

Rippers



The Black Ankh

THE BLACK ANKH



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Requires the Savage Worlds rules, available at www.greatwhitegames.com.



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GM OVERVIEW

This *Rippers* adventure takes place in Egypt, land of the pharaohs. It involves investigative work, problem solving, and combat. A balanced party of characters stands the best chance of success. It is not vital that any character understands Egyptian hieroglyphs, as one of the NPC Wild Cards that joins the group is fluent in that long-dead language.

The adventure involves discovering the location of the tomb of pharaoh Setmosis, a little known pharaoh whose short rule was marked by terrible injustices and a reversion to the worship of the evil god Set. Following his murder, Setmosis's priests mummified him according to Imhotep's ancient rites, turning their master into one of the living dead. At present Setmosis lies dormant, but cultists loyal to Imhotep seek his burial place, for he would make a worthy lieutenant for their eternal lord.

The adventurers are ordered to Egypt following reports that a previous team of *Rippers* has met some terrible fate. One of their number languishes in Cairo Lunatic Asylum, the others are presumed dead. Following a trail of clues, and avoiding cultist attacks, the heroes trek across the burning desert to a remote valley, where the tomb of Setmosis lies. Braving the curse that lies on the tomb, the heroes must destroy Setmosis and retrieve his magical amulet, which has power over servitor mummies.

Unfortunately, one of their allies is the head of the local Cult of Set, and betrayal in the sands forces them to face the danger of death by dehydration. On returning to Cairo, a final showdown with the forces of darkness tips the balance in Egypt. Which way depends on the actions of the heroes.

The adventure is independent of the *Rippers* Plot Points and can be fitted in pretty much anywhere, but should take place before Imhotep is destroyed.

ACT I: OFF TO EGYPT

This adventure does not require the heroes to belong to the same Ripper group. A senior figure in the organization, such as Johann Van Helsing, has summoned them to his chambers. When the adventure begins, the heroes are sat in his lounge, sipping tea.

SCENE 1: REQUEST FOR ASSISTANCE

"Thank you for answering my summons," says Johann, placing his cup and saucer on a nearby table. "As I am sure you are aware, the Cabal has members across the globe. Egypt, in particular, is a hotbed of Cabal activity. Peter Davis, an American Ripper with a long interest in Egyptology, approached me several months ago,

claiming that he had unearthed evidence of a powerful talisman known as the Ankh of Set.

"According to Davis, the ankh belonged to Setmosis, a little known pharaoh of ill-reputation. Realizing that the Cabal could make use of both this talisman and the mummy, I immediately dispatched Davis and a small team to track down the location of the ankh and retrieve it. The last I heard from him directly was two weeks ago, when he sent me this telegram."

The telegram from Davis is available as Player Handout #1 (see page 21) and should be given to the players at this time. Give the heroes a chance to read it before continuing.

"Three days ago I received a communique from the Cairo Lunatic Asylum, stating the Davis had been admitted and was out of his mind. No one knows what drove him mad or what happened to his colleagues. I want you to go to Cairo and investigate this matter. Regardless of Davis' state of mind, you must acquire his map and locate this ankh before Imhotep gets his foul hands upon it.

"I have arranged tickets for you to travel to Cairo. A liner, the Resplendent Star, leaves Southampton in four days. A Dr. Nathaniel Stewart, an English antiquarian attached to the Cairo Museum of Antiquities, will meet you on your arrival in Cairo. He and Davis were friends. He also speaks the language, which will undoubtedly be of benefit to you.

"May I count on your assistance in this matter?"

Van Helsing has very little other information he can offer. A series of possible player questions and Van Helsing's answers are given below to assist the GM.

Q: What can you tell us about the Ankh of Set?

A: "Very little I am afraid. Davis said only that it was a magical talisman and would make the Cabal more powerful. Naturally, we cannot allow it to fall into the wrong hands. I am hoping that Davis can provide you with more information."

Q: Who was Setmosis?

A: "Again, I know very little on this subject. Davis said that after his death, all record of him was removed. Davis only discovered his existence by a chance find: something about a fragment of papyrus discovered by Belzoni decades ago."

Q: What do you know of Dr. Stewart?

A: "Davis spoke highly of him. The two struck up a friendship of sorts. However, one must assume that Davis told him nothing of our activities. I have contacted Stewart and informed him that you are a party of explorers, looking

to complete Davis' work. That is all he need know at this time."

Q: Do you trust Stewart?

A: "What is more important is will you trust Stewart? He may be our only hope."

Van Helsing also provides the party with £20 in English currency. All of their travel and accommodation is paid for in advance; this money is for purchasing supplies and bribing officials.

The heroes catch the liner from Southampton, arriving in Alexandria two weeks later. From there, they transfer to a river cruiser, traveling up the Nile to Cairo. The trip is uneventful.

SCENE 2: DR. STEWART, I PRESUME?

The heroes disembark into a scene of absolute chaos. The dockside is swamped with locals, trying to force various items of fruit, locally crafted wares, and fake Egyptian artifacts on the new arrivals. Young children beg for money, and dragomen (guides) tug on their sleeves, promising to show them the best sites and take them to the best hotels, all for the cheapest rates.

Fighting their way through the crowds, they spy a European gentleman in a white linen suit standing next to the custom's post. Beside him stands a petite brunette of stunning beauty. As the heroes approach, the man calls out to them by name, beckoning them forward.

Before the heroes reach Stewart (the European), an old Egyptian lady, wrapped tightly in a shawl, steps in front of the heroes. "Death awaits you," she hisses through black teeth. "Beware the sign of life." There is no chance to question her; a throng of hawkers, realizing the heroes have stopped, descends on them like a plague of hungry locusts. Among the mass of people, the old woman is quickly swallowed up and vanishes from view.

When the heroes eventually reach Stewart he shakes them warmly by the hand.

"Welcome to Egypt! I hope your journey was pleasurable. I'm Dr. Stewart, though please call me Nathaniel. I got Van Helsing's telegraph. Rooms have been booked at the Mena House Hotel, near the pyramids. Wonderful views. It's the same hotel the previous expedition used. Oh, pardon my manners. This is Miss Daphne Munroe, my research assistant. I have transportation waiting for us. I've already paid customs to clear your luggage. Money speeds up bureaucracy here like you wouldn't believe. This way."

He leads the heroes to the end of the wharf, shooing away hawkers and beggars. At the end of the street stands a lone Arab, the reins to half a dozen camels held tightly in his hands. Stewart turns to the heroes, "I hope you can ride!"



The early stages of this adventure are very freeform, allowing the heroes to investigate and follow clues in any order they wish. Their initial courses of action are to question Stewart or visit Davis in the asylum.

Stewart accompanies the heroes everywhere they go unless they take precautions, such as sneaking out at night or actually telling him to stay behind. Unless a hero speaks Arabic, having him along as a translator is actually useful.



DR. NATHANIEL STEWART

Dr. Stewart is not just an Egyptologist; he is also a leader of the Cult of Set, a fanatical group of Imhotep's followers. Though he acts like a timid, mild-mannered scholar, he reveals his true colors as the adventure progresses. Stewart has learned a small amount of Egyptian magic from his study of sacred texts. He does not reveal this until he betrays the heroes.

Attributes: Agility d6, Smarts d10, Spirit d8, Strength d6, Vigor d8

Skills: Fighting d6, Guts d8, Knowledge (Arabic, Egyptology) d8, Intimidation d8, Investigation d6, Notice d6, Riding d6, Shooting d8, Spellcasting d6.

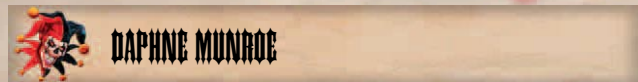
Pace: 6; **Parry:** 5; **Toughness:** 6; **Charisma:** 0

Edges & Hindrances: Arcane Background (magic), Scholar, Delusional, Loyal (to Imhotep), Orders

Powers: *deflection* (talismán), *stun* (word of power).

Stewart has 20 Power Points.

Gear: Pocket Egyptian dictionary, reading glasses, revolver, 1 spare cylinder



DAPHNE MUNROE

Daphne serves as both love interest and, later, translator for the visiting Rippers. She is quiet, shy, and stunningly beautiful. She serves Stewart as his research assistant, though she has dreams of making a fantastic discovery and being famous.

She has no idea that Stewart is a cultist and serves him with dedication, learning all she can.

Attributes: Agility d8, Smarts d8, Spirit d8, Strength d6, Vigor d6

Skills: Guts d4, Knowledge (Arabic, Egyptology, Writing) d6, Investigation d8, Notice d6, Riding d4, Taunt d8

Pace: 6; **Parry:** 2; **Toughness:** 4; **Charisma:** +4

Edges & Hindrances: Very Attractive, Curious, Pacifist (major), Small

Gear: Archaeology kit

ACT 2: ASKING STEWART

Rather than give the GM a huge monologue to recite, the heroes' interrogation of Stewart takes the form of sample questions and answers.

SCENE 1: QUESTIONS AND ANSWERS

Davis did not trust Stewart and actually told him very little about his reasons for being in Egypt. Stewart eventually managed to work out that the explorers were searching for the Ankh of Set, but by that time Davis and his party were dead or insane.

Unsured of how to proceed, Stewart told the authorities that he was Davis' close friend, thus gaining access to his room at the hotel, his research notes, and Van Helsing's telegram. Now the heroes are in town, he plans to use them to help him locate the map that reveals the whereabouts of the Ankh of Set.

Q: How did you meet Davis?

A: "Davis came to the Museum one day looking for reference material. I happened to be on duty when Davis came into the museum. We got talking and became friends."

Q: What was he looking for?

A: "He was researching information on pharaoh Setmosis and the Ankh of Set. He was very reluctant to say much more to start with, but he did say that he had part of a map that showed the tomb of Setmosis."

Q: Where is this map now?

A: "I have no idea. Davis never showed it to me."

Q: What happened to him?

A: "Well, he went missing for about a week, so I assumed he had gone out into the desert. Then I heard that there had been a break-in at the museum. Apparently Davis had actually been a thief. He and his men were trying to steal valuables when Davis turned on them. The police say he murdered his colleagues."

Q: Isn't he in an asylum though?

