



MODERN

DIRE

WAVELENGTHS



By Rich Redman

A Short d20 Modern Adventure for Four 4th-Level Characters

A garbled, static-filled transmission in a foreign language emanates from a car radio's speakers and tells the heroes to stop an actress from reaching the location of her movie shoot. But where does this transmission come from, and why can't anyone else hear it?

Dire Wavelengths is an adventure that finds the heroes, wherever they may be. It is best used as a brief interlude between regular adventures in the campaign. The scenario outlines a task and describes those who oppose its completion. In addition, information is given about what "punishments" are levied against heroes who elect not to undertake the task at all.

This adventure requires no specific location. It can be played in an urban or a rural area; simply choose a location appropriate for your campaign. Most towns and cities have Tourism or Chamber of Commerce sites on the Internet that can supply details about weather, local plants and animals, and other features of a given town to help you provide a sense of place.

Once you decide where to place the adventure, you may want to change the names of the locations mentioned in the scenario to fit the area chosen. For example, if you choose to set the adventure in your hometown, you may wish to change the name of the street where the movie shoot is occurring to an important street in your city.

LEVELS

Dire Wavelengths is a short scenario for four 4th-level heroes. With slight modifications, you can make it suitable for heroes at other levels (or groups as large or small as you're comfortable adjudicating). See the Scaling the Adventure sidebar for guidelines on adapting it for other groups.

You, the Game Master (GM), need a copy of the *d20 MODERN Roleplaying Game* to run this adventure. To get started, print out the adventure (including the map) and read it through. Familiarize yourself with the basic situation as well as the GM characters, their

Links to Other Adventures

Dire Wavelengths is the fourth in the *Grim Frequencies* adventure series, all of which begin with bizarre transmissions. Each of these short adventures can easily be incorporated into an existing campaign.

These adventures do not provide enough rewards to advance the heroes in level. Characters should expect to advance via the main action of the campaign, with the *Grim Frequencies* missions providing brief interludes.

Each *Grim Frequencies* adventure puts the heroes in an increasingly complex moral conflict. Ultimately, they must decide for themselves whether the end justifies the means.

This adventure series may not be the next great work of American fiction, but it should provide a fun ride. Jump on!

motives, and their abilities. Then make sure you are comfortable with the rules for combat, movement, and cover from Chapter 5 of the *d20 MODERN Roleplaying Game*.

The text that appears in shaded boxes should be read aloud or paraphrased for the players. Opponents' statistics are provided in abbreviated form. If you did not run the previous installments of this series, download them and read through them before beginning play to ensure that you fully understand the campaign background.

CAMPAIGN MODELS

Dire Wavelengths is a basic, low-FX (or even no-FX) adventure with eerie overtones. You can easily adapt it for any of the campaign models presented in Chapter Nine of the *d20 MODERN Roleplaying Game* by adding a few characteristic elements, such as Mindwreckers, fiends, or bugbear characters. Specific recommendations for each model are given below.

Agents of PSI: The instructions come via a psychic message in the heroes' minds rather than a radio transmission. Punishments for not following the instructions come from a group such as PSI or the Knightly Order of St. Bartholomew.

Shadow Chasers: The transmissions use an ancient, dead language (such as Akkadian, Sanskrit, or Aramaic; see the Language Groups sidebar in Chapter Two of the *d20 MODERN Roleplaying Game*) that one of the heroes understands. Punishments for not following the instructions come from the Fellowship.

Urban Arcana: The radio transmissions are in a Shadow language (such as Celestial, Elven, or Draconic; see Languages of Shadow in Chapter One of the *URBAN ARCANA Campaign Setting*) that one of the heroes understands. Punishments for not following the instructions come from the Knights of the Silver Dragon. If you're using the full campaign setting and not just the *URBAN ARCANA* material from the core rulebook, try the Fellowship, the Knightly Order of St. Bartholomew, or St. Cuthbert's House instead.

