blind Panic, Bright Idea, Computer Wiz, Diligent, Dirty Fighting, Dodge, Empathic, False Sincerity, Investigator, Nimble Fingers, Persuasive, Reserves of Stamina, Skill Focus, Sportsman, Technical Specialist, Toughness.



Level	Feats	Attack Bonus	AC Bonus	Fort	Ref	Will
1	Starting Feats	+0	+1	+0	+1	+1
2	Emergency Medic	+1	+1	+0	+2	+2
3	Bonus Feat	+1	+2	+1	+2	+2
4	Skill Focus	+2	+2	+1	+2	+2
5	Bonus Feat	+2	+2	+1	+3	+3
6	Doctor	+3	+3	+2	+3	+3
7	Bonus Feat	+3	+3	+2	+4	+4
8	Nerves of Steel	+4	+3	+2	+4	+4
9	Bonus Feat	+4	+4	+3	+4	+4
10	Driven	+5	+5	+3	+5	+5

EX-MERCHANT NAVY

'When I was a lad, we had real ships, ones that you navigated by the seat of your pants. Not like nowadays, when you have all this fancy gear: satellite navigation, pah! That's the problem with all these youngsters. If they haven't got all their fancy boxes of tricks, they're lost.

'Ya see, when something breaks, they don't know what to do and they get themselves and their ship into trouble. If they knew what a compass and sextant were for, they wouldn't have half these problems and I wouldn't have to be out so much getting them out of trouble of their own making.

'When I was in the merchant navy, I was taught how to handle ropes and how to batten things down in a storm. Round ship's stations, boys, be handy. All of that. This lot have never had to hose down a chain as it was fed into the locker, nor got their hands mucky and bloody cleaning the beggar off. It's all done with machines now.

'Anyways, ye want to know what I do? Why, I rescue foolish young idiots who shouldn't be in charge of a rowing boat from themselves. Of course, I have to keep an eye on the others on the team. All youngsters, never know what idiocy they'll get up to next on a mission. Pure foolishness I call it. If they didn't have me to keep them in line and up to proper standards, they wouldn't know where to put themselves. All ship shape and Bristol fashion is the best, and you'd better remember that.'

Hit Die: d6

Class Skills: Balance (DEX), Calm (CHA), Computer Operations (INT), Diplomacy (CHA), Engineering: Electronics (INT), Engineering: Mechanical (WIS), Fire Fighting (WIS), Intimidate (CHA), Knowledge: Surface Ship (INT), Navigation (INT), Pilot: Ship (WIS), Profession: Marine Engineer (WIS), Profession: Purser (WIS), Speak Language (NONE), Spot (WIS), Swim (STR).

Skill Points at First Level: (6 + INT Modifier) X 4

Skill Points Per Level: 6 + INT Modifier

Starting Feats:

Ex-Merchant Navy Crewmen start with the Navy Background, and may select one feat from the bonus feats list below:

Bonus Feats:

Acrobatic, Alertness, Blind Panic, Empathic, Emergency Medic, Endurance, False Sincerity, Investigator, Iron Will, Persuasive, Reassuring Presence, Right Hook, Skill Focus, Ship Rated Pilot, Take Charge, Technical Specialist

Level	Feats	Attack Bonus	AC Bonus	Fort	Ref	Will
1	Starting Feats	+0	+1	+1	+0	+1
2	Skill Focus	+1	+1	+2	+0	+2
3	Bonus Feat	+1	+1	+2	+1	+2
4	Tech Specialist	+2	+2	+2	+1	+2
5	Bonus Feat	+2	+2	+3	+1	+3
6	Smart	+3	+2	+3	+2	+3
7	Bonus Feat	+4	+3	+4	+2	+4
8	Bright Idea	+4	+3	+4	+2	+4
9	Bonus Feat	+5	+3	+4	+3	+4
10	Take Charge	+6/+1	+4	+5	+3	+5



RESEARCHER

'Now you might think that my job's boring. After all, I get to sit in an office all day long and read old documents. It's true, I do have to do that a lot. However, these are the kind of documents I read both for my job and for my hobby. That's one of the advantages of my job. It's also my hobby. The history of the sea fascinates me.

'It's my responsibility to do the preliminary research for the salvage job. I look at all the reports issued by the various agencies involved, such as the coastguard, and I then write a report upon the feasibility of a salvage operation and what dangers there are going to be. I also get to go on salvage operations, providing backup and specialized knowledge that might be necessary to ensure the team's success. Then, just to prove I'm no desk jockey, I take my place as part of the crew. Yes, I have participated in some really difficult missions, where the knowledge I have has got the job done. More to the point, it's helped to avoid fatalities.

'The best part of my job is when I look back to the older archives and chart where the old wrecks are. Some of those wrecks, now, they have some interesting histories and cargoes. When I'm ready and have the right people, I'm going to visit some of the wrecks. Why? The 'T' word, of course. Just because I find the history fascinating doesn't mean I don't long to get my hands on the wealth, too.'

Hit Die: d4.

Class Skills: Anthropology (INT), Bluff (CHA), Computer Operations (INT), Knowledge: Archaeology (INT), Knowledge: Oceanography (INT), Photography: Underwater (INT), Research (INT), Scuba (INT), Search (INT), Swim (STR), Underwater Hazard (WIS)

Skill Points at First Level: (8 + INT Modifier) X 4

Skill Points Per Level: 8 + INT Modifier

Starting Feats:

Researchers starting with the Oilrig, Navy Background or Marine Science Background, and may select one feat from the bonus feats list below:

Bonus Feats:

Blind Panic, Computer Wiz, Dive Team Leader, Investigator, Iron Will, Persuasive, Scientist, Skill Focus, Smart, Studious, Swim like a Fish, Take Charge.



Level	Feats	Attack Bonus	AC Bonus	Fort	Ref	Will
1	Starting Feats	+0	+1	+0	+0	+1
2	Skill Focus	+1	+1	+0	+0	+2
3	Bonus Feat	+1	+2	+1	+1	+2
4	Diligent	+2	+2	+1	+1	+2
5	Bonus Feat	+2	+2	+1	+1	+3
6	Bright Idea	+3	+3	+2	+2	+3
7	Bonus Feat	+3	+3	+2	+2	+4
8	Technical Specialist	+4	+3	+2	+2	+4
9	Bonus Feat	+4	+4	+3	+3	+4
10	Driven	+5	+5	+3	+3	+5

RESCUE DIVER

'It works like this. A ship gets into trouble and they want the crew rescued. Then they want to know why it got into trouble. And then they want the mess cleared up. So, they send us in to find out what went wrong in the first place, and then to try and re-float it or sink it, so the boat's out of the way. That's my job.

'We get hauled in to pick up the pieces. The owners might want the ship back up and I often have to dive to put on patches before the ship can be refloated. Sometimes, I have to put on the patches before the ship goes down. Man, that's really scary. You know why? Because you never know exactly when that big ol' ship is going to take the final plunge and take you down with it. That's real rescue diving, eh?

'Fortunately, those times are rare. It's more common for us to inspect the hull to assess the feasibility of a refloat. Sometimes, I dive to cut the ship up before parts are refloated or pieces need to be cut off if the wreck is in shallow waters. Quite often, it's simply not worth it and the hulk just stays at the bottom. Doesn't bother me none, I get paid all the same.'

Hit Die: d8

Class Skills: Athlete (DEX), Climb (STR), Disable Device (INT), Engineering: Salvage (WIS), Explosives (INT), Knowledge: Surface Ship (INT), Listen (WIS), Medical Assistance (WIS), Scuba (INT), Search (INT), Swim (STR), Underwater Hazard (WIS).

Skill Points at First Level: (4 + INT Modifier) x 4

Skill Points Per Level: 4 + INT Modifier

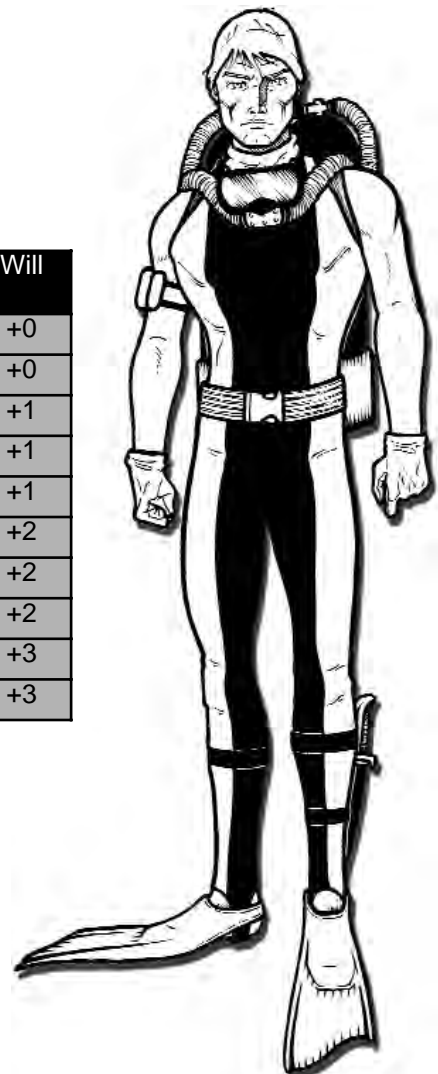
Starting Feats:

Rescue divers start with the Navy or Oilrig Background, and may select one feat from the bonus feats list below:

Bonus Feats:

Acrobatic, Alertness, Attraction, Bike License, Blind Panic, Bright Idea, Computer Wiz, Diligent, Dirty Fighting, Dodge, Driven, Driving License, Empathic, False Sincerity, Investigator, Nimble Fingers, Persuasive, Skill Focus, Sportsman, Toughness, Underwater Welding.

Level	Feats	Attack Bonus	AC Bonus	Fort	Ref	Will
1	Starting Feats	+0	+1	+1	+1	+0
2	Dive Team Leader	+1	+1	+2	+2	+0
3	Bonus Feat	+1	+1	+2	+2	+1
4	Swim Like a Fish	+2	+2	+2	+2	+1
5	Bonus Feat	+2	+2	+3	+3	+1
6	Tech Specialist	+3	+2	+3	+3	+2
7	Bonus Feat	+4	+3	+4	+4	+2
8	Reserves of Stamina	+4	+3	+4	+4	+2
9	Bonus Feat	+5	+3	+4	+4	+3
10	Nerves of Steel	+6/+1	+4	+5	+5	+3



CHAPTER 3

SKILLS and feats

SKILLS

The following new and existing skills are used in *Fright Night: Ghost Ship*. Some remain unchanged and can be found in the *Dungeons & Dragons Player's Handbook*. New skills and existing skills that have been altered to reflect the genre are detailed in the

SKILL table

Skills table below. GMs should feel free to adapt the rules and skills as needed for their own campaigns.

Notes: *The Dungeons & Dragons Player's Handbook* has been abbreviated to **PHB** in references. New skills are labeled with an asterisk (*).

Skills	Ability	Untrained	Notes
Anthropology	INT	No	The study of human beings.
Athlete	DEX	Yes	The performance of land based physical athleticism.
Balance	DEX	Yes	Unchanged. See Skills chapter in PHB .
Bluff	CHA	Yes	Unchanged. See Skills chapter in PHB .
Calm	CHA	No	Ability to pacify and comfort those in distress.
Climb	STR	Yes	Unchanged. See Skills chapter in PHB .
Computer Operation	INT	No	Using computers, including security and data management.
Concentration	CON	Yes	Unchanged. See Skills chapter in PHB .
Diplomacy	CHA	Yes	Unchanged. See Skills chapter in PHB .
Disable Device	INT	No	Unchanged. See Skills chapter in PHB .
Engineering: Electronics	INT	No	The building and repair of electrical devices.
Engineering: Mechanical	INT	No	The building and repair of mechanical devices.
Engineering: Salvage	WIS	No	The use of heavy duty tools for salvage.
Explosives	INT	No	Creating and placing explosive devices and bombs.
Fire Fighting	WIS	Yes	How to fight fires safely.
Intimidate	CHA	Yes	Unchanged. See Skills chapter in PHB .
Knowledge: Archaeology	INT	No	The theory and practice of archaeology.
Knowledge: Bureaucracy	INT	No	The ins and outs of filing systems and corporate structure.
Knowledge: Oceanography	INT	No	The study of the oceans and their flora and fauna.
Knowledge: Surface Ship	INT	No	Knowledge of ships and how they work
Listen	WIS	Yes	Unchanged. See Skills chapter in PHB .
Medical Assistance	WIS	No	Ability to treat of any kind of injury, including surgery.
Medical Science	INT	No	Knowledge of physiology, pharmacy and other sciences related to medical care and biology.
Navigation	INT	No	Working out location and course from radar and map reading.
Photography: Underwater	INT	No	The use of a stills camera underwater.
Pilot: Ship	WIS	No	The steering and control of surface vessels and boats.
Profession: Marine Engineer	WIS	No	The repair and maintenance of marine engines and ships.
Profession: Purser	WIS	No	The running of the crew side of a ship.
Research	INT	No	Researching using library, Internet, or neutral resources.
Scuba	INT	No	The use of underwater breathing apparatus.
Search	INT	Yes	Unchanged. See Skills chapter in PHB .
Speak Language	NONE	No	Unchanged. See Skills chapter in PHB .
Spot	WIS	Yes	Unchanged. See Skills chapter in PHB .
Survival	WIS	Yes	Unchanged. See Skills chapter in PHB .
Swim	STR	Yes	Unchanged. See Skills chapter in PHB .
Underwater Hazard	WIS	No	Recognizing the dangers and hazards of undersea travel.

Skills	Navy Veteran	Salvage Operator	Paramedic	Ex-Merchant Navy	Researcher	Rescue Diver
Anthropology					X	
Athlete		X				X
Balance		X		X		
Bluff					X	
Calm			X	X		
Climb		X				X
Computer Operation	X	X		X	X	
Concentration			X			
Diplomacy			X	X		
Disable Device		X				X
Engineering: Electronics	X	X		X		
Engineering: Mechanical	X			X		
Engineering: Salvage		X				X
Explosives	X	X				X
Fire Fighting	X			X		
Intimidate	X			X		
Knowledge: Archaeology					X	
Knowledge: Oceanography					X	
Knowledge: Surface Ship	X	X	X	X	X	X
Listen		X				X
Medical Assistance			X			X
Medical Science			X			
Navigation	X			X		
Photography: Underwater					X	
Pilot: Ship	X	X		X		
Profession: Marine Engineer	X			X		
Profession: Purser				X		
Research					X	
Scuba	X		X		X	X
Search		X	X			X
Speak Language	X	X	X	X		
Spot			X	X		
Survival	X					
Swim	X		X	X	X	X
Underwater Hazard		X	X		X	X

ANTHROPOLOGY (INT)

Description: The study of human beings, particularly their evolutionary history, biological variation, social relationships, and their cultural history. Includes the disciplines of physical anthropology and cultural anthropology. In forensics, this field is used to help identify the gender, age and ethnic origin of an individual from skeletal remains, as well as analyzing tool and wound marks found on bones. People trained in this field are skilled at the unearthing of evidence from burial sites and other archaeological situations.

Check: The difficulty in identifying age, gender, and ethnic origin is based on the completeness of the skeleton. A full skeleton will usually give a DC of 15, with an additional difficulty modifier of +10 for a missing head, and another additional 10 to the difficulty for a missing pelvis. A basic analysis of a skeleton will take five minutes for every point of difficulty, so a full skeleton will take an hour and a quarter.

Determining the origin of tool or wound marks on a skeleton requires a base DC of 20 and will take 2d6 minutes each.

Unearthing a body requires a simple check at DC 15 to recover it without losing any evidence or damaging it in the first place. The depth and size of the burial site will determine the DC, with each five-foot cube taking $d3+1$ hours to unearth and adding 5 to a base DC of 5. So a standard "church" burial plot of six foot depth would take $3 \times d3+1$ hours and have a difficulty of 20.

Special: Characters can take 10 or 20 on these checks, with the appropriate increase in the time taken.

Try Again? Skeletal analysis will either provide the information or it won't, the body can be re-evaluated to possible matches to confirm identification later. No new attempt can be made to recover a buried body: once it has been dug up and removed, characters only have the option to sift through the removed soil and expand the grave boundaries to recover more evidence.

athlete (dex)

Description: The character is skilled at sports and other physical games. She can use this skill to pitch further and more accurately, run faster, and further, and so on.

Check: The skill can be used to perform an athletic act. It is also a measure of someone's sporting prowess. The DC of related check digits should be determined by the GM. Simple acts of athletics need to beat a DC of 10, with the DC rising higher to reflect more extreme challenges.

Failure: A failed check indicates the character has simply missed his allotted goal for the task at hand. The ball object has gone wide, or he has failed to push himself hard enough to win a race. **Note:** This skill does not replace the Jump, or Tumble skills, but merely covers activities outside the scope of these two skills. It does not replace combat skills, either.

CALM (Cha)

Description: The character knows how to give comfort and advice to people in stressful circumstances or situations, as well as to provide professional psychological help. PCs can use this skill to calm characters and diffuse tension from a situation. It also allows PCs to deal with aggressive or highly emotional individuals and to influence their attitude.

Check: The DC is determined by the emotional state of the subject - the more extreme the emotion, the higher the DC. The subject gets a chance to resist the attempt (if desired) by making a Will save versus the character's skill check.

Failure: The character can try to calm the subject again, but each failed attempt increases the difficulty of the next attempt by 5. It is likely the subject will respond poorly to repeated efforts to manipulate their emotions, making them either more antagonistic or aggressive to the PC.

COMPUTER OPERATION (INT)

Description: This skill governs the use of computers and their applications, as well as security and data management. Characters can use this skill to hack into computer systems and to dig out data from a person's files. The skill also covers setting up security measures for computer systems.

Locating Data: The difficulty for this check is based on the size of the system involved - the larger the file base, the longer it takes to sort through it. For every 5 points the character exceeds the DC, they can reduce the time required by one rank (see table below), to a minimum of one round.

Size of System	DC	Time
PC	10	5 rounds
Corporate	20	10 minutes
International	30	1 hour

Hacking and Security: Characters can attempt to access a secure system or try to secure a system against hacking. The PC makes the check against a DC determined by the level of security present.

Level of security	DC
Weak/negligible	20
PC Firewall	25
Custom	35
Professional	40

ENGINEERING: ELECTRONICS (INT)

Description: This skill covers the construction, repair and maintenance of electronic devices. Characters using this skill will still require the correct tools and components to use this skill effectively.

Check: The DC needed to construct an electronic device is based on its complexity. For most game purposes this will involve the jury-rigging of one device to serve the function of another, or the repair of an object through the cannibalization of another. If the devices are similar in function, then a successful skill check with a DC of 15 will be required.

Failure: A failed result indicates the character has been unable to construct a working device, or to effect a proper repair.

ENGINEERING: MECHANICAL (WIS)

Description: Characters with this skill can attempt to construct or repair engines and mechanical devices. This skill covers the use of the equipment necessary to perform such work such as welding and cutting torches, power tools and so on.

Check: The DC for repair work is dependent on the level of malfunction with the device. Simply tinkering with a wrecked car will not get it road-worthy again; the character may well need access to the correct tools and parts to affect a proper repair.

Each five points the character exceeds the skill check by indicates the time required to complete the task is dropped by 25 percent.

Failure: If a skill check fails, then the character has made no headway in his attempts.

Note: GMs can use a series of cumulative skill checks to determine how long the process takes to construct or repair larger or more complicated machines. Character can opt to Take 10 or 20 when undertaking Engineering (mechanical) checks.

ENGINEERING: SALVAGE (WIS)

Description: Characters with this skill can attempt mechanical repairs on boats or submarines and to dismantle them. This skill covers the use of the equipment necessary to perform such work, such as safely using heavy welding and cutting torches, the operation of cranes and other heavy lifting gear.

Check: The DC for repair work is dependent on the level of malfunction with the device. Simply tinkering with a staved-in boat will not get it sea-worthy again; the character may well need access to the correct tools and parts to affect a proper repair.

For dismantling or junking objects the DC is based on the Hit Points and Armor Class of the object in question. To determine the DC, add the Hit Points and the Armor Class for the object together.

For example: cutting through a steel door with 25 hit points and 10 points of armor would therefore require a DC of 35.

Each five points the character exceeds the skill check by indicates the time required to complete the task is dropped by 25 percent.

Failure: If a skill check is failed, then the character has made no headway in his attempts.

Note: GMs can use a series of cumulative skill checks to determine how long the process takes to dismantle larger objects. Characters can opt to Take 10 or 20 when undertaking Engineering (salvage) checks.

EXPLOSIVES (INT)

Description: Use this skill to create and place bombs and explosive charges for mining, demolition, or anti-personnel purposes. Characters with this skill can construct such devices and use them with a degree of safety.

Creation: Characters have access to the parts required; they are then capable of building an explosive device of the type they want. The GM sets a difficulty for the device, depending on its type, then the character attempts to construct it. Making the explosive using household ingredients adds +5 to the DC and -2 to the DC of any attempt to locate the device once it's been placed. Homemade devices are large and clumsy, making them easier to detect than military-grade explosives.

To construct an explosive the character must first obtain or make the explosive (DC listed by explosive type). He then constructs a device, choosing a blast effect type and method of detonation (timer type). Finally, a single check is made against the combined DCs to see if the character was able to construct the device. The GM should note down the result of this roll, as it will also be the DC of any attempt to use the Disable Device skill to disarm the explosive.