A: "Yes, I am afraid he is. The authorities said he was mad. I must confess that I lack the moral strength to visit the poor man. Maybe we could go together."

Q: What do you know about Setmosis?

A: "Very little. I had never heard his name until Stewart mentioned it to me. It seems he reigned in the 7th Dynasty. According to Manetho, a priest of Egypt, the entire dynasty lasted only 70 days, though he does not list the pharaoh's name in his King List. Apparently, Setmosis was something of a despot, forcing the people to worship the god Set over all gods and murdering those who opposed his rule. Indeed, his name means "Born of Set." After he died, his name was apparently purged from history."

Q: And the Ankh of Set?

A: "Apparently it was some sort of talisman. Nothing else seems to be known about it. Pharaoh's usually carried a crook and flail as symbols of their royal authority. Association with an ankh as a royal symbol is simply unknown, until now."

Q: Where did Davis go while he was in Cairo?

A: "Aside from the Museum, you mean? I really don't know. He did mention that he visited the old town once, but he never said why. Unfortunately, my duties at the Museum prevented me from being of much use outside of research."

Q: What happened to his personal effects?

A: "As far as I know, they are still in his hotel room. The police seemed unsure what to do with them, but since Davis had paid for his hotel room for three months in advance no one has needed to move them."

Q: Will you help us?

A: "I'd be happy to act as a translator or researcher. I am fluent in Arabic and have a good understanding of hieroglyphs, as well as practical experience excavating tombs. Given what happened to poor Davis, it would be the least I could do. I have taken time off work, so I can assist you at every stage."

Q: What about Daphne?

A: "What about her? We're not... oh, I see. She is one of the finest research assistants I have ever worked with. One day she'll make a fine Egyptologist. Where I go, she goes. If you get my meaning, that is."

ACT 3: THE LUNATIC ASYLUM

Davis is being detained in the El-Mahdy lunatic asylum on the outskirts of town where he is being treated before

his trial. The Muslims treat the insane well, as Allah decreed, although they have little chance of curing them as they lack Western knowledge of such treatment. Davis, if found guilty of murder, would be detained here indefinitely until Allah saw fit to cure him of his affliction.

SCENE 1: THE GOOD DOCTOR

The heroes, upon approaching the asylum, notice that there is very little security. The gates, although kept closed, are never locked and there are no guards to stop the patients escaping or stop unauthorized people entering the grounds. Indeed, a number of patients are bumbling around the grounds, lost in their own worlds. The heroes can simply open the gates and enter the grounds.

As they approach the main hospital building, a porter approaches and asks politely if he can assist them in some manner. If they mention Davis by name the porter nods slowly and mutters, "Ah! The European!" He then offers to escort the investigators to the head doctor's office.

The head doctor—one Doctor Jules de Patrie, a Frenchman by birth—agrees to see the heroes and offers them simple refreshments. He is curious to know what the heroes' connection to Davis is and listens to their story with interest. If asked about Davis' mental state, he tells them that Davis is suffering from acute shock bordering on catatonia at times, obviously brought on by the realization of his actions. At the end of the conversation he asks, "Would you like to see Davis? I'm afraid that he is rarely coherent for longer than a few minutes but maybe seeing you will do him some good, yes?"

SCENE 2: THE MAD PROFESSOR

Whereas most of the patients are allowed to roam freely around the grounds the professor is kept in isolation. He is accused of three brutal murders, so the staff do not wish him to endanger anyone's life. The doctor unlocks the metal viewing flap to allow them to see and speak to Davis when they reach the cell door.

Davis is huddled into a corner and is wearing a straight jacket. He continuously mutters and mumbles gibberish to himself. Upon hearing the latch open, he hides his face and screams, "Leave me alone! Leave me alone! Don't let them get me!" If any of the heroes speaks loudly to him he appears to calm down, though in truth his sanity is irredeemably lost. Davis stands and walks awkwardly towards the door with a wide, toothy smile and vacant eyes. He begins to speak in a frantic whisper to the assembled heroes.

"The voice on the wind summoned him! He killed them all! MURDER! MURDER! The dark god lives! Ibn-Gaza knew! Ibn-Gaza saw it all! The map is mine I tell you, MINE! My wife is looking over it now! Dear Sally, how I miss her smile..."

At this point Davis loses touch with reality again and runs screaming back to his corner, weeping loudly. Further enquiries from the heroes elicit no comprehensible response and the doctor suggests that they let Davis rest.

Doctor de Patrie cautions heroes wishing to enter the cell against such action, but he does stop them if they are persistent. He insists that no more than two people enter, for fear of startling Davis. Davis cowers in a corner when the cell door opens, weeping like a child. The doctor closes and locks the door after the heroes enter.

Davis remains clam but incoherent unless the heroes in the room mention the words "ankh," "Set," "Setmosis," or "museum," in which case he flies into a frenzied rage. Deal Initiative cards as normal. On Davis' first action, he breaks out of his straightjacket (no die roll). On subsequent rounds he tries to beat the heroes to death with his bare hands, though he has the sense to grab a weapon if any hero is stupid enough to be carrying one openly.

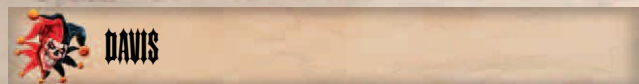
Shocked by the sudden violence, de Patrie takes 2 Actions to open the door, fumbling with the keys and calling out for help. Reinforcements, in the form of three burly warders, arrives four rounds later. Unless the heroes have already subdued Davis, the warders leap on him and grapple him to the floor. After this incident, De Patrie refuses any further access to Davis, threatening to call the police if the heroes refuse to comply.

The doctor, if questioned about Davis' work, knows only that he was found at the Museum of Antiquities. According to the police, Davis was an explorer by name and a thief



by trade. Unfortunately, Davis has been unable to tell his side of the story; a situation that is unlikely to alter any time soon.

If the heroes ask about ibn-Gaza, the doctor replies that there is an old astrologer in the old part of the city who goes by that name. The doctor gives the heroes directions and warns them to be careful of muggers and thieves in that part of town. The reference to his map and wife alludes to the photograph of his wife he kept in his hotel room (see Act 4).



Davis lost his mind when a Minion of Set in the Museum of Antiquities attacked him and his party. Though the creature was destroyed, it killed three of his team first. Unable to cope with the reality of the situation, Davis' conscious self retreated deep into his unconscious mind. He is hopelessly mad.

Attributes: Agility d8, Smarts d10 (A), Spirit d10, Strength d10, Vigor d8

Skills: Fighting d10

Pace: 6; **Parry:** 5; **Toughness:** 6; **Charisma:** -2

Gear: Fist.

Special Abilities:

- **Fearless:** Davis automatically succeeds at Guts rolls.
- **Improved Frenzy:** The crazed man can make 2 Fighting attacks each round at no penalty.

ACT 4: THE HOTEL

The Mena House Hotel stands a few hundred yards from the Pyramids of Giza, in what is currently a very sparsely populated section of Cairo. The hotel is popular with archaeologists and with the rich and famous. As well as offering a high quality service, it also provides spas and quiet gardens, popular with travelers who visit Egypt for their health.

The heroes have been booked a mixture of single and double rooms, depending on the genders of the party members.

The heroes can learn that Davis' room has been left untouched by the authorities either by asking the desk clerk or from Inspector al-Mahduk (see Act 5). Although they have the option of breaking in, bribing a member of staff with a few shillings to open the door is much more subtle. Alternately, Stewart can get the key from the reception desk.

SCENE 1: DAVIS' ROOM

Cultists are watching the hotel. If the heroes have discussed the possibility that the map is still in the hotel room while in the presence of Stewart, he goes to the

reception desk to "check if Davis has any mail that needs attending."

He secretly orders one of his cultists, disguised as a bellhop, to fetch reinforcements and break into Davis' room as quickly as possible.

Davis' room is at the back of the hotel, overlooking the gardens. How the heroes gain access matters little. Inside, the room is a mess. The contents of drawers and the wardrobe lies strewn across the floor, the bed has been overturned and the mattress slashed open, feathers from the slashed pillows coat everything.

If the heroes look for a member of staff, the bellhop (cultist) just happens to be passing (keeping an eye on the room). He listens to the heroes' story, then says he will get the manager. Alternately, the heroes may search the room themselves.

If they state that they are looking for a photograph of Davis' wife, a Notice check is made with a +1 bonus. Otherwise, they find nothing, though the GM should mention the photograph of Sally Davis in passing, along with various items of clothing, a travelogue, shaving kit, and so on. Try not to draw attention to the photograph unnecessarily.

The photo of Mrs. Davis is in a silver frame buried under clothes; the glass is cracked but still in place. Removing the photograph from the frame reveals a carefully folded piece of papyrus. Give the heroes Player Handout #2.

Before they can leave the room, the door flies open and four cultists charge in, daggers drawn and expressions of murderous intent on their faces. Stewart (assuming he is present) shuts himself in the wardrobe and remains there until the fight is over.

The disturbance is easily heard throughout the hotel, and the police arrive shortly after the fight is over. This prevents the heroes from questioning any captured cultists. The police sergeant takes statements, but does not press charges against the heroes (which may strike them as odd).

CULTISTS (4)

Attributes: Agility d8, Smarts d4, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d8, Guts d6, Intimidation d6, Notice d6, Throwing d6

Pace: 6; **Parry:** 6; **Toughness:** 5

Edges & Hindrances: Brave

Gear: Dagger (Str+1), throwing knives (Range: 3/6/12, Str +1)

ACT 5: THE POLICE

At some point the Rippers may visit the Cairo police to find out what allegedly happened to Davis. The police station is a two-story, whitewashed, flat-roofed building.

SCENE 1: A ROBBERY GONE BAD

Inside, a burly sergeant stands beside a large wooden desk, to the left of which is a narrow staircase, and narrows his eyes at the heroes as they enter. If the heroes delay in approaching him he coughs loudly, as if to attract their attention.

If asked about Davis he glares at them for a moment and then tells them to go to the first floor and ask for Police Inspector el-Mahduk. If they delay in going up the stairs, he waves them on hurriedly jabbering in Arabic.

Upstairs on the first floor is a chaotic mass of desks, chairs, wooden filing cabinets, and police officers. The only way the heroes can find inspector el-Mahduk is by calling out his name loudly. After a few attempts they see a large Arabic man sitting across the room from them look in their direction, and then wave them over. This is Inspector el-Mahduk.

