

THE SECOND AMPHORA



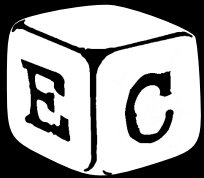
ENTENTE
CTHULHIANA



PRESENTS

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ENTENTE
CTHULHIANA



PRESENTS...

Number of players

2-4

(4 pre-generated PCs
included)

This lasts

1-2 sessions



MODERN DAY



ONE-SHOT

ENTENTE CTHULHIANA PRESENTS... 9002B

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Written by: **Enrique Camino**

Layout: **JSDS, based on a template by the Chaosium's Miskatonic Repository**

A note on gender: as we do not know the gender of the PCs that will play the scenario with you, we have opted for using the *singular they* in all descriptions involving any of the Player Characters.

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INTRODUCTION FOR THE KEEPER

WHAT HAS HAPPENED UNTIL NOW

The Second Amphora is a contemporary scenario in which the historical myth of the desert devil (the Arab djinn) is intertwined with the presence of the Mythos entities, in this case, the Iloigor.

In the past, someone defeated a djinn, sealing its heart inside an amphora, and its body inside another, to prevent it from reviving. Chance wants the PCs to find the first amphora, with the heart... cracked, for later receiving the task of protecting the second one. This other amphora is located in a remote house in the woods where the group will find clues and references to the rituals that have taken place around the artefact. Additionally, since their first contact with the vessel one of them has become marked. And finally, a “specialist” sent by their superiors appears in the house. A “specialist” that, strangely, all PCs recognise. What the characters have to discover is the purpose of the rituals that took place in the house, what the intentions of this “specialist” are, and who the real enemy is. Is the djinn really trapped? Whom can they trust?

PLAYING IN ANOTHER ERA OR PLACE

This story is designed to be played in the present time. While there is nothing necessarily contemporary in the development or ideas behind the scenario, some of the main clues are given via video recordings and computer files. If you are interested in taking the adventure to the Classic Era (the 20's or 30's of the XXth century), the Victorian times, or even further into the past, some adaptation work will be required. The video recordings can become transcriptions of sessions, and the computer files can appear as paper floor plans and lists. No information should be missed for doing this.

Regarding the place, most of the action takes place inside a remote house, so taking the action to the geographical spot you prefer should not be a major issue. Amphorae, legends and visions, all point to the Middle East as the origin of the creature. If you also want to modify this, you'll need some real work to adapt the scenario. The legends of the djinn overlap almost perfectly with what we know about the Iloigor. It may not be so easy to find another historical myth to mix it with.

PLAYING WITH PRE-GENS OR WITH YOUR OWN PCS

PCs are involved in the events of this scenario when they join a SWAT assault onto an illegal warehouse of stolen archaeological items. There is a specific object they are interested in. If you are playing with an already existing group that is part of an organisation or institution, or if the characters are a group on their own and interested in the Cthulhu Mythos, justifying their interest in that specific object is trivial. Later on, when the story uses a common boss of theirs to send them to a certain place to wait for a contact, being a stable group, following that order will be natural.

If you are playing without any such structure for your group, you can still explain these “orders” taking into account that characters are cooperating with the police in the assault (they could be policemen, specialists in Art or History, Lawyers... or hold any other specialisation which the Police would want to count with, in an advisory role).

At the end of the book we have included four pre-generated characters. You can use them, create your own or, if it happens that you have an already existing group with skills and knowledge that match the ones required by the scenario, insert the story into your regular games. If you decide to create new characters, it would be interesting for each one of them to come from a different cardinal point, but by no means critical. It would also come in handy if at least one of them spoke fluid Arabic.

THE SECOND AMPHORA

PREAMBLE

We invite you to read the below text to your players before starting the scenario proper:

The screen is still black but a sound begins to be heard. A voice intones an almost musical litany. Maybe in a dialect of Arabic, or Persian... or in a much older tongue.

An old man, but not too old, of coloured-skin, with a sparse and white-haired beard, in a clear-coloured robe and with a turban hums while rocks himself, sitting. It is a dark room, barely lightened by feeble flames that make shadows flicker. Next to him is another man, lying on the floor. We are not able to see his face, but he is moaning and his body full of burns. The sitting person brings a small bowl to him and helps him to sit up so he can drink from it. The lying one, we see his bandaged face now, drinks and coughs.

The lloigor and the djinn

It is known that the lloigor, even if they are composed of pure psychic energy, have the ability to manifest in our reality in physical form (many think that it was their apparitions in the shape of gigantic reptiles what led to the tales and legends of dragons, for example). In our era (and in the last centuries), the lloigor have lost a great part of their power, and their capacity to manifest physically is limited to possessing other beings, being unable to take a physical form themselves. It is also believed that they are able to steal the psychic energy of people and animals while these are asleep. People and animals that suffer these attacks in their sleep feel extremely tired, or even ill, when they wake up. Thanks to this stolen energy, the lloigor, even without taking physical form, are able to trigger explosions and other apparently unexplainable physical phenomena, and also, maybe, influence the course of time.

If we take all the above and compare it with the traditional tales that talk about the djinn, we see an almost exact correspondence. In the pre-muslim Arabia, djinns are invisible spirits that can, albeit only temporarily, take the form and shape of people, animals, or plants, and are capable of influencing people, both mentally and physically. This being the starting point, our characters are about to measure themselves against a djinn... or a lloigor...

THE ASSAULT

Baltimore, Maryland. October 2nd, 2018. 10:28 AM.

The PCs are joining a SWAT team (Special Weapons And Tactics – a Police assault team) about to assault a flat. Right now they are in the hallway of a housing building, where nothing is specially remarkable beyond the obvious negligence in its maintenance. There are a dozen operatives with tactical gear lined up at each side of the door. Characters are in their own plain clothes (good moment to ask them what are they wearing and how they look like), and wearing also an uncomfortable and heavy black bullet-proof vest with the word “POLICE” written across in big white block letters. If it fits their profession they may be armed with pistols or revolvers (bigger firearms are limited to the assault team, PCs would be armed just for their own safety, never to take part in the assault proper).

The purpose of the action is to arrest the members of an antiques-trafficking network, and to seize the artefacts they may have in their possession.

Ask the players how their characters feel. Are they stressed? Have they taken part in similar actions already? Do they know any of the operatives? Do they remember any such assault that went wrong? Are they thinking on any specific safety measure or manoeuvre they were instructed about...? Specifically, PCs are participating in an advisory role (as per their professions). It would be enough for one of the PCs to have been invited by the Police to justify the presence of the others, as the first one would have asked for them as support.

The true goal of the PCs, beyond the cooperation with the authorities, is to find a specific amphora they believe could be in the flat. They have never seen it and they only have a draft drawing (copy of which you can find close to this paragraph – and another copy at the end of the book, as a gaming aid). The amphora is ochre-coloured, has an edging of inscriptions next to its neck, has a wax seal in its mouth, and is approximately 1.5 meters high (5 ft).

The policemen enter. The PCs stay behind. Someone shouts orders around. Gunshots are heard and something breaks. But confusion lasts little. When the characters step in they see an Arab man, dressed in a traditional way, lying on the floor, and with a gunshot injury on his chest. The operatives talk to the radio informing that they are in and that the place has been secured. One of the agents confirms the death of the man on the floor by placing his fingers on his throat. The assault team leave so that characters can “do their job”. In a few minutes more personnel will come in to help with the inventory.

Alone now, the PCs find themselves in a relatively small flat, full of cardboard and wooden boxes and small Arab-style objects of all sorts and shapes. Some of the items seem to be on display, or maybe they were out of the boxes to be evaluated, cleaned or restored.