BACKGROUND

As explained in the previous adventure in this series (*Distant Signals*), renowned filmmaker Darryl Brzezinski is filming

another in his recent series of horror films in the characters' hometown. Other than disrupting traffic to shoot the outdoor scenes, the filming has gone fairly smoothly to date, and for the most part, the town is happy about the film.

Christine Dée is an actress in Darryl's film. A hero who makes a successful DC 25 Knowledge (popular culture) or Intelligence check (adding Christine's +10 Reputation bonus to the roll) recognizes the actress and knows that she has made several action films and science fiction TV shows.

Because Christine has struggled with alcoholism for several years, she has had a great deal of trouble finding work lately. She has recently completed a rehab program, and she strongly believes that Darryl's film represents the doorway back to steady work for her.

The Mission

The heroes are to stop Christine from going to work on a particular day.

The Opposition

Christine has two security men with her at all times. For the most part, their job is to look tough and get the actress wherever she needs to go. Darryl's company, Organized Productions, also pays them to keep her sober, though she has not yet needed their intervention in that area during the filming of this movie.

SYNOPSIS

The heroes can either follow the instructions given to them via the mysterious transmission or not. If they don't, unfortunate incidents begin to occur. If they do follow instructions, they must prevent Christine from getting to the site of today's movie shoot.

Scaling the Adventure

Dire Wavelengths is designed for four 4th-level heroes. The encounters reflect the danger inherent in modern-era gunfights. If your heroes find them too easy, or if you want to use the adventure with higher-level heroes, try one or both of the suggestions below.

Fans: The easiest way to complicate this encounter is to add a crowd of fans at the scene of the action. Fans are low-level ordinary characters that you can choose at random from Chapter Eight: Friends and Foes of the core rulebook. Use a number of fans equal to the number of heroes plus two. The fans are not there to fight the heroes, but to ensure that the heroes must be careful about what they say and do, since numerous innocent bystanders who can serve as witnesses are present.

Psycho: If you want to make combat more difficult, add a psycho fan (see GM Characters, below). Once a fight begins, he immediately changes his agenda from stalking Christine to defending her against the heroes. Alternatively, heroes who are having a tough time convincing Christine not to go to work may be able to earn a few points in her eyes by rescuing her from a psycho fan's attack.

Department-7 in This Adventure

If you adapt this adventure for use with one of the standard campaign models (see the Campaign Models section), that model defines the role of Department-7. If you don't use it with a specific campaign model, consider the following suggestions for Department-7's involvement.

No Department-7: If Department-7 doesn't figure prominently in your game, you don't need it here.

Homeland Security: Make Department-7 a branch of Homeland Security, or of the appropriate organization in the country where your adventure is set. In the course of tracking a terrorist threat, the department is investigating the strange transmissions and the heroes' involvement with them.

FCC: Make Department-7 a branch of the Federal Communications Commission, or the appropriate organization in the country where your adventure is set. The FCC routinely investigates pirate radio transmissions, and the broadcasts in *Faint Transmissions* fall into that category.

By successfully stopping Christine without causing her lasting harm, the heroes divert a chain of events that would have resulted in a terrible tragedy if allowed to unfold, though they do not realize they have done so. What the heroes choose to do thereafter is of no consequence, as long as they prevent her from reaching her destination.

The immediate consequences of failure are outlined in The Punishment, below. In addition, the world slowly and imperceptibly drifts toward a horrible fate—unless the heroes manage to avert it in later adventures.

Character Hooks

As GM, you know best how to involve your players and their characters in an adventure. In this case, however, the hook is simple: The heroes do what they're told or bad things will happen. However, they might choose to get involved for other reasons as well. Below are a few possible situations that could set the events of this scenario into motion. As always, feel free to modify the details to fit your heroes.

- The heroes are huge fans of Christine Dée. Upon hearing that she might be in danger, they decide to protect her.
- The heroes are friends of Darryl Brzezinski, who asks them to keep an eye on the filming of his movie.
- The heroes are telecommunications engineers who follow the instructions in the message just to discover how the transmissions occurred.
- The heroes work for the FCC or Department-7 and are assigned to follow the instructions so that their employers can learn more about the source of the transmissions.

