Advanced Dungeons & Dragons®

Official Game Accessory

Dungeon Master's Design Kit

By Harold Johnson and Aaron Allston

Advanced Dungeons & Dragons®

Game Supplement

Book I: Adventure Design
by Aaron Allston

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Welcome to the DUNGEON MASTER'S DESIGN KIT. In these three rulebooks, we're going to show you ways to put together adventures and scenarios — more quickly, more easily, and in a more organized manner.

Book I

Book I, which you're holding now, is the Adventure Design rulebook.

Here, we'll talk about the steps you go through to design dungeon adventures — from your initial idea, to building the adventure's crucial master villain, creatures and special encounters, to the adventure's chases and rewards and rip-snorting finale.

And every section in this book is tied in with (and serves as instructions for the use of) the adventure creation forms presented in Book II.

Book II

Book II is the Forms Book. Here, you'll find sixteen forms you can use to create your adventures. We recommend that you make several photocopies of each form from Book II, so you'll always have a supply on hand.

These forms are arranged in three parts: forms relating to *Adventure Setup*, forms which are provided for *Adding Detail* to an adventure, and forms relating to the *Adventure Wrapup*.

The *Adventure Setup* forms include:

Featured Villain Where you work up details on the villainous prime motivator of your adventure.

Adventure Outline Where you work up the arrangement of the adventure — with details on the adventure encounters, elements and characters, and how they work together.

Plots & Mysteries Where you work out the detail of your adventure's mystery elements, if there are any.

Featured Creature Where you detail the most interesting monster from the adventure.

Master Monster Matrix Where you record the combat information on all monsters in the adventure.

Adventure Map Where you work up the adventure setting — dungeon, palace or other locale where major events in the adventure take place.

Adventure Introduction Where you provide details for the adventure's beginning — how the characters become involved in the adventure, and what happens at the adventure's beginning.

The *Adding Detail* forms include:

Melee Encounter Where you work up adventure encounters which are sure to include combat.

Role-Playing Encounter Where you work up adventure encounters which are sure to include role-playing interaction between the player-characters and NPCs.

Wandering Monsters & Random Events Where you detail optional encounters which can be dropped into the adventure to add excitement to it.

Traps & Dilemmas Where you describe thinking encounters where the characters have to use their brains and skills, not weapons, to get out of bad situations.

Empty Rooms Where you detail the contents of so-called "empty" rooms — those which don't contain characters or encounters, but may hold treasures, clues, and other adventure elements.

Hazards Where you work up natural and unnatural hazards which might endanger the heroes — catastrophes, obstacles and more.

Events Where you talk about the incidents and occurrences — such as unexpected NPC interventions and calendar-related events — which can have an effect on the adventure.

The *Adventure Wrapup* forms include:

Chases Where you work up the pathways and encounters the characters will be going through during chases and pursuits.

Grand Finale Where you detail all the grand and glorious elements of the adventure's slam-bang finale: the finale's encounters, setting, enemies, terrain, NPCs, tactics, special incidents and rewards.

Treasures Where you record the details of any grand treasures the characters might find or earn in the course of the adventure.

Also in Book II, you'll find a filled-in example of each form. This serves as an example of how to use each and every form provided — and it also gives you a complete adventure you can use in your own campaign!

Book III

Book III is The Adventure Cookbook, and it looks at adventure creation from another perspective entirely.

Books I and II show you how to develop your ideas into a complete and fully-realized adventure. But what if you don't have any ideas on hand? What if you're due to run an adventure tomorrow — or in an hour — or in ten minutes — and there's nothing but hard vacuum where your adventure ideas should be?

That's where The Adventure Cookbook comes in. There, you'll find page after page of ideas for plot elements. On one page, you'll have several different types of master villains; on another page, lots of different types of plots; on yet another, several ways to get characters hooked into your adventure.

In Book III, there's another form, the **Adventure Generation Form**; you can photocopy it, then flip through the Adventure Cookbook, choosing (or randomly rolling) one adventure element from each page. Once you're through with that, there's some final advice about blending all these elements together into a coherent and fun adventure. At that point, if you want to, you can go back to Books I and II to flesh these adventure elements out with the advice and forms provided.

Onward

Now that you know what you're getting into, it's time to charge on into Book I: Adventure Design.

We all come up with adventure ideas in different ways. Some DMs first have an idea of a spectacular, blood-and-thunder climax, and then put together an adventure which will get the characters to that point. Others first come up with a master villain or hideous monster, and then come up with the adventure elements it will take to bring their heroes into conflict with that enemy. Still others decide on a theme first — for instance, bringing the heroes into conflict with nature, with a specific villain, with society's injustices, and so on.

Most DMs, in fact, come up with adventures from all of these approaches, and more approaches besides, at different times. So let's talk about what you do once you've come up with your initial idea.

Featured Villain

No matter which approach you use to come up with an adventure idea, you have to settle on the adventure's main villain early on. The villain is the stimulus of the whole adventure — it's his actions which bring about the evil or chaos which the characters decide they must defeat.

The adventure's featured villain can be a master criminal, a misguided idealist or an enemy nobleman; an intelligent monster or even a malevolent god.

Whatever sort of villain you choose, you should work him up in as much detail as you can manage. The more you know about the villain's motivations, strengths, weaknesses, and quirks, the more adventure opportunities will suggest themselves to you.

Featured Villain Sheet

You can develop all the villain's character traits on the **Featured Villain** sheet from Book II. Use one sheet for every major villain in your adventure: For the master villain, of course, and for any other villain who ought to be as developed and well-rounded as any player-character.

Here are some notes on the various blanks you'll find on the sheet:

GAME ABILITIES: In the large box on the left of the page, you'll record all the game mechanic-related information about the villain — including his race or species, character class (if any) and level, the deity he worships, alignment, movement rates, abilities and saving throws and combat information such as his AC, combat bonuses, and abilities with various weapons, other proficiencies and skills, special racial or magical abilities (if any), and the nature of any special or magical items he carries.

EPITHETS: An epithet is a descriptive term which is tacked onto the character's name — for instance, 'Goblin-Slayer,' 'Destroyer,' 'Sly,' and so forth. A villain with the name Erik sounds pretty dull — but add an epithet, and he becomes Erik the Red, or Erik the Sly One, or Erik the Unstoppable, a much more colorful villain.

LANGUAGES KNOWN: Record his native tongue and other languages he's learned.

APPEARANCE: His physical characteristics, clothes, and the sound and timbre of his voice. Here, you can make the villain memorable to the players by making his appearance distinctive. He might be of unnatural height, or have distinctive eyes or features, dress in a garish or striking fashion or speak with a resonant voice or an accent. Try to

develop at least one trait of his appearance which will stand out in the minds of the players.

MANNERISMS/HABITS: These, too, will make the villain memorable to the players. Does the villain have a nervous tic? Is he constantly smoothing down his hair, adjusting his clothes, worrying with a string of beads or toying with a knife? Give him some distinctive mannerism or habit — and then remember to play it when you're portraying the villain.

PERSONALITY/MOTIVES: Less obvious but even more important to playing the villain are his personality and motives. What is he really like, and what does he really want? You must decide what drives the villain if you're to make him anything more than a cardboard opponent who exists only for your heroes to kill.

RESPONSES TO KEY STIMULI: Though most of the time a villain will act in accordance with the mannerisms, habits and motivations you've given him, he should also have some traits which make him a little unpredictable — there should be some stimuli which set him off in an unpredictable manner. For instance, a villain's who'd been orphaned as a child might unexpectedly decide to befriend or raise the orphan accompanying the heroes; a villain who'd been injured or crippled by a warrior from a particular guild might become enraged when encountering another member of that guild; he might become rhapsodic at the sight of gold or sound of music; and so on.

EXPLOITABLE TRAITS/WEAKNESSES: Much like the Responses to Key Stimuli, above, the villain may also have personality flaws which the heroes can exploit — if they learn about them. For instance, an otherwise rational villain might have a weakness for gambling; the DM should give the heroes clues about this, and if they figure it out, they might be sharp enough to challenge him to some sort of gamble for their lives and freedom.

BACKGROUND/HISTORY: Villains are interesting because they have

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interesting mannerisms, motives, and methods — but remember that for every interesting character trait he possesses, there is some event or set of events in his past which has made him that way. Figure out what all these events are and you'll know the villain much better; you'll have a better idea of what he's doing and why, what his relationships are with his subordinates, and so on.

TYPICAL TACTICS: Here, you record the way the villain goes about doing things. List the tactics he uses for each of his regular activities which bears on the adventure — for instance, how he goes about conquering other territories, kidnapping people, subverting people, fighting in close quarters, obtaining crucial information, whatever you think he'll be doing.

HENCHMEN: Finally, here you'll want to record details of the villain's subordinates — especially the ones whom you've developed enough so that they have their own names and goals, such as his personal lieutenants, allies, lovers or bodyguards. At the bottom of this box you can put down notes on the typical grunt soldiers who serve him.

One last thing to remember about the **Featured Villain** sheet — don't feel bound by the abilities you write up for the villain. If, late in the adventure, you discover that the villain is less capable than you'd planned for him to be (or more capable), you should feel free to adjust secretly and occasionally his abilities, levels, etc., in order to provide a more interesting and exciting adventure for your players.

Adventure Outline

Once you know who your villain is, you need to figure out exactly what he's doing — and how this is going to result in an adventure for your characters — and what course you think that adventure will take.

You do this by conceiving of your adventure as a series of incidents, events, and encounters. Naturally, you can't be sure that your players will actually go through every scene that you've

imagined; their actions in the game may lead them down an entirely different set of encounters. But this is still the best way to start.

Sample Adventure

Here's the basic idea: The heroes are begged (or offered financial rewards, if mere honor doesn't appeal to them) by a terror-stricken mother to rescue her infant son, who was kidnapped a little earlier by the minions of a powerful evil local sorcerer who intends to use the child as leverage on her to extend his political control. The minions will probably be taking the child back along the road which goes straight to the wizard's territory. Sounds straightforward enough. So let's add some detail and break it all down into Events and Encounters.

(1) **Introduction to Adventure** A local noblewoman appears before the heroes to beg their help (or employ them, if they're more mercenary). She explains the situation to them. If the heroes are separated initially, she'll instead send messengers asking them to come to her estate, and present the story to them there.

(2) **Chase for the Servant** If the noblewoman has come to the heroes, one of her servants comes in from outside to tell her that the other servant who accompanied her here had a letter or parcel addressed to the enemy wizard — and has just run off, presumably to find a carrier for it! Obviously, the ranks of her servants include spies for the enemy — probably how they managed to steal away her baby in the first place. (If the heroes are at her estate, this happens exactly the same way.) The heroes may now wish to hunt down the servant in question; this leads to a messy chase through the streets of the city as the capable servant/spy keeps ahead of them. After considerable effort, they can catch up to him — but he's already given the letter to a local magician who's already given it to his familiar to fly to the wizard. The servant is openly contemptuous of the heroes and the noblewoman.

(3) **The Heroes Begin Their Ride.** The heroes must now ride as hard and fast as possible toward the wizard's territory in hope of catching up to the enemies with the baby. This sets the stage for most of the rest of the adventure's encounters: They know they're after the wizard, and the wizard knows they're coming and so sends more encounters to harrass and slow and kill them. The first attack is a troupe of mercenaries lying in wait for them.

(4) **Attack from the Air.** The wizard sends some sort of airborne attack — probably gargoyles or griffons — whose task is to kill or chase off the heroes' horses. This gives the heroes an exciting fight with unusual tactics (combatting aerial attacks), but it's far from a random encounter — the beasts have a purpose in the progress of the story.

(5) **Treachery.** At the inn or oasis where the heroes stop for the night, a servant gives them drugged food or drink. If they don't notice in time, they'll lose 24 hours from the effect of the drug.

(6) **The Law.** Nearing the wizard's home, the heroes are surrounded by an overwhelming force of enemies — the local law and a large body of irregulars. In effect, they're being arrested on trumped-up charges. They can either fight their way out of this situation (most or all of them probably dying in the attempt) or surrender and then escape from jail.

(7) **The Castle.** Once free of the law, the heroes reach the wizard's castle and must figure out how to sneak in; there are too many guards for them to batter their way in.

(8) **The Finale.** Once in the castle, the heroes find the wizard and the baby, engaged in some sort of ritual. Now, here's where you can have some fun with the heroes: If you want the adventure to be simple and done, the wizard is using ritual magics to turn some sort of lesser demon into an exact double of the baby, so that the double can be returned to the noblewoman, keep an eye on her, grow up to inherit her

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estates. So far, so good. On the other hand, you can design this whole adventure to be a cruel trick. It's the noblewoman who's a demoness; her son is to be a monster prophesied about for the last thousand years; and the wizard's ritual is designed to purge the baby of his ties to the nether planes. Just as the heroes are figuring this out, the demoness and her legions from hell appear for a grand blowout combat.

Once you've figured out the basic track of the adventure's incidents, you have to think about what happens if the heroes strike off on some track of their own.

What if you're using the more complicated version of the above adventure (the noblewoman is actually a demoness and is tricking them), and the heroes are a little less gullible than you expect?

For example, having accepted their mission (or commission), the heroes might do a little quick snooping into the history and reputation of both the noblewoman and the wizard. What if they find out that the wizard doesn't have a blemish to his name but that everyone is afraid of the noblewoman? What if they use *ESP* on the runaway servant and learn not only that he's an agent of the wizard but that he considers the heroes to be the nastiest villains for consorting with his evil enemy, the noblewoman?

If that's the case, you might end up running a different but similar adventure where the heroes decide to run after the wizard's minions in order to help the wizard — and run into the above encounters, or other encounters, sent by the noblewoman to slow them down. Or, you might switch to an adventure where the heroes go to the wizard, offer him their help, and lead his forces in an all-out war with the forces of the demoness.

Adventure Outline Sheet

The **Adventure Outline** sheet in Book II is a convenient way to work up the structure of your adventure.

Here are some notes on the use of the sheet:

TITLE: You don't have to have a name for the adventure in order to run it... but it certainly doesn't hurt, and can make the adventure just a touch more interesting if it does have a title.

DATES RUN: Go ahead and record the dates on which the adventure is run; in the future, you may be interested in knowing in just what order your adventures were run.

THEME: What is the theme you've chosen for your scenario: Rescue, revenge, thwarting the ultimate evil, comedy, romance? Record that here as a reminder to yourself.

OBJECTIVE/GOAL: What is the specific goal of the overall adventure — kill a specific character, thwart a specific plan, defeat a specific warlord?

SETTING: What are the most important settings where the adventure will be run?

MAGUFFIN: The maguffin is whatever hook, incentive, or confusion serves to get the majority of the heroes involved in the adventure — or keep them confused or on their toes throughout the adventure. It might be a mystery, a case of mistaken identity, the plea from an old friend or a dying man's last request, an unusual ability which allows the villain to get away with his nefarious plot, etc.

ALLIES, NEUTRALS, VILLAINS:

Record the names of the adventure's most important NPCs in these blanks.

THE PLOT: What is the basic plot of the adventure? In the example given above, it would be "Pursue kidnappers of baby, defeat wizard, return baby to mother." Describe your adventure's plot in similarly simple terms here.

PLOT TWISTS: Here you indicate any twists, switches or reversals which might put the whole adventure in an entirely new light — for instance, in the example above, the revelation that the noblewoman is actually a demoness and the true villain of the piece.

SPECIAL LIMITS: Here you indicate any special restrictions the heroes might suffer when going through the adventure. For instance, they might be operating under a geas — that's certainly a special restriction.

START: There are several blanks here, so you can show the starting-point of several different characters if they're beginning at different places. Indicate the character's name and where he begins, the information he receives to launch him into the adventure, and the source of that information.

ADVENTURE FLOWCHART: If you want to, you can draw out a diagram of the way you expect the adventure to go — which can be especially helpful if the adventure isn't precisely linear (i.e., if the characters have the option of running around in different directions). If you're pressed for space, you can just write down numbers for the encounters and, at the bottom, write out the names of key encounters by their numbers.

EVENTS AND ENCOUNTERS: The first blank is for the Number of the encounter, for the order in which you think these encounters will take place; the second blank is for the Type (combat, role-playing, trap, etc.); the third is for the plot Purpose of the encounter (delaying heroes, revealing information, etc.); the fourth is for the Trigger (what sets off the event) or the Setting (where it takes place); the fifth is for the Guardians (potential or real combatants); and the last is for the possible Rewards from the encounter (money,

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information, personal gratification, etc.).

GRAND FINALE: What sort of slam-bang finish have you figured out for the adventure? Describe it here — the events, the special conditions which, again, may be limiting the heroes, and the order in which the final series of encounters occurs.

Plots & Mysteries

An adventure need not be all running around and combat — perhaps you want the adventure to have a complicated plot or include a mystery.

Mysteries are a lot of fun to run, but there are a couple of things you should remember about role-playing mysteries (as opposed to movie mysteries).

First, movie mysteries — especially the more modern ones — don't necessarily have a lot of action. But role-playing games need a certain amount of action and combat to keep any combat-oriented players happy. So when you're running adventure stories, spice up the adventure with chase scenes, assassination attempts, and so on; otherwise things may get dull for your players.

Second, movie mysteries can be as complicated as the writer wants, because he can anticipate (i.e., dictate) every character's reactions and make sure the detective figures everything out at the right time. But the dungeon master can't — there's no way you can predict what the players will do or how fast they'll figure things out. So make your first mystery adventures fairly simple ones, so that you and your players can later grow into more complex and involved mysteries.

Plots & Mysteries Sheet

Using the **Plots & Mysteries** sheet, you can keep track of the nature of the mystery, how it can be solved, and what leads the characters into it; what sort of crime it involves, who the victim is, and the how/where/when/why of the crime being committed; details on the villain, all the suspects, the clues, and red herrings which will temporarily lead the heroes away from the true solution.

Here are some notes on the individual elements of the sheet:

THE MYSTERY: Here you describe what is the point of confusion to the mystery: What's the crime, who done it, how was it done, when was it it done, where was it done, why was it done? Describe what is known (for instance, the characters might know everything about the crime except who did it) and what is not known (for instance, who executed the crime).

CATEGORY: What sort of crime is it — murder, theft, blackmail, kidnapping? Murder is the best crime for mysteries, though any crime may make an intriguing mystery if properly presented.

VICTIMS: Who was it done to?

ITEMS: What physical items figure in the crime — a lead pipe, a noose, a pair of scissors, four gallons of horse-radish sauce, what?

LOCATION: Where did it occur? Where is the body now? (If the body is not now where it was murdered, you'll need to record that under THE MYSTERY.)

METHOD: How was the crime executed?

LIKELY SUSPECTS: Who are the people most likely to be suspected? Don't indicate why they're suspects here — you have another blank for that later in the sheet.

THE SOLUTION: Here, you describe who did the crime, how, and why, and (especially) the crucial clues for how someone can come to that conclusion.

MAGUFFIN: As on the Adventure Outline form, here you'll record any extra maguffin, or unusual and intriguing feature of the case which grips the imaginations of the characters and their players.

VILLAIN'S IDENTITY: Who did it.

CRIME TOOLS: What he used to perform the crime, especially the tools that were not left behind at the scene of the crime.

VILLAIN'S SPECIAL: Did the crime depend on some special ability of the villain, such as contortionist ability or a magical spell? If so, describe it here.

MOTIVE: What was the villain's true reason for committing the crime? Ignore any false or incorrect motive — describe his true reasons here.

CRIME METHOD: Describe any details concerning the method of the crime which would not be evident at the crime scene — details on techniques or use of tools or weapons that the characters would not know early in the adventure.

VILLAIN'S WEAKNESS: If the culprit has a personal weakness or blind spot, describe it here.

SPECIAL ITEM OF DEFENSE, EVIDENCE OR LEVERAGE: Describe any special pieces of evidence here — evidence which could convict the villain, or clear the name of an innocent suspect, or was being used as blackmail leverage.

CAST OF CHARACTERS: Here, you describe all the suspects and witnesses involved in the mystery — their names, relations to each other or to the crime victim, their motives for committing the crime (or, if they had no motives at all, notes on their personalities), interesting tidbits of information about them — and where it came from (Sources).

CLUES: Here, you assemble infor-

mation on all the clues there are to be found in the course of the mystery. Start out with the clues to be found at the crime scene... then record the clues which will come about from conversation with and investigation of the suspects and interested parties... then record the clues which will emerge if the investigators take special actions. This chain of clues must be able to lead the characters from the crime to the criminal, although it doesn't have to do so quickly or easily. Blanks are also included for the location of the clues and what condition they're in when found.

RED HERRINGS/
MISDIRECTIONS: In these blanks, you can put down any "false clues" — also known as red herrings — which will lead the characters down paths which have nothing to do with the solving of the mystery. Every case has some extraneous element or elements thrown in; a diligent investigator who examines every clue will occasionally be led down the wrong path, and here you can figure out what clues to use to send him down the wrong path.

HINTS/REDIRECTION/
WARNINGS: Finally, if the heroes get too thoroughly derailed from the true path, you can provide them with one or more hints to put them back on the right track; detail those here.

Featured Creatures

In AD&D® game adventures, monsters tend to fall into two categories: Standard monsters and Detailed monsters.

Standard monsters are creatures which appear in adventures exactly as they appear in the *MONSTER MANUAL, FIEND FOLIO® tome*, or other publication in which they first appeared. They are nameless, generic, identical. When you're throwing a flock of gargoyles or a herd of herbivores at your heroes, you don't need or want for each one to be distinct, individual and unique — that's not the point of the encounter.

Detailed monsters, on the other hand, are ones which you individualize and customize. For instance, while the members of a flock of gargoyles may be functionally identical, the gargoyle king may be unique — he may be more powerful than his minions, a magic-user, possesser of magical items, very intelligent or perhaps all of the above.

Most adventures ought to have at least one monster encounter, and it's often best to have at least one of each type — one Standard monster encounter and one Detailed monster encounter.

The Standard monster encounter, where you pit the heroes against one or more common-place creatures, usually has the advantage of being easy to run. The creature has a predictable motive and pattern of behavior, and you can concentrate on the flow of battle when dungeon mastering such an encounter. On the down side, your players may be as familiar with the creature as you are. Even if the characters aren't supposed to know the creature's special weaknesses, if their players do, the characters might "accidentally" stumble across those weaknesses far sooner than they would if the players were ignorant of those weaknesses.

The Detailed monster encounter, where you invent an all-new creature or customize and alter an old one, gives you the opportunity to baffle the heroes. You can easily modify old monsters so that they have new and unexpected abilities and tactics. Some examples:

Beholder with different eye powers
Ghost which can turn solid
Golem with shapeshifting powers
Owlbear with genius-level intelligence

The advantage to this sort of monster is that the heroes cannot predict what it is capable of and cannot be certain of its weaknesses — imagine their surprise when they throw holy water into a vampire's face and he thanks them for the opportunity to clean up a little! The

FEATURED CREATURE

disadvantage is that you have to keep track of all the creature's variant abilities, weaknesses, and motivations. Also, you should take care that your alterations improve the encounter, and that you can provide some rationale for them. Goblins who are immune to attacks by druidic magic are pretty peculiar, and you should have some justifications for them, to yourself if not to your players.

You can also create brand-new monsters, of a type and with abilities never before encountered by your heroes.

Either way, it's a good idea for you to have one Detailed monster encounter in each adventure. The Detailed monster keeps the heroes on their toes; the fact that they can't be sure of what a monster can or will do will keep them in the same sort of suspense and worry that monster encounters are supposed to produce in heroes!

Featured Creature Sheet

Notes on the **Featured Creature** sheet:

TOP LINE: Creature's Name and Alignment.

DESIGN PURPOSE: Describe what this monster is for — what role it has in your story. It may be here to spice up a dull section of travel, to destroy some crucial evidence or magical items pos-

sessed by the heroes, and so on; decide why you're throwing it at the heroes and put that reason here.

COMMON RUMORS: What is commonly known about the creature — and what common misinformation is available about the creature? Heroes shouldn't be able to distinguish between truth and falsehood when all they know about the creature is from rumor; let them find out the facts the hard way.

METHODS OF COMMUNICATION: Does it communicate via speech, grunts, chemical emissions, telepathy? Mention that here — and mention whether or not it is intelligent and can communicate with characters.

APPEARANCE: What does the creature look like in terms of its physical dimensions and characteristics? Describe it here as you'll be describing it to the players the first time they see it.

HABITS/MANNERISMS: How does it act? Does it blindly attack during encounters, prefer to retreat or ambush characters? Does it move about in the daytime, or nighttime, or both? What does it eat? Can it be tamed? Mention all this here.

MOTIVES/PERSONALITY: Most creatures have the same basic motives: Survive and Reproduce. But some have individual motives and quirks not shared by other creatures, such as Steal Bright Shiny Things, Help Drowning Humans, Terrorize Rodents, and so forth. Describe your creature's quirks here. Additionally, if it has human-level intelligence, it may have human-like personality traits; describe those here, too.

STANDARD RESPONSES: If the creature has any unusual reactions to various stimuli, record those here. A creature is unusual if, for instance, it likes fire (most animals shrink from it) or goes berserk at the scent of apple cider; record such unusual responses, and whatever stimuli cause them, in these blanks.

WEAKNESSES: Similarly, if the creature is particularly vulnerable to some item or attack, describe that here.

MASTER MONSTER MATRIX

COMBAT TACTICS: How does the creature engage in combat? Does it attack head-on, or jump out from ambush, or make diving attacks, or used ranged attack techniques? Does it fight to the death, break off when first wounded, or something in between? Describe its tactics here.

SOCIAL GROUPING/RELATIONS: Is the animal a loner (except in mating season), or does it hunt around in family units or herds? Describe this here.

AGE & GENDER VARIATIONS: The normal stats you write down for a monster are for the monster's fully adult, healthy form. In thse blanks, if you wish, you can describe the variations to the monster for various age groups: Cub, Young Adult, Old, etc.

ALLIES/GUARD/SERVANTS: If the creature is accompanied by humans or creatures of a different species, describe them here in brief.

CREATURE STATS BOX: The right third of the sheet presents the information you've come to expect from the MONSTER MANUAL and other sources of monster statistics — types of attacks, special abilities, number appearing, and so forth.

Now, if the master villain of your adventure is some sort of monster, you may want to work up your monster on

the Featured Villain sheet presented earlier; otherwise, the Featured Creature sheet is the place for it.

Master Monster Matrix

Another monster-related sheet you can use is the Master Monster Matrix.

On this sheet, you put the combat abilities of every sort of monster, both Standard and Detailed, which you expect to appear in your adventure. This will save you a lot of paper-shuffling every time you go into combat.

In fact, if you like, there's no reason why you couldn't put every character — PC and NPC — on this sheet, too. That way, you have the pertinent combat abilities of every single participant in every combat handy on one sheet.

Adventure Map

Not every adventure you run requires a map... but many will. Here are some things to think about when you're putting together the map or maps for your adventure:

Precise Placement: One reason to put together a map of an area is to know precisely where every person, piece of furniture and other area feature lies. You do this mainly for combat purposes — if a combat is going to take place in a highly detailed setting, you'll be grateful to yourself if you've worked up all the area's details ahead of time. There's no problem running a combat which consists of your heroes on one side and a dozen orcs on the other side of a bare thirty-by-thirty room... But if your combat takes place in a sprawling mansion, with a roaring hearth-fire and lots of heavy furniture and a table laid out with cream pies and mounted suits of armor and weapons hanging on the wall and heavy chandeliers and staircases scattered all over the place, then your characters will be delighted to run amok and use the furniture and terrain to their advantage when fighting the bad guys. That's when you need to know where, precisely, every detail is.

Simplicity: Let's say that you're going

to have a role-playing encounter in the home of Magda the Gypsy. It's a one-room cottage with one bed, a table with two chairs, and a well and a tree out front. You can see it clearly in your mind; the details never waver; and you don't plan to have a combat occur there. Obviously, you don't need to put Magda's shack down on a map. On the other hand, if your setting is complex, such as an extensive catacombs network or a city neighborhood, then you'll want to put it down on a map.

Now, you may be good enough to keep track of every area of your complex setting, and which character and NPC is in which part of your setting during every moment of a combat or chase — if so, congratulations! But even if you are good enough to do that, you'll find that it still takes up a lot of your concentration. When you have the complex setting down on a piece of paper, it frees up a lot of your brain's processing power to keep track of other things. So it's generally best to record your complicated settings on a map-sheet.

Suggestion of Options: Another reason to map out complex settings and sites is that ideas will occur to you as you nail down these details. For instance, when you're mapping out a large castle or mansion, the layout of

rooms and corridors may suggest to you the placement of secret passage-ways... which may suggest to you new tactics that the featured villain will take. When you're mapping out a city neighborhood, you'll decide on a few interesting NPC homes and establishments which belong in this area, and you'll be able to figure out what effects these homes and establishments will have on your adventure. For instance, if the villain's home is only a block from the city guardhouse, the heroes may have to reconsider their daring frontal assault — it's very likely that they'll be spotted; or the villain might call on the guardsmen for help, leading to the heroes being trapped by a squad of guardsmen! Either way, the more detail you add — up to just short of the point that it becomes tiresome or boring to you — the more options and adventure ideas will occur to you.

Future Use: A last reason to put these settings down on maps is to prepare for the eventuality that they'll appear again in a later adventure. For instance, if you run an adventure in the king's castle, creating the setting entirely in your mind and then forgetting its details as soon as the adventure is over, you may find yourself caught in a continuity error when you run a later adventure in the same place; if the castle is down on paper, that won't happen.

Adventure Map Sheet

At the top of the map sheet you'll see a blank for the map scale (how big one square on the map is — one square equals ten feet, or one hundred feet, one mile, whatever scale is right for the map), a blank for the name of the setting, and a compass rose — in the blank, place the direction corresponding to the top of the map. (Most maps are drawn with North at the top, but you don't have to do it that way, and the compass rose lets you keep track of which direction is which.)

At the bottom of the sheet is a short map key; for the important rooms or buildings which you've indicated by number on the map itself, here you can

write down the map number and describe what the number refers to.

Adventure Introduction

Now that you know who your villain is, what sort of incidents will be taking place in the adventure, what sort of creatures will be appearing, and where the adventure is taking place, it's time to work up the starting-point of the adventure in greater detail.

The **Adventure Introduction** is one of the most important parts of the adventure. An airplane can't fly if it never gets off the ground, and the same is true of role-playing adventure — if the adventure never gets off the ground, or isn't interesting from its opening scenes, then it isn't going to be much fun to play.

Adventure Introduction Sheet

We discussed adventure creation earlier — breaking the adventure down into incidents. Obviously, the adventure introduction is the first incident, and the **Adventure Introduction** sheet will help you work it out in greater detail.

On the form, you have blanks and areas where you can record the following information and ideas:

TITLE: The name of the adventure.

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SETUP: A brief note stating the situation — for you, the DM, not for the players.

DESCRIPTION: Here you can record the descriptions of the adventure introduction's setting or the major NPC(s) in the episode, as you'd relate them to the players.

SYNOPSIS: Here you record, in brief, what you hope will happen in this adventure episode.

MAP: A small map-box is provided for you to map out the most important setting of the adventure introduction, in as much detail as you want to provide.

MONSTER/NPC: In this box, you can record the abilities of any monster or NPC which features prominently in this episode.

CONTACT, etc., through END/GAME: Here, you provide details on whichever character is the primary motivator of the adventure — the character who hires the heroes, or offends the heroes, or asks the heroes for help. You can work up details on what relationship the character has with the heroes, the physical and personality details of the character, any weaknesses the character possesses, and the character's Endgame — which is the means to defeating the character, if he is going to be combatting the player-characters.

BACKGROUND: Here, you can record the incidents and history which have led up to the beginning of this adventure.

PLOT TWISTS: In this box, you record any sort of trickery you plan to pull on the player-characters: friends turning out to be enemies, for instance. Remember that not all surprises have to be nasty, though.

SPECIAL CONDITIONS: Here, you indicate any sort of special conditions or restraints which will be applied to the characters during this adventure — such as time constraints.

PAYMENT/MOTIVATIONAL HOOKS/SPECIAL MOTIVATION: In this box, you indicate how you plan to get every character involved in the story — whether it takes the promise of financial reward or a more personal tie.

ALTERNATE DEVICES: Here, you can indicate any additional motivations you can apply to the characters if they might not agree to participate in the adventure just based on the first bait you place before them. For instance, if someone tries to hire a character to fight a warlord, your first motivational hook is Money. If she refuses, you might switch to the Alternate Device of having someone in her family kidnapped, murdered or mortally offended by the warlord — so that she has a Revenge motivation.

REWARDS: If you plan on there being any sort of reward for the characters for this episode, record it here. Rewards can be anything from recovered treasures to information to the gratitude of people who might help the heroes in the future.