The inspector is overweight, overworked, and underpaid, but he loves his job. His clothing is in the colonial style and is a three-piece white suit. As the heroes approach, he sweeps aside some files on a nearby chair and puts the pastry he was eating into a desk drawer. Through a mouthful of food he offers the heroes a seat. One between all of them, that is.

Once he has finished swallowing his food the Investigators notice a mouthful of crooked teeth as he smiles at them. In a loud voice he asks, "How can I help, my esteemed European fellows?"

He listens to the heroes' questions carefully before answering. His English is excellent and he also speaks passable French. He knows very little of the actual events concerning why Davis went mad but he does know that Davis was committing a criminal act at the time.

"The police were called to the Museum of Antiquities late one evening. Passersby had heard a disturbance from inside. On arrival, the officers found a bloodbath. Three Europeans lay dead and a fourth lay curled up on the floor. They had obviously been attempting robbery. How do I know?"

"A large statue of Set lay broken in pieces beside them. Obviously they were trying to steal something, perhaps the statue, perhaps not, when they were disturbed. The official line is that M'sieur Davis turned on his colleagues and murdered them. However, he is insane, so he cannot be tried at the present. That is all there is to it, gentlemen. A robbery gone bad."

The inspector knows a few extra details, though they are not pertinent to the heroes' investigation. Again, they are in a question and answer format.

Q: Do you believe Davis killed his friends?

A: "What other possible explanation is there? He was



found at the murder scene with blood on his hands and a large, bloody polearm nearby. The weapon matches the wounds on the victims."

Q: Where are the other bodies?

A: They have been returned to America.

Q: And their personal belongings?

A: "They were all shipped back with the bodies. Only M'sieur Davis' belongings remain. I believe they are still in his hotel room."

Egyptians may look kindly on receiving monetary tips, but Inspector el-Mahduk views it as attempted bribery. He cautions any heroes doing so that he is breaking the law and could be imprisoned if he continues his current course of action.

If the heroes do not break any laws and treat the inspector with respect, he is inclined to help them if they commit any minor infractions of the law whilst trying to help solve the case their own way. Repeated offenders will feel the full wrath of the Egyptian legal system however.

ACT 6: THE ASTROLOGER

The astrologer, Ibrahim ibn-Gaza, lives in a dark and old part of town where few tourists ever come. His shop is only open at night, a particularly dangerous time for Westerners to be wandering the streets in the old town.

Ibrahim has been an astrologer since he was a young boy and his lineage consists of an unbroken line of astrologers dating back, according to word on the street, "to the days of great Rameses himself." Ibrahim does not talk of such

matters. In fact, Ibrahim only speaks Arabic and so the heroes may need to bring a translator with them (such as Stewart or his charming assistant).

SCENE 1: WRITTEN IN THE STARS

Upon entering the shop the heroes notice how dark it is. Even with the amount of candles lit, there is surprisingly little illumination being cast. After a few moments, in which they may marvel at the huge collection of trinkets, charms, and other religious knickknacks, a wizened old man emerges through a curtain, which leads to a back room. He politely inquires how he may assist the heroes. Although frail in body his voice is full of power and authority.

His eyes narrow visibly and he takes a sharp intake of breath through his nose if they mention Davis by name. "You had better come with me, for such things are not to be spoken of in the open." He beckons the heroes to follow him into the back room. The back room is extremely cramped; large numbers of mystical charts and diagrams cover the walls and strange contraptions cover the floor. Ibrahim sits on a rickety old stool and indicates that the heroes should also be seated. The only space left is on the floor.

If you want to have a cheap laugh at the heroes' expense, have a servant boy bring in a plate of dates for the old man's visitors. The dates are not poisoned, but players may be wary to let their characters try them.

"Davis came to me seeking wisdom, but he found only madness. You will suffer the same fate, for I have seen it in the stars. Davis sought the Ankh of Set; a powerful talisman owned by the most evil pharaoh of them all, Setmosis.

"So vile was Setmosis that his own brother killed him, but before he could be buried, the body disappeared. Some say that Set took it to his bosom, others that Setmosis's followers spirited it away. I do not know the truth.

"It is also said that Setmosis is not dead, but merely sleeps, awaiting a summons from his dark god. His ankh is his source of power. It is a great force for evil.

"I know that you seek the map. Davis came here looking for it and I knew that others would follow. I shall tell you what I told him; the map lies at the feet of Set. That is all there is to know on this matter. I have nothing more to say."

Ibrahim knows little else of use to the heroes, although he sells them some trinkets if they so wish. Though the old man makes numerous lofty claims as to their potency (he has to make a living after all), these trinkets have no actual powers.

If any heroes ask to have astrological charts drawn up, Ibrahim foretells great suffering for them all!

SCENE 2: AMBUSH IN THE ALLEY

Barely have the heroes stepped out of Ibrahim's shop when an unknown assailant attacks them. As the first hero (i.e. not Stewart) passes a small alleyway, a knife flashes out of the darkness, aiming for his back. Check for Surprise as normal. If the assassin goes first in the round, he has the Drop on his opponent.

The assassin is completely fanatical and kills himself rather than risk capture by the heroes. Once dispatched, a search of the assassin's body reveals no clues to his identity. The only item on him is his knife.

If the heroes fetch Ibrahim from the shop to look at the body he does so without question, then shrugs and says. "It is a dead man. I do not study dead men." He returns to his shop.

The police are of no help either; merely telling the heroes that muggers are always present in that part of town and they should take more care in future. The police know full well that the assassin is some sort of cultist (Imhotep's power is growing), but are too afraid to act. Instead, they sweep such attacks under the carpet and ignore them.

It may be that Stewart is at the head of the party when they pass the alley. The assassin, recognizing him, waits for the next person to pass. If this should happen and the heroes raise the question of why Stewart was not attacked, he says, "This was obviously a crime of the moment. He saw me and planned to strike me from behind. Fortunately for me, you were there to stop him."



The assassin is a member of the Cult of Set. Stewart, on learning the heroes' plans to visit the astrologer, ordered an assassin to dispatch them. Although he suspects that ibn-Gaza does not actually have the map, once he learns its location he can remove the heroes from the scene.

Attributes: Agility d10, Smarts d6, Spirit d8, Strength d8, Vigor d6

Skills: Fighting d10, Guts d10, Intimidation d8, Notice d8, Stealth d10

Pace: 6; **Parry:** 8; **Toughness:** 5; **Charisma:** -4

Edges & Hindrances: Block, First Strike, Frenzy, Level Headed, Habit (hashish), Loyal (Stewart), Overconfident

Gear: Curved dagger (Str+1)

ACT 7: THE CAIRO MUSEUM

The Museum of Antiquities is situated in the centre of Cairo. It is open from 9.30 am to 12.10 p.m., and then again from 3.00 p.m. to 5.30 p.m. daily. The museum contains the best artifacts from pharaonic period of Egypt, although ancient Greek and Roman relics are also displayed.

SCENE 1: BREAKING AND ENTERING

Most parties are likely to enter the museum at night. The museum has no alarm systems and only a few, somewhat lax, security guards. Entrance through a door requires the heroes to break it down (Toughness 8) or pick the lock (no penalty). Unless they are particularly noisy, the night watchmen do not detect their presence and remain in their room. Remember, the great finds from Tutankhamun's tomb lie undiscovered for another three decades; the museum contains mostly statues, pottery, mummies, and papyri.

The heroes actually have the option of visiting the museum during the day to scope the layout. Any hero that buys a copy of the tourist guide from the shop in order to quickly locate the statue of Set receives a benny for ingenuity.

Security within the museum is rather poor, even during the day, consisting of a few security guards that pay little attention to the artifacts they are supposed to be watching. The heroes could probably steal small items without too much bother if they are so inclined. Heroes who are caught are taken away, charged, and sentenced harshly to ten years imprisonment. There is no appeal system in 1890s Egypt.

MUSEUM GUARDS

Attributes: Agility d6, Smarts d6, Spirit d8, Strength d8, Vigor d8

Skills: Fighting d8, Guts d8, Streetwise d6

Pace: 6; **Parry:** 6; **Toughness:** 6

Gear: Baton (Str+1)

SCENE 2: AT THE FEET OF SET

The statue of Set, the only one currently in the museum, stands at the head of the grand staircase that leads from the atrium to the first floor. Two open stone sarcophagi, containing mummies (preserving mummies behind glass is yet to happen), stand either side of the statue. Handwritten labels, in English and French, list them as, "Nobles of Luxor, Middle Kingdom."

The statue is ten feet tall, carved of black basalt, and finely crafted. Though the players may suspect it is a Minion of Set, it is in fact just a statue. On the base of the statue is an inscription in hieroglyphs, which reads, "Here lies wisdom." The base contains a secret compartment, which can be detected on a successful Notice check with a -2 penalty. Within the small cavity is a piece of papyrus - the second part of the map. Give the heroes the second map fragment (Player Handout #3).

When the compartment is opened, however, a magical trap awakens the adjacent mummies. Remember, the heroes are fighting on a landing; there is a risk of being pushed down the stairs by the mummies. Anyone falling down the stairs suffers 2d6 damage.

Gunfire or shouting attracts the night watchmen 1d4 rounds later. Their reaction varies whether the mummies are still mobile (in which case they flee) or if the heroes are alone (in which case they try to arrest them). If the heroes are arrested, they can bribe their way free with a payment of £100. Otherwise, they are tried and sent to jail for a decade. Any escape plan is left to the GM to improvise.

Note: The Minion awoken by Davis' party has been destroyed; the pieces have been badly reassembled and stand at the end of the landing, but the magic that animated the construct is gone. It is now just a pile of stones.

