

IMAGO

GREAT BRITAIN AWAITS!

There's bound to be trouble when Seattle-based shadowrunners are imported to take care of business in the United Kingdom. A valuable employee of one of Britain's largest megacorporations may be missing, and Transys Neuronet will be damned if they're going to let anyone on their side of the pond know about it.

The search takes the runners through Scotland, the city of Edinburgh, and to darker corners of the Matrix than they ever dreamed existed. It's a complex puzzle of betrayal, friendship, seduction, hatred, blinding love, vengeance, and, in the most bizarre twist of all—life after death.

Imago is an adventure for Shadowrun. It includes high-level dealings with the realms of magic and the Matrix, separately and in unique combination. **The London Sourcebook, Virtual Realities, and The Grimoire** are recommended for play, but not required. **Imago** has been designed for use with **Shadowrun, Second Edition**, but can be used with the first-edition rules.

FASA
FANTASY ASIA SOURCEBOOKS



SHADOWRUN 7309

SHADOWRUN is a Registered Trademark and
IMAGO is a Trademark of FASA Corporation.
Copyright ©1992 FASA Corporation.
All Rights Reserved. Printed in the U.S. of A.

WAGO

Sample file

FASA CORPORATION

CONTENTS

SEEING BEYOND: A Prologue	4	Physical Examination	66
INTRODUCTION	5	Mystical Examination	66
Gamemaster's Notes	5	CAST OF SHADOWS	67
Shadowrun Rules	5	Alasdair Cameron	67
Making Success Tests	6	Angus MacNab	68
Success Tables	6	Professor Amella Richardson	68
How to Use This Book	6	Morag MacDonald	69
Preparing the Adventure	6	Sir Iain MacDonald	70
Plot Synopsi	7	Quicksilver	71
Gamemaster's Note	8	PLAYER HANDOUTS	72
U.K. Weather	8	MAPS	76
Adventure Hooks	8	ANARCHY IN THE U.K.	79
THE ADVENTURE	9	Controlled Weapons and Equipment	79
So It Begins. . .	9	British Slang	79
Welcome to Bonny Scotland	11	Scots Dialect	79
Hamish's Bar	15		
Child in the Matrix	20		
Taking Care of Paperwork	23		
Getting Wheels	24		
Prime Scotch Beef	27		
Halls of Academe	29		
Death in Queen's Street	31		
Over the Sea to Skye	34		
Weird Science	38		
Say Hello to Nessie	41		
Dr. Knox's Body Shop	43		
Morag MacDonald	44		
Castle Laldon	45		
Samurai Strike	50		
Bringing the Child Home	52		
Squaring the Circle	53		
Talking to the Laird	55		
Set My Soul Free	58		
PICKING UP THE PIECES	62		
Awarding Karma	62		
Team Karma	62		
Individual Karma	62		
LEGWORK	63		
Contacts	63		
The Corporation	63		
Transys Neuronet (General)	63		
Transys Neuronet (Tidbits)	64		
Major Characters	64		
Alasdair Cameron	64		
Angus MacNab	64		
Professor Amella Richardson	65		
Morag MacDonald	65		
Sir Iain MacDonald	65		
Quicksilver	65		
Locations	65		
Quicksilver's Deck	65		
		CREDITS	
		Writing	
		Carl Sargent	
		Development	
		Tom Dowd	
		Editorial Staff	
		Senior Editor	
		Donna Ippolito	
		Associate Editor	
		Sharon Turner Mulvihill	
		Editorial Assistant	
		Diane Piron	
		Production Staff	
		Art Director	Cover Design
		Jeff Laubenstein	Joel Biske
		Project Manager	Illustration
		Joel Biske	Joel Biske
		Cover Art	Dan Smith
		Nick Smith	Karl Waller
		Maps	
		Aardvark Studios	
		Layout	
		Carol Brozman / Mark Ernst	
		Keyline and Pasteup	
		Ernesto Hernandez	
		SHADOWRUN, MATRIX and IMAGO are trademarks of FASA Corporation.	
		Copyright © 1992 FASA Corporation. All Rights Reserved. Printed in the	
		United States of America.	
		Published by	
		FASA Corporation	
		P.O. Box 6930	
		Chicago, IL 60680	



SEEING BEYOND

Outside, rain began to fall from a near-cloudless sky. Refracted light caught the elf's eye as he spoke.