Failure: The margin by which the roll has failed determines the level of failure.

By 5: The device has a less explosive effect than expected; damage and radius are halved.

By 10: The device has been improperly made, and will detonate late, prematurely, or not at all.

By more than 10: Catastrophic failure. The device explodes. The character must make a Reflex save to avoid taking the full effects. A successful save halves the damage.

Placement: This skill is also used to place a device to achieve a specific effect against a large or complicated target. Other rolls may be needed, such as Move Silently skill checks. Note: A placement roll is not needed in typical demolition situations.

Failure: The margin by which the roll has failed determines the level of failure.

By 5 or less: The character incorrectly positions the device. Its effect is halved.

By more than 5: The device has been incorrectly hidden and is out of position. Anyone trying to discover it receives a +2 to check; the effect of the explosive is halved.

EXPLOSIVE TABLES

Explosive Type	DC	Damage	Notes
Dynamite/ Nitroglycerin	20	2d6	The most primitive of the explosives family, it is fairly unstable and is susceptible to heat and damp if stored incorrectly.
Industrial/ Mining	25	3d6	Simple plastic explosives used in the demolition and mining industry. Their stability and longevity make them safe to handle.
Military	30	4d6	These advanced plastic explosives combine the stability of industrial-grade explosives with a more compact formula. The more advanced types are also almost scentless, making detection extremely hard.

Timer Type	DC	Notes
Fuse	5+	The simplest of detonators, it consists of a fire source that burns down to the explosive. It cannot be used with industrial or military explosives.
Timer	10+	The explosive can be set to detonate at a chosen time or after a set delay.
Tilt	15+	The explosive will detonate if moved or tampered with.
Remote	15+	The explosive will explode upon a signal from a remote source.
Wire	5+	The explosive will detonate upon a signal sent down a wire leading between the detonator and the explosive.

Blast Effect Type	DC	Damage	Range	Notes
Shaped	20+	2d6	5 feet	Concussion damage. This type focuses the explosive force on to a specific point with a resultant drop in blast radius.
Incendiary	5+	1d6	10 feet	Fire damage. Explosives of this type are designed to cause fires and property damage.
Demolition	15+	----	15 feet	Concussion damage. These are general explosives for blasting work.
Fragmentation	10+	1d6	20 feet	Slashing damage. This type of explosive is meant to cause personnel injury, but will inflict little structural damage.

FIRE FIGHTING (WIS)

Description: There is far more to putting out a burning ship than just pointing a hose at it. Characters with this skill have been taught how to spot flash points and target fire-extinguishing equipment at points in the fire. They know which type of extinguisher to use on which type of fire, and the best way of cutting the fire triangle of heat, air and fuel.

Special: For large fires, GMs should set a diffi-

culty for the fire based on its size. Every active firefighter present can then make an Aid Another attempt, to add +2 to the single check made by the chief firefighter on the scene. (As fires grow and spread, their DC increases.) Success keeps the fire under control; success by more than 10 reduces the DC by 2. For small fires, a single success is enough to extinguish them.

Try Again? Yes, a new check can be made each round.

Knowledge: Archaeology (Int)

Description: The character is familiar with the techniques of archaeology and its results.

Synergy: A character with at least 5 ranks of Knowledge (archaeology) gains a +2 synergy bonus to all Decipher Script and Knowledge (anthropology) checks.

Note: The GM should not allow abuse of the skill where the above synergy bonuses are concerned. For instance, Decipher Script would only apply to ancient languages and badly written text in the character's native tongue. It would not apply to modern languages written in code.

Knowledge: Oceanography (Int)

Description: This is the study of the world's oceans, their geology, as well as the environments and ecologies within the seas. Included in this skill is the study of marine life, both flora and fauna.

Check: The DC of the skill check is based on the level of complexity and depth of knowledge that is required in this field. Answering a simple question, or recalling a trivial fact requires only a DC of 10, whereas a more complex issue will require a DC of 20. A very hard question or explanation about something really unusual will require a skill check at DC 30.

Failure: If a skill check fails, then the answer or solution eludes the character. This may mean simply answering that they do not know, or getting the answer wrong.

Knowledge: Surface Ship (Int)

Description: The character is familiar with the layout of large ships. This skill enables the character to find his way around a ship. For example, he can quickly find where the bridge is, or the galley. The character knows also what buttons to press and which not to press. He knows what to do in emergencies. He can also tell when there is something wrong on board.

Check: The DC for finding the Bridge or other area would be 5 on a familiar ship (that is, the character has been on a sister ship before) to 10 on an unfamiliar ship.

To check whether the autopilot is on would be a DC of 5.

To check the ship's trim would be a DC of 10.

Medical Assistance (Int)

Description: This is a trained skill that allows a character to tend injuries and ailments. The skill is broken down into three aspects: stabilization, long-term treatment, and surgery.

Note: Unless the character has the Emergency Medic feat for patching wounds or the Doctor feat for surgery, then all checks are at -4.

Also, in order to use this skill effectively, the character needs the correct medical equipment to hand and a commitment of time. Without the proper equipment, stabilization and long-term treatment skill checks are made at an additional -4 penalty. Surgery without the correct equipment is a brutal, mediaeval affair—the DC is raised to 25 for any such attempt.

Stabilization: This aspect prevents a wounded character from deteriorating further. The skill can also be used to arrest the spread of poison. **Check:** The character performs a check at DC 15. This can only be done once per injury.

Success: The patient is stabilized, if they have negative hit points, or recovers 1d4 hit points, if they still had positive hit points. For poison, the effects have been slowed, but only long-term treatment can cure the patient.

Failure: The patient receives no benefit from the attempt at healing.

Retry? No. The patient must receive care from other specialists.

Long-term treatment: This covers all attempts to restore a PC back to full hit points. Such care requires both rest and attention. Generally police characters receive long-term treatment in hospitals or clinics; however, in remote areas they may have to rely on unofficial specialists for medical treatment.

Check: The character makes a skill check at DC 15 at the end of each day's rest.

Success: The patient recovers another 3 HPs plus their CON modifier, to a minimum of one. They also recover 1 point of ability score damage plus their CON modifier, to a minimum of one.

Failure: The patient receives no benefit from the attempt at healing.

Retry? The character can try again the following day.

Surgery: Surgery is most often used in the removal of bullets, but could apply to any number of other treatments. Surgery helps patients recover more quickly from serious injuries or conditions. In general, surgery takes place within a hospital, but sometimes emergency surgery on the scene may be needed.

Check: The surgeon makes a check against DC 20. **Success:** Surgery increases the amount of base HPs. The patient recovers during long-term treatment, giving them a base of 5 instead of 3 (see above).

This effect lasts for a number of days equal to the amount by which the character succeeded the check. Damage to ability scores is also recovered at a faster base rate (2 instead of 1).

Failure: The surgeon inflicts 1d6 damage.

Retry? The character can try again the following day

MEDICAL SCIENCE (INT)

Description: This is the study of human anatomy, physiology, and the effect of chemicals and drugs upon the body. Characters with this skill will have studied the science behind medicine, as well as autopsy techniques and pharmacology.

Check: Dependent on the situation, the GM can set a DC based on the complexity of the medical knowledge required.

Success: The more the character exceeds the DC by the more information is supplied, or the shorter the time required to make the correct deduction.

Failure: The character is unable to determine the necessary information, or comes to the wrong conclusions.

Fumble: The character not only comes to the wrong conclusions, but also applies them in a way that may be detrimental to a character's health, such as prescribing the wrong medicine, or instigating the wrong treatment.

NAVIGATION (INT)

Description: The character knows how to use sea charts, maps, sonar, and GPS positioning information to determine his position while at sea. The character has learnt to gauge his location without fixed landmarks for reference. From calculating simple latitude and longitude to setting courses and headings, this skill is vital in marine travel.

Check: To determine and follow a set course the character must make a Navigation check at DC 15. If the character has access to GPS information, the DC is reduced by 5.

To navigate in enclosed or tight spaces, the difficulty is increased by 5.

Failure: The character has drifted off-course, and is not where he thinks he is. If there are hazards in the area, the DC for Pilot (ship) skill checks is increased by 5.

PHOTOGRAPHY: UNDERWATER (INT)

Description: The character is familiar with modern photographic equipment, including motion cameras

(such as video cameras) and how to take good photographs both above and below water. If a darkroom is available, then the character can also develop and print photographs. If the equipment is available, he can blow up photographs and home in on details. The character can use both film and digital cameras.

Check: The DC is dependent upon the degree of difficulty. An ordinary photograph would have a DC of 5 and it would normally be an automatic success. On the other hand, if a huge monster was attacking the character and dealing damage, it was dark and the flash was not working properly, then a DC of 30 might be appropriate.

Failure: Failure at a Photography skill check might run from a blurred picture to the character forgetting to load new film and not realizing.

PILOT: SHIP (WIS)

Description: This skill covers control, maneuvering, and steering of ships, large boats and other powered ocean-going surface vessels

Check: No check is required for ordinary sea journeys made by the character unless they do not have the Ship Rated Pilot feat, in which case a check at DC 10 is required every time.

Note: Characters without the Ship Rated Pilot feat receive a -4 penalty for any Pilot: Ship check they attempt.

PROFESSION: MARINE ENGINEER (WIS)

Description: The character is familiar with ship's engines and machinery. He can maintain these machines and repair them when they break down. The character can gain a job as a ship's engineer. He can cannibalize spare parts and knows how to make simple new machinery.

The DC check to start or stop an engine is 5. The DC check to repair an engine is 10 to 25 depending upon severity and availability of parts.

To cannibalize parts would generally be a DC of 10.

To make a simple machine (such as a crane) would have a DC of 15 or more.

Synergy: The character gains a synergy bonus of +2 if he has 5 or more ranks of Engineering: Mechanical.

PROFESSION: PURSER (WIS)

Description: This skill covers the non-engineering aspects of a ship. The character is familiar with the non-engineering aspects of running a ship. The

character knows how a ship's crew functions as a unit. The character might have various responsibilities as a crewmember. These could be as a steward or cook, cleaner, cargo hand or deck officer.

This skill can be used to see if a crewmember is not performing his job properly (perhaps he is in disguise and not a crewmember at all!) or to ensure that a task is carried out correctly.

Synergy: The character is familiar with a ship's routine. He gains a +2 bonus to Spot or Knowledge: Surface Ship DCs when detecting that something is amiss.

RESEARCH (INT)

Description: Use of this skill covers gathering information from the Internet or library, or other information resources, such as microfiche, universities, newspaper morgues, etc.

Check: The DC for using this skill is largely up to the GM—some subjects may be concealed or harder to research. Basic facts are DC 10, obscure facts are DC 20, hidden or illegal information is DC 25, and information on government secret projects and covert operations is DC 40.

Failure: The sought-after information one of the following: unavailable, unclear, contradictory or conflicting, or even non-existent.

Fumble: The PCs pick up either erroneous or misleading information

SCUBA (INT)

Description: This skill allows a character to know how to use scuba and deep-sea dive apparatus.

Check: The characters will need this skill to calculate dive times, oxygen mixes and how to replenish air tanks. All these activities have a base DC of 10, with a +5 modifier for operating at lower depths.

Fail: A failure to get mixtures right or miss calculating dive times can be disastrous for the player, resulting in (if fumbled) the bends, or running out of air.

Note: Maneuvering underwater still requires a Swim skill check

Fumble: You run out of air or surface too quickly and suffer the bends.

UNDERWATER HAZARD (WIS)

Description: For human beings, the underwater realm is an alien environment. Not only is there

a risk of drowning, but there is also high water pressure. This skill allows the character to spot and anticipate the various dangers in this hostile environment.

Check: The GM can insist on characters making an Underwater Hazard skill check when confronted by a potential environmental threat. A successful check will then alert the character to the danger, allowing them to avoid or alter their course of action. The typical DC for such a check is 15.

Example: Water is flooding into a submersible, shorting out the lights, and plunging the remaining air pocket into darkness. Trapped alone, William decides to light a waterproof match to assess the situation. The GM asks him to make an Underwater Hazard check, which he then passes. The GM warns the player that the air in the sub is now compressed and any fire will be force-fed, making it highly dangerous.

Failure: A failed skill means the character has not spotted the impending hazard, and will continue headlong into danger.

Note: *The Dungeons & Dragons Player's Handbook* has been abbreviated to **PHB** in the references.



Feats Table

Feats	Prerequisites	Description
Acrobatic	-	You get a +2 bonus on all Jump checks and Tumble checks.
Alertness	-	You get a +2 bonus on all Listen checks and Spot checks.
Attraction	Cha 11	You are physically attractive to members of the opposite sex, gaining a +1 circumstance bonus on all social interaction skill checks when dealing with them.
Blind Panic	-	You receive +3 to all Athletics skill checks while running away on your own.
Bright Idea	-	You gain a +2 circumstance bonus to convince other characters that your opinion is correct.
Computer Wiz	-	You gain a +2 bonus to Computer Operation and Engineering (electronics) skill checks.
Diligent	-	You get a +2 bonus on all Appraise and Decipher Script checks.
Dirty Fighting	Base Attack bonus +1	You are an expert at low blows, gouges and other nasty fighting moves. Once per day, you can declare a melee attack to be "dirty"; if successful, it inflicts an additional 1d4 damage.
Dive Team Leader	1+ ranks in Scuba	You gain a +2 bonus on all Scuba and Underwater Hazard skill checks.
Doctor	Int 13, Medical Assistance 4 ranks	You have received extensive medical training and can perform surgery without incurring a -4 penalty.
Dodge	Dex 13	During your action, you designate an opponent and receive a +1 dodge bonus to Armor Class against attacks from that opponent. You can select a new opponent on any action. A condition that makes you lose your Dexterity bonus to Armor Class (if any) also makes you lose dodge bonuses. Also, dodge bonuses stack with each other, unlike most other types of bonuses.
Driven	Wis 11	You receive a +2 bonus on all Concentration and Diplomacy skill checks.
Emergency Medic	Wis 11, Medical Assistance 4 ranks	You have training in first aid and treating injuries. You gain a +4 bonus to all Medical Assistance checks when attempting to stabilize a patient.
Empathic	Wis 11	You receive a +2 bonus to all Sense Motive and Gather Information checks.
Endurance	-	You gain a +4 bonus to all checks or saves to resist nonlethal damage.
False Sincerity	Cha 11	You receive a +2 bonus to all Bluff and Diplomacy checks.
Great Fortitude	-	You get a +2 bonus on all Fortitude saving throws.
Investigator	-	You get a +2 bonus on all Gather Information checks and Search checks.
Iron Will	-	You get a +2 bonus on all Will saving throws.
Marine Science Background	-	You receive a +2 bonus to Knowledge (oceanography), Research, Scuba and Medical Sciences.
Navy Background	-	+2 bonus to the following skills: Pilot Submersible and Underwater Hazard. Characters with Navy background also get the Firearm proficiency feat.
Nerves of Steel	Will Save 2+	You can steady those around you, giving them +1 to all Will saves to resist being frightened.
Nimble Fingers	-	You get a +2 bonus on all Disable Device checks and Open Lock checks
Oilrig Background	-	+2 bonus to Engineering salvage, Scuba, Swim, Underwater.
Persuasive	-	You get a +2 bonus on all Bluff checks and Intimidate checks.
Reassuring Presence	Cha 11	You receive a +3 circumstance bonus to Calm skill checks when trying to snap a character out of insanity.
Reserves of Stamina	-	You gain a +2 bonus on Constitution ability score checks and Fortitude saves to keep on going, and to resist environments that cause nonlethal damage.
Right Hook	-	Your unarmed attacks deal 1d4 damage instead of 1d3.
Salvage Background	-	+2 bonus to Engineering: Electronics, Engineering: Salvage, Medical Assistance, Underwater Hazard.
Scientist	Int 13	You gain a +2 bonus to all Intelligence-based and Wisdom-based skills that involve laboratory equipment, if you have the necessary equipment.
Ship Rated Pilot	Pilot Ship 1 rank	You are certified proficient in piloting sailing ships and other ocean going vessels, and no longer incur a -4 penalty when making Pilot (ship) skill checks.
Skill Focus	-	Choose a skill. You gain a +3 bonus when using that skill.
Smart	Int 10+	You receive a +2 bonus to all Knowledge checks.
Sportsman	Str 13, Dex 13	You receive +2 to all Athletics, Climb, and Swim checks. Running speed is also higher - to times 5 rather than times 4 base Speed.
Studious	-	You receive a +2 bonus to all Decipher Script and Research skill checks.
Swim Like a Fish	1+ ranks Swim	Your base speed for swimming is increased by +10 feet.
Take Charge	-	You gain a +2 bonus to all Diplomacy and Intimidate checks.
Technical Specialist.	-	You gain a +2 bonus to all Engineering skill checks.
Toughness	-	You gain +3 hit points.
Underwater Welding	Engineering: Salvage 1 rank	You are proficient with underwater welding equipment, and no longer incur a -4 competence penalty when using such equipment.

feats

The following new and existing feats are used in *Fright Night: Ghost Ship*. Some remain unchanged and can be found in the *Dungeons & Dragons Player's Handbook* published by *Wizards of the Coast*. New feats have been created and existing feats have been altered to reflect the genre as detailed below. GMs should feel free to adapt the feats as needed for their own campaigns.

background feats

At first level, each character class receives one Background feat. This covers their marine, rescue or salvage experience, and their possible connection to SeaTech. If a character multiclasses, they do not receive an additional Background feat, but may still select a bonus feat from that character class' starting feat list.

Here are descriptions of the new feats that appear in *Fright Night: Ghost Ship*.

marine science background

Description: The character has received higher education in marine sciences. This has given her some underwater dive time, as well as experience with marine life. She could well have spent time as a scientist specializing in marine topics, such as oceanography, or marine biology.

Benefit: Characters receive a +2 bonus to the following skills: Knowledge (oceanography), Research, Scuba and Medical Assistance

navy background

Description: The character is an ex-navy diver or submariner. Although no longer employed by her nation's navy, she has learnt the rigors of underwater life.

Benefit: Characters receive a +2 bonus to the following skills: Knowledge (surface ship), Underwater Hazard.

oilrig background

Description: The character worked for an oilrig dive team performing maintenance and construction work at deep sea depths. He has extensive dive experience, and is used to the dangers of the deep.

Benefit: Characters receive a +2 bonus to the following skills: Engineering: Salvage, Scuba, Swim and Underwater Hazard.

salvage background

Description: The character has worked in marine salvage and rescue. He is skilled at breaking up wrecked ships, emergency repairs, and dealing with the aftermath of disasters.

Benefit: Characters receive a +2 bonus to the following skills: Engineering: Electronics, Engineering: Salvage, Medical Assistance and Underwater Hazard.



CHAPTER 4

COMBATING THE EVIL

ADJUSTED COMBAT RULES

People and objects are fragile and prone to damage. As such, we offer an adjustment to the regular Armor Class bonus rules to reflect this.

AC BONUS

The best thing to do in any horror game is get out the way, hide or run away. When the going gets tough, the smart fade into the background or simply disappear. To represent this, more experienced characters receive an AC bonus. After all, should they survive a whole bunch of horrific encounters they should be pretty adept at taking cover by now.

PCs (and some objects) receive an AC bonus ability in the game. This represents how easily they can be hit in a fight, or how vulnerable they are to damage. PCs attempting to hit something or someone roll their attack, with the target's AC bonus as a bonus to a normal DC 10, plus any ability or circumstance modifiers.

Example: A 7th Level Character with a Dexterity of 15, giving him a +2 Dex bonus and (for example) a +4 total AC bonus, would require a To Hit check of 16 or better to be hit normally.

ALONE IN THE DARK

We have an instinctive fear of the dark. It could conceal anything from tables that we bump into to fierce, predatory creatures. As we grow older, our experiences tell us that there's nothing out there - that it's just the wind, that there aren't any bogeymen under the bed, and that ghosts don't exist. Then again, there's always a first time...

RULES ON DARKNESS

During the game, characters might unexpectedly find themselves alone in total darkness, as the lights suddenly go out, or a candle is snuffed out by a gust of wind.

Characters who find themselves in the dark make any Will saves to avoid being frightened with a -2 penalty. They do not have to make any additional Will saves simply because they are in darkness.

Characters in the dark lose the ability to deal extra damage due to precision, such as from feats like Weapon Focus.

e Their movement rate is cut in half as they stumble around.

e All opponents count as having total concealment, so the character has a 50% miss chance in combat. Similarly, players themselves are considered in total concealment should their opponents be unfamiliar with fighting in the dark. Some creatures, which continuously wander around in the dark and have adapted to it, can fight in the dark at no penalty.

e Characters take a -2 penalty to AC to simulate their inability to defend themselves. They still receive their AC bonus based on their character level.

e Characters receive a -4 penalty on Search checks and many Strength and Dexterity-based skill checks (such as Tumble) at the discretion on the GM. Spot checks are impossible.

e A player creature blinded by darkness can make a Listen check as a free action each round in order to locate foes (DC equal to opponent's Move Silently checks). A successful check lets a blinded character hear an unseen creature as "over there somewhere". It's almost impossible to pinpoint the location of an unseen creature. A Listen check that beats the DC by 10 reveals the unseen position (but the unseen creature still has total concealment from the blinded creature).

e If a character is struck by an unseen foe, the blinded character pinpoints the location of the creature that struck them (until the unseen opponent subsequently moves, of course). The only exception is if the unseen creature has a reach greater than 5 feet (in which case the blinded character knows the location of the unseen opponent, but has not pinpointed them) or uses a ranged attack (in which case, the blinded character knows the general direction of the foe, but not their location).

e Creatures that are more familiar with the dark can be blinded by bright light and suffer all the penalties described above.

e GMs can modify any of these rules when faced with partial darkness or near total darkness.

