Chapter 7

The following call was taken on the Art Bell Show, September 11, 1997. WEDJEE sound technicians have matched the voice to a known Jihad informant from the West Coast:

Male Caller: Hello, Art?

Art: Yes?

Caller (sounds frightened): I don't have a lot of time.

Art: Well, look, let's begin by finding out if you're using this line properly or not.

Caller: Okay, in Area 51?

Art: Yes. Are [sic] you an employee or are you now?

Caller: I'm a former employee. I, I was let go on a medical discharge about a week ago and, and... (chokes) I kind been running across the country. Damn, I don't know where to start, they're gonna, they'll triangulate on this position real soon.

Art: So you can't spend a lot of time on the phone, so give us something quick.

Caller (voice breaking up with apparent suppressed crying): Okay, um, um, okay, what we're thinking of as aliens, Art, they're extradimensional beings, that an earlier precursor of the space program they made contact with. They are not what they claim to be. They've infiltrated a lot of aspects of, of, of the military establishment, particularly at the Area 51. The disasters that are coming, they, the military, I'm sorry, the government knows about them. And there's a lot of safe areas in the world that they could begin moving the population to now, Art.

Art: So they're not doing, not doing anything.

Caller: They are not. They want those major population centers wiped out so that the few that are left will be more easily controllable...

Art (fragment): ...discharged...
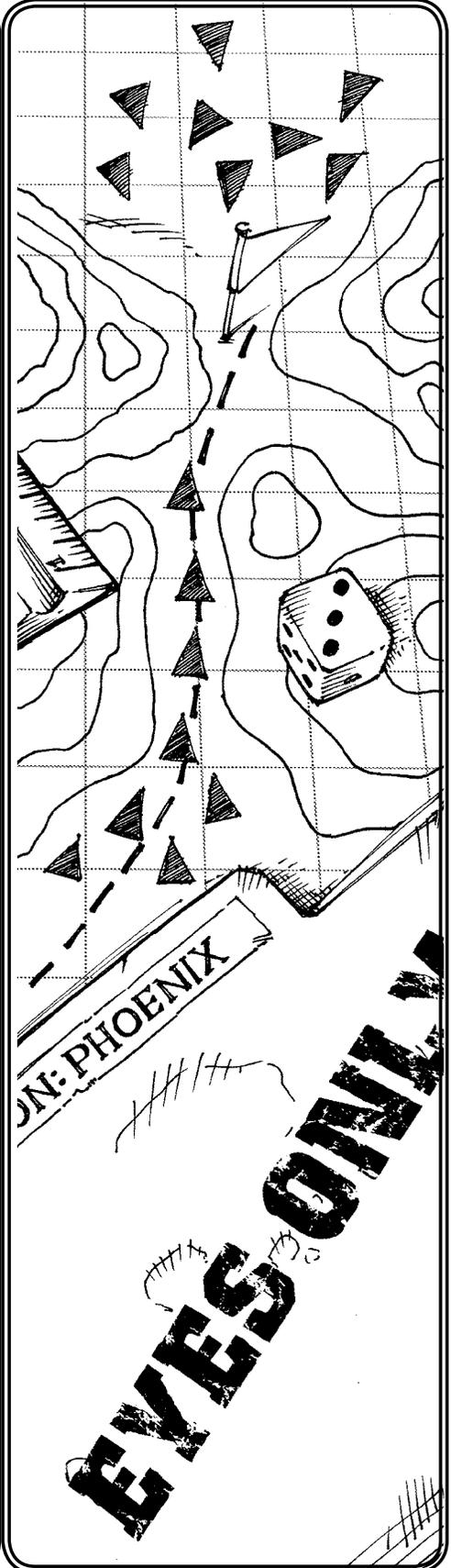
Caller (sobbing, then fragment): I say we g.....

<Transmission was cut off at this point.>

At this time, investigation has not revealed any enemy presence within the United States military, although it may very well be masked beyond our normal means of penetration. We suggest that a team be assigned to investigate this more closely.

—Classified report to Commander Samhain, 20 October 1997.

Marching Off To War

CAMPAIGN ASSUMPTIONS

The universe of the Jihad to Destroy Barney isn't very large, but it is fairly complex, and it's very easy to get confused and turned around by the depth of detail and other lunacy brought about by many years of free-wheeling campaigning on the part of your humble authors.

We understand that this can make campaigning in the Jihad's playground a difficult task. Since we like to consider ourselves helpful sorts, this chapter discusses ways to help set up a framework for campaigning in the Jihad Universe.

The first step to developing a Jihad Universe campaign is to get some nice rules, or at least a guideline, for your campaign. The Jihad Universe is a relatively constrained setting out of the box, which helps your players get a feel for where the edges are.

METAPLOTTING

THE CANONICAL CAMPAIGN

A "canon" campaign is one that closely follows the official *Jihad Universe RPG* continuity, as detailed in this book and the adventures written by the Jihad.Net gaming group.