SERVITOR MUMMIES (2)

Attributes: Agility d4, Smarts d8, Spirit d10, Strength d12+2, Vigor d12

Skills: Fighting d8, Guts d10, Intimidation d8

Pace: 4 (d4 running die); **Parry:** 6; **Toughness:** 10

Special Abilities:

- **Fear:** Anyone seeing a servitor mummy must make a Guts roll.
- **Improved Arcane Resistance:** +4 Armor versus magic, and +4 to rolls made to resist magic effects.
- **Mummy Rot:** Anyone touched by a Servitor Mummy, whether he is damaged or not, must make a Vigor roll. Failure means the character has "mummy rot" and suffers an immediate wound.
- **Undead:** +2 Toughness; +2 to recover from being Shaken; Immune to poison, disease, and gas; No additional damage from called shots; ½ damage from firearms and other piercing weapons.
- **Weakness (Mummy):** Mummies take +4 damage from fire, and suffer a -2 penalty to Fighting attacks against anyone who brandishes a torch or other open flame.

ACT 8: PREPARING TO LEAVE

From here on, the adventure becomes more linear, though the heroes still have options open to them. This scene cannot take place until the heroes have both sections of the map.

The heroes have proved to Stewart that they are too resourceful and skilled to simply remove with brute force. He also suspects that traps or magic guards the tomb. So he hatches a new plan, one in which the heroes risk their lives and he reaps the reward.

SCENE 1: DECIPHERING THE MAP

Once the heroes have both parts of the map, they can work out where the tomb of Setmosis is located. Unless a hero has any knowledge of Egypt (GM's call), Stewart translates the hieroglyphs and tracks down the geographic

location of the tomb.

The hieroglyphs, from the top left going clockwise, read as follows:

*His limit of life is everlasting.
Setmosis, Lord of Eternity.
Mightier than the gods.
He hath received the crook and the ankh.*

After several hours consulting maps and record books, Stewart identifies the tomb as being located in an area of rocky desert a week's march to the west of Cairo. There are no oases on the route; nor are there any permanent settlements. He warns the heroes that the desert nomads are not always friendly, so they should be wary of strangers.

SCENE 2: PROVISIONS

Once the heroes indicate they are ready to leave, Stewart insists on accompanying any expedition. Through his contacts, he explains, he can acquire trusted diggers and expedition supplies, plus he speaks the language of the pharaohs. He is also experienced in exploring tombs. Daphne comes along to document the expedition.

Stewart actually "hires" a group of fellow cultists to act as diggers. As for supplies, he purchases two large tents, blankets, shovels and picks for the diggers, three lanterns, a dozen flasks of lamp oil, a compass, 50 feet of hemp rope, food and water for three weeks, drawing and writing equipment, a small medical kit, and two camels to carry the load.

The heroes are free to purchase any personal supplies they wish.

"DIGGERS" (12)

The diggers hired by Stewart are actually fellow cultists of Set. They are under strict orders to act like "dumb locals" until Stewart betrays the party.

Attributes: Agility d8, Smarts d4, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d8, Guts d6, Intimidation d6, Throwing d6

Pace: 6; **Parry:** 6; **Toughness:** 5

Edges & Hindrances: Brave, Guardian (Dr. Stewart only)

Gear: Shovel or pick (improvised medium weapon, -1 attack, Str+2, Parry +1), dagger (Str+1)

Once the Rippers and their untrustworthy companions are fully outfitted, it is time to set off into the desert. Away from major population centres, Egypt is a barren and hostile environment and there are dangers aplenty awaiting the heroes as they cross the desert in search of Setmosis's tomb.

ACT 9: JOURNEY THROUGH EGYPT

The trek across the desert is a full week long and, depending on the GM's wishes, can be skipped over or played in a bit more detail.

SCENE 1: THE SCORCHING SANDS

This scene is optional. A GM wishing to pick up the pace should go straight to Scene 2, assuming the heroes cross the desert without incident.

Otherwise, each day the heroes walk across the desert, draw a card from your action deck. If the card is a face card, an encounter occurs. Roll on the Encounter Table below.

If a Joker comes up, roll twice - the group has run into two encounters at once. Reshuffle the deck after every encounter.

The desert is a vast expanse. Encounters marked "*" take place at a distance of several miles, though the heroes are unable to tell if nomads are friendly or hostile until they enter firearm range.

d20	Encounter
1-4	Game (lizards and snakes)
5-10	Hostile nomads* (1d6+2 nomads)
11-13	Friendly nomads* (1d6+2 nomads)
14-15	Booming sands
16-17	Poisonous snake
18-19	Heatwave
20	Sandstorm

GAME

The heroes discover a nest of lizards, snakes, or other edible game. Every character who spends four hours hunting may make a Survival roll to net enough fresh food to feed one person for one day per success and additional raise. Make a group roll for extras assigned to this task and multiply the results times the number of foragers involved.

HOSTILE NOMADS

The nomads see the characters as a source of income at the local slave market. They flee into the desert if half their number are slain.

Attributes: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d6

Skills: Fighting d6, Guts d6, Riding, Shooting d6

Pace: 6; **Parry:** 5; **Toughness:** 5

Gear: Musket, 20 shots, camel



FRIENDLY NOMADS

These nomads are friendly and are willing to stop and talk to the heroes. They know only one fact of use to the heroes, the place they are looking for is known as the Valley of Death to the local nomads, for those who enter never return. They react by fleeing if attacked.

BOOMING SANDS

Have each character make a Notice check. Those that succeed hear a sound like thunder, though the sky is clear.

Characters with an understanding of the desert (GM's call) may make a Common Knowledge roll to determine that the sound is caused by a huge mountain of sand sliding down a dune face.

POISONOUS SNAKE

Have the heroes make a Notice check at -2 to avoid being surprised by a poisonous sand viper hidden beneath the sand. Run the combat as normal. If killed, the snake provides food for one person for one day.

☠ **Sand Viper:** Use the stats for a venomous snake in the **Savage Worlds** rules.

HEATWAVE

The temperature soars to well over 90 Fahrenheit. The heat is unbearable no matter how much water is drunk.

Have each character make a Vigor check at -2 penalty every four hours for 12 hours to avoid gaining a Fatigue level. Recovery only takes place later that evening, when the temperature drops sufficiently to allow the body to shed excess heat.

Though this scene has no lasting effects, it serves to indicate how dangerous the desert heat can be. It is also a foreshadowing of the terrible walk back that awaits them later!

SANDSTORM

Those caught in a sandstorm must make a Fatigue roll at -2 every hour until they find shelter (Survival at -4, one roll per group). A roll of 1 indicates a character has become lost and must now make a Survival roll himself to find shelter. The storm lasts 2d6 hours.

SCENE 2: THE VALLEY OF DEATH

As dawn breaks on the seventh day of the journey, the heroes spy the isolated valley in which the tomb lies. As they draw nearer, the entrance to the valley becomes visible through the heat haze. The valley entrance is only thirty feet wide, widening to 100 feet over the next half a mile. Setmose's tomb lies a mile into the valley. The terrain is dotted with rocks and large boulders with the occasional pillar of rock looming over the heroes as they travel (see map).

The valley is a natural suntrap and the heat is oppressive, even this early in the day. Clothing is soaked with sweat within minutes of entering the valley, the heroes' heads begin to ache, and vision becomes slightly blurry. Check once for Fatigue loss when the heroes enter the valley,

regardless of how much water they are carrying. There are no modifiers to the roll.

Unfortunately for the heroes, a sect of the Cult of Osiris guards the tomb. Known collectively as tomb guards, they are sworn to keep anyone from discovering the tomb, even if they must kill them. The heroes are spotted as soon as they enter the valley, and an ambush is arranged.

When the heroes reach the spot marked 'X' on the GM map, the tomb guards attack. Four of the tomb guards fire their muskets from behind Medium Cover while the other four and their leader break cover and charge, scimitars flashing in the sun. Check for surprise as normal.

Stewart acts like a scholar and immediately dives for cover. His "diggers" do the same. Stewart uses his revolver, but only to defend himself. His plan is to let the heroes weaken themselves. Daphne is a total noncombatant, but she can scream well if attacked.

The tomb guards attack is relentless, regardless of their losses. Only when the leader has taken three Wounds (or all his men are incapacitated) does he call for a truce.

"Peace! Peace!" he shouts. At his command, his men disengage from combat, moving back from their opponents. "Let us draw no more blood. Strangers, this valley is cursed. If you know what is good for you, turn back and go in peace. Stay, and you will die."

With that, he and his men retreat back into the hills. The tomb guards fight to the death *only* if the heroes continue the battle.



MOHAMMED AL-ARABI, TOMB GUARD LEADER

Mohammed is the leader of the tomb guard band. He is totally dedicated to keeping Setmosis's tomb undisturbed for any reason. He is a strong leader, and excellent swordsman, and possessed of strong mind. He is not suicidal.

Attributes: Agility d8, Smarts d6, Spirit d10, Strength d8, Vigor d8

Skills: Fighting d10, Guts d10, Shooting d10, Survival d8, Track d8

Pace: 6; **Parry:** 8; **Toughness:** 6; **Charisma:** 0

Edges & Hindrances: Block, Brave, Command, Fervor, Quick, Sweep, Vengeful, Vow (guard the tomb)

Gear: Scimitar (Str+2)

TOMB GUARDS (8)

The tomb guards are members of a hereditary sect, sworn to keep Setmosis in his grave. Their numbers are few, but their courage and dedication endless. Though technically Rippers, they have no desire to cooperate with the heroes, whose mission is at odds with their own.

Attributes: Agility d8, Smarts d4, Spirit d6, Strength d6, Vigor d8

Skills: Fighting d10, Guts d10, Shooting d10, Survival d8, Track d8

Pace: 6; **Parry:** 7; **Toughness:** 6; **Charisma:** 0

Edges & Hindrances: Brave

Gear: Scimitar (Str+2), musket, 10 shots

ACT 10: THE TOMB OF SETMOSIS

This Act takes place entirely within the tomb of Setmosis. The tomb is quite large, but the atmosphere instilled to the players should be one of exploration, not a "dungeon bash." GM's are urged to read this section several times before play to ensure it runs smoothly.

SCENE 1: UNCOVERING THE TOMB

Once the tomb guardians are defeated, the heroes proceed without incident to the spot marked with an ankh on their map. All that is visible is a small mound of sand against the cliff wall. If they want to find the entrance, they must dig. Stewart orders the diggers to erect the tents before they start any excavation.