ESCAPING THE TERROR: CHASE RULES FOR FRIGHT NIGHT

The following rules permit GMs to run fast-paced, exciting chases on foot. The main determining factors in a chase are the distance between participants, their relative speeds, and the maneuvers they are trying to perform (modified based on the conditions present).

RUN AWAY!

The system detailed in this section gives GMs a quick way of resolving players' attempts to run away or to escape on foot from terrifying monsters or perilous situations. It also covers characters chasing after one another, and monsters running down hapless PCs.

Movement in combat or chase situations is measured in three different speeds: walk, hustle, or run.

Walk: A walk represents unhurried but purposeful movement at 3 miles per hour for an unencumbered human.

Scramble: A hustle is a jog at about six miles per hour for an unencumbered human.

Run (x4): Moving four times speed is a running pace for a character. It represents about 12 miles per hour for an unencumbered human.

Encumbered characters carrying lots of equipment or heavy loads use a x3 movement multiplier for running.

One Round	Human
Walk	30 ft.
Scramble	60 ft.
Run (x3) (encumbered)	90 ft.
Run (x4) (Normal)	120 ft.
Run (x5) (Run Feat)	150 ft.

RUNNING, SCAMPERING, SCUTTILING, and OOZING

Some creatures might move faster or slower than an ordinary person. The base speed for a human is just 30 feet, meaning they will cover 30 feet in a round at walking pace. Some monsters may still only cover this distance at a walk, but can accelerate faster than a normal person, giving them higher run multipliers. Others may not be as quick, but have pounces, or sudden bursts of speed that give them a surprisingly long range to make single attacks, but no sustained movement.

One Round	Monsters
Walk	30 ft.
Scamper	60 ft.
Run	90 - 120 ft.
ooze	10 ft.

RUN! RUN! AS FAST AS YOU CAN!

When determining the outcome of a chase on foot, characters use opposed Athletics checks to see who can outdistance the other. Once a character has the lead, they may try to hide quickly out of sight, or even lay an ambush. If the pursuer manages to catch up with a fleeing character, they can attack them, or try to trip them up.

RANGES

For the purposes of chases, there are five possible ranges. The GM should determine the starting range based on the circumstances when the chase begins. After that, the winner of the opposed Athletics check may either decrease or increase the range by one range step.

Neck and Neck: The participants are close enough to perform melee attacks on the other participant at a -4 penalty, as circumstances allow.

Close: The participants are easily within sight of each other.

Medium: The participants are still in sight of each other, but will frequently lose direct line of sight if in built up or forested terrain. Ranged attacks can be made at a -4 penalty but only at the discretion of the GM.

Long: Characters on foot are unlikely to be able to launch ranged attacks, as circumstances allow.

Extreme: The participants have lost sight of one another. Feats that allow tracking may be used to reestablish pursuit, but these take some time and the participant being pursued will be able to place some distance between them and the pursuer.

FALLING OVER, TACKLING, and BEING PUSHED INTO THINGS

Characters that are at "Neck And Neck" range can attempt to shove or trip up another person. This is a standard trip or overrun attempt (see the PHB) but at a -4 penalty if both characters are running (a running character attacking a static character receives no penalty). Note that falling on snow never hurts.

CHAPTER 5

FRIGHT RULES FOR FRIGHT NIGHTS

Naturally, in this game, there are rules regarding fear and what happens when terror strikes. These rules are optional. If a GM decides that their players are sufficiently responsive to what should frighten them then they may go easy on the rules. However, these are ideal if you get players who ordinarily, you might expect to simply "tough it out" without much response to the horror element.

Below is a table that GMs can use to see if their monsters are scary enough. If, as a GM, your roll on the Scare Table is high enough to affect the most powerful character/creature within 60 feet then roll 2d6 + the Hit Dice + Charisma modifier for Scare Capacity. That's how many total Hit Dice/Levels of characters will be frightened. GMs can divide these hit dice up any way they please.

For example a monster is 6 hit dice and is approached by a bunch of second level characters. It appears and endeavors to scare them silly. Its scare check, rolled by the GM, is 5 - not good. So it can scare its own hit dice (6) minus 2. So its maximum scariness is 4 hit dice/levels. A fifth level character who has been here before and has some experience in these matters would be unfazed.

The creature then rolls 2d6 + the Hit Dice + its own charisma modifier. The creature has a charisma of 14, so its modifier is +2. It rolls a 14, so it can scare 22 HD worth of creatures/characters (14 plus 6 plus 2) So, 22 hit dice suffer the effects outlined below. The GM picks several characters (usually the nearest but it can be random) that are subsequently scared up to 22 hit dice total. This is likely to easily cover the whole party. They do get a save - see below.

Soon enough players will realize that wandering off on your own is silly, because of the few hit dice in only one character.

If your Charisma score is average or low, it's possible to roll fewer Hit Dice/Level of characters frightened than indicated on the Scaring Table and, of course, you scare nothing.

Creatures may skip over already frightened characters that are still within range, so that the GM need not waste the creatures' Scaring Capacity on them.

SCARE TABLE

Scare Check Result	Most Powerful (Maximum Hit Dice/Level)
0 or lower	Creature HD -4
1-3	Creature's HD -3
4-6	Creature's HD -2
7-9	Creature's HD -1
10-12	Creature's HD
13-15	Creature's HD + 1
16-18	Creature's HD + 2
19-21	Creature's HD + 3
22 or higher	Creature's HD + 4

RESISTING FEAR

People cannot help but be scared by any supernatural monster, creature or manifestation of power, by the sheer nature of its supernatural origin. Some will simply unnerve, or shock someone seeing it; others will trigger our deepest fears and rock that person's mind to its foundations. Each frightening creature has therefore been given a Scare Rating equal to its hit dice. Creatures such as those with obvious supernatural elements that defy all rationality, such as ethereal Ghosts, animated objects, etc. are given abilities that boost their Scare Rating higher. This reflects the feelings of terror they convey. For some characters, the very sight of them will be too much, becoming mentally scarred as a result. For them, the trauma will be so great that they will be too afraid to enter a situation or circumstance that might bring them into contact with such horror. (See Madness and Phobias p 31)

A creature can take a move action to snarl, roar, or generally scare the characters. It makes a Scare Check to see how deeply it frightened the characters. This gives it a total number of hit dice/levels of characters it could scare. Working usually from the nearest character, the victims then make a Will Save with a DC equal to the creature's Hit die + 10 to remain calm. Those who fail have been scared and are subject to whatever condition of fright the creature has inflicted.

The GM needs to develop a mounting sense of dread and apprehension as the players walk through the house knowing that something is out there, which at any second might jump out and attack them.

Tension and fear come from not knowing what's in the dark and from the realization that what they are seeing is beyond all previous experience.

the SCARE

The characters that are scared by a creature or circumstance can become Shaken, Frightened, or Panicked. This condition will last until they are safe, or for one round for every point they failed their Will Save by. Frightened, or Panicked characters must flee from what's scaring them by the best and fastest means available. They will not run to anything that has just frightened them also (i.e. a previous failed roll) but they might run blindly into more trouble. If they cannot flee or fight, they are forced instead into Cowering. If

The four conditions listed below represent the effects of a character becoming frightened. The first is just a more extreme case of nervousness, rising in severity to a level of terror that leaves the character paralyzed with fear.

1) **Shaken (mild):** A shaken character takes a -2 penalty on attack rolls, saving throws, skill checks, and ability checks.

2) **Frightened (Lesser):** A frightened character has 50% chance of dropping whatever they are holding. They flee from the source of their fear as best they can. If unable to flee, they may fight. A frightened creature takes a -2 penalty on all attack rolls, saving throws, skill checks, and ability checks. A frightened character can use special abilities, including spells or special powers, to flee; indeed, the creature is compelled use such means if they are the only way to escape.

3) **Panicked (Severe):** A panicked character must drop anything it holds and flee at top speed from the source of its fear, as well as any other dangers they encounter along the way. They cannot take any other actions. In addition, the character takes a -2 penalty on all saving throws, skill checks, and ability checks. If cornered, a panicked character starts Cowering and does not attack, typically using the total defense action in combat. If a panicked character can use special abilities (including spells or special powers) to flee, they will do so; indeed, the character must use such means if they are the only way to escape.

4) **Cowering (Extreme):** The character is frozen in fear and can take no actions. A cowering character takes a -2 penalty to Armor Class and loses their Dexterity bonus (if any).

the creature approaches within their threat range (usually within 5 feet of them), they can try to confront their fear and act by making another Will Save (at the same DC) to become Shaken instead.

Monsters target the whole party, as this system works on collective hit dice/levels of the group, not the individual hit dice/level of a character. As a result, the party can be affected in its entirety, and so may run together, or stand and fight together. This will help prevent parties splitting up so much, making the game easier to GM. After all, wandering off in these situations is always a precursor to a sorry ending and sticking together has to be the best thing to do!

Characters that make their fear check may stand and fight alone, or can elect to run with the other characters. Whether they try to help, protect, or carry cowering characters is up to them.

Some things are simply scarier than others: a spider the size of a dinner plate suddenly scuttling across the floor is more frightening than a snake the same size slithering around. Some things just provoke deeper responses. The scarier monsters therefore inflict different results. This could range from not very scary monsters (giant rats, things going bump in the night, etc.) causing people to become Shaken if they become frightened, to especially dangerous monsters (huge alien monsters, End-of-Level Boss monsters) causing characters to become Panicked. Even if they succeed in their will save, characters will still become Shaken. GMs should always feel at liberty to tinker with the fear system if something else just makes sense.

ALL ALONE WITH NO ONE TO HELP YOU

For some people there's simply nothing scarier than being alone in the dark. It brings back all the childhood fears and allows the mind to dwell on what might be out there. As long as we are with someone else, we can take comfort in their presence and the knowledge that we are not alone.

For characters that find themselves cut off from the other characters, there is no one to help them deal with their nerves. Perhaps they ran away on their own, or they decided that they knew best and would go their separate way - whatever the reason, they now suffer a -2 penalty on all Will saves to avoid being

frightened. If they fail this save, the severity of the frightening also increases. Something that would ordinarily cause a character to become Shaken instead causes them to become Frightened. Frightened becomes Panicked and so on.

"If it bleeds, we can kill it."

In some games, cumulative factors may allow the characters to receive bonuses to resist this terror. When a character meets one of the conditions below, they can be given a +2 circumstance bonus to resist the frightening effects of a creature or situation.

- ⊖ Finding a creature's vulnerability (Vampires and garlic or crosses, etc.).
- ⊖ Working out what a creature is ('Hmm... It seems the radiation here has altered the rat's DNA to make them super intelligent.')
- ⊖ Familiarity with the creature, and acceptance of their supernatural origins ('Not another zombie! This place is just filled with them!').
- ⊖ Determination to save the world, knowingly confronting a monster, etc. ('Unless I can reach the reactor in time, the whole world may be destroyed!').

This is usually factored into the adventure and will be noted where appropriate. For characters that stray from the adventure's intended path, or for GMs that wish to adapt the adventure to fit into other campaign/adventure ideas, they can use the above rules to modify the characters' Will Save to make it easier for them to govern the emotions of their characters and hence influence the plot.

FEELING ILL OR REVOLTED

Some particularly foul monsters might also cause characters to become nauseated or sickened, e.g. maggot-infested zombies, slimy, diseased, bad things, smelly, rotten monsters, etc. These conditions can be used in place of the normal frightening ones of Shaken, Frightened, Panicked, and Cowering.

- 1) **Sickened (lesser):** The character takes a -2 penalty on all attack rolls, weapon damage rolls, saving throws, skill checks, and ability checks.
- 2) **Nauseated (severe):** Experiencing "stomach distress". Nauseated characters are unable to attack, cast spells or use special abilities, concentrate on spells, or do anything else requiring attention. The only action such a character can take is a single move action per round.

Tom, Dick, and Harry all decided to head down into the basement. It's dark and scary there. Tom strikes a match to light their way. As the tiny flame flares into life, a terrible scene confronts them. Broken and bloodstained bodies lie all around them. Crouching on top of the remains of their missing party member is the Ghoul. As the trio tries to take in the horror before them, the creature brandishes the gnawed-off foot of their erstwhile friend, and hisses at them through gore-stained teeth.

The Ghoul, rather than attacking them, has opted to try to frighten away the trio, so he can continue feasting. He has four hit dice, and only has a charisma of 5 (being a rather ugly and unsocial creature) and so has a Charisma Modifier of -3. Rolling on the Scaring Table, the Ghoul rolls a 14 meaning he can scare characters with 5 hit dice or levels (his four hit dice plus one for the roll). The ghoul then makes his Scare Capacity check rolling 2d6 - 3(charisma) +4 (hit dice). He rolls only 7 so can only Frighten 8 hit dice/levels worth of characters in total. As the total number of levels for the trio is 5, the Ghoul can frighten all three of them.

Tom is closest to the Ghoul and is still first level. He is affected after failing his will save by 5 and so becomes "Frightened" for the next five rounds. Dick is the next closest and is also first level so he gets affected too. He, however, makes his Will save and so is unaffected by the Ghoul's terrifying presence. Harry is the furthest away. He is level 3, and has the best Will Save at +5. Unfortunately, he rolls a one for his save and the GM deems he's fumbled the Will Save, and so his next action, and the thirteen rounds after it, will be spent Cowering (he needed a 14 to save, but as he rolled a one, the fright will affect him for 13 rounds).

Tom runs away from the Ghoul screaming loudly. As he flees the basement, the match goes out. He fails to spot the Cowering Harry by the stairs and stumbles over him in the dark. Dick, seeing his two friends in such a state, tries to protect them by throwing himself between the Ghoul and his friends. Harry vomits while pathetically clawing at Tom in an attempt to get anything between him and the Ghoul.

madness and Phobia

The results of the Frightening test can also be used to induce manias, phobias and other mental states and derangements on the characters. Any fumble incurred (a natural roll of one on the d20) causes the PC to develop a mental condition based on the situation in which he was frightened. In the example on page 30, would Harry ever go into another basement again? Perhaps he will never look at raw meat again without shaking violently, or maybe he'll always be afraid of being trapped in the dark.



GMs should inflict these states with care; not to penalize and punish players, but to represent the effects such events would have on them. When the character fails a Scare Check, or when the GM deems him to have experienced something truly horrific or unworldly, she may then say he has been struck by madness. The form this madness takes can either come from one of the suggestions below, or can be the GM's own invention. The delusions and behavioral forms below can all be triggered by extreme shock or fear. Many of the forms of behavior people associate with madness, such as split personalities and delusions, are actually caused by physical symptoms such as chemical imbalances within the brain, and are not suitable for quick, exciting games of horror.

Players can also opt for voluntary madness if they think this will be fun, particularly if they are playing a higher-level character whose background includes another horror story.

sudden madness

This form of mental collapse will only last until the character can be successfully calmed or "snapped out of it" by another character, or until any form of threat has been negated. For example, someone afraid of the dark can be brought into a well-lit, bright room. A successful Calm skill check at DC 10 (+1 for every time the subject has suffered a form of madness) is required to treat the character.

PROLONGED INSANITY

Unlike sudden madness, prolonged insanity will become a recurrent problem for the character. Whenever he is faced with a similar situation or set of stimuli that reminds them of the original incident, he will have to make a Will save at DC 15 or suffer a recurrence of symptoms. A character can be brought out of his insanity by a successful Calm Check at DC 15 (+1 for every time the subject has suffered a form of madness).

The GM can choose her characters' madness and insanities from the table below or make up her own.

SUDDEN MADNESS	PROLONGED INSANITY
Faints	Compulsive behavior
Screaming Fit	Paranoia
Hysterical	Severe phobia
Babbles uncontrollably	Psychosomatic ailment
Curled into a fetal ball	Uncontrollable tics or convulsions
Becomes phobic	Amnesia
Catatonic	Psychosis

LONG-TERM HELP

Characters who have suffered prolonged insanity can be treated through therapy and counseling. This takes one week for every form of prolonged insanity they have suffered, after which a Calm Skill check with a DC equal to 15 (+1 for every time the subject has suffered a form of madness) is made. If successful, the character will be cured. Hey, it's a bit easier in the role-playing world if you wish to play your characters again. Alternatively, players can opt to have their characters gradually worsen under the burden of finding themselves in one long horror story if they so wish.

What Went Down

Ghost Ship may be played as a follow-up to *Fright Night: What Went Down*. Depending on how that adventure ended, it's likely that the PCs are now former employees of *SeaTech International*, having been laid off for various reasons, none of which are obviously related to the incidents in that adventure. The truth of the matter is that the dismissal of the PCs was politically motivated due to pressure from the Russian government and leaked rumors (or direct statements!) as to what the characters claim happened aboard the downed submarine.

Ghost Ship takes place either six or eighteen months after *What Went Down*, depending on any other adventures the GM might have run in between the two adventures (*What Went Down* took place in the winter; *Ghost Ship* begins in the summer). Some (or all) of the characters that worked together in *What Went Down* may still be working for *SeaTech International*.

If the PCs ranted about the horrors they encountered on the *Koloss*, they may have found themselves branded unreliable and unstable, apparently suffering from paranoid delusions and hallucinations brought on by pressure sickness. *SeaTech* may have completely washed its hands of them, or simply given them a six-month leave to recuperate from their adventure.

If they did not reveal anything about their exploits, they may have had government difficulties because of their "refusal to cooperate" with the Russian and American governments. *SeaTech* would back up its employees, but pressure from the governments may have forced *SeaTech* to abandon the PCs to their own fates.

In any event, they may have been shunned by much of the salvage community and found solace only by working together, taking on minor salvage operations and working on a shoestring budget. The GM may include any surviving NPCs from the previous adventure, or flesh out the PC crew with new characters found on pp. 10-15.

Alternately, because they are the cream of *SeaTech's* salvage workers, they may simply have had the incident wiped from their records, and been surreptitiously shipped off to another part of the world to avoid attracting unwanted attention.



CHAPTER 6

GHOST SHIP

the MYSTERY of the LOKI

*The true mystery of the world is the visible,
not the invisible.*

- Oscar Wilde

The Ghost Ship saga begins in the early 1940s, when the Kriegsmarine - the German navy - instituted two distinct plans of action to further their successes against Allied shipping in an effort to starve the British Empire of resources. German warships stalked the shipping routes of the Atlantic, sinking merchant vessels loaded with valuable materiel and bound for Britain. Although the German ships were, on a one-to-one basis, better than most British warships, their limited number was no match for the massive Royal Navy.

In an effort to continue raiding civilian shipping and avoid capture, the Admiralty instituted two special programs designed to protect their raiders.

SHIPS of a thousand faces

In 1939, Admiral Erich Raeder, Commander-in-Chief of the German Navy proposed and implemented the *hilfskreuzer* ("auxiliary cruiser") program. Civilian cargo ships were confiscated or purchased, then refitted and armed with surface guns. The guns were hidden behind false deck plating, usually made of plywood, and a number of fake structures were built to further change the appearance of the ships. Funnels were added or removed; masts were redesigned so they could be raised or lowered; entire ships were even repainted at sea. This gave *hilfskreuzer* captains the ability to literally redesign the ships' appearance almost at will.

These chameleon raiders could sail right under the nose of British warships without attracting notice. While at sea, they would approach civilian vessels without raising an alarm, then suddenly drop the false panels and unlimber the guns. It was a simple matter to threaten the unsuspecting target, then either capture or sink it.

PROJEKT TARNKAPPEN

Early in the war, German double agents working in Philadelphia smuggled copies of a top secret U.S. Navy project designed to cloak warships from surface radar. Hitler was inordinately fascinated

by the project, even hoping to expand the work and turn a ship completely invisible. Unfortunately, the energy necessary to operate the prototype *funkmesstarnkappengerät* ("radar invisibility cloaking device") was tremendous. Portable generators were designed, but they were simply too large to be installed aboard the already crowded German warships without heavy modifications, which would consume precious time, reduce the effectiveness of the warships, and diminish their firepower.

The *hilfskreuzers*, however, had plenty of unused space in their cargo holds, and in January of 1942, the converted merchant ship *Loki* was chosen to field test the newly designed *funkmesstarnkappengerät*. Early test cruises in May and June of 1942 proved the device was a success. The massive generators could only be run for limited periods of time, but the *funkmesstarnkappengerät* generated an electromagnetic field around the ship that rendered it effectively invisible to surface radar. That summer, the *Loki* began her maiden voyage.

Like the other *hilfskreuzers*, the *Loki* was free to range all around the world's oceans in search of civilian targets. After a successful tour in the south Atlantic, the *Loki* had already sunk a dozen vessels without incident. The *funkmesstarnkappengerät* was only used on occasion, and only to avoid British cruisers operating in the area, but the new anti-radar device worked flawlessly. After three months of preying on British shipping, the *Loki* was ready to return home to report her successes and allow the prototype device to be examined, retested, and improved by German scientists.

the LOKI VANISHES

On September 18, 1942, after resupplying just off the coast of Argentina, the *Loki* sailed into a dangerous tropical storm. By nightfall, limited visibility caused the *Loki* to stumble directly into the path of the British cruiser HMS *Durham*. The *Durham* hesitated to fire, believing the *Loki* was a merchant ship. Instead, it hailed the vessel. The *Loki's* captain, believing he could disappear into the rainy darkness, turned tail and ran.