BEGINNING THE ADVENTURE

The adventure begins at about 11:00 AM, when the heroes are heading to an early lunch together.

A strange crackling comes over the car speakers, and eventually a message becomes audible through the static. The voice repeats a name over and over again.

The name is that of a hero who understands the language of the transmission. Effectively, the transmission activates the speakers directly, bypassing the actual car radio. This arrangement has the following ramifications.

- Everyone in the immediate vicinity hears the transmission.
- No one more than 5 feet away receives the broadcasts, even on a radio tuned to the same station as the one to which the hero is listening.
- The broadcasts occur even if the radio is turned off.
- The broadcasts interrupt any CD, tape, eight-track, or MP3 that is playing at the time.
- Turning the radio on or off does not interrupt the broadcast.
- Changing the station does not interrupt the broadcast.

Take aside the players whose heroes understand the language of the transmission and read or paraphrase the text below, addressing the hero previously named in the transmission.

Soft electronic whines and discordant buzzes pop from the speakers, and a voice breaks through the static intermittently. "Go [STATIC] Excelsior Hotel [BEEP] corner of [WHINE] and Maple," says the voice. "Stop Chris [BUZZ] Dée [WHISTLE]. She must not go [STATIC] movie set today. She [BUZZ] in twenty minutes. Hurry, and do not fail!"

The broadcast is one-way, to the radio in the heroes' vehicle or vehicles. Heroes who try to address the transmission get no response. The broadcast seems to be in the same voice as the one that addressed the heroes over the car radio in *Far Voices* and in the electronics store in *Faint Transmissions* (if they played those scenarios).

Return the players you took aside to the main group now. Tell any players whose heroes do not understand the language of the transmission about the static, the strange electronic whines and buzzes, and the voice that speaks urgently in a language they don't understand. They do, however, understand the name of the hero addressed, the name of the street, and the name of the actress, since those words are spoken in the local language.

Development: If heroes drive responsibly, they can be at the Excelsior Hotel in 15 minutes. They can use the remaining 5 minutes to look around and size up the situation.

THE SETTING

The action takes place at Christine's hotel, the Excelsior, unless the heroes wish to wait and talk with her elsewhere. For example, heroes who have become friends with Darryl might use their relationship with him to get on the set and locate Christine at her trailer. Alternatively, they might choose to stop her somewhere along the route from her

hotel to the movie site. The drive to the location should take her about 10 minutes under ordinary circumstances.

THE ACTION

The primary complication is trying to convince Christine that she shouldn't go to work when she believes that doing so is the only way to keep her career alive. Additional complications may include witnesses and a psycho fan.

A. Meeting Christine

A limousine (see Chapter Four: Equipment in the *d20 MODERN Core Rulebook*) is parked in front of the hotel when the heroes arrive, and one of Christine's guards is standing at the curb beside the back door of the vehicle. When Christine comes out the front door of the hotel, the other guard is with her.

B. Stopping Christine

The characters could try any of several methods to stop Christine from going to work. A few of the most likely options are outlined below.

B1. Bribery

Christine cannot be bribed to miss work because regaining her reputation as a reliable actress is too important to her. If heroes try to play on her weakness for alcohol, her attitude and that of her guards immediately becomes hostile.

The heroes may, however, attempt to bribe the guards (see Bribery and Diplomacy in Chapter Two: Skills of the *d20 MODERN Core Rulebook*). If Christine is present at the time such an attempt is made, she refuses to let the guards accept a bribe, and they obey her commands.

B2. Kidnapping

If the heroes attempt to kidnap Christine, she and her guards fight back. Christine isn't a highly trained fighter, but she is a heroic character with action points to spend. The security guards constitute an EL 8 encounter by themselves, and they call for police as soon as trouble begins (see encounter C, below).