Three separate obstacles block the entrance. Firstly, a layer of sand six feet deep conceals the tomb entrance. Removing it takes 20 man-hours. Once the sand is removed, the heroes encounter rubble, filling the passageway to a depth of 10 feet. Clearing this away takes a further 40 man-hours. No more than four diggers may work at clearing the sand and rubble. Given the terrific heat in the valley, no man may work for more than four hours at a time without needing to rest for two hours.

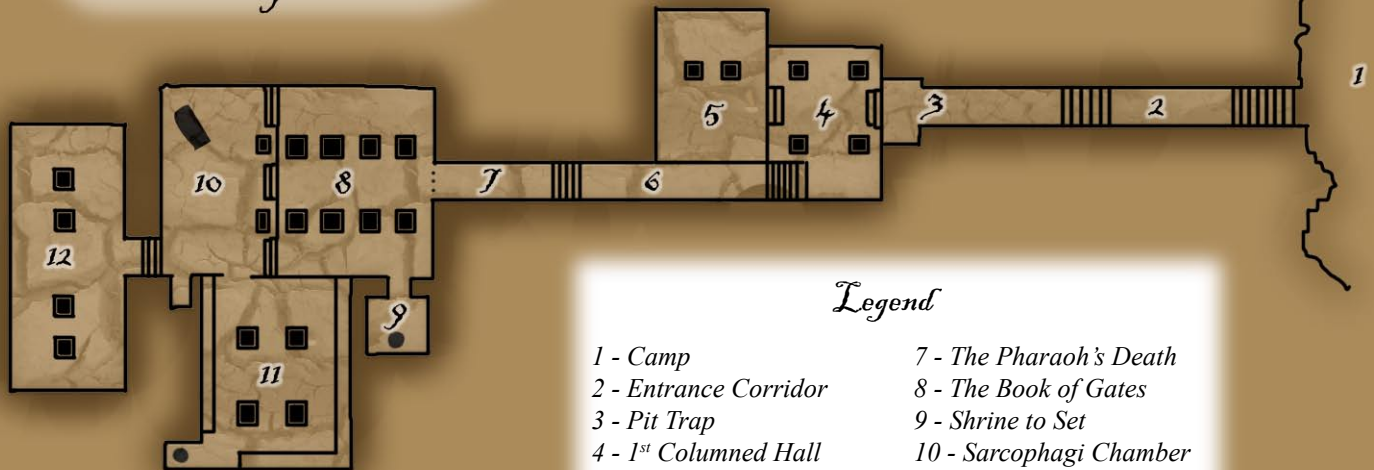
The final barrier is a plastered brick wall. The only markings on the wall are the pharaoh's royal seal (which identifies it as the correct tomb) and a curse, which reads, "Death awaits those who would disturb the sleep of the dead."

If the heroes have hired diggers, they flee screaming into the desert at the sight of the curse. Of course, this is all part of the plan. They actually hide nearby, waiting until the heroes have entered the tomb before coming back to Stewart's side.

Breaking through the wall takes 4 man-hours with a pickaxe and double that with other tools. Once the passageway is cleared, a sudden wind howls through the camp, ripping tents out of the ground and whipping away small objects.

Characters making a Notice check hear a strange voice on the wind, seeming to call the words, in Egyptian, "Arise Setmosis." Whether they hear the voice or not, all the characters must make a Spirit check or lose a benny. A

The Tomb of Setmosis



Legend

- | | |
|-----------------------------------|-------------------------|
| 1 - Camp | 7 - The Pharaoh's Death |
| 2 - Entrance Corridor | 8 - The Book of Gates |
| 3 - Pit Trap | 9 - Shrine to Set |
| 4 - 1 st Columned Hall | 10 - Sarcophagi Chamber |
| 5 - 2 nd Columned Hall | 11 - Ushabti Gallery |
| 6 - The Pharaoh's Life | 12 - Treasury |

character without bennies is at -1 penalty to all checks whilst within the tomb as if he were Fatigued (though he does not gain a Fatigue Level).

Before the heroes can enter the tomb, Stewart groans loudly and then collapses. A successful Healing roll reveals that he is sweating profusely and somewhat pale, though no direct cause can be discerned. Stewart, who is conscious, claims that he had malaria several months ago and has not fully recovered.

"The stress of that battle and the heat... it just hit me like a fist. Let me rest here... take Daphne with you... she's not just a pretty face. I'll wait here... in the shade... I'm sure the diggers... will be back. They have no water. Go on... find the ankh before... it's too late."

Stewart actually took a small amount of poison during the battle to fake the symptoms of malaria. Once the heroes enter the tomb, he takes the antidote. His actions while the heroes explore the tomb are detailed in Act 11.

SCENE 2: EXPLORING THE TOMB

The tomb is divided into chambers and passageways. The passageways are narrow, but high enough to walk upright. The walls are lavishly decorated with hieroglyphs and the ceilings painted with five-pointed stars, as is common in many tombs. The only light sources are those brought in by the heroes. The air is musty, but breathable. Having been sealed for the best part of four millennia there is little dust, though the floors are covered with a layer of sand.

AREA 2: STAIRS & CORRIDOR

Beyond the wall is a small landing, from which a set of stairs leads into the darkness. Hieroglyphs decorate both walls, and golden five-pointed stars adorn a dark blue ceiling. The workmanship is fantastic, truly worthy of a king.

The inscriptions are warnings against tomb robbing, and detail numerous curses, including death by strangulation, death by disembowelment, death by being eaten alive by crocodiles, death by disease, and so on. They contain no actual power, but a character that can actually read them, as opposed to receiving an edited translation, must make a Spirit check or be Shaken.

Beyond these stairs is a corridor, sloping downward 30 degrees to the horizontal. Walking down presents no difficulties, but climbing back up reduces movement by half and prohibits running. Again, the walls are decorated with curses. At the end of this corridor is another set of stairs, and beyond them another sloping corridor. All the walls are decorated with warnings.

AREA 3: PIT TRAP

The walls surrounding this area tell of pharaoh's journey into the underworld, but noticing them in time requires a Notice check and a Knowledge (hieroglyphs) roll from the lead character. What looks like a small antechamber is in fact the top of a concealed pit. The shaft is covered with a thin layer of wood covered in sand. Placing any weight

greater than 50 pounds causes the tinder-dry wood to shatter, plunging unfortunate victims into the inky darkness beneath.

The character activating the trap may make an Agility check at a -2 penalty to avoid falling to the pit bottom, some 30 feet below (and taking 2d6+5 damage). Climbing out unassisted is impossible; there are no handholds and the walls are too far apart to allow a character to brace his back and “walk” up the walls. The walls of the shaft are not decorated.

The pit is 2” across, and can be jumped with a run-up without requiring a Strength check.

AREA 4: COLUMNED HALL & BOOK OF THE DEAD

The walls and pillars of this rectangular hall are decorated with passages from the Book of the Dead. Deducing this requires a Knowledge (history) check with a -2 penalty or a Knowledge (hieroglyphs) check. Those who understand the meaning of the inscriptions immediately realize that something is wrong; all the places where the pharaoh’s name should have been left blank. Without his name in the prayers, the pharaoh’s spirit cannot reach the afterlife (this is a clue that a living mummy may lurk in the tomb).

A doorway and a set of descending stairs allow exit from this chamber.

AREA 5: SECOND COLUMNED HALL

Like the previous chamber, the walls and pillars contain passages from the Book of the Dead. Again, the pharaoh’s name is missing. There is nothing else of interest here.

AREA 6: THE PHAROAH’S LIFE

The walls enclosing the upper stairs and sloping corridor are decorated with more hieroglyphs. Characters succeeding in a Knowledge (hieroglyphs) roll can determine that the text tells the life story of Setmosis. Translating the basic details of the text takes 30 minutes.

Should the heroes wish to dally (and learn a clue), and translate the details of Setmosis’s life, give them Player Handout #4.

AREA 7: THE PHAROAH’S DEATH

The walls of this short set of stairs and horizontal corridor are decorated with the story of the death of Setmosis.

Use the same mechanics as above for translating, but give them Player Handout #5 if they spend 30 minutes translating the meaning.

AREA 8: CHAMBER & THE BOOK OF GATES

This large columned hall is decorated with hieroglyphs from the Book of Gates. The religious passages tell pharaoh’s spirit how to successfully pass through the underworld to reach heaven. Unfortunately, his name has been left out of the prayers (as with Areas 4 and 5), entombing his soul in his mummified body.

Three sets of short steps lead down into Area 10; area 9 is reached through a narrow, but open, doorway. The heroes can see the contents of both chambers without actually having to set foot in them. This is not particularly important, but asking them, “Who is stepping inside first?” may get them worrying!

When the treasury trap is activated (see Area 12), a door seals the opening between Areas 7 and 8 (shown by the dotted line on the map). On the inside face of the door (i.e. the side that faces this chamber), is a life-size bas-relief on Setmosis in typical Egyptian style. His right hand is holding an ankh, his left a crook.

A hero investigating the door should make a Notice roll with a +2 bonus. If successful, he notices that the ankh and crook carvings are much deeper than the others. See Scene 3 for more details.

AREA 9: SHRINE TO SET

At the far end of this small chamber is a statue of Set, the dark god of Egyptian mythology. The imposing statue is jet black, measures some 8 feet in height, and stands at attention. It holds an upright polearm in its right hand, the head of which rests on its right shoulder. Its left hand is held at its side.

The walls are decorated with prayers to Set and talk of human sacrifices performed by the pharaoh to honor his god. In several scenes, Setmosis is seen bowing before the god, holding a black ankh in his raised hands, as if in offering to the deity. If the hieroglyphs are translated, they indicate that Set blessed Setmosis with a powerful talisman, though they do not go into specific details about the talisman’s powers.

Should the heroes have too easy a time fighting the mummy Setmosis and his priests (see Area 10), the GM has the option of animating the statue as a Minion of Set as additional foe. If the party has suffered sorely, it remains an innocent statue.

Whether statue or Minion, defacing any part of this chamber is an affront to the god. Desecrators must make Spirit check or be struck down with a terrible blight. If the character fails to score a raise, roll once on the Injury Table (see the **Savage Worlds** rulebook) for the nature of the curse. The effects last for 24 hours on a success (but non-raise), a week of a failure, and a month of a double ‘1.’ Characters with Arcane Resistance may add the bonus from that Edge to their Spirit check.