The corpse lies on the floor of a side room, located beyond the main room the entrance gives access to. There are also two noticeable objects, in glass cabinets. To the left, something resembling a trough, made of stone and engraved with silhouettes of farm animals, on top of a plinth. To the right, a meter and a half-long (5 ft) amphora, lying on a red cushion, inside a broken glass cabinet –likely broken by the gunshots–. The shot may have hit the vessel also, as it shows a hole and several cracks around its base.

While characters study the surroundings and try to identify the item they need to carry away, suddenly, the man on the floor begins to mumble: “you must protect the other amphora”, grabs the closest PC by the ankle and invites them to go closer to his face. He repeats the words “you must protect the other amphora”, and hands the character a small chain he takes off from his own neck. A small key hangs from the chain, with a metal tag showing the number 314. Right at that moment the man passes away.

ALONE WITH THE AMPHORA

The amphora looks as it had been described to them although, as said, its base is cracked, as is the glass cabinet inside which it lies.

The first character to touch the object feels a shiver (give this information only to that player). Besides that, nothing remarkable. The vessel weighs as much as a piece of such volume and material would be expected to weigh and is easy to carry inside the black evidence bag they have taken along. It is hard to determine the contents (if any). If they decide to remove the wax seal (or if they find any other wilder way of accessing the interior), a mass the size of a fist is inside, likely composed of leathery putrid skin. A character with medical knowledge can easily presume it is probably muscular tissue. (Actually, it is a mummified human heart, but this is impossible to find out unless it is taken to a laboratory, something we are going to make sure the PCs do not have time to do.)

Now, you need to find a way to take the character who touched the amphora first aside for a second. They may hear a noise in another room, want to investigate something further, or just visit the toilet. We need just a few seconds.

Out of the blue, one of the walls close to that character melts into fire. From among the flames, a daemonic face takes form and stares at the PC intently. It is a reptilian face full of pointy appendages, and somehow very appealing. Immediately, out of a sudden the vision disappears and the wall is restored to its previous normal state. If the PC studies the wall there is nothing out of the ordinary, not in the materials nor in the temperature; nothing that makes them think this has been anything more than a momentary hallucination (SAN 0/1).

THE LOCKER

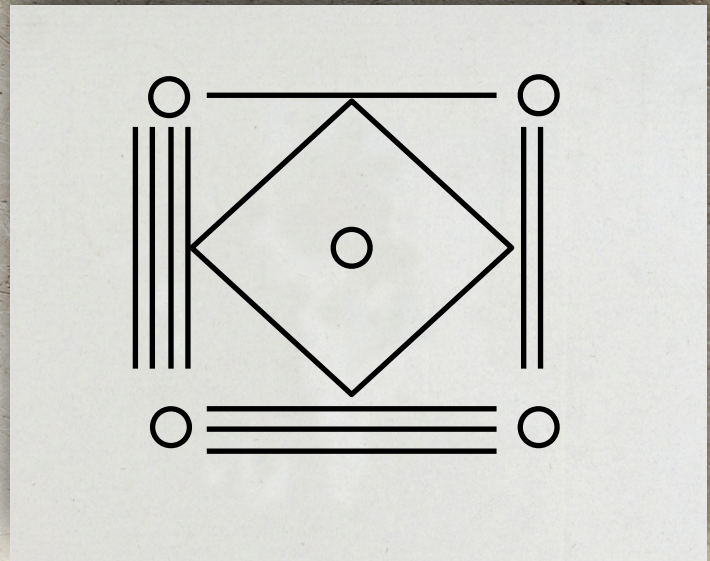
The small key the dying man has given to the characters belongs to the luggage locker in the central bus station. Any PC can conclude this easily.

The situation in the bus station depends on the time of the day in which they visit it. If they decide to go there just as they leave the flat we can assume they'll reach it at around noon or close to 1:00 PM. We'll (boldly?) assume you have been in at least one bus station in your life, so we are not going to give you many guidelines on how to describe the scene. The important thing here is to toy with the players' paranoia; so make sure there are plenty of people there. Drop basic descriptions of someone sitting at a bench reading a newspaper, of a cleaner leaving their trolley next to a trash bin they are emptying... maybe taking too long to do it, and of a group of Arab-looking people, two or three adult men, talking to each other standing up close to the lockers area.

When one of the characters walks to the numbered cabinets, a man bumps into them (into whomever is carrying the key if they are all going together) and the PC hears how the man whispers “free it”. If the character confronts the man, he claims he has not said anything. He is a young blond man, with long untidy hair, a three or four-day beard, jeans, a red checked shirt open over a white sleeveless t-shirt, and a dark blue truck driver cap. The first thought is that the young man's voice does not even correspond to what the whispering sounded like.

The contents of the cabinet number 314 (that can obviously be opened with their key) are as follows:

- A photograph, taken from the outside, of a two-storey country house, surrounded by trees and by fallen brown and orange leaves (you have a copy on page 10, and another one at the end of the book, as a gaming-aid).
- A road map of the Groton area (Vermont) with some handwritten notes about how to drive to a solitary house in a wooded area. The destination lies in a sparsely populated area, on the side of a hill, and close to a lake. Any search engine or maps app can confirm that the trip there would take 8 or 9 hours by car. (If they check other means of transport it turns out that, in fact, car is the fastest one, as flight connections are not straightforward at all.)
- A piece of paper showing a strange design consisting of several circles and lines (you have a draft of it next to these lines, and a copy at the end of the book, as a gaming-aid).
- A printed piece of paper listing several dates, with always an exact four-year difference between one and the next one, and the last one being two days from today. You can create the document yourself if you want to use it as a gaming-aid. (If you use the dates we propose in this scenario, the last one will be October 4th, 2018, as “today” is October 2nd.)
- A sticky note with the handwritten text: “Aden2018”. You can prepare it yourself if you want to use it as a gaming-aid.



The house was built in 2010 and is owned by an import-export company dealing with Saudi Arabia: Arabimpo, Inc., originally based in Aden (Yemen), and now in Riyadh (Saudi Arabia). The company has a small commercial representation office in Baltimore, USA, located at an office building (the company pays for having a landline there, someone to pick messages, and access to a meeting room if they ever need it, but it is not a real workplace and there are no direct employees there).

THEIR ORDERS

If they discuss all this information with their superiors, their orders are, on one hand, sending photos of everything they have found, and on the other, visiting the house on the map and, if a second amphora were to be found there –as the dying man’s warning seems to suggest- protect it inside the house until a specialist arrives. The specialist should arrive there in one or two days.

ABOUT THE HOUSE

If they think about requesting researching the place, while they are driving, later in the day, they get an encrypted email message with the following information:

Managing the times

We cannot foresee in which order your players will find out each clue, nor for how long will they interact with each other or discuss possible actions to take, so managing the time is in your hands.

In any case, as the scenario unwraps, and specially once inside the house, it is important to keep letting them know how the strength of the wind outside is constantly and steadily increasing. At some point the thump of a tree’s branches against the windows will startle them. Later, when the sun begins to set down (or as you decide it is a good moment) they can see whirlwinds of leaves raised by the gale building up.

FIRST VISION

As the trip to the house takes several hours, the basic options available to the group are, either sleeping in a road motel, or keeping driving in turns and sleeping in the car. In any case, you can use that time to introduce the scene below. If a specific PC insisted in driving by themselves alone all night (we would discourage that option as they would be too tired the following day to “operate” properly), and there were no –subtle- way to convince them otherwise, just play the scene with the rest. The relevant information will end reaching that character later on, when the others share their experiences in the dream.

If the group organise themselves in a way that avoids sleeping at all for everyone between the moment of finding the first amphora and the arrival at the house, you should use this vision as an hallucination and introduce it to each character individually. For example, when they see the house for the first time, before entering.

This scene is a dream (or hallucination) that each character experiences. Although it is (almost) exactly the same for all of them, we suggest you play it individually, to raise some confusion (and suspicion). You can read or paraphrase the following text:

You step out of your tent. The night has just arrived and you taste your tea at the same time you enjoy the endlessness of the desert. Your camel chews some roots, sitting on the floor, and roars distracted.