B3. Talking It Over

The heroes may simply try to talk Christine out of going to work. Any of several skill checks may suffice to achieve this goal, as given below.

Bluff: Any hero who uses the Bluff skill to make his point with Christine must make a DC 9 Bluff check with a modifier that depends on exactly what he says (see Bluff in Chapter Two: Skills of the *d20 MODERN Roleplaying Game Core Rulebook*). If anyone tells her the truth about the radio message, however, she assumes that the heroes are lying, and the Bluff DC jumps to 29.

Diplomacy: Christine's initial attitude is indifferent, and that of the security guards is unfriendly. If the heroes manage to improve Christine's attitude to friendly and the guards' attitude to indifferent, then Christine invites the heroes to accompany her to work so that they can describe the

problem in more detail. She still insists on going to work, but once she is there, the heroes can keep an eye on her and possibly keep her safe from the danger that awaits her (see encounter D, below).

Intimidate: If the PCs try intimidation to keep Christine away from the set today, the DC is 20 for the actress and 19 for her guards. As normal, however, the effects of a successful Intimidate check last only 10 minutes. Thus, if the heroes successfully intimidate Christine and her guards and then leave, Christine eventually does go to work, and the heroes have failed. If the heroes intimidate Christine and her party and take them prisoner, the security guards attempt to escape with Christine after 10 minutes.

B4. Direct Interference

If the heroes try to prevent Christine from going to work by subtle means such as disabling her limo, she merely finds an alternate means of transport. If they disable three vehicles in succession (for example, her limousine and two taxicabs), then her guards insist that she return to the hotel and notify the police of the suspicious vehicle failures. In this case, the heroes have accomplished their mission.

Alternatively, the heroes can try to eliminate the need for Christine to go to the set by working through Darryl. If you ran the earlier adventures in the *Grim Frequencies* series, the filmmaker and the heroes may already be friends. Even so, however, he balks initially at the thought of rescheduling filming to accommodate Christine's absence. However, they can convince him with sufficiently high Diplomacy or Bluff checks (see Darryl's statistics, below).

C. The Law

The police arrive on the scene 2d6 minutes after someone calls them. Four low-level police officers (see Chapter Eight: Friends and Foes in the core rulebook for statistics) arrive in two police cruisers. Use the Ford Crown Victoria in Chapter Four: Equipment of the core rulebook if you need statistics for their vehicles, and see Chapter Two of the *URBAN ARCANA Campaign Setting* for additional information about police cruisers.

If anyone has a weapon in hand or is fighting, the initial attitude of the police officers is hostile, and they arrest everyone on the spot. The situation becomes especially ugly if any of the heroes has a criminal record. On the other hand, if the heroes, the bodyguards, and Christine are acting civilly toward one another, the police are indifferent. They ask some questions, take some photos, and file their report.

D. On the Set

If the heroes go to the movie set and keep an eye on Christine for the rest of the day, they see some lighting equipment begin to fall toward her at some point during the filming. Any hero wishing to save her must make a DC 10 Reflex save. Each success gives Christine a +2 cumulative bonus on her Reflex save (DC 25 to avoid the lights). If she succeeds, no one is injured. If she fails, then Christine herself is injured, and she cannot complete the filming (see Concluding the Adventure, below).



THE GM CHARACTERS

The attitudes, motivations, and statistics of the various GM characters are given below.

Christine Dée

Christine is a beautiful, athletic, 34-year-old woman with a strong jaw, big green eyes, prominent eyebrows, and wavy brown hair that falls just below her shoulders. She stands 5 feet 7 inches tall and has a husky voice that most men find alluring.