MINION OF SET (GOLEM)

This jackal-headed humanoid statue may be brought to life through Setmosis's magic. It is a mindless combatant, which is precisely what makes it so fearsome.

Attributes: Agility d8, Smarts d4 (A), Spirit d8, Strength d8, Vigor d8

Skills: Fighting d10, Guts d8, Intimidation d8, Notice d6, Stealth d4

Pace: 6; **Parry:** 7; **Toughness:** 12

Gear: Cursed Polearm (Str+1d10)

Special Abilities:

- **Armor +4:** Minions of set have stone bodies that resist most attacks.
- **Construct:** +2 to recover from being Shaken, no additional damage from called shots, half-damage from piercing attacks, not affected by disease and poison.
- **Improved Arcane Resistance:** +4 Armor versus magic, and +4 to rolls made to resist magic effects.
- **Improved Sweep:** A Minion of Set can attack all adjacent foes with no penalty. This must be decided before the Fighting roll is made. Make one Fighting roll and apply it separately to all foes, but resolve damage for each separately.
- **Weakness (Golem):** Golems take +4 damage from explosions.

AREA 10: SARCOPHAGI CHAMBER

This large chamber contains three stone sarcophagi. The sarcophagus lying down is that of Setmosis and is unadorned except for his cartouche on the lid. Unlike Tutankhamun's sarcophagus, it is not multilayered; once the top lid is removed the pharaoh's corpse is visible beneath. The two sarcophagi flanking the stairs are those of his most loyal priests. Their resting places have no inscriptions of any sort.

Opening any of the sarcophagi causes the mummies within to awaken. Proceed immediately to Scene 4 when this happens.

A character can see into Areas 11 and 12 without entering them. The small niche holds a life-size statue of Setmosis emerging from the wall. This is a symbolic doorway to the afterlife and is irrelevant to the plot, though it may give the heroes pause for thought.

AREA 11: USHABTI GALLERY

This chamber has a low shelf running along much of the sides. Standing atop it are hundreds of ushabti figures. These are small (4" high) figures, resembling miniature sarcophagi. A character making a successful Knowledge (history) check knows that the spells written on them bring them to life in the afterlife.

The Egyptian afterlife was not a paradise. The deceased was expected to fulfill the same role he had in life, though free from sickness or hunger. The ushabti figures perform mundane work on the deceased's behalf in the next life, sparing him from manual labor in eternity.

A successful Notice check with a -2 penalty reveals three figures that are different from the others. These are supervisor ushabti, responsible for overseeing the work of the lesser ushabti. They are also magical.

The niche in the bottom left corner contains a statue of Setmosis, holding an ankh and a crook. The crook can be detached and fits into the closed door in Area 8.

USHABTI SUPERVISORS

When the spell engraved on the rear of a supervisor ushabti is read aloud (requires a successful Spellcasting roll), the figure transforms into that of an average sized human of Egyptian stock. This is a variant of the *shapechange* power.

On Earth (as opposed to the afterlife), the figure remains human for one hour per Power Point. Each figure contains 5 Power Points, which recharge at the rate of one per 2 hours.

The figures must be commanded to perform tasks in ancient Egyptian. Their tasks are limited to carrying or digging; they *never* fight.

They are also mindless and must receive clear commands of no more than 10 words (otherwise they stand motionless until they receive clear instructions). They cannot speak, write, draw, nod their head, or otherwise impart information.

They are useful only as diggers or porters.

USHABTI (GOLEM)

Attributes: Agility d6, Smarts d4 (A), Spirit d6, Strength d8, Vigor d6

Pace: 6; **Parry:** 2; **Toughness:** 6

Gear: Shovel (improvised medium weapon, -1 attack, Str+2, Parry +1)

Special Abilities:

- **Brawny:** Can carry 8x Strength.
- **Construct:** +2 to recover from being Shaken, no additional damage from called shots, half-damage from piercing attacks, not affected by disease and poison.
- **Weakness (Golem):** Golems take +4 damage from explosions.

AREA 12: TREASURY

The treasury of Setmosis is stacked with artifacts, both mundane and golden. Though the discovery of



Tutankhamun's tomb is some 35 years in the future, the GM should use the description of those treasures to convey to the heroes the wealth that lies here. Cataloguing the treasures would take years, but a successful Smarts roll can appraise an approximate value of at least £1 million.

The treasure is cursed, though not with lethal spells. As soon as a hero enters the room, they hear a grinding sound from behind them. This is the stone door mentioned in Area 8. Proceed immediately to Scene 2 below.

SCENE 3: ENTOMBED WITH THE DEAD

Deal each character an Initiative card the instant the door is triggered; the door counts as being on Hold. Due to the construction of the tomb, the heroes cannot actually tell what is making the noise until they reach the steps that separate Areas 8 and 10. Once one of them has line of sight door is visible, they see that the door is almost closed. The door slides down into place.

As soon as a hero gets within an inch of the closing door, attempt an interrupt (assuming d6 Agility for the door). If the door wins, it slams closed, trapping the characters in the lower part of the tomb. If the hero succeeds, he manages to squeeze under before it seals. He may be safe, but he is also alone.

The door cannot be moved by human muscle power and using dynamite causes the roof to collapse (allow heroes a Smarts check to spot the weak ceiling before they trap themselves forever). The only way to open the door is to use the Ankh of Set (see Area 8 for a fuller description of the door).

Placing Setmosis's ankh in the socket on the door releases the mechanism, causing the door to rise back

into the ceiling in one Action; placing Setmosis's crook in the socket, whether by itself or with the ankh, activates another trap. The crook triggers a collapse of the entire tomb.

From the moment the crook is placed, deal Initiative cards. The tomb should also receive a card. At the start of the first round (before any actions), inform the heroes that a deep rumbling shakes the walls of the tomb and a trickle of plaster falls from the ceiling. Within a fraction of a second there is another rumble, which dislodges larger chunks of masonry. The tomb is collapsing!

On the tomb's card, each player must make an Agility check or suffer a level of Fatigue from falling masonry (as per Bumps and Bruises in the **Savage Worlds**

rules). On a roll of 1, the character suffers 2d6 damage from a large block of falling stone instead.

The tomb collapses completely the round after the last active hero makes it to safety. If any unconscious characters have been left, they are crushed to death. The players should not know that their safety is assured. If they dally (the "Oh, he won't kill us!" mentality), a large roof section collapses, causing 3d6 damage to all who fail an Agility check. If they are persistent in their refusal to leave, collapse the tomb and kill them. They were warned!

Clearing the collapsed tomb completely takes 5 years. Any bodies left inside are crushed beyond recognition (and use for the purposes of creating Rippertech).

Note: the ankh can be removed from the door once it starts to rise without reversing the effect. Only by reentering Area 12 is the trap reactivated. Removing the crook does not, however, stop the collapse; it is irreversible.

SCENE 4: IT'S ALIVE!

Setmosis and his two servitor priests awaken when any sarcophagus is opened. The mummies may be dormant, but all awaken the instant the heroes crack open one of the sarcophagi. Check for Surprise among the heroes. Only the mummy being disturbed acts this round and he counts as being on Hold. His first action is to try and crush his opponent.

Heroes who have never seen a living mummy (GM's call) should make Fear checks the moment the first mummy animates. Those that fail must check on the Fright Table (see the **Rippers** rules).

In the following rounds, Setmosis and the two servitors act as two distinct groups and should receive their

own Initiative cards (both servitors use the same card). Removing the lids of the sarcophagus takes one Action. The mummies fight to the death.

Setmosis is no fool. He casts *deflection* on himself as soon as possible, mentally ordering his priests into melee. If he has chance, he casts *barrier* around one hero and a servitor mummy, effectively forcing the hero to face the undead alone. Setmosis carries the Ankh of Set in his left hand and his sword in his right.



SETMOSIS (ROYAL MUMMY)

Setmosis was evil in life and, if Imhotep has his way, he will be twice as evil in unlife. The pharaoh is highly intelligent and uses his two priests to keep the tomb robbers busy while he casts his magic.

Attributes: Agility d4, Smarts d10, Spirit d12, Strength d12+4, Vigor d12+2

Skills: Fighting d10, Guts d12, Knowledge (Mummies) d8, Intimidation d10, Spellcasting d10

Pace: 4 (d4 running die); **Parry:** 7; **Toughness:** 11

Gear: Cursed bronze sword (Str+1d10), ankh (Str+1)

Special Abilities:

- **Arcane Background (Magic):** *Barrier* (creates a wall of sand), *bolt* (swarm of scarab beetles), *deflection* (shield of swirling wind and sand), *fear* (unearthly cry), and *obscure* (small sandstorm). (30 Power Points.)
- **Crushing Grasp:** Str+2. On a raise, Setmosis automatically grapples its opponent.
- **Improved Arcane Resistance:** +4 Armor versus magic, and +4 to rolls made to resist magic effects.
- **Undead:** +2 Toughness; +2 to recover from being Shaken; No wound penalties; Immune to poison and disease; No additional damage from called shots; half damage from firearms and other piercing weapons.
- **Weakness (Mummy):** Mummies take +4 damage from fire, and suffer a -2 penalty to Fighting attacks against anyone who brandishes a torch or other open flame.

THE ANKH OF SET

The Ankh of Set was bestowed upon Setmosis by the god Set himself. The talisman is powerful, but using its power comes with risks. Firstly, it grants the wielder an additional 20 Power Points to cast Arcane magic (this is *not* included in Setmosis's stats). The ankh recharges one Power Point per hour.

Secondly, the wielder may attempt to control servitor mummies as if using the *puppet* power. Power Points can come from the user's own reserves or from the ankh (Setmosis can do this without using the ankh).

Using either function involves drawing on dark magic. A hero must make a Spirit check each time he uses the ankh

or suffer from Ripping Psychosis. Each use forces another check, as if he had received a new implant or imbibed a potion. Note that a "use" means using one or more Power Points or using the *puppet* power. Powering the latter from the ankh gives a -2 penalty to the Spirit check (it is effectively a double use).

☠ **Priests of Set (2) (Servitor Mummies):** see page 9

ACT II: THE LONG WALK BACK

Having recovered the Ankh of Set and killed Setmosis, the heroes emerge from the tomb to find that all is not well. The heroes must hand over their prize or risk certain death. Many groups are likely to resist, possibly even resorting to violence. They are outnumbered and possibly badly wounded; a fight is quite likely to result in one or more deaths among the party. Wise players should realize that losing the Ankh of Set is all part of the plot, and that, as heroes, they will have a chance to redeem themselves later.