The *Durham* opened fire, dropping shells all around the retreating vessel. As the British cruiser turned to follow, the *Loki* activated the *funkmesstarnkappengerät* and vanished from the

cruiser's radar. The gunners, however, had the range. Despite poor visibility, they soon began dropping shells onto the *Loki*. In a quirk of timing and circumstance, one of the *Durham's* 8" shells dropped directly through the deck of the raider and exploded in the cargo hold, hurling chunks of shrapnel into the anti-radar device. A shower of sparks filled the hold as circuits fused and others exploded, and suddenly the field surrounding the *Loki* began to change. A pale green glow raced outward from the device, encompassing the ship in a massive bubble that not only altered radar waves but warped the very fabric of time and space.

Seamen aboard the *Durham* watched, puzzled, as the *Loki* suddenly vanished from view. Most believed the ship had simply passed into the darkness and rain, or maybe sunk beneath the icy waters. However, a subsequent search of the surrounding area turned up no lifeboats, no debris, no sign of the vessel at all. The *Loki* had vanished.

On December 1, 1942, the Kriegsmarine officially reported the ship as a combat fatality. The prototype funkmesstarnkappengerät was no more, and German resources were tied up elsewhere. The program continued for a time, but limited resources and waning interest from Der Führer spelled doom for the program.

In 1944, the project was scrapped and all documentation destroyed. Projekt Tarnkappen and all traces of the *Loki* were gone forever.

TRAPPED

Although the *Loki* was never seen again by WWII seamen, reports of the vessel's appearance have haunted logbooks of vessels all around the world for decades. The funkmesstarnkappengerät field shifted the *Loki* into a twilight world between reality and non-existence, regularly moving it through both time and space. At times, the vessel appears suddenly and without warning, fully functional and still operating with a full crew. At other times it is little more than an aged, rusting hulk of a ship, inhabited only by ghostly images of the crew as they go about their business.

It is continually in a state of flux and exists in its own little world - a time-space bubble independent of the real world. The ship ages suddenly, then returns to pristine newness; the crew members work their stations in a shadow of reality, then suddenly they are raving madmen whose minds are warped and twisted from years of being trapped in this twilight world; one moment it is spotted in the Caribbean, the next it is sailing forth through the Skaggeerat in search of prey. It is both a derelict and a danger; a predator and a prize. It exists only in its own

distorted twilight world - a world the PCs are about to enter...

ADVENTURE WALKTHROUGH

The following is a basic overview of how to run Ghost Ship from beginning to end. The GM may choose to stray from this order to some degree, but to maintain the atmosphere and mystery as long as possible, it is strongly recommended that this pattern be preserved:

1. *The Adventure Begins.* The PCs meet Masterson, hear his plan, accept his offer, and head to sea.

2. *Finding the Loki.* The PCs discover the rusting hulk, board her, and begin exploring. Mundane threats, distant sounds, and fleeting shadows can be used to keep the group on its toes as they explore the rusting hulk.

3. *The Ghosts.* Because this adventure is about a ghost ship, the GM should introduce the PCs to the phantom seamen early on, saving the time travel oddities for the second half of the adventure.

4. *Time Travel.* After playing with the PCs for a time, the GM can begin shifting the *Loki* back and forth in time, changing the ship's appearance from old to new and back again, moving it physically through space, allowing the PCs a glimpse of a distant shoreline or drifting iceberg, and even allow them to temporarily interact with flesh-and-blood German sailors as they begin to occupy the same time and approximate space.

5. *September 18, 1942.* This is the climax of the adventure, and the PCs should be almost fully aware of what is happening before they find themselves thrust back to September 1942. In order for the battle with the *Durham* to have the maximum impact, the PCs should know they are being shelled by the British cruiser, know it is 1942, and know they must shut down or destroy the funkmesstarnkappengerät before a stray shell damages it forever, trapping them in the time-space bubble for all eternity.

CHAPTER 7

GETTING STARTED

Ghost Ship begins in the Caribbean Ocean in the middle of summer. The PCs - and any NPCs the GM uses to flesh out the team (p.57-60) - are working as salvage operators aboard the ocean-going tug, the *McCurdy*. They may be regularly subcontracting for a larger corporation or simply working freelance, looking for salvage operations wherever they may be found.

As the adventure opens, the crew finds itself finishing up repair and salvage operations in the aftermath of hurricane Benjamin. The hurricane wreaked havoc throughout the region, and the PCs have spent the last several weeks working hard to repair damaged vessels, ports, shipyards, and other maritime facilities.

Now, though, the repairs are done and work has become scarce. The PCs sit together in the Southern Cross, an out-of-the-way bar near the port facilities in Nassau, nursing their drinks and planning their next move. The GM should roleplay this session, allowing the PCs to learn more about one another (or get back into , if they have played together in **What Went Down**); he may even choose to back up and roleplay the last few days of salvage and repair operations first, perhaps throwing in a dangerous collapsing pier or sinking merchant ship to spice things up!

Soon an aged man limps to the PCs' table, leaning heavily on a cane. He pulls a newspaper from under his arm and drops it on their table. The paper - a cheap weekly supermarket tabloid - is folded open to a full-page story with a headline that reads: "Ghost Ship!" After a dramatic pause, during which the British stranger looks from one PC to the next, he says quietly, "I know how to find her."

RICHARD MASTERSON

The man is 79-year-old Briton, Richard Masterson. Masterson was serving aboard the *Durham* in 1942 when it encountered the *Loki*. Even with the confusion of battle, the horrifically poor visibility from the storm, and the passage of more than 60 years, Masterson has always been convinced that the *Loki* didn't simply escape into the darkness, but vanished in the green glow of some kind of top secret German project.

When the war ended, Masterson left the Royal Navy, his chances of promotion severely restricted by his unwavering belief that the *Loki* had disappeared, not escaped. He entered civilian life as an electronics technician and worked his way up

the corporate ladder with some of the top electronics firms in England and Germany. In 1966, while vacationing in the Bahamas, Masterson heard a rumor about a ghostly ship that had been spotted near Bermuda. He paid little heed until a local fisherman sold pictures of the ghost ship to *Maritime Life*, a now-defunct British magazine that once enjoyed wide circulation in the Caribbean.

Although the pictures were in black-and-white and revealed little more than the grainy outline of a transparent merchant ship in the distance, Masterson recognized the ship immediately. It was the *Loki*.

Masterson became a man obsessed. After years of research and many trips to the Caribbean, he had uncovered almost nothing. In 1982, after years of work - work that severely tapped his finances and his social standing - did he uncover his first clue. A fellow executive with a German electronics firm confirmed the existence of the German antiradar experiment - Projekt Tarnkappen - doing so only on his deathbed. Masterson spent the subsequent years searching for details and sponsoring his own antiradar program, but to no avail.

In 1989, he retired from corporate life and moved to Nassau where he has spent the last ten years. He lives alone in a moderate house several miles inland, and has funneled the bulk of his pension into his obsession for finding the *Loki*. He recently developed what he believes is an infallible method for finding the drifting ship using modified radar signals and computerized analysis equipment to locate the still-operating *funkmesstarnkappengeret*. Now all he needs is a crew willing to help him find it.

the offer

Masterson will approach the PCs for any number of reasons. He may have heard of their exploits aboard the *Koloss* and believe they would be willing to hunt for a ghost ship (see **Fright Night: What Went Down** for more information); he has developed a reputation in Nassau as being a fringe lunatic, making it next to impossible to hire local salvage operators; he suspects locals of acting as German spies and does not trust them to do the job; or he may simply choose the PCs at random after overhearing them discussing the need for work.

In any case, Masterson will drop the tabloid on their table and make his announcement. The tabloid is over a year old, and the grainy pictures are

simply reproductions of the photos taken in 1966 by a local fisherman. The story claims that a ghostly Brazilian merchant ship was spotted steaming toward South America. Close examination of the forty-year-old photo will reveal a tiny Brazilian flag flying from the ship. It is, however, an obvious touchup detectable with a successful Spot (DC 10).

The ship's design - hull style, number of funnels, mast sizes - makes it plain that the ship is very old. A successful Knowledge (surface ship) check (DC 15) from any experienced salvage operator will reveal that the ship was probably built in the 1920s or 30s. The check result can only tell the ship's approximate age. Its nationality cannot be determined by the photos alone.

After years of being ridiculed and scoffed at, Masterson is reticent when it comes to sharing details about the *Loki*. He will tell the PCs that the ship exists, but will not reveal the existence of the top secret German antiradar device - a device Masterson hopes to lay hands on and patent. He claims he believes that the ship is one of three aged cargo vessels that have been lost in the region: either the Brazilian merchant vessel *Gatito*, the Dutch cargo ship *Wlissingen II*, or the American freighter *Savannah Belle*. A little research on the part of the PCs will confirm that each vessel vanished without a trace sometime in the last two decades, and that the ghost ship's superstructure and size could fit any one of the three.

When asked how he knows where it is, or how to find it, Masterson claims that electromagnetic fluctuations in the area - roughly delineated by the Bermuda Triangle - can interfere with radio waves, radar, and even the light spectrum. These fluctuations can wreak havoc with communications, compasses, and more, causing vessels to lose their headings, run aground and sink, or simply drift aimlessly through the region undetected for years. He claims he has created a large electronic radar device that will cut through these fluctuations and allow him to pick up these missing vessels from a very long distance, enabling a salvage crew to track down the missing ships and bring them in for a very large salvage reward. He's seeking a crew - and a tug large enough to tow a cargo vessel - to split the salvage fees by utilizing his new radar system, claiming that the possibilities for financial gain are "inestimable."

Masterson's offer is simple. The PCs must front any preliminary costs for fuel and maintenance, and they must provide enough room and electrical power to operate his radar equipment. He will accompany the expedition - no one else is qualified to operate the sensitive electronics. He only asks one thing in return: first choice of any of the electronics aboard the missing ships. He

claims the electronics will provide insight into the fluctuations in the region, so his share of the expedition will simply be radio sets, radar gears, and the like. He insists this is written into the salvage contract, and is unyielding. In truth, he wants only the *funkmesstarnkappengerät* from the *Loki* - a device that in itself will not only bring millions of dollars, but establish his name in history books for perpetuity.

The PCs, in return, will receive 100% of the salvage value of any other vessels and cargo they recover. If the PCs are willing to sign the contract, Masterson insists they get underway within the week.

PRELIMINARY RESEARCH

Assuming the PCs take Masterson up on his offer, they will probably want to do some of their own research. It's also possible that veteran salvage workers will have at least passing knowledge of some of the rumors surrounding the topics that follow. The GM should use this information carefully and sparingly, providing only enough clues to keep the adventure moving forward and the PCs thirst for knowledge sated. Research skill checks of varying difficulty may be used to give out specific pieces of information.

the LOKI

The PCs should have no reason to suspect that the ghost ship is the *Loki* until they're aboard, and by then it will be too late. Legends and stories about the disappearing *hilfskreuzer* have floated through the maritime community for 50 years, but most of them are dismissed as campfire ghost stories. If, for some reason, the PCs get wind of the true identity of the ghost ship, they will be able to uncover stories claiming the boat is manned by undead Nazis still sinking innocent civilian vessels; claims that the boat is only visible during a moonless night; stories about a cache of Nazi gold being smuggled from the falling regime and shipped to South America; and even legends claiming the boat can lift from the water and soar through the night sky!

RICHARD MASTERSON

Research into Masterson's background is relatively easy, requiring a Research check (DC 15). This will turn up his stint in the Royal Navy during WWII, where he served as a gunner's mate aboard the cruiser HMS Durham. His rise through the corporate ranks of Wiemans International, a large electronics firm located in Berlin, are well-documented; little can be found of his recent history. After his retirement from Wiemans, he seems to have disappeared from the public eye. His rantings about the ghost ship and the disappearance of the *Loki* in 1942 are difficult to find, requiring a

further Research check (DC 25). They usually appear in less than reliable news sources, such as fringe UFO magazines and web sites, and his words are almost always taken out of context and used to support one conspiracy theory or another. If confronted with them, Masterson will dismissed it as lunatic blathering, claiming his words only applied to cutting-edge radar techniques he coordinated while working with Wiemans.

the GHOST SHIP

Some information can be found above, under *The Loki*. Research into disappearances in the region will turn up no end of ramblings about the Bermuda Triangle (p.54), UFO abductions, and fringe theories about ghost ships around the world - most of which center on ancient vessels from the golden age of sail.

Research into the three vessels Masterson mentions will reveal the following:

Gatito. An old Brazilian vessel that vanished in 1954 without a trace. The *Gatito* left Sao Paulo on July 12, 1954, and sailed north, loaded with iron ore bound for the United States. A final radio communication was picked up that evening around 1900 hours. It was not heard from again, nor was any trace ever found.

Flissingen II. A Dutch cargo vessel that regularly plied the sealanes between South America and Europe. It vanished on December 13, 1981, while laden with 800 tons of tons of agriculture-grade ammonium nitrate.

Savannah Belle. This American cargo ship was loaded with 1,150 tons of machine parts when it left Georgia on May 18, 1960, bound for Montevideo, Uruguay. Two days later it sent its last radio message, but indicated no signs of difficulty. *The Belle* never reached her destination, nor was any trace of wreckage ever found.

It's possible that any one of these ships - or any other mysterious victims of the Bermuda Triangle - may have been the victim of the *Loki* as it materialized long enough to attack civilian vessels. GMs wishing to pursue this subtle plotline may wish to include rumors of a ghostly German raider opening fire on an innocent civilian cargo ship at some point in the last few decades, being careful not to give away too many clues too early. Is the *Loki* responsible for the mysterious losses in the Bermuda Triangle over the years? With her powerful jamming radios and her heavy deck guns, it's more than possible...

the search begins

The sea does not reward those who are too anxious, too greedy, or too impatient. One should lie empty, open, choiceless as a beach - waiting for a gift from the sea.

- Anne Morrow Lindbergh

How quickly the group finds the *LOKI* is up to the GM. They may search in vain for many days or weeks before getting a lead on Masterson's equipment, or they may be able to track down the ship's location their first day out (for a random result, the GM may use 2d3 days). The uneventful search days should include some roleplay sessions, allowing the PCs to get to know one another if necessary, or to flesh out Masterson or any other NPCs that might be along for the ride (see NPCs, p. 57). Small obstacles - mechanical failures, a hard-to-find slow leak in the *McCurdy*, false hits on Masterson's electronics - should be used to keep the adventure moving.

Eventually, however, the group will hit upon the *Loki's* radar signature and the real adventure will begin.

FIRST CONTACT

After a full day of fruitless efforts, Masterson will eventually resign himself to returning to port for the night. As the sun drops below the horizon, he prepares to shut down his gear as the *McCurdy* noses through mostly calm seas toward home.

If any of the PCs are with him at the time, the GM should allow them a Spot check (DC 10) to notice a faint blip on one of Masterson's secondary screens, just moments before he shuts down the console. If the PC doesn't speak up, the day will end uneventfully and the crew must begin their search again the following day. If he points out the blip to Masterson, only the faintest image will remain. Masterson is discouraged and disappointed in his efforts to find the ship, and will dismiss the blip as just another ghost image unworthy of investigating. He'll continue shutting down his gear in silence.

The PC should be able to convince him to investigate the blip without too much effort. This can be roleplayed, or resolved with a Diplomacy skill check (DC 10). Masterson will protest, but his protestations are more discouraged resignation than actual resistance. Eventually, he'll power up the equipment again and ask the captain to steer the boat toward the phantom object.

CLOSING IN

It only takes a few minutes for the *McCurdy* to reach the general area of the mysterious blip, but no other signals appear on Masterson's screen and nothing is visible but a large, empty expanse of ocean in the growing twilight. Several minutes pass as the small salvage tug criss-crosses the region and Masterson hovers over his gear in silence, muttering to himself and adjusting the settings. Suddenly he bolts upright and sucks in a breath between clenched teeth. PCs nearby will see the hazy outline of a large object less than a mile from the *McCurdy* - an outline that suddenly appears, then is gone with the next sweep of the radar beam.

Lookouts on deck should be allowed a Spot check if they are looking in the direction of the blip (along the starboard aft - behind and to the right - of the *McCurdy*). The blip is, indeed, the *Loki*, but it has only become visible to Masterson's gear and remains almost completely invisible to sight. A successful Spot check (DC 20) is needed to see anything beyond open ocean, and even then only the faintest shimmering of the horizon is noticeable and only for a second. Success by more than 5 reveals a roughly ship-shaped outline during that same second.

Despite any successes by Masterson or the PCs, the *Loki* vanishes completely again for several hours. The GM should play up the search, building up expectations and then playing up Masterson's own disappointment as the minutes tick by without any more results. When the PCs have had enough disappointment, the *Loki* makes her appearance at last - one that is dramatic, surprising, and dangerous.

LOKI REVEALED

Eventually, Masterson will pick up another faint signal in the distance. He'll excitedly shout the heading to the *McCurdy's* bridge and resume fine-tuning his gear with renewed vigor. Seconds later, another image briefly appears, this one some 120° starboard of the first. Masterson frowns, but says nothing. Soon both images vanish, only to be replaced by flashes of ghost images in one place after another. The radar screens fill with static and flicker with images bouncing from one place to another, and the *McCurdy's* radios begin to shriek with electronic wails while the navigation and radar equipment goes wild. Anyone paying attention to wristwatches or the ship's clocks will see them alternately stop, tick backward, or race forward at high speed without warning.

Whether Masterson or any of the PCs realize it (immediately or eventually), the small tug has sailed directly into the region of space being influenced by the *Loki's* cloaking gear. Only

seconds after these phenomena begin, the *Loki* and the *McCurdy* eventually shift into the same section of space and time, and the massive Hilfskreuzer begins to materialize.

A large, very solid image appears on Masterson's gear first, followed by the same image suddenly showing up on the *McCurdy's* main radar displays. There is only time for someone - Masterson if not a PC - to shout a warning at the *McCurdy's* pilot: "We're right on top of her!"

COLLISION

As the images appear suddenly on radar screens throughout the ship, the massive vessel begins to appear out of nowhere, directly in front of the *McCurdy*. If the tug has been maintaining speed, trying to find the *Loki*, a collision will be imminent. Even if the captain ordered the *McCurdy* to reduce speed, the fluctuations in the electromagnetic spectrum around the boat will wreak havoc with the throttles and steering gear, and the *McCurdy* will suddenly lurch forward under full throttle, headed directly for the nose of the *Loki* at an oblique angle.

For several seconds the *McCurdy* hurtles toward the cruiser; the GM should call for several Pilot (ship) checks both to slow the tug's forward speed, and to avoid the impending collision. Despite the pilot's best efforts (and irrespective of the results of the checks, which, however good, can only make the outcome seem less disastrous than it would have been) the *McCurdy* slams into the port bow (front left) of the *Loki*, bouncing along the rusted side and scraping down the length of the boat as the *McCurdy* loses forward speed and eventually comes to a stop.

The rusted hulk of the *Loki* looms above the tiny tug in the darkness, the last rays of the setting sun illuminating only the very tips of the *Loki's* broken and useless radio masts and cargo cranes. As quickly as it occurred, the incident is over. The sun vanishes beneath the horizon at last, leaving the two ships drifting silently on the ocean. A hush falls over the scene as the *McCurdy's* engines sputter and die, leaving only the sound of the waves lapping against the ships and the harsh grating of the two vessels as they brush against one another in the night.

DAMAGE TO THE MCCURDY

Damage from the collision is minimal, and most of the ship's systems are fully functional. Several of the ship's electronic systems have inexplicably burned out, however, leaving the crew without radar, radio, or other critical components. The boat's compass spins randomly from one direction to the next, still reeling from the intense electromagnetic energy emitted from the

funkmesstarnkappengerät as the *Loki* materialized.

Effecting repairs to the *McCurdy* will take time and several appropriate Engineering skill checks. The GM can play up the necessity of repairing the *McCurdy* as he sees fit, depending on the PCs' skills and interest in pursuing the repairs. It is possible to simply sail the *McCurdy* as-is, though it will be difficult to navigate without her electronics (all Navigation skill checks are made at a -10 equipment penalty). Alternatively, part of the crew may elect to remain aboard the *McCurdy* to perform the repairs while the rest of the party boards the *Loki* and begins exploring.

Whether the *McCurdy* is repaired or not, however, it will be impossible for the crew to escape the small space-time bubble in which the *Loki* - and now the *McCurdy* - are trapped. The small tug has fallen under the influence of the funkmesstarnkappengerät, and will remain trapped there forever, unless the PCs can solve the mystery of the ghost ship for good (see The Funkmesstarnkappengerät Bubble).



the funkmesstarnkappengerät bubble

Once the *McCurdy* has entered the region of space and time influenced by the funkmesstarnkappengerät, there is no way to escape. Sailing away from the *Loki* is futile; it only results in more electromagnetic disturbances, more burned out electronics, and more shifts in time as events repeat themselves and clocks run backward, fast forward, or stop completely.

The funkmesstarnkappengerät bubble repeats upon itself like a sort of mobius strip or klein bottle. Sailing in any direction only causes the *McCurdy* to sail toward the *Loki* from the opposite side. Sailing east means the *Loki* will fade in the distance to the west, only to reappear in the east moments later, with the *McCurdy* sailing directly toward it, not away. At times, two versions of the *Loki* might even be seen on the horizon, at opposite points of the compass. With powerful binoculars and a very difficult Spot check (DC 30), in the right conditions a PC might actually be able to see the *McCurdy* in the distance, complete with an image of the PC himself peering into the distance, looking at yet another copy of himself...