In such a campaign, the outcome of the conflict between the Jihad and Barney is still very much up in the air, with neither side feeling it has a clear advantage. Both sides have settled into a sort of Cold War-style stalemate, unable to press any significant advantage without ensuring mutual destruction. The defining line between the two sides is pretty clear from an outside perspective, but sometimes it can get blurred when viewed from the inside.

Both sides attempt to keep the war

hidden from the mass of humanity, and usually stick to small, quiet operations (except when one or another of the major players gets a burr up their backside and tries something grandiose). Mundanes greatly outnumber Jihaddi and spongin alike.

The Illuminati is out there, but they have their hands full keeping humanity from driving itself over a cliff and are thus not interested in playing with the Jihad. Likewise, the handful of alien races that have encountered Earth are busy with their own agendas and otherwise unwilling to enter the game on either side.

Of course, there's a number of ways to vary this. Some are stylistic changes; where the demarcations between the sides are clearer or more vague, the balance of the conflict is different, or the overall tone of the game is different. Other variations include minor deviations from Jihad Universe continuity, and major ones, such as altering the Jihad's history or adding to the list of JAOs. Such variations will have the Jihad Universe "feel," though they won't be fully canon.

MODERN, WITH DINOSAURS

Another type of campaign is one where the Jihad Universe background is subordinated to another type of campaign, or where large changes are present.

The big example is a campaign where mundanes are aware of the Jihad and Barney, and that the war is happening. This particular campaign style was used early on by the Jihad.Net group (as you can see if you look at the Jihad-Web fiction archives). The campaign frame totally changes the methods used by both sides, and makes mundanes a significant wild card in the balance of power, instead of simply a backdrop or a source of pawns.

Another interesting variant is the

modern conspiracy campaign, where the PCs are looking into - or part of - groups seeking power over the mortal masses. The Jihad Universe can fit into the background of such a campaign (see *The Anomaly*, p. 79) as yet another shadowy group with suspicious motives.

And then there's the "weird modern" campaign, where the levels of high weirdness are right out in the open, various supernatural beings are household names, and paranormal powers like magic or psi are so common that they don't rate a notice in the local paper. The traditional superheroes setting is one example; so are some forms of "urban fantasy" fiction. Putting Jihad Universe characters into this kind of setting is a bit risky; with so much happening it's possible that they would get lost in the background. The GM might have a difficult time keeping the campaign even somewhat balanced - but some players prefer a more straightforward setting.

See the section on *Crossovers* for more ideas on mixing and matching genres for your Jihad Universe campaign.

PARAMETERS

The first thing to do, once you've picked a metaplot, is to set up the parameters for the campaign. The metaplot is the story that you want to tell, and the parameters are how you're going to tell it. Or at least how you're going to present it to the players, who'll then proceed to build on and (hopefully) within the bounds you've set.

SCALE

Scale is where your characters interact with the world, and how the world reacts to what they do. Are the characters acting on a prosaic scale, where they're living on a day-by-day basis and

doing small heroics on the side, or are they acting on an epic scale, saving the planet (or planets!) on a regular basis and fighting against the Big Guns on their own terms?

Normally, scale maps to character power. That doesn't have to be the case, though, as the GM can create a compelling adventure by throwing underdogs into the middle of Armageddon. Or a high-point game can be done on a small scale, as the Jihaddi higher-up can do their own version of *The Office* or *The West Wing* (depending on how charitable you're feeling at that particular moment).

The default Jihad Universe is about midway between a local and global scale, edging towards the latter. A Jihad strike force may be involved with a surveillance operation in Texas one day, then fighting to close a hellmouth underneath the Vatican the next. It's not done by design, but it helps keep the situation from getting too predictable. For a local-scale game, the staff of one of the Jihad's global watch houses (see p. 36) would make for decent Cold War-style protagonists. A truly epic game requires the use of highly skilled Jihaddi (see Chapter 8 for a few examples) and equally powerful bad guys.

The Jihad gaming group has over the years developed its own system for developing the scale of a particular campaign:

The Operation: This is the classic form of the Jihad campaign, a huge all-out battle with the forces of Good and Evil clashing. The trigger can be something small (a chance encounter with an enemy base in Operation Homefront) or something truly cosmic (the Multiversal Doomsday Device in Operation Worldwalk). Either way, almost the entire Jihad will get involved in an Operation when things finally come to a head. Operations are the most challenging form of campaign in the Jihad Universe, so GMs should be prepared in advance and ready for the players to shift gears unexpectedly in midstream.

Skirmishes: When only one JAO has to deal with a problem, it's a skirmish. This can be a globetrotting adventure or set in the back alleys of a major city. All the sides are treading a great deal more carefully than usual when fighting here, and all the bloodshed is kept out of sight of the news cameras. This is the arena of the Liaisons and the spin teams, who keep the wheels of war running relatively smoothly.

Downtime: When slam-bang action involving the movement of armies gets a little tiring, it's good to drop down a gear and engage in a quiet little story. Short character interaction between battles in the Hidden War, the occasional investigation into unusual activity and maybe a "What I Did On My Summer Vacation" story or three, set anywhere in the Jihad Universe.