With all this information at hand, you're now more than ready to begin your adventure. Next, we'll talk about fleshing out the middle of the adventure — all of the incidents and episodes which lead up to the climax and finale.

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Most of the sheets which accompany this section have a couple of elements in common: A small graph-paper map like the one on the Adventure Introduction sheet, and a small sideways blank in the right margin which is labelled "Encounter #." On the **Adventure Outline** sheet, you worked up notes on all the encounters and events you expected to take place in the adventure, and gave each a number; in this blank, you again put the number relating to this specific encounter.

Melee Encounters

One of the two most common sorts of adventure encounters is the Melee Encounter — the encounter which is sure to result in violence. When you have a pride of sabretooth tigers attack the heroes, when the heroes catch up to the murderers, when the heroes' army squares off with the villains' army, then you have a Melee Encounter. Every Melee Encounter should have some sort of purpose in the adventure. Some sample purposes include:

DM's indication of one or more of the villains' combat abilities
DM's foreshadowing the final battle
DM's introduction of a villain
A showcase of the fighting prowess or special abilities of one or more heroes
An attempt by the villain to slow the heroes' progress
An attempt by the DM to spice up a dull play-session

When you decide what purpose this combat is to serve, you also determine what restrictions that choice places on the combat.

For instance, you may have set up a combat situation in order to establish one of the villains' combat abilities. Why do you do this? In order that the players know the villain's abilities for a later encounter when they can prepare for his abilities. But this means that the villain has to survive this encounter, right? So you have to be prepared for

the villain to win (yet not slaughter the heroes) or to escape so that the heroes can encounter him later — that's a special condition relating to your choice.

Once you've decided what the purpose of an encounter is, you can decide on what sort of villains or monsters are involved, the tactics they'll be using, other details of the setting or situation, and ways to bring the episode to a conclusion.

Melee Encounter Sheet

To make it easier to work up your melee encounter, we've included the **Melee Encounter** sheet; it's a straightforward means for you to work up all the details of your combat encounter.

WARNING: It may be that this encounter constitutes a warning of some sort. For example, a creature encounter may be a warning that an area is infested with monsters; an attack by a summoned creature may be a warning that the bad guys know that the heroes are on to them. If this encounter is a warning, mention that, as a note to yourself, here — and then decide how the heroes will figure it out, too. Don't assume that the heroes will deduce that an attack is a warning just because you intended it that way — figure out what all the clues are which would lead them to that conclusion, and then make sure the heroes notice the clues during or after the encounter.

SYNOPSIS: Here, you want to write a note to yourself as to what purpose this encounter serves and what you expect to happen during the encounter.

DESCRIPTION: This is where you write the first view of the area, monster, or NPCs as the characters will experience them. Describe the setting and situation in as much detail as the characters would observe them.

COMBAT SITUATION: Here, you check off the type of combat situation this is. If the villains are ambushing the heroes, or the heroes are ambushing the villains, you check off "Ambush." If you're running a big military battle where you expect the villains to hit the heroes' fortification in waves and then

overrun it (or vice versa), you'd check off "Attack in Waves" and "Overrun".

COVER/OBSTACLES/HAZARDS: Here, you make brief notes on what sort of extraordinary battlefield conditions the combatants will be experiencing. If it's raining, if there's a concealed well the characters might fall into, if the mansion is on fire while the heroes are fighting to get out of it, you put that information down here.

CREATURES: Here, you put down all the appropriate combat information for the monsters and enemies in this encounter.

SPECIAL TACTICS/TRICKS: Here you record any unusual combat techniques the enemies will be using; if this is a monster encounter, you can get this information from the **Featured Creature** sheet you worked up earlier.

SPECIAL ITEMS: Are there any magical items or other odd tools, weapons, or maguffins lying around? Describe them and what effect they might have on the combat.

ACTIVITY/LOCATIONS: What else is going on in the area? Describe what all might be going on; it could give you ideas for interesting combat complications. For instance, if there's a parade or funeral procession going on nearby, you could have the fight spill over into that event, making the situa-

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tion more complicated, challenging, and interesting for everyone involved.

SPECIAL ENDGAME CONDITIONS: How might this combat be ended, other than through brute-force combat? If there are such ways, mention them here. For example, if the villains can be bribed into leaving, or scared off, or disintegrated through the manipulation of a magical maguffin, describe that process here.

REWARDS: Here, you record anything that the heroes might win out of this encounter — treasure hordes, the possessions owned by individual enemies, and the information that might be revealed by any rescued prisoners.

GUARDS/WARDS/CONCEALMENT: Here, you record any special or unusal defenses the area might possess — hidden symbols, for instance — and how they are concealed, if they are. (If the characters are cheerful after defeating a fort full of bravos, they might be less jubilant if a bravo captain jumps out of a hidden tunnel, kidnaps the person they're protecting, and runs off with that person — that's one of the tricks you can record here.)

DEFENSES/GUARDS: In this box, you record any of the non-living defenses or guard mechanisms present in the area — not the hidden ones (which belong in the box described above), but the obvious ones.

STAGES OF TACTICS: If the enemies are going to follow a specific plan of attack — especially appropriate in large battles, or when the combat is a cover for some other action, like a kidnapping — you describe those tactics here. Stage One might be Missile Fire; Stage Two might be Attack by Footmen and Lancers; Stage Three might be Flanking Maneuver by Ranger Contingent; and so on.

Role-Playing Encounters

Role-playing encounters aren't talking for the sake of talking; every role-playing encounter, like every combat encounter, should have some purpose,

should do something to march the heroes toward the adventure's resolution.

Additionally, talk doesn't have to be peaceful. A role-playing encounter can be a conflict: Accusations before the king, frantic persuasion from an NPC, dramatic storytelling, etc.

Here are some sample types of role-playing encounters, all of which can be anything but dull:

Captured heroes talking with a villain before they're put in a deathtrap

Heroes encountering sole survivor of a previous battle or adventure

Heroes passing time in jail, planning their escape

Heroes put in a test of character or honor, or of intelligence and wit

Session for planning a war, raid, coup, or murder

Trial where PC is tried for a crime or testifies regarding another character

Without role-playing encounters, all your heroes can be is fighting-machines; if they're to be personalities, fully realized characters, they have to go through as many role-playing situations as they do combats.

Role-Playing Encounter Sheet

With this sheet, you can develop your role-playing encounter with as much detail as you want before playing it out.

WARNING/SYNOPSIS/DESCRIPTION: Same purpose as on the **Melee Encounter** sheet.

FURNISHINGS: Here, you can provide additional detail on all the furniture and decorations in the area. When, for example, the characters first entered a room, they might only have seen a dark blue tapestry with gold embroidery. Here, you provide additional detail: It's a "Dark blue tapestry with gold-colored thread (not actual gold) embroidery of a scene of two warriors fighting a griffon, worth 100 gp, conceals hidden door."

To the right, you'll see blanks entitled EFFECTS, where you write the specific

game mechanics effects of any furnishings. If, for instance, a lamp is magical, using a *continual light* spell instead of burning oil, you mention that here.

CHARACTERS: Here, you'll find blanks enough for three individual NPCs — their names and attributes, motives and reactions, tactics and weaknesses, and in the box to the right their game abilities.

REWARDS: Finally, at the bottom of the page, you'll record the rewards that are to be had from this encounter — both the tangible rewards of treasure and the rewards of crucial information. If an NPC in a role-playing encounter knows the location of a hero's missing friend, or knows why the featured villain is trying to find the ogres' horde, that's as great a treasure as any magical sword or pile of gold.

Wandering Encounters & Random Events

We've mentioned before that every encounter should serve some sort of purpose in the adventure, and that's the truth. Why, then, do we talk about wandering encounters and random events, and have a sheet dedicated to those topics?

Because you can have a "wandering" encounter or "random" event — one

which was created without any real tie to the progress of the adventure — and still have it serve an important purpose in the adventure.

That purpose is Spicing Up Dull Stretches. If your characters have to go through a series of events or across a stretch of terrain which turns out to be dull, you can spice it up by dropping in some sort of appropriate and exciting "random" encounter.

For instance, you might have your characters shuffle their way across a burning desert — the desert itself is their current obstacle, and this situation is designed to give the characters a tough physical situation to overcome.

But it's dull: Walking for mile after mile across burning, shifting sands is, while challenging, dull. So you might want to throw in a wandering monster — some sort of deadly creature indigenous to the area, or some sort of monster sent by the villain to harrass the heroes, spill their water supplies, and so forth. That's a useful Wandering Monster — and one which has a definite purpose in the adventure.

So-called Random Events, too, can have a part to play in the adventure other than just interesting the characters. For instance, if the characters are suddenly menaced by an earthquake, well, that's exciting... but if it's a truly random event, with no tie in to the adventure, then it's a confusing and unnecessary element. But if you can establish that the earthquake is an attack from the master villain and an indication of how much her power is growing, then you've tied this Random Event into the adventure... and made the adventure more interesting thereby.

Wandering Encounters & Random Events Sheet

On the right side of this sheet, you have two boxes in which you can put the details of a series of wandering encounters and random events. For each encounter, you list what sort of creature is being encountered, and how many, and what circumstances it's found under; for each event, you indi-

cate under what conditions it occurs and what's likely to happen.

On the left side of the sheet, you have two boxes which you can use if you actually do want to leave the appearance of these encounters and events up to a roll of the dice.

In the top half of the top box, you record information on the types of terrain the characters are travelling through. On each line, you indicate what type of area it is; on a 1-8 die roll, what rolls will bring about a result of No Event, Encounter, Event, and Discovery; and then you choose a die roll modifier for — the roll to see which specific encounter, event, etc., you choose

if such an incident is rolled.

A sample entry might be:

Area	No Evt.	Enc.	Event	Disc.	Mod
Dsrt	1-3	4-5	6-7	8	+1

What this means is, when the characters are travelling on the desert, whenever you wish to check for a random encounter, you roll 1-8. On a roll of 1-3, you have No Event — nothing happens. On a roll of 4-5, you have an Encounter. On a roll of 6-7, you have an Event. And on a roll of 8, you have a Discovery. When you know what sort of random encounter your characters are experiencing, you roll on that appropriate table, elsewhere on this

sheet, with a die modifier of +1.

In the bottom half of the top box, you set out a series of "No Event" and "Discovery" results; give each result a die roll from 1-8 to achieve.

A "No Event" result is something more important that doesn't quite, happen, worrying but not endangering the characters; for instance, in the desert setting, a "No Event" might be a camel lying down as if to die, while the characters are able to coerce it into standing up again and moving on. A "Discovery" result in the desert could be the discovery of a stripped skeleton, an oasis, a ruin, etc.

For instance:

Die Roll	No Event
1-2	Empty cache
3-4	Camel tries to give up
5-8	NPC passes out

Die Roll	Discovery
1-2	Skeleton of warrior, weapons
3-4	Cache of food and water
5-6	Oasis
7-8	Ruin (shelter)

In the bottom box, you record a series of wandering monster or character encounters and the 1-8 roll it takes to reach them.

Then, you can add detail to these Wandering Encounters from the bottom box by describing them more fully in the larger "Encounter Details" box, upper right.

When you put it all together, using this sheet with all its random rolls, you'd roll 1-8 in the upper left-hand box; that will tell you which sort of encounter you get, and direct you to another box; there, you roll 1-8 there to determine which specific encounter you get.

But all that die-rolling is for a polyhedral dice fan or for someone who has no preference as to the sort of random event he gets; many DMs will want to forego all the die-rolling tables and simply choose their encounter or event.

Traps & Dilemmas

Traps can be anything from a trapdoor dropping characters into a pit full of spikes, to a series of one-way doors which force characters to go through dangerous terrain rather than let them return back the way they came, to an intricate series of sliding panels and pressure plates which cause walls to come together over an agonizingly slow period.

Dilemmas can be something as simple as two identical doors, one of which reputedly leads to danger and the other to safety; or can be some more personal and terrible choice, such as a character having to abandon a friend to death in a trap or be caught in the trap himself.

Traps & Dilemmas Sheet

On this sheet, you can work out your adventure's traps and dilemmas in as much detail as you care to provide.

Elements of the sheet include:

PREVIEW: If this trap is a preview of more to come — if, later on, there will be more traps based on the same mechanical or magical principle — then you ought to indicate that here, to yourself. Then, describe what elements all these traps will have in common — such as, say, a similar trigger, or a similar grinding noise behind the wall, for instance. When the characters trip this trap, make sure they hear or see whatever element will be common to all the traps. This way, you can terrorize them in later encounters. For instance, whenever they hear a grinding noise behind the walls, they may flee the area rather than suffer the effects of the trap — and so you can lead them into greater danger by giving them a grinding noise which is not associated with a trap but which forces them into some hasty or ill-considered action which gets them into trouble.

SYNOPSIS/DESCRIPTION: Same as for previous forms.

TRAPS/DILEMMA, TYPE: Here, you indicate what sort of trap or dilemma this is — for instance, a Pit Trap or a Lady and the Tiger Dilemma.

GUISE: Here, you describe how the trap itself (rather than the area) appears — how it's concealed, and what it looks like when the concealment is removed.

MISDIRECTION: If the trap is concealed by some sort of clever misdirection, indicate that here. For instance, a trap in a hallway might be triggered by a pressure plate. You could misdirect the characters' attention away from that by having a five-foot pit spanning the hallway. The characters will concentrate on the pit and their efforts to jump across it — and the first one who does jump across, of course, lands on the pressure plate hard enough to trigger it.

TRIGGER: Here, you describe precisely what triggers the trap: stepping on a pressure plate, removing a candle, opening a door, saying the wrong word, etc.

HOW TO CIRCUMVENT: If there is a trap, there must be some way to circumvent it — to disarm it or get around it; describe that process here. Immediately below, you also want to describe WHAT WON'T WORK — what techniques and approaches absolutely, positively won't disarm or circumvent the trap.

MECHANICS/EFFECTS: How does the trap work? Is it mechanical, magical, organic, or what? Figure out and

describe exactly how it functions... because if the heroes notice it in time, they'll want to know this in as much detail as they can learn before trying to disarm the trap. (If they don't ask, it means that they're just relying on their thief's die rolls to disarm it; they, and he, don't care what it looks like and how it works. If that's the case, you may want to assign the thief severe penalties to his roll to disarm until he takes the time to figure out the trap, so that he won't be so complacent about the use of his skill.)

DISARMING ATTEMPTS: What happens when the disarming attempt fails? What about if it's nearly successful — if the character misses his roll by very little? What happens to the trap when the disarming attempt is successful? Describe these results here.

CREATURES: If there are any monsters associated with the trap, describe them here — the number encountered, their motives and personalities (if any), etc. Immediately to the right, you'll find a box where you can write down their combat statistics.

REWARDS: If there are any rewards to be had out of this area, other than just getting out alive, describe them in these blanks.

FURNISHINGS: Same as for the **Role-Playing Encounter** sheet.

CLUES/DISTRACTIONS/HINTS: Are there any other elements to this area which will capture the characters' interest and attention? There may be clues that a trap is present (for instance, scrape marks on the walls, ceiling or floor where hidden panels open up; water damage from the tons of water the trap pours into the room; etc.). There may be distracting or disorienting architectural elements to the area, or other hints that something is not as it appears — for instance, partial notes scribbled on the walls by previous victims in the moments before they died. If there is anything of this sort present, mention it here.

GUARDS OR WARDS: If there are any magical-type *guard* or *ward* spells present, mention them here. They may

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not be precisely traps — a statue which comes to life when the treasure is touched isn't precisely a trap, but is definitely a magical ward. Mention all the magical guards and wards present, and what triggers each.

Empty Rooms

So-called "Empty Rooms" in a dungeon, palace, castle or residence are seldom actually empty. They're only empty of obvious treasures, NPCs or monsters. A character's bedroom, full of clues about his behavior or activities, might be an "Empty Room;" so might be a long-abandoned temple whose walls are full of mosaics full of information that the heroes need to know.

Empty Rooms Sheet

This half-height sheet will help you put together an empty room in as much detail as you wish.

Use of the blanks for WARNING, DESCRIPTION, SYNOPSIS, FURNISHINGS, TRICKS/PUZZLES, CREATURES, and DISCOVERIES and their VALUE are all identical to the use of similar blanks on previously-described sheets.

Hazards

Hazards are bad situations and obstacles which delay or endanger the characters — but aren't actually NPCs, monsters, or mechanical traps.

An earthquake is a hazard; so is a rockslide or avalanche, whether natural or contrived by enemies; so are a plague, a large fire, a typhoon or hurricane or tornado, a flood, a volcano... the number of different types you could introduce into an adventure to liven it up is endless.

As with other types of encounters, though, the hazard ought to have some purpose. It may be a result of the vil-

lain's activities or growing power; it might be to illustrate what the situation is in the characters' nation, or to indicate just how bad things are so that the heroes will want to help; it might be done just to spice up an adventure that is growing dull. Make sure that it has some purpose, and you won't go too far wrong.

Hazard Sheet

Here, you can set out the details of your hazard as you want it to appear.

The blanks for WARNING, SYNOPSIS, DESCRIPTION, HAZARD/OBSTACLES, SPECIAL EFFECTS, HOW TO OVERCOME, and DISCOVERIES with their VALUE are all identi-

cal to the use of similar blanks on previously-described sheets.

Events

An event is any sort of interactive situation which hasn't been covered previously in this section... but especially those situations which depend more on timing and the setting rather than on monsters, traps, or the most highly-involved player-characters or NPCs.

As with other types of encounters, every event should have some role in the adventure you're running. A coronation may be taking place so that you can let the heroes know that important political events are unfolding, or so that you can give them the opportunity to meet an NPC (the new ruler) who will be important to their lives in the adventure. A three-day tournament may be taking place so that you can let the heroes test their fighting ability against famous NPCs, or so that you can let them uncover and intervene in a plot which is supposed to unfold during the tournament's course.

Events Sheet

On this sheet, you can work up the details of your adventure's events. The specific topics which the sheet covers include:

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FORESHADOWING: Often, at an event, there will be some incident which foreshadows a future event. Foreshadowing-type incidents can include meteoroligical omens which distress the fortune-tellers and sages, or a warning presented by the master villain, or a bad dream which a hero or NPC has. If you plan for some sort of Foreshadowing incident during the Event, detail it here so you won't forget to perform it.

SYNOPSIS/DESCRIPTION: Same as in previous sheets.

OCCURRENCE CONDITIONS: What sort of conditions will be in effect when this event occurs? Will it be raining, or will the city be in a panic, or will things be nice and calm? Describe the conditions here.

EVENT DETAILS: What sort of event is this, what is it for, what do you expect to happen during its course?

VARIABLE/EVENT ADJUSTMENT: If you wish, you can describe some incidents which might have an effect on the way the event occurs... and what effect

they'll have. If, for instance, the Event is a coronation at which the new king is supposed to be assassinated, you can have different Variables (King is Assassinated, King is Injured, King is Saved by Hero) and the Adjustments relating to them (Master Villain Takes Over, Master Villain Tries to Finish the Job Later, Master Villain is Exposed and Has to Flee).

CREATURES: If there are to be any monsters present, you can describe them here — in terms of their combat stats (in the box to the right) and other details (under the MOTIVES/PERSONALITY, STANDARD REACTIONS to different SUBJECTS, SPECIAL TACTICS, SPECIAL ITEMS, and ENDGAME CONDITIONS blanks).

REWARDS: If there are to be any rewards derived from this situation (and events are good places to reward your heroes!), write that information here — treasure hordes, possessions belonging to individual villains which might be taken by the heroes, rewards of information, etc.

Here, too, you present any special GUARDS, WARDS, and CONCEALMENT of these treasures — any sort of trap, poison, or spell which guards these goodies.

TIMING and SPECIAL EFFECTS: Here, you write down the details of what sort of timing this event utilizes. If it's a single-incident event, such as a falling star, you describe when it occurs. If it's a longer-running event, like a dance or tournament or play or competition, you describe the sequence of events. Under SPECIAL EFFECTS, you describe any odd results which occur because of the Event — for instance, if the Event is a falling star, the Special Effect might be the prophecies which occur because of it, or magical forces which affect everything near where the star fell, and so forth.

Next, we'll talk about working out the details of the endgame — the last and climactic encounters of the story — and then about actually running the adventure.

Chases

A Chase is a situation where one group of characters is trying to catch up to another group of characters, or where two or more groups of characters are trying to beat one another to the same objective. To be a chase, the situation has to have movement. To be a good, exciting chase, it has to have fast, riotous movement, interesting terrain or obstacles, desperation and danger to all involved, and (of course) it has to progress the adventure's plot.

Fast, Riotous Movement

A chase, whether it's on foot, by horse, by boat, or by any other means, ought to have fast and furious movement. Otherwise, it's boring... which is just exactly what a chase scene shouldn't be.

This is easy to simulate in your game when one of the chase parties is faster than the other. The DM can provide his players with an exciting, fast-moving description of how one party catches up to the other, close enough that they can begin combat... or how one party swiftly outdistances the other and gets away. That's not difficult.

But the more interesting chases take place when the two parties are roughly the same speed. What then? Does the DM narrate turn after turn after turn of chase scene where neither side catches up on the other? That, too, is boring.

The ADVANCED D&D® game has some rules for this situation — in the **DUNGEON MASTERS GUIDE**, under "Pursuit and Evasion in Outdoor Settings," you get rules for getting away from pursuers. These rules work fine if your chase is to be a run for safety and then a die-roll to see if the characters (or those they're pursuing) have gotten away. If you want to work chases that way, go ahead.

But if you'd prefer a more cinematic approach, try this:

Break down the upcoming chase into stages. Each stage of the chase can be a certain amount of distance covered, or a certain landmark passed, or a certain obstacle encountered.

Then, decide what sort of scale this chase is taking place in. If it's a race to a city, where the two groups of characters are miles apart, then your unit of measurement is the mile. If it's a horse-back chase through the city, the characters will probably be separated by tens of yards at most. Your unit of measurement is the yard. In a footrace, the characters will be even closer; your unit of measurement is the foot.

Then, when you're running the chase, you have the two parties make a 1-20 die roll at each stage of the race. One of the players rolls for the player-character group; the DM rolls for the NPCs group.

Modifiers for the rolls:

Each unit of distance per stage	+2
Each clever delaying tactic (DM option)	+3
Each obstacle	-4

Compare the two rolls. The group which rolls higher has gained on the other group. And the amount by which its roll exceeded the other group's roll dictates how much it gains on the other group: For every 1 it is higher on the die roll, it gains one unit of measurement. So if this is a horseback chase where the unit of measurement is yards, and the lead group rolls a 19 and the chasing group rolls a 10, the lead group has gained 9 yards on the chasing group.

This might not work right if the two groups start too far apart. If the groups are 100 yards apart, and then, due to the die-rolls and the relative equality of their speeds, one group catches up on the other at a rate of about one yard per stage, it'll take forever for the chase to end. At that point, you may wish to introduce obstacles or complications to speed things up and make things less equal.

When does the chase end?

(1) When one group is stopped — blocked from further chasing. If the lead group is stopped, the chasing group catches up. If the chasing group is stopped, the lead group gets away.

(2) When the lead group reaches its objective without the chasing group catching up.

(3) When the chasing group catches up to the lead group, and combat or negotiations begin.

(4) When the lead group gets far enough ahead that the DM determines the pursuers can't catch up. In normal chases, this is when the lead group has spent several turns out of sight of the pursuers, and there's reason to believe that the pursuers won't be able to catch sight of them again — for instance, in the crowded streets of a city, where there's too much confusion and bustle.

Interesting Terrain Features

When you're conducting a chase, you want to break it down into stages. Each stage usually consists of a stretch of terrain, a landmark, or an encounter of some sort.

Example: Let's say that we have a horseback chase from the palace in the center of town to the city gates. If the lead group can get to the city gates before the pursuers catch them, the lead group is home free — the pursuers don't have jurisdiction outside the gates.

Let's break down the chase this way:

Stage One: Palace Environs. This is an interesting stretch of terrain; the chase can go through areas where no chase should ever go — the rose gardens, the east wing of the palace, the barracks of the palace guard, the giant chess set with living pieces laid out on the grounds. The obstacle to this stage is the group of guards which tries to stop the two groups of characters; each group has to suffer the unwanted attentions of guardsmen. Or, perhaps, only one group will be challenged by the guards; the other group may be guards, so it has an automatic bonus on its roll.

Stage Two: Main Avenue Straightaway. After getting clear of the palace grounds, the two groups have a straightaway down the city's main street where they can just pour on speed.

Stage Three: Marketplace. Now the two groups enter the nightmare of the

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open market, which is crowded with booths and buyers. You can throw several obstacles at each of the two groups: Crowds which hamper travel, fire-breathers or magicians who spook the horses, and the choice to trample a fallen child and not lose any ground or slow up a little, and spare the child.

Stage Four: Detour. In this fun obstacle, a fallen wagon or other calamity has blocked the main street. The two groups have to take a detour — into the labyrinthine tenement streets of the city. If one group is substantially more familiar with this area than the other, it gets a bonus to its die-roll for this stage. Also, you can add obstacles: getting lost, groups of robbers, groups of guards, areas which are impassable to horses, etc.

Stage Five: Straightaway to the Gates. In the final stage of the chase, the two groups make it back to the main thoroughfare and have a straightaway run to the gates. If the pursuing group doesn't catch up to the lead group, the lead group gets away.

In the above example, at every stage, the two groups make their 1-20 rolls; at every stage, the groups can encounter obstacles.

Obstacles are encounters which slow the groups down and, often, must be resolved in some way before the group can progress. An obstacle might be some obstruction in the path of flight (like the fallen wagon in the example above); it might be a monster in the way; it might be a type of terrain for which the characters are unsuited (for example, if a horse-chase leads them into marshlands, or a river-chase ends up at a waterfall); it might be a circumstance that the characters have to solve before they continue (such as the collapse of a horse, where they have to put the horse's rider on another, occupied, horse). Obstacles and difficult terrain changes make chases a lot more interesting for the characters; one obstacle for every two or three stages of the chase is about the optimum level of challenge.

Desperation and Danger

Of course, a chase isn't worth conducting if there's no desperation or danger. Chases should be life-or-death facets of the adventure: If the bad guys win the chase, somebody dies (or, at least, is in greater danger of dying).

If the bad guys have kidnapped someone dear to the heroes, and the bad guys get away, they have a powerful hold on the heroes. So the heroes will want desperately to catch the kidnappers.

If the villains are chasing the heroes, it's usually to capture or kill them; if the heroes don't want to be captured or killed, then there's an element of desperation to their flight.

Think about the chase you're planning for your adventure, and ask yourself: Who is desperate, who is in danger, and why? If no one is going to be endangered or desperate, then you have a problem with your chase scene.

Progressing the Plot

Earlier, we discussed the idea that every encounter should progress the plot of the adventure. The chase is no different. And it can fulfill the functions of most of the other types of encounters: Get the heroes from one place to another, introduce a villain, spice up an otherwise dull stretch of game, etc.

Chases Sheet

In Book II, you'll see the Chases Sheet, where you can work out a chase for your adventure. (Naturally, you can't anticipate every chase that might come up in your story. But those which you do plan on can be worked out in advance on this sheet.)

CHASE MATRIX: This is where you design the path of your chase. In each round bubble, write down brief notes on the stage of the chase which corresponds to the bubble in question. In each square, write arrows, which indicate the path that the chase can take. You might be able to go from one bubble to the one immediately above it, but not back again, in which case you'd put an arrow pointing only up in the square between the bubbles. It's usually easiest to put the beginning stage of the chase in one corner, the ending you envision from it in the opposite corner, and then fill in lots of other stages, encounters,

or variations in the bubbles between.

BEGINNING: Describe what launches the characters into the chase.

CONCLUSION: Describe the various possible endings you envision for the chase.

SPECIAL CONDITION: As with other encounter types, describe what special restrictions or conditions the chasers are operating under; for instance, if the lead group has a hostage, the chasers can't just volley arrows into their midst.

SPECIAL PATHS: In the Chase Matrix, you laid out most or all of the stages of the chase. Here, you can describe various ways those stages can string together into different chases, and what the differences are — to the plot, to the characters, to yourself — between those different paths.

SHORT-CUT OPPORTUNITIES: If the characters have the opportunity to take short-cuts in the chase — to skip some of the stages — then describe how, and which stages can be skipped, here.

KNOCK OUTS: Here, you can list a few ways that the characters can be knocked out of the chase sequence other than one side just getting too far ahead, or being caught by the pursuers. For instance, a greater threat which forces the pursuers and the pursued to combine forces would knock them out of the chase sequence without being one of the ordinary conclusions to the chase.

HAZARDS/OPPORTUNITIES: Here, you can describe lots of hazards, obstacles and role-playing and combat opportunities which can come up in your chase. If you've given a key number to each of the stages described above, in the Chase Matrix, you can use those numbers here, too, and key hazards and opportunities to them.

TIME/DISTANCE SEPARATION TRACK: Here's a convenient place you can keep track of how far apart the groups of chasers are. The numbers represent whatever unit of distance you're using for the chase (miles, stades, furlongs, yards, whatever). The

top row is for chases where the lead group is faster than the pursuers and you predict they'll escape; in this row, the right-most box is where you can record the distance at which you consider the lead group to have escaped. The bottom row is for chases where the pursuers are faster than the lead group and you predict they'll catch up; in this row, the right-hand box is where they've lost the chase and are caught up to. In each box, you can record obstacle or other information keyed to the Chase Matrix and the Hazards/Opportunities lines.

One other useful thing about this sheet: You can use it to record simple dungeons where you don't plan to draw out most of the rooms. Just use the Chase Matrix, one bubble representing each room or chamber, and draw the arrows in the boxes representing the paths which characters can take through the mini-dungeon. Then, use the Hazards/Opportunities lines to record information on monsters, treasures, etc.

Grand Finale

For the finale, you want to break down and list for yourself all the conflicts that you've established throughout the story, and then you want to set things up so that most, if not all, of these conflicts can be resolved during the finale. (And you still need to pay attention to the conflicts you don't resolve, because they can be the basis of adventures in the future.)

For instance, if, in an adventure, you've established that the major villain needs to be defeated/destroyed, that the sorceress he's kidnapped needs to be rescued, that the lieutenant villain and one of the heroes hate one another, that a villainess and another of the heroes love one another, and that the major villain has three monstrous guardians who defend his person, then these are the conflicts and elements that you need to resolve in the grand finale. Additionally, if these events don't involve all the heroes who will be

present, you have to provide opponents and challenges for the heroes who still don't have a personal stake in the adventure's finale.

You might set up the finale as a big throne-room duel, where the major villain is conducting an earth-shattering ritual. The characters have to get to the bad guy and plunge a special weapon into him. To do this, they have to get through his ranks of defenders. You might do it in steps like these:

(1) **General Mayhem.** The heroes have to go through some combat and dangers — nameless guards and masses of monsters — even to get into the area with the master villain. This should be dangerous but the combat shouldn't run on too long; otherwise the players will be tired and irritable by the time the real finale comes along. Keep this fight short and deadly; it challenges the heroes and lets them know that they're in danger without spoiling their interest in the big events of the finale.

(2) **Individual Encounters.** Then, you give all the major heroes their personal encounters to fight. In the above example, the hero who hates the lieutenant villain gets a personal, nasty duel with his foe; three other heroes have to deal with the three individual guardians of the villain; the hero's villainness lover is held hostage against him and he must

figure out how to save her life (alternatively, the hero could be facing defeat and death at the hands of a villain, and the villainness has to choose, in the heat of battle, whether to save him and defy the villain or not).

(3) **Final Resolution.** When this second wave of enemies is overcome, the heroes get to the denouement, the moment when they finally defeat — or are defeated by — the villain. Assuming the heroes win, the moment should be ultimately satisfying, the final victory after a long period of danger and strenuous effort.

Grand Finale Sheet

The boxes and sections for MAP KEY, SYNOPSIS, MAP, WARNING, and DESCRIPTION on the first page should all be familiar to you.

STAGED ENCOUNTER EVENTS: These are what we just discussed — the breakdown of the events of the finale, specifically the events which you think will occur based on the characters' current plans and actions.

ALTERNATE EVENTS: Here, you want to describe alternate possible finale events based on other choices which the characters might make, based on how the finale flows, etc.

SET UP: This describes the basic set-up of the situation at the grand finale —

who is where, how the characters get to the setting, how many troops each side has, that sort of thing.

HINTS FOR HERO SUCCESS: Assuming that brute force and fire-power aren't all the heroes will be using, you can use this box to describe actions that the heroes can undertake to make victory more likely. It may be that a particular spell, taunt, or argument will be of use against the villain, or that the slaying of an NPC minor villain will seriously demoralize the master villain, or that some act of piety will bring in the gods, etc.