The GM may choose to play with the PCs in this manner for a while, especially if they're determined to escape the funkmesstarnkappengerät effect without dealing with the source. The bubble itself varies in size from about 1 mile to 5 miles in diameter. Visibility conditions vary for no reason; darkness comes and goes without reason; temperatures and weather conditions change suddenly; time fluctuations cause events to repeat; PCs may even run into alternate versions of themselves if the GM is especially *Llambitious*.

The *McCurdy* - and her crew - are trapped with the *Loki* indefinitely, unless they can find some way to destroy or shut down the original funkmesstarnkappengerät while it is fully operational - which means nothing less than traveling back in time to that fateful day in September 1942!

CHAPTER 8

EXPLORING the LOKI

Whoever undertakes to set himself up as a judge of Truth and Knowledge is shipwrecked by the laughter of the gods.
- Albert Einstein

At some point after the collision, the PCs will probably want to board and explore their new-found salvage prize. On close examination, it's clear that the vessel was built in the 1920s or 30s. Construction methods and style seem to indicate the ship is of European origin, and very typical of the many cargo vessels that plied the sealanes from the 1920s through WWII.

FROM THE OUTSIDE

Sailing around the exterior of the boat reveals several inconsistencies, however. First, there is no name painted anywhere on the hull - neither on the prow nor on the stern.

A close examination of the hull itself reveals multiple coats of peeling paint, no two of which are the same color. It's as if the ship was repainted over and over, in various colors and in rapid succession.

Finally, a large, gaping hole has been torn in the side of the hull about halfway between the deck and the waterline. It is only one of the many wounds inflicted on the *Loki* during her final climactic battle with the *Durham*, and the only one visible from the *McCurdy's* deck. The hole is over a foot in diameter and looks as if something punched through the hull plating from above and inside the boat. In truth, a shell penetrated the upper deck and punched through the sloping side of the ship, tearing the hole open in the process. No other battle scars are visible from the *McCurdy*, but several will become evident when the *Loki* is boarded.

BOARDING THE LOKI

Gaining access to the *Loki* is possible, but will take a bit of work. A passenger gangplank is mounted along the port side of the ship, but is in the fully retracted position. Extending it and using it to board the ship will require someone to climb up the side of the *Loki* and free up the mechanism, allowing the gangplank to be lowered to the *McCurdy* by means of a hand crank.

to the side of the *Loki*, some 30 feet above the *McCurdy's* deck. A Climb check (DC 15) will be required to scale the side of the ship; a second Climb check (DC 10) allows the climber to work his way toward the gangplank mechanism. The gears and cables are severely rusted; freeing them and lowering the walkway will require a minimum of 30 minutes of work, and five successful Engineering (mechanical) checks (DC 15). Any critical failure will result in damage to the rusted components, doubling the repair time and number of successful skill checks. Spare parts, welding gear, a cutting torch, and other salvage equipment from the *McCurdy* will be necessary to successfully complete the operation. Failure to use the proper gear bestows a -4 equipment penalty to all Engineering skill checks.

Once the gangplank is lowered, anyone can board the *Loki* without incident. The gangplank is unstable and in poor condition. The GM may wish to play up the risk of it collapsing or of PCs falling through a rusted step, but in truth, the gangplank will hold up under normal use.

THE MAIN DECK

If the PCs begin exploring the *Loki* immediately, they will be doing so at night - an ideal situation for heightening the mystery of the ghost ship. If they choose to wait until daylight, or simply waste time all night trying to escape from the funkmesstarnkappengerät bubble, the peculiarities of life inside the bubble will still create many opportunities for keeping the atmosphere scary and uncertain. Though the explorers begin boarding the *Loki* in broad daylight, by the time they reach the deck of the hilfskreuzer - a journey of only a minute or so - darkness will inexplicably settle upon them like a cloying blanket.

The surface of the *Loki's* main deck is strewn with debris from her final battle against the *Durham* and years of decay. The deck is a treacherous wasteland of cables, wire, broken deck plating, gaping shell holes, fallen timbers, shards of shattered wood and metal, broken glass, and other detritus. Simply walking through the maze of sharp, rusted objects is dangerous; one false step can result in small, but painful scrapes and cuts, or even grievous life-threatening injuries.

Each time a character moves into an area covered by debris (or spends a round fighting while standing in such an area), it might step on something sharp. The debris makes an attack roll (base attack bonus +0) against the character. If the

Ropes and grapnels are stowed aboard the *McCurdy*; a successful Use Rope check (DC 10) will secure one

character is wearing heavy boots or other protective clothing, he gets a +2 armour bonus to AC. If the debris succeeds on the attack, the character has stepped on something hazardous. The obstacle deals 1d3 points of damage.

If the GM rules that the shard has gone into the character's foot (if you prefer to roll randomly, then there is a 50% chance of this happening) then halve the character's speed, because his foot is wounded. This movement penalty lasts for 24 hours, or until the character is successfully treated with a Medical Assistance skill check (DC 15). A charging or running creature must immediately stop if it steps on a piece of sharp debris. Any creature moving at half speed or slower can pick its way through the nasty mess with no trouble.

As if this were not unpleasant enough, some of the obstacles are likely to result in tetanus infection. The wound will be ragged, dirty, and very painful. After any wound from a piece of deck debris, the PC will need to make a Fortitude saving throw (DC 16) or contract tetanus. (Incubation 12 hours, damage 1d4 Dexterity.) The *McCurdy* has sufficient medical supplies to deal with such injuries and to help stave off infection, but the team's medical specialist should monitor the wound throughout the adventure.

It doesn't take much exploration of the main deck to realize that the *Loki* has been shelled. The deck is pockmarked with shell holes; the superstructure has been hit more than once, and pieces of it are scattered in every direction. The shell holes seem to be about 15-20" in diameter (depending on the angle of entry), and dozens dot the ship in every direction. Peering into the gaps reveals little, except the interior of the cargo hold or other decks below. None of the holes is large enough to enter.

On first glance, the main deck of the cruiser looks like any other cargo ship - albeit a very battered and war-torn one. But as the party begins to explore, it won't take long to discover some discrepancies and unusual features. These features may perplex the PCs to begin with, but as they further explore the ship they should be able to piece the puzzle together.

fake funnels

The *Loki* was equipped with a number of fake funnels that could be moved from one place to another on the deck, or removed completely. Funnels were used as air intake systems for the ship's main engines, and the number (and physical layout) of funnels was often used to identify a vessel at long range. By adding or removing funnels, the *Loki* could fool onlookers into believing it was a certain style ship or from a specific country. A ship identification guide (p.56) was used to

select specific ships to imitate, and the funnels were moved accordingly.

As the PCs explore the *Loki's* main deck, they will discover one of these fake monstrosities tipped on its side. Even a cursory examination will reveal that it is simply a fake made of light sheet metal, and that it very plainly was not one of the ship's actual functioning funnels. A second fake can be found amidships, standing upright, with a successful Spot check of DC 15; once the first fake is discovered, this DC is reduced to 10.

PLYWOOD SUPERSTRUCTURE

In addition to moving funnels around, the crew of the *Loki* often built entire sections of superstructure, or added to the existing superstructure, using little more than plywood and nails. A stack of a dozen sheets of plywood lays just forward of amidships, covered in a ratty, weather-beaten tarpaulin. Construction tools - hammers, nails, and the like - can be found nearby.

Because of the shoddy nature of the fake constructs, very little remains standing to this day. The remains of what seems to have been a winch house lies in ruins near one of the ship's cargo cranes, and a second collapsed structure of indeterminate origin can be found near the stern.

The only remaining plywood facade is an extension to the ship's actual superstructure. An entire room, twelve feet wide, has been added to the main floor of the superstructure, and extends aft some 24'. The interior of the room is dark and musty - like most of the ship - and the structure is very unstable due to years of water and age. It could easily be pushed down by a determined party member; anyone inside when this happened would take 3d6 damage from the collapsing plywood and framework, with a Reflex save (DC 15) for half damage.

Several sheets of plywood and a dozen twelve-foot 4"x4" beams are stacked inside, and six cans of dried green paint are stored here as well.

the hidden deck GUNS

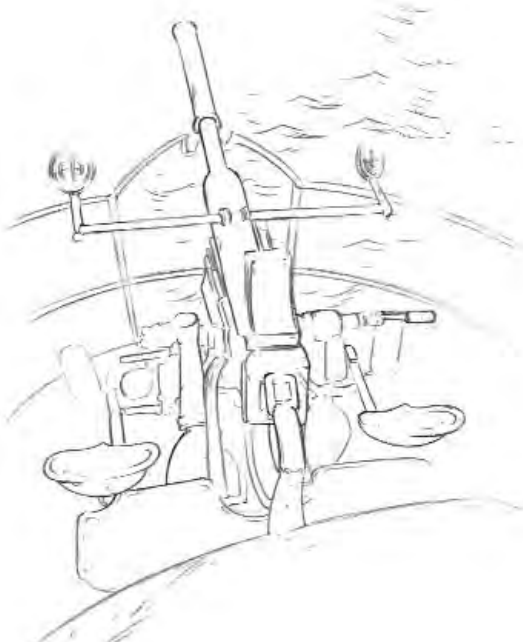
One of the most telling indications that the *Loki* is more than just another cargo ship can be found behind rickety wooden facades on both the fore and aft decks of the ship. Large deck guns, capable of firing 5.9" shells, are concealed behind plywood structures that are hinged at the bottom. When the ship moved into firing range of an unsuspecting merchant vessel, the plywood coverings could be dropped away, revealing the guns and allowing the *Loki's* crew to bring them to bear on unsuspecting merchant ships.

When the PCs first arrive on deck, all the guns are hidden but one. The plywood has collapsed and

fallen away from one of the bow guns, but in the dim light it is almost impossible to see at first glance; a Spot check (DC 25) is required to notice it. A closer inspection reveals the deck gun without difficulty, and if anyone pulls the latch near the top of the plywood structure, a plywood wall will fall away on hinges, unlimbering the gun.

The deck guns are still functional, though each would require some maintenance (oil and so forth) to be fully operational. An Engineering (mechanical) check (DC 15) would achieve this. There is little reason for the PCs to ready the deck guns, but the 60-year-old ammunition is still usable if it is needed. However, it is old and has been exposed to the weather for six decades, so it will not always perform as expected. On a roll of d20, any given shell may fire normally (8-20), refuse to fire (2-7), or even misfire and explode in the breech while being loaded (only on a roll of 1; this deals 5d6 damage to the loader, with a Reflex save at DC 15 for half damage).

There are six deck guns, three on each side of the ship. They fire 5.9" (150mm) German ammunition.



the SUPERSTRUCTURE

Like most cargo ships of the 1930s, the *Loki* mounts a three story superstructure in the middle of the ship. It takes up most of the width of the ship, and houses several key areas. It is topped by the ship's bridge, with lookout stations, aerials, and radar antennae dominating the uppermost portions. Access to the interior can be had through several entrances located on the main deck, and via one of the two gangways on the port and starboard sides of the interior. Both gangways lead up to each successive deck of the superstructure, and down into

the bowels of the ship, near the engineering room.

the BRIDGE

The bridge takes up most of the upper level of the superstructure and is easy to find and easy to get to. Most of the windows are broken, and glass litters the deck. The ship's instruments are cold and lifeless. As with the rest of the ship, the ship's instrumentation is labeled in German. Without a complete overhaul of the vessel, it will be impossible to ever start the *Loki's* engines, so the instruments on the bridge are relatively worthless to the PCs.

On the port (left) side of the bridge is a small radio room, and a chartroom takes up the starboard side. The radio room contains codebooks written in German, and emblazoned with the crest of the Kriegsmarine. This may be one of the first clues the PCs uncover as to the *Loki's* true identity.

The chartroom holds sea maps of most of the oceans around the world, all dated pre-1942, and most marked in German. Courses have been jotted into a small notebook and several maps have handwritten notations and course numbers penciled onto them. It will take several hours to decipher the scrawls and determine where the ship has been, but with enough time (2d3 uninterrupted hours or more, at the GM's discretion) and effort (several Navigation skill checks with DCs of 15-25), it can be done.

The GM should dole out the history of the *Loki* as PCs investigate the rest of the ship, while others decode the maps, logs, and notebooks, until the PCs finally put the pieces of the story together.

OFFICERS' QUARTERS

The middle level of the superstructure houses the officers' quarters. A narrow corridor runs from port to starboard, with small rooms on either side. At the end, on the port (left) side, a small common room contains a small table and several chairs, and could be used for informal meetings, a recreation room, or for other general purposes.

Each of the six rooms contains a single bunk, a writing table and chair, and various personal effects. Four contain pictures of family, service photos, letters from home, diaries or personal letters, and the like. As with other personal information found aboard the ship, it will take time (and Decipher Script skills checks at DC 15) to make sense of the 60-year-old writings. At the GM's discretion, the research can reveal clues about the *Loki* or simply contain personal information.

The other two rooms are empty and look unused.

Close inspection of the doors (Spot: DC 15) reveals a one-way lock that would allow the room to be locked from the outside. The rooms were reserved for officer prisoners taken from enemy vessels, allowing the enemy officers to be secured in good living conditions until they could be transferred to another vessel or port facility.

the Galley

The galley is located on the main floor of the superstructure and comprises both a kitchen and dining room. There is little of any interest here. The foodstuffs have long since decomposed and any paperwork found here pertains only to feeding the crew and not to the mystery of the *Loki*.

Once the ethereal crew begins manifesting and attacking the PCs, the galley may become a dangerous place. An invisible, but partially corporeal crewman hurling knives at unsuspecting PCs is an event that shouldn't be missed.

the Rest of the Ship

The interior of the *Loki* will be a dark, spooky place when the PCs begin their explorations. Decks and bulkheads are corroded, and the boat's heavy metal doors are rusted shut or stuck open; all are difficult to budge (requiring varying Strength ability score checks of DC 5 to 25 to move) and screech loudly when moved. Narrow corridors give the interior a claustrophobic feel, in contrast to the yawning chasms that make up the *funkmesstarnkappengerot* chamber and the large engineering room.

During their first trip through the ship, the GM should only hint at horrors they might encounter, rather than jumping straight to *The Ghosts* on p. 46. Some suggestions can be found in *Keeping it Scary*, a text box of suggestions for heightening the atmosphere both now and later in the adventure.

ENGINEERING

The main engine room and attached auxiliary rooms make up the engineering section of the ship. The main compartment is dominated by the main drive shafts and turbines that power the ship.

Small compartments nearby are used for storage or for auxiliary operations such as machining a new bolt or repairing a broken steam pipe. Repairs to the ship's fake superstructure - or outright modifications to it - could also be done here if the ship's captain so ordered. Tools and spare parts abound, but all are some 60 years old and may require some maintenance to function properly.

The most unusual feature about the room is a sin+

gle drive shaft (about a foot in diameter) that runs forward from the engine room and disappears through a sealed bearing in the wall. This shaft, through a series of couplings and bearings, provides the initial torque needed to turn the massive generators on the *funkmesstarnkappengerot* at the front of the ship. It may take the PCs some time and exploration before they realize what the shaft is for.

the Mine Storage Room

This small room is a dangerous place. A supply of anti-ship mines were stored here and could be deployed in crowded shipping lanes as needed. Although the *Loki's* captain looked for an opportunity to deploy the mines on their most recent voyage, he found none. So the room is currently lined with a score of mines, all of them packed with enough explosive to blow a hole in a ship's hull. Triggering one of these devices is likely to trigger them all and create a massive explosion that would break the *Loki's* in two.

The mines are, for the most part, stable, but the GM will want to play up the danger of poking around 60-year-old mines aboard a decaying merchant ship. Open flame, sparks, and gunfire should be avoided of course, but even the clatter of a heavy wrench as it falls to the metal deck may be enough to keep the PCs' nerves on edge for a long while!

No game statistics are provided for the mines, as it is unlikely the PCs will find any use for them. The most likely use would be to destroy the *funkmesstarnkappengerot* in the final part of the adventure; no die rolls are necessary for that event, however. A single mine will suffice to destroy the device for good. See September 18, 1942, pp. 50-52 for more information.

CREW QUARTERS

The crew quarters are located in various places throughout the ship, allowing the crew to bunk near their work stations. Regardless of their location, the rooms are small and built to contain two or more men in each room. There are personal effects scattered throughout the rooms, including letters to and from home, diaries about the ship's travels, photographs, musical instruments, and more. None of the diaries make any mention of the anti-radar device (most of the crew knew little about it), and all of them are written in difficult-to-read handwritten German.

As the PCs explore the *Loki*, they may hear the distant haunting sounds of a concertina being played from this region, or even the refrains of a hearty beer-drinking song echoing through the ship's corridors. While exploring personal areas, ghostly crewmen may try to impede the PCs, espe+

cially when it comes to personal belongings and intimate items like diaries. Books may close by themselves (or even disappear as a crewman manages to pull it into another time) and doors may suddenly lock (or even silently close as time fluctuations change the door's position without warning) locking the PCs inside the tiny room. The area is claustrophobic and confusing, and the center of much activity for the time-traveling ghostly crew. The GM should play up those qualities whenever possible, especially as the adventure progresses.

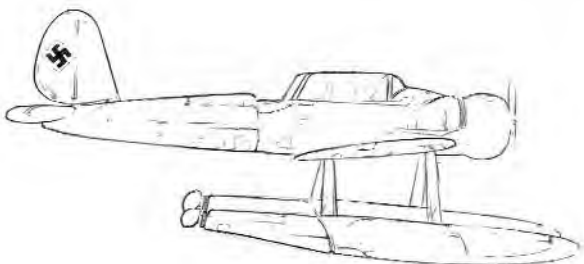
the CARGO holds

Most of the ship's cargo holds have been heavily modified because of the *Loki's* unique mission. Some of the forward holds contain supplies or spoils pilfered from hijacked ships (e.g., 60-year-old foodstuffs, paint and construction supplies, spare parts). Most of the cargo is unusable due to age and moisture; more durable items will be in better condition than things like perishable food.

The only item of real interest is an aged, but functional Arado 196 seaplane stowed in a large compartment just behind the bow. A large crane, just above the hold, was used to lift the seaplane from stowage and deposit it overboard, allowing the pilot to lift off from the surface and perform scouting missions for the *Loki*. When finished with his mission, he would land near the ship and be picked up by crane once again.

The plane is in serviceable condition, but will require some maintenance before it can be flown; this calls for an Engineering (mechanical) skill check (DC 15). It mounts two machine guns - one forward and one rear - and seats 2. It cruises about 165 miles per hour. The crane used to lift it to and from the hold will also require work before it functions, again calling for an Engineering (mechanical) check (DC 20).

A set of cables with grappling hooks on the ends are coiled up inside the plane, and could be attached and trailed behind the aircraft. The grapnels could be used to tear down the antennae of an enemy cargo ship during a low fly-by, thereby preventing it from radioing for help prior to an attack.



HOLDING CELLS

The remainder of the forward hold has been broken up into small holding cells that were used to hold prisoners taken from enemy cargo ships. If the GM is looking for a particularly grisly tone to the adventure, the party may find most of the cells contain the skeletal remains of imprisoned Allied civilians. Most have died from starvation, several have hung themselves using clothing or bedsheets. Nothing of any value will be found on the bodies, other than limited personal effects. It is easy enough to determine the prisoners' Allied nationality, however, due to their style of clothing and personal effects.

The aft cargo holds have been torn out and the entire area redesigned to hold the *funkmesstarnkappengerat*.

the device Chamber

The *funkmesstarnkappengerat* is located in a modified cargo hold located aft of the superstructure. The device is very large and takes up most of the specially remodeled hold. Its size alone makes it obvious why the Kriegsmarine chose to test it aboard a cargo ship and not a military vessel.

It consists of a set of eight large coils, each of which is about four feet in diameter. The coils are configured in pairs; four pairs run fore to aft atop the rest of the device. Below the coils are large electrical generators attached to a long driveshaft that runs back to the ship's engines.

From each side of the device, electrical cables snake out of the hold and vanish into conduits that lead toward the outer sections of the ship. From there, the cables branch and run around the exterior of the hull, enabling the *funkmesstarnkappengerat* effect to envelope the entire ship.

Control panels and monitoring stations are placed at intervals around the device, and a primary control area sits independent of the device proper. All of the equipment is marked in German. Note that reading the words on the equipment doesn't mean the character will understand the device's purpose; that requires a very difficult check, namely Engineering (electronics), DC 30.

It doesn't take long to discover the damage to the aft portion of the device. A hole in the deck plating above marks the passage of an incoming shell that plainly impacted near the back of the device. Although the shell missed the device itself, the resultant explosion left a large, gaping hole in the deck (that leads to the lowest bilge areas of the ship) and hurled pieces of shrapnel into the device, shattering vacuum tubes, slicing through delicate wiring harnesses, and more.

At this point, the PCs will have little idea what the device is or how it operates, and should be completely in the dark as to how it has malfunctioned. Masterson, if told of the device, will demand to see it, and will be in awe of the technology. He is fully aware of the device's original purpose, and can only guess at the changes wrought in the field it generated after it was damaged. Unfortunately, Masterson will have his own set of difficulties to contend with, and may or may not have time (or inclination) to tell the PCs the truth (see Masterson's Transformation, p. 48).