SCENE 1: BETRAYED

While the heroes were exploring, Stewart and the "diggers" put their plan into action. Firstly, they took enough water for themselves and hid it at the end of the valley. A second band of cultists, who left Cairo just after the heroes, have brought camels for the escape. Secondly, they destroyed the tents, lamps, and other potentially useful equipment. Lastly, they emptied all of the remaining water into the sand, and then slashed the waterskins to make them unusable.

When the heroes emerge from the tomb, they find Stewart waiting for him. The cultists flank him, their knives drawn. At least four cultists remain within 1" of Stewart at all times, sacrificing themselves to keep Stewart alive. The slashed waterskins and a pool of muddy sand lie at his feet. Stewart levels his pistol at the lead hero.

"Welcome back. I must say, I wasn't sure I'd ever see you again. Since you're here, I shall assume that you have the Ankh of Set in your possession. I shall give you to the count of three to hand it over to one of my men, slowly, or I shall shoot Daphne where she stands. One... two... three..."

Stewart shoots Daphne (or a hero if one has bravely stood in front of her) when he reaches the count of three. Claims not to have located the ankh fall on deaf ears. Roll the Shooting roll in secret. Regardless of the die roll, Stewart hits. Should someone hand over the ankh, which Stewart can identify at a glance, he stops the count and continues talking.

“Very wise of you. Oh, I can see that you’re just dying to know what is going on here. I must be brief, for I have an appointment in Cairo. Firstly, let me assure you that I am Dr. Nathaniel Stewart. Daphne can testify to that fact, can’t you my dear?”

“There is a new star rising over Egypt. When it reaches ascension, mankind will have the choice of slavery or death. I don’t fancy either of those choice, so I’ve reserved my place by the new pharaoh’s side already. This trinket assures my status in the New Age of Egypt. As for you... I am not a cold-blooded killer by nature. I shall let the desert kill you. I can assure you it will be a slow, agonizing death. Don’t try anything stupid. I have many more men waiting at the end of the valley.”

Stewart and his cultists then begin backing away toward the valley entrance. Once there, they mount their camels and ride into the desert at a gallop, trying to put themselves out of firearm range as quickly as possible.

What happens if the heroes defeat Stewart and his cultists? The adventure ends prematurely, though with a victory for the heroes. Unfortunately, by not destroying a large part of the Cult of Set, the heroes leave the door open for a follow on adventure.

What if your players are spoiling for a fight? Give ‘em hell! Sometimes even the good guys have to know what it’s like to lose. Pull no punches; fudge no dice, except to let the bad guys win this round.

☠ **Cultists (12):** see page 6.

☠ **Dr. Stewart:** see page 3.

SCENE 2: TO THE POINT OF DEATH

The characters are now faced with the prospect of walking back to Cairo with no water! For the first day, the heroes must make a Vigor check at –2 penalty. Starting on day two, they must make the check every six hours. Survival checks work as normal. Check for encounters using the table in Act 8 if you wish, but treat encounters with Friendly Nomads as No Encounter.

This scene is triggered once any character (including Daphne) reaches Incapacitated.

By now the heroes are on their last legs, their lips cracked, their skin blistered, and their minds beginning to think only of death. The heat is unbearable, the need for water intolerable. One of their number stumbles and falls, unable to walk another step. Above, the vultures circle patiently, knowing time is on *their* side. Let the conscious characters make Notice checks at this point.

Unsure whether or not their eyes are playing tricks, they spy a camel train on a distant dune. These are

Bedouin merchants, heading back to their camp after a successful trading mission to Cairo. Shouting or firing guns automatically attracts the Bedouins attention. An hour later, the camel train arrives at the heroes’ position.

The Bedouin are initially friendly and, according to their ancient traditions, are very happy to provide water free of charge. Of course, they only speak Arabic, but simple sign language, not to mention heroes’ ragged appearance, soon gets the request for water across.

The Bedouin supply enough water to allow the heroes to reach Cairo. They refuse all offers of money, for there may come a day when they need the hospitality of the heroes. They accept if money is persistently offered, but only to avoid causing a scene. Western ways are strange to them.

Do not bother with further encounters—skip straight to Scene 3.

SCENE 3: HUNTING STEWART

The heroes return to Cairo only two days after Stewart. In that time, Stewart has been busy preparing for a ritual to increase his own power and strength the army of Imhotep. Though the heroes do not yet know about the ritual, what they learn in the next few hours makes stopping Stewart all the more important.

Cairo is a bustling city, with tens of thousands of hiding places. Simply wandering around the streets hoping to bump into Stewart is futile. There are, however, some places where clues to Stewart’s location, and plans, can be found. If the heroes are stuck for ideas, let them make Common Knowledge rolls to determine likely places where Stewart may have been seen.

THE MUSEUM OF ANTIQUITIES

An appointment with the Director of the Museum of Antiquities, Stewart’s boss, can be arranged within the day on a successful Persuasion check and within three hours on a raise. A bribe of £10 or over adds +2 to the roll.

The Director saw Stewart yesterday in the library. He looked flustered and was leafing through several volumes. He happily allows the heroes to make use of the library, and can indicate which books Stewart was reading. A successful Investigation roll reveals that a single page has been torn out of a book entitled *Mummies, the Magic Behind the Making*, by Professor A. D. Whitehead.

Any hero asking the Director if the Museum has another copy of this tome earns a benny. The Director has a personal copy, which he loans to the heroes. The missing page is a transcript of a spell to turn a magician into a “Living Mummy of Great Power.”

The exact details of the spell are irrelevant to the plot, but in order to complete the ritual, Stewart needs a sacrifice and the Ankh of Set. The ceremony must take place at night in a site sacred to Set.

Again, the Director can be useful. He knows that the nearest temple to Set lies a few miles south of modern Cairo, in the ruins of Memphis. He provides exact directions.

THE HOTEL

If the heroes return to the hotel, they learn that Stewart cleared Davis' room only a few hours ago.

He told the hotel staff that Davis was returning to America for treatment on the next liner out of Alexandria. He did not leave a contact address or say when, or how, he was leaving Cairo.

THE ASYLUM

Should the heroes visit the asylum, Dr. de Patrie informs them that Stewart called in yesterday and signed the discharge papers for Davis. Stewart had a letter from the Police Commissioner exonerating Davis of any crime and allowing him to return to America for treatment. The letter was a forgery, albeit a very good one.

THE POLICE

Inspector el-Mahduk is at his desk if the heroes call into the police station. He listens patiently to their story. One hero may make a Persuade check, though others may cooperate on the task, to convince the inspector of the seriousness of the situation.

The following text assumes that the heroes have successfully made the Persuasion check, have been reasonably open with him (though maybe not mentioning walking mummies) and that they have accused Stewart of kidnapping Davis for foul purposes. It also assumes they know where Stewart is likely to be hiding. Alter the wording to suit the heroes' story.

"There are many in Cairo who would lock you away for what you have just told me. I, however, am open to admit that there are more things on earth than can be imagined.

"For many years now, a shadowy criminal mastermind has been operating in Egypt. Strange deaths have plagued this city and a shadow lies over our land. Many officials are in his pocket. I am not one of them.

"I am given to trust you on this matter, no matter how unusual your tale and whether or not you have been totally honest. Come. I shall accompany you to this temple with some of my best men. We cannot have you Europeans running round fighting each other. This is a job for the police."



INSPECTOR EL-MAHDUK

Attributes: Agility d6, Smarts d8, Spirit d8, Strength d8, Vigor d8

Skills: Fighting d6, Guts d8, Investigation d6, Knowledge (English, law) d8, Knowledge (French) d6, Notice d6, Persuade d6, Shooting d8, Stealth d4, Streetwise d8

Pace: 5 (d4 running); **Parry:** 5; **Toughness:** 7

Edges & Hindrances: Brave, Command, Connections, Strong Willed, Heroic, Obese

Gear: Baton (Str+1), revolver, 3 spare cylinders

CONSTABLES (10)

Attributes: Agility d6, Smarts d6, Spirit d8, Strength d8, Vigor d8

Skills: Fighting d8, Guts d8, Streetwise d6

Pace: 6; **Parry:** 6; **Toughness:** 6

Edges & Hindrances: Brave

Gear: Baton (Str+1)

ACT 12: SHOWDOWN IN MEMPHIS

This Act is the finale of this adventure and is little more than a full-scale battle between the Rippers and their allies (if present) and elements loyal to the Cabal. If the heroes win, a blow has been struck for the forces of light and the world is a slightly better place; should they lose, the darkness threatening mankind grows deeper and the Cabal has a new ally.

You can run this climatic battle using the either **Rippers** miniature rules or the standard **Savage Worlds** rules, as you see best for your group. If you choose the former, do not use Strange Locales or Events - these are already included in the text below; the troop points are unequal as well.

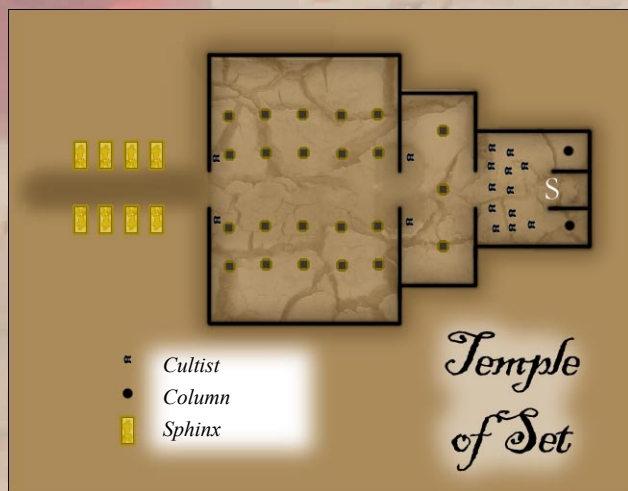
SCENE 1: FALL OF THE CULT OF SET

No matter what time of the day the heroes get to the temple of Set, Stewart and his cultists are already present.