On the second page, we provide these sections:

USEFUL ITEMS: Here, you can describe any interesting artifacts, items, or icons which might be present at the site of the grand finale. Depending on the situation, these might be as simple as torches and rocks, or as involved as legendary swords in display cases.

BATTLEFIELD FEATURES: If your finale is taking place on a battlefield, describe that field here. A battlefield breaks down into a set of terrains: You might have a central grassy plain with a steep rise to the south and marshy ground to the east, for instance. For each type of terrain, you list its name and the effects it will have on the combatants (movement slowed, etc.). If you wish, you can also list the "battlefield features" of other types of grand finale settings, such as throne rooms or building roofs or city plazas... it's just not always necessary.

FOES & ALLIES CHART: Here, you can record vital statistics on the major named NPCs present, both foes and allies. You have blanks to describe each in terms of alignment, hit points and armor class, THAC0 and number of attacks, damages of attacks, range limits on attacks, wounds taken, and special abilities and items carried.

CREATURE FINALE GOALS: Here, you can list any special goals held by any of the major creature encounters. It could be that a major monster actually wants to kill the Major Villain; if that's the case, he'll surely attack during the

grand finale!

PERSONALITIES/DESCRIPTIONS: The same applies to the other NPCs present. If any has any special plans, tricks, revelations, or speeches to act out in the grand finale, list them here.

TACTICS/REACTIONS: If you wish, you can describe the specific tactics of specific NPCs. Some might just fight to save themselves and flee at the earliest opportunity, some might fight to the death, some might fight defensively until they see how the combat is going, etc.

ENDGAME DEVICES: Is there any special way which the end of the adventure might be brought about, other than brute-force combat? If there is, that's an Endgame Device; mention all such devices here. (If, for instance, the master villain may only be defeated by the bringing together of certain specific people and artifacts, that's and Endgame Device.)

WRAP UP: Here, you can list any special incidents (other than character rewards) which result from the story's ending. Is the land returned to normal? Is the hostage princess freed? Write such resolutions here.

REWARDS: Finally, there is no finale without reward of some sort. There are blanks here for two types of rewards: Individual Treasures, the usual sort of concrete items awarded to the characters, and Revelations — facts which the heroes learn after everything is resolved, facts which themselves constitute rewards. Such revelations can include: the Master Villain was indeed the nasty who killed one hero's parents years ago; the princess or villainness with the heart of gold is in love with a player-character; one hero is actually related to a rich NPC or rich dead NPC and stands to inherit a lot of wealth.

Treasures

A word of warning: These treasures should never be awarded in lieu of Fun. A dull or depressing adventure with lots of gold at the end is nothing com-

pared to a swashbuckling story full of color and adventure where not one single gold piece is awarded. Since such treasures are truly imaginary (after all, the players don't get to deposit anything into their bank accounts) but the fun is genuine (it's the players being entertained), the fun is much more important.

Treasures Sheet

In Book II, you'll find the Treasures sheet, a handy form where you can record the treasures from various situations and episodes. Treasures can be found at any point in a story, but are most often encountered just before or after the story's grand finale, so we're describing the **Treasures** sheet here.

CONTAINERS: Here, you describe what sort of containers (chests, amphorae, etc.) hold the treasure, where they are, and what sort of traps, spells or creatures might be protecting them.

TREASURE/VALUE: In these blanks, you list specific items of great value and how much they're worth.

Immediately below, under SPECIAL ITEM EFFECTS & DEFECTS, you describe what sort of effects (especially magical effects) might be produced by some of these specific items; below that, under HINTS ABOUT ITEM EFFECTS, you describe what sort of

hints and clues are present that might alert the heroes to these special effects.

TRAP DETAILS: If there's a trap guarding the treasure room or site, describe it in this box.

NEW ITEM: If there's a new (never before encountered, or invented for the campaign) type of magical item in the treasure, you can describe it here — its magical characteristics, plus its EFFECTS, HINTS TO USE, LIMITATIONS, and XP VALUE.

SCROLL, LEGEND OR MAP: If there's an important piece of paper among the treasure, you can sketch it out (if a map) on the graph paper blank, then describe it fully immediately below under DETAILS; at the bottom, put its XP VALUE.

NEW SPELL: It may be that the heroes have encountered a brand-new spell in the adventure; if it's possible for them to learn it or reconstruct it as part of their reward, describe the spell in these blanks.

PLAYING THE ADVENTURE

Photocopying the Forms

You probably won't want to use the actual forms out of Book II to work up your adventure; use those as originals to photocopy, and keep a supply of photocopies on hand at all times. Permission is granted for the owner of this module to copy any of the forms in Book II for his or her personal use.

Custom Adventuring Design

When you're working up a new adventure idea, all you really need to begin with are the **Featured Villain** sheet and the **Adventure Outline** sheet. (In fact, you might not even need a **Featured Villain** sheet if the adventure is a short and simple one not involving a major villain. Perhaps the whole adventure will be a bar-brawl and its repercussions, or the heroes' hapless attempts to break one of their fellows out from jail..)

With these two forms, you can give yourself a good a complete idea of who the villainous motivator for the adven-

ture is, and how you expect the adventure to go.

If your adventure is to be a mystery of some sort, you'll want to fill in a **Plots & Mysteries** sheet. Since most adventures aren't mysteries, you won't often have to do this.

Now, on the **Adventure Outline** sheet, you'll be putting down your series of events and encounters which make up the main elements of the adventure. Once you know what those are, you can fill in one encounter sheet for each — **Adventure Introduction** (to get the ball rolling), plus **Melee, Role-Playing, Traps & Dilemmas, Empty Rooms, Hazards, Events,** and **Chases,** followed by the **Grand Finale.** As an example, one (lengthy) adventure might consist of: **Adventure Introduction, Role-Playing, Melee, Trap, Melee, Role-Playing, Chase, Role-Playing, Grand Finale.**

You may wish to fill out a Featured Creature sheet for any interesting monster in the adventure, an **Adventure Map** sheet for the most important site, a **Master Monster Matrix** for all the monsters featured in the adventure (and, perhaps, NPCs), a **Wandering Encounters & Random Events** sheet for any interesting terrain type you think your characters will be spending a lot of time on, and a **Treasures** sheet — you can either have one **Treasures** sheet for each major lode of treasure in the adventure, or you can have one sheet for the whole adventure, describing all the treasures encountered throughout the entire adventure. In this case, whenever the sheet asks for Location, you can say "Encounter #3," for example.

Number of Encounters and Episodes

In general, you should figure this out by determining in advance how many play sessions you want an adventure to take. If you have a simple adventure, you're talking about one play session. An adventure of medium complexity will take two or three. A really big mini-series can take four or more, the only upper limit being dictated by your players' interest in the storyline.

Then, in general, each play session can accommodate two to four encounters of mixed types. For example, in the first session of a story, you might have the **Adventure Introduction** encounter, followed by a **Role-Playing** encounter and then a **Chase;** in the second, you might have a **Role-Playing** encounter, a **Trap,** and then a **Melee;** and so on.

Encounter Rotation

You may have noticed, in the above examples, that we never show two similar encounter types taking place back-to-back. We don't arrange an adventure with two or three Melees back-to-back or two or three Role-Playing encounters back-to-back.

This is deliberate, and it's because it's better to vary the pace of the adventure you're running. In general, it's best to have the action-packed encounters (such as Melees or Chases or the Grand Finale) switching back and forth with calmer encounters (Role-Playing encounters, Dilemmas, Empty Rooms). If your adventure consists of an unending series of combats, your characters and players don't get a chance to rest and think; they get worn out and cranky. On the other hand, if your adventure is all non-combat stuff, with encounter after encounter of peacefulness, your players get bored. So switch back and forth between action and interaction and your adventures will have a much better feel to them.

Shuffling the Sheets

When you're actually sitting down to play the adventure, sort your filled-in sheets into four stacks.

Stack One is *REFERENCE.* Here, you put the **Adventure Outline,** the **Plots & Mysteries** sheet (if any), the **Adventure Map,** the **Wandering Encounters & Random Events** sheet, and any **Treasures** sheets. Keep the **Adventure Outline** on top; consult the other sheets whenever necessary.

Stack Two is *MECHANICS.* Here, you put the **Master Monster Matrix** and the **Featured Villain** and **Featured Creature** sheets. Keep the **Master Mon-**

ster **Matrix** on top; consult the other sheets when necessary.

Stack Three is *ENCOUNTERS.* Here, you arrange all your adventure's encounter sheets — **Adventure Introduction, Melee, Role-Playing, Traps & Dilemmas, Empty Rooms, Hazards, Events, Chases,** and **Grand Finale.** Arrange them in the order in which you think they'll be played.

Stack Four, if you want to have it, is *CHARACTER SHEETS.* Here you keep the character sheets on all the story's NPCs, including, if you wish, the **Featured Villain** and **Featured Creature.**

When you're playing the adventure, you run each encounter and then set aside the sheet corresponding to that encounter — get it out of your immediate area just as soon as that encounter is over, or you'll end up with a lot of "dead" paper to shuffle through.

Stripped-down Playing

You may not want to fill out the entire gauntlet of sheets for each adventure you run. You may prefer, in fact, just to use one or two all the time. It's not difficult to run an entire adventure from the **Adventure Outline** sheet if you're a good extemporaneous DM; if that's your play style, you certainly aren't obligated to weigh yourself down with paper.

Thinking Ahead

On the other hand, even if you prefer not to use all the sheets when running your adventure, you may find another use for the other forms.

For instance, one day you might have a good idea for some character committing the Perfect Crime. Pull out a **Plots & Mysteries** sheet and record it. At any time, you might come up with a new monster species; pull out a **Featured Creature** sheet and fill it in. Another day, your idea may be a neat deathtrap; pull out a **Traps & Dilemmas** and fill it in. File all this away, let it accumulate, and then draw from it any time you need to; it works sort of like a bank account for your imagination.

Now, it's time to put together a sample adventure to demonstrate the use of all these forms.

If you've been looking in Book II, you've seen that for every blank form, there is also one which is filled in. All these filled-in forms together constitute a sample adventure.

This adventure is "The Warriors of the Water World." It's an AD&D ® game adventure for 4-6 players of 5th to 8th experience level. You can adapt it for higher-level or lower-level characters by fiddling with the levels and abilities of the villains and NPCs.

Some specific details of this adventure — such as the location of specific places and the names of specific NPCs — have been left blank or vague so that you can more easily integrate the adventure into your regular campaign.

Premise

Here's the basic premise of the story:

An intelligent race from the Elemental Plane of Water has decided to further the causes of its patron, one of the sea-gods (Poseidon, Manannan Mac Lir, Shan Hai Ching, etc.) by coming to the Prime Material Plane, substituting some of their own loyal warriors for human rulers, and forcibly converting the local population to the worship of their god.

This race, called the WaterFolk, is interesting and highly adaptable. On the Elemental Plane of Water, they're disembodied consciousnesses which telekinetically control quantities of water; the more powerful one of the WaterFolk is, the more water he can control.

When they make the transference to the Prime Material Plane, they are forced to take on the form of some creature native to that plane. With their telekinetic power, they take a body of water and shape it into the likeness of one of the native creatures. From then until the point they leave the plane, they must wear that form; and all their telekinetic power is devoted to that form (they can no longer manipulate bodies of water).

Additionally, when on the Prime Material Plane, the WaterFolk can choose to become one of the species they're simulating. At that time, they give up forever the chance to return to their native form; they gradually become more and more like the species they've turned into. But — and this is an important consideration — when they're choosing to become one of this species permanently, they can choose their appearance down to the slightest detail. What this means is that a Water-Folk who decides to become human permanently can take on the appearance and voice of a specific human. When this option is used cleverly, the WaterFolk can kidnap important humans and substitute duplicates for them; they have enough of their own heroes who are willing to make the sacrifice of forever abandoning their native plane in order to further the worship of their god (and, for some, the acquisition of their own power).

WaterFolk have some interesting

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abilities on the Prime Material Plane.

First, they have a native water-breathing ability and a native infravision ability. This applies both to those who are merely wearing human form and to those who have permanently become human.

Second, they have a natural immunity to *ESP*. The WaterFolk who are merely wearing human form are fully immune to *ESP*; their minds simply cannot be read. The WaterFolk who have permanently become human have an even more subtle advantage here: They have two sets of thoughts. Their "Upper Level" of thoughts contains only innocuous thoughts about their surroundings and about the steps of dealing with problems at hand (getting on a horse, navigating a room, stabbing someone) but contains nothing about motive or true goals; this level can be accessed by *ESP*. Their "Lower Level" of thoughts, their true mind, is inaccessible by *ESP*. (However, they also cannot use *ESP*, or *medallions of ESP*.)

Third, the WaterFolk who are merely wearing human form have an interesting feature — when they are slain, they collapse into puddles of salt water. Only very soggy clothing is left behind. WaterFolk who have permanently taken on human form do not turn into water; they leave behind human corpses.

Fourth, WaterFolk — both kinds — cannot use fire-oriented magic. They may not learn or use any spell utilizing fire. They may not use wands, staves, or any magical items which project fire of any kind.

Fifth, they naturally speak the tongues of the WaterFolk, water elementals, mermen, nixies, and nymphs; when coming to the Prime Material Plane they automatically learn the common tongue, though they lose this when they return to their own plane. They may learn additional languages based on their Intelligence, as other species do.

WaterFolk who are merely wearing human form look just like humans, but with some characteristics in common. They tend to be tall and lean. Their hair may be any color but their eyes are always blue or green. They seem to perspire a great deal and like to have lots of drinking water at hand. And they tend to give normal humans the creeps; a normal human talking with these beings will slowly get a case of the chills and want to be away from these weird folk. These WaterFolk take +2 points of damage per die from fire-based attacks such as *fireballs*. They can be of the fighter, cleric, or magic-user class.

WaterFolk, when changing for the first time into full permanent humanity, can choose how they look and sound. They can either choose to look and sound like a specific person they have met and studied, or choose a unique identity. Unlike native humans, they do not get the creeps when talking to normal WaterFolk. These shapechanged WaterFolk still take +1 point of damage per die from fire-based attacks. They can be of any character class, but (naturally) if they change class when becoming fully human they drop down to 1st level in the new class.

Featured Villain and Creature

First, let's put together our featured villain and creature.

Llirryn

The major villain is Llirryn the Deceiver, a leader of the WaterFolk back on the Elemental Plane of Water. He is currently holding human shape, and will not take human shape permanently. "Llirryn" is a humanized version of his true name; it's as precise as possible. In his native tongue, his name is actually the sound river-water makes when flowing through a certain type of rocky riverbed.

As you can see, he's a 12th-level magic-user with lots of water-oriented spells. He doesn't have a lot of magical equipment — hasn't been on the Prime Material Plane long enough to accumulate much. Nor has he been on this plane long enough to learn up to his limit in languages.

Take a good look at this sheet; learn as much as you can about this fellow, as he's the prime motivator of this whole adventure.

Silvershield

The **Featured Creature** of this adventure is the silvershield, the aquatic gargoyle-like creature from the Elemental Plane of Water.

The silvershield is much like a gargoyle, only bigger, faster (especially in the water), and prettier. It's an intelligent and usually peaceful race, long-lived and slow-breeding.

Llirryn has brought half a dozen silvershields to the Prime Material Plane. Two fly in his area at all times; usually they're high enough in the air that observers mistake them for high-flying birds. The other four are always off on missions.

Should one or more silvershields die, Llirryn can pray to his deity through the course of a night; on the following morning, replacements will appear from the Elemental Plane of Water. Llirryn may have no more than six on the Prime Material Plane at any time. (Should Llirryn die, stranding the silvershields on this plane, they'll take to the nearest sea and can form their own colony there.)

Learn the traits and abilities of the silvershields, too, as they'll be featured repeatedly in the adventure.

Hasasha

You saw the names of three specific Henchmen at the bottom of Llirryn's sheet. Hasasha is the first of them.

Hasasha is a WaterFolk in human form. He appears as a tall man with forgettable features — except for his intense, shining eyes.

Hasasha is a magic-user, right-hand WaterFolk to Llirryn, chief executor of his orders. He's a fanatic devotee of Llirryn and will do whatever his ruler asks of him, including suicide, changing permanently into a human, whatever.

Additionally, he doesn't like humans very much and enjoys hurting them. Any encounter with Hasasha will fea-
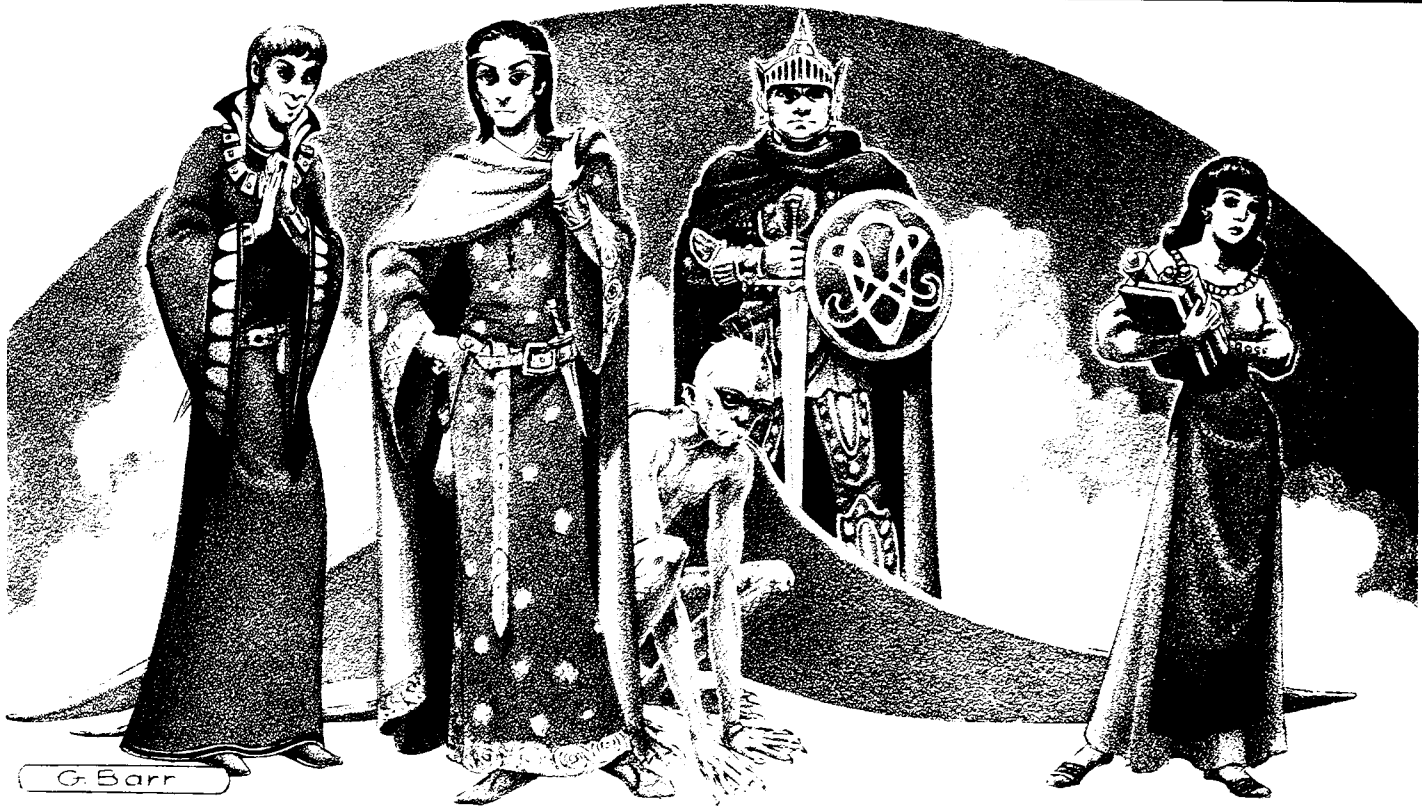
G. Barr

ture his excessive cruelty.

The name Hasasha is the closest human tongues can come to duplicating the sound of his real name.

Koloko

Koloko is Llirryn's main muscle-man. Here, he is a powerful fighter, one with enormous strength and vitality, and lives only to destroy puny humans for his glorious leader.

He has taken on human form permanently on this world, at the request of his leader, who wants Koloko to appear as human as possible, learn things by drinking with warrior-humans, etc.

Koloko wears full plate and carries a shield and broad sword; he does massive damage with the broad sword, though it is an ordinary blade.

The name Koloko is the closest human tongues can come to duplicating the sound of his real name, which is the sound of a waterfall coming down on a specific set of rocks.

Mirya

Mirya was part of an early reconnaissance expedition sent to the Prime Material Plane. It was the duty of her and her associates to come to this plane, take on human form permanently, and establish lives and identities here, while learning as much as possible about the humans and their activities.

Mirya spent enough time in her human-appearing form to learn a good deal about humans and their standards of appearance, so when she took human form permanently, her form was that of a very attractive young woman. In the time since, she has taken on servant-jobs, the better to encounter many humans and learn from them — but, less visibly, she found a local member of the Thieves' Guild who would train her and induct her into the Guild; part of her mission was to learn skills not known to the WaterFolk.

As another part of her mission, she has tracked down a sage who knows something about the WaterFolk — and about their much-less-successful inva-

sion attempt 150 years ago (as we'll discuss later) — and found employment with him as housekeeper. She is supposed to assassinate him.

In the course of all this, some unusual things have happened to Mirya; notably, she has begun to take on very human emotions. Though she thinks of herself as loyal to Llirryn and his cause (had she not been very loyal, she never would have taken on human form permanently; it's a great sacrifice to her kind), she has become very fond of her employer, the sage Melden, and has procrastinated in her mission to slay him and move on to other sages with the same knowledge. She has also become quite accomplished as a thief; the process of stealing is alien to her and she doesn't care for it all that much, but the challenge of using her new body with these subtle and intricate skills delights her. Her existence in the Elemental Plane of Water is starting to grow dimmer and more distant in her mind.

The name Mirya is not a reflection of

her original name; it is a woman's name from the local culture she has taken in order to blend in more successfully with the humans of this region.

Adventure Outline

On this form, we've described the adventure's Title, Theme, Objective/Goal, Maguffin, Allies, Neutrals, Villains, Plot, Plot Twists, and Special Limits. They are all much as we've already discussed, except for the Plot Twists.

Obviously, Mirya has several roles to play in this adventure, some of which fit in the Plot Twists department. First, in the early part of the adventure, she's a spy in the heroes' camp — the weak link in their organization. Later, when she's realized that she's in love with one of the heroes and doesn't want to help her fellows conquer this region, she's a probable ally for the heroes (and now the weak link in Llirryn's organization) but will probably be held in suspicion by the heroes.

Also on this form, we've set the basic breakdown of the events and encounters that go into the adventure. But rather than describe them here and have to describe them again with the individual sheet explanations, we'll ignore them here and describe them later.

Encounters, Events and Episodes

Let's break down the adventure into the several steps and episodes which will comprise it.

Since we're demonstrating the use of all the forms in Book II, this adventure will have one encounter per type of form included. Naturally, when you're doing your own adventures, you'll often want to use some types of encounters and not others, and even use the same type of encounter several times in the same adventure (for instance, have several melee and several role-playing episodes). But here, it's one of each.

ENCOUNTER #1
ADVENTURE INTRODUCTION
"THE DEATH OF ALT"

The adventure begins with the characters enjoying one another's company — not to mention food and beverages — at a tavern. It could be their favorite tavern or inn, or just one where they've stopped while travelling; it can be the celebratory feast at the end of the last adventure, or there might have passed quite some time since the heroes last raised their swords together.

Regardless, the following event takes place in the wee hours, while the characters are carousing but while the city streets are empty. The characters hear a scream of pain and fear from outside the tavern, the clattering of hooves, the noise of a swordfight, all from the open area — plaza or street — outside the tavern.

When they get in a position to look, they'll see a lot of robed men, cloaked and mysterious, cutting down another man. There are three robed men for every two characters. The leader of the robed men notices the player-characters and silently signals his soldiers to slay them, too. This immediately and inevitably results in a fight to the death between these men and the PCs.

In the course of the fight, the heroes will notice several unusual things: (1) These men are weird-looking; (2) They do not speak, except for the leader's foreign-language commands, which the characters don't understand; (3) When killed, the men dissolve into puddles of water, leaving their clothes and equipment intact.

Inevitably, the heroes will kill the WaterFolk or drive them away. The man who screamed is quite dead, of multiple stabbing wounds.

If the characters are very familiar with adventurers in their country, they will recognize him as Alt, a freelance spy and adventurer (Thief character class); they may be friends with him or have adventured with (or against) him in the past.

He's carrying a pouch full of letters.

One is addressed to him (Letter #1, under Rewards). The other two are in an alien alphabet, written by different persons. If the characters have access to a *comprehend languages* spell, it will allow them to read Letter #3 — but Letter #2 is still incomprehensible! (It has been treated with a *confuse languages* spell courtesy of Llirryn and cannot be read magically.)

Note that, when reading Letter #1 to your players, you'll need to insert the name of the city where they are into the letter.

If the characters decide to pursue this matter, clues in Letter #1 (and perhaps #3 as well) will lead them to the next Encounter.

ENCOUNTER #2
PLOTS & MYSTERIES
"WHO'S AFTER MELDEN?"

When the heroes reach 16, Street of the Griffons, they'll find it to be a small estate house surrounded by a low wall; the state of the grounds indicates that it has not been kept up in some time, but it seems to be occupied now (horses nickering in the stables, lamp-light from within, etc.).

Chances are, the heroes will just want to knock on the door, introduce themselves, describe their fight with the watery foes, and ask what in the world is going on.

Randalar, writer of Letter #1, will answer the door. He's a tall, lean man, thick black hair, brown eyes. He'll admit that his employer is in and escort the characters in to meet Melden.

Melden is a short, overweight, charming, intelligent man of about 55. He's a famous scholar on the subject of magical races.

Also present are his servant Mirya, an attractive young woman who has been in his employ six months, and his bodyguard Torren, a huge, glum warrior who has been in his service for two years.

They'll listen with great interest to the heroes' story. Melden will be very interested in the documents and ask if he can see them. Randalar will admit to

writing the letter to his old friend Alt; he says that in Melden's home city (choose one), he noticed that Melden and his home were always being shadowed, and recommended that Melden take quarters secretly in this city so that the situation could be investigated. But he says Alt never arrived at this house.

Mirya doesn't have much to add; if questioned, she'll give her background (gypsy origins, hired six months ago by Melden; her background is meticulously researched and the characters won't be able to discover that she's really WaterFolk). Torren says that Randalar really was nervous about someone shadowing Melden and recommended they move secretly out to this city, but since he's been here he's calmed down considerably.

There are numerous other clues to discover here, but they will take time and questioning and perhaps a little searching. In the meantime, Melden would like to see Alt's papers. If he's allowed to, he'll excitedly recognize the writing as belonging to the WaterFolk, a mysterious race which tried to invade the nation 150 years ago but were repelled; he says that he can probably translate the papers, given time. If he's allowed to, he'll get underway with that task.

Meanwhile, the heroes can search and question as they please. Several of the clues they can find are listed on the Plots & Mysteries form. As soon as the heroes have uncovered too many of these — say, three — Randalar will decide that his cover is blown and try to assassinate Melden with a dagger. The heroes should have an opportunity to prevent this; even if he does get to Melden, his first attack shouldn't kill the old man; even if it does, the old man should have had time to decipher Letter #2.

What's really gone on here is this: Mirya, part of an earlier WaterFolk expeditionary force several months ago, took a human form and came to work for Melden, a noted sage on magical races; Llirryn wanted her to kill him, as he knows too much about the

WaterFolk invasion of 150 years ago. So she joined his household. But with her rapidly-growing human sentiments, she couldn't bring herself to murder the old man. Llirryn dispatched another WaterFolk to investigate the delay. This one watched Melden's household until the real Randalar noticed him and became paranoid, writing his old friend Alt to come and investigate. Soon after, the WaterFolk killed Randalar and took his place. Mirya, knowing him for what he is, has contrived to keep Randalar from being alone with Melden at any time in the month since this has happened; he's been biding his time. Baffled by Mirya's odd behavior, he has not yet brought himself to slay her, but eventually would — had the player-characters not interfered.

By the end of this encounter, the heroes should have investigated, goosed the fake Randalar into a premature attack on Melden, and then killed Randalar. They should still have no idea that Mirya is one of the WaterFolk. Whether Melden survived Randalar's attack or not, he's translated Letter #2, which reads as follows:

"The Deceiver, Llirryn, sends greetings to his faithful servant, and commands as follows:

"Slay Melden and the one who has refused to slay him. Then rejoin us at (name of the nation's capital city) as soon as you can.

"We take the King on (date not too far in the future, as described below); your sibling is now his likeness in face, manner, and voice. All glory to the sea-king."

All but the dimmest of heroes should realize that there is a plan afoot to take the King and substitute another in his place. If none of the heroes suggests this, Melden will insist that they go on to warn the King. If Melden is dead, Torren, an old soldier, will make the suggestion.

If Melden is alive, he will want his faithful Mirya and Torren with him. Also, Melden knows the King and can get an audience with the ruler with con-

siderable ease.

If Melden is dead, Torren and Mirya will wish to join the party to avenge him. If the heroes refuse, these two will follow the party and try to join them on the road.

Other Notes: If, early in this encounter, the heroes keep too many secrets to themselves, such as the fact that they found any letters at all, the adventure could stall. Work to figure out ways that these secrets might come out ("How did you learn that I'd sent a letter to Alt? Do you have it?", for example). If the heroes are determined to stall the adventure here, you might have to change tactics and try something like a WaterFolk or silvershield attack on the house, where the physical clues get exposed and scattered around in plain sight, in order to get things moving again.

Also, during this encounter, Mirya will pay rapt attention to a male PC — preferably one who is attractive and unattached. It's the first time the WaterFolk spy has experienced the tug of love, and it embarrasses and confuses her; the PCs may recognize her shyness and other behavioral cues for what they are. Still, the PCs should not have any clue that Mirya is something other than a love-smitten young woman.

ENCOUNTER #3
MELEE ENCOUNTER
"THE SILVERSHIELD"

The date indicated by Letter #2 should allow for the travel time from this city to the kingdom's capital. This could be anything from a couple of days to several weeks.

During that time, the heroes should be travelling as fast as they can toward the city, staying at taverns on the road when they can, camping out the rest of the time. Make sure there is at least one night when they have to camp.

During the course of this trip, Mirya will spend as much time as she can with the PC she's become fixated upon. His response to the situation is up to the player, of course; it could be anything from mutual interest to amused conde-

scension to avoidance. But the player should be aware of Mirya's clear interest and schoolgirl behavior.

However, evil is afoot...

Llirryn is aware that the fake Randalar failed and that Mirya is still with the party. He suspects the heroes know too much. So he wants to slow the heroes down and take Mirya to question her on her failure. He dispatches three of his silvershield servants to accomplish this task.

You'll see the details of this encounter on the **Melee Encounter** sheet. While the heroes are camped for the night, three silvershields come zooming into the area. Two arrive first, attacking and driving off the party's horses or other riding beasts. One hides and creeps up on the camp.

When the heroes rouse to repel them, the two silvershields turn on the heroes and attack them in turn. The third swoops upon Mirya and carries her off. Make this an automatic success — the heroes don't notice until it's far too late to save her.

The remaining silvershields will continue fighting until (1) the third one is safely away and (2) the others have half their hit points or less. At that point they will try to escape.

If these silvershields escape, they'll track down the scattered horses and kill them one by one to slow the heroes down as much as possible. Then they'll fly on to rejoin Llirryn.

ENCOUNTER #4
ROLE-PLAYING ENCOUNTER
"THE AUDIENCE"

The heroes will probably lose some time, having to walk or double up on their horses, until they can get to the next village and purchase some mounts. They'll have lost enough time that, as fast as they can push themselves from that point, they'll only get to the king's capital the morning of the day mentioned in Letter #2.

There, they find that the town is flooded with craftsmen, artisans, seers, astrologers, magicians, confidence men, thieves, and visitors. The King is hosting a Fair of the Arts outside the city, where artists and craftsmasters and all sort of folk can show off their creations and their wares. No one in town is going to be able to remember seeing weird people like the WaterFolk, because the city is filled with weird people.

If Melden is still alive, he can get an immediate audience with the King, who has not yet gone out to the site of the fair. If Melden is not alive, the heroes have to present themselves to Sorath, the appointments secretary of the King, and convince him that the king is in real danger; and then Sorath will take them to Hillek, captain of the king's guards, who also must be persuaded that the king is actually in danger. Role-play out both these encounters; eventually, Sorath and Hillek can both be persuaded, and the heroes will have their audience. (Naturally, they cannot take their weapons into the presence of the king.)