The PCs will probably want to study the device in detail. The GM should dole out the facts about the device over time, giving clues to its purposes and letting the PCs come to their own conclusion. One point must be made clear, however: the device has taken shrapnel damage. The shrapnel would obviously have caused the device to stop working or to malfunction, but in what manner is not readily apparent. Eventually, the PCs will probably come to the proper conclusions; the GM should call for Engineering (Mechanical or Electronics) checks of varying difficulty and give information accordingly to help the team along.

Again, the fact that the device malfunctioned when the shell exploded nearby is crucial to solving the adventure; the GM should try to make that point clear without being blatantly obvious about it.

HAZARDS ABOARD THE LOKI

Exploring the *Loki* is dangerous work. The ship is old and decrepit, and is constantly in flux in both time and space. Besides dealing with the phantoms of the crew and the constantly shifting time-space bubble, the PCs may face any number of more mundane hazards during the adventure. The GM can pick and choose from the following list, using the dangers as he sees fit - especially to keep the adventure from bogging down - or simply use the list as inspiration to create his own set of perils to throw at the party. He should keep in mind, however, that the point of these hazards is not to decimate the party, but to provide some variety and to lend a sense of realism to the adventure, reminding the players that they are exploring a very old, dilapidated ship.

UNEXPLODED SHELLS

The *Loki* may still contain a number of unexploded British shells that have penetrated the outer hull and lodged somewhere inside the ship. These shells may be easily identifiable, or buried deep inside debris and hidden from plain view (Spot check of DC 10-20 to see them). These 60-year-old shells are unstable and may be leaking explosive residue, making them vulnerable even to the slightest spark. PCs may make a difficult Disable Device check (DC 20) to defuse the live rounds, or they

may simply be carried gently to the top deck and dropped into the ocean. The GM should require a number of Dexterity ability score checks (or related skill checks, such as Balance checks) to heighten the tension during transit.

If a shell explodes, its yield will vary considerably. Because they are 60 years old, some may explode with more flash than substance (1d6 non-lethal damage in a 10' radius); others may explode with tremendous force, taking out walls, ceilings, and characters (1d6 damage in a 10' radius; -2d6 damage per 10' beyond that). In all cases, a Reflex saving throw (DC 15) is allowed for half damage. GMs should remember to allow for cover, if characters are cowering behind bulkheads.

FAULTY DECK PLATING

The *Loki* is old and rusted and has been exposed to decades of weather, storms, salt water, and general aging. Many of the decks have not seen a footfall since the ship vanished, and the weight of the PCs as they move through the old ship may be enough to dislodge portions of the deck, creating a serious hazard. Wooden sections may collapse, steel deck plating may break loose at weak points in the support structure, and steel support beams may even break loose overhead and swing down toward the party.

Damage from such events can usually be avoided by a successful Reflex save (DC 15); failure will result in damage ranging from cuts and bruises (1d3 damage from putting one's leg through a broken floorboard) to life-threatening injuries (3d6 damage from being hit by a collapsing ceiling or support beam).

OLD AMMUNITION

Despite initial appearances, the *Loki* is a warship, plain and simple. As such, it has several stores of ammunition, varying from boxes of small arms ammo to crates of the 5.9" shells used to feed her main deck guns. In the aft portion of the ship, an entire room is dedicated to storing the mines the *Loki* carried, creating a tremendous explosion hazard.

The old ammo stowed aboard the ship is not as dangerous as the unexploded British shells mentioned above. Fuses may or may not have been installed in the *Loki's* shells; detonators may be stored separately from the main shells; and the small arms ammo is simply not as dangerous as the larger shells.

The PCs should be careful when they stumble across a cache of ammunition, big or small. For the most part, the ammunition will still be intact and even usable in the right weapons. But as with all ammunition - old and new - open flames or sparks can always be a hazard to such stores.

CHAPTER 9

THE GHOSTS

The good he scorned stalked off reluctant, like an ill-used ghost, not to return; or if it did, in visits like those of angels, short and far between.

- Robert Blair

While early encounters with the ghostly inhabitants of the *Loki* should consist only of fleeting glimpses and hints of horror to come, the PCs will soon begin to realize the vessel is somehow haunted.

Obviously, the *Loki* is not haunted in the traditional sense. That is, the "ghosts" are not ectoplasmic undead, but rather living human beings trapped in a nightmarish alternate dimension and unable to return home. The sailors aboard the vessel have spent decades trapped in the shifting time-space bubble, but time has little meaning there. At times the crew ages suddenly and without warning. Then as suddenly as they aged, they may revert to their youthful beginnings, only to find a body part trapped in the solid deck plating.

The constant fluctuations and never-ending nightmare have driven most of the crewmen insane. Accordingly, while they may manifest as young men one moment or wizened corpses the next, in every incarnation their psyches are warped, their minds completely gone.

This gives the GM a tremendous amount of leeway in role playing encounters with these ghostly denizens. He may emphasize the mysterious and haunting by keeping "ghost sightings" to a minimum until the adventure is rolling along toward its conclusion, or he can focus on the downright dangerous as hordes of nearly-dead noncorporeal sailors appear out of nowhere and strike at the party using fists, tools, paint cans, and even sidearms. Optimally, the adventure will comprise both styles of play, first allowing the players solve mysteries, then later sending them running for their lives!

KEEPING IT SCARY

The key to maintaining suspense in any horror story is to begin with subtle hints and build to greater threats and more obvious horrors as the story nears its climax. For *Ghost Ship*, the GM should let the PCs explore the *Loki* without immediately throwing its ghostly inhabitants at them in full force. Rather, he should keep them on their toes, offering up a taste of the events to come.

Sounds, shadows, skeletons, or full-on sightings of ghostly figures should all start small and build toward the climax. Subtlety is the keyword from the start, and the GM must avoid tipping his hand too soon. But once the PCs have begun to solve the mystery of the *Loki*, then things should really start to heat up!

MIRRORS

PCs are often leery of looking into a mirror, but if they do, the GM should be sure and reward them appropriately. Perhaps simply the suspense of what might be peering back at them from over their shoulder is enough, but a foolhardy or oblivious PC should be given a glimpse of a shadow figure walking through the room, which is only visible in the mirror and only for a fleeting second. As the adventure progresses, the figures might become clearer and even threatening. Looking up from washing your face in a sink, only to find a ghastly wizened face staring back at you from the mirror is sure to frighten even brave PCs!

GLIMPSES

Things a PC can't see are often scarier than what they can. The GM should always let the characters spot movement out of the corner of their eye or in the shadowy distance, long before they're able to make out details or determine what they're actually looking at.

SOUNDS

The *Loki* is a noisy ship at times, groaning and screeching as the waves toss the battered and corroded hull about. Noises that echo through the ship's interior may be metal against metal, or perhaps they're the anguished cries of a crewman trapped in a time rift and unable to escape. As always, the events should be subtle to begin with and grow in detail and strength as the adventure progresses.

HARD EVIDENCE

As the PCs explore, they will find many mundane clues as to the *Loki's* true identity and fate. But many discoveries may be macabre or terrifying as well. For example, the team may find a skeleton clutching a German pistol (or even spot the bullet hole in his skull); there may be diaries of the crew as they were slowly driven mad from years of isolation and the mind-bending effects of the time bubble; as the adventure progresses, the PCs might even discover a newly-dead body (brought to this time by the fluctuations of the

funkmesstarnkappengerät) fused into the deck or leaning out of a bulkhead. Or imagine the PCs' shock when they discover the body is still alive!

GHOSTLY ENCOUNTERS

The GM can use any of the following suggestions to introduce the players to the dimension-shifted sailors or to shore up the middle of a sagging adventure. Countless other possibilities exist as well and the GM should mix and match these suggestions with ideas of his own to better fit the adventure to his players.

OUT OF THE CORNER OF YOUR EYE

Early in the adventure, while still exploring the *Loki*, one of the PCs will suddenly catch a glimpse of movement from the corner of his eye. No matter how quickly he turns to look, nor how successful any Spot checks, he cannot find the source of the movement. This phenomenon will plague him for much of the adventure. Each time his attention is focused on a task at hand, the movement appears again.

If the character makes a Will save (DC 15) he can keep his attention focused ahead and try to make out details of the shadowy figure beside him. With a successful Spot check (DC 10), he can vaguely make out the shifting, shadowy image of a human being lurking near his side. If, at any time, he turns to look at the object, it will dart away suddenly and vanish from sight, only to reappear later when the PC least expects it.

This same style of harassing a single PC with recurring phenomena can be used with touch or sound to great effect. Rather than seeing a shadowy vision, another character may hear a raspy whisper or feel a feather light, icy touch on his neck. The GM should be creative when using these techniques to keep things varied and surprising.

WELCOME TO MY PARLOR

For a truly deadly encounter, one or more of the ghosts may attempt to lure one (or more!) of the PCs into a compromising situation. Using sights, sounds, or even full-on manifestations and beckoning waves, the party might be lured toward an unstable portion of the ship, an old ammunition storage locker, or even into the mine storage room at the stern. Once in place, the homicidal sailors will do their best to trigger a disaster of some sort - collapse the ceiling or an antenna mast, fire a rusted weapon at the PCs, or even attempt to detonate one of the mines.

Care must be taken to give the PCs at least a chance of survival (e.g., a Reflex save to dodge or dive for cover; a Sense Motive check to realize they're being duped). NPCs might die this

way as a warning to the PCs: the spirits haunting the *Loki* are as malevolent and mischievous as the vessel's namesake.

FLESH AND BLOOD

Due to the unstable nature of the funkmesstarnkappengerät bubble, one (or more) of the German sailors begins to materialize near the PCs. Once fully formed in the same time-space as the PCs, he may interact with them like any other human being. It is unlikely he will be willing to carry on a conversation, and even if he is willing, his German will be laced with babbling and incoherent references to his own personal nightmares and insanity.

The GM can use this encounter to feed clues to the PCs if they are struggling to make sense of things or he might simply bring on a full-fledged ambush. The PCs are sure to enjoy taking up makeshift weapons (tools, cutting torches, and the like) against a mad mob of German sailors brandishing old, but functional handguns (see p. 55 for stats on German weapons), only to watch the corpses vanish again as quickly as the sailors appeared.



CHAPTER 10

LOST IN TIME AND SPACE

Whether outwardly or inwardly, whether in space or time, the farther we penetrate the unknown, the vaster and more marvelous it becomes.

- Charles A. Lindbergh

Once the characters have become accustomed to encountering the shifting crew, they must face another obstacle. Because the vessel is trapped in the shifting funkmesstarnkappengerät bubble, it is prone to changes in the time-space surrounding it. This means the *Loki* may suddenly appear in the 1960s, or shift hundreds of yards north, or even bounce back to the 1940s where it began its nightmare journey.

As the bubble is not stable, parts of the vessel may even age suddenly or return to sparkling newness while the rest of the ship remains in its current condition. As with encountering the ghosts, the GM can choose from the following suggestions or create his own bizarre time-related incidents to throw the PCs into confusion and danger.

deja vu

During mundane conversation with an NPC, a time wave washes over the PC or PCs. The net effect is that the character suddenly finds himself moved several seconds back in time. The NPC will repeat their responses and actions exactly as before, unless the PC says or does something to change things. This may happen once or twice, or repeatedly, and may affect multiple characters or just one.

In general, it will only hint at the time fluctuations the *Loki* is undergoing and may be something of a nuisance for the PCs. But there are several instances where it could prove dangerous as well. Moving objects may suddenly reappear in their original location or stationary ones may move suddenly to a previous location. For example, a PC who chooses to drop a heavy toolbox on the deck behind him may find he has dropped it on the foot of his partner who wasn't there a moment before.

Never the twain shall meet

As objects suddenly appear and disappear in time and space, it's possible that two or more may eventually try to occupy the same space. If a PC is one of those objects, he may find part of his clothes, equipment, or even flesh, fused with the object as they both appear in the same location. The actual physics behind such an event are

ridiculously spurious, but the GM may make up some nonsense about integration of molecules and the excess matter being dissipated as energy.

It is this sort of time shift that might cause other objects, dead bodies, NPCs, skeletons, or almost any other physical object to become fused to the *Loki* or her various structures. Such events should be rare; if they were common, the entire ship would be fused into a lump of steel by now. The GM can hint at the dangers involved by fusing the sole of a character's shoe to the deck, or integrating his shirttail into whatever surface he's sitting on at the time. Later, when things are moving rapidly toward the climax, these annoyances can turn suddenly into life-and-death struggles, especially if some part of the character's body is suddenly merged inexorably with the molecules of the *Loki*.

In the case of fused body parts, the resulting fusion will be painful but bloodless for the most part. Freeing a character from such a predicament will, however, require surgically - or haphazardly! - removing the body part to free the victim. The GM should be extremely careful about randomly assigned a fused body part event to a character since the result will always be less than ideal from the character's point of view. It is, however, a terrifying event to behold or participate in and can certainly heighten the players' sense of horror while playing *Ghost Ship*.

Note: Whenever possible, fusing a character's body with some part of the ship should be done in the middle of a hectic, life-threatening situation (e.g., attacks by ghosts or materialized Germans, an impending explosion, the sinking of the ship), forcing the victim to choose between losing the fused flesh - part of his hand, a large chunk of his elbow, the heel of his foot - and losing his life because he is unable to flee.

Masterson's Transformation

This critical event should not be overlooked. Because Masterson knows so much about the funkmesstarnkappengerät, he has the potential to help the PCs solve the mystery far more quickly than the GM might like. However, Masterson is faced with a serious problem: he cannot exist in two bodies, in two places, at the same time.

As the time waves wash over the *Loki*, parts of the ship (and the characters as well) temporarily jump back and forth through time. This poses no problem for most of the characters, but because

Masterson was aboard the *HMS Durham* in 1942 when it attacked the *Loki*, he is subject to temporal displacements and changes unlike anything the PCs might face.

At any point in the adventure, a temporal disturbance may suddenly shift Masterson back to 1942 - along with anyone and anything near him - but instead of a grizzled old man with a limp, he is suddenly an 18-year-old British seaman with no recollection of how he got there or what is going on. Masterson can either exist in the funkmesstarnkappengeröt bubble as a young man or an old man, but not as both. So at sporadic intervals, he may transform into an alternate version of himself without warning.

The young Masterson will have only the memories he had when he was 18. He will know nothing about the *Loki*, the PCs, or anything that took place after September 18, 1942 - the date the time-space bubble appeared. His last memory will be of standing on the deck of the *HMS Durham* and watching the *Loki* steaming away into the rain. He may stay in this young condition for as long as the GM sees fit, but he will be inherently distrustful of the PCs, and not open to cooperation with them. If they begin to babble about time travel, alternate dimensions, ghosts, and haunted German Hilfskreuzers, they may as well say goodbye to any chance of winning him over.

On the other hand, the young Masterson does know what happened aboard the *Durham* on September 18, 1942 - which he believes is still the current date - and can give the characters some vital clues to help them stop the funkmesstarnkappengeröt in the final section of the adventure.

If Masterson reverts back to his original - older - version, he will have some vague memories of his experiences as a youth, but has written them off to nightmares and misremembered fragments of a youthful imagination. It may be possible, however, to convince him of what happened, and even elicit some information from him about what to take if they encounter his younger self again.

The GM can play this cycle of "old Masterson - young Masterson" as many times as he sees fit, perhaps increasing the frequency of the change as the time bubble begins to fluctuate during the last chapter. When the entire vessel and PC team are transported to 1942, however, Masterson will revert to his younger self again and remain so until the team returns to the present.

TIME TRAVEL

The GM may choose to foreshadow the *Loki's* journey back to 1942 by establishing a section of the ship that is already shifting back in time, while the rest of the ship remains in 2004. PCs

may step from the interior of the vessel to see a shimmering wall that divides the boat in half. Beyond the dividing membrane, crewmen in good health can be seen going about the daily business of operating a fully functional Hilfskreuzer in good condition. On the PCs' side of the divide, however, the ship is 60 years old, pockmarked with shell holes, and corroded from the salt air.

How the PCs choose to interact with the dividing membrane is up to them. One of two possible results is possible, depending on the GM's wishes:

Passable. It may be possible to simply walk through the membrane and into the world of a 1942 German raider, much to the surprise and consternation of the sailors on deck! They will, of course, react with alarm and attempt to detain the PCs which may lead to a full-on melee between the two sides. Alternatively, the sailors may notice the opposite side of the membrane, and peer into the decrepit future of the rusted *Loki* in surprise. Some may enter the membrane in an attempt to grab the PCs, while others may run for weapons.

If the membrane is passable, PCs may find themselves stranded in 1942, or may take healthy German sailors captive as they pass to the PCs' side. In either case, the dividing line won't last long and soon the time bubble will return to its original (full) form, closing the gap between dimensions once again.

Impassable. The GM may rule that the division between time zones is impassable, and that anything entering the membrane simply does not exist on the other side. After all, some 60 years of time separate the two sides. For a nice touch, bullets fired from the Germans' side at the PCs may pass harmlessly through the characters (like an ethereal bullet), but 60-year-old impact marks and bullet holes will appear in the ship's surfaces where the bullets strike. These bullet holes will mark the bullets' impact from 60 years before, even though the holes didn't exist only moments before!

Whether the GM chooses to allow the PCs to travel to the past or not, various portions of the ship should begin to appear new and shiny, even if only for a few moments, as the bubble begins to flux and shift in preparation for transporting the entire contents back to a fateful day in 1942.

CHAPTER 11

SEPTEMBER 18, 1942

If you're going through hell, keep going.
- Winston Churchill

This section of the book marks the climax of the entire adventure, and should only be played out once the characters have had enough time to solve most of the mystery and encounter many of the hazards - both mundane and supernatural - that await them aboard the *Loki*. It is especially important that the players realize that the funkmesstarnkappengerät is responsible for their predicament, and that they also realize the shrapnel from the shell explosion nearby caused the device to trap the *Loki* in the time-space bubble with no hope of escape. Only then can they attempt to shut down the device in time to prevent the shrapnel malfunction, effectively ending the eternal cycle that has plagued the ship and its crew for 60 years.

the beginning of the end

As the adventure progresses, the funkmesstarnkappengerät bubble will begin to destabilize. Fluctuations in the time-space inside the bubble will grow in intensity and frequency (see *Lost in Time and Space*, p. 48), as the bubble gets closer and closer to jumping to another time once again. The GM should foreshadow that event as much as possible, throwing one complication after another at the PCs and keeping the adventure building to a climax until at last the bubble makes the jump to 1942.

The reality of the situation is that the bubble could actually leap into any time from 1942 to the present, and GMs looking for a lengthier adventure may choose to allow it to do so more than once. Perhaps it will land in the middle of the 1970s, capturing a passing aircraft in the process and forcing the pilot to ditch nearby; or it may jump into the middle of a raging tropical storm that threatens to capsize the *McCurdy* or even the *Loki*. But no matter how many times the bubble shifts, it will eventually - and fortunately - leap back in time to where it all began.

The shifts are dramatic and sudden, and marked by a tremendous release of electromagnetic energy that will overload most operating electronic equipment (such as the *McCurdy's* navigation and communications gear), followed by a sudden and overwhelmingly oppressive silence as the now-stable bubble ceases its fluctuations for a time. Obviously, the lull will not last, and eventually the fluctuations will begin anew as yet another sudden time-shift begins to build.

When the GM is ready for the final portion of the adventure, the bubble will shift to the very limit of its boundaries - only moments after the funkmesstarnkappengerät was activated, but before a shell from the *HMS Durham* caused the malfunction that started the entire process.

WELCOME TO THE WAR

When the funkmesstarnkappengerät bubble jumps back to 1942, the change in the environment aboard the *Loki* is sudden and dramatic. The vessel will be new, fully operational, and right in the middle of a running gun battle with a British cruiser! Rain lashes down at a hard angle, and heavy seas assault the vessel, lifting it into the air for a moment, and slamming it down hard into a trough moments later. The deck is awash in sea water as waves crash over the bow and sides.

On any given round, there is a 1 in 4 chance that a heavy wave will strike. Characters on the deck are in danger of being washed over the side. When the wave hits, all characters must make Strength ability score checks (DC 15) to keep their footing. Characters who are standing next to railings or other anchor points gain a +6 circumstance bonus to this check. Characters who fail their Strength checks are knocked prone and washed 1d4x10 feet in a random direction. If this washes them over the side, they must make a Reflex saving throw (DC 18) to avoid going over the edge. If it washes them into a solid object, they take 1d6 damage from the impact.

the LOKI IN ACTION

It may take the PCs a few moments to get their bearings, but it soon becomes clear that the *Loki* is now a fully operational merchant raider. Her deck guns are unlimbered and firing, crewmen man battle stations, and a klaxon blares from somewhere above the bridge. If the PCs are below deck, some areas of the ship - crew quarters, the mess, the cargo bays - will be empty, while others will be bustling with activity. Engineering contains a full crew, all working furiously to milk all available horsepower out of the aging engines in an effort to escape the British cruiser; the funkmesstarnkappengerät chamber holds six Germans, all of whom are busy operating and monitoring the device which was activated only moments before the PCs arrived. PCs in that chamber may notice that no shells have penetrated the area, and no shrapnel damage can be found. The vacuum tubes are all intact and glowing ominously and a loud electrical hum permeates the room. The funkmesstarnkappengerät

pengerät is in perfect working order, generating an anti-radar field as it was designed to do.