Scope

Scope is the range the PCs have in doing what they do best. While scale usually takes care of the "why," scope deals with the "what," "who" and (occasionally) "how." A campaign that deals with one neighborhood, or even only one city, is much smaller in scope than a campaign that has ramifications all the way from Earth to Lyra. Increasing the scope often involves increasing the scale, but not always. For example, the *Marraketh Connection* campaign jumped from VRDET's Colorado base all the way to another universe, all for the relatively prosaic stakes of Katze Brenner's life… or a Jihaddi on leave can be in the right place in the right time to stop a Lyran portal from opening.

The default Jihad Universe setting is fairly broad in scope. Characters are expected to be ready to go wandering around the world on short notice, and the Jihad has some pretty wide-ranging responsibilities in order to protect the planet.

Boundaries

Scale answers "why." Scope takes care of "what" and "who." The boundaries define "where." Where's all the excitement happening, and where's the "off-screen" stuff? Boundaries also constrain the possibilities; do the PCs have magic or psi abilities available to them, and what happens then?

The Jihad Universe has fairly sharp boundaries; the war between the Jihad and B'harne takes up most of the oxygen in the room, after all, and the GM can easily make that conflict the center of attention. Conversely, the GM could shift the war off towards the sidelines and focus on the activities of the various other fringe parties like Planetary or the Office of Special Plans. Particularly adventurous GMs can slice the Jihad down to an almost invisible presence compared to the pulse of mundane life.

Physics

The question of the campaign's underlying physics is a boundary question. What will work, and what won't work? The key to answering the question is to keep the rules transparent to the players, and get them to agree to accept them. Or, failing that, making sure that any serious attempts to undermine the rules are part of the campaign so you can prepare accordingly. A good way of setting the campaign's paraphysics is the touchstone rule; describe your physics in terms of a setting already familiar to your players: "Interdimensional travel is like *Stargate*; you go through the portal and then have to redial in order to get home." But make sure you don't get suckered into using a

touchstone that your players know better than you - playing "*Star Trek* time travel" with a group of devoted *Voyager* fans would get out of hand very quickly. (Where you find a group of devoted *Voyager* fans is beyond our knowledge. Even the Illuminati don't know if those exist. Fnord.)

The Jihad Universe's default physics are fairly solid: FTL travel is possible but very rare; there's no reliable method to time travel; interdimensional travel is possible through the VRDET Gate but not through other methods (i.e., not without the GM's permission); bouncing around multiple universes is considered too cumbersome to really

have any point to it. It then casually mentions the occasional loophole (such as the Doomsday Device from WORLD-WALK), should the GM wish to explore them or needs a handy McGuffin.

MAGIC VS. SCIENCE, THE ETERNAL BATTLE

The Jihad Universe is a setting where magic and technology exist side by side, in something of a Cold War-style balance. The War itself is set up with the magical powers of the Lyrans on one side and the mostly-technological base of the Jihad on the other. So, which side is more powerful?

Our default answer is "neither." The question of technological skill versus magical skill isn't one of competing powers, but of genetics and memetics. Certain species in the Jihad Universe are predisposed to making tools to impose their will on the cosmos (in this case, humans), while some have the genetic predisposition towards imposing their will directly through the use of magic (the Lyrans, among others). Mutant tool-users or magic-users crop up in both populations, of course.

For similar reasons, magic and technology have never been integrated on any significant level. Our default answer for this is that there's a level of conceptual blindness that prevents anybody (aside from the occasional mad scientist, alchemist, or other individual at the GM's discretion, of course) from figuring out how the two paradigms fit together. As the Jihad is the main player that uses both science and magic as weapons, they've spent a fair amount of their time trying to analyze magical powers and incorporate them into a scientific mindset (see box, *Types of [Human] Magic*).

It should be stressed that this is our *default* answer, and doesn't have to be written in stone if the nature of the adventure or campaign demands it change.

CHARACTER ECOLOGY

CHARACTER INVOLVEMENT

The world of the Jihad is pretty well set, so the GM (with a little help from the players) needs to decide the role the PCs play in the Jihad Universe. Are they part of the System, or on the outside looking in?

Seeking the Jihad: The Jihad can be glimpsed at a distance from here, as the PCs are trying to find the group and figure out what's going on. The Jihad's

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Types of (Human) Magic

The Jihad Praxeum Veneficus spends large amounts of their manpower and materiel on figuring out all the ways that magic has been practiced on Earth, and then sorting through all the empty ritual junk to get to the stuff that actually works.

JPV mages have refined the standard working model for combat magic down to the **GURPS Magic** level of "know spell, cast spell, repeat." Their research into human ritual magic have found the following systems work reasonably well on repeat performances:

Hermetic: Magic and ritual based on Victorian distortions of Eastern and Greek philosophy. Alister Crowley and Helena Blavatsky are the prime examples of Hermetic thought.