During the audience, the king will listen to what the heroes have to say. He will seem to take it very seriously and will order an increased guard presence and other precautions. As far as Melden, Hillek, Sorath, and any PC who might have met the king before can tell, this is the true king, and he knows everything the true king should know. He thanks the heroes for their warning, declines any offer of personal protection from them, and says that if they truly wish to help him they should scour the Fair, where it is most likely the attackers would wish to take him. If it is appropriate to your campaign, he could give a cash reward of gold to the PCs for the effort they have gone to in warning him.

ENCOUNTER #5
EVENTS
"THE ROYAL FAIR"

At the fair-grounds, the heroes can wander around, singly or in groups, and see the sites. Give them plenty of role-playing opportunities at the various booths, meeting craftsmasters, having sharp-tongued merchants trying to sell them goods, bumping into old friends (this is a great place to sign on allies or bring in more player-characters), etc.

Several events are listed on the Events sheet. You can use all the ones listed, but only the three marked with asterisks (*) are truly important; we'll discuss those here.

WATERFOLK ASSASSIN. At some point while the heroes are wandering around, one or more WaterFolk assassins under the command of Hasasha should try to kill one or more of the player-characters — preferably backstabbing in the middle of the crowd, so that the situation is confused and pursuit is difficult. If the assassins are successful, one hero will be seriously wounded and perhaps killed; it's more likely that the hero will be injured and be able to slay his attackers or drive them forth. He should be able to see Hasasha directing the assassins, but Hasasha will get away.

This is concrete proof, to the heroes at least, that the WaterFolk are here.

MIRYA. One of the heroes (preferably the one Mirya was interested in), in his wanderings through the fair, will spot a familiar figure in the crowd. Though she's bundled up and wearing a concealing hooded cloak, he'll recognize Mirya. If he follows her, she doesn't go much of anywhere; mostly hovers near the main stage (shown on the Adventure Map sheet). If he confronts her, he gets some interesting information and reactions.

First, she sports bruises and a black eye, and many other contusions that aren't due to her bundled clothing; she's been severely beaten. When confronted with the hero she's come to know affection for, she'll confess all to him — all that she knows, anyway.

The hero will learn that she is of the WaterFolk, permanently in human form; that she was supposed to assassinate Melden but could not bring herself to; that she kept the fake Randalar from doing so for weeks; that she was kidnapped by Llirryn's silvershields so that he might learn why she failed in her duty. She told him a story about

Melden having hidden his books on the WaterFolk in the care of a friend, who was to reveal them to the world in the event of his death, and that she wasn't going to kill him until she learned where they were hidden; Llirryn believed her but punished her anyway. Now she is devoted to his destruction and will willingly throw her lot in with the heroes.

She says that Llirryn plans to kidnap the king at this event, but doesn't know when, in the next two days of the event, this will happen. She knows where Llirryn's headquarters is, since she was flown there — it's a large cabin a day's ride (only a couple of hours' flight) from the city, and she'll take the heroes there once they're sure the king hasn't been kidnapped.

She also describes Koloko and Hasasha to the heroes, and knows a lot about the silvershields; she has affection for the creatures.

THE MAGIC SHOW. A non-magical prestidigitator — a performer with no real magical powers who simulates magical tricks through use of sleight of hand, trick equipment, and so forth — puts on a display of his "magic" for the king, his court, and the crowd; he is on the main stage. He has a booth where assistants miraculously disappear; he cuts assistants and the Crown Prince in half, then puts them back together again; he pulls a dragonet from his hood. He's very good. At the height of his act, he is to summon a monstrous demon. Into his brazier he hurls a handful of powder, which explodes into a smoke cloud which briefly covers the area of the stage and royal stands. If the player-characters listen hard, they can hear the sound of whirring wings.

When the smoke clears, the "magician" has summoned a silvershield, and the crowd is applauding wildly, as is the King.

But now, before the heroes can reach him to warn him what the silvershield is, the King makes a sudden announcement that loyal subjects have uncovered a plot to kidnap and assassinate him and for the audience's amusement, he will now have them arrested. He drags

forth Hillek and Sorth and arrests them, then calls out for his guards to find the player-characters and either kill them or bring them to him!

The PC's (or Mirya) should know what's happened. Llirryn must have bribed the magician to provide this cover. Silvershields flew in the fake king and took away the real one. And now the fake king is issuing orders for the heroes to be killed. Mirya thinks it's probably time to find Llirryn's headquarters.

Give the heroes a mad dash to safety as they're being chased by great numbers of the royal guardsmen. This isn't a full-blown chase, and the heroes shouldn't find it too hard to get away, but they know they've been seen and they're being pursued. (In fact, that's not such a bad thing. If they're able to lead the royal troops right to Llirryn, without being caught in the process, they'll have witnesses to their innocence.)

It's also possible that the heroes will attack and kill this bogus king. If that's the case, then the royal troops will be especially vengeful when hunting them. Tell the heroes that the great numbers of oncoming troops will cut them to ribbons, that it's either escape or death: they're not going to get a fair trial here.

ENCOUNTER #6
TRAPS & DILEMMAS
"DEATHTRAP"

Llirryn's headquarters is an abandoned cabin a day's ride into some very hilly scrub country. (If, in your campaign, there is no such country close, make it the nearest hill country or area characterized by valleys, ravines, arroyos, etc.) With the royal troops hard on their heels, averaging a couple of hours' travel time behind them, the heroes ride out to that cabin.

The cabin is next to a river which has dug a deep ravine (100' deep). A sturdy-looking rope-bridge spans the ravine; the horses can be led (but not ridden) across the bridge.

When the last of the heroes is on the bridge, the Silvershield which has been

clinging to the underside of the bridge on the cabin side begins cutting the ropes. It will take him four rounds to cut through enough that this end of the bridge will collapse and throw the heroes down into the ravine.

If they can all get across, or kill the Silvershield, or do damage of more than $2/3$ its hit points and drive it off, they will not fall into the ravine. If they fail, they will fall with the damage described on the form. If it survives, the silvershield will fly away, further into hill country.

ENCOUNTER #7
EMPTY ROOMS
"THE CABIN"

The cabin which once housed Llirryn and his troops is abandoned, and recently at that. Food and clothing have been hastily removed; a lot of stuff has been left behind, including a most important clue: an ink-blotter left on the desk. Deep within it is a tracing of lines and arrows and deeply-impressed circles; there are some WaterFolk inscriptions on it as well. Obviously, Llirryn had a large piece of parchment upon which he drew these lines and arrows and circles and inscriptions; their indentations have been left on the blotter.

Melden can read the inscriptions; so can Mirya, of course. (Naturally, when she was still pretending to be a native human, she had to pretend she couldn't read WaterFolk writing.)

The starting-point, a deep circle from which one line emerges, is labelled "Arrival Ruins." The line leads to a smaller circle, and that point is labelled "Staging Cabin." One line leads from there to a circle labelled as the capital city, and many lines lead out from it to other recognizeable city names. Obviously, Llirryn was drawing a map of the region.

Mirya remembers ruins. When, many months ago, she first came to this plane, she and her fellows arrived on a hilltop featuring crumbled columns and half-broken stone walls. This map, then, will show the heroes how to get to

it — since she doesn't remember the route.

She knows that Llirryn can only arrive in or depart from this plane at those ruins. Perhaps he's running to escape, or he's going to beg his god for more troops, to destroy the heroes and to defeat the troops which are following the heroes. She's sure that Llirryn wants to keep the real King alive, that he might be interrogated for information that the imposter will need to know in order to maintain his disguise.

If you want to add a combat to this encounter, you can have units of the king's forces arrive at the cabin; deterred by the fallen rope bridge, they can have forded the river some miles upstream and come back; if the bridge wasn't collapsed, they have just come across. The heroes will want to get away and continue toward those ruins, of course.

ENCOUNTER #8
## HAZARDS
"DEATH BY FLASH FLOOD"

The game-trail the heroes are following in pursuit of Llirryn, the one that corresponds to the correct line on the map, leads at times across hilltops and at times into valleys. This deathtrap occurs when the characters are at the bottom of a long and deep valley.

The day is overcast and the weather looks worse ahead. If there are any rangers in the party, their tracking ability will reveal that the heroes' party is catching up on Llirryn's.

But Llirryn still has one ace up his sleeve: his *control weather* spell. The nasty weather up ahead is his doing. As the heroes get closer and closer to him, it starts raining, more and more heavily.

And finally his trap is sprung. The heroes will hear a roaring and feel the ground vibrating, and up ahead, a wall of water — a flash flood — will round a bend in their valley and come roaring toward them.

Each character should make his saving throw vs. death spells three times. If a character makes it all three times, he reaches a high point on the side of the valley and can watch the water rush by harmlessly beneath. If he misses it once, he loses his horse (or, if he was walking, his backpack) but makes it to safety. If he misses it twice, he loses his horse (or backpack) and one of his important personal possessions (DM's choice; this is a good way to get rid of magical treasure if too much is being accumulated in the campaign). If he misses it three times, he loses his horse (or backpack) and one of his important personal possessions (DM's choice) and is himself swept downstream; he takes 4-40 (4d10) points of damage from drowning and from crashing into rocks, trees, etc. (If he has magical abilities which would negate drowning, he only takes 2-20 points of damage; if he has abilities which will automatically get him free of this situation, such as flight powers, he takes no damage, but might still lose his horse.)
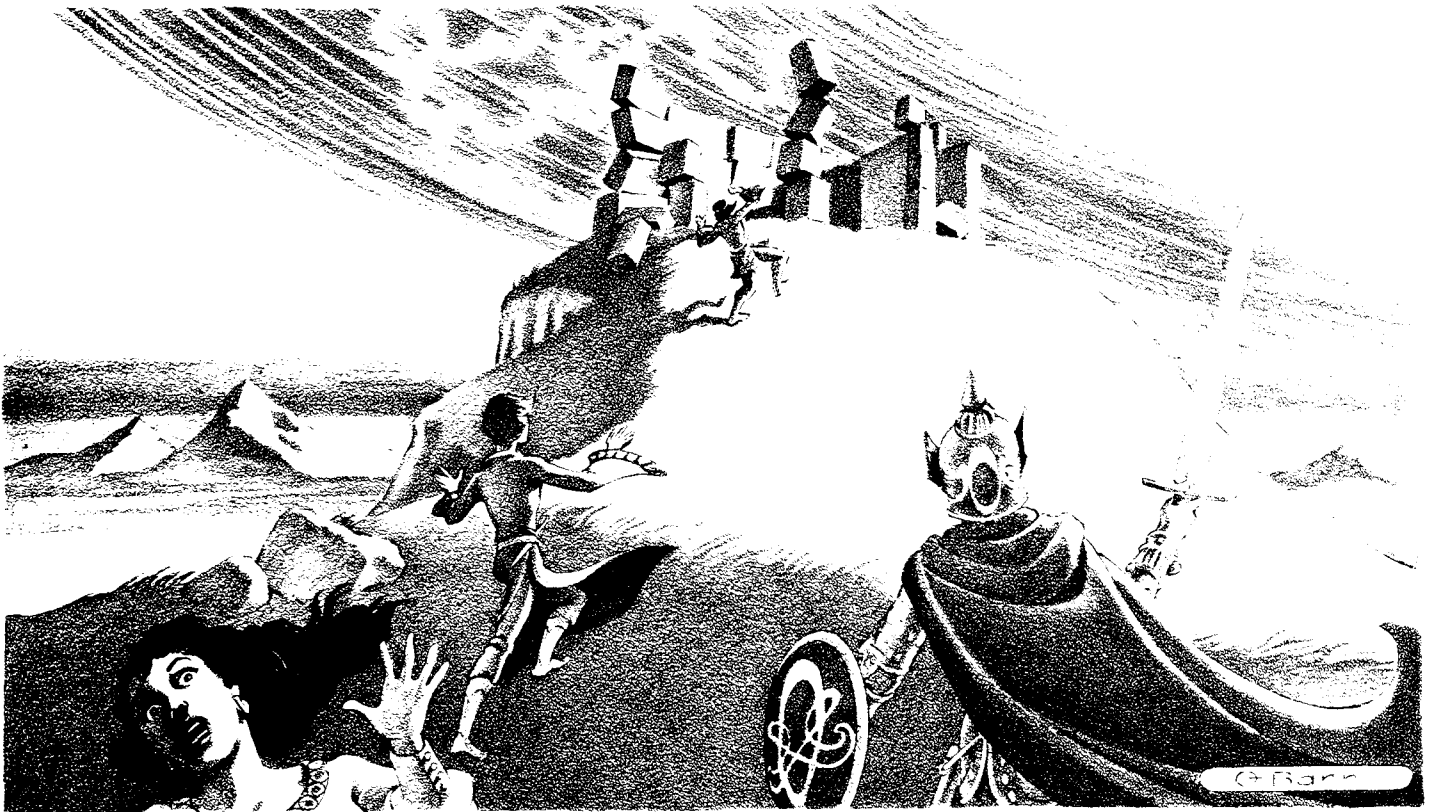
It's also possible that the characters will be able to do something clever and magical to resist the flood such as *levitate* the entire party, or throw up a huge dike with a *wall of stone* spell, or some such. If they're quick and clever enough to do this, they should be able to weather the flood with no damage to themselves or their mounts and equipment.

Once this disaster is over, the characters — the survivors among them — should be able to regroup and continue their pursuit.

Don't forget that the flash flood will also affect their royal-troop pursuers, who may blame it on the heroes.

ENCOUNTER #9
CHASES
"PURSUIT OF LLIRRYN"

Finally, the characters come within sight of Llirryn's party — Llirryn, Hasasha, Koloko, numerous Water-Folk, and their prisoner, the King. The heroes can also see the hilltop ruins, far off in the distance. The terrain in between is a nightmare of dry river bottoms, hills, and natural obstacles.

Llirryn's been having his own problems; he's pushed his horses too fast and many have died, and the rest are tired. (If the characters themselves now have no horses, then all Llirryn's have died; the rangers and other characters will have been spotting their carcasses for the last several hours.)

This chase is conducted in tens of yards, and Llirryn's group is 100 yards (10 units) ahead of the heroes'.

The heroes' group is faster than Llirryn's, and so will receive a +2 to the 1-20 roll at every stage of the chase. However, Llirryn has left many of his followers behind with orders to delay the heroes at all costs. So at every encounter, if the heroes stop to engage the WaterFolk left behind to stop them, Llirryn rolls at +4; if the PCs just charge on through, suffering sniper fire and other attacks, the heroes roll at a +2.

(Theoretically, the main body of heroes could continue on while one or more of them stay back to engage the delaying WaterFolk minions. This

means that the chasing party is not delayed — it still gets its +2 — but it grows weaker. You can suggest this tactic to the heroes, but point out its shortcomings.)

The heroes can also get bonuses for clever ways to gain ground fast; but they have to come up with these ideas and implement them without DM prompting.

It's even possible to kick the heroes out of the chase sequence if a powerful magical player-character can fly ahead of Llirryn's group and battle them to a standstill there. The remaining heroes may still have to fight their way through Llirryn's followers to get to that fight, but the chase sequence will be over, and the heroes will plunge straight into the Grand Finale.

It's now a mad chase for the ruins. If Llirryn and followers can get to the ruins first, they should be able to escape. If the player-characters can catch them first, the PCs will be able to stop them.

ENCOUNTER #10
GRAND FINALE
"RUN TO GROUND"

If the heroes did not catch up to Llirryn before he reached the ruins, they see the impenetrable anti-magic shield appear around the ruins — a sign, Mirya says, that the god's spell of transference back to the elemental plane of water is about to begin. But a powerful voice, which every character hears psychically in his birth-tongue, sounds out, accusing Llirryn of failure. The hilltop ruins are blasted by rain and a very localized earthquake; after a while, the magical shield goes away, and the heroes will ascend to the hilltop and not be able to find a trace of Llirryn among the toppled ruins. Llirryn is dead; but the heroes are denied the pleasure of slaying him by their failure to catch up with him in time. Also, the King is dead, drowned and blasted and crushed in the ruins; and his death reflects badly on the heroes' efforts.

If the heroes do catch up to Llirryn before he reaches the ruins, the Grand

Finale commences there. It's a basic fight to the finish. On one side are Llirryn and two silvershields; if the heroes' party has more than five members, there are also two WaterFolk warriors for every additional member of the heroes' party.

If Llirryn takes a considerable amount of damage (half his hit points or more) from ranged attacks before the heroes even reach his position, he will grab the King and hold a dagger to his throat and threaten to kill him if the heroes do not turn back at once. The heroes will have to use both brains and brawn if they're to rescue the King at that point; the best tactic is for some of the heroes to hold Llirryn in conversation while others sneak around and stage an ambush from behind but that's for the players to figure out, not for the DM to suggest.

Whichever way the grand finale goes, the pursuing royal troops will have caught up enough to see it and to see that the true King was indeed a prisoner of Llirryn. If the King still lives, the heroes will receive rewards and accolades and a day of celebration in their names. If he dies, the characters will still have been exonerated, but the heroes will have no rewards.

Note: If both the true king and the imposter are alive, the adventure can continue, with the PCs and royal troops under command of the real king returning to the capital and facing the troops under the command of the false king. Or, if you don't want to deal with that, you can have had the royal family discover the imposter's charade and imprison him, pending the real king's return.

Other Forms

The other forms from Book II which have been filled in for this adventure include:

Wandering Monsters & Random Events

If you want some random-type encounters and events in your adven-

ture, you can use the ones presented on this form.

Master Monster Matrix

All the creature types and most of the NPCs named in the adventure are listed here. Also, abilities (STR, INT, WIS, etc.) for many are given at the bottom.

Adventure Map

Since it's impossible to predict precisely where the Grand Finale will occur, or to decide which nation and which campaign you'll be using when running this adventure, we're giving you an expanded map of the King's Fair on this map sheet.

Treasures

This sheet lists most or all of the treasures the heroes can accumulate through the adventure's course, from treasure found on the way to the king's reward at the end.

Integrating This Adventure Into Your Campaign

If you decide to integrate this adventure into your campaign and run it, you'll want to make some preparations.

First, choose the sea-god which the WaterFolk worship. It shouldn't be a kindly deity, but rather a sea-god of storms and invasionary fleets. If there is none such in your campaign world, make up one who is known only on the Elemental Plane of Water and has no worshippers on the Prime Material Planes.

Second, integrate the adventure with your setting. The NPC referred to as the King in this adventure can be any important regional ruler in your campaign setting — a king, count, baronness, even a patriarch of the church. Work with your setting's map so that the story will work out within the context of your story. For instance, your ruler's capital city may not be near any terrain resembling that described in the later part of the adventure. But he could be holding a summer court at the stronghold of one of his vassals, and holding his Fair of the Arts in that region, and this region could be near the hilly territory described for the

adventure's climax.

Third, where possible, substitute your own NPCs for some of the ones described in the adventure. Do you already have a sage specializing in magical races or history? Substitute him for Melden. Has a mysterious woman already gotten involved with one of your heroes? Substitute her for Mirya. And so on.

Further Use of the WaterFolk

If you decide to use the WaterFolk again in your campaign, you should have little difficulty.

As Villains:

Llirryn couldn't get all his subordinates together when making his run to safety. So there are still some WaterFolk out there… some in permanent human form, some in normal WaterFolk form. Those who still have an identity as WaterFolk — those who haven't been seduced by the human traits and emotions they've felt if they've made the change to permanent human form — will want to band together and wreak more havok on human-kind. So later adventures can involve other and more sophisticated plots; the more the Water-Folk learn about this world, the more subtle will their plots grow..

As Player-Characters

You can give permission for a player to role-play a character who was originally one of the WaterFolk

Such a character would have come over as part of Llirryn's reconnaissance party (with Mirya) months ago, become fully human, in attitude as well as physical state; when Llirryn died, he or she would have been free to explore a new life on this world.

Some things to remember about player-character WaterFolk: Race, Class and Level Restrictions

A WaterFolk could settle into any racial form; a WaterFolk could have ended up as a dwarf, elf, human, etc. However, demihumans will be able to tell, if they have more than the most basic of conversations with the ex-

WaterFolk, that he is not originally of their species; demihuman racial secrets are too subtle for a WaterFolk to have learned well enough to fool the natives. Only humans could be easily fooled.

WaterFolk may never be Druids, Assassins or Monks, regardless of the race they choose.

WaterFolk who choose a demihuman form are limited to the character classes which that demihuman race can ordinarily take. They also suffer the experience level limits of that race at an additional -2 experience levels — so a WaterFolk who becomes a Dwarf Fighter can only achieve 5th level (6th with a Strength of 17, 7th with a Strength of 18).

WaterFolk who choose a human form are limited to the following experience levels: As magic-user or illusionist, 16th level; as Fighter, Paladin, Ranger, Cleric, or Thief, 12th level.

In demihuman form, the WaterFolk have ability limits according to those races.

As described earlier, WaterFolk have the following abilities:

Infravision

Water-Breathing (unlimited duration)

Immunity to ESP ("Upper Level" mind with only innocuous thoughts may be scanned by ESP, "Lower Level" mind with real thoughts is indetectable through ESP)

Languages (WaterFolk, Common, Water Elemental, Merman, Nixie, Nymph, and others according to intelligence)

WaterFolk in permanent human or demihuman form suffer +1 point of damage per die of fire-based attack.

WaterFolk cannot use ESP or fire spells, or equipment such as medallions of ESP or any magical equipment which produces fire effects.

A player rolls up the WaterFolk character precisely as she would any other character, simply recording the extra abilities and weaknesses on her character sheet, and then deciding what sort of effect the character's other-planar origins have with regards to personality.

Book II: Forms Book

FEATURED VILLAIN

Race _____ Class/Lvl _____
Deity _____ AL _____

Move Rate: _____ HP: _____
  Wounds: _____

ABILITIES SAVES

STR ___ Paralyze/Poison _____
INT ___ Petrify/Polymorph ___
WIS ___ Rod/Staff/Wand _____
DEX ___ Breath Weapon _____
CON ___ Spells _____
CHR ___ _____ Wis Bonus
CMS ___ _____ Other Bonus

AC Bonuses: _____ AC _____
Combat Bonuses: ___ THAC0 ___
_____ To Hit _____ To Damage

WEAPONS

WPN THAC0 #AT Range Dmg

Profiencies/Skills: _____

Special Abilities

— _____
— _____
— _____
— _____

EQUIPMENT/MAGICAL ITEMS

_____
_____
_____
_____

NAME: _____ SEX: _____
Epithets: _____ AL: _____

LANGUAGES KNOWN (#   )   NATIVE TONGUE _____
  Spoken: _____
  Read: _____

APPEARANCE

  Height: _____ Weight: _____ Build: _____ Age: _____
  Eyes: _____ Hair & Style: _____
  Distinguishing Features: _____

  Garb: _____

  Voice: _____

MANNERISMS/HABITS

_____
_____
_____

PERSONALITIES/MOTIVES

_____
_____
_____

Responses to Key Stimuli: Stimulus

_____   _____
_____   _____
_____   _____

Exploitable Traits/Weaknesses

_____
_____

BACKGROUND/HISTORY

_____
_____
_____

TYPICAL TACTICS

_____
_____
_____

Henchman	Class/Lvl	AC	THAC0	#AT	DMG	HP

(Personality/Motive & Item Notes)

Typical Lackey/Troops

_____
_____
_____

FEATURED VILLAIN

VILLAINS #

Race _Water Folk_ Class/Lvl _M-U /12_
Deity _Sea-king_ AL _N_

Move Rate: _12"_ HP: _40_
Wounds: _____

ABILITIES SAVES

STR _12_   Paralyze/Poison _11_
INT _18_   Petrify/Polymorph _9_
WIS _10_   Rod/Staff/Wand _7_
DEX _13_   Breath Weapon _11_
CON _14_   Spells _8_
CHR _10_   ___ ___ Wis Bonus
CMS _-_   ___ ___ Other Bonus

AC Bonuses: _-_   AC _0_
Combat Bonuses: _-_   THAC0 _16_
___ ___ To Hit   _-_ To Damage

WEAPONS

WPN	THAC0	#AT	Range	Dmg
Dagger +2	14	1	-	3-6

Profiencies/Skills: _____
Navigator
Sailor

Special Abilities

— _immune to ESP_
— _Water breathing ability_
— _Infravision_
— _Spells Usually Carried:_
(1st) _Comprehend Languages,_
Detect Magic, Magic Missile,
Shocking Grasp
(2nd) _Detect Invisible, Invisibility,_
Levitate, Scare
(3rd) _Dispel Magic x2, Hold Person x2_
(4th) _Ice Storm x2, Wall of Ice x2_
(5th) _Airy Water, Cone of Cold x2,_
Teleport
(6th) _Control Weather_

EQUIPMENT/MAGICAL ITEMS

Bracers of Defense AC 0
Dagger +2

NAME: _Llirryn_   SEX: _M_
Epithets: _The Deceiver_   AL: _NE_

LANGUAGES KNOWN (# _12_)   NATIVE TONGUE _Water Folk_

Spoken: _Water Folk, Common, Water elemental, merman, nixie,_
Read: _Water Folk, common_   _nymph, learn 6_

APPEARANCE

Height: _6' 3"_   Weight: _150"_   Build: _Light_   Age: _N/A_
Eyes: _Blue_   Hair & Style: _Black, med. long, lank_
Distinguishing Features: _Damp (always sweating), vaguely_
repellent to humans - fishy features (big eyes, no lips)
Garb: _Dark, concealing clothing and cloak w/ hood;_
much silver jewelry
Voice: _Lyrical, light, articulate._

MANNERISMS/HABITS

Restless, constantly in motion, like the sea; never
rests, never sleeps; bathes often

PERSONALITIES/MOTIVES

Driven by ambition — to extend the dominion
of his god and improve his own station.

Responses to Key Stimuli: Stimulus
Enraged, punishing, vengeful   _Disobedience_

Exploitable Traits/Weaknesses

Unfamiliarity with humans' responses and
culture; cannot predict human responses

BACKGROUND/HISTORY

Serves an ambitious sea-god on Elemental Plane of
Water. After utter failure in conquest scheme on Prime
Material Plane 150 yrs ago, has conceived and implemented
current, more subtle plan.

TYPICAL TACTICS

When traveling, has 2 silvershields flying high guard position; will
attack 1d6 (1-6) rounds after any attack on Llirryn's party.
Prefers to fight hit-run, preferably catching at least 1 enemy and
replacing him w/ shapechanged WaterFolk. In stand-up fights, prefers to
hit enemies w/ tidal wave of troops.

Henchman	Class/Lvl	AC	THAC0	#AT	DMG	HP
Hasasha	_M-U /8_	_10_	_19_	_1_	_1-4_	_24_
Koloko	_F /8_	_0_	_12_	_3/2_	_7-13 (2-8+5)_	_76_
Mirya	_T /6_	_6_	_19_	_1_	_2-8_	_38_

(Personality/Motive & Item Notes)

Typical Lackey/Troops

WaterFolk	_F/2_	_6_	_20_	_1_	_1-6_	_12_

ADVENTURE OUTLINE

TITLE: _____   DATES RUN: _____
    THEME: _____   SETTING: _____
    OBJECTIVE/GOAL: _____   _____
    _____   _____
    _____   _____

MAGUFFIN _____
ALLIES: _____   MASTER VILLAIN: _____
    & _____   MINOR VILLAIN: _____
NEUTRALS _____   MINOR VILLAIN: _____
    THE PLOT: _____
    PLOT TWISTS: _____
    _____
    _____

SPECIAL LIMITS: _____

ADVENTURE

START:	INFORMATION	SOURCE
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

ADVENTURE FLOW CHART

EVENTS: TYPE	PURPOSE	TRIGGER	GUARDIANS	REWARDS
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____

ENCOUNTERS	PURPOSE	SETTING	GUARDIANS	REWARDS
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____
___	_____	_____	_____	_____

FLOW CHART PATH KEY

☐ _____
☐ _____
☐ _____
☐ _____
☐ _____

GRAND FINALE: SPECIAL CONDITIONS   ENC#

_____   _____
_____   _____
_____   _____
_____   _____

ADVENTURE OUTLINE

TITLE: _WARRIORS OF THE WATER WORLD_

    THEME: _Repel secret invasion_

    OBJECTIVE/GOAL: _Heroes must discover that folk from the Plane of Water are secretly invading their nation and substituting one of their own for the real ruler._

    MAGUFFIN _WaterFolk can permanently shapechange into humans_

ALLIES: _Melden, scholar in interplanar races_   MASTER VILLAIN: _Llirryn the Deceiver_

    & _The King (Duke, Count, whatever)_   MINOR VILLAIN: _Hasasha, magician-inquisitor_

NEUTRALS _Mirya - humanized WaterFolk spy_   MINOR VILLAIN: _Koloko, enforcer_

    THE PLOT: _Heroes discover invaders are planning to substitute a ringer for the local ruler_

    PLOT TWISTS: _Heroes are accompanied part of the way by one of the shapechanged WaterFolk; the spy falls in love with one hero._

DATES RUN: _____

SETTING: _Campaign nation, County, or barony_

SPECIAL LIMITS: _NONE_

ADVENTURE

START: _____
City where characters are

INFORMATION	SOURCE
Assassins want Melden	_Alt_

EVENTS: TYPE   PURPOSE   TRIGGER   GUARDIANS   REWARDS

ENCOUNTERS	PURPOSE	SETTING	GUARDIANS	REWARDS
1 _Introduction_	_Involve heroes_	_Street/Plaza_	_WaterFolk_	—
2 _Mystery_	_Uncover Spy_	_Melden's House_	_Randalar_	_Information_
3 _Melee_	_Lose Mirya_	_On the Road_	_Silvershields_	—
4 _Role-Playing_	_Warn King_	_King's Palace_	_Royal Guards_	_King warned_
5 _Event_	_Find Mirya,_			
	Lose King	_King's Fair_	_Royal Guards_	_Information_
6 _Trap_	_Endanger heros_	_Near cabin_	_Silvershields_	—
7 _Empty Room_	_Find Information_	_Cabin_	--	_Information_
8 _Hazards_	_Endanger Heroes_	_Ravine/Valley_	—	—
9 _Chase_	_Catch Villains_	_Hilly Country_	_WaterFolk_	—
10 _Finale_	_Rescue King_	_Hills or Ruins_	_Llirryn_	_King's Reward_

GRAND FINALE:
See Grand Finale Sheet

ADVENTURE FLOW CHART

FLOW CHART PATH KEY

SPECIAL CONDITIONS   ENC#

PLOTS & MYSTERIES

THE MYSTERY: _____ :CATEGORY
_____
_____ VICTIMS: _____
_____
_____ ITEMS: _____
_____
_____ LOCATION: _____
_____ METHOD: _____
_____

THE SOLUTION: _____
_____ LIKELY SUSPECTS: _____
_____
_____

MAGUFFIN: _____
_____
_____

??? MYSTERY KEYS ???

VILLAIN'S IDENTITY: _____   MOTIVE: _____
    CRIME TOOLS: _____   CRIME METHOD:: _____

    VILLAIN'S SPECIAL:_____   VILLAIN'S WEAKNESS: _____

SPECIAL ITEMS OF DEFENSE, EVIDENCE OR LEVERAGE: ITEM: LOCATION:
_____   _____   _____
_____   _____   _____
_____   _____   _____
_____   _____   _____

CAST of CHARACTERS:	Relation	Motives/Personality	Information	Sources
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

CLUES: _____   **LOCATION/CONDITION FOUND**
_____   _____
_____   _____
_____   _____
_____   _____
_____   _____
_____   _____
_____   _____

RED HERRINGS/MISDIRECTION   HINTS/REDIRECTION/WARNINGS: _____
_____   _____
_____   _____
_____   _____
_____   _____

ENCOUNTER #

PLOTS & MYSTERIES

ENCOUNTER # 1

THE MYSTERY: _Who's After Melden? (and who Fingered Alt?) Randalar claims to have seen someone shadowing their house in Melden's home city and to have written Alt for help. But he says Alt never showed up here. No one has any obvious motive for wanting to kill Melden or Alt._

:CATEGORY _Murder_

VICTIMS: _Alt_

ITEMS: _—_

LOCATION: _Street or plaza_

METHOD: _Death by sword_

THE SOLUTION: _Enough questioning will make Randalar sufficiently nervous to try to kill Melden. When the heroes have uncovered any 3 of the clues below, he'll try to kill Melden. Let the heroes prevent this._

LIKELY SUSPECTS: _all present_

MAGUFFIN: _Randalar and Mirya are both shape-changed WaterFolk; Mirya has decided not to kill Melden, so another of her kind took Randalar's form in order to do so._

??? MYSTERY KEYS ???