You should reach the crossroads tomorrow, the old ruins, and meet the rest of the chosen ones, as foretold by the prophecy. You finally feel you are about to reach the end of a long travel. Just one more day, although the night's sky tells you there is a storm coming for tomorrow...

If it happens that each “real” (read “contemporary”) PC comes from a different cardinal point (as is the case with the pre-generated ones presented at the end of the book, and our advice if you roll new ones), you can add that information here: “*you have been traveling for days from the North/South/East/West...*”

The very last sentence of the dream is different for each character, as each one carries a different element. If you have fewer than four players, assign them the elements in the order below and ignore the last one/s.

First character: *You sip your tea one more time and stroke the vial full of water they have ordered you to carry.*

Second character: *You sip your tea one more time and stroke the small bag full of dirt they have ordered you to carry.*

Third character: *You sip your tea one more time and stroke the small sealed amphora they have ordered you to carry, it is so light you'd say it is empty.*

Fourth character: *You sip your tea one more time and stroke the lacquered box inside which you carry the flint and tinder they have ordered you to carry.*

It is likely that players will interrupt you and demand to know how this adds up to whatever they have been doing until here. Be dry and tell them that this is what they are seeing and doing right now, and that their characters would not come up with those questions, because they know who they are. The only question you can answer is “where am I?”, telling them that they are close to Adan (Adan is the ancient version of the name Aden, and the one those characters would use). Leave this as nothing more than an oneiric interlude (that is exactly what it is after all). As they wake up again in the reality they know, they will easily conclude it was just a dream.



THE HOUSE IN THE WOODS

The car trip to the place indicated on the map takes several hours. As they get closer, both their GPS and their phones' signal keep failing more and more often. For the last kilometres (or miles, as you prefer) they need to keep checking the handwritten notes on the map they found at the luggage locker, as there is no signal whatsoever in any of their devices anymore. The attention they were paying to their screens is called for now by the map and the environment. An endless extension of red and orange trees flanks the roads, and a thick blanket of fallen leaves hides some of the forks, forcing the group to check the map and even to take their steps back from time to time. Fortunately, there are not so many roads around and finding the house is not such a complicated task in the end.

As they leave the car they feel the breeze is slightly stronger than what would feel nice. Besides that, the house itself looks exactly as in the photograph. It seems the image was

taken from the front, more or less from the spot the PCs are in right now. The only difference being the security fence running along the whole perimeter, between the building and them. It is a metallic wire mesh of diagonal squares, supported at regular intervals by 1.80 or 2.00-metre high (6-7 ft) concrete pillars. In front of the main entrance is a locked two-door black metal gate that could be opened to allow vehicles in.

There are plenty of fallen leaves also on the road to the gate, both inside and outside of the property, what would make anyone assume no car has visited the place in a long time. There are not any vehicles in the area nor anything that would make them think the house is occupied.

Next to the entrance is an intercom with a security camera. Pressing the button produces no response. If they insist, they notice that there is no electrical humming when they press. At one corner of the façade is a bigger security camera, pointing at the gate. If they pay attention, there is no led that could reveal if it is active, nor does it follow them if they move around (in fact, it is turned off right now, but they cannot confirm it from their current position).



Strange Event

At any given time, one of the characters –pick the one you prefer- realises that one of their colleagues -the one marked for having been the first one to touch the first amphora at the beginning of the game, but do not explain this to the player- picks something from a drawer in the kitchen (e.g. a knife), opening that specific drawer naturally, without having to look around for “the drawer with the knives”. Considering that they all have been in that house for just a few hours, it is surprising that they have not had to check several drawers to find the one containing the item they needed. Give this information individually to the player whose character has noticed this behaviour. If they decide to ask the (marked) character how they knew that exactly that one was the drawer for the knives, the other has nothing to tell, they just did it, automatically, without thinking.

They can walk around as much as they want, and even enter the property. The house is empty. We are sure that, eventually, they'll come up with a plan to break in.

Once inside, let's begin with the basic things. If they open a tap, the water runs. What they do not have is hot water, as the boiler runs on electricity and the supply is off. They need to find the electrical panel and switch the power on. The panel is located close to the main door, next to a wardrobe that contains an old umbrella and a pair of green gardening boots half covered in dried mud.

If they remember the external security camera and decide to check the cabling, the cord ends also here, connected to a small closed circuit monitor that shows the images the device takes from the outside (when switched on). However, these do not seem to be recorded anywhere. This camera is useful just to see what is happening outside at a certain moment, not as a security device.

In general terms the house is tidy. It looks as if they had left it closed for the “end of the season”. There is no evidence of anyone having been living here in the last months. There is no mail in the mailbox and there is no landline. There are no clothes or personal objects. And obviously, there is still no mobile phone signal.

LOWER FLOOR

As you can see on the floor plan (page 13), here are a main room (that includes the sitting room, the dining room and the kitchen), a larder, a bedroom, the entrance hall and a bathroom.

The only room that deserves a specific description is the main room, covered later in detail, in its own section.

The kitchen is clean and tidy (there are very faint traces of it having ever been used). Next to it, the small larder contains only not perishable goods: cans of several types, dry foods and water containers. If someone pays attention and asks explicitly, there is no alcohol nor any pork-based product. Nothing remarkable in the bathroom. In the entrance hall, as said, they can find the electrical panel, next to the wardrobe.

UPPER FLOOR

Several bedrooms, also clean and tidy. There are no clothes in the wardrobes. Nothing remarkable either in this other bathroom. The only interesting room on this floor is the library, described later, in its own section.

FIREWOOD CELLAR

Conjoined with the building, on the rear side, is a green metal door giving access to a small cellar used to store firewood. The underground space is almost empty. It is just a storeroom, so it does not have windows nor any electrical supply (therefore there are no lightbulbs or lamps to lighten it). The end farthest to the door shares a wall with the main basement under the main room, but unless you want to eventually use this place as an epic escape route after the last scene of the scenario, if everything goes terribly wrong, this space should not be relevant at all.

THE MAIN ROOM

The main room, on the lower floor, is a big sitting room with French windows looking over the woods. There are three spaces clearly differentiated. In the first one, by the windows, the floor is built at two different heights, in a stair-like shape similar to sports stadiums' stands. There is a depression in the middle, and inside it a glass cabinet supported among four vertical wooden beams, these painted in black, towering from floor to ceiling. Inside the cabinet lies the second amphora, which looks the same as the

first one, and bears the same inscriptions around its neck. At this point you should distractedly describe, in no apparent order, how the room's walls are decorated by an aquarium on one side (curiously enough it contains no fish, but then... there was no power supply to keep it working, maybe the tenants take the fish with them when they come?); some plant pots with ferns on the opposite side, a fireplace and, something weird, a kind of inverted glass column, with a square base, inside which is nothing (strictly speaking, there is air, from the outside), and of which they may think is a kind of elaborated skylight. In fact, these are the four elements (water, earth, fire –when lighted on-, and air –inside the column-) surrounding the amphora; but we do not want players to put two and two together yet.

The corners of the lowered square are furnished with massive engraved green stone ashtrays. It is not immediately apparent, but if someone pays attention or asks, there are traces of a certain incense scent in all of them. These gigantic ashtrays look the same as the ones the characters see in their second dream (page 18). If they see these ashtrays after having had the dream, they recognise them from the temple ruins (SAN 0/1D2). If they see them in the dream after having seen them in person inside the house, they look familiar to them, but cannot fully recall why.

There is no obvious way to open the glass cabinet, and the glass itself is thick enough as to make it unbreakable if PCs try to smash it with anything they may have at hand. In the same way, pistol shots would not be enough to crack the glass. We'd assume they are not equipped with more powerful weapons. If they happen to have these, or if they find any other way to access the amphora, there is no major change in the scenario. The djinn gains some more power, but not enough to be able to act in a different way from there on. If they open the vessel, it contains ashes.