Neopaganist: A middle-path school based in elements taken from pre-Christian Europe, often involving nature rites. Neopagan mages tend to mix fictional (and often erroneous) elements with remnants of actual rituals to create a unique form of magic.

Neo-Shamanic: Mages who follow a middle path, blending modern neurology and theoretical physics with traditional shamanic rituals (and the use of psychotropic drugs).

Rationalist: A totally new school founded in the JPV, intending to try and condense magic into purely scientific terms.

Sacred Geometers: Mages who use Pythagorean geometric mysticism, the Egyptian pyramids, or networks of "ley lines" (mana paths) to do magic.

Shamanic: Mages who follow the traditions of pre-industrial societies, such as Celtic or Native American religious ceremonies.

Synergists: Another new school from the JPV, the Synergists attempt to collect *everything* from the known schools and create a working understanding of magic from that.

Taoist: Magic based on the writings and philosophy of Hung Mung, Lao Tzu and the Chinese thinkers that came before them.

Writing Jihad Campaigns

The Jihad, like Life, is never easy to cope with. In the past, all the Jihad's roleplaying has been done in prose format — the characters write the story according to a plotline set down by the GM, instead of doing real-time gaming the way most RPGs are devised. Now, we provide information on running a Jihad game for the **GURPS** system. If that's what you want to do, then the information should be helpful. If, however, you want to do a prose campaign, we'll provide some tips on running one properly.

Know where you're going before you set out. You may not know how the whole thing is going to end up, but you should at least have some idea of the campaigns goal, prominent bad guys, prominent good guys, time scale, that sort of thing. Make notes, because they are your friend. Having a great concept is knowing the rough destination, but that's not enough to make a good story. Fill out your concept before you start shopping for players.

Cut down on redundant segments. If you look at *The Marraketh Connection*, Operation Pacifica, etc. you'll see a lot of segments where the same battle/scenario is replayed with a slightly different point of view. Avoid this. Get people who're in the same thing together and consolidate segs. Having the different POV is often a good thing, but cluttering up a newsgroup or web board with fifty different 2KB stories from fifty different people is considered poor form. It's best to have just one 100KB story with the all the pertinent players contributing.

Have framing pieces, spots along at the beginning, end, and through the length of the story where you (as GM) keep the plot moving. They don't have to be long, and they don't have to be filled with tons of the dreaded expository dialogue; just remind the readers that there is a central storyline. This is very helpful when your players are taking their sweet time getting past the introduction.

Keep the story fast-paced. This ties back to the first point. You want to keep the readers interested, something that the big Ops really failed at, because they got bogged down in excruciating detail and too many segments. If you have five or six big-assed multi-author story segs, it'll read faster and most likely be better written than a twenty small single-author segs.

Set and be a hardass about deadlines whenever possible. Accept delays based on real-world problems if they arise (as a rule of thumb, reality should always take precedence), but if the story/seg/section is not mission critical, don't be afraid to pass that author over.

Never have more authors than you could successfully run a tabletop RPG with. That's what you're doing in essence, after all — role-playing without the dice. Table RPGs get difficult to play past 6 players / 1 GM. So 7 should be the top player/author limit. However, you should use as many other people as NPCs as possible, to give the Op the proper feel.

Expect the unexpected, and plan accordingly. Over the course of the story, your players may come to you with an interesting digression they want to add to the story. Since you are writing for an audience, you should be willing to indulge digressions. While it's nice to keep the story moving at a good clip, if speed is making you boring you ought to slow down a little. Or conversely, one of your players may devise a better ending to the story than the one you came up with. If this happens, swallow your pride and go with the better ending. Prose campaigns, like traditional RPG campaigns, are organic creatures, and the players should be able to influence the story. The GM Is Always Right, but sometimes he's wrong.

These are just basic tips for getting together a prose campaign. There are other things, of course, but most relate to rules of grammar, spelling, characterization and other literary devices. We recommend looking up Strunk & White's *Elements of Style*, or the *Associated Press Style Book* for further suggestions on how to improve the quality of your writing.

role may change from game to game, or over the course of many games as the players learn about the Hidden War and the available sides.

Joining the Jihad: The heroes may even learn enough that the Jihad welcomes them into their ranks. The 401k is decent enough, and you get to travel. Conversely, the PCs may be Jihaddi from the start; it's a strange world out there, and the Jihad stands by its men. And women. And aliens. And whatever.

Fighting the Jihad: The again, the heroes may not approve of the Jihad. Even if you aren't a member of the Purple Forces, the Jihad makes for an intriguing enemy of all the outside world considers good and pure. It does, after all, consist of a massive terrorist organization that is responsible for numerous incidents of vandalism, assault and murder all over the world. And to top it all off, the Jihad lies to outsiders — and justifies their actions by saying that mundanes can't handle the truth.

POWER LEVELS

The Jihad Universe can support an impressive range of power levels, from innocent bystanders to nigh-invulnerable superheroes.