Christine Dée: Female human Charismatic hero 4/Personality 4; CR 8; Medium-size humanoid; HD 4d6+8 plus 4d6+8; hp 44; Mas 14; Init +2; Spd 30 ft.; Def 14 (+2 Dex, +2 class), touch 14, flat-footed 12; BAB +4; Grp +5; Atk +5 melee (1d4+1, unarmed strike) or +6 ranged (special, pepper spray); Full Atk +5 melee (1d4+1, unarmed strike) or +6 ranged (special, pepper spray); Space/Reach 5 ft./5 ft.; SQ charm, favor, royalty, unlimited access; AL Screen Actor's Guild, Organized Productions; AP 4; Rep +10; SV Fort +6, Ref +6, Will +1; Str 12, Dex 14, Con 14, Int 10, Wis 8, Cha 16.

Skills and Feats: Bluff +13, Diplomacy +10, Disguise +16, Gamble +1, Intimidate +5, Knowledge (current events) +4, Knowledge (popular culture) +11, Perform (act) +16, Perform (percussion instruments) +12, Profession +10; Combat Martial Arts, Confident^B, Creative (Perform [act], Perform [percussion instruments])^B, Deceptive^B, Defensive Martial Arts, Personal Firearms Proficiency, Renown, Simple Weapons Proficiency^B.

Starting Occupation: Celebrity (class skill: Bluff).

Bonus Class Skill: Disguise is a class skill for Christine.

Charm: Christine gets a +4 competence bonus on all Charisma-based skill checks made to influence men. She can use this ability only on GM characters who have attitudes of indifferent or better. The charm bonus can't be used against characters who are unfriendly or hostile.

Favor: Christine has the ability to acquire minor aid from anyone she meets. (This ability should come in particularly handy if Christine is running from the heroes.) Furthermore, by making a favor check, Christine can gain important information without going through the time and trouble of research. Favors can also be used to acquire the loan of equipment or documents, or to receive other minor assistance during the course of an adventure.

Christine must spend 1 action point to activate this talent. To make a favor check, roll a d20+4. The GM sets the DC based on the scope of the favor requested. The DC ranges from 10 for a simple favor to as high as 30 for highly dangerous, expensive, or illegal favors. She can't take 10 or 20 on this check, nor can she retry the check for the same (or virtually the same) favor.

Unlimited Access: When making a Diplomacy or Bluff check to smooth-talk or trick her way into a private party or invitation-only event, Christine adds a +4 bonus to her roll. When Christine buys a ticket to a show or for transportation, she can make a Diplomacy check to get her ticket upgraded. The DCs for this check are given below.

| UPGRADE | DIPLOMACY DC |
|---|--------------|
| Seat at sporting event to field pass | 10 |
| Hotel room to suite | 15 |
| Concert or theater ticket to backstage pass | 20 |
| Economy transportation to first-class | 25 |

Possessions: PDA, cell phone, pepper spray, various personal possessions.

Security Guards

The security guards paid to escort Christine are of average height and have athletic builds. They wear casual clothes covered by windbreakers (or heavier coats, depending on the location and time of year) that serve to conceal their weapons. Each guard has a mustache and extremely short hair.

Ken Wolfenbarger and Norm Friedrich: Male human Strong ordinary 4/Tough ordinary 3; CR 6; Medium-size humanoid; HD 4d8+4 plus 3d10+3; hp 41; Mas 12; Init +6; Spd 30 ft.; Def 19 (+2 Dex, +5 class, +2 light undercover vest), touch 17, flat-footed 17; BAB +6; Grp +8; Atk +8 melee (1d4+3, unarmed strike) or +8 melee (1d3+3 plus 1d6 electricity, stun gun) or +8 ranged (1d6+3/19–20, metal baton) or +10 ranged (2d6, Glock 20 with laser sight) or +8 ranged (special, pepper spray); Full Atk +8/+3 melee (1d4+3, unarmed strike) or +8/+3 melee (1d3+3 plus 1d6 electricity, stun gun) or +8/+3 melee (1d6+3/19–20, metal baton) or +10/+5 ranged (2d6, Glock 20 with laser sight) or +8 ranged (special, pepper spray); Space/Reach 5 ft./5 ft.; AL Christine Dée, Organized Pictures; AP 0; Rep +1; SV Fort +5, Ref +4, Will +2; Str 14, Dex 15, Con 12, Int 8, Wis 10, Cha 14.