The second part of the room is a dining room with a long 12-seat table. Curiously enough, one of the chairs is missing. Finally, in front of the windows, towards the inside of the room, is a kitchen island and behind it the cooker and all the usual appliances installed against the wall.

Strange Event

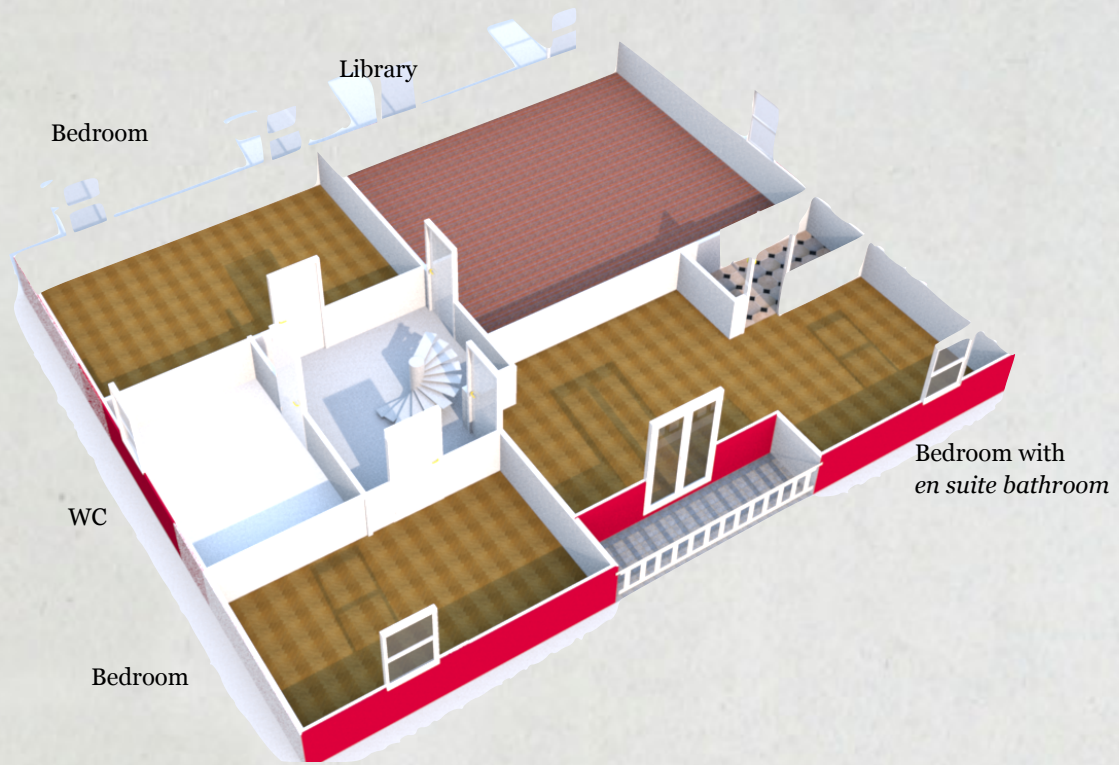
While the "marked" PC is in the kitchen, a small appliance reacts "against them". The toaster or the coffee machine burn their hand, or maybe a power outlet sends a spark towards them... and all other characters witness it.

THE LIBRARY

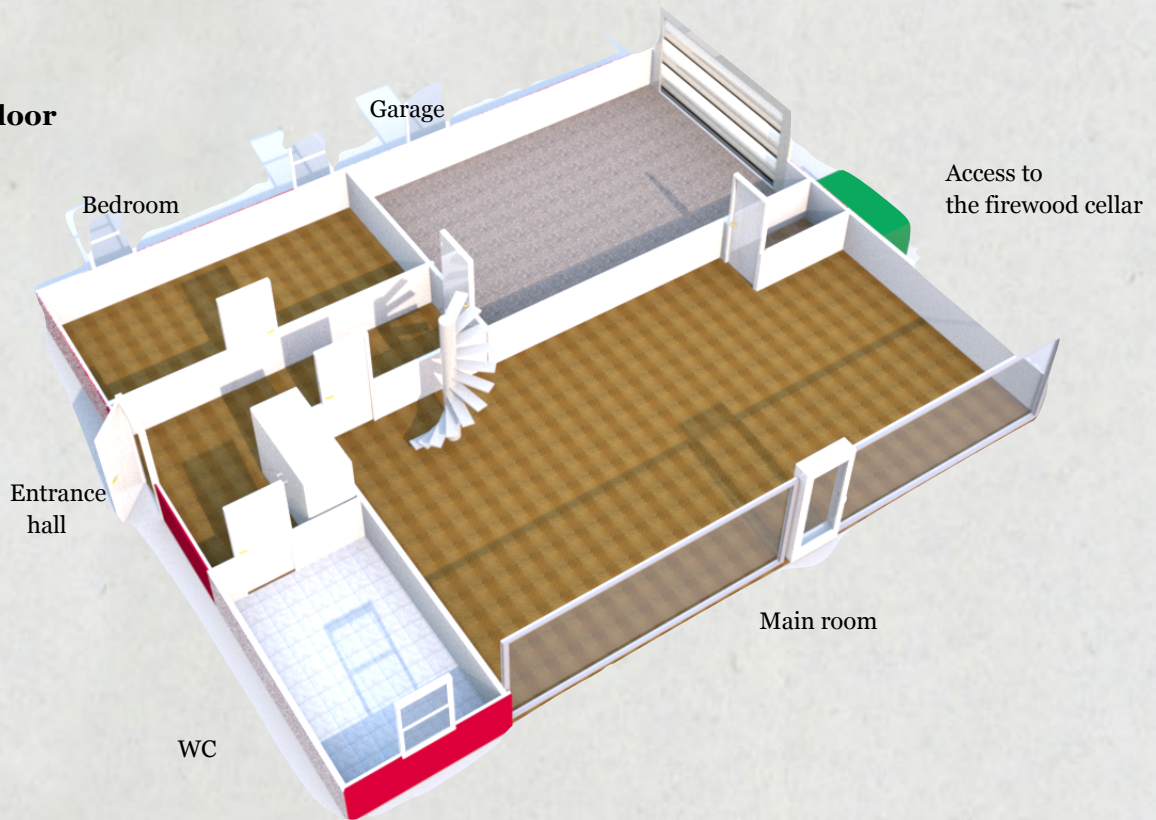
The library (upper floor) is an ample room with some bookshelves, a window, and two armchairs flanking a coffee table, on the side opposite the one where the main desk lies.

Almost all the books are written in Arabic, with maps and diagrams covering a topic difficult to guess; some others tomes are in English and other European languages, and discuss Arab history, rites and traditions. There are also three engravings hanging from one of the walls. You have a copy of each of these on pages 14 and 15, and also at the end of the book, for your convenience in case you want to distribute them as gaming-aids. The first one is a traditional representation of Arabic daemons. It looks very old and is in a terrible condition. The text seems to have been extracted from some kind of sacred text, and discusses the powers of these entities. The second one is a drawing of a reptilian beast, covered in pointy appendages (describe it like that, and check for any reaction from the player whose character saw the daemon head in the house, during the first scene). If you deem it useful, you can tell that player that what he saw could very well have been this beast's head. The text here also seems to have been extracted from some kind of sacred text, and discusses the power of the beast. The last one is a charcoal drawing of a coloured man's head, old but not much, with a sparse white-haired beard. It is the man from the second dream. All characters can recognise him immediately if they have already experienced that second vision (SAN 0/1D2).