Run! It's Godzilla!: At this level, the PCs are the classic expendable extras; the guys who run screaming from the scene of the disaster, the nameless spear carriers that die under the Hero's (or the Villain's) guns. Now, we all know that your players aren't necessarily going to go for extremely low-powered PCs, although stranger things have happened, especially with **Bunnies & Burrows** fans. Still, it might be interesting to play ordinary mundanes that have to run away from danger, eventually becoming aware of the whole stranger world around them, and maybe wanting to get some payback in. Mundane dependents of Jihaddi PCs (spouse, kids, pets, etc.) would work well here as well.

Something's Happening Here: At this level, the PCs are all talented mundanes who have been hipped to strange happenings. Planetary members searching for clues to who dropped that power-armor in the middle of downtown San Diego, mundane adventurers looking for archaeological artifacts of power, and the traditional "person seeking vengeance against mystery beings who offed a loved one" are all viable character templates at this level. These adventures tend to emphasise investigation, if only because the players aren't quite powerful enough to charge into a situation and wreak havoc.

The Corps Is Mother, The Corps Is Father: Here, the PCs have more than likely joined the Jihad (or are in the process of joining), and are undergoing training in one of the main tracks. This is the "grunt level" of the Jihad, and anybody who doesn't measure up fast runs a risk of getting killed. Missions at this level are divided between combat and investigation; sending out a few grunts to do forward observation isn't an uncommon event. This power level can also start to support heavy magic-users, psis, or other parahuman characters.

Who You Gonna Call: At this level, PCs are mid-ranking Jihaddi in good standing, often commanding a group of lesser-ranked members and/or newbies. Here the more impressive PC concepts can come out to play: Heavy-duty human wizards, martial-arts masters, pulp-hero engineers, interdimensional travellers and agents of the Illuminati. The mayhem from here on out gets set to overdrive and never looks back.

Badasses in Black: Now we're cooking with liquid hydrogen. PCs at this level are all high-ranking members of the Jihad, people who have been around the block an uncountable number of times, as close as the players will ever get to becoming Secret Masters themselves. Here, the PCs are leading entire divisions of JAOs into mortal combat with Lyran sorcerers and the dread Hellwyrm himself.

GENRE & STYLE

The genre of the game is the most basic type of story you're telling, and sets the direction the game will be pointed in.

The baseline Jihad Universe setting is written to spec with a Conspiratorial Fantasy/Superheroes genre: The world is a lot stranger than the average person knows, and only by digging deep and asking a lot of questions will the players ever get to the bottom of it all. Once the heroes cross the barrier between the mundane world and the Jihad's world the Fantasy and Superhero elements kick into high gear, throwing the players into a world where dragons and ray-guns exist side-by-side (in some cases, the dragons are using the rayguns!).

SETTING THE STYLE

The tone is how you'll approach the genre of your campaign, helps set the overall goals, and what kind of flavor you add. Each tone is like an adjective; you can use as many as you like, but it's a good idea to avoid too many in one shot.

Action: Boom boom, baby! The classic "hack and slash" setting, featuring high-speed pursuits, John Woo gun battles, martial-arts action, desperate battles, explosive climaxes, deathtraps and narrow escapes. Action works well for military or special-ops games. Chasing wyrm-minions through the back streets of LA, guns a-blazing, things like that.

Camp: Take every cliché you've ever heard, and run with it. Drama and swashbuckling permeate the surroundings, Capital Letters are thick upon the ground, and every hero and villain gets a dying soliloquy. Played either for laughs or for sheer sense of wonder, camp is for just letting go and enjoying the world in black and white (or maybe a rich plaid).

Cinematic: Realism takes a hike and the perfect scene is everything. Directed by Jerry Bruckheimer with an unlimited effects budget and all the great Hollywood stars, there's always just a few seconds left on the bomb, the hero's girlfriend gets jumped by spongin, and the whole thing is set to a sweeping soundtrack featuring Howard Shore and Hans Zimmer. Just remember not to be the plucky comic relief.

Dark: The world is going to hell, and all Barney does is speed it along. The Jihad may be able to stop him and Charn'El for taking over, but the mundanes are all corrupt anyway. The Lyran plans may not be the worst thing to happen to the world after all, and the Jihad will learn the price for neglecting their own souls to stop the evil...

Gritty: The game doesn't quite con-

form to reality — after all, in a realistic game extradimensional aliens don't exist and most of the Jihad's devices don't work — but realism gets first shot at everything. Shoot a spongin and go to jail. Barney's evil works on the shadowed streets the Saethrians slither through. Joining the Jihad means abandoning your friends and family, and wetwork leaves deep psychological scars.

Illuminated: You're not cleared for that. Fnord.

Silly: Not even bothering to play it straight at all, silly campaigns take the strange and twist it into laughs. Joining up with the Jihad to protect the penguins of the Ross Ice Shelf from the evils of Barney, magical girls created in R&D accidents and other like things can happen in a silly campaign. See **GURPS Discworld** for a more exhaustive description of silly campaigning.