VILLAIN'S IDENTITY: _Randalar_

CRIME TOOLS: _—_

VILLAIN'S SPECIAL: _Same as for WaterFolk_

MOTIVE: _Eliminate those who know about Water Folk_

CRIME METHOD: _Assassination by minions_

VILLAIN'S WEAKNESS: _Too many lies, too hastily assembled_

SPECIAL ITEMS OF DEFENSE, EVIDENCE OR LEVERAGE: _—_

ITEM:

LOCATION:

CAST of CHARACTERS:	Relation	Motives/Personality	Information	Sources
Torren	_guard_	_Brooding, stupid, loyal, brave_	_See "Clues" below_	
Randalar	_Secretary_	_Talkative, efficient, dithering_	_"_	
Mirya	_Servant_	_Solemn, easily flustered, shy_	_"_	

CLUES:

1) _The Fingerer was literate and speaks more than one language, which is not the case with Torren._

2) _The WaterFolk text is written on paper identical to Randalar's letter to Alt, but anyone in the house has access (i.e., letter #1 is on the same paper as letter #3)._

3) _Randalar admits he wrote Alt, he thought Melden was being followed, but hasn't seen Alt in town. If PCs ask neighbors, they say Alt arrived today, went into Melden's house, left in a hurry._

RED HERRINGS/MISDIRECTION

4) _Papers at Randalar's more than_

LOCATION/CONDITION FOUND

1) _From questioning Melden_

2) _From close observation and questioning the DM_

3) _From questioning Randalar, then neighbors_

The rld are'm a slightly different hand.

HINTS/REDIRECTION/WARNINGS: _Translated letter #2 (text, book I) reveals plot against king. Melden knows history of first WaterFolk invasion._

4) _Searching Randalar's desk_

5) _Mirya and Torren have been alone with Melden in the last month, but Randalar hasn't._

5) _Questioning Melden, Mirya, and/or Torren_

FEATURED CREATURE

CREATURE: _____ AL: _____

   DESIGN PURPOSE: _____

   COMMON RUMORS: _____

_____

_____

METHOD of COMMUNICATION: _____

_____

APPEARANCE:

   Height: _____ Length: _____ Weight: _____ Age: _____

   Hide: _____

   Description: _____

_____

_____

_____

HABITS/MANNERISMS:

_____

_____

MOTIVES/PERSONALITY: _____

_____

_____

_____

Standard Responses	Stimulus
_____	_____
_____	_____
_____	_____

   Weaknesses: _____

COMBAT TACTICS

_____

_____

_____

   SOCIAL GROUPING/RELATIONS: _____

_____

_____

_____

AGE + GENDER VARIATIONS — HD — AC — THAC0 — #AT — Dmg ——— hp

_____

_____

ALLIES/GUARDS/SERVANTS _____

_____

FAMILY: _____ INT: _____
SIZE: _____ HD: _____

MOVEMENT RATES   HP: _____

_____

_____

ABILITIES SAVES

STR _____ Paralyze/Poison_____
INT _____ Petrify/Polymorph_____
WIS _____ Rod/Staff/Wand_____
DEX _____ Breath Weapon_____
CON _____ Spells_____
CHR _____ _____ Wis Bonus
CMS _____ _____ Other Bonus

   ARMOR   AC Bonus _____
   CLASS   _____
_____   COMBAT   _____ :To Hit
THAC0 BONUSES   _____ :Damage

* ATTACKS *

Atk	THAC0	#AT	Dmg	Range

SPECIAL ABILITIES

_____

_____

_____

_____

_____

_____

_____

POSSESSIONS: _____ :TT

_____

_____

_____

_____

_____

FREQ: _____ #ENC: _____
FOOD: _____

HABITAT: _____ %L _____
LAIR: _____

_____

LEVEL/XPT: _____

FEATURED CREATURE

CREATURE: Silvershield   AL: N
  DESIGN PURPOSE: Enforcer for water-plane villains; rather like gargoyles from Plane of Water
COMMON RUMORS:
    None - utterly unknown on Prime Material Plane; did not participate in invasion 150 yrs ago

METHOD of COMMUNICATION: Telepathy, only with those from Plane of Water or who have ESP
APPEARANCE:
  Height: 7'   Length: —   Weight: 280   Age: 20+
  Hide: Scaly and silver, like the most brilliant of silver fish
  Description: Humanoid, scaled; head like sahuagin; wings like body of manta ray (including tail) across back, wingspread 20'; webbed hands and feet with long claws

HABITS/MANNERISMS:
  Darting movements, appear very nervous or birdlike, only agressive when following Llirryn's commands or protecting him from attack
MOTIVES/PERSONALITY: Silvershields are peaceable, intelligent creatures, as smart as men but not tool-users. Usually content to travel, eat, and breed peaceably. Reluctantly follow Llirryn's commands; will abandon him to live in this world's seas if Llirryn mistreats them or dies.

  Standard Responses   Stimulus
    Eat   Fish
    Obey   Llirryn's Commands

  Weaknesses: Take +2 points of damage/die from fireballs and other fiery attacks.

COMBAT TACTICS
  Prefers to hit victims with claws in fly-by attacks (same technique it uses for fishing)

SOCIAL GROUPING/RELATIONS: Mobile clans of 100+ members; hunter-gatherer society, no tool-using

AGE + GENDER VARIATIONS — HD — AC — THAC0 — #AT — Dmg —— hp

Age	Gender	HD	AC	THAC0	#AT	Dmg	hp
Child	M+F	2	8	16	1	2-4 claw	16
Youth	M+F	5	5	13	1	2-6 claw	24
Adult	M+F	8	2	10	1	2-8 claw	32

ALLIES/GUARDS/SERVANTS NONE

FAMILY: —   INT: 10
SIZE: M   HD: 8

MOVEMENT RATES   HP: 32
28" underwater
14" flying
6" on foot

ABILITIES SAVES M8
STR 16   Paralyze/Poison 13
INT 10   Petrify/Polymorph 11
WIS 10   Rod/Staff/Wand 9
DEX 10   Breath Weapon 13
CON 16   Spells 10
CHR 10   — Wis Bonus
CMS — — Other Bonus

2 ARMOR   AC Bonus —
   CLASS
10 COMBAT +2 Claw :To Hit
THAC0 BONUSES ____ :Damage

* ATTACKS *

Atk	THAC0	#AT	Dmg	Range
Claw	10	2	2-8	—
Bite	12	1	1-6	—

may claw twice or bite once
SPECIAL ABILITIES
Breathe water + air interchangeably
Fly
Infravision
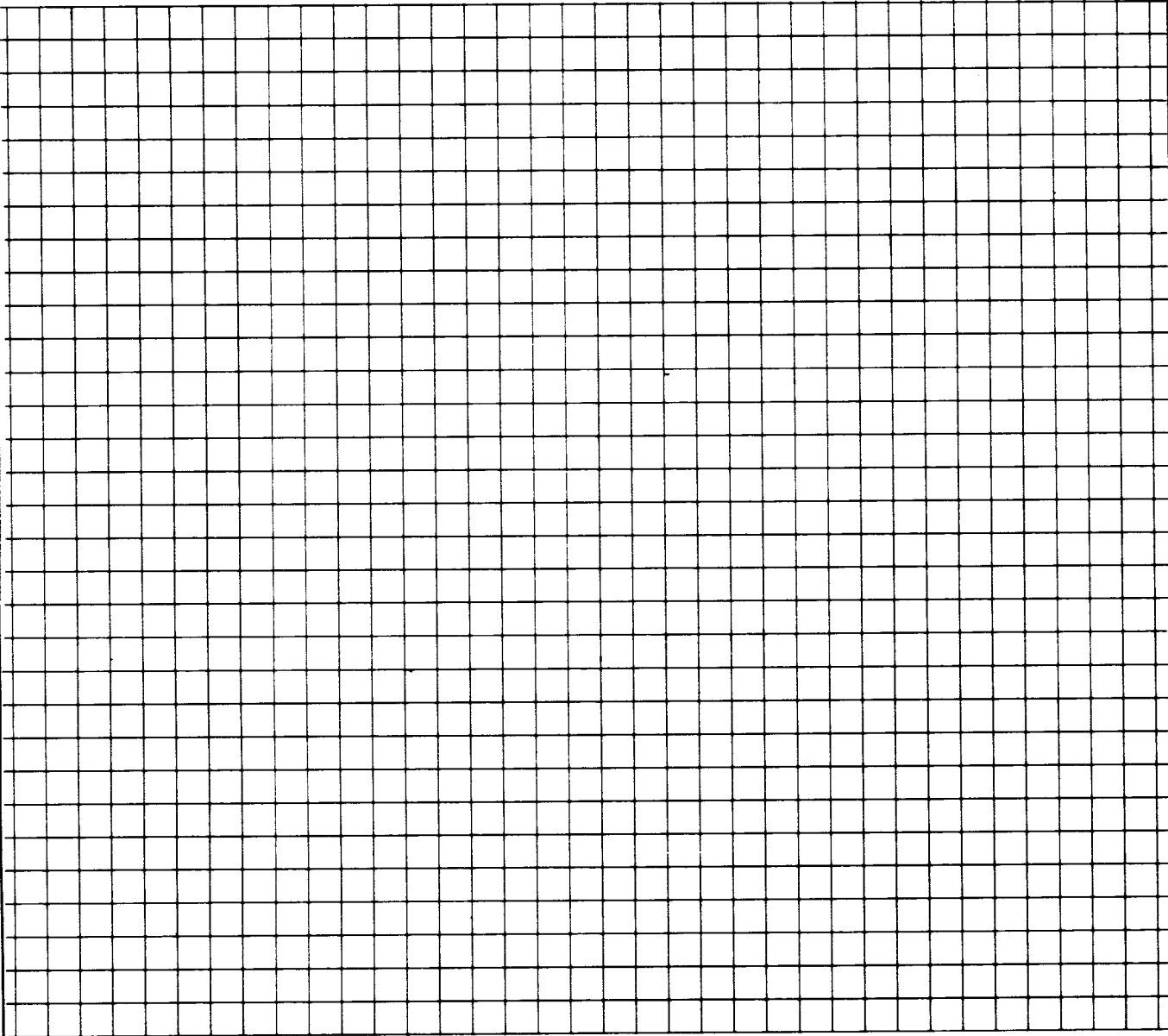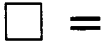Takes half-damage from non-magical weapons or attacks.

POSSESSIONS: ____ :TT
  NONE

FREQ: Uncommon #ENC: 1-6
FOOD: Fish, reptiles, birds; dislike mammal meat
HABITAT: salt water %L 20
LAIR:
  Nest in subaquatic caves on their own plane

LEVEL/XPT: 870

ADVENTURE MAP: _____

Scale:

☐ =

MAP KEY:

☐ _____   ☐ _____   ☐ _____   ☐ _____

☐ _____   ☐ _____   ☐ _____   ☐ _____

☐ _____   ☐ _____   ☐ _____   ☐ _____

☐ _____   ☐ _____   ☐ _____   ☐ _____

☐ _____   ☐ _____   ☐ _____   ☐ _____

9

MASTER MONSTER MATRIX

CREATURE	AC	AL	MV	HD	SAVES	hp	THAC0	#AT	Dmg	Special Abilities

Abbreviations

MASTER MONSTER MATRIX

CREATURE	AC	AL	MV	HD	SAVES	hp	THAC0	#AT	Dmg	Special Abilities
Llirryn	0	NE	12"	12	m12 (sage)	40	16	1	Magic or 3-6 (dagger)	Spells, immune to ESP, Waterbreathing, Infravision
Melden	10	LG	12"	8	m4	20	20	1	Magic or 1-4 (dagger)	Spells as per DMG, p. 32
Mirya	6	NG	12"	6	T6	28	19	1	2-8 (broadsword)	Immune to ESP, Waterbreathing, Infravision
Hasasha	10	CE	12"	8	m8	24	19	1	Magic or 1-4 (dagger)	"
Koloko	0	CN	6"	8	F8	76	12	3/2	7-13 (broadsword) (2-8 +5)	"
Silvershield	2	NG	48"	8	m8	32	10	2	2-8 claw 1-6 bite	Fly, swim, Waterbreathing, Infravision
WaterFolk	6	N	12"	2	F2	12	20	1	1-6 (shortsword)	Immune to ESP, Waterbreathing, Infravision
Randalar	10	N	12"	2	F2	12	20	1	1-4 (dagger)	"

NAME	S	I	W	D	Co	Ch
Hasasha	8	18	10	10	7	13
Koloko	18/95	10	6	10	17	10
Mirya	10	13	10	18	10	15
Melden	10	18	17	13	6	14
Randalar	10	13	10	12	10	10

Abbreviations

ADVENTURE INTRODUCTION

ENCOUNTER # _____

TITLE: _____

SET UP: _____

DESCRIPTION: _____

SYNOPSIS: _____

□ = _____
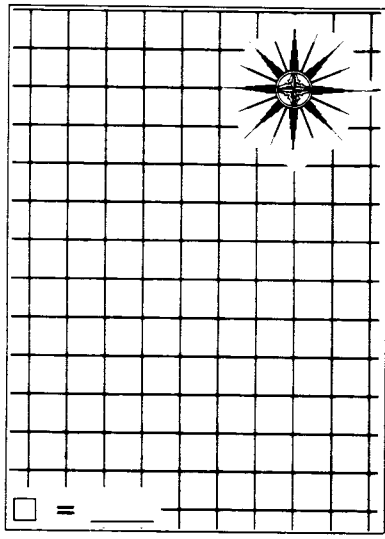
	HP:		
TYPE: _____		STR: _____	
HD: _____		INT: _____	
AC: _____		WIS: _____	
THAC0: _____		DEX: _____	
Atk: _____		CON: _____	
Dmg: _____		CHR: _____	
Range: _____		CMS: _____	

SPECIALS: _____

VOICE: _____

CONTACT: _____ :**AL**

RELATION: _____

DESCRIPTION: _____

PERSONALITY MOTIVES: _____

REACTIONS/TACTICS: _____ ACTION/SUBJECT

WEAKNESS: _____

ENDGAME: _____

BACKGROUND: _____

PLOT TWISTS _____

SPECIAL CONDITIONS: _____

ALTERNATE DEVICES TO INVOLVE HEROES WHO BALK:

PAYMENT?: _____

MOTIVATIONAL HOOKS

SPECIAL MOTIVATION

REWARDS: Clues/Aids for Adventure   How to Gain!

ADVENTURE INTRODUCTION

TITLE: The Death of Alt

SET UP: Heroes are in tavern, carousing; hear commotion outside; see men cut down by robed men; are attacked by them.
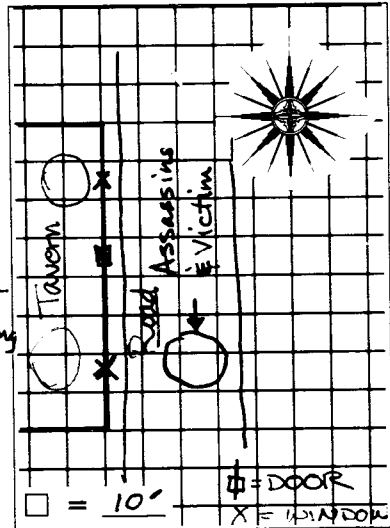
DESCRIPTION: While you're enjoying good drink, victuals, and company in the tavern's tap room, in the wee hours of the morning, you hear a noise outside — clattering boots on cobblestones, the clang of swords, a man's scream. When you look out the door or window, you see a gang of swordsmen in cloaks cutting down another man, who collapses. The leader of the cloaked men starts, looks up at you, motions his men forward toward you...

SYNOPSIS: Heroes are assaulted by WaterFolk and are impressed with the fact that something very weird is going on when the enemies' bodies dissolve into water.

(map grid with compass rose)
□ = 10'   ⌗ = DOOR   X = WINDOW

TYPE: Water Folk	HP:	STR: __10__
HD: __2__	12	INT: __10__
AC: __6__		WIS: __10__
THAC0: __20__		DEX: __10__
Atk: __1__		CON: __10__
Dmg: __1-6__		CHR: __10__
Range: __—__		CMS: __

SPECIALS: (1) weird-looking; (2) Only the commander speaks in an unknown tongue; (3) Dissolve into water when dead

VOICE: Lilting, musical; only leader speaks, foreign tongue

CONTACT: __Alt__   __NG__ :AL
RELATION: Fellow Adventurer
DESCRIPTION: 5' 10", 150 Lbs, dark hair/mustache/beard, graceful & dashing

PERSONALITY MOTIVES: Likes money ; adventure

REACTIONS/TACTICS: N/A - he dies early.   ACTION/SUBJECT

WEAKNESS: _____
ENDGAME: _____

BACKGROUND: Though the heroes won't know this for a while —
(1) Minya was supposed to kill Melden but didn't.
(2) Another WaterFolk was sent to investigate.

PAYMENT?: __—__

MOTIVATIONAL HOOKS
Primarily curiosity — about what these dissolving assassins are and why they're killing people

PLOT TWISTS __Not yet.__

SPECIAL CONDITIONS: streets deserted, no likelihood of aid from passers-by

ALTERNATE DEVICES TO INVOLVE HEROES WHO BALK:
Alt is an Old Friend of one or more heroes
Melden is an Old Friend of one or more heroes

SPECIAL MOTIVATION

REWARDS: Clues/Aids for Adventure   How to Gain!
Letter #1: "My friend Alt: My em-   Alt's pouch
ployer, Melden the sage, is in danger. We
are hiding in the city of —, at 16 Street of The
Grifons. Come at once. — Randalar"

Letter #2: Indecipherable. Alt's pouch
Letter #3: Indecipherable, save by magic Alt's pouch
"Master Llirryn: I do not know why our
first agent failed to slay Melden, I will infiltrate
and do the job myself. I understand your other
instructions and will comply."

MELEE ENCOUNTER

ENCOUNTER # _____

TITLE: _____

□ = ____

WARNING: _____

SYNOPSIS: _____

DESCRIPTION: _____

COMBAT SITUATION:
□ Ambush □ Artillery Barrage □ Assault □ Attack in Waves □ Hit & Run □ Overrun!!
□ Detain & Capture □ Fighting Retreat □ Guard □ Hold at All Costs □ Stand & Defend □ Taken by Surprise

COVER _____
-OBSTACLES- _____
HAZARDS _____
Details _____ Combat Mod.

CREATURES	HD	AC	THAC0	WPN/ATK	DMG +	HP	WOUNDS	ATTITUDE/GOAL	AL

DEFENSES/GUARDS

STAGES of TACTICS

SPECIAL TACTICS/TRICKS

SPECIAL ITEMS

ACTIVITY/LOCATIONS: _____

SPECIAL ENDGAME CONDITIONS: _____

REWARDS:
PRISONER _____
ATTITUDE _____
INFORMATION KNOWN: _____

TREASURE HOARD: Value

Value

INDIVIDUAL   TREASURES

GUARDS, WARDS & CONCEALMENT: _____

MELEE ENCOUNTER

TITLE: The Silvershield

☐ = 10′
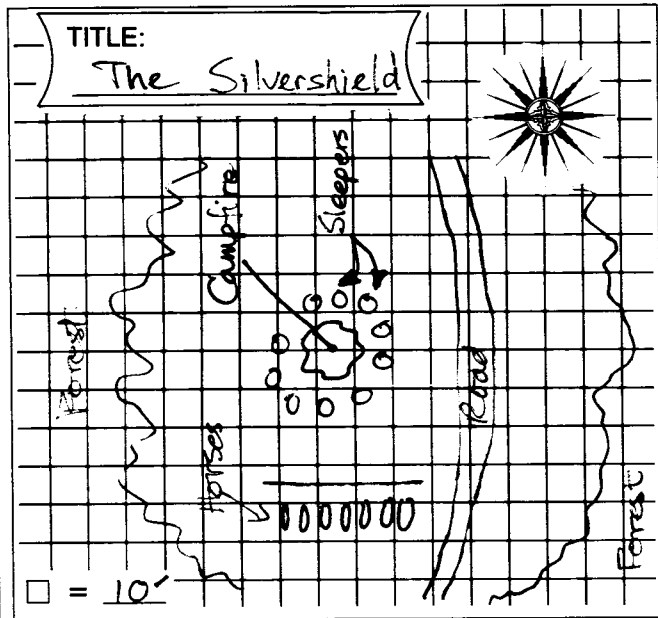
WARNING: _____

SYNOPSIS: _Llirryn sends silvershields (3) to find and retrieve Mirya and delay those who are accompanying her. Two are sent to harass the party, the third to grab Mirya and bear her off._

DESCRIPTION: _All of you are awakened or alarmed by the screams of your horses and the whooshing of wings. When you look toward your horses, you see silvery shapes, hard to make out in the moonlight but looking like large, silver gargoyles, moving among and striking at the horses. There are two of the silver things..._

COMBAT SITUATION:	☐ Ambush ☐ Detain & Capture	☐ Artillery Barrage ☐ Fighting Retreat	☐ Assault ☐ Guard	☐ Attack in Waves ☐ Hold at All Costs	☒ Hit & Run ☐ Stand & Defend	☐ Overrun!! ☐ Taken by Surprise

COVER Surrounding trees _____
-OBSTACLES- _____
HAZARDS _____
Details   Combat Mod.

CREATURES	HD	AC	THAC0	WPN/ATK	DMG +	HP	WOUNDS	ATTITUDE/GOAL	AL
#1 Silvershield	8	2	10	Claw/bite	2-8/1-6	32		Delay Heroes	NG
#2 Silvershield	8	2	10	Claw/bite	2-8/1-6	32		Delay Heroes	NG
#3 Silvershield	8	2	10	Claw/bite	2-8/1-6	32		Abduct Mirya	NG

SPECIAL TACTICS/TRICKS
Swooping attacks

SPECIAL ITEMS
NONE

ACTIVITY/LOCATIONS: _—_____

SPECIAL ENDGAME CONDITIONS:
Driven off when they've taken half their hit points and Mirya is abducted

DEFENSES/GUARDS
_____

STAGES of TACTICS
(1) Two silvershields swoop down on camp, spend 2 rounds attacking/scattering horses
(2) Two silvershields attack characters while the third abducts Mirya.
(3) When Mirya is gone and remaining silvershields have ½ their hitpoints, they fly away.
(4) For rest of night, silvershields hunt down horses that ran away.
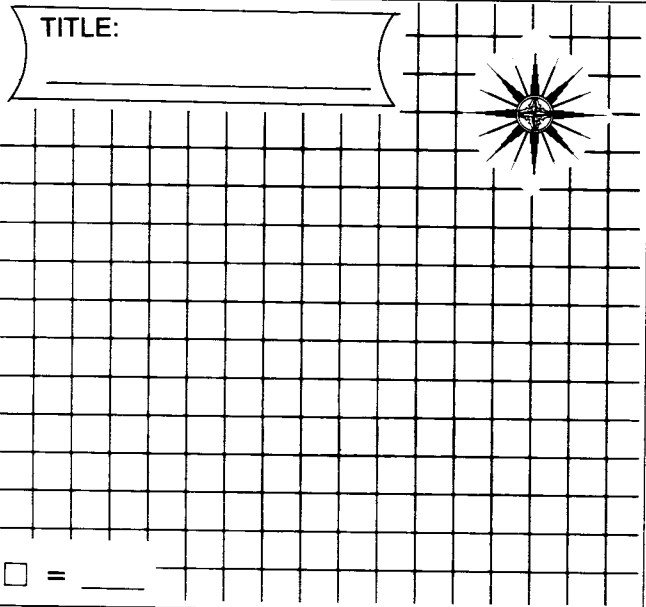
REWARDS:
PRISONER Silvershield
ATTITUDE frantic to escape
INFORMATION KNOWN: If a silvershield is captured, heroes can only communicate via ESP; its mind is too animal for them to discover names, facts, etc.

	TREASURE HOARD:	Value		Value
	NONE			

INDIVIDUAL   TREASURES
—

GUARDS, WARDS & CONCEALMENT: _____

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ROLE-PLAYING ENCOUNTER

ENCOUNTER # _____

TITLE: _____

□ = _____

WARNING: _____

SYNOPSIS: _____

DESCRIPTION: _____

FURNISHINGS: _____

EFFECTS: _____

CHARACTERS:

NAME: _____

RACE/AL: _____

VOICE: _____

DESCRIPTION _____

& HABITS: _____

MOTIVES: _____

NAME: _____
CLASS: _____
HD: _____
MV: _____
HP:

ST: _____
IN: _____
Ws: _____
DX: _____
CN: _____
CH: _____
CS: _____
AC: _____
THAC0: _____
Atk: _____
Dmg: _____
Range: _____
Special: _____

STANDARD REACTIONS

SUBJECTS

TACTICS: _____

Items: _____

WEAKNESS: _____

REWARDS: Information known by a Character

TREASURES: _____

VALUE

ROLE-PLAYING ENCOUNTER

TITLE: The Audience

☐ = 10'

⌁ = DOOR G = GUARD
ᴡᴡᴧ = TAPESTRY ☷ = STAIRS

WARNING: _____

SYNOPSIS: Heroes reach and warn king of the plan. He takes them seriously but declines any offers of personal protection. He requests their attendance at his Royal Fair.

DESCRIPTION: (Stats are provided for a sample typical ruler, but use the description of the ruler you're using from your own campaign.)

FURNISHINGS: Tapestries on walls, carved marble thrones, floor inlaid with mosaics of King's great battles in semiprecious stones, hanging lanterns provide light.

EFFECTS: None special; door behind tapestry behind thrones leads to escape route.

CHARACTERS:

NAME:	King	Hillek	Sorath
RACE/AL:	Human NG	Human NG	Human NG
VOICE:	Resonant	Rumbling bass	Reedy
DESCRIPTION & HABITS:	Refined, lean, sharp	Bulky, dark, handsome	Slight, graceful, dresses gaudily

MOTIVES: Protection and advancement of nation, acquisition of power and wealth | Ensure King's welfare | Make sure only important people or cases are admitted to King

STANDARD REACTIONS

SUBJECTS

TACTICS: _____

WEAKNESS: Overconfidence   Excessive Loyalty   Hates to fight

NAME:	King	Hillek	Sorath
CLASS:	F	F	Normal man
HD:	6	9	1
MV:	12"	6"	12"
HP:	24	44	
ST:	14	16	8
IN:	12	12	18
Ws:	17	15	10
DX:	10	12	9
CN:	11	16	11
CH:	14	13	9
CS:			
AC:	6	2	10
THAC0:	16	12	20
Atk:	1	3/2	1
Dmg:	2-8	3-9	1-4
Range:	—	—	—
Special:	—		
Items:	—		

REWARDS: Information known by a Character

TREASURES: 100 gp to each character in audience warning him of plot

VALUE 100 gp

WANDERING ENCOUNTERS & RANDOM EVENTS

Periodical Occurence Chances:

Area	No Evt	Enc*	Evt*	Dis.	Mod.

Die Roll	UnEventful	Discovery

*Roll 1d8, add modifier & see charts for details.

WANDERING ENCOUNTERS:

Die Roll	#E	Creatures	Motive

Encounter Details: (List Encounter Number & Details)

Periodic Events: (List Event Number, Conditions & Details)

WANDERING ENCOUNTERS & RANDOM EVENTS

Periodical Occurence Chances:

Area	No Evt	Enc*	Evt*	Dis.	Mod.

Die Roll	UnEventful	Discovery

*Roll 1d8, add modifier & see charts for details.

WANDERING ENCOUNTERS: Roll 1-6

Die Roll	#E	Creatures	Motive
1	1-6	Wolves	hunger
2	1	Silvershield	Delay
3	1	Lamia	Seduce + Kill
4	1	Homunculus	Steal
5	1	Hill Giant	Smash
6	1-4	Lizard Men	Raid

Encounter Details: (List Encounter Number & Details)

RANDOM ENCOUNTERS - on The road in
Episodes #3, #6, #7, #8

#1 Pack of starving wolves goes after horses, provisions, heroes   AC 7, MV 18", HD 2+2, hp 11, #AT 1, dmg 2-5

#2 Silvershield sent to disrupt camp   claw bite
AC 2, MV 14", HD 8, hp 32, #AT 2, Dmg 2-8 or 1-6

#3 Lamia (snake-tailed) tries to lure hero away from camp in order to seduce and devour him.
AC 3, MV 24", HD 9, hp 34, #AT 1, dmg 1-4 or Special

#4 Homunculus serving unrelated magic-user sneaks into camp to steal random magical item. Can only fly 12", and close to ground when carrying object.
AC 6, MV 18", HD 2, hp 10, #AT 1, dmg 1-3 or Special

#5 Hill giant wants to chase puny humans away
AC 4, MV 12", HD 8+1-2, hp 40, #AT 1, dmg 2-16

#6 Lizard Man party raiding for meat + better weapons
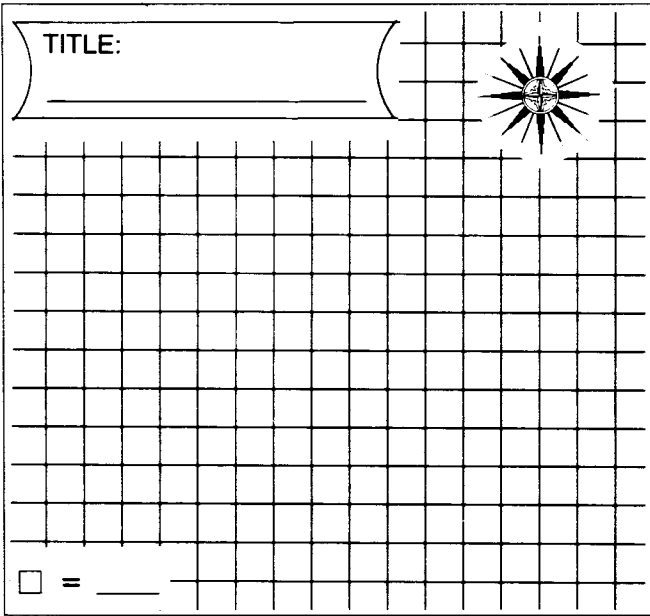AC 5 (4), MV 6", HD 2+1, hp 8, #AT 3, dmg 1-2/1-2/1-8

Periodic Events: (List Event Number, Conditions & Details)

#1 NOON   Juggling troupe on The Main Stage.

#2 12:15 pm   Thief tries to steal pouch from a PC.

#3 12:30 pm   PC meets an Old friend in crowd; opportunity (if needed) for others to join the PC's party.

#4 12:45 pm   * Water Folk Assassin: One PC attacked by 1-2 water Folk directed by Hasasha, who escapes.

#5 1:00 pm   Stage play begins on main stage.

#6 1:15 pm   * Mirya. PC spots Mirya in crowd. She will reveal information as described in text (Book I).

#7 1:30 pm   Magic Show. Play ends; prestidigitator begins show. At conclusion, promises to summon demon. Throws powder into fire, causing immense smoke cloud; silvershield appears. King rises to announce that loyal subjects have uncovered plot against him; accuses Ullek, Sorath, and heroes; chases heroes into flight.

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TRAPS & DILEMMAS

TITLE: _____

□ = _____

PREVIEW: _____
_____
_____
_____

SYNOPSIS: _____
_____
_____
_____

DESCRIPTION: _____
_____
_____
_____
_____
_____
_____
_____
_____
_____

TRAPS/DILEMMA: _____
GUISE: _____
_____
_____
_____

MISDIRECTION: _____   TRIGGER: _____
_____   _____
_____   _____

FURNISHINGS: _____
_____
_____
_____
_____
_____
_____
_____

HOW TO CIRCUMVENT: _____
_____

WHAT WON'T WORK: _____
MECHANICS/EFFECTS: _____
_____
_____
_____

DISARMING ATTEMPTS
FAILURE: _____
PARTIAL: _____
SUCCESS: _____
CREATURES: #ENC. _____   _____
_____   _____
_____   _____
_____   _____
MOTIVES/PERSONALITY: _____

REWARDS:

LOCATION	DESCRIPTION	VALUE/ENC.
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CLUES • DISTRACTIONS • HINTS
_____ _____
_____ _____
_____ _____
_____ _____
_____ _____
_____ _____
_____ _____
_____ _____

TYPE: _____ HP: ___ Notes: _____
HD: _____   _____
AC: _____   _____
THAC0: ___   _____
Dmg: _____   _____

GUARDS or WARDS: (TRIGGERS?)
_____
_____
_____
_____

TRAPS & DILEMMAS

TITLE: _Deathtrap_

□ = 30'

A = Silvershields
B = CABIN

TRAPS/DILEMMA: _Collapsing Bridge_
GUISE: ____

MISDIRECTION: ____

TRIGGER: _When all heroes are on bridge, or foremost hero is halfway across, silvershield starts cutting._

HOW TO CIRCUMVENT: (1) _Missile fire to drive off silvershield; -3 to hit due to cover; must do 20 hp damage to drive off;_ (2) _rush across & engage in combat; (3) Fly/levitate/hold monster spells._

WHAT WON'T WORK: ____

MECHANICS/EFFECTS: _Characters can move safely across bridge at rate of 10'/round; faster movement requires Saving Throw vs Death (at +2 beneficial modifier) per round or PC will fall into ravine (10-60, or 10d6, dmg). Some armored characters can't move as fast as 10'/round._

DISARMING ATTEMPTS
FAILURE: ____
PARTIAL: ____
SUCCESS: ____

CREATURES: #ENC. ___1___ _Standard silvershield_

MOTIVES/PERSONALITY: ____

REWARDS:

LOCATION	DESCRIPTION	VALUE/ENC.