Skills and Feats: Drive +10, Gamble +2, Intimidate +8, Listen +7; Armor Proficiency (light), Combat Martial Arts, Confident, Improved Initiative, Personal Firearms Proficiency^B, Simple Weapons Proficiency^B.

Starting Occupation: Law Enforcement (class skills: Drive, Listen; bonus feat: Personal Firearms Proficiency).

Possessions: Cell phone, professional walkie-talkie, undercover vest, stun gun, metal baton, pepper spray, Glock 20 (10mm autoloader), laser sight, concealed carry holster, spare box magazine (loaded), 20 spare rounds of 10mm ammunition, 25 zip-tie handcuffs, various personal possessions.

Psycho Fan

Carey Vora is obsessed with Christine Dée to the point of psychosis. He owns recordings of all her work and clips articles about her from any publications in which they appear. Though he has written her numerous letters, the only replies he has received thus far are form letters and photos with her signature printed on them. Carey has also tried to talk with Christine at various conventions, but so far he hasn't gotten her to see the connection he so fervently believes exists between them. He hasn't quite reached the truly dangerous stage (at which he might actually hurt his idol), but he is very close. The actions of the heroes during this adventure could tip him one way or the other.

Carey is a wiry man of just under average height who needs a haircut and a shave. He wears jeans, a stained sweat-shirt, a long leather coat, and sunglasses, and he carries a messenger bag over his shoulder.

Any hero can attempt a DC 25 Knowledge (popular culture) check to recognize Carey. Success indicates that the hero knows Christine has a restraining order against this person and has accused him of stalking her.

Carey Vora: Male human Smart ordinary 4/Fast ordinary 4; CR 7; Medium-size humanoid; HD 4d6+8 plus 4d8+8; hp 48; Mas 14; Init +2; Spd 30 ft.; Def 19 (+2 Dex, +1 leather jacket, +6 class), touch 18, flat-footed 17; BAB +5; Grp +5; Atk +5 melee (1d6/19-20, cleaver) or +7 ranged (2d8, Desert Eagle); Full Atk +5 melee (1d6/19-20, cleaver) or +7 ranged (2d8, Desert Eagle); Space/Reach 5 ft./5 ft.; AL Christine Dée; AP 0; Rep +3; SV Fort +4, Ref +5, Will +6; Str 10, Dex 14, Con 14, Int 12, Wis 16, Cha 8.

Skills and Feats: Computer Use +9, Craft (chemical) +8, Craft (pharmaceutical) +8, Disable Device +8, Drive +7, Escape Artist +7, Forgery +8, Hide +9, Knowledge (business) +9, Knowledge (earth and life sciences) +8, Knowledge (popular culture) +8, Move Silently +9, Profession +10, Research +8, Sleight of Hand +6; Double Tap, Personal Firearms Proficiency, Point Blank Shot, Simple Weapons Proficiency^B, Stealthy.

Starting Occupation: White Collar (class skills: Computer Use, Knowledge [business]).

Possessions: Leather jacket, cleaver, gas mask, Desert Eagle (.50AE autoloader), spare box magazine, 32 spare .50AE rounds, concealed carry holster, tear gas grenade, two bottles of knockout gas, cell phone, various personal belongings.

THE PUNISHMENT

If the heroes announce that they have no intention of obeying the instructions given by the mysterious radio message, little problems start arising for them immediately. Traffic lights turn red just as they approach, buses and accidents block traffic, the bottom melts out of a coffee cup and spills hot coffee on the lap of the hero who understood the message, and so forth. These incidents cost no money and deal no significant damage—they are merely clear signs that the universe has turned against the heroes.

If the heroes fail to stop Christine, then she is injured on the site (see below). In addition, the heroes have a significant stroke of ill fortune within a day of the incident. Choose an event that is directly and obviously related to the hero who understood the message. If more than one hero understood it, each has the same problem. Possible choices include the following.