"What does your research tell you? You've read the evidence, from Stevenson's work in the 1970s, through hypnotic regression, to metaplanar research. Is it for real?" The elf leaned forward on the couch, reaching toward the transparent table. Magellan's map of the world lay below it. His drink rested atop. He curled his long fingers around the slim stem of the Spanish-made crystal glass and took a long sip of Rhone wine. He was teasing her with his question, because he knew the answer.

"We can't say for sure, Quicksilver. The evidence suggests this is real. At least, I think so. But I can't prove it scientifically. Not yet, anyway. It's a strong probability—that's all I can say." She smiled at him.

He shook his head gently. "You're hung up on the wrong kind of science. You study hermetics and shamans here, and the druids—as much as they'll allow. You'd be really good, you know, if you didn't get bogged down in earning a living in the machine."

She grimaced. "We need the money. I have to do the enchanting; the department needs the funding. It's only temporary. When the Beaumont Fund ran out, we had to make ends meet. The corporates have their research, and we try to keep to our own perspective."

The tall elf grinned. "You people always tell yourselves that. You're trapped. You want corporate money, but you also want to stay virgin-pure academics. You've never taken what you want from the corporates, like I took space from Transys. They had to let me in. Know what you want, and know how to get it! I spent three years learning how to hack them. Now they take anything I choose to give them. But they won't get what I'm on to now, Amelia. It's too precious."

The woman stared at him, brushing back her long fair hair with one hand. "I thought I saw a spark in you, old friend. I thought a woman in your life might be causing it. But it's not a woman, is it?"

"Ah, Amelia, you're not so perceptive as you sometimes think. There is a woman, but also more. We speak of rarefied things, you and I. We've talked about astrology, hermetics, the Tarot, the Golden Dawn, great spirits and the metaplanes—a hundred sources of wisdom, and still you don't see me as I am. I am possessed by love, old friend, and that love has brought me to something truly surpassing." The elf brought the glass to his lips again, with the barest hint of a dramatic flourish. As he returned it to the table, his cybereyes held the American's gaze. She lit a Lite as she looked back at him.

"Tell me," she said gently. The elf heard in her voice the desire of one friend to know the heart of another. "I sensed your quietness, at least. Tell me."

"I've thought long and hard about life returning. I've seen myself in ancient times, in Karnak and Thebes, Athens and Beijing, Rome and Jerusalem. I've caught glimpses of my past selves, and though I fought against those glimpses, I sensed her in them, too. I even sensed you, once or twice. We are old souls, you and I; she is young, but still I am drawn to her. Transformation brings a new

promise to more than metahumans; that both of you have lived in those ancient places proves it. I have yet to discover every one of my past lives, but I have found a way to become all of those people and more. Forever. Forever." He sounded triumphant, yet she heard an underlying sadness in his voice. He seemed exhausted by his timelessness, bent with the weight of ages, sad with a yearning that extended into an unseen future. Yet his eyes shone with hope and expectation.

"What have you found? Quicksilver, tell me what you have done."

"I am making myself immortal, Amelia. Where I have been, what I feel, what I can see and reach for, and who I am becoming. I make images and unrealities and ghosts, my dear, inside the Matrix: it becomes my servant. I know how to Become again, without the need for frail flesh. I have stripped away every layer of myself, down to the child, and hidden myself away, still becoming. I have done this and made this for myself, but I must leave my work with others. I've given my masters enough. My time grows short." Suddenly, he grinned at her. "I'll leave my deck with you, as always. Others also have pieces of me, but I may never need to call on them."

He stood up. "I'm off again. Not Skye this time; I've had enough of corporate security. I've learned how to get rid of them. Now I am greater than myself, and I want to stay with her." His white teeth flashed in the lamplight as he smiled, and he swept her into a friend's embrace.

She hugged him back, sensing his strange delight as she held him, still not sure of what or whom he had spoken. She could not know that she would never see him again. In this life, he had five days left to live.

Outside, the rain fell harder from a sky still strangely empty of clouds.



INTRODUCTION

Imago is a roleplaying adventure set in the world of **Shadowrun**.

The year is 2053. Advances in technology are astonishing, with humans able to blend with computers and travel through the netherworld of data known as the Matrix. Even more astonishing is the return of magic. Elves, dragons, dwarfs, orks, and trolls have assumed their true forms, while megacorporations (rather than superpowers) rule much of the world. Moving among it all like whispers in the night are the shadowrunners. No one admits their existence, but no one else can do their secret work.