On deck, the whistle of incoming British shells is drowned out by the wind and rain, but the explosions and geysers of water that bracket both sides of the *Loki* make it plain that the vessel is under attack. Anyone that has done research on the *Loki*, the *Durham*, or talked to Masterson about the incident, will recognize the scene as the last fateful moments of the *Loki* so many years ago.

the durham

With a successful Spot check (DC 20) the gray silhouette of a British cruiser can be seen in the rainy distance. It is not easily identifiable as the *Durham*, but Masterson may have mentioned his experience or he may actually be present with the PCs - as a young man - to try to make sense of what is happening.

The cruiser is steaming full on toward the *Loki*, firing with her forward guns at regular intervals. (The muzzle flash from the guns, which occurs roughly three times a minute, momentarily improves the Spot check to DC 10 to see the vessel). When the PCs first arrive, the *Durham* hasn't found the range yet, and shells will be splashing all around the German ship as it tries to run and hide in the rainy darkness.

able seaman richard masterson

When the *Loki* arrives in 1942, Masterson will immediately revert to his younger version and remain so until the end of the adventure (see Masterson's Fate, p. 53). The PCs have probably already encountered him in this form and perhaps tried to explain the situation to him. Even in the chaos of the storm and the battle, it won't take him long to realize that he is now aboard the *Loki* and under fire from the *Durham*, rather than standing on the British cruiser's deck and watching the *Loki* flee into the darkness.

When Masterson first reaches the deck of the *Loki*, he will stop everything and stare into the distance at the muzzle flashes of "his cruiser." He will be stunned into inactivity until something or someone breaks his reverie.

As the realization dawns, regardless of his earlier skepticism, the young Masterson will suddenly become an ally. Galvanized into action by the "Nazi threat" all around him, he will now side with the PCs, fighting valiantly against any German crewmen, and will follow orders without hesitation. In his mind, World War II is still raging, and he will do his part to defend the British Empire and bring an end to the German menace once and for all.

SCHNELL! SCHNELL!

It may take a few moments for the German crewmen to notice the intruding PCs. If the PCs can find concealment quickly enough, it's possible they'll avoid attention and will be able to move freely about the ship. Frequent Move Silently and Hide skill checks are called for here, opposed by the Nazis' Listen and Spot checks. The GM should play up the cat-and-mouse nature of this part of the adventure, calling for skill checks of varying degree as appropriate. If the characters are careful (and lucky!) they may be able to get to the funkmesstarnkappengerät unnoticed.

If they are spotted, the alerted crew will attempt to round them up at gun point and herd them into the forward cargo hold area to lock them in cells there. If the PCs are captured, they may find themselves conspiring with British merchant seamen in an attempt to escape the cells, or they may choose to try and fight their captors before they're imprisoned. In either case, the *Durham* will soon have the *Loki*'s range and shells will begin dropping into the ship wreaking havoc on the vessel both above and below deck.

If the PCs engage the German crew and are losing the melee, or if they are imprisoned and cannot find a way out, a stray shell from the *Durham* makes an excellent deus ex machina to help tilt things in the PCs' favor.

shutting down the device

Eventually, the party will reach the funkmesstarnkappengerät chamber for the final part of the adventure. If they have done so in secrecy their job will be much easier. Only a handful of scientists and crewmen stand in their way. If the crew has been alerted to their presence, an additional number of sailors will stand guard over the funkmesstarnkappengerät, and will be armed with MP40s to boot! The GM should include one such guard for each PC in the party (not including Masterson or other NPCs in the group).

The PCs may be inclined to simply destroy the device by firing at it with weapons or bashing it with wrenches or sledge hammers, but it was that kind of random destruction that caused the original funkmesstarnkappengerät bubble that trapped the *Loki* in time and space forever. In order to be certain the event does not continue to happen over and over again, they must either shut down the device or destroy it completely. In either case, they must do so before the fateful shell from the *Durham* damages the device and forms the bubble anew.

Without the elder Masterson's years of experience in electronics, the PCs may not have the knowledge

to properly shut down the funkmesstarnkappengerät. If they studied the device thoroughly before journeying back in time, the job will be easier but by no means guaranteed. The GM may call for a number of Engineering skill checks as the PCs shut down the dampening system, the transmitter array, and then the field modulators.

Scientists may be coerced into helping at gunpoint if the PCs have liberated a firearm or two.

The GM should be flexible in allowing the party to choose an effective method of shutting down the funkmesstarnkappengerät. It's possible to disengage the power generator inside the chamber, or even disengage the drive shaft to the generators from within the engineering room. No matter the actual method, it should happen only seconds before a shell from the *Durham* explodes in the device chamber, spraying shrapnel into the funkmesstarnkappengerät only moments after it has stopped transmitting.

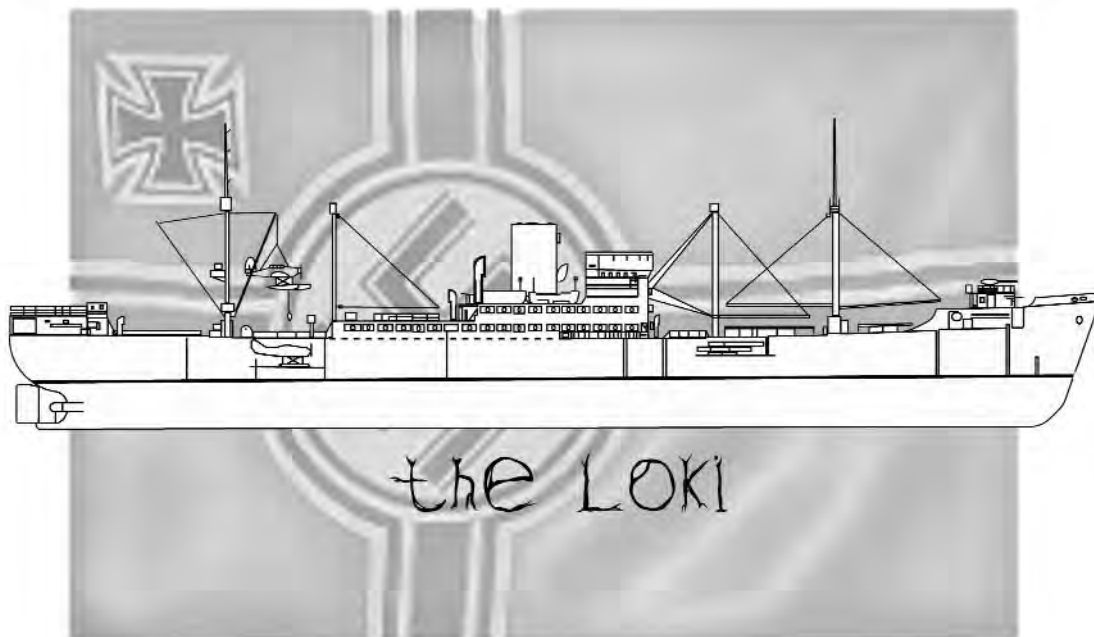
back to the future

As the funkmesstarnkappengerät powers down, the PCs can hear the whistle of an incoming British shell. The device stops functioning only moments before the shell impacts the *Loki*, crashing into the device chamber and exploding. PCs in the room will take concussion and shrapnel damage, depending on how close they are to the impact: 5d6 within 10 feet, -2d6 per 10 feet beyond that, with a Reflex save (DC 15) for half damage. Immediately, before any injured characters even

fall to the deck, the time-space bubble and time-loop suddenly ends. There is no flashing display of lights, no ominous roar, no whooshing of the bubble as it collapses upon itself. As the *Loki* and its inhabitants are thrust back to the future, silence descends on the scene. The raging tropical storm is gone, the hum of the device vanishes, and the impact of the *Durham's* shells cease. The once functional funkmesstarnkappengerät is now simply a pile of aged and damaged electrical components and the decks are rusty and pockmarked once again.

Unfortunately for the PCs, however, because the funkmesstarnkappengerät could not hide the *Loki* from the *Durham* in 1942, the British cruiser continued shelling the fleeing vessel and eventually put enough holes in the German ship that it began to take on water. As the PCs struggle to make sense of the adventure, water is flooding in through new 60-year-old shell holes, and the *Loki* is already beginning to list to one side.

Within minutes, the list is noticeable. An Engineering (salvage) skill check (DC 10) reveals the information that the *Loki* will now sink beneath the waves very quickly. Although the PCs may want to try and save the sinking ship by patching the holes and pumping out the water, it is too late. Try as they may, the ship eventually turns on its side, then flips completely over before vanishing beneath the waves - 60 years late.



CHAPTER 12

aftermath

*O Captain! my Captain! our fearful trip is done!
The ship has weathered every wrack, the prize we
sought is won.*

- Walt Whitman

As the PCs escape from the sinking ship, they may try to salvage components from the funkmesstarnkappengerät, or papers from the bridge, officers' quarters, and so forth. The GM may allow them to sell some of the documents to recoup any expenses incurred on the mission. Components from the funkmesstarnkappengerät will prove worthless, since it is not the individual components that made the device valuable, but their configuration.

Masterson's fate

Depending on the GM's sense of drama and story-telling, three possible outcomes exist for Richard Masterson:

The Ahab Ending: In true horror adventure fashion, Masterson's obsession with finding the *Loki* has proved to be his undoing. He has either vanished completely, the victim of an oddity in the destruction of the time-space bubble, or has simply gone down with the *Loki*. In either case, no sign of him remains.

The Ponce de Leon Ending: When the dust settles and the *Loki* is thrust back to the modern day, the PCs - and Masterson - are shocked to find that Richard Masterson, the crippled, aged electronics genius, has remained Able Seaman Richard Masterson, the young, healthy, idealistic British sailor. Whether Masterson has the memories of his 60+ years of experience or not is up to the GM, but his limp is gone and he has an entire lifetime to live again.

The Mundane Ending: If the GM dislikes both possibilities, he may simply have Masterson revert to his normal - aged - self in the end. He will still be obsessed about the anti-radar device, insisting that a new salvage mission be started as soon as possible in an attempt to locate and salvage the now-sunken *Loki*. The GM may choose to use this as the jumping off point for a new adventure. The *Loki*'s time-space experiences may have created residual effects that resonate throughout the ship even as it rests on the bottom of the ocean; the peculiarities of the Bermuda Triangle may actually exist, creating a new set of problems for the PCs as they work to find the vessel; or an entirely new set of problems may creep up from somewhere in the depths, leading to an entirely new storyline in the future!

EPILOGUE

As with the strange tale that unfolded in *What Went Down*, the story the PCs will have to tell about the *Ghost Ship* are hard to believe. Coworkers and employers alike will balk at the explanation, perhaps damaging the PCs' reputation or terminating their employment if they are SeaTech employees.

Presenting scraps of German documents as "proof" of their story will prove futile; nothing aboard the *Loki* carries sufficient strength to convince anyone of the existence of alternate dimensions, ghostly German sailors, or time travel. If Masterson is a young man again, he may try to corroborate the PCs' story, but his word is not enough. Only comparing his fingerprints against records of the aged Masterson's print will raise eyebrows, but that is still not proof enough to fully support the PCs' explanation.

Nevertheless, their knowledge of the existence of the funkmesstarnkappengerät may be enough to attract the attention of Wiemans International or even the German government. The GM may even choose to expand the scope of his campaign, and send a squad of black-clad German special operatives to capture the PCs and interrogate them, or even create an entire adventure revolving around a secret Fourth Reich that gets wind of the PCs' experience and begins hunting them down!

In either case, Masterson - young or old - may become an ally, either working with the PCs directly or providing research support from his home in Nassau. Other NPCs that have survived the adventure may also throw in their lot with the PCs, especially if they are facing a common foe or



DEEP IN THE BERMUDA TRIANGLE

Two hundred miles southwest of Bermuda, John Diller leaned back against the tiller of the Crazy Janey and smiled. The sun was low in the sky, hanging directly above the wake of his boat, and his wife lazed in the deep yellow rays nearby. He finished his third beer and tossed the empty can overboard before closing his eyes. He could hear the wind in the sails above, feel the sun on his skin; it was a perfect day.

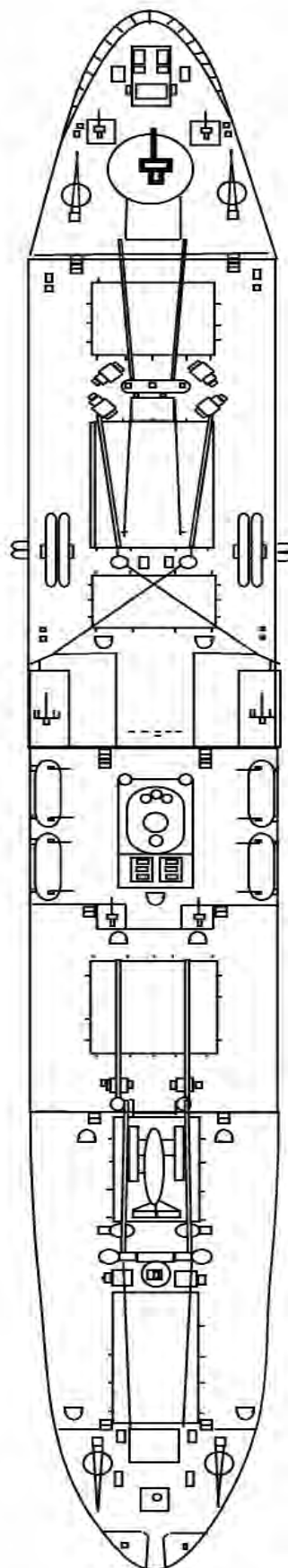
Without warning, a shadow passed Diller's face, blocking the sun from his eyes, chilling his skin as the sun's warmth was suddenly gone. Irritated more than surprised, he opened his eyes and let out a curse. The word was only half out of his mouth when he fell silent.

Towering above him, above the Crazy Janey, above even her tallest mast, was a massive steel wall that blocked horizon, sun, and sky - the hull of a massive ship. Diller sat frozen, unmoving as his boat slammed into the hull and bounced along its side, leaving a white streak of paint behind.

He scrambled to his feet as the Crazy Janey bounced clear and drifted away. Diller peered up at the ship trying to make out details and struggling to figure out where it had come from. The ocean had been empty only moments ago, but here was a massive ocean-going vessel - a warship from the look of it - smack in the middle of things. It had appeared without warning - no radio message, no warning blast from its horns, no engine sounds.

Diller also had no warning when three men in British naval uniforms suddenly materialized at the rail and swung a heavy machinegun toward the Crazy Janey. His eyes widened as the men opened fire, raking his boat, his wife, and his body with automatic weapon fire.

It took nearly three hours for the Crazy Janey to sink. As it disappeared beneath the waves of the Caribbean Ocean, the rusted 60-year-old British cruiser - the HMS Durham - drifted quietly from the scene and faded into the darkness...



CHAPTER 13

GM RESOURCES

The following material may be helpful to the GM in preparing for, and running, *Ghost Ship* or other ocean salvage adventures.

Alternate History. Although based on actual British and German naval vessels, the *HMS Durham* and the *hilfskreuzer Loki* are entirely fictional. The GM may choose to change their names if he prefers to stick to a truly historical storyline. The *Loki* could become any of the nine *hilfskreuzer*s, while the *Durham* is patterned after the cruisers *HMS Dorsetshire* and *HMS Devonshire*.

GERMAN WWII WEAPONS

Three types of weapons may be found aboard the *Loki*, depending on the circumstances. Most of the crew will be unarmed, or grab whatever is handy if a fight begins during the 1942 section of the adventure. But they will have access to semiautomatic pistols, 8mm rifles, and even a handful of MP40 submachine guns:

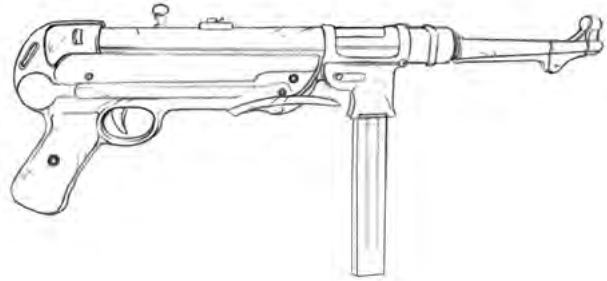
Walther P-38: This durable 9mm pistol was the official German sidearm through most of the war. It carried eight rounds plus one in the chamber. Damage 2d4+2; weight 2.5 lbs.; cost was \$35 in 1942; used models cost about \$450 in 2004.



Karabiner 98K: This ubiquitous German bolt-action rifle was unimpressive but reliable. It was available in a variety of calibers; the 7.92mm Mauser version appears here. It held five rounds, plus one in the chamber and could be fired every other round. Damage 2d8+2; weight 9 lbs.; cost \$35 in 1942, \$500 in 2004.



MP38/40: The so-called (but inaccurately named) "Schmeisser" submachine gun fired 8 rounds of 9mm ammo per second. The magazine held 32 shots. Damage 2d4+1 per bullet; weight 12 lbs.; cost \$70 in 1942, \$750+ in 2004.



GLOSSARY

Abaft, aft, or astern. Toward the back of a vessel.

Amidships. The middle portion of the boat.

Bow. The front of the vessel.

Forward. Toward the front of a vessel.

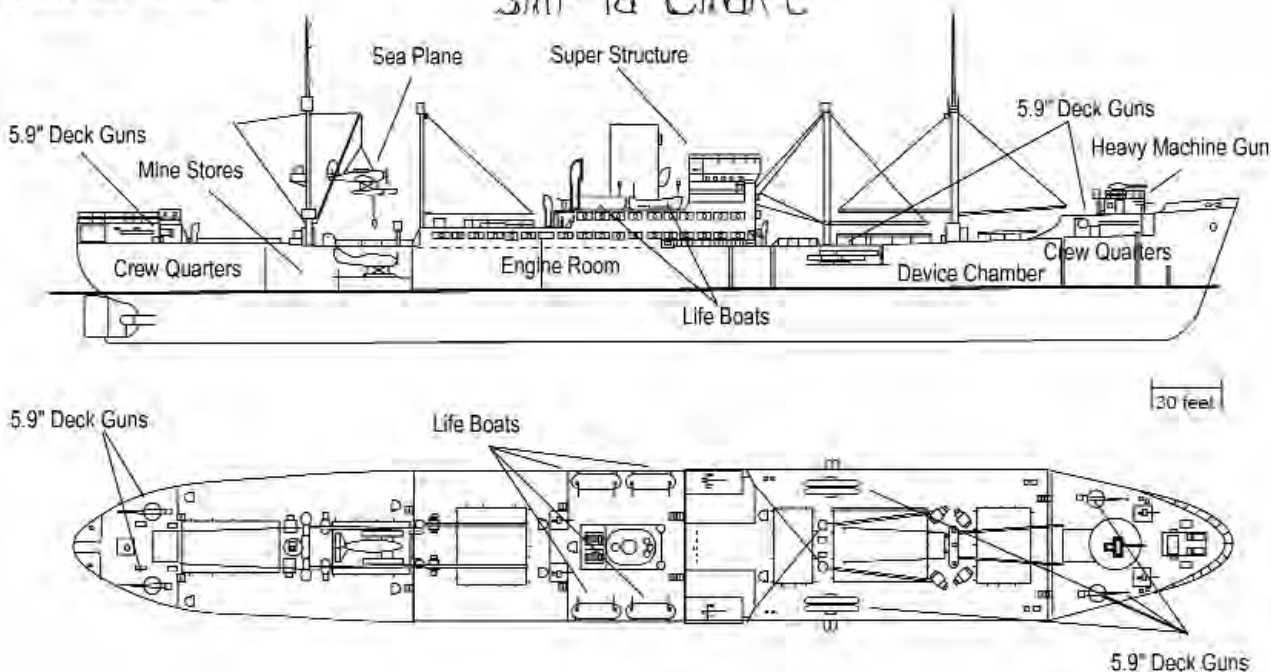
Funkmesstarnkappengerät. "Radar invisibility cloaking device." A fictional device tested aboard the *Loki* that provided invisibility to enemy radar signals. When damaged on September 18, 1942, the device enveloped the ship in a shifting bubble that warped time and space.

Hilfskreuzer or Hilfsstörkreuzer. German for "auxiliary cruiser," or "auxiliary diversionary cruiser." A line of merchant ships refitted with guns and disguised to look like normal merchant ships of many other nationalities. Nine such *hilfskreuzer* actually existed during WWII, most of which operated in 1941-1942. The *Loki* is a fictional - tenth - *hilfskreuzer*.

Knot. Nautical miles per hour. A nautical mile is slightly longer than a "normal" mile (6,080.22 feet), so a speed expressed in knots is a higher number than the same speed expressed in miles per hour. Multiply miles per hour times 1.15 to get knots (e.g., 30 mph is about 34.5 knots).

ghost ship

LOKI SHIP ID CHART



Kriegsmarine. The German navy.

Port. Left. Easy to remember, because both words have only four letters.

Skiff. A small boat, usually powered by an outboard motor. Used as a transport to and from a larger vessel. The *McCurdy* has a small skiff usually stowed on the back of the boat.

Starboard. Right.

Stern. The back of the vessel.

the McCURDY

The *McCurdy* is an 80' ocean-going tug that's been specially modified for salvage operations. It is an aging boat, but still capable of making 17 knots in moderate seas. The ship's twin 750-HP diesel engines require constant monitoring and maintenance to stay in good condition. This entails Engineering (Mechanical) checks (DC 10) every six hours of operation; each failed or missed check reduces the boat's efficiency and speed by 2%. The boat is stocked with salvage gear such as cutting torches, welding rigs, chains, cables, tools, prybars, winches, and hoists. Several metal bottles of acetylene, oxygen, and other flammable gases are stored aboard as well, and used to feed the cutting torches and other gear. These bottles can be used as makeshift bombs if need be, either by exploding them with another small explosive (such as a small amount of C4) or by puncturing the bottle and igniting the resultant leak.