The shelves hold more books than the amount they were designed for, and these are piled up both vertically and horizontally. Even this being the case, it is easy to spot an empty vertical slot that used to be occupied by a book, as the tome to the right as well as one on top have fallen down into said empty slot.



Upper floor



Lower floor



Another item that calls for the PCs' attention here is an elaborated dagger with an orangish yellow blade, almost translucent, inside a locked glass cabinet. The small key lock could be easily picked by someone with basic knowledge, or the glass broken... (You may want to remember this later...)

The desk is made of dark wood and very adorned (generally, everything screams money inside that house), and with it a wooden upholstered chair, and a not very modern desktop computer.

Switching on the computer shows a splash screen demanding a password. We hope your players remember the sticky note from the luggage locker now: "Aden2018". If they do not make the connection, they can use the Hint the computer offers to remind them of the password. If they click that, the hint is "City and year".

The machine is not connected to the Internet and has only a few pieces of software installed. Just by playing around a bit (no roll needed) they find the following:

- Right after the splash screen, with the desktop fully loaded, a reminder blinks at the top right of the screen with information about an event that will take place tomorrow (October 4th). The title is "Ceremony". If they check the details of the calendar entry they see it is a recurring event happening every four years, on October 4th, since 2010. (Looking at the Control Panel or the software licences they can find out that the computer was bought in 2009, what could explain why there is no information about events or tasks prior to that year.)
- Besides the icons for apps installed by default with the operating system, there is an icon that starts a DVD playing app.
- In the menu for "Recently accessed items" several files are listed:

1.- A draft of some kind of engineering project describing what would be needed to create an elevating platform, including approximate sizes and weights, and a list of the components required to build the machinery. If any of the

players asks explicitly about the square area of lowered floor in the main room, the size of the platform could match the size of that area, yes. Alternatively, you can inform them that the lowered floor area in the main room is of the same approximate size as the platform described there, "as a reference". That should put them on the right track.

2.- A spread sheet listing most of the components described in the previous file as required to build the platform.

3.- A spread sheet with names of different companies –names suggest they are all construction or engineering companies-, dates and prices.

If they compare the contents of the different files, it seems that the third one is a plan or budget plan to build the structure described in the first one, with the components listed in the second one.

If they run the DVD player, the menu shows that the last files opened have names that are dates, and they refer to October 4th, 2014, and October 4th, 2010.

The desk has several drawers, one of them locked. A good use of Locksmith or enough strength can help to open it. There are two DVD discs with handwritten dates on them. The discs contain video recordings, each one around 2-hour long. Dates are:

- October 4th, 2010
- October 4th, 2014

The first recording (2010) shows a dark room (or it could be somewhere outside, hard to tell as darkness hides the places where walls would be... but the smooth cement floor makes viewers think it is a space inside a building). There is image in the recording, but no sound. Four Arab-looking people are located forming a square, and a fifth one, clearly older than the rest –the angle of the camera does not allow his face to be seen- is sitting among them. The dim lightning, yellowish and creating flickering shadows, seems to come from torches or from a bonfire.

In addition to the people, some sort of sculpted stone arcade can be seen. They are all taking part in some kind of ritual,



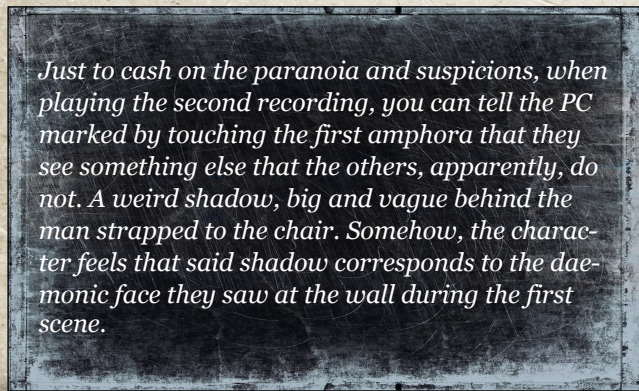
with the man in the centre humming and the rest participating after each verse. You have a complete description of the ritual in the section about the second vision (page 18). The recording ends with the officiant using wax to seal the mouth of an amphora that looks as the ones the characters have already seen.

The second recording is very similar to the first one, but here the camera has been taken to a different spot and things that were hidden earlier can be seen now. The man sitting in the centre is located in front of two amphorae –no need to describe them, right?-. Additionally, at around minute 20 something differs from the ritual in 2010.

When the officiant throws something into the fire and the five flames seem to turn green, in this recording, one of the

flames does not change. All people present look surprised, and one of them gets near another one, likely shouting at him, even threatening him. Immediately, all join the first one. One person leaves the scene and comes back some seconds later with a chair (like the ones in the dining room of the house they are in). They sit and tie the man they were shouting at and begin to hit him. The beating continues for almost half an hour when, it seems, they give up and someone switches the camera off.

If they have already been through the second dream, one of the four men, whose face, curiously enough, is not seen during the whole recording, looks familiar to the characters. He is the stranger that enters the ruins after the ritual has begun, but players do not need that level of detail yet.



THE BASEMENT

The perimeter of the lowered area in the main room is aligned with a discreet railing system. If they apply strength and try to displace the half columns holding the censers (ashtrays) so they end aligned with the four elements, the whole structure turns and a noisy snap of cogs falling into place can be heard. And then the floor begins to descend, as does the lower surface of the glass cabinet, what finally allows access to the amphora.

The whole structure moves about 3 meters down (10 ft), giving access to a dark cellar. The limited light reaching down from the main room allows the following to be seen:

- Walls cannot be seen, but the room is at least as big as the whole lower floor of the house.
- There seems to be no lamps or lightbulbs.

- There are several stone structures: ruins from an arcade. In fact, the one at the abandoned mosque from the second dream. If they recognise it, the SAN loss is 1/1D3.

They can lighten the place up lightning the censers, for example.

Once they get some more light, at a corner they see a small desk on top of which lies a switched off video camera, plugged to an extension lead that runs up through the wall and into a power outlet on the ceiling. On the same desk are a clay bowl and a book, written in Arabic, with the title الشياطين [Demons], and the subtitle "Of the demons and risks that can bring death and madness to the man venturing into the deserts". If none of the PCs speaks Arabic make the book a bilingual edition (Arabic/English). It lies open on a certain page, showing the following text:

And the way to defeat the djinn, for it cannot be killed as a man or animal once it has taken physical form, resembling either a man or an animal from the earth, is arduous and uncertain. The essence of the djinn will always inhabit the heart of the being it has decided to haunt. To prevent the essence from animating and controlling the body, the heart must be taken away, so denying the use of the limbs and the senses, and this leading the djinn to a lethargy that can be extended forever if watch is kept and these wise rules are followed.

The man or animal haunted by the djinn is to be killed by way of a knife made from silver or amber. The being that is the djinn is to die twice, because being wise, it'll appear as dead the first time, this being but a trap to deceive him who thinks has defeated the creature and to come back to defend itself as demons do re-animating corpses.

After the second death the body remains motionless. The same knife made of silver or amber will be used to extract the heart from the body. The heart, still haunted, will be cold to the touch, even if the man or animal are recently dead, for the bond between heart and body was one of a mystical nature, and the heart was already dead to the eyes of man. The heart is to be sealed away inside an amphora inscribed with the sacred symbols.

So that the wax in the seal can truly put the djinn to sleep and prevent its escape, it has to be prepared inside a hot bowl, surrounded by the water, the earth, the air, and the fire. For only in this way, all that is feared by the djinn, the material existence that is forbidden to him, will be present in the seal. The body is to be incinerated and the ashes gathered inside a twin amphora, following the same ritual, as one specific heart is only useful to animate one specific body, and separating them, two barriers against the return of the djinn are created.

And as wax is mundane and, as happens to men and animals alike, ends dying, is advisable to repeat the ritual after time has passed, so that the seal does not lose its power and the djinn, if only as a ghost, escapes its prison and wanders freely to deceive and haunt others.