PREVIEW: ____

SYNOPSIS: _When heroes begin crossing rope bridge, silvershield at point A (underneath) begins cutting support ropes, trying to plunge heroes into ravine._

DESCRIPTION: _As you top the last hill, Mirya points and says, "There it is!" Where she points, you can see a fairly large cabin ... but between you and it is a broad ravine, nearly 100' across, running north-south. A narrow, swaying rope bridge spans the ravine; it looks sturdy enough. There is no one in sight, no horses tethered at the cabin._

FURNISHINGS: ____

CLUES • DISTRACTIONS • HINTS

TYPE: _Silver shield_ HP: _32_ Notes: ____
HD: _8_
AC: _2_
THAC0: _10_
Dmg: _2-8_

GUARDS or WARDS: (TRIGGERS?)

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EMPTY ROOMS

TITLE:

WARNING: _____

DESCRIPTION: _____

SYNOPSIS: _____

□ = _____

FURNISHINGS: _____

CREATURES _____

DISCOVERIES   VALUE

TRICKS/PUZZLES: _____

WARNING: _____

TITLE:

SYNOPSIS: _____

DESCRIPTION: _____

□ = _____

HAZARD/OBSTACLES: _____

SPECIAL EFFECTS _____

HOW TO OVERCOME _____

CREATURES: _____

DISCOVERIES   VALUE

HAZARDS

EMPTY ROOMS
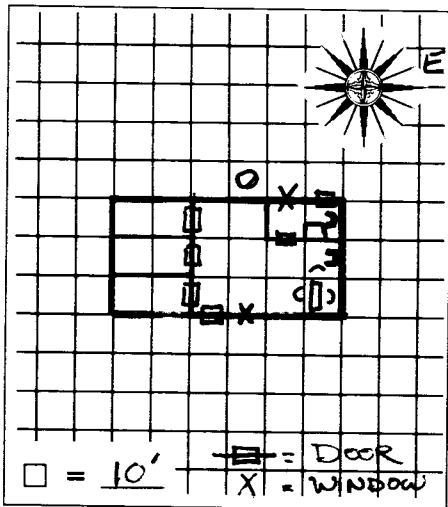
TITLE: The Cabin

WARNING: _____

DESCRIPTION: The building you enter and search is a small cabin, probably a mountaineer's residence. It's in good shape, built of heavy logs. The main room holds a desk and three chairs, with a big piece of parchment marred with spilled ink atop the desk. There are three cots in each of the small rooms at the cabin's north end. The kitchen holds a large table. There is a pump out back.

SYNOPSIS: Heroes search Llirryn's abandoned HQ and discover clue to his flight path.

□ = 10'   ⊟ = Door   X = Window

FURNISHINGS: _____
Cots   3 in each bedroom
Desk   in main room
Chairs   3 in main room; wood, no padding
Table   in kitchen
Fireplace   1 each in main room + kitchen

TRICKS/PUZZLES: _____

CREATURES   None

DISCOVERIES   VALUE
Ink-blotter with map details   ...
    (see text for nature of details)
Horse trampling outside indicates   —
    presence of 10-15 horses
Signet ring, property of the King   100gp

HAZARDS

TITLE: Death by Flash Flood

(valley floor)

□ = 30'

HAZARD/OBSTACLES: —

CREATURES: _____
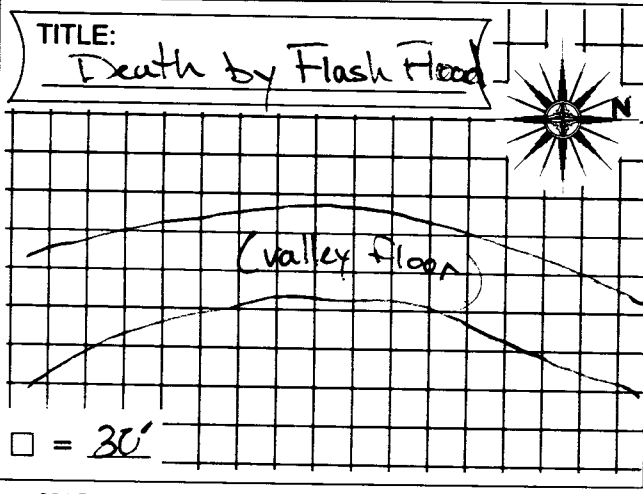
WARNING: Presence of heavy clouds ahead might alert heroes that something's afoot.

SYNOPSIS: Heroes are threatened by a flash flood summoned by Llirryn's control weather spell

DESCRIPTION: As you continue along the path on the valley floor, the rain increases in intensity and the clouds blacken. Finally, you feel a rumbling in the ground and hear an unnaturally deep roar from ahead ... and you can see the immense wall of water that rounds the bend ahead and roars straight toward you...

SPECIAL EFFECTS Each PC makes 3 rolls vs. Death
Make all 3: reach safety, no problem
Miss 1: reach safety, lose horse or backpack.
Miss 2: reach safety, lose valuable item + horse/pack
Miss 3: swept away; take 4-40 drowning; lose as above

HOW TO OVERCOME
Flight, levitation, wall of stone, other movement/defensive spells.

DISCOVERIES   VALUE

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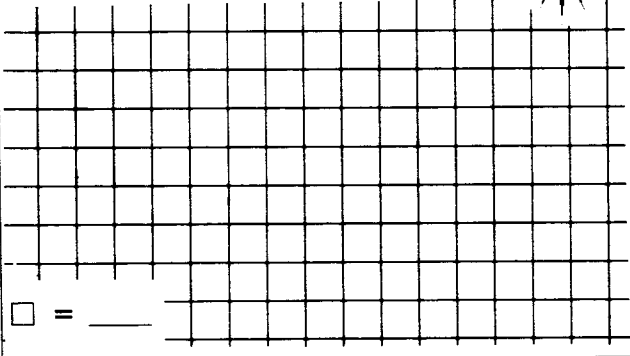
EVENTS

TITLE:

□ = ___

FORESHADOWING: ___

SYNOPSIS: ___

DESCRIPTION: ___

OCCURENCE CONDITIONS: ___

EVENTS DETAILS: ___

VARIABLE	EVENT ADJUSTMENT

CREATURES: ___

MOTIVES/PERSONALITY: ___

STANDARD REACTIONS: ___ SUBJECTS: __

SPECIAL TACTICS	SPECIAL ITEMS

ENDGAME CONDITIONS: ___

TIMING: ___

SPECIAL EFFECTS

CREATURE NOTES

Type: ___ HP: _____ HP: __
HD: ___
AC: ___
THAC0: ___
Dmg: ___

REWARDS:	INFORMATION	PARTY TREASURE	Value		Value

INDIVIDUAL TREASURES

GUARDS, WARDS & CONCEALMENT: ___

EVENTS

TITLE: The Royal Fair

□ = ____

FORESHADOWING: _____

SYNOPSIS: Characters wander Fair, have opportunities for events; suffer assassination attempt; find Mirya again; witness kidnaping of King; are chased off by Royal Guards.

DESCRIPTION: (of the Fair): "The fairgrounds are bustling with brightly-clad participants and visitors wandering the lanes between booths,... at any given time, something interesting, like an act or play or craft demonstration, is going on upon the main stage..." etc.

OCCURENCE CONDITIONS: All events marked "*" will occur; those not so marked are at DM's discretion.

EVENTS DETAILS: See the "Wandering Encounters and Random Events" sheet for breakdown of the fair's events.

VARIABLE	EVENT ADJUSTMENT
Heroes attack King's Pavilion during smoke	Hasasha will wade in, too, and grab the King, using a Dimension Door spell to get him to a secondary meeting place. When the smoke clears, the fake King will accuse the heroes of attempted assassination.

CREATURES: Silvershields (2)

MOTIVES/PERSONALITY: Goal: Two silvershields fly in the fake king under cover of smokescreen; one remains with the prestidigitator as the other carries off the subdued real King.

STANDARD REACTIONS: the usual _____ **SUBJECTS:** __

SPECIAL TACTICS   **SPECIAL ITEMS**

TIMING: Kidnaping of King is timed to ending of stage magician's act.

SPECIAL EFFECTS
Smoke-cloud created by prestidigitator is identical to M·U spell "Darkness 15' radius" except radius is 60' and duration is three (3) combat rounds.

CREATURE NOTES

Silvershield Type: Silvershield	HP: 32	Silvershield	HP: 32
HD: 8		8	
AC: 2		2	
THAC0: 10		10	
Dmg: 2-8		2-8	

ENDGAME CONDITIONS: _____

REWARDS: INFORMATION   PARTY TREASURE   Value   Value

INDIVIDUAL TREASURES   **GUARDS, WARDS & CONCEALMENT:** _____

CHASES

CHASE MATRIX
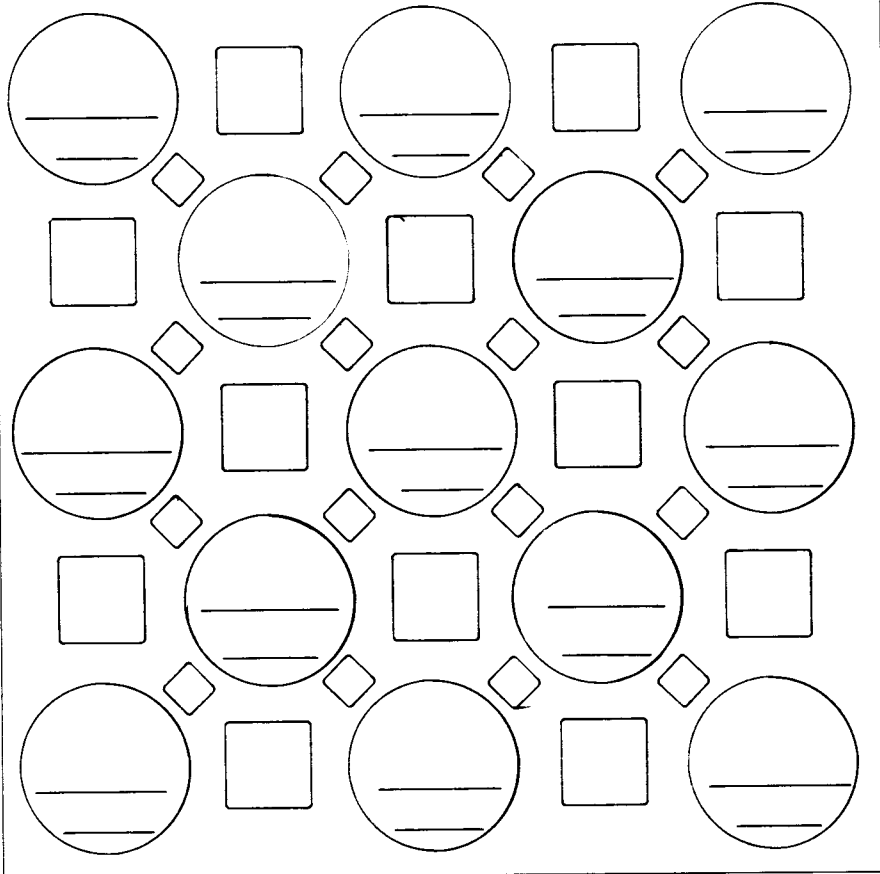
SPECIAL CONDITION: _____

SPECIAL PATHS

SHORT-CUT OPPORTUNITIES

KNOCK _____
OUTS: _____

BEGINNING: _____

CONCLUSION: _____

HAZARDS/OPPORTUNITIES

TIME/DISTANCE SEPARATION TRACK

0	1	2	3	4	5	6	8	10	15	20	25	30	ESCAPE +
0	1	2	3	4	5	6	8	10	15	20	25	30	LOST +
+ESCAPE	35	30	25	20	15	10	8	6	5	4	3	2	1

CHASE MATRIX

Silvershields #5a

→

Llirryn #6

↑

Ragged Line #5b

↑

Archer I #3a

→

Koloko #4

→

Archer II #5c

↗

HASASHA #2

↑

↗ ↘

Spot Llirryn #1

Rockslide #3b

SPECIAL CONDITION: _—_

SPECIAL PATHS

_—_

SHORT-CUT OPPORTUNITIES

_—_

KNOCK _Spells or abilities_
OUTS: _which allow PCs to ignore terrain & obstacles; go to #6_

BEGINNING: _Following hard on Llirryn's tracks, the heroes spot him and his party struggling through rocky, hilly ravine terrain toward the hilltop ruins._

CONCLUSION: _See #6, below._

HAZARDS/OPPORTUNITIES

#1) _Spot Llirryn. As in "Beginning." A straightaway stage, chance for an all-out run, too far for ranged combat._
#2) _Hasasha's Duel. At crossroads on trail, Hasasha stands ready to use Lightning Bolts to spook the heroes' horses and ambush them._
#3) _Archers I. Two emplaced archers snipe on heroes. If heroes return fire, -1 on chase roll. Archers get 2 shots if heroes race by, 3 otherwise._
#4) _Koloko's Stand. He stands in center of road; will try to hold back and duel with all oncoming heroes._

#5a) _Silvershields swoop in, one for each hero. Driven off when they lose ½ their hp._
#5b) _Ragged line of one Waterfolk for each hero blocks the road. Heroes can overrun with horses, but must think of it._
#5c) _Archers II - see #3._
#6) _Llirryn. If heroes catch up before he reaches ruins, or if he reaches ruins, Go to Grand Finale._
SPECIAL NOTE: _In each encounter where combat can occur, heroes get -2 to chase roll if they stop and conduct combat, -1 if they just take and return two rounds of missile fire while racing through._

TIME/DISTANCE SEPARATION TRACK

0	1	2	3	4	5	6	8	10	15	20	25	30	ESCAPE +
0	1	2	3	4	5	6	8	10	15	20	25	30	LOST +
+ ESCAPE	35	30	25	20	15	10	8	6	5	4	3	2	1

MAP KEY

SYNOPSIS: _____

_____

_____

_____

_____

_____

_____

_____

STAGED ENCOUNTER EVENTS

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

ALTERNATE EVENTS

_____

_____

_____

_____

_____

TITLE: _____

☐ = ____
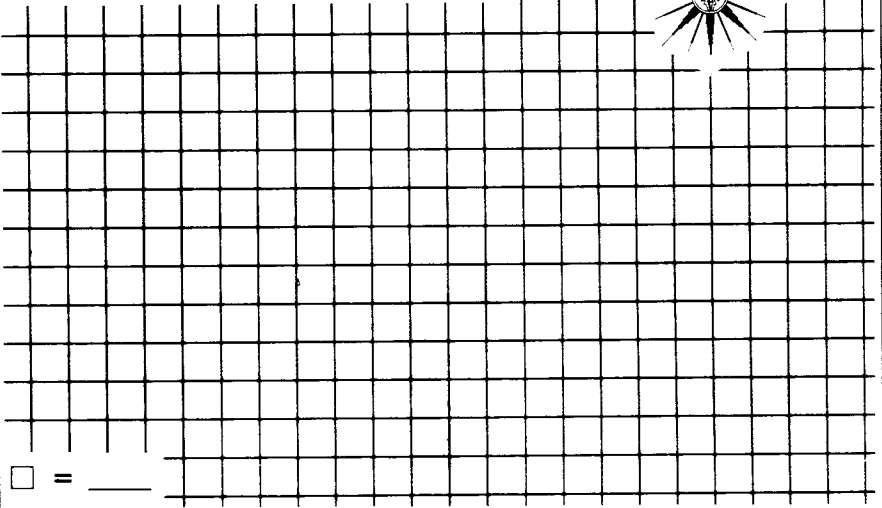
WARNING: _____

_____

_____

SET-UP: _____

_____

_____

_____

DESCRIPTION:- _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Hints For Hero Success	How To Discover

GRAND FINALE: II

USEFUL ITEM	PURPOSE	USEFUL ITEM	PURPOSE
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

BATTLEFIELD FEATURES   EFFECTS   COMBAT MODIFIERS

#	FOES & ALLIES	AL	HP AC THAC0 ATK	DAMAGE RANGE	HP:	WOUNDS	SPEC. ABILITIES/ITEMS

CREATURE FINALE GOALS:

PERSONALITIES/DESCRIPTIONS:

TACTICS/REACTIONS	ACTION/SUBJECT	TACTICS/REACTIONS	ACTION/SUBJECT

END GAME DEVICES

WRAP UP: _____

REWARDS: REVELATIONS	WHOSE	INDIVIDUAL TREASURES	VALUE

ENCOUNTER #

MAP KEY

⌇	Contour line (20' alt.)		
▮	stone wall		
⚬	column		
⠿	road		
⊡	Statue of Sea-god		

SYNOPSIS: Llirryn meets his end – one way or another. If the heroes have caught up to him, he and his remaining minions (as described below) have their last stand. If the heroes have failed to catch up to him, Llirryn summons his god –– who then destroys him, his followers, and the king.

STAGED ENCOUNTER EVENTS

If the Heroes Catch Up to Llirryn Before He Reaches the Hilltop:
(1) Llirryn and WaterFolk use ranged fire on heroes
(2) When heroes get close, Llirryn's folk attack in melee combat: Two silvershields plus two WaterFolk for each hero above five in party. Llirryn does not engage; continues ranged magic.
(3) When heroes break through defenses, Llirryn grabs king and holds dagger to king's throat. Heroes must figure out how to take out Llirryn without king being killed.

ALTERNATE EVENTS
If Heroes Fail:
(1) Llirryn, king, minions reach hilltop ruin;
(2) Anti-Magic Shell appears around hilltop;
(3) Sea-god accuses Llirryn of failure and leading enemies to his very door;
(4) Rain-blasts and earthquakes destroy those on the hilltop.

TITLE: Run to Ground

□ = 10'   THE RUINS (FOR REFERENCE)
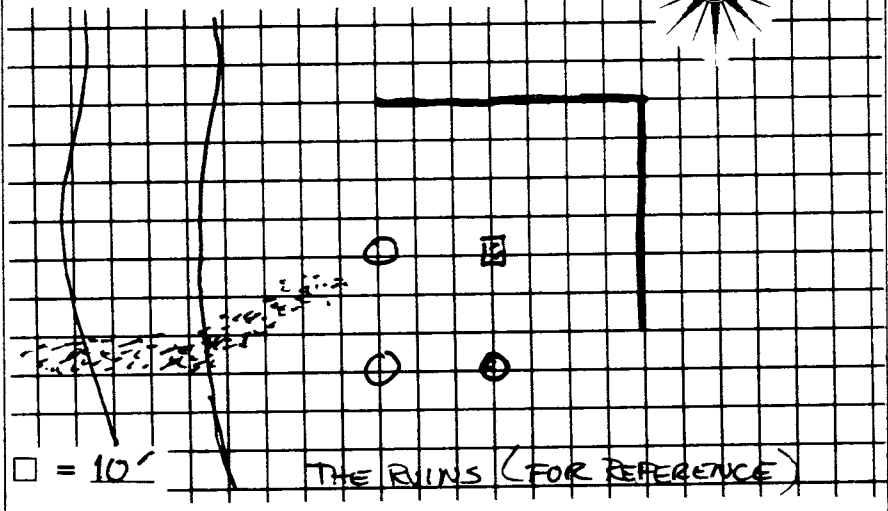
WARNING: _____

SET-UP: Determined by whether heroes catch up to Llirryn before he reaches the ruins.

DESCRIPTION: _____

Hints For Hero Success	How To Discover

30

GRAND FINALE: II

USEFUL ITEM	PURPOSE	USEFUL ITEM	PURPOSE
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

BATTLEFIELD FEATURES   **EFFECTS**

Hilly slope up to Ruins   Uphill Movement Rate ⅓ of normal
(12" becomes 8", 9" becomes 6",
6" becomes 4")

COMBAT MODIFIERS
—

#	FOES & ALLIES	AL	HP	AC	THAC0	ATK	DAMAGE	RANGE	HP:	WOUNDS	SPEC. ABILITIES/ITEMS
	Llirryn	NE	12	0	16	1	3-6	magic	40		Dagger +2, Bracers AC0
	Melden	LG	8	10	20	1	1-4		20		
	Mirya	NG	6	6	19	1	2-8		28		
	Haskasha	CE	8	10	19	1	1-4	magic	24		
	Koloko	CN	8	0	12	3/2	7-13		76		
1	Silvershield	NG	8	2	10	2	2-8/1-6		32		
2	Silvershield	NG	8	2	10	2	2-8/1-6		32		
1	Water Folk	N	2	6	20	1	1-6	Bow 7/14/21	12		
2	Water Folk	N	2	6	20	1	1-6	Bow 7/14/21	12		
3	Water Folk	N	2	6	20	1	1-6	Bow 7/14/21	12		

CREATURE FINALE GOALS:
Silvershields: Serve Llirryn
but will abandon him when all looks lost

PERSONALITIES/DESCRIPTIONS:

TACTICS/REACTIONS	ACTION/SUBJECT	TACTICS/REACTIONS	ACTION/SUBJECT
Llirryn keeps close to captive king so as not to draw missile/ranged fire			

END GAME DEVICES

WRAP UP: _____

REWARDS: REVELATIONS	WHOSE	INDIVIDUAL TREASURES	VALUE
_____	_____	Each PC or important NPC (reward from king, only if he is saved)	1,000 gp
_____	_____		
_____	_____		

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TREASURES

TREASURE # _____

CONTAINERS   LOCATION   PROTECTION (Lock-Trap-Magic-Concealment-Triggers)

___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____
___ _____   ___ _____   _____

TREASURE   VALUE   TREASURE   VALUE

_____ _____   _____ _____
_____ _____   _____ _____
_____ _____   _____ _____
_____ _____   _____ _____
_____ _____   _____ _____

SPECIAL ITEM EFFECTS & DEFECTS

_____   _____
_____   _____
_____   _____

HINTS ABOUT ITEM EFFECTS:

_____   _____
_____   _____
_____   _____
_____   _____
_____   _____

TRAP DETAILS

WHERE   EFFECTS

___ _____
___ _____
___ _____
     _____
___ _____
     _____
     _____
     _____
     _____

HOW TO AVOID/DISARM

___ _____
___ _____
___ _____
___ _____

---

* NEW ITEM *

NAME: _____
MAGIC: _____
TYPE: _____ CLASS: _____
ACTIVATES: _____
RANGE: _____ USING: _____
DURATION: _____
AREA: _____
_____ :SAVE?
_____ :DEACTIVATE
   EFFECTS: _____
_____
_____
   HINTS TO USE: _____
_____
   LIMITATIONS: _____
_____

VALUE/XP: _____

DETAILS: _____
_____
_____
_____
_____
_____
_____
_____
_____

VALUE/XP: _____

* NEW SPELL *

NAME: _____
TYPE: _____ REVERSE: _____
LEVEL: _____ COMPONENTS: _____
RANGE: _____ CASTING: _____
DURATION: _____
AREA: _____
SAVE: _____
EFFECTS: _____
_____
_____
_____
_____

LIMITATIONS: _____
_____
_____
_____

MATERIAL COMPONENTS

_____
_____

VALUE/XP: _____

Advanced Dungeons&Dragons®

Game Supplement

Book III: Adventure Cookbook
by Aaron Allston

CREDITS

TSR, Inc.
PRODUCTS OF YOUR IMAGINATION™

TABLE OF CONTENTS

This is Book III, The Adventure Cookbook, and it's not just called that out of whimsy. Here, we're going to show you a fast and easy way to cook up a variety of full-sized adventure scenarios for your campaign.

How it Works

If you're ever caught in a situation where you have to come up with an adventure on very short notice, or where the adventure you're working on is just not coming together, the Adventure Cookbook can help.

Take a look at the next page. There, you'll see the **Adventure Generation** sheet. Make photocopies of the sheet and keep a supply on hand.

Now, page through this rulebook. You'll see that each page or pair of pages deals with one ingredient of a role-playing adventure. Such ingredients include Master Villains, Plots, Monster Encounters, Secret Weaknesses, Death-traps, Cruel Tricks, and many more.

To generate a quick adventure, you page through the Cookbook. For each ingredient, you roll 1d100 to choose randomly the specific example of each ingredient that will be appearing in your story. Alternatively, you can just select the example that most appeals to you.

Write down your choices on the **Adventure Record** sheet. When you've come to the end of the sheet, you can go back over the choices you've made and flesh them out: Supply names, details, and variations to change this collection of independent elements into a fully detailed and realized adventure.

The Short Form

The Cookbook and the Adventure Generation Sheet are set up so that you can choose between two adventure lengths — the Short Adventure and the Long, Involved Adventure.

If you want to generate a short adventure, you roll (or choose) examples from only the Themes, Goals, Story Hooks and Maguffins, Settings, Allies & Neutrals, Master Villains, Minor Villains, Plots, and Climaxes ingredients.

The Long Form

If you want your adventure to be longer and more involved, you then go on to roll (or choose) examples from among the Monster Encounters, Character Encounters, Traps and Death-traps, Special Conditions, Red Herrings, Omens and Prophecies, Moral Quandaries, Chases, Secret Weaknesses, and Cruel Tricks and Complications ingredients.

Your longer story doesn't have to contain every one of these optional elements, but it can. Just choose from the elements which appeal to you for this adventure; in your next scenario, perhaps you'll choose different optional ingredients.

Putting Elements Together

As you read through the following pages, you'll see that most of the story elements are very general, without specific detail.

The last page of this rulebook is called "Putting Adventures Together," and that's precisely what it talks about: How you roll up the adventure elements, and then how you flesh them out into an actual adventure. So don't be baffled if some of the story element descriptions seem a little vague; we'll be talking about how to detail them later on.

ADVENTURE GENERATION

TITLE: _____ DATES RUN: _____

THEME: _____ SETTING: _____

OBJECTIVE/GOAL: _____ _____

_____ _____

_____ _____

MAGUFFIN _____

ALLIES: _____ **MASTER VILLAIN:** _____

& _____ MINOR VILLAIN: _____

NEUTRALS _____ MINOR VILLAIN: _____

THE PLOT: _____

PLOT TWISTS: _____

_____

_____

SPECIAL LIMITS: _____

<table>
<tr><td colspan="3" align="center">**ADVENTURE**</td><td colspan="2">**ADVENTURE FLOW CHART**</td></tr>
<tr><td>START: _____</td><td>INFORMATION</td><td>SOURCE</td><td></td></tr>
</table>

EVENTS: TYPE	PURPOSE	TRIGGER	GUARDIANS	REWARDS
—				
—				
—				
—				
—				
—				
—				
—				

ENCOUNTERS	PURPOSE	SETTING	GUARDIANS	REWARDS
—				
—				
—				
—				
—				
—				
—				
—				
—				
—				
—				
—				

FLOW CHART PATH KEY

☐ _____

☐ _____

☐ _____

☐ _____

☐ _____

GRAND FINALE: SPECIAL CONDITIONS   ENC#

_____ _____

_____ _____

_____ _____

_____ _____

As he edged toward the lip of the darkened pit, Tornalar could hear the wet, slapping sound made by the movements of its monstrous inhabitant. The hair on the back of his neck rose as he realized he was to face something man had never been meant to see...

The THEME of the adventure is the manner in which it's played. Each different theme has different ground rules which affect the way the adventure is Dungeon-Mastered, and these ground rules also affect the emotions and perceptions of the player-characters.

A Comedy adventure, for instance, is played for laughs. In the earliest part of the adventure, the players should be running into amusing situations which cue them in to the fact that nothing here really needs to be taken seriously. A Horror adventure, on the other hand, should start off scary and stay that way until the end.

Roll 1d100:

01-40	Action/Adventure
41-50	Comedy
51-65	Espionage
66-80	Horror
81-85	Mystery
86-90	Revenge
91-95	Romance
96-00	Roll Twice, Ignoring Further Rolls of 96-00

Action/Adventure

This is the most common and straightforward sort of adventure there is. In the Action/Adventure scenario, you present your characters with a task and them confront them with obstacles to overcome in order to accomplish the task successfully.

Characteristics: Monsters, natural disasters, human enemies, many opportunities for the characters to show off their combat abilities and other skills.

Ground Rules: None.

Comedy

This adventure is fun for fun's sake. Its basic purpose is to provide humorous entertainment with a minimum of actual danger or tragedy.

Characteristics: Plans that go horribly awry (for both heroes and villains), strange encounters, peculiar NPCs and monsters, witty dialogue, generally non-lethal encounters and situations.

Ground Rules: NPCs, including the villains, should be more amusing than menacing: bumbling, witty or just strange. Even a very frightening villain should have some crack in his armor — a silly mannerism, a pretentious habit, a mental aberration (such as a sensitivity about his large nose).

Espionage

Espionage adventures are active, grim scenarios involving spying and perhaps other cloak-and-dagger deeds such as assassination or rescue.

Characteristics: Characters are presented with a task and must devise an intricate and clever plan to accomplish the task. Other characteristics include grim, efficient enemies, betrayal, and many stealth-related encounters. Thieves, assassins and rangers are especially useful.

Ground Rules: The task often calls for a minimum of bloodshed — i.e., the more people the characters kill, the less successful the mission.

Horror

This type of adventure is designed to scare both the characters and the players. Just having a monster attack is not enough for a horror theme; the monster must first frighten the characters.

Characteristics: Dark, musty, old settings, things creeping around in the dark, terrified NPCs, violent weather, inexplicable monsters.

Ground Rules: Use psychology to frighten the characters (keep creeping or shambling things at the very edges of their perception, tell them they have the feeling of something watching them, etc.); don't use any monster exactly as written (give it strange abilities and behavior the characters can't predict).

Mystery

Here, the characters are presented with a mystery — often a murder — and have to find out who did what to whom.

Characteristics: A murder or other crime; a maguffin to force the characters to investigate the crime; frequent (usually non-violent) interaction with civilian authorities.

Ground Rules: None.

Revenge

In this adventure, some villain has so offended one or more of the characters that he cannot be suffered to live. (Alternatively, the injured party could hire the characters to avenge his honor.) The villain must be found or otherwise gotten at, setting up the final duel or showdown between villain and characters.

Characteristics: The Insult (character or NPC must be mortally offended; the villain could steal his property, injure or kill his friend, lie to or about the character, etc.) This is a grim sort of adventure, characterized by strong emotions and violent encounters.

Ground Rules: None.

Romance

This sort of adventure (rarely played, but worthwhile anyway) has as its central plot the romance between two characters, usually a player-character and an NPC.

Characteristics: You start with romantic interest between the characters and then you strew the road to love with obstacles. Some examples: Someone kidnaps one of the lovers; a lying NPC convinces one lover of something awful about the other; one lover finds he has to settle an old debt by marrying another; one lover belongs to a profession the other cannot stand (make sure it's one the character is not willing to abandon without suffering); the lovers are from different social backgrounds and are opposed by both their families and society at large.

Ground Rules: None.

The job was simple — all he and his friends had to do was conduct the bewitching Illyria to the border and safety. Trouble was, every royal guard and assassin within four hundred miles wanted her and the bounty she represented...

Sometimes, the adventure's theme will dictate a GOAL. A Mystery, for instance, means the characters' goal is to find out who did the crime.

Not all themes have built-in goals, though. Here are some goal examples:

Roll 1d100:

01-05	Clear Name
06-10	Escape
10-20	Explore a New Area
20-25	Encounter Old Villain
26-35	Gain Money
36-45	Gain Power
46-55	Protect Endangered NPC(s)
56-60	Rescue NPC(s)
61-65	Retrieve Item
66-70	Settle a Debt
71-80	Survive Environment
81-95	Thwart Monstrous Plan
96-00	Win War

Clear Name

The name of one of the characters or an NPC has been sullied and the characters must clear it. The characters must find out (a) why the name has been smeared, (b) who is responsible, and (c) why the responsible party is doing it; then they must find evidence to convince everyone they're telling the truth.

Escape

Early in the adventure, the heroes are captured. The remainder of the adventure consists of them learning enough so that they can escape. They have to get to know their fellow prisoners, learn the prison's routine, inventory their possessions, acquire other possessions they need, plan an escape, and execute it.

Explore New Area

The heroes are hired or convinced to enter an unmapped area and explore it.

They may be making a map; they may be trying to find someone who disappeared into this area in the past; they may be following legends that tell of treasure in the unexplored interior.