Superheroic: Similar in nature to the cinematic tone, but with a lot more color. Full-fledged four-color action involving parahumans, regular humans with superscientific devices, the aliens they fight and the civilians who have to get out of the way. Suspense, action, and good clean fun with a simple but effective narrative thrust is the core of a superheroic game.

Technothriller: It's all about the chrome-plated HK 99s. The technothriller takes cues from the action and cinematic styles, but there's always time to stop and lovingly inventory all the toys in detail. Building the perfect X-Rifle, devising a ritual to stop a Lyran sorcerer in his tracks, or springing the perfect ambush on a group of spongin soldiers — that's the fun in technothriller gaming.

CROSSOVERS

GURPS ATLANTIS

The Atlantis frames presented in **GURPS Atlantis** don't match the Jihad Universe's Atlantis, but the information is helpful for those who wish to search for the ruins of the sunken Atlantis, and maybe a helpful McGuffin or three still in the ruins. The possibility of Atlanteans still living is remote, but a creative GM might have some different ideas...

GURPS ILLUMINATI

The Jihad and its enemy fit nicely into a "warring Secret Masters" Illuminati game. Using the Illuminati as presented in the text or something more traditional is also an option. The Hidden War also makes for an interesting turn of events for a traditional game... imagine what the PCs would do if instead of finding the Bavarians, they found Barney hiding behind events?

GURPS INFINITE WORLDS

The crosstime scope of the Infinity Patrol means that it's entirely possible that the I-Cops will sooner or later stumble on the Jihad's Earth. For one possible frame for that, see the *Infinite Worlds Data* on the next page.

GURPS SPACE

The galactic ban on travel to Earth effected thanks to the War isn't 100% perfect; between the Greys and the Salusians, there's still a fair amount of covert extraterrestrial activity going on.

Also, it's not unimaginable that the Jihad may attempt to make a long-distance strike against the Lyran homeworld. Such an attack would be more symbolic than effective tactics, but a space strike mission would suck up a lot of the Jihad's technical resources for

a non-inconsiderable amount of time.

GURPS ILLUMINATI UNIVERSITY

If the leaders of the Jihad *aren't* Illumni of IOU, we'll eat our hats!

On a halfway more serious note, IOU is the sort of thing that can exist in some out of the way corner of the setting, and is perfect for any PC requiring an Unusual Background to round out their character. The War may sometimes crash the campus, but more often than not, the two sides can manage to coexist peacefully — well, "peacefully" as defined by IOU, so the bloodfeuds are kept to a minimum.

GURPS BLACK OPS

Argus and the black ops make for a good "second-string" group, dedicated to keeping the mundanes safe from evil aliens. The Greys have more of an agenda than previously claimed, and there are other conspiracies running around the Jihad may not be aware of.

The average black op may be a little overpowered for a Jihad game, but in a ten round match with the Jihad's finest.. they'd probably call it a draw. Use Argus sparingly, if at all.

GURPS IN NOMINE

If you favor **In Nomine** over the Jihad, then B'harne could be a high-ranking Balseraph of Nybbas (Demon of the Lowest Common Denominator), backed up with some very high-powered Vapulan gadgets, and the Jihaddi are Soldiers of War/Sword/Faith/Lightning, commanded by senior non-Wordbound Servitors of their respective Superiors.

If you favor the Jihad setting over **In Nomine**, then B'harne might not necessarily be part of the conflict between Heaven and Hell, perhaps being a particularly powerful ethereal (After all, Barney *is* a dinosaur from our

Infinite Worlds Data
Clio-1, 1999

Current Affairs
In the aftermath of titanic reality quakes, Infinity tries to research how the world was changed, without noticing the secret war happening underfoot.

Divergence Point
Unknown; could be anything from three to three billion years ago, but the aftermath of the quantaclysm makes it impossible to tell one way or the other.

Major Civilizations
Same as Homeline ca. 1997; Western, Chinese, Islamic

Great Powers
United States, China, European Union, Brazil, India, Japan

Worldline Data:
TL: 8 (Jihad, TL9; Lyran biotechnology, TL(4^))
Mana Level: low   **Quantum:** 4   **Infinity Class:** R3(*)   **Centrum Zone:** Inaccessible
(*): As yet Infinity has not discovered the Jihad or its opponent. When they do, it's likely that Clio-1 will be reclassified as a Z(1-3) worldline.

OUTWORLD OPERATIONS
Infinity's interest in Clio-1 is purely scientific. Really. When the anchor worldline was first discovered two years ago (1997 local time), the Survey team discovered that the worldline had been the epicenter of a massive reality quake in the not too distant past. While Infinity had seen reality quakes before, the one on Clio-1 had all the earmarkings of a true red-letter quantaclysm. Moreover, it appeared that somebody or something had successfully *smoothed over* the fracture zones, leaving only the barest trace marks that a quake had happened. The level of power that implied scared Infinity, but the otherwise benign surface of the worldline lulled the board into opening a limited cliodynamics research operation.