SECOND VISION

This scene is a continuation of the hallucination PCs went through individually. Ideally they should experience this as a night dream between the second and third days however, as already said, you'll have to adapt to your group's pace. If you cannot present this in the form of a dream, the moment they discover the machinery to access the basement may be a good opportunity to play it. In this dream they are all together, so you can narrate it directly to the whole group, without separating them.

Travelers meet. They do not know each other. They just know they need to reach Al Habilayn together, and once there perform a ritual using the elements they carry, to make sure a certain djinn will never revive. If you have fewer than four characters, as many NPCs as needed to reach that number arrive also with them. These other travellers carry the missing elements with them (water, earth...).

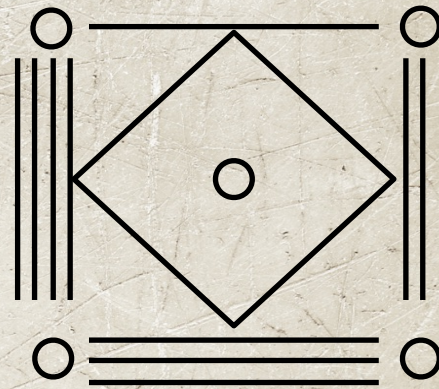
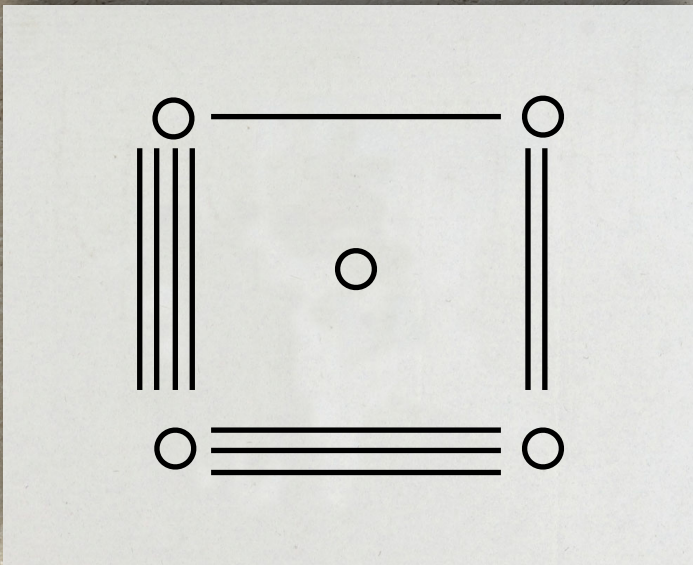
The meeting place, which they can already see, is an old abandoned mosque, half ruined, in the middle of the desert, on a crossroads of ancient paths already erased by time. The adobe walls are no more than a meter (3 ft) high in some places, but a handful of pillars have heard the attacks of the sandstorms, and support enough remains of walls and roofing as for the building to still work as a shelter against the ever strengthening desert breeze, blowing already with a strength that is both annoying and menacing. Four heavy stone censers burn providing the only lightning to the scene, at the same time that the incense that burns in them provides some kind of oneiric quality to the whole experience.

The "wise man" they told them about is there (N.B. for the "audience", this is the man from the introductory scene, the one humming next to the injured man), dressed in a light-coloured robe and with a white turban. He seems to be praying. The man does not react to the group entering the building. If any character talks to him, the host grabs a stick and draws some lines and circles on the sand of the ground, for then handing the stick to the PC. (Note for the Keeper: as you'll see on next page's image, the man draws an incomplete version of the design the group found in the luggage locker. The point is that characters should complete it, proving they are the chosen ones. If you have fewer than four characters and they are unable to come up with this idea, use an NPC to complete the drawing. If you have four PCs and none is able to come up with the idea, hopefully one of them will pass an INT check to save the day.) If any player recognises the design, the SAN loss for their "present day" character is 1/1D2.

Once the newly arrived have confirmed they are the ones that were expected, the man stands up and walks them around the perimeter delimited by the censers. Inside each one, one of the PCs has to drop whatever they had carried with them: the water, the earth... Again, if you have fewer than four PCs, the remaining elements are provided, in the same way, by the NPC travellers. This is, step by step: the first character drops the first element, then the man walks that character to the second censer (one traveller, one line, the top one), then the second traveller drops the second element, and both walk together to the next censer (two lines, vertically, to the right of the design), when the third traveller drops the third element, they all advance to the next vertex (three lines, at the bottom), and finally, all travellers, after providing the fourth element, go back together to the starting point (four lines, to the left of the design).

When all characters have left their items, the man uses the fire from the fourth censer to light a handful of dry branches that he then sticks to the floor, in the centre of the room. Then he sits and begins to intone a hymn while he rocks himself. The PCs move themselves to the apexes of the rhombus inscribed within the square, as the diagram shows. They do it instinctively, without anyone providing any explanation to them.

The officiant throws something into the fire in front of him and the flame turns momentarily green. Characters would swear the same has happened with the flames at the four censers, but it is hard to tell for sure. The marked PC sees the same daemonic presence he saw in the house of the first amphora forming in the central fire, momentarily. The officiant takes a clay bowl from the floor, throws some wax flakes inside, and begins to expose it to the flames, while holding it in his hands. And then another traveller arrives. A tall dark-skinned man, with short black hair, deep eyes and an aquiline nose, walking with elegance. He wears black, and unwraps his face only when he has entered the building already. (Note for the Keeper: later on the characters will recognise this man as the specialist their bosses send to the house in the "present time".) He addresses the wise man (he behaves as if he had not seen that the PCs are also there) in a language the characters do not understand, although they are able to catch a word here and there, and the cadence sounds familiar, maybe an archaic version of their own tongue. The conversation seems to grow violent until a point when suddenly both men stay mute, staring at each other. For the first time now characters realise there are two amphorae, approximately one and a half meters high (5 ft), behind the place where their host had been sitting. Both of them open.



This is the diagram the wise man draws on the sand. If you compare it with the one to the right, the rhombus inscribed inside the square is missing.

The PCs have to complete the diagram to prove they are the chosen ones. (The version on the note found in the locker shows the complete diagram.)



THE SPECIALIST

Ideally this should happen in the morning of the 4th, the ritual's date. That morning the wind outside, far from calming down, makes any thoughts of leaving the house seem like a bad idea.

Someone calls the intercom. He is the specialist sent by their superiors. They can see him through the intercom's camera, although his face is half-covered by a scarf and a hat, to protect him from the wind. If you have fewer than four characters, he carries as many people as needed to reach that number, so that there is a total of five: he as the officiant, and four "travellers".

The man enters the house, greets the characters, and takes the hat and scarf off naturally. All PCs recognise him as the last attendee to the ritual in their dream. SAN loss 1/1D4.

He introduces himself as Abdul Kaisher and asks for an update on their findings and to see the two amphorae (if the PCs did not carry the vessel from the first scene with them – or at least the heart inside it-, the specialist has brought it). He does not bother introducing his companions. One of the first things he demands to know is if the characters have been through any kind of hallucination. If they answer negatively, he mumbles "excellent". If they confirm they have, he mumbles "we must be quick" instead. Of course, he denies any knowledge about the scenes the characters have seen in their dreams.

Strange Event

At any given moment, one of the characters looking to the gale through the window sees how it becomes a sandstorm, with whirlwinds violently shooting grains of sand against the glass. As suddenly as it has appeared, the storm dissipates, and the PC is again looking at the canopies of the trees, bent by the strong wind.

If the characters have not found the underground ritual area (they should have), under the main room, Abdul enters the room and begins to mumble, as if he recognised the components: "the four elements, the censers... it has to be...", and then activates the machinery for the amphora's platform to go down. Once in the basement, without wasting any time, he begins to prepare the ritual (as described in the second vision's text, page 18).