Encounter Old Villain

If your campaign has a villain who shows up again and again to bedevil the heroes, then this is an episode featuring that villain. You might wish to roll once again on this page to see what the villain's goal is.

Gain Money

The heroes are intent on acquiring a fee or treasure. If it's a fee, you may wish to roll again on this page to learn the patron's goal. If it's a treasure, pay attention to the Settings page, which will dictate where the treasure is, if not who owns it.

Gain Power

The heroes are on this adventure to gain personal or political power for themselves. They may be looking for an artifact or weapon, or are performing a mission for someone who will reward them with political power (a higher social rank or lands, for instance). If the characters are doing someone else's bidding, you might want to roll again on this page to see what goal the patron will have assigned to the characters.

Protect Endangered NPC(s)

One or more NPCs are in danger, and the characters must protect him or them. They might be doing this for a reward, or because one or more of the NPCs is a friend or relative of the character.

You need to decide what the characters are protecting the NPC from. The NPC might by a wealthy or powerful person being sought by assassins or kidnappers. The NPC might be a whole village of peasants who are being terrorized by a bandit chieftain.

Rescue NPC(s)

The characters must rescue one or more kidnapped NPCs, probably from the stronghold of the kidnapper. Obvi-

ously, they must get to said stronghold, break in, rescue the kidnappee, break out, and escape back to safety; this usually requires careful and clever planning and a large dose of luck.

Retrieve Item

This goal is like the Rescue, except the victim is an inanimate object. This item may be an artifact, a paper containing evidence against a character or patron, an antidote needed to save another NPC or player-character, or just some item of sentimental value— an item which one NPC hires the characters to steal from another NPC.

Settle a Debt

A player-character may find himself in the position of needing to settle a debt. He could gamble away all his money and need to raise some more to repay the gambling-house before its enforcers come for him. On a more personal level, the character may need to settle a debt of either money or honor that he owes to an NPC.

Survive Environment

The characters could end up in a hostile environment which they must cross — a desert, a jungle, or other hostile setting. In the course of the adventure they'll need to find food and water, resist the elements, and perhaps fight off attacks of the natives.

Thwart Monstrous Plan

This is a classic fantasy-adventure plot: The characters learn of some horrible plan made by a monstrous enemy, and must thwart it before the kingdom is lost or the world is destroyed. This is an epic goal, and usually requires that the characters go to all sorts of places, rounding up allies and artifacts, before being strong enough to face their enemy.

Win War

In this adventure or set of adventures, the characters become part of an army — a force assaulting another kingdom, perhaps, or an army defending one realm from another.

The stumbling man collapsed into Toronar's arms, and the warrior realized with a start that this was no drunkard—it was Mendelen, his oldest friend and shield-brother.

Mendelen spoke, in spite of the pain from the fatal sword-wound in his back: "Watch out for... the standing stone," he gasped out, then perished...

The STORY HOOK (also called a MAGUFFIN) is the plot device you use to bring your characters into the story and give them an interest in the story.

It's not enough merely to create an interesting adventure; you have to tie your characters in to it. Often, it's enough just to tie one player-character to the adventure; if the other characters are his friends and companions, they'll usually stick with him. If not, you may have to use several different hooks to drag characters into the same story.

Roll 1d100:

01-20:	Dying Delivery
21-30:	Grim Necessity
31-40:	Hero Offended
41-50:	Legend and Rumor
51-55:	Mistaken Identity
56-65:	Mystery Woman
66-80:	Old Enemy
81-90:	Old Friend
91-00:	Pressing Buttons

Dying Delivery

On some occasion when the hero is out wandering the streets or is otherwise all alone, a dying man bumps into him, hands him something, says a few words, and dies.

The deliverer can be dying of a curse, poison, a wound from a weapon, malnutrition caused by his long captivity, or from some bizarre and inexplicable cause. The dagger still protruding from his back is the most common cause of death among dying deliverers.

The object given to the hero can be a famous weapon or artifact which has long been missing and presumed destroyed, an object which could not possibly have found its way into this wretch's hands (such as the king's crown or the most holy talisman of the local church), or a sheaf of papers. If it's a sheaf of papers, it can signify any number of things; it can be a certificate of birth, proving that some nobody is actually the heir to the kingdom (naturally, agents of the current "heir" will kill anyone who possesses it); it can be proof that an upstanding citizen is really the head of the city's criminal syndicate (of course, said upstanding citizen is very anxious to get his hands on the papers, and on the heart of anyone who's read them); it can be a duplicate scroll describing a ritual of monstrous demon-summoning whose elements are suspiciously reminiscent of events going on right now in the city.

And the man's dying words are the real hook. In general, they should tell the hero where to look next. If he names his killer, the hero will know to go take a look at the accused. If he describes where he was attacked, the hero will probably go there. If he tells the hero where to take this maguffin, then the hero will probably go there (even if he isn't necessarily inclined to hand over the goods). If he says something inexplicable, like "Emerald eyes of the ram," before dying, then the hero will be baffled — until later, when he hears of the golden statue of a ram with emerald eyes being commissioned by some famous personage.

Grim Necessity

If the hero doesn't involve himself with this adventure, he's going to find himself suffering or dead — period. That's the hook to bring him into the adventure... but you have to determine why he'll suffer or die if he doesn't become involved.

Some options:

(1) He's been cursed or *geased* by some powerful caster of spells to accomplish some deed that leads him into the adventure. (If you choose this option, make a note of the fact that the hero may want to exact revenge on the spell-caster at the story's end or in another adventure.)

(2) He's been falsely accused or even convicted of a crime. The authorities are hunting him wherever he goes — and they have magic-using allies, too, so he can't count on staying out of their clutches forever. He must pursue the clues that lead into the adventure, or he'll forever be a fugitive.

(3) He's been poisoned and has only a few days to find the antidote before he perishes. (According to his alchemist and wizard friends, this potent magical poison cannot be cured by clerical magic and will destroy his body when it kills him, so he can't be raised; additionally, any clone made of him will be similarly poisoned.)

Hero Offended

Someone greatly offends the hero, so much so that he'll pursue his offender right into the adventure. (Note that this usually means that the offender is a minion of the Master Villain. You'll have to decide whether the minion offended the hero precisely to bring him into the adventure, or just as a side-effect of his ordinary villain activities.)

Ways for the NPC to offend our hero include:

(1) He can injure or kill someone well-liked or loved of the hero. This is best done when the hero isn't around, or simply isn't in a position to pursue the villain.

(2) He can steal or destroy some important property of the hero, such as a magical weapon or a family heirloom.

(3) He can cheat the hero. This is fun and requires some role-playing time, as this villain, pretending to be a legitimate merchant or professional, convinces the hero to buy some wondrous thing — property, a title, a magical potion of irresistible attraction — and then makes off with the fortune paid by the hero before the hero realizes he's been had.

Legend and Rumor

In this classic story hook, the hero stumbles across some new or long-forgotten knowledge that promises great treasure or gain.

Some of these sorts of rumors include:

(1) Exact Placement of a Legendary Site. In an old, musty, rare document,

the hero comes across clues leading to the exact placement of some famous legendary site. (This is usually best for wizards and clerics to find, as they're heavier readers than other types of characters.) The site must be famous for some treasure or other thing that the heroes will want.

(2) Legendary Danger Site. This sort of legend can be heard from the locals at taverns and inns near the site. Some place — a valley, ruined castle, a lake — is locally notorious for being dangerous and having some sort of treasure. While it's widely-known, it's sufficiently dangerous that no one has ever solved its mysteries.

(3) Jump Now, Look Later. Magical researches lead a wizard-character to be able to recreate some famous magical spell or effect — but the character doesn't exactly know what's going to happen: His damaged scroll doesn't precisely say. He needs to assemble some stout friends and conduct the ritual to find out why it's so famous. It could transport them to an alternate plane or world, awaken a god who should have been left to sleep, complete some incredibly powerful eons-old spell effect which could change the face of the world, etc.

Mistaken Identity

The hero could be mistaken by one villain for another villain involved in the master plot. This has good comic potential if the hero and the missing villain are in fact so similar that no one can tell them apart. (This is even more fun if they turn out to be long-lost twins.)

In this case, one villain will tell our hero something cryptic and important about the current state of the master plan, then leave, prompting our heroes to investigate...

Mystery Woman

Create an NPC "mystery woman" sure to be fascinating to your hero and have her keep appearing inexplicably in his life. As he becomes interested and investigates her, he keeps stumbling across the villain's plans and becomes inextricably mired in the plot. (For female player-characters, the Mystery Man is just as useful.)

You'll need to decide just what the Mystery Woman is. Some choices:

(1) Adventurer. The woman could be involved to turn a profit for herself; she could end up stealing the grand treasure out from under the hero's nose.

(2) Agent. She could be a secret agent for local authorities; when this is the case, it's usually best to make sure the hero becomes suspicious of her because she never tells the truth about her origins and motives. Only at the end, when she produces the king's warrant, will he find out her true profession and motivations.

(3) Ghost. The woman could actually be some undead spirit — not a kill-crazed ghost, but an intelligent spirit who wants to help the heroes along in order to redress some old crime. Make sure that it's a non-magical hero who becomes interested in her, and that she only appears in the most unusual of places and circumstances (in ruins, in the dark, away from other people).

(4) Innocent Endangered by Villain. In this classic role, the woman is in danger from the villain but can never seem to stay around long enough to tell the hero precisely why. As he pursues her to find out, he becomes enmeshed in the plot.

(5) Lover or Daughter of Villain. Here, the character is a concubine or daughter of the villain but really prefers the hero; bound by honor to help the villain, she nonetheless provides aid to the hero whenever she can. The tragic example of this role gets killed by the villain in the climax; the happily-ever-after variety is rescued by the hero.

Old Enemy

This is a straightforward story hook: The hero learns that his oldest enemy is back and is very active in the campaign, up to something. The hero will naturally want to investigate and will walk right into the story.

Old Friend

Another classic story hook is the Old Friend, the childhood friend of our hero, who shows up in one of several ways to drag the hero into the story. Some of the ways include:

(1) He Asks for Help. The Friend shows up to ask the hero for help. He or his family is being menaced by some side-effect of the villain's plan. (The Old Friend could actually now be a traitor, leading the hero straight to his enemies, if you prefer.)

(2) He Is Killed. The Friend dies on the hero's doorstep; the hero is obligated to investigate. There will be enough clues found on the Friend's body to lead the hero into the plot. (As an interesting variant, the Old Friend can have become a villain and been killed by an NPC hero, leading to some confusion on the PCs' part.)

Pressing Buttons

As a general story-hook approach, think about the player-character — his personal goals and his personal dislikes.

If the hero is pursuing a specific goal, you have one of the minor villains, as a side-effect of the villains' master plan, thwart the hero's latest step toward that goal. If he's a wizard developing a spell, the villains can steal all his notes and components; if he's a soldier seeking advancement in rank, the villains can discredit him and get their own soldier advanced to that rank; if he's a social climber wooing a high-ranking lady, the villain can do so as well. Any of these tricks will cause the hero to dislike the villains mightily, and the hero will investigate the villain right into the depths of the plot.

Alternatively, if there's something the hero truly hates to see, have it happen — and have the villains be responsible. If the hero has established that he protects children, have one of the villains endanger or harm a child within his sight. If it's political corruption the hero hates, have him see a friend or relative unjustly sentenced by a crooked magistrate. His inevitable investigations resulting from these events will lead him into the story.

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It would be good to see home again, Tornalar decided, with its familiar faces and easy slow pace and old-style courtesy. But the great pillar of smoke he espied before making the final turn in the road was a sure sign not everything was going to be as he remembered it...

Now, you can choose the SETTINGS where this adventure will be taking place. Choose one General Setting and one or more Specific Settings for the placement of your adventure.

General Setting

The adventure's General Setting is the broad area where most of the adventure takes place.

Roll 1d100:

01-05	Alternate Plane
06-25	Cosmopolitan City
26-45	Exotic Distant Land
46-50	Hero's Home Town
51-70	On the Road
71-80	On the Sea
81-90	Torturous Terrain
91-95	Under the Ground
96-00	Under the Sea

Alternate Plane

Most of the story takes place in an alternate dimension; this implies that either the PCs or the villains, or both, have magic powerful enough to bridge the dimensional barrier, or that the PCs stumble across some dimensional portal.

This setting gives you opportunities to introduce new magic, spells, monsters, treasures, and wholly different cultures.

Cosmopolitan City

Most of the story takes place in a large, sophisticated city; center the villains' plot and activities around that city.

This setting is best suited to adentures involving more people than monsters; most of your villains should be human or demi-human.

Exotic Distant Land

The adventure will take the heroes to some fascinating and exotic distant country, where they'll have to cope with new customs, monsters unfamiliar to them, and very colorful NPC encounters; choose one of the more fascinating foreign lands from your campaign world.

This setting gives you the opportunity to plop your heroes down in interesting, uncomfortable or dangerous situations arising from their unfamiliarity with local laws and customs.

Hero's Home Town

The action takes the heroes back to the home territory of one of them. Note that this usually means that this hero's family or old friends are deeply involved in the adventure.

This setting allows you to give the hero nostalgia episodes, where he trips across places and people who were important in his youth and can observe the changes to them. It also adds a sense of importance to otherwise casual events. A character should take a dim view of a villain threatening a town full of his dearest friends.

On the Road

Most of the adventure takes place on the road, as the heroes are travelling from place to place. This is especially good for adventures where heroes are investigating a wide-ranging mystery, are part of a caravan, or are being pursued by loathesome villains.

This setting allows you to showcase lots of different settings in a short amount of real time; each separate encounter can take place in a different nation.

On the Sea

Most of the action occurs on the sea — the heroes are shipborne for some reason, docking in lots of ports. Again, this is good for adventures where the heroes are investigating clues left all over the map, are part of some trading enterprise, or are being pursued by villains.

This setting allows you to batter the heroes with mighty, terrifying storms, menace them with unusual and spectacular sea monsters, and annoy them with pirates and buccanneers.

Torturous Terrain

The adventure takes place in some sort of unsettled, uncivilized, dangerous terrain; in action stories, the desert and the jungle work best; choose one of those two or decide on a setting that is similarly dangerous and exotic.

In this setting, the heroes have to contend with their villainous foes, yes, but they also have to deal with the inhabitants of the region, the monsters of the region, and the effort of just staying alive in a dangerous or unfamiliar climate.

Under the Ground

In this variety of adventure, the heroes descend into vast cavern networks beneath the Earth's crust. There, they can encounter bizarre races and primitive tribes, hitherto-unknown monsters and strange landscapes. A good source for these adventures is presented in the **DUNGEONEER'S SURVIVAL GUIDE**'s chapters regarding the Underdark.

This setting allows you to present the heroes with new encounters, and they may also need to find some way to escape the setting — the exit door is not always clearly marked.

Under the Sea

This sort of high-fantasy adventure takes place in and under (not on top of) the sea. The heroes require access to some sort of magic item or spell that allows them to breathe water for long stretches, and might adventure in the uncharted depths or perhaps in a community of sea-breathers.

Specific Settings

Now, you can choose specific locales for scenes in your adventure. You can choose as many of these as you want; usually two is best.

Be sure to discard any choices which just can't be coordinated with your choice of a General Setting. For instance, if you chose a Cosmopolitan City, then "Caves of Magical Folk" is possible but unlikely; "Legendary Forest" is very unlikely, unless it's just next door; "Palace of the Ruler" is very appropriate.

Roll 1d100 Twice:

01-05	Catacombs
06-10	Caves of Magical Folk
11-20	Classic Dungeon
21-23	Craftsmen's Chambers/Quarter
24-33	Demi-human Community
34-35	Laboratory
36-40	Legendary Forest
41-45	Lost City
46-50	Madman's Fortress
51-52	Magical Lake
53-62	Mansion of Powerful NPC
63-67	Military Encampment
68-72	Palace of the Ruler
73-77	Ruins
78-80	Shacktown of the Oppressed
81-90	Tavern/Inn
91-00	Temple/Church

Catacombs

These can be catacombs beneath a living city or a ruined one; they can be long-forgotten or still in use.

Caves of Magical Folk

These can be either beautiful, glittering homes of gorgeous magical peoples, or the dank and terrifying lairs of horrible monsters.

Classic Dungeon

This would be the standard monster-filled labyrinth; perhaps it's a nesting ground for the master villain's monster troops.

Craftsmen's Chambers/Quarters

This can occur in either the shop of the master craftsman of a palace or manor, or the guild-area of the city.

Demi-human Community

In wilderness areas, this will be a large community of demi-humans — elves, dwarves, halflings, whatever — or intelligent nonhumans such as orcs. If your action is taking place in a city, this could be a hidden community (such as a secret underground dwarf community) or a section of the city inhabited mostly by demi-humans.

Laboratory

This can be the alchemical lab of a friendly wizard, or the horrible experimental chamber of the villain where new monsters are created and released upon the world.

Legendary Forest

This classic adventure site is the sometimes dark and fearsome, sometimes light and cheerful, always magical and incomprehensible forest inhabited by the oldest elven tribes and most terrifying monsters.

Lost City

This is the remnant of some lost civilization or expedition, still thriving in some forgotten corner of the world. Remnants of lost civilizations can even inhabit cavern systems beneath campaign cities, preying on the above-worlders for their goods, slaves, and sacrifices.

Madman's Fortress

This is the citadel of a major enemy: Strong, unassailable, filled with soldiers and monsters, lined with secret passages and deathtraps; not a wholesome place for adventurers to spend their time.

Magical Lake

This is the aquatic equivalent of the Legendary Forest, here beautiful and glistening, there treacherous and dangerous, filled with water-breathing magical folk.

Mansion of Powerful NPC

This can be the home of a villain — the characters may have to break in and rescue someone or steal evidence, or break out if they've been captured — or of a heroic ally, in which case it may be used as the headquarters for the heroes' plans and activities.

Military Encampment

This is best used in an episode involving warfare; it could be the good-guy army's encampment, from which the heroes launch their adventures, or the villains' encampment, in which case the heroes might have to sneak in on a mission or escape from it if they're captured.

Palace of the Ruler

The heroes could be here for many, many different reasons: Trying to get a favor from the ruler, part of some nobleman's retinue, members of the palace guard, sneaking in to save the ruler from assassins, sneaking in to assassinate the ruler, thrown into the dungeon for crimes they did or didn't commit, etc.

Ruins

These can be the ruins of some ancient civilization, an abandoned temple or castle, incomprehensible blocks of stone arranged by ancient gods, etc. They can be magical or normal, inhabited by ordinary animals or by monsters, centers of magic or just tumbled-down buildings.

Shacktown of the Oppressed

Part of the action centers around the tenements or shacks of the worst part of town; perhaps an allied NPC lives here or the characters are fugitives hiding out in the nasty part of town.

Tavern/Inn

This is a classic fantasy setting, the residence of travelling heroes and the home of the tavern brawl.

Temple/Church

This can be either the church of some lofty and good deity, or the dark and grisly temple of some horrid deity (doubtless filled with evil soldiers and monsters), or even the temple that the madman villain has dedicated to himself for when he becomes a god.

Start-Points You have to get your heroes to these places; usually, they start their adventure in whatever city or village is their home and have to travel to the primary setting of the adventure. That's what the Story Hooks and Maguffins are all about.

"In MY day," grumped the old swabbie, *"we didn't have it easy like you. None of this tacking with the wind; we could only sail straight before it, or row. And stone anchors, I used to hate those stone anchors..."*

Tornalar rolled his eyes. *"You're daft, grandfather. Men haven't sailed like that in a thousand years."*

"So YOU know so much, YOU sail 'er!"

One of the most entertaining parts of dungeon-mastering is the opportunity to portray some interesting NPC — in effect, to chew up the scenery with some entertaining character, both to spice up the game and to challenge the players to play their own characters more vigorously. Here are several such ALLIES and NEUTRALS which can be part of your adventure.

Roll up one character from the following chart (or more, if you prefer); if he's the sort of character who could accompany the heroes on their adventure, contrive to make him necessary to their quest; if he's not, have them encounter him in the course of their adventuring.

Roll 1d100:

01-10	Absent-Minded Expert
11-15	Arrogant Snob
16-20	Childhood Friend With a Dark Secret
21-25	Congenial Madman
26-35	Crusty Old Professional
36-40	Gibbering Madman
41-45	Government Observer
46-50	Hero-Worshipper
51-60	Ingenue In Distress
61-65	Inquisitive Chronicler
66-75	Merry Minstrel
76-80	Obsequious Merchant
81-85	Romantic Loony
86-90	Talkative Barkeep
91-95	Tragic Fellow Hero
96-00	Villain Ally

Absent-Minded Expert

The characters find they need an expert in some field — pottery, alchemy, whatever — but all they can find is a somewhat daffy and absent-minded master of that subject. He's useful when around his subject matter, but otherwise absent-minded, incautious, in frequent need of rescuing, etc.

Character Level and Abilities: Normal Man/Woman with appropriate skills.

Arrogant Snob

For some reason, the heroes have to accompany or escort an arrogant nobleman or craftsmaster. They can't afford to abandon or kill this person; he or she may be their employer, an expert on the place they're going to, one of their relatives, or a relative of the royal family. And this person makes their life hell with sniping comments, haughtiness, and other unbearable traits.

You can have this snob be unbearable all through the adventure, or gradually learn from the heroes the worth of "lesser persons;" perhaps that's why this person was sent along with the heroes in the first place.

Character level and Abilities: Normal Man/Woman with appropriate skills.

Childhood Friend with a Dark Secret

One of the heroes is accompanied by one of his childhood friends... but said friend now has a Dark Secret. He does strange and mysterious things (sneaks off to send messages, or behaves strangely around certain NPCs, or is scared to death of certain harmless animals or situations) and will not explain why to his PC friend until late in the story.

The Childhood Friend could now be a villain, or perhaps the master villain is blackmailing him to perform some action against the heroes, or he could be insane.

Character level and Abilities: Experience level just below the characters' party average.

Congenial Madman

This fellow is a pleasant, happy lunatic whom the heroes encounter; after the initial encounter, he follows them wherever they go, commenting on their plans, behaving strangely, getting underfoot, and — very occasionally — proving to be a real help.

In reality, this fellow could actually be a madman, or a god in mortal guise, or a villain working for the master villain, or an agent for a friendly power helping the heroes.

Character level and Abilities: Normal Man/Woman with no abilities to speak of; if a spy, has experience level equal to player-character party average; if a god, normal divine abilities.

Crusty Old Professional

Again, the heroes need an expert in a certain field — this time a craft or art, such as blacksmithing, engineering, horse-training, or whatever.

The only or best professional they can find is an aged expert. He's crusty, cranky, and sharp-tongued; he constantly complains about the food, the weather, his companions, the decline in skill of his co-workers since he was a young man, the road conditions, his working conditions, the rotten pay he's receiving, and so on. You can have him actually possess a heart of gold or be just as nasty as he sounds.

Character level and Abilities: Experience level just below characters' party average.

Gibbering Madman

Some poor wretch blundered into part of the master villain's plan and saw too much. What he saw drove him crazy. He gibbers and jabbers, occasionally uttering clues about what he's seen, but just isn't coherent. He knows enough that the heroes will need to take him along to comment on what they're encountering, though, so he can't just be met and forgotten.

This gives you an opportunity for some real wall-climbing role-playing as you portray this frayed-nerved, wide-eyed human wreckage.

Character level and Abilities: Normal Man/Woman with no abilities to speak of.

Government Observer

For some reason, the heroes' ruler wants one of his own people accompanying them. It may be that the ruler has hired them for a task; it may be that they're in trouble and have to be monitored; it may be that they're so good at what they do that the ruler insists that the observer must accompany them to see how they do it.

Whatever the reason, the heroes are now stuck with a haughty, self-important royal observer, an expert in (probably) military tactics or espionage. He continually offers unwanted advice (you can make it good advice if they need it, bad advice if it's time for them to be captured or commit a blunder) and tends to get the heroes into trouble by pulling rank whenever he's not satisfied.

Character level and Abilities: Experience level equal to characters' party average.

Hero-worshipper

Some youth — an urchin, a brother or sister of one of the heroes, or a child run away from home — hooks up with the heroes, following them wherever they go, being admiring, talking to everyone (neutrals and villains included) about how wonderful and powerful the heroes are.

Character level and Abilities: Normal Boy/Girl with no abilities to speak of.

Ingenue in Distress

The heroes must protect some defenseless young innocent who is in danger from the villains. This person, perhaps the sheltered son or daughter of a nobleman or merchant, has no abilities at all but is sweet, charming, and in great need of help.

Character level and Abilities: Normal Man/Woman with no abilities to speak of.

Inquisitive Chronicler

This character is a historian who wishes to accompany the heroes to record their exploits. He constantly pries into the heroes' backgrounds, asking questions that are none of his business, as the adventure continues.

Character level and Abilities: Experience level half that of party average; excellent scribe and writer.

Merry Minstrel

This character follows the heroes in order that he might find inspiration for his song and storytelling. He can't be shut up; he sings all the day long and into the night, is a showoff before crowds, and is far too noisy for a party trying to remain unobserved.

Character level and Abilities: Experience level half that of party average; fine minstrel abilities.

Obsequious Merchant

This fellow is the owner of the caravan the heroes are protecting, or the merchant the heroes encounter when they desperately need to buy something. He is oily, ever-flattering, overly agreeable, and is a sharp bargainer; the heroes will not find him willing to give them a sale price.

Character level and Abilities: Normal Man/Woman with bargaining ability and a certain amount of wealth.

Romantic Loony

Somewhere, the heroes bump into a lunatic who falls immediately in love with a player-character and won't leave him or her alone. This character may be a love-smitten village lass or nebbishy adventurer. Whatever the origin, this character must be hopelessly in love with the character but have some trait which keeps the character from reciprocating; perhaps the loony is too plain, too crazed, or too stupid. Whatever, he or she really is sincere in his affection for the character.

Character level and Abilities: Experience level at one-half party average or at party average.

Talkative Barkeep

This classic encounter is the garrulous innkeeper who has information the characters want; trouble is, they'll have to bribe him to get it, or agree to stay at his inn, or buy a lavish meal, or listen to his incessant stories about his career in the army, or whatever.

Character level and Abilities: Normal Man/Woman with innkeeping skills.

Tragic Fellow Hero

The heroes are in the company of some hero well-known to them; he may have been a companion or ally, or they may just know him by reputation. He is a tragic figure; he may have lost his family to the master villain, or lost his properties and titles, or be afflicted with a curse he cannot be rid of, or be committed to a quest he knows will take his life. He's dour, and gloomy, prophesying doom and having no fun at all.

Character level and Abilities: Experience level at about the party average or slightly above.

Villain Ally

For some reason, the heroes find themselves in the company of a villain. Perhaps he's a minion of this adventure's master villain; he may be guiding the heroes to wherever they must leave a ransom, or, if the master villain is forcing the heroes to perform some mission, this villain ally is along to make sure they do it right. Whatever the reason, he's competent, unpredictable, and out for himself.

Character level and Abilities: Experience level at about party average.

Character Hooks

One last note: For every NPC you portray, you need to think up a Character Hook which will serve to establish the NPC's personality in the minds of your heroes. Some such mannerisms include:

Calling Heroes by the Wrong Name;
Lying Compulsively and Obviously;
Nervous Giggling;
Nose-In-the-Air Disdain;
Rotten Memory;
Quavery Voice;
Sniping at Everyone; and
Talking to Himself.

The demon Hashkoreth stretched, his muscles popping and his wings rustling like the wind, and then settled down to contemplate his map of the continent. With bold strokes of his charcoal pen, he swiftly modified it: "See, here, we incinerate the elven forest to a lovely charred hue and then bring up a volcano to break up the horizon a little bit. Let us lose this human city and the surrounding land to make the gulf a little more symmetrical. And these plains will make a lovely desert..."

Of course, every adventure needs its MASTER VILLAIN, the hateful dastard who stands behind all the evil plans, who sponsors the monsters and the curses, who tries again and again to foil or kill our heroes.

You may find, if you random-roll your villain, that he does not match the story elements you have previously chosen. The Lovable Rogue, for instance, is not the best Master Villain to have for a depressing, doom-laden episode, while he is perfect for high adventure on the open seas. So if you roll a Master Villain that doesn't work, just discard your roll and roll again until you've found an appropriate villain.

Roll 1d100:

01-05	The Agent Provocateur
06-15	The Advance Agent
16-20	The Avenger
21-30	The Conquerer
31-40	The Corruptor
41-50	The Destroyer
51-55	The God of Chance
56-65	The Lovable Rogue
66-75	The Organizer
76-85	The Ravager
86-90	The Sufferer
91-00	The Zealot

The Agent Provocateur

This Master Villain is a clever spy who infiltrates an organization, order, or army, and tries to effect its destruction by getting it to perform actions which will cause others to oppose it directly. For instance, he might join a church order, then begin promoting the least-appealing philosophies held by the church — say, racism. By promoting the church's racist philosophies, he can bring the church in direct opposition to other races, leading to armed conflict, chaos, and the downfall of that order, all while pretending to be a good member of the order.

The identity of this Master Villain is usually a closely-guarded secret; the heroes will encounter his cover identity, but will not suspect that he's responsible for all this chaos until they start adding up clues. Females in this role can be very, very effective.

This Villain is best used for espionage and mystery adventures.

Character level and Abilities: Experience level around that of party average; character uses brains more than combat ability; often is of thief or related profession.

The Advance Agent

This villain is the vanguard of some sort of invasion; often, he is trying to open up a portal to a dimension full of trapped demons and evil gods. He is best used for horror or espionage adventures.

Character level and Abilities: Experience level significantly higher than player-characters' average; often a magic-user or cleric.

The Avenger

This villain seeks to avenge some wrong he thinks he's suffered. He may be right: he may have suffered a wrong, and this makes him a little more sympathetic than villains who are purely evil.

The Avenger uses his organization — thugs and bribed officials — to get at the one who wronged him, and will want either to duel (singly) the one who wronged him, or to put the wrongdoer in a deathtrap.

He is best used for mystery and revenge adventures; he is less suited to comedy and romance adventures.

Character level and Abilities: Experience level similar to that of the party average (or, if the one who did him wrong is a PC, of that character); profession similar to that of the one who did him wrong. He uses many minions until his final confrontation with the one he hates.

The Conqueror

This character is moving his army in to take over; that's what he lives for. He's been the enemy of your characters' nation's ruler, and has launched a full-scale invasion of your characters' favorite nation. The heroes have to beat their way through or elude his hordes of soldiers in order to get at him; better yet, they might lead their own nation's troops against his and outthink him in military fashion.

Obviously, this fellow is best-used for wartime and action/adventure scenarios; espionage scenarios (reconnaissance behind enemy lines) also work well with him.

Character level and Abilities: Experience level at least the party average; probably belongs to one of the fighting character classes.

The Corruptor

The Corruptor is the villain who wants to make something nasty out of something that is currently nice. He may be working on a small scale — i.e., wish to corrupt one character or a few characters, particularly PCs and their favorite NPCs. Alternatively, he may be a big-scale villain trying to change an entire city or nation into a jaded, debased pit of sin, hatred and death.

This character is best used for horror adventures; he also works very well for revenge melodramas (if he has already corrupted someone or some place dear to the player-characters).

Character level and Abilities: Often, an evil god or demon, particularly one skilled at magic, is very appropriate for this role; in this case, the heroes will probably not be striving to kill him, which might be impossible, but to thwart his latest plan. If the Corruptor is a human or demi-human, he should be a powerful magic-user several experience levels above the player-character average. In any case, he should have hordes of minions or some spectacular magic that helps him corrupt the righteous.

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The Destroyer

This villain is like the Corruptor, except that he likes destroying instead of corrupting. He operates like the Conquerer, moving in his armies — often nonhuman or monstrous armies — and destroying everything in sight. Again, the Destroyer could easily be an evil god or demon, meaning the heroes will have to find his weakness in order to thwart his current plan.

Character level and Abilities: Same as the Corruptor.

The God of Chance

Here you have two options. This Master Villain could be a real entity — an actual god of mischief or silliness, who has intruded in the heroes' lives to cause chaos and have fun.

Alternatively, this "villain" could actually be pure chance: The heroes are having a series of unrelated, accidental encounters which cause them fits. No real single villain is involved, although initially it looks as though there is.

This villain is best used for comedy and romance adventures, and is appropriate for most of the other types except horror and revenge.

Character level and Abilities: If a god, godly abilities; otherwise no level or abilities, just powerful coincidence.

The Lovable Rogue

This Master Villain isn't really evil — he's just chaotic and fun. Cheerful bandits in the forest who rob from the rich to give to the poor, singing and rope-swinging pirate kings, and romantic, sophisticated duellists all belong to the category of the Lovable Rogue.