For simplicity sake, the GM may assume any given bottle contains enough flammable gas to result in an explosion that deals 10d6 damage to anyone in a 10' radius; subtract 2d6 for each 10' beyond the initial blast radius.

A 12' skiff with an outboard motor is stowed just behind the wheelhouse and can be used to make short, quick trips without using the tug itself. The skiff will comfortably hold 4; two more can be added without penalty, but each additional passenger (or cargo equivalent) beyond that inflicts a -2 penalty to any difficulty checks to pilot the small boat.

PLASTIC EXPLOSIVES

The ship may also contain a small quantity of commercial explosives, if one of the characters aboard is licensed to handle such explosives (Krystka Wozniak, can be used to flesh out the crew if a demolitionist is needed). In that event, there are ten charges of plastic explosive, each of which will do 4d6 damage if exploded (electrical detonators, timers, and radio equipment are included). The charges can be shaped and attached to structures (e.g., across a beams, in cracked deck plating) for double damage (8d6) with a successful Demolitions check (DC 15).

The GM should keep in mind that plastic explosive is very stable and will not explode without some kind of detonator. It will not explode with bullet impact or even due to sparks or open flame. It can be ignited, however, and will burn smoothly for a long time.

NPCs

The following characters may or may not be included in the adventure at the GMs' discretion. Some appear aboard the *Loki*; others will accompany the PCs during their mission to find the ghost ship.

Four sample NPCs are included to flesh out the team as needed (and can be used as PCs if necessary). Surviving NPCs from *Fright Night: What Went Down* may be used as well, especially if Ghost Ship is being run as a sequel.

Although some NPCs are listed as SeaTech employees, this need not be the case. If the PCs are working as an independent salvage crew, the NPCs will be independent operators as well.

THE GERMAN SAILORS

The following stats can be used as a guideline for the ghostly seamen encountered aboard the ship, once they exist in the same time-space as the PCs. While in a phased (or ghost) form, they will be relatively unable to interact with the PCs, though due to the vagaries of the shifting time-space bubble generated by the *funkmesstarnkappengerät*, they may shift from corporeal to non-corporeal form without warning, allowing them to phase into the PCs world, perform an action, then vanish.

Like traditional "ghosts," the sailors may or may not be visible to the PCs; they may suddenly appear or disappear, pass through solid objects, interact with their environment at times, and ignore it completely at others. See *The Ghosts*, pp. 46 for full details on the crew.



1st level Navy Veteran

HD: 1d8+1 (9 hp)
Initiative: +0
Speed: 30 ft
AC: 11 (+1 class)
Att/Dam: Combat knife +0 melee (1d4) or firearm +0 ranged (varies, see above)
Abilities: Str: 11, Dex: 11, Con: 12, Int: 10, Wis: 11, Cha: 10
Saves: Fort +2, Ref +1, Will +0
Skills: Engineering: Mechanical +2, Explosives +2, Fire Fighting +2, Intimidate +2, Knowledge: Surface Ship +2, Survival +2, Swim +2, Use Rope +2.
Feats: Dodge, Endurance, Firearm Proficiency, Navy Background

RICHARD MASTERSON (BRITISH SEAMAN AND OBSESSIVE SEA HUNTER)

Richard Masterson is a distinguished looking man in his sixties, but something about him speaks of an instability that threatens to creep to the surface during times of stress. He is not simply looking for the *Loki* because of the *funkmesstarnkappengerät* he believes is aboard; he is obsessed with clearing his name and proving the ship truly vanished all those years ago. In truth, no one remembers Masterson's claims and no one cares. But over the years, his search for the ship has taken on an almost Moby Dick quality, and he will stop at nothing to locate and capture his mysterious whale.

Masterson is a tall, handsome man, with a wisp of a white moustache and thin white hair. He walks with a limp, dismissing inquiries into his injury with a wave of a still-steady hand. His English is clear and crisp - almost clipped - and he punctuates his speeches with a stab of his finger or the tap of his cane on the floor. He'll be friendly to the PCs - he needs them, after all! - but as he nears his great white whale, he'll become curt and unresponsive, focusing all his energies on the hunt and ignoring what he believes are stupid questions from uninformed civilians.

As a young man, he will be much more polite and even reserved. Physically he resembles the old man, but without the limp. His hair will be straight and fine, but light brown. When the PCs encounter him as a young British sailor, he has just begun growing his moustache and is self-conscious of his ability (or lack thereof) to do so.

Richard Masterson (old man)

3rd level Navy Veteran
 HD: 3d8-3 (14 hp)
 Initiative: +0
 Speed: 30 ft
 AC: 12 (+2 class)
 Att/Dam: Unarmed strike +1 (1d3)
 Abilities: Str: 10, Dex: 11, Con: 9, Int: 14,
 Wis: 16, Cha: 10
 Saves: Fort +1, Ref +2, Will +3
 Skills: Computer Operation +6,
 Engineering: Electronics +7,
 Explosives +5, Knowledge: Surface
 Ship +7, Navigation +7, Pilot:
 Ship +7, Scuba +5, Speak Language
 (German), Swim +3, Use Rope +3
 Feats: Driven, Endurance, False
 Sincerity, Firearm Proficiency,
 Navy Background

**Richard Masterson (youth)**

1st level Navy Veteran
 HD: 1d8+1 (9 hp)
 Initiative: +2 (Dex)
 Speed: 30 ft
 AC: 14 (+1 class, +2 Dex)
 Att/Dam: Unarmed strike +2 (1d3+1) or
 pistol +2 ranged (2d4+2)
 Abilities: Str: 13, Dex: 14, Con: 12, Int: 13,
 Wis: 11, Cha: 10
 Saves: Fort +2, Ref +3, Will +0
 Skills: Explosives +5, Knowledge: Surface
 Ship +5, Navigation +4, Pilot:
 Ship +4, Speak Language (German), Swim
 +4, Use Rope +5
 Feats: Endurance, Firearm Proficiency,
 Navy Background, Ship Rated Pilot

**ANTHONY "CHICK" CICCARONE (seatech
 mechanic)**

Anthony Ciccarone, age 31, is an Italian-American from the outskirts of Cleveland, Ohio. His slight stature and nimble fingers have helped him in two careers - petty theft and mechanics. After a run-in with the cops three years ago, "Chick" left the city - and his life of crime - behind and turned to a less lucrative, but less dangerous career. He is a natural mechanic and loves tinkering with engines. His favorite pastime is fine-tuning old cars, but since signing on as a boat mechanic he has had little time for such pursuit.

He devotes his time and attention to the *McCurdy* instead, always trying to milk one more horsepower out of the engines or coax an additional knot or two from the drives. He spends most of his time belowdecks, and considers the engine room his personal domain. He favors a white t-shirt and jeans under grease-stained coveralls, and is never seen without his red and blue Cleveland Indians ball cap. Ciccarone is a prolific gum chewer, and insists on blaring 1960s rock music from a portable tape player that looks to be made of nothing but duct tape and spare parts.

2nd level Salvage Operator

Hit Die: 2d6+5 (14 hp)
 Initiative: +3 (Dex)
 Speed: 30 ft.
 AC: 14 (+1 class, +3 Dex)
 Att/Dam: Switchblade +1 melee (1d4)
 Abilities: Str: 10, Dex: 16, Con: 12, Int: 13,
 Wis: 12, Cha: 10
 Saves: Fort +3, Ref +3, Will +3
 Skills: Bluff +1, Disable Device +4,
 Engineering: Electronics +6,
 Engineering: Salvage +6,
 Explosives +6, Listen +5,
 Knowledge (surface ship)+5, Scuba
 +5, Swim +3
 Feats: Dirty Fighting, Salvage
 Background, Toughness

AMANDA CAINE (seatech medic- optional)

Thirty-six-year-old Amanda Caine hails from Seattle, Washington where she spent several years working a paramedic and firefighter. She pursued a nursing degree part-time, and now holds a certification as a Registered Nurse in addition to her paramedic credentials. She was hired by a SeaTech headhunter in 1999, and has been with the company since, often flying aboard one of the corporation's emergency medical helicopters.

As a black woman working in a predominately white male profession, she has become hypersensitive to any slights regarding her race or gender, but reacts quietly and calmly, turning her retribution into cold, calculated revenge. In the past, she has laced employees' meals with prescription lax-

atives, handed out placebos instead of seasickness pills, and shaved body parts of sleeping patients in her care. She would never deliberately harm anyone, nor withhold medical aid, but otherwise all bets are off when it comes to prejudiced or chauvinistic men.

She is an excellent medic, fearless and determined, but prone to post-stress breakdowns when no one is looking. Years of trauma care and emergency treatment have stretched her ability to deal with the job and she is not far from falling fully into psychological burnout. She has not admitted this to anyone - or even to herself - but this tour aboard the *McCurdy* marks her last with SeaTech.



3rd level Paramedic

Hit Die: 3d6 (13 hp)
 Initiative: +1
 Speed: 30 ft.
 AC: 13 (+2 Class bonus, +1 Dex)
 Att/Dam: Unarmed strike +1 (d3)
 Abilities: Str: 10, Dex: 12, Con: 10, Int: 15, Wis: 16, Cha: 13
 Saves: Fort +1, Ref +3, Will +5
 Skills: Calm +7, Diplomacy +7, Medical Assistance +12, Medical Science +8, Research +8, Scuba +8, Search +8, Swim +3, Underwater Hazard +6
 Feats: Emergency Medic, Reserves of Stamina, Salvage Background, Skill Focus (Medical Assistance)

KRYSZKA WOZNIAK (seatech demolitions and salvage expert)

At only 29, Krystka has more experience under her belt than her years imply. A native of Kraków, Poland, Krystka worked with the Kraków police for two years before transferring to the bomb squad in 2000. In June of that year, she was badly injured by a booby-trapped explosive found in a Hezbollah safe house in Gdansk, and carries a small piece of shrapnel in her left leg to this day.

Her injuries put her in the hospital for weeks, and left her with a barely noticeable limp and weakened endurance; it was enough to prevent her from continuing with GROM. She left the unit later that year, seeking work in the civilian sector. In 2003, after three years working in civilian demolitions, she signed on with SeaTech. Her official title is demolitions consultant and salvage specialist, but since this is her first mission with SeaTech she is determined to prove herself.

Krystka's good looks and disarming smile keep the men happy, and her innocent nature helps her befriend other women rather than making them jealous. Her English is good, but her Polish accent is always present. She knows commercial explosives and demolitions techniques inside and out, and is a solid asset to the team even when no explosives are needed. She is ambitious and a hard worker, and always willing to shoulder whatever task is at hand without complaining. Despite her injuries, she is still unafraid of explosives and will taunt the rest of the team by throwing bricks of C-4 into open fires, or by molding and using pieces as candles.

3rd level Salvage Operator

HD: 3d6 (13hp)
 Initiative: +0
 Speed: 30 ft.
 AC: 11 (+1 class)
 Att/Dam: Unarmed strike +4 melee (d3+2)
 Abilities: Str: 14, Dex: 10, Con: 10, Int: 13, Wis: 10, Cha: 16
 Saves: Fort +2, Ref +2, Will +1
 Skills: Climb +6, Computer Operation +5, Engineering: Electronics +5, Engineering: Salvage +7, Explosives +7, Knowledge (surface ship) +5, Oceanography +5, Scuba +3, Search +7, Swim +3, Underwater Hazard +1
 Feats: Nerves of Steel, Salvage Background, Underwater Welding, Toughness



THOMAS "GIL" GILBERT (Seatech UNDERWATER SPECIALIST)

Tom Gilbert has spent his career working on the water, and has spent time on nearly every type of waterborne vessel in the world. The 48-year-old Virginia native once considered a career in the U.S. Navy, but four years was plenty. Fleeing the structure and limitations of the navy, he struck out on his own, working odd jobs to fuel his obsession with boating, sailing, and scuba diving. In 1984 he moved to the Florida Keys where he started work on a series of short "how-to" books for divers, supplementing his income by giving scuba lessons to tourists with, as he puts it, "more money than brains."

The books were a failure, the tourist business was sporadic, and soon Gilbert found himself working as a welder and maintenance worker to keep the bills paid. As time passed, he merged his work with his hobby, and became one of the top underwater industrial salvage operators in the Gulf Coast. He has worked on oil-drilling rigs off Galveston and in shipyards around Norfolk, spent time on hydraulic dredges up and down the Mississippi and led repair crews aboard submersible rescue. In 1995, after subcontracting to Seatech for several years, he finally became a full-time employee. He works hard, even for a man pushing 50, and although he takes the ribbing about his age in stride, he is beginning to wonder how many more years of this physically demanding work he has left.

He always introduces himself as "Gil"; few know his real first name, and it's nearly impossible to get it out of him unless he's drunk. He favors hard liquor and is never without a bottle or flask, but his size and years of drinking have inured him to the effects somewhat; he can drink most men under the table without effort.

Gil is a large man and well muscled. He sports an old tattoo of a black panther on his left forearm - a leftover from his days in the navy.



3rd level Rescue Diver

Hit Die: 3d8+12 (25 hp)
Initiative: +2
Speed: 30 ft.
AC: 14 (+2 Class bonus, +2 Dex)
Att/Dam: Unarmed strike +3 melee (d3+2)
Abilities: Str: 14, Dex: 15, Con: 18, Int: 13, Wis: 14, Cha: 12
Saves: Fort +6, Ref +4, Will +3
Skills: Athletics +6, Disable Device +4, Engineering: Salvage +10, Knowledge: Surface Ship +5, Scuba +9, Swim +8, Underwater Hazard +8
Feats: Dive Team Leader, Firearm Proficiency, Navy Background, Reserves of Stamina, Ship Rated Pilot

REFERENCES

The following material may be helpful to the GM in preparing for, and running, Ghost Ship or other ocean salvage type adventures.

Several interesting documentaries are also available (but not listed due to space constraints). They may be found both on television (such as on The History Channel or The Discovery Channel) and may even be available on video and DVD. The latter can often be found in public libraries.

BOOKS

Ballard, Robert. *Adventures in Ocean Exploration: From the Discovery of the Titanic to the Search for Noah's Flood* (National Geographic, 2001). One of several fine books by a master explorer and salvage expert responsible for locating the *Titanic*, the *Bismarck*, and countless other wrecks. Several of his discoveries have been documented on film and are often available on video.

Cussler, Clive. *Dirk Pitt novels* (Simon and Schuster, 1975+). Cussler has written numerous adventure novels centered around the exploits of the National Underwater and Marine Agency (NUMA) and their number one diver and salvage expert, Dirk Pitt. Through the course of the novels, Pitt has worked on salvage operations ranging from clipper ships to ocean liners. Though the series becomes a bit cliché and formulaic after the first few, GMs will find a wealth of information for running an ongoing salvage campaign, perhaps even using Cussler's NUMA as a backdrop. Recent titles include *Shock Wave*, *Flood Tide*, and *Inca Gold*.

Cussler, Clive. *The Sea Hunters* (Pocket Star, 2003). Cussler's latest book is a non-fiction look at real-life salvage operations around the world, including a steamboat, a locomotive, and a German U-Boat. Excellent reading on its own, and indispensable for ocean salvage adventure ideas.

Duffy, James P. **Hitler's Secret Pirate Fleet** (Praeger, 2001). An excellent look at each of the nine German Hilfskreuzers. Includes a single chapter on each boat and provides information about their exploits from inception to destruction. Recommended to GMs looking to add some historical detail to the adventure or to fill in the PCs on gaps in what, exactly, the fictional *Loki's* role was during WWII.

MOVIES

Deep Rising (Stephen Sommers, 1998). Famke Janssen and Treat Williams in this fun ocean horror flick that includes a mercenary salvage crew, a band of ruthless thieves, a deserted ocean liner, and a giant rampaging monster. Recommended for GMs planning an ocean salvage campaign. The team's salvage tug makes an excellent model for *Ghost Ship's* *McCurdy*.

Ghost Ship (Steve Beck, 2002). A salvage crew boards a 40-year-old Italian ocean liner floating lifeless in the Barents Sea and must deal with the ghosts of its long-dead passengers and crew. Excellent from the beginning, but slowly devolves into a gore-fest with a forced, pointless ending. Gabriel Byrne and Julianna Margulies star. The

early part of the movie is recommended for atmosphere suggestions.

The Philadelphia Experiment (Stewart Raffill, 1984). Loosely based on the rumors and stories of WWII experiments on the U.S.S. *Eldridge*, this interesting flick follows a young sailor that falls overboard and finds himself thrust forty years into the future with no way to return. The movie was a source of inspiration for the storyline found in *Ghost Ship* and comes highly recommended; the disappointing 1993 sequel does not. Michael Paré stars in the original; Brad Johnson stars in the sequel.

Virus (John Bruno, 1999). A salvage crew encounters an abandoned high-tech research vessel, but must find themselves hunted by an alien life form bent on their destruction. A surprisingly entertaining B-movie, worth milking for campaign ideas. Stars Jamie Lee Curtis, Donald Sutherland, and William Baldwin.

For More information on Sea Tech, download our PDF from the Hogshead website. This will give you more background information for your character.





FRIGHT NIGHT Ghost Ship

CHARACTER NAME _____ PLAYERS NAME _____

CLASS _____ LEVEL _____ EYES _____ HAIR _____

GENDER _____ AGE _____ HEIGHT _____ WEIGHT _____ SKIN _____

ABILITY SCORE	BASIS	BASIS	TEMP	TEMP	HP
STR	STR	STR	STR	HP	
STR					HP Hit Points: _____ Wounds: _____
DEX					
CON					
INT					
WIS					
CHA					
					BASE SPEED: _____ BASE ATTACK: _____

AC
ARMOUR CLASS

ARMOUR MODIFIER	+	DEX MODIFIER	+	MISC. MODIFIER	+	AC BONUS	=	TOTAL
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INITIATIVE

DEX MODIFIER	+	MISC. MODIFIER	=	TOTAL
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SAVING THROWS

	BASE SAVE	ABILITY MODIFIERS	MISC. MODIFIER	TOTAL
FORTITUDE (CONSTITUTION)				
REFLEX (DEXTERITY)				
WILL (WISDOM)				

MELEE
(ATTACK BONUS)

BASE ATTACK BONUS	+	STRENGTH MODIFIER	+	MISC. MODIFIER	=	TOTAL
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RANGED
(ATTACK BONUS)

BASE ATTACK BONUS	+	DEXTERITY MODIFIER	+	MISC. MODIFIER	=	TOTAL
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WEAPON		TOTAL ATTACK BONUS	DAMAGE	CRITICAL
BASE	SIZE	ARM	TYPE	PROPERTIES
WEAPON		TOTAL ATTACK BONUS	DAMAGE	CRITICAL
BASE	SIZE	ARM	TYPE	PROPERTIES
WEAPON		TOTAL ATTACK BONUS	DAMAGE	CRITICAL
BASE	SIZE	ARM	TYPE	PROPERTIES

SKILL NAME	KEY ABILITY	ARMOUR MD	MAX RANKS		TOTAL
			RANKS	MISC MD	
<input type="radio"/> Anthropology	Int		-	+	+
<input type="radio"/> Athlete	Dex		-	+	+
<input type="radio"/> Balance	Dex		-	+	+
<input type="radio"/> Bluff	Cha		-	+	+
<input type="radio"/> Climb	Str		-	+	+
<input type="radio"/> Calm	Int		-	+	+
<input type="radio"/> Computer Operation	Int		-	+	+
<input type="radio"/> Concentration	Con		-	+	+
<input type="radio"/> Diplomacy	Cha		-	+	+
<input type="radio"/> Disable Device	Int		-	+	+
<input type="radio"/> Engineering (Electronics)	Int		-	+	+
<input type="radio"/> Engineering (Mechanical)	Int		-	+	+
<input type="radio"/> Engineering (Salvage)	Int		-	+	+
<input type="radio"/> Explosives	Int		-	+	+
<input type="radio"/> Fire Fighting	Wis		-	+	+
<input type="radio"/> Intimidate	Cha		-	+	+
<input type="radio"/> Knowledge (Archaeology)	Int		-	+	+
<input type="radio"/> Knowledge (Oceanography)	Int		-	+	+
<input type="radio"/> Knowledge (Surface Ship)	Int		-	+	+
<input type="radio"/> Listen	Wis		-	+	+
<input type="radio"/> Medical Assistance	Wis		-	+	+
<input type="radio"/> Medical Science	Wis		-	+	+
<input type="radio"/> Navigation	Int		-	+	+
<input type="radio"/> Photography: Underwater	Int		-	+	+
<input type="radio"/> Pilot: Ship	Wis		-	+	+
<input type="radio"/> Profession (Marine Engineer)	Wis		-	+	+
<input type="radio"/> Profession (Purser)	Wis		-	+	+
<input type="radio"/> Research	Int		-	+	+
<input type="radio"/> Scuba	Int		-	+	+
<input type="radio"/> Search	Int		-	+	+
<input type="radio"/> Speak Language			-	+	+
<input type="radio"/> Spot	Int		-	+	+
<input type="radio"/> Survival	Wis		-	+	+
<input type="radio"/> Swim	Str		-	+	+
<input type="radio"/> Underwater Hazard	Wis		-	+	+

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