He then asks each "traveller" to drop the appropriate element inside each of the censers, one by one. Afterwards, he starts a bonfire in the middle of the room, takes the bowl from the desk and holds it over the fire, placing a handful of wax flakes inside, these he takes from inside a sheet of waxed paper he had been carrying in his pocket. He raises his head and asks: "Do you know what you have to do?"

If PCs answer that they do not, he asks them to "simply observe".

At a certain moment, a few minutes after having begun the chanting (in which the NPCs having arrived with Abdul accompany him), from among the darkness at one of the corners the wise man from the second dream enters and, as happened in their shared vision, although with interchanged roles here, begins to speak to Abdul in a tongue the characters do not understand... but then they do! Just then, present time and dreams begin to overlap each other. Beyond the shadows surrounding the room the light of a sunrise begins to be seen, joined by the increasingly loud and violent noise of the gale strengthening. Right now they are all inside the temple ruins, close to Adan (SAN 1/1D6).

Both men talk:

The wise man: The second amphora is cracked.

[Characters see now that the amphora keeping the body is cracked at its base].

Abdul: What are you saying, Master?

The wise man: The first amphora broke, and the second one is cracked. They do not hold the djinn anymore.

Abdul: Where is it then? What must we do?

The wise man: It is here. It has not gone far, as it was still weak; but that is going to change soon. It has been here all along. With the person who freed it.

At that precise moment, the PC who was the first one touching the broken amphora during the initial scene feels how their heart begins to pound faster and their vision becomes momentarily cloudy. Then they fall to their knees, dizzy.

Abdul: Is it he (she)? – shouts he pointing at the fallen character.

The wise man: [PAUSE] You know it isn't.

At that precise moment, the man grabs his leather pouch and takes his fist out, holding something that he immediately throws against Abdul's face, some kind of powder. Abdul's skin begins to melt and, at the same time, all NPCs arriving to the house with him begin also to dissolve. From inside the melted skin on his face, through the holes for eyes, mouth and nose, a golden brightness can be perceived, that soon finds its way out through each pore of his skin. Shortly thereafter, instead of Abdul, characters see just an enormous silhouette, a vague shadow, that turns rapidly into the shape of a gigantic reptile (easily identifiable as the one of the engraving in the library), which leaps to attack the wise man knocking him down to the ground. If any character is armed (regardless of the weapon being wielded or hidden), the silhouette attacks that PC first. As the djinn has revealed itself and has left Abdul's body, the desert hallucination has ended and they all find themselves in the house's basement again. Outside, the wind keeps blowing strongly.

In this form, the djinn is immune to all non-magical weapons; and bullets simply traverse its body, as if it were no more than the shadow they can see. If in this moment characters do not remember the text of the ritual nor the dagger in the library, the wise man, lying on the ground, in just a whisper, reminds them: "The dagger, the amber dagger..."

Do not make this easy for them. If they do not operate the mechanism to lift the platform (unlocking the censers to turn the whole structure back again so it moves up), the only way to access the lower floor is by climbing over the wooden columns that used to support the amphora's cabinet.

Once they have gotten the weapon from the library (or if they had it with them), when a character gets a Hit combat result against the djinn while wielding the dagger, describe how the shadow shatters into golden light impregnating and burning the character. Stop the description there and change the scene:

The screen is still black but a sound begins to be heard. A voice intones an almost musical litany. Maybe in a dialect of Arabic, or Persian... or in a much older tongue.

An old man, but not too old, of coloured-skin, with a sparse and white-haired beard, in a clear-coloured robe and with a turban hums while rocks himself, sitting. It is a dark room, barely lightened by feeble flames that make shadows flicker. Next to him is another man, lying on the floor. We are not able to see his face, but he is moaning and his body full of burns. The sitting person brings a small bowl to him and helps him to sit up so he can drink from it. The lying one, we see his bandaged face now, drinks and coughs.

The wise man looks up and speaks to the rest of surviving PCs: "he'll get well". They are all safe now, inside the house's basement. You can give the following information in an organic way, as characters ask the man, or just have it told by the man when he explains what just happened.

The djinn has been killed (by one of the characters); and then killed again (as the ritual demands) by the wise man. The ritual to seal the amphorae has been repeated (with the help of the group; even if there were fewer than four travellers left for the second part of the ritual, four had added the elements to the censers, which is enough).

Regarding the ritual from 2014, he can explain that at that time the djinn tried to escape, but it was not strong enough, and was unable to completely control the willpower of the victim it had chosen to be helped by. During the ceremony they identified that person as an infiltrator and took good care of him.

Now there are two sealed amphorae again. The wise man tells them that one will remain in the house and, in a friendly but assertive way, asks the group to keep the other one safe, to end saying: "it would be good to meet again in four years' time".

Warsaw, December 8th, 2019

On the atmosphere

The overlapping of elements from the “present time” and what the characters go through in their dreams should lead your players to understand that both situations are connected. To take advantage of the confusion, as a Keeper, it is important that you never clarify any of these two things:

It should not be clear if characters are the reincarnation of the people taking part in the ritual they see in their dreams, or if it is the influence the house has over them what causes the visions –or maybe the djinn’s influence!-, or if there is some kind of time portal in the house and both realities are happening “in parallel”, what happens in one impacting the other.

It should not be clear if the rituals that took place in that same house in 2010 and 2014, and for what they know, about to take place again in 2018 with them there, is meant to defeat the djinn, destroying it for good or keeping it “asleep”, or if, to the contrary, their goal is to grant it enough power so it can walk free again.

The Iloigor in human form

STR 70 CON 110 SIZ 70 DEX 42 INT 100
 APP 80 POW 90 EDU N/A HP 18
 DM +1D4 Build 1 Mov. 8 MP 18 Luck N/A

Attacks per round: 1
 Fighting (Brawl) 30% (15/6), dmg 1D3 + 1D4 (DM)

Armour: N/A
 Skills: Dodge 26% (13/5)

SAN loss: N/A

The Iloigor in beast form (reptile)

STR 220 CON 110 SIZ 260 DEX 42 INT 100
 APP N/A POW 90 EDU N/A HP N/A
 DM +5D6 Build 6 Mov. 7 MP 18 Luck N/A

Attacks per round: 2
 Claws 30% (15/6), dmg 1D6 + 5D6 (DM)

Armour: 8 points, for scaly skin. In this form it cannot be damaged by non-magical weapons.
 Skills: Dodge 26% (13/5)

SAN loss: 0/1D8

GAMING- AIDS

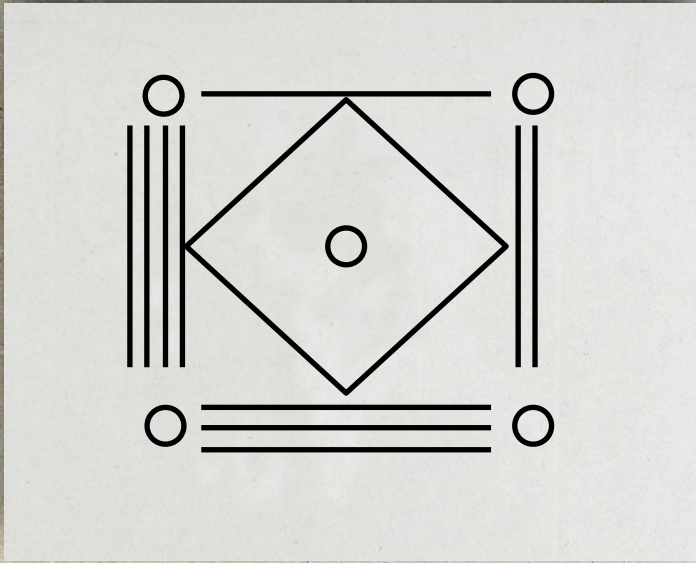
Disclaimer

The author does not speak Arabic nor can he read the Arabic or Nabatean scripts, so he is pretty sure the text in the handouts is not directly related to the story. Please accept my humble apologies.