The Infinity presence on Clio-1 hasn't yet discovered the Jihad proper, although they've found the occasional scrap of evidence. If and when they eventually do run into each other, life on both sides will get immensely complicated. The Jihad's existence - to say nothing of what they're fighting! - will cause shockwaves almost as bad as what happened when Reich-5 got loose into the timestream, and forget about trying to keep the Secret; VRDET's possession of a fully functional nexus portal generator means that they are *completely* unfettered by "normal" parachronic physics.

From the Jihad's point of view, Infinity running around isn't that big of a deal; just another drop of weirdness in a very big bucket. Except for one small problem. In recent months a Paralabs team has been in Death Valley, looking for a potential natural nexus point in the desert. They don't know that the nexus they're looking for is the Babylon Road, and it doesn't lead to another worldline. To make matters worse, an Armenen Order mule jumped in dangerously near the Road a month ago. No reinforcements have arrived, but Infinity expects that it's only a matter of time before the Nazis come looking for a new nexus point to seize.

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imagination) looking to move up in the world, and the Jihad may be a group set up by both Celestial realms to combat this upstart third threat.

And a lot of the Jihad ubertech looks suspiciously like *Eli's* craftsmanship.

GURPS TECHNOMANCER
Technomancer is a good setting for a more overt Jihad. The main bases sit firmly in the normal-mana zones created by Trinity, and with Barney's demons running about, the Jihad would be a larger, more organized group of monster hunters. It's a pretty aggressive change from the setting as presented here, though. Not to say that a Jihad/*Technomancer* crossover campaign isn't impossible, but it'd take some serious work.

GURPS INTERNATIONAL SUPER TEAMS
Setting the Jihad in the IST universe is just adding more grist to the mill. In a world of supers, the Jihad may be somewhat redundant. Or it could be the IST's Covert Operations Group, fighting horrors the main body of supers would have trouble confronting, with their special blend of magic, powers and superscience.

GURPS Y2K

Y2K is *the* book on post-apocalyptic gaming, and if the PCs should FU-BAR in particularly impressive fashion, a game in a **Y2K** setting where the Jihad lost the war could be very entertaining. Further crossovers with Time Travel are possible here as well, as the players try to find a time machine that will take them back and correct mistakes.

ADVENTURE SEEDS

Okay, so you want to run a story/realtime game, but don't have the time to really come up with a good, original storyline. So, in the interests of your sanity, we've come up with a few mini-adventure plots to help you out.

Rock, Meet Hard Place: The PCs are a group of civilians who haven't the slightest clue about the Hidden War. At least, they didn't until a botched MAUL operation against one of B'harne's safe houses made things more war than hidden. As the dust settles, the PCs come across two combatants - one a MAUL captain, the other a wyrm minion - who were separated from their men and in need of aid. While they aren't busy glaring daggers at one another, each tells their own side of a baffling, impossible story. Who, if anyone, will the PCs believe? What will they do about their "guests," or about their discovery of the War? And most importantly, what will either side of the conflict do to *them* when word - as it always will - gets out?

The Blair Barney Project: Unless you've been living in a cave for the last couple of years, you know the story: Three students making a documentary vanish in the Maryland woods, and a year later the footage is found. What they didn't tell you was that those unfortunates didn't find a witch or a ghost, they instead stumbled on a nest of enemy soldiers — and the less said about what happened next, the better. The PCs are a team of rookies, commissioned to find the mutant spongin and wipe them out. But the FC didn't expect that a low-ranking Lyran magus was riding herd on the creatures!

Return to the Pacifica Adventure!: The WORLDWATCH satellite network has picked up a series of odd disturbances out in the middle of the Pacific Ocean, near where the Lyran island stronghold of Pacifica sank in 1996. The PCs are sent out with the latest in Zeta Squad/VRDET R&D/WED-JEE underwater combat and exploration gear (Scuba mecha, anyone?), to find out What's Going On. Is it Lyrans trying to salvage the citadel? Equipment-strapped spoungin looking for remnants of Lyran biotech? Or is it something else?

The Enemy of My Enemy: A group of PCs, cornered and out-gunned by a group of wyrm-minions, are rescued by a shadowy figure, who then turns on the Jihaddi! After the fight, the PCs learn that their erstwhile "rescuer" is (or was, depending on how frisky the PCs got during the fight) a member of The Order of Asissi, a secret cabal of warrior/monks, devoted to cleansing the Earth of "inhuman creatures." Of course, since a good number of people who qualify as "inhuman" are Jihaddi, this naturally puts the Order on bad terms with the Jihad. Can the PCs (or some other group of PCs) manage to make peace with the Order to fight the common enemy? Or will the Jihad forever have to watch it's collective back against an ambush by rampaging monks?

In Memory Yet Green: Cleaning up after a raid on a spoungin base, tantalizing clues are found, providing some idea of where the Blood Jihad vanished to in the aftermath of the X'hirjq invasion. Immediately the PCs are told by the Triumvirate, in full official capacity no less, to follow the trail until they either run out of leads or find the Blood Jihad. Of course, this could be a trap, set up by the Liasons, but the only way to find out is to follow the road.