The location of the cultists is marked on the map. Stewart is marked with an "S." Davis, still insane, is bound and gagged on the altar behind him.

If the heroes elect to attack at night, the inner sanctum, where most of the cultists are gathered, is well lit by torches. The outer sanctum counts as Dim Lighting, and the main colonnade is Dark Lighting. Should the party be carrying a light source, the cultists on guard are able to see them coming some distance away and raise the alarm.

The heroes have a good chance of disabling the two sets of outer guards if they act stealthily. The main cultists



are engrossed in the ritual, and do not hear crossbows or thrown weapons. However, any guard who is not immediately silenced shouts at the top of his lungs. Starting on the next round, the cultists pour from the inner sanctum, marking the start of the battle. Gunfire alerts the misguided cultists in the same manner.

Stewart remains in the inner sanctum during any battle, hurriedly trying to complete the ritual (even in daylight). After four complete rounds of inaction (no movement), he may make a Spellcasting roll. On a failure, he may try again next round.

If he succeeds, he completes the ritual and transforms. Completing the ritual during the day transforms him into a Wild Card Servitor Mummy with a Smarts of d8; success at night transforms him into a Royal Mummy (he retains his own Spellcasting die and spells, however)! Either way, he then joins the battle, using the ankh as a weapon. Completing the ritual automatically kills Davis; Set takes his life force as an offering.

If the heroes and their allies are having an easy time, Set himself intervenes on behalf of his agent, animating the two statues in the inner sanctum as Minions of Set under Stewart's command.

☠ **Stewart:** see page 3

☠ **Cultists (16):** see page 6

SCENE 2: AFTERMATH

Once Stewart is killed, the remaining cultists flee the battlefield. The Rippers have successfully removed one of Imhotep's pawns and no doubt put a dent in his plans of conquest. Inspector el-Mahduk, assuming he is with the party and alive, thanks them for their assistance, but politely requests they mention nothing of this incident to anyone in Egypt. As far as the official paperwork goes, Stewart is accused of smuggling antiquities. It is alleged he murdered Davis' men, then killed Davis to cover up his

smuggling activities.

If Davis is still alive at the end of the fight, Van Helsing arranges for him to be returned to America for treatment. Whether or not he recovers is up to the GM.

The heroes can return home in their own time. Staying in Egypt may be hazardous to their health; Imhotep is likely to seek revenge.

REWARDS

Each surviving character receives 3 experience points for their good work.

If the mummies are rescued from the tomb (rather than burnt to a crisp or crushed), they can be used to create appropriate Rippertech. What the heroes do with the Ankh of Set is up to them.

Daphne Munroe can be a useful ally for the party should they ever return to Egypt. Six months after the adventure, she writes a best selling Gothic horror novel entitled, "Curse of the Mummy," loosely based on the team's adventures. She gains the Rich Edge. She remains with the party if there was any romance between her and a hero, but still writes her novel.

Inspector el-Mahduk can also be a useful contact. His experience fighting the Cabal means that he could be inducted into the Rippers organization, possibly working under Allan Frazer. If offered a position with the Rippers, he readily accepts.

He remains in contact with the heroes if they so choose, and could be used to trigger another adventure in the land of the pharaohs.

REALITY CHECK

Pharaoh Setmosis did not exist. Manetho's King List does list the 7th Dynasty as lasting only 70 days, however.

The plan of Setmosis' tomb is actually that of Pharaoh Seti I, who reigned from c. 1306 - 1290 BC (a thousand years later than the imaginary Setmosis).

Seti's tomb, which lies in the Valley of the Kings, was discovered by Belzoni in 1817 and was beautifully preserved. Unfortunately, tourism has caused considerable damage to the reliefs. The god Set is more properly called Seth.

The Egyptian language used in this adventure is authentic in both grammar and vocabulary used in the 1890s, and is adapted from the *Book of the Dead*. Few scholars can read hieroglyphs straight from walls or papyri, so translation times in this adventure are purely cinematic.

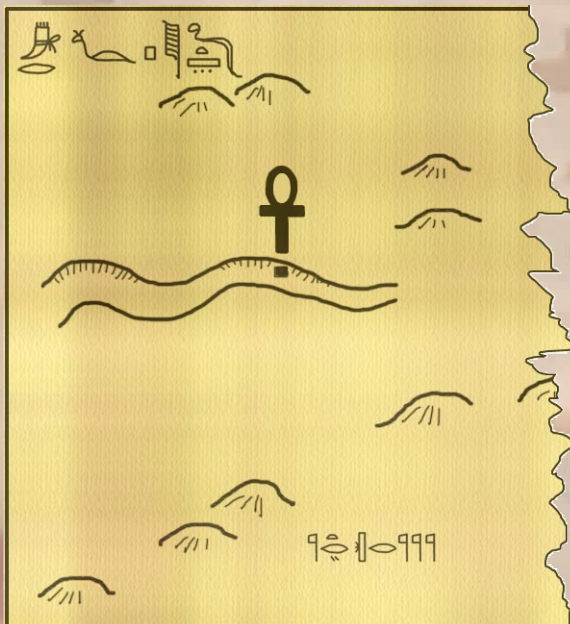
The Mena House Hotel exists at the location mentioned in the adventure.

PLAYER HANDOUT 1: TELEGRAM

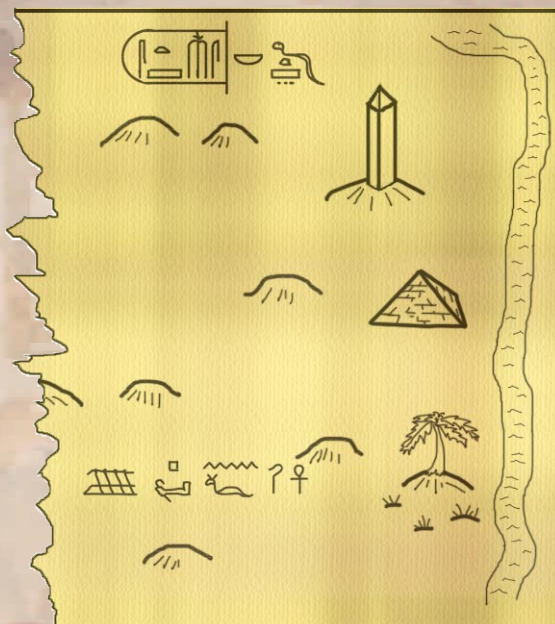


PROCEEDING WELL STOP MAP FOUND STOP INCOMPLETE STOP
CONFIRMS EXISTENCE OF TALISMAN STOP BELIEVE SECOND PART
OF MAP IN CAIRO STOP PLANNING TO VISIT NEW CONTACT STOP
WILL REPORT WHEN FOUND STOP DAVIS

PLAYER HANDOUT 2



PLAYER HANDOUT 3



PLAYER HANDOUT 4: THE LIFE OF SETMOSIS

Setmosis, Lord of the Two Lands, came to power on the death of his father Nectanebo, True of Voice (Egyptian for "May he rest in peace"). Immediately pharaoh decreed that a new dynasty had begun, one that would endure through the ages in an unbroken line.

Only a week after Setmosis came to power he had a dream that the god Set visited him. In return for promoting his worship, Set would grant pharaoh power over life and unlife. As a sign of Set's commitment, he gifted Setmosis with a magical ankh, which possessed great powers.

On waking, Setmosis, Lord of the Two Lands (a term to describe the pharaoh's rule over Upper and Lower Egypt), set about changing the worship of the gods. All worship save for Set was forbidden under pain of death, and many priests were executed over the first month.

Taxes were raised to fund a new temple to Set, one that would put the Pyramid of Cheops to shame. The army removed all those that spoke out against Setmosis, and they were never seen again. Pharaoh looked to find himself a wife to bare his children, but none would lie with him willingly, for it is said that his countenance was most evil and his earthly pleasures cruel.

Within two months, Setmosis grew to trust none but his loyal guards. He shut himself away from public life, spending long hours reading forbidden texts written by the heretic priest Imhotep. Of what he read none knew, but pharaoh grew more evil in his pleasures and many serving girls died in his bedchamber.

PLAYER HANDOUT 5: THE DEATH OF SETMOSIS

Jealous of his divine favor, the high priest of Osiris, now an outcast, sought to undo the pharaoh. The high priest bribed members of the court to distract pharaoh's loyal guard. While Setmosis slept, he was struck in his heart by the assassin's knife.

Loyal followers carried Setmosis, Lord of the Two Lands, away in secret, fearful that the new pharaoh would destroy his body and prevent him from gaining his rightful place in the afterlife. According to his wishes, Setmosis, True of Voice, was embalmed in the manner first known to Imhotep, the great lord. This process was carried out in secret, for ancient law forbade its use.

A tomb was carved from the rock, hidden in a secret valley unknown to the lords of Egypt. Here was taken the body of Setmosis, to rest until called by the dark gods to reclaim his throne. When the tomb was finished, the laborers were killed, so that none could reveal this place.

In his tomb beneath the ground was placed the body of Setmosis, along his crook and his ankh, symbols of his divine power, buried with him. Two priests, loyal unto death, were buried with him, so great was their love for their master in life. Much gold was given to Setmosis, for he would require it in the next life.

A curse was placed on the tomb to prevent robbers from disturbing the sleep of the Lord of the Two Lands. Long may he sleep!

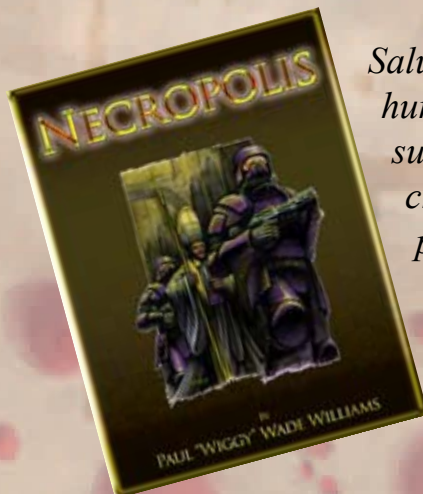
An unholy trinity!



Keep your eyes peeled for more products in the Rippers family coming soon, including figure flats, GM screen inserts, new adventures and more! Fight the forces of the Cabal and help take back the night!

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Necropolis is a Weird Wars setting for Savage Worlds.



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