Draft of the amphora the PCs have to find.

Ref.: page 6.



Strange diagram and photograph of the house.

Part of the contents of cabinet 314 in the luggage locker.

Ref.: page 8.





(This page and next one:)
Engravings on the library's walls.
Ref.: page 12.





Text describing the beginning of the ritual.

On the next page you have the full text in English.

Ref.: page 16.

And the way to defeat the djinn, for it cannot be killed as a man or animal once it has taken physical form, resembling either a man or an animal from the earth, is arduous and uncertain. The essence of the djinn will always inhabit the heart of the being it has decided to haunt. To prevent the essence from animating and controlling the body, the heart must be taken away, so denying the use of the limbs and the senses, and this leading the djinn to a lethargy that can be extended forever if watch is kept and these wise rules are followed.

The man or animal haunted by the djinn is to be killed by way of a knife made from silver or amber. The being that is the djinn is to die twice, because being wise, it'll appear as dead the first time, this being but a trap to deceive him who thinks has defeated the creature and to come back to defend itself as demons do re-animating corpses.

After the second death the body remains motionless. The same knife made of silver or amber will be used to extract the heart from the body. The heart, still haunted, will be cold to the touch, even if the man or animal are recently dead, for the bond between heart and body was one of a mystical nature, and the heart was already dead to the eyes of man. The heart is to be sealed away inside an amphora inscribed with the sacred symbols.

So that the wax in the seal can truly put the djinn to sleep and prevent its escape, it has to be prepared inside a hot bowl, surrounded by the water, the earth, the air, and the fire. For only in this way, all that is feared by the djinn, the material existence that is forbidden to him, will be present in the seal. The body is to be incinerated and the ashes gathered inside a twin amphora, following the same ritual, as one specific heart is only useful to animate one specific body, and separating them, two barriers against the return of the djinn are created.

And as wax is mundane and, as happens to men and animals alike, ends dying, is advisable to repeat the ritual after time has passed, so that the seal does not lose its power and the djinn, if only as a ghost, escapes its prison and wanders freely to deceive and haunt others.

Main room - detail



PRE-GENERATED PCS

Below you'll find four pre-generated characters. For these we give you the attributes and skills, belongings, age and profession. Name, gender and physical appearance are for your players to decide.

PC 1 - ARCHAEOLOGIST

Age: 42

Born in: Siracusa, NY

STR 35	CON 55	SIZ 45	DEX 45	INT 100
APP 35	POW 70	EDU 85	SAN 70	HP 10
DM -1	Build -1	Mov. 7	MP 14	Luck 45

Attacks per round: 1

Fighting (Brawl) 25% (12/5), dmg 1D3-1 (BD)

9 mm. Automatic 25% (12/5), dmg 1D10, range 15 yards, shots 1 (3), ammo 17, malfunction 98

Armour:

Kevlar vest (6 points of protection) *

(* this piece of equipment is only available during the initial assault scene.)

Skills (if not listed here, the skill is at the base percentage):

Appraise 10%, Archaeology 60%, Computer Use 5%, Credit 30%, Dodge 22%, Electric Repair 21%, Electronics 1%, Fast Talk 15%, Fighting (Brawl) 25%, Firearms (Handgun) 25%, Firearms (Rifle/Shotgun) 25%, History 50%, Library Use 50%, Listen 25%, Mechanical Repair 35%, Navigate 40%, Operate Heavy Machinery 30%, Own Language (English) 75%, Other Language (Arabic) 60%, Persuade 40%, Psychology 20%, Science (Geology) 60%, Spot Hidden 50%

PC 2 - ANTIQUARIAN

Age: 38

Born in: Atlantic City, NJ

STR 45	CON 45	SIZ 50	DEX 45	INT 70
APP 50	POW 80	EDU 75	SAN 80	HP 9
DM 0	Build 0	Mov. 7	MP 16	Luck 80

Attacks per round: 1

Fighting (Brawl) 32% (16/6), dmg 1D3

9 mm. Automatic 20% (10/4), dmg 1D10, range 15 yards, shots 1 (3), ammo 17, malfunction 98

Armour:

Kevlar vest (6 points of protection) *

(* this piece of equipment is only available during the initial assault scene.)

Skills (if not listed here, the skill is at the base percentage):

Appraise 50%, Computer use 20%, Credit 50%, Dodge 50%, Drive Auto 35%, Electronics 1%, Fast Talk 60%, Fighting (Brawl) 32%, Firearms (Handgun) 20%, Firearms (Rifle/Shotgun) 25%, History 50%, Library Use 70%, Listen 40%, Occult 55%, Own Language (English) 75%, Persuade 15%, Spot Hidden 60%, Stealth 40%

PC 3 - U.S. CUSTOMS AND BORDER PROTECTION (CBP) AGENT, SPECIALISED IN ANTIQUES TRAFFICKING

Age: 34

Born in: Norfolk, VI

STR 45	CON 50	SIZ 40	DEX 45	INT 50
APP 50	POW 90	EDU 90	SAN 90	HP 9
DM 0	Build 0	Mov. 9	MP 18	Luck 80

Attacks per round: 1

Fighting (Brawl) 25% (12/5), dmg 1D3

9 mm. Automatic 50% (25/10), dmg 1D10, range 15 yards, shots 1 (3), ammo 17, malfunction 98

Escopeta Cal. 12 shotgun, semi-automatic 75% (37/15), dmg 4D6/2D6/1D6, range 10/20/50 yards, shots 2, ammo 5, malfunction 100

*

(* the shotgun is not available during the first scene, it is the PC's own and can be used later in the scenario)

Armour:

Kevlar vest (6 points of protection) **

(** this piece of equipment is only available during the initial assault scene.)

Skills (if not listed here, the skill is at the base percentage):

Computer Use 5%, Credit 20%, Dodge 75%, Drive Auto 50%, Electronics 1%, Fighting (Brawl) 25%, Firearms (Handgun) 50%, Firearms (Rifle/Shotgun) 75%, Law 47%, Own Language (English) 90%, Persuade 75%, Psychology 75%, Spot Hidden 75%, Stealth 75%

PC 4 - PRIVATE SECURITY AGENT, EXPERIENCED AS BODYGUARD IN ARCHAEOLOGICAL MISSIONS IN IRAQ

Age: 28

Born in: Columbus, OH

STR 60	CON 50	SIZ 85	DEX 50	INT 60
APP 70	POW 70	EDU 45	SAN 70	HP 13
DM +1D4	Build 1	Mov. 7	MP 14	Luck 55

Attacks per round: 1

Fighting (Brawl) 35% (17/7), dm 1D3+1D4 (BD)

9 mm. Automatic 51% (25/10), dmg 1D10, range 15 yards, shots 1 (3), ammo 17, malfunction 98

Cal. 12 shotgun, semi-automatic 60% (30/12), dmg 4D6/2D6/1D6, range 10/20/50 yards, shots 2, ammo 5, malfunction 100 *

(* the shotgun is not available during the first scene, it is the PC's own and can be used later in the scenario)

Armour:

Kevlar vest (6 points of protection) **

(** this piece of equipment is only available during the initial assault scene.)

Skills (if not listed here, the skill is at the base percentage):

Climb 50%, Computer Use 5%, Credit 24%, Dodge 50%, Drive Auto 36%, Electronics 1%, Fighting (Brawl) 35%, Firearms (Handgun) 51%, Firearms (Rifle/Shotgun) 60%, First Aid 60%, Intimidate 25%, Medicine 35%, Navigate 15%, Own Language (English) 40%, Other Language (Arabic) 20%, Psychology 20%, Stealth 35%, Survival (Desert) 20%