- The hero forgets an important tool and doesn't remember it until a critical moment in a job.
- The hero's car is stolen. (This punishment is especially obvious if the car is very difficult to steal, or if nothing has ever been stolen from the heroes before, or if the car isn't worth stealing.)
- One of the hero's favorite tools or weapons malfunctions in a way that it never has before, and at a critical moment.

- A contact refuses to speak to the hero ever again based on an issue that the hero recognizes as a mistake, such as mistaken identity, false accusation, or the like.

Regardless of the precise punishments used, no evidence should be left behind. The heroes should have no way to track down the responsible party. You as GM must determine who is ultimately responsible (see Campaign Models for suggestions), but the heroes shouldn't be able to do so.

CONCLUDING THE ADVENTURE

This adventure has two possible conclusions, which are detailed below.

Success: If Christine does not go to work, then the film crew must shoot a different scene that day—one that does not involve her. While changing the lighting setup for the new scene, they discover some missing bolts in the lighting fixtures. No one gets hurt.

Failure: If Christine goes to work, a light fixture falls on her at some point in the filming. The accident injures her so severely that she is unable to play her role in the film at all, and another actress comes on board. The understudy is not as good an actress as Christine, the film loses much of its impact, and it doesn't change the world for the better. In addition, Christine sinks back into alcoholism. Only time will tell whether or not she ever recovers.

REWARDS

The rewards for this adventure should be based on stopping Christine. The heroes cannot earn enough rewards from this source to attain a new level, but this adventure is a very short one. The lion's share of their advancement should come from regular adventures in the campaign.

CONTINUING THE ADVENTURE

This adventure purposely leaves many questions unanswered. You may want to pursue some of them further in your own campaign by tying them into future adventures.

- What is the movie about? The answer to this question may vary based on your campaign.
- Are the heroes crazy? Depending on your campaign, the answer might be yes, though in fact these events, no matter how inexplicable, really are happening. However, mysterious notes and strange radio transmissions (see *Far Voices*, *Faint Transmissions*, and *Distant Signals*) sound pretty crazy to most people and could get the heroes locked up briefly for observation.
- What role will the psycho fan Carey Vora play in the making of Darryl's film, or in Christine's future?

Future installments of *Grim Frequencies* will provide the answers to some of these questions. Look for *Vile Modulation* next month!



ABOUT THE AUTHOR

Before Rich Redman came to Wizards of the Coast's RPG R&D department, he had been an Army officer, a door-to-door salesman, the manager of a computer store, a fundraiser for a veterans' assistance group, and the manager of Wizards of the Coast's Customer Service department. Rich is a prolific game designer who has worked on the DUNGEONS & DRAGONS game, the *d20 MODERN Roleplaying Game*, the *Marvel Super Heroes Adventure Game*, and *Dark*Matter*. When he's not working as vice president of The Game Mechanics, a d20 design studio, Rich does freelance game design, cooks, and practices yoga, tai chi, and silat. For more, check out www.richredman.ws and www.thegamemechanics.com.

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| | |
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| Web Development: | Mark A. Jindra |
| Graphic Design: | Cynthia Fliege, Sean Glenn |

This d20™ System game uses mechanics developed for the new DUNGEONS & DRAGONS® game by Jonathan Tweet, Monte Cook, Skip Williams, Rich Baker, and Peter Adkison. This game also uses mechanics developed for the *Psiionics Handbook* by Bruce R. Cordell, the *Call of Cthulhu® Roleplaying Game* by Monte Cook and John Tynes, and the *Star Wars® Roleplaying Game* by Bill Slavicsek, Andy Collins, and JD Wiker. d20 MODERN, D&D and DUNGEONS & DRAGONS are registered trademarks, and d20 and the d20 System logo are trademarks owned by Wizards of the Coast, Inc., a subsidiary of Hasbro, Inc. All Wizards characters, character names, and the distinctive likenesses thereof are trademarks owned by Wizards of the Coast, Inc.

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