This story takes place in the city of Edinburgh and the lands of Scotland in the United Kingdom. The **London Sourcebook** contains a wealth of information on the U.K. world of **Shadowrun**, but **Imago** can be played without reference to this sourcebook (though players and gamemasters may find it useful).

GAMEMASTER'S NOTES

Imago is, to put it bluntly, a strange adventure. It is a story of love between two people; both dead, and one become a strange and bewildering entity. **Imago** demands more from the gamemaster and players than the standard, straightforward **Shadowrun** adventure, involving the characters in a tale of love, nobility, and treachery. Which way the story swings, to pathos or bathos or the triumph of cynicism over hope, depends on the players, but the gamemaster plays the pivotal role in telling this strange story. Unfolding this adventure will make unusual demands on his or her skills.

This adventure strips away from the runners their usual equipment and contacts. The gamemaster must improvise to make some parts of the adventure suit the individual group. The runners may feel out of their element and in over their heads, but that is okay.

Imago uses a decision-tree format like other **Shadowrun** adventures, but the connections between some sections may seem tenuous when viewed from outside the story. The gamemaster should be prepared to prod the characters and players in a certain direction if they need a little push. The **Plot Synopsis** below describes the most likely sequence of events. To run this adventure, the gamemaster needs a thorough knowledge of the contents of this book, as well as a working familiarity with the basic **Shadowrun, Second Edition (SRII)** rules. This book's contents are for the gamemaster's eyes only, except for those items marked as **Player Handouts**. The book includes everything needed to roleplay **Imago**.

Imago is designed for a shadowrunning team of five to eight player characters. The group should contain at least one skilled decker, and two will give the team a real advantage. Ideally, the group should contain an elven character, and at least one shaman (not a street shaman), though two would be better. Major portions of this adventure require no firepower, but street samurai have an opportunity to shine on key occasions. If the group seems a little weak on firepower, the adventure provides a chance to hire some.

Finally, the team's chances of success improve if it contains a character with good social skills (especially Negotiation), because the group must work hard to acquire contacts and resources through persuasion (and payment, of course).

This adventure assumes that the runners hail from one of the North American nations (or anywhere else in the world apart from the U.K.), and are not native British folks (hereafter referred to as Brits). Conducting legwork and finding contacts requires far more effort in **Imago** than in other **Shadowrun** adventures: a UCAS runner may have a trustworthy Mr. Johnson in Seattle, but that means absolutely zip in Scotland. In brief, foreign runners have no contacts in this adventure save for those they develop during the game. On the other hand, if the player characters are Brits, then the gamemaster may allow these characters to obtain far more information through "background contacts" than foreigners could hope to acquire. In this case, the gamemaster must devote a lot of time and thought to how much information he allows the characters to obtain through such contacts. Running Brit characters in **Imago** poses other problems, however. All Brit mages must be licensed, and Brit shamans use different totems than UCAS shamans. All in all, allowing Brit player characters into **Imago** makes things more difficult for the gamemaster.

Most encounters in this adventure are planned out and described in detail, and hints for gamemastering the various situations appear in the individual encounters.

Part of this adventure takes place in the Matrix. The **Virtual Realities** sourcebook will help gamemasters deal with this material, but even the formal **Shadowrun** rules cannot entirely prepare either gamemaster or players for some of their characters' encounters with the adventure's key character, Quicksilver. Quicksilver's *imago* (this term is explained later) behaves within the Matrix in unique ways sometimes not quantifiable within the **Shadowrun** rules. Quicksilver's nature goes beyond rules and formulae, and the gamemaster and players must accept this to play the adventure. The **Plot Synopsis** below gives additional guidelines for dealing with the bizarre way Quicksilver's chips function in game play, as does a section in **Legwork**, p. 64.

One additional book useful for this adventure is the second edition of the **Grimoire (Grimoire II)**, which will prove helpful for roleplaying free spirits and their powers.

SHADOWRUN RULES

Imago uses the **Shadowrun, Second Edition (SRII)** rules. All information, specifically game statistics, appears in that format. Gamemasters still using the first-edition **Shadowrun** rules will need to make a few adjustments, mostly to non-player character statistics and weapon and spell statistics. If the adventure presents a situation in which a significant difference exists between the first edition and **SRII** rules, the text provides a method for resolving that situation according to the first-edition rules.