Endgame: Several major victories have put the enemy on the ropes. His troops in disarray, many Liaisons purged or dead, B'harne's forces are on the verge of collapse. Even the veterans are feeling optimistic about the War's prospects. Realizing that it may never have a better chance, the Jihad brings out the Slayer and prepares an attack against B'harne's compound/fortress at Port Neches. The problem is, the compound is *very* well-guarded. On top of powerful normal defenses, a Lyran artifact installed in the base by one of the Ascended prevents VRDET from opening a gateway within ten miles of Port Neches. The PCs' mission is to penetrate the compound, find the interdictor, and destroy it so the final assault can begin. Can the Jihaddi penetrate the compound and destroy B'harne once and for all, or does B'harne have more tricks up his sleeve-equivalents? And, perhaps even more ominously, could the Jihaddi force Charn'El's hand, provoking an open Lyran invasion of Earth?

FREQUENTLY ASKED QUESTIONS

In this section we're going to deal with things that are important to you as a writer or as a gamer, but don't have any significant bearing on the campaign setting in the earlier chapters.

YOU ****! WHY IS THIS FAQ IN THE BACK OF THE BOOK!?

It's a fair cop.

When we started revising this book for the third time, we made a decision that we were going to focus on the setting first, and then deal with smaller fiddly bits like dealing with rules and regulations that really only applied to the original group of gamers/writers responsible for the book. As a result, the information that seemed so all-fired important to us back in the beginning when we started writing (basically, the rules of etiquette for the Jihad to Destroy Barney) became less and less so, as the Jihad changed from a large Internet organization to a small group of gamers.

Everything in this FAQ is strictly here for informational purposes. We're presenting it partly for the hell of it, but also because it could be of some use to players or GMs.

THE CANON

The official baseline setting of the *Jihad to Destroy Barney RPG & Writer's Guide*, as laid out in the preceding chapters, is what we call the canon. This is the campaign setting that the core writing/gaming group use and abuse right this very second.

WHY WORRY ABOUT CANON?

There's a long, boring story involving a series of internal (real life, or at least as real as Usenet gets) Jihad political struggles connected to this, but the short form is that at the time we started writing the *Jihad to Destroy Barney RPG & Writer's Guide*, the in-group game was very chaotic and difficult to understand even by insiders. We ended up deciding to "reboot" the campaign world to make it easier to understand,

keeping as much stuff from the older campaigns as we could.

DO I NEED TO GET THE JIHAD'S PERMISSION TO USE THE BOOK?

Hell no. *The Jihad to Destroy Barney RPG & Writer's Guide* is intended to be a general role-playing resource; you don't need to ask permission of the Jihad group to use it as a resource, any more than you need to ask permission of the writers of *Rifts* or *In Nomine* or *Silver Age Sentinels* to use their books. However, if you do use it as a resource we'd love to hear about it. We're ever so lonely...

CAN I GET MY CAMPAIGN/STORY ADDED TO THE CANON?

More than likely, no. Sorry.

Okay, let's qualify that. The "canon" Jihad campaign - background, metaplot, all that fun stuff - is set by the members of the Jihad to Destroy Barney. They're the group that does the heavy lifting when it comes to making stuff up. In order to be considered part of the canon, you have to be a member of the group. As of this writing, the group has stopped seeking out new members. It's not impossible to be accepted into the Jihad to Destroy Barney, but it's very unlikely.

MAKING A PITCH

If you're dead-set on joining the core writing group, or have a brilliant idea that you feel just *has* to be included in the canon material, you can make a pitch to the group and see what they think.

Here's what you need to do to make a pitch:

First off, check to make sure that you're not duplicating anything in the

current canon. The best way to be sure is to read this book.

Next, write up a short sketch of the idea in general. This can be anything from a few paragraphs of a story featuring your idea to a brief timeline of how it fits into the Jihad Universe. The important part of a sketch is to get as much information as you can into it. Don't, under any circumstances, just submit something that's lifted whole cloth from an existing fictional source. Stuff like "Barney finds the One Ring," or "Captain Kirk joins the Jihad" can make for a funny one-shot story, but it's not something that the Jihad group is interested in adding to the canon.

When you've got your sketch ready and willing, take it over to our message board at http://www.jihad.net/phpab4d and post your sketch with the header "Audition." We'll take it from there, and probably have lots of questions for you.

CREDIT WHERE CREDIT IS DUE

The characters, concepts, stories and whatnot used in the Jihad belong to their creator and traditionally cannot be touched unless the original creator has given permission.

For purposes of the *Jihad to Destroy Barney RPG & Writer's Guide* as a public gaming resource, all characters, items and situations profiled or mentioned in this book still belong to their creators, but permission has been given for their general use. As a matter of form, if used elsewhere and posted publicly, users should provide credit to the creator when possible, or to "The Jihad to Destroy Barney" if you can't figure out who the creator was.