Often, the Rogue will not be behind the nastiness the heroes are encountering; he may be in competition with them for the prize they're seeking. Often, the heroes and the Rogue (and his minions) will have to team up to succeed at their task. Just as often, the Rogue will try to get away with the whole treasure.

The Rogue is best used in action/adventure, comedy, and romance adventures, but is fit for just about every sort of scenario.

Character level and Abilities: Experience level similar to player-character party average; probably belongs to fighter, thief, or related character class. He usually has a hardy band of adventurers (ranging from one-third to one-half his experience level) devoted to him and working with him.

The Organizer

This Master Villain is the head of the local criminal syndicate — the Thieves' Guild or slaver ring, for instance. He's cold-hearted and unsympathetic, and human life means nothing to him. He employs assassins and musclemen against the heroes, and can only be reasoned with when it's going to profit him more to cooperate with the heroes than kill them.

The Organizer is best used in mystery, espionage, and revenge episodes, particularly those with a gangland flavor.

Character level and Abilities: Very low experience level — he uses brains and hoods, not his own muscles.

The Ravager

This Master Villain is like the Destroyer, except that he terrorizes a very limited area — such as a village, island, castle, or clan stronghold. (He may want to destroy the whole world but be trapped where he is; perhaps his efforts to free himself constitute the adventure's plot.) He stays in his area and terrorizes whatever comes in to it. This villain is best used for action/adventure, mystery, and horror scenarios.

Character level and Abilities: Varies. He could be a human or demi-human, or a monster. Structure him and his followers so that, together, they are more than a match for the heroes, but he alone is not as powerful as the heroes all together.

The Sufferer

This Master Villain disguises himself as some other sort of villain. Long ago, he was given an ugly curse — he longs for death but can never die unless slain by heroes unaware of his curse. (Natu-

rally, the way the curse works, he has to defend himself when attacked by the heroes.)

So this villain works hard to make sure the best heroes in the world have sufficient cause to want to come and kill him. He'll insult them, ruin them, kidnap or murder their loved ones, whatever it takes to bring them against him.

Often, he can only die — his curse can only be undone — in one specific holy place, so he'll have to lure the heroes to that place to face him.

If the heroes are doing research on the villain all this time, they may find out his secret, leading to a sad and painful end to the episode as the unkillable villain has to leave and find someone new to kill him.

Obviously, this villain works best in serious adventures, especially straight action/adventure, horror, mystery (Who Is This and Why Is He Doing These Things?) and revenge.

Character Level and Abilities: This villain should have fighting ability as great as that of the best fighter in the party, and may have magic and minions as well — but he cannot be killed by mortal hands except under the circumstances as indicated above.

The Zealot

This villain is like the Conquerer, but he's not trying to conquer to own; he's trying to purge the world of something he feels is pure evil (another religion, a human, demi-human, or nonhuman race of sentient beings, a custom). He operates just like the Conquerer, enslaving or killing all those who belong to the "wrong" race or philosophy.

Adventures against him are similar to those of the Conquerer; it's only his own goals that are different. Warfare, revenge, action/adventure, and espionage are all very appropriate scenario types.

Character Level and Abilities: Just like those of the Conquerer.

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As the vexed Tornalar watched, his archenemy's minion, the dextrous and charming Despar, leaped up into the windowsill. "You'll excuse me, I hope," the villain called happily, "but my rope is here and I can't keep it waiting." Reaching out, he caught the swinging line, gave Tornalar and Illyria an all-too-familiar fond salute, and swung out of sight to safety.

No Master Villain's organization is complete without a couple of distinctive and interesting MINOR VILLAINS — the chief lieutenants in his plans.

Some Minor Villains are purely evil; some are mercenary; some just serve the villain for the wrong reasons or because they're being forced to.

Many Master Villains have two Minor Villains, so roll twice on the chart below for your adventure's Minor Villains.

Roll 1d100 Twice:

01-05	The Avenger
06-15	The Chief Assassin
16-20	The Childhood Friend With a Dark Secret
21-25	The Corrupted Hero
26-30	The Coward
31-40	The Hard-Eyed Advisor
41-50	The Inquisitor
51-60	The Lovable Rogue
61-65	The Misguided Moralist
66-75	The Mistress or Daughter with the Heart of Gold
76-85	The Moronic Muscleman
86-95	The Single-Minded Soldier
96-00	The Snivelling Vizier

The Avenger

This character is much like the Master Villain of the same name, but he's not in charge of all this villainy, and he's definitely an enemy of one of the player-characters. You'll have to decide who he is and why he hates one of the heroes; he could be anything from a recurring villain to someone who simply lost a fight to the hero once.

The Avenger works mostly in the field, bedeviling the heroes as they seek out the Master Villain; he can be slain earlier in the adventure, but otherwise ends up fighting the hero he hates in the adventure's climax. The Avenger can seldom be converted to the heroes' cause.

Character Level and Abilities: The Avenger is usually a fighter or of a related character class, and of an experience level similar to that of the best fighter in the players' group.

The Chief Assassin

The Chief Assassin is the favorite killer of the Master Villain. The Assassin works mostly in the field, first killing witnesses who might prove harmful to his master, then zeroing in on the player-characters.

He usually meets his end before the adventure's climax, but he may take one of the heroes down with him.

The Assassin can seldom be converted over to the heroes' cause; he has no respect for life, and likes killing too much. He will flee if he sees his master killed.

Character Level and Abilities: This villain is usually a thief or assassin at about the average level of the player-characters' party; he may be a monster instead.

Childhood Friend with a Dark Secret

This Minor Villain is like the character of the same name from the Allies and Neutrals section. However, the heroes find out early on that he's really working for the Master Villain.

He may not wish to be helping the villains; his family may be held hostage, or he may just be too frightened of the villain or otherwise weak-willed to refuse. Alternatively, he could actually be evil now.

This villain usually pals around with the heroes in the early part of the adventure, then steals something important from them or otherwise harms them and scurries home to his master. He's encountered again just before or during the adventure's Climax, where (of course) he must fight his childhood friend, the player-character hero.

This villain can often be converted to the heroes' cause; after all, he is an old friend of one of them. But the decision usually costs him his life, as the Master Villain shoots him in the back for his treachery.

Character Level and Abilities: Experience level similar to the average level in the PCs' party; this character is usually a simple fighter.

The Corrupted Hero

This villain was once a hero, possibly one known to the players. He was seduced by the dark side of the dungeon master. Because of his own weakness, or of a curse, he has become a villain, a pawn of the Master Villain.

Usually, the heroes encounter him once or twice, long before reaching the adventure's climax, and have inconclusive fights with him; it's best when he can duel one hero who recognizes him, then can get away to safety.

It may be that he is now committed to evil; it may be that he's ambivalent. If the latter is the case, then he, like the Childhood Friend, will have a big choice to make when the story's climax comes around. If he chooses for the heroes, then he, too, is likely to be killed for his trouble.

Character Level and Abilities: Same character class and approximately the same experience level as any one of the more powerful party members — especially the one most likely to have heard of him or be a friend of his.

The Coward

This character is an ordinary grunt minion of the Master Villain, but he's a coward. He's deathly afraid of the Villain and the heroes. He's best used when you plan to have the heroes captured; by his mannerisms, you can make it clear to them that this fellow is a coward and they will begin to work on him psychologically.

He can't be converted to the heroes' way of thinking — he's too afraid — but can be convinced to help them if they persuade him that he will be absolutely safe from the Master Villain's retribution. Of course, he probably won't be.

Character Level and Abilities: Usually a fighter several levels below the

PC party's average level.

The Hard-eyed Advisor

This is the sort of villain whom the heroes see in the Master Villain's throne room. He's hard-eyed and scary; life means nothing to him and he enjoys killing. He's also a good advisor to his master. He can't be converted to the heroes' way of thinking. He likes what he does too much.

Character Level and Abilities: This villain is usually a magic-user or cleric at an experience level close to that of the most powerful player-characters. He's tricky and probably has some magical items to boost his combat abilities.

The Inquisitor

This villain is the one who interrogates the heroes and the NPCs captured by the villains. He accompanies the other Minor Villain out into the field and works on anyone captured; he enjoys inflicting pain and suffering.

He, too, can't be converted to the heroes' way of thinking. He likes what he does too much.

Character Level and Abilities: This villain is usually an assassin at an experience level close to that of the most powerful player-characters. He's a sneaky fighter, perhaps with magical weapons.

The Lovable Rogue

This character is like the Master Villain of the same name, except that he has no minions of his own and serves at someone else's bidding. However, he's very independent, not always working in his employer's best interests; he often makes fun of the Master Villain's pretensions and may suffer that villain's retaliation because of it.

It's possible to convert the Rogue to the heroes' cause; if they offer him money, action, adventure, a pardon for past crimes, or even if there's an attractive PC of the opposite sex who appeals to him, he may be tempted over to their side. If he isn't, he'll abandon his employer during the climax, escaping to safety.

Character Level and Abilities: The Rogue is probably a fighter or thief at a level similar to the average player-character level.

The Misguided Moralist

This fellow has been convinced that only by helping the villain achieve the Master Plan can he improve the world. He tends to be encountered all through the adventure's plot, usually escaping from the heroes and taunting them for their wrong thinking. Fortunately, he's no more effective as a villain than he is as a thinker.

It's very hard to convert him to the heroes' cause; he's too wrapped up in his own cause. It can be done, however, if the heroes can demonstrate that the Master Villain has, say, lied to him.

Character Level and Abilities: This character is usually a fighter or cleric a few levels less experienced than the average player-character.

The Mistress or Daughter with a Heart of Gold

This character is much like the "Lover of Daughter of Villain" type of Mystery Woman (from the "Story Hooks" pages). In this case, she usually accompanies the Master Villain, but sometimes goes on missions of her own, where she runs into and develops affection for one of the player-characters.

This sort of Minor Villain is easiest to convert to the heroes' cause, but, especially if she's not the villain's daughter, she may suffer his wrath at the story's climax, when he finds out she has been helping his foes.

Character Level and Abilities: Probably a thief or magic-user at experience level one-half the party level.

The Moronic Muscleman

This fellow is a huge, powerful monster of a fighter. His job is to smash anything the villain tells him to smash. He does that very well, but don't ask him to do any thinking; he has no time for such brainy stuff. He cannot be converted to the heroes' cause; he has a blind, unswerving, perhaps magic-induced loyalty to his master.

The Moronic Muscleman doesn't have to be human. He can be a zombie, a golem, an animated statue, or some horrible manlike creature.

He is encountered in the field, usually as the servant of the adventure's other minor villain; if he survives, he is usually on hand at the adventure's climax.

Character Level and Abilities: Experience level equal to or just over the party average; incredible strength.

The Single-minded Soldier

This most trustworthy of villain minions is the experienced, competent, persistent soldier — a field-trained officer who serves the villain with military precision. He is usually encountered in the field as leader of the villain's field operations. He is not encountered directly until the middle of or the latter part of the adventure; until then, the heroes encounter only his subordinates.

It's very hard to convert the soldier to the heroes' cause; he usually doesn't have any conscience worth mentioning.

Character Level and Abilities: Usually a fighter equal in experience to the party average; has superior planning abilities.

The Snivelling Vizier

The Vizier is a throne-room villain. Functionally, he's rather like the Hard-Eyed Advisor, offering tactics and advise to his master; but he's an oily, sleazy, cowardly sycophant. He's usually brilliant in his field of advice but has no combat abilities.

He cannot be converted to any heroic cause, but can be convinced to abandon or betray his master in order to save his own hide. This is best done when the heroes break into the master villain's throne room; the vizier would have to muster up a lot of courage to confront them.

Character Level and Abilities: Usually a Normal Man/Woman with no abilities to speak of, other than planning abilities and political influence.

Their task was simple. All they had to do was get into the walled city of Lur in the dead of night, while the city gates were closed and walls manned, make their way to the viceroy's estate, kidnap him, and then get him back to camp before dawn. The hard part was surviving while they went about it...

The PLOT of your adventure is the pattern in which the story elements fall and the order in which the story events occur. Below are five general plot arrangements which are especially suited to role-playing adventures.

Roll 1d100:

01-20	The A-B-C Quest
21-40	The Accumulation of Elements
41-60	The Event
61-80	The Geographic Progressions
81-00	The Series of Villains

The A-B-C Quest

This is an epic sort of plot. In it, the heroes are given (or undertake) a task to perform: The taking of a city, the rescue of an innocent, the destruction of a monster, the creation of a magical item, the defeat of the Master Villain, etc.

But the path to victory is not a simple one. To get to their goal, Event A, they find that they must first accomplish some other task — Event B. But when they undertake the task of accomplishing Event B, they find they must first accomplish Event C. This goes on for several encounters, until the heroes accomplish all the obstacle events which prevent them from returning to Event A, their original goal.

For instance, the heroes decide that they must attack and destroy the demon Hashkoreth in his mountaintop stronghold. But legend has it that Hashkoreth can only be defeated by the sword forged for this task, and that sword was thrown ages ago into the Gorge of Doom. At the Gorge of Doom, the heroes find that they can only descend if they wear special armor forged by dwarf-kings several centuries ago. When they confront the current dwarf-king, he says he will give them the armor only if they defeat the great

dragon which is ravaging his land. And so on.

This plotline is best for Action/Adventure, Comedy, and Horror adventures, but works for most other types. It works best when the Master Villain is an Advance Agent, Corruptor, Organizer, or Sufferer — someone who can stay put and wait for the heroes to arrive at his stronghold.

The Accumulation of Elements

In this sort of plot, the heroes have to go from place to place — perhaps covering very little area like a city, perhaps roaming the known world — and accumulate elements to be used against the Master Villain.

These elements may be Clues (revealing the identity of the Villain), Pieces of an Artifact (the one which can destroy the Villain), Evidence (which will persuade someone to act against the Master Villain), or Allies (which will allow the heroes to win their war).

This plot works best when the villain is an Advance Agent, Corruptor, Organizer, or Sufferer, for the same reasons as in "The A-B-C Quest," or the Agent Provocateur (clues reveal his identity and purpose), or the Conquerer, Destroyer, or Zealot (assemble allies to defeat his army).

The Event

For this plot, choose some sort of event — a tournament, a holiday, a celebration called by the king, a masked ball, or whatever — and set the commencement of the Master Villain's plan against that backdrop.

For instance, let's say that the Master Villain is the Organizer — that is, a crime boss. Obviously, he's picked this event as the time for some important crime: the assassination of a noble or theft of some immense treasure, for instance. You contrive to have the heroes present at the event; you go through one or two of the event's incidents (duels at a tournament, for instance); and then the master plan gets under way and the characters begin seeing clues to alert them that something is wrong. The event continues as they

investigate; it provides an interesting backdrop to their activities. With luck, the heroes will put together enough clues to discover what's afoot and thwart the plan.

This plot works best for villains with subtle plans, like the Agent Provocateur, Advance Agent, Avenger, Corruptor, and Organizer.

The Geographic Progression

This is the simplest sort of adventure plot. The heroes have an area to investigate or travel through; they have encounters based on where they are. For instance, the traditional dungeon, where monsters are tied to specific rooms or areas. Or, if the heroes are travelling along a narrow valley or through an enchanted forest, they might suffer ambushes and other encounters fixed to various points along their travel plan. The plot, then, is getting to the villain by surviving the intervening obstacle encounters.

This plot works best with the same villains as the A-B-C Quest.

The Series of Villains

This is a very dramatic plot, and very well-suited to oriental campaigns. In it, the heroes have undertaken a quest, usually the finding and defeat of the Master Villain. They may have to travel to his citadel, or head off in another direction to find some artifact capable of defeating him, or run away from pursuing villains until they can figure out what's going on.

All along their route, they are set upon by villains — each villain has a name and distinct personality, and each encounter is life-or-death for the heroes and villains; the villain never escapes to safety if the tide turns against him, he fights unto death.

The adventure becomes a war of attrition; the villains gradually wear down the heroes, perhaps killing some of them, as the heroes go about their quest. By the time the heroes reach their enemy, there is no doubt that one side or the other will utterly perish.

This is a type of plot not suited to happy-go-lucky campaigns or villains.

Hashkoreth screamed, for the first time since mankind was shaped, as Tornalar shattered his Crystal Heart. The demon's backhand blow hurled the hero across the chamber, shattered his ribs, robbed his strength. But the hero could still see the demon double over in agony... and then Hashkoreth looked up in fearful amazement as he felt the rumbling in the ground, the rumbling as his hellish citadel, robbed of the Heart's energies, began to shake itself apart at the seams...

The adventure's CLIMAX is that point, near the story's end, where the story is resolved: Great feats of daring are performed, important decisions are made, the heroes win or are defeated, and rulers or the gods reward the victors. In short, it's the Big Finish.

Here are six such Big Finishes.

Roll 1d100:

01-10	Bloody Battle
11-30	Chase to Ground
31-40	Divine Retribution
41-60	Prevented Deed
61-80	Scattered Duels
81-00	Throne-Room Duel

Bloody Battle

This is the best Climax for an adventure involving the clash of mighty armies — or for any adventure where, toward the end, the Master Villain and a large body of minions confront the heroes and their own troops.

This finale is characterized by a monstrous clash between the two forces, with the heroes chewing through the enemy ranks to get at the Master Villain and his elite guards. It's strenuous, exciting, and classically simple.

Chase to Ground

First, you have Heroes Chasing the Villain. The villain, after a series of encounters with the heroes, is running to safety, to some place where he can acquire more power, or to somewhere he can accomplish some dread purpose such as assassination or mass murder. The heroes chase him, have to deal with the obstacles he leaves behind, and finally catch up to him before or just as

he reaches his goal. Here, we have the final duel between the villain's forces and the heroes.

Second, you have the Villain Chasing the Heroes. Often, in a story like this, the heroes have found out how to defeat the villain — such as getting to a particular temple and conducting a particular ritual. The villain chases them all through their quest, catching up to them just as they're commencing their ritual; they must, with heroic effort, conclude the ritual while suffering his attacks.

Third, you have the Master Villain's Sudden Escape Attempt. This takes place in adventures where the Master Villain's identity is unknown until the end. His identity is revealed and he makes a sudden bolt for freedom; the heroes give chase. This usually results in a dangerous foot-chase through nasty terrain — such as across rooftops, through the dungeons, or across an active battlefield.

Divine Retribution

Here, the heroes' goal has been to alert the gods that the Master Villain threatens them or their plans; in the last scenes of the adventure, as our heroes face an overwhelming enemy force, the gods bring down their divine retribution on the villain, causing a massive earthquake, tidal wave, lightning storm, or flood of monsters. This is all well and good, but the heroes are too close and must escape the fringe effects of this awesome disaster.

A variant on this is the Natural Disaster. No gods are actually involved, but the Master Villain has been tampering with delicate forces of nature. He may, for instance, have been powering his master spell with the energies of a volcano. When the heroes attack the scene of his spellcasting, the spell goes out of control and so does the volcano. The villain is consumed in the eruption and the heroes must escape or be consumed themselves.

Prevented Deed

Here, the heroes have been defeated — captured by the Master Villain, or so

thoroughly cut up by his minions that all believe them to be dead. And the heroes have learned, from the bragging of the villain, loose talk of his minions, or examination of clues, what is the crucial event of his master plan.

In any case, the battered and bruised heroes must race to this site and have their final confrontation with the villain, bursting in on him and his minions just as the knife or final word or key is poised, and prevent the awful deed from taking place — and, incidentally, defeat the master villain and minions who beat them previously.

Scattered Duels

In this climax, the heroes have gotten to the end of their quest — they may have broken into, sneaked into, or escaped from imprisonment within the villain's citadel, or have marched into the little town where the villain is holed up — and they become separated.

You can separate them by having traps and tricks break the party apart, by having them see two or three things they must resolve (such as danger to innocents or the appearance of minion villains) pop up simultaneously; they'll have to run in all directions at the same time or suffer failure.

Once the party is broken down into bite-sized chunks, you confront each individual or small group with the enemy or enemies he most deserves to face — his personal enemy, the monster which defeated him before, etc. — for a grand series of climactic duels.

This works best when the Master Villain is one which can be duelled; if he's a demon or god, the heroes may need an artifact to fight him.

Throne-room Duel

This is set up much like the Scattered Duels, except that you don't separate the heroes. It's harder to control whom fights who in this situation... but if it doesn't matter who has the final duel with the Master Villain, this is a classic climax choice.

A faint noise awoke Tornalar. The campfire was dim, still faintly popping and sizzling; his fellow companions seemed all to be safe in their bedrolls. He decided to ask if the guard had also heard the sound.

But, as he looked toward the guard-station, there was no man there: The guard lay on the ground, his body savaged, and over him stood the massive bulk of some great furred beast. Moonlight shone on its teeth and claws and red, red eyes...

You now enter the area of the Optional Adventure Elements.

The first of these is the MONSTER ENCOUNTER. Fantasy adventures are much more colorful when the heroes have monsters to fight; the trick is to introduce monster encounters that have a purpose.

Each of the monster encounters listed below has a purpose in an adventure. You can still random-roll them on the chart below; but advice for each encounter will give you plot-related ideas for how the monster can be used to advance the story.

In general, you should have at least one monster encounter in an adventure; roll it up now and spring it on the players when things get dull, they get complacent, or the story seems to drag. You can always roll up another encounter if these conditions persist or occur again later in the adventure.

For each monster type, we list several specific monsters which fit the bill. In your adventure, choose the one best suited to the heroes to be present during the monster encounter.

Roll 1d100:

01-10	Assassin-Beast
11-15	Beast Amok
16-25	Foreshadowing Monster
26-30	King Beast
31-40	Loving Deceiver
41-45	Noble Beast
46-60	Nocturnal Predator
61-65	Powerful Tester
66-88	Ravager
81-85	Reconnaissance Monster

86-90	Stampede
91-00	Terrain Monster

Assassin-Beast

This monster, at some time in the adventure, is sent by the Master Villain to attack one or more heroes when they're at their most vulnerable — asleep, enjoying themselves, etc. Usually, the Assassin-Beast attacks, but the hero, though injured, is able to hold it off long enough for his friends to respond to his shouts. The Assassin-Beast is usually killed by his friends, who can then speculate on who sent it and why.

Obviously, the Assassin-Beast is not a good choice if the Master Villain is unlikely to employ it: the God of Chance and the Lovable Rogue, for instance.

Good Monster Choices: Aerial Servant, Demons Type I-VI, Lesser and Greater Devils, Djinn, Efreet, Gargoyle, Golems, Harpy, Invisible Stalker, Rakshasa.

Beast Amok

Some time when the heroes are in a village or city, an animal, probably an otherwise tame or captured beast, is set loose by the villain's minions or driven mad by the Master Villain. The beast goes berserk in the crowds; if the heroes aren't inclined to capture or kill it, it goes after them.

In ocean-going vessels, this beast could be caged trade goods en route to a foreign port.

Good Monster Choices: Ape, Babboon, Bear, Giant Beetle, Boar, Bull, Dragon (Baby), Flightless Bird, Giant Porcupine.

Foreshadowing Monster

With this monster encounter, combat may not be necessary. This monster encounter exists to alert the characters to the fact that something unusual is going on, a foreshadowing of their upcoming conflicts with the Master Villain.

Good Monster Choices: Have the heroes stumble across an Assassin-Beast (from the list immediately above) just as

he's finished murdering some NPC who also opposed the Master Villain (perhaps someone they intended to enlist to their cause). Or, have the heroes encounter a Terrain Monster (below) which is not where it should be or not behaving as it should — a bear driven out of the woods by the Master Villain's monsters there now, for instance.

King Beast

At some point in their adventure, the heroes run across a King Beast — some enormous, intelligent monster (which speaks the Common tongue) which is the leader of its species. Perhaps it needs help; if the heroes help it they'll earn themselves a favor which the King Beast will repay at some later time in the adventure. Perhaps the heroes are in deadly danger and need help; the King Beast can be persuaded to help, but only in return for a deed or favor in the future.

Good Monster Choices: Centaur, Djinn, Dragon, Giant Eagle, Elephant, Griffon, Hippogriff, Ki-Rin, Lion, Minotaur, Giant Owl, Pegasus, Giant Ram, Treant, Unicorn, Whale.

Loving Deceiver

One of the player-characters, specifically one of the better-looking ones, attracts the attentions of a very attractive local of the opposite sex. This local person, encountered in unthreatening surroundings, invites the hero off to a liaison away from his friends and other people.

Of course, this person is a human-appearing monster of some sort; once alone with the character, he/she will attack the character with monstrous intent. The hero may be able to fight off the monster; otherwise, you may wish to give his companions clues (such as comments by local residents who didn't recognize the monster, who'd claimed to be a local) that their friend is in danger.

Good Monster Choices: Succubus, Type V Demon, Doppleganger, Jackal-were, certain very powerful Lamias who can shapechange, Vampire.

Noble Beast

With this encounter, the heroes find that they have to capture — but not injure — some sort of powerful, noble beast in order to accomplish their mission. For instance, to reach a mountaintop aerie, they must capture pegasi and ride them up to their enemy.

You'll have to decide why the heroes must capture this sort of creature (i.e., what it is the monster can do for the characters that they can't do for themselves) and choose a monster appropriate to that task. Then the heroes must themselves figure out how they are going to capture the beasts without harming them.

Note that gods often enter the picture in these incidents — sometimes against the heroes. Often, legend has it that these beasts are protected by the local god, so if the heroes hurt or kill the beast, they don't just fail in their effort: they incur the wrath of the god in question.

Good Monster Choices: Dolphin (to get to undersea places fast), Dragon (to get to aerial sites, or into areas where only dragons may enter), Giant Eagle (to get to aerial sites), Griffon (to get to aerial sites or magical places where only griffons may go), Leprechaun (to get information about the lands of Faerie), Pegasus (to get to aerial sites), Sphinx (for its wisdom), Unicorn (to fulfill some magical spell).

Nocturnal Predator

This is a classic monster encounter: the arrival of a hungry carnivore in the middle of the night. Usually, this attack happens to heroes camping between villages or out in the deep wilderness: a wild animal, attracted by food odors (from the heroes' campfire or from the heroes themselves) sneaks in for a bite.

Good Monster Choices: Anhkheg, Giant Ant, Carnivorous Ape, Bear, Giant Beetle, Black Pudding, Bugbear, Chimera, Dinosaur (Tyrannosaurus Rex), Gargoyle, Jackalwere, Lycanthrope (Weretiger, Werewolf), Peryton, Giant Snake, Giant Spider, Wolf, Wyvern, Yeti.

Powerful Tester

This is an unusual but potentially very dangerous monster encounter.

Here, some powerful, intelligent monster with shapechanging ability turns into a human form. When the heroes encounter him, he is in need of help or having trouble. He may be having difficulty crossing a stream or carrying his load in to the village; he may be starving and in need of food; he may be harrassed by bullies; he may claim that his infant daughter has been taken away by slavers. In any case, he needs help, and obviously can't reward the heroes for their help, and will only serve to slow the heroes down from their quest.

If the heroes help him anyway, the Powerful Tester can do one of two things. He can reveal himself in his true form, announce that he is pleased with the heroes, and offer them aid some time in the future; all they have to do is shout his name or speak some chant and he will appear; he then leaves. Or, he can still pretend to be the beleaguered human, thank them mightily, and shuffle off out of sight; and, much later, when the heroes are in their time of gravest need, he shows up in his true form to help them.

Good Monster Choices: Couatl, Gold or Silver Dragon, Ki-Rin, Nymph, Pixie, Shedu, Sylph, Titan.

Ravager

This is another classic monster encounter: The monster which is bedeviling a community or local area and will continue to do so unless the heroes destroy or defeat it. Yes, this is similar to the Master Villain of the same name, but the Ravager usually has no master plan — it just wants to kill, destroy, or eat.

The Ravager ties into the plot in one of several ways: It may be one of many such monsters released by the Master Villain to damage local rulers; it may have been placed in the heroes' path to slow them down; or it may be an unrelated event, but still affects the story because the heroes may kill it to earn the locals' gratitude and help in their quest.

Good Monster Choices: Basilisk, Bulette, Chimera, Cockatrice, Dragon, Ghost, Giant, Gorgon, Jackalwere, Lamia, Leucrotta, Manticore, Owlbear, Peryton, Purple Worm, Spectre, Sphinx, Vampire.

Reconnaissance Monster

At some point in the adventure, the Master Villain will become aware of the heroes' activities against him. If he has magical abilities or a magical servant, he will send some sort of quiet, clever monster to spy on the heroes. The heroes should have an opportunity to realize they're being spied upon, leading them to a mad scramble as they try to capture or destroy the spy.

Good Monster Choices: Aerial Servant, Succubus, Djinn, Efreet, Homonculus, Imp, Pixie, Pseudo-Dragon, Quasit.

Stampede

Should the heroes ever cross plains or prairies, their villainous enemies may wish to stampede a herd of large animals at them. Alternatively, beasts in the forest may be stampeded by fires set by the villains; in this case, it will not be one sort of animal charging through, but a mixture of terrified forest animals, from the smallest fox-cub to the largest bear.

Good Monster Choices: Buffalo, Bull, Cattle, Herd Animal, Horse, Mammoth, Mastodon.

Terrain Monster

And don't forget the simple run-in with the animal belonging to the terrain where the heroes are: Every type of wilderness has its predators and big, nasty herbivores.

Good Monster Choices: (All) Spider, (Desert) Giant Scorpion, (Forest) Bear, Giant Beaver, Boar, Irish Deer, Giant Porcupine, Giant Skunk, Giant Stag, Wolf, (Jungle) Ape, Babboon, Jaguar, Leopard, Lion, Tiger, (Plains) Axe Beak, Flightless Bird, Hyena, Jackal, Lion, (Primeval Forest & Swamp) Dinosaur, (Seashore) Giant Crab, Giant Crayfish, (Swamp) Crocodile, Giant Frog, Hydra, Giant Lizard.

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The adventurer stiffened as he heard the woman shrilly utter his name: "Tornalar! There he is, guardsman! He's the one who slew the governor, stole away his niece, defiled the temple and burned the West Quarter! After him!"

Well, that was all true enough. Performed with the noblest of intents, of course. But Tornalar couldn't stay around to convince a tribunal of that. He began to run...

Every so often, you'll want to spice up an adventure with a CHARACTER ENCOUNTER — a run-in with some interesting character which leads to a combat, chase, or other spot of trouble.

Roll 1d100:

01-05	Bandit Gang
06-15	Belligerent Soldier
16-20	Blackmailer
21-25	Bureaucrat
26-35	Inquisitive Official
36-40	Lying Accuser
41-50	Old Friend at the Wrong Time
51-60	Mean Drunk
61-70	New Enemy
71-75	Press Gang
76-85	Seducer
86-95	Thief
96-00	Truthful Accuser

Bandit Gang

When the heroes are en route from one place to another, have them run across one of the local bandit gangs.

The bandits are faster and far more numerous than the heroes. Make it clear to the heroes that if they really have a fight to the finish with these bandits, all the heroes will surely die.

But the bandits stay back. They swarm around the heroes, demonstrating their daring, but not attacking.

Basically, they're bandits who admire courage and prowess, and the bandit leader will challenge one or all of the heroes to some test of bravery or ability — such as a horserace, a duel, a wrestling match, a joust, an arm-wrestling match where scorpions sting the loser, etc. If the heroes lose, they lose their horses or ship; if the heroes win, they

win the bandit leader's own horse (or treasure of some sort) and are free to go after they feast and celebrate with the bandits.

Character Level and Abilities: The bandit who participates in the duel or trial should be a Fighter at his opponent's experience level.

Belligerent Soldier

The belligerent one has just had his ears pinned back by his commanding officer and is anxious to take it out on some hapless civilian. If this is a city gate, he claims that the hero's papers are wrong or that he recognizes the hero from descriptions of a wanted criminal; if this is the streets, he insults the hero's lack of military bearing, pretty looks, clothes, smell, companion, or whatever it takes to provoke a reaction.

Obviously, the belligerent one wants to fight, pound the hero into mash, and throw him into the jail for a day or two. If he defeats the hero, that's precisely what happens.

If the hero beats him, which is usually the case, you can have one of several things happen. If the hero kills him, or merely defeats him and then runs away without defending his actions to the authorities, the city guard or army will be out to capture the hero: Even if the killing was justified, the hero still has to stand trial to confirm this. If the hero doesn't kill him, and stays to deal with the authorities, you may either have an intelligent and sympathetic officer agree with the hero (leading to the belligerent one's losing rank and face — see New Enemy, below) or have a hard-edge officer agree with his subordinate, leading to the heroes unfairly being pursued by the law.

Character Level and Abilities: Soldier might be a Fighter at just under the hero's level, or might be a few levels higher.

Blackmailer

If the party is pulling a scam, this person knows it and can tell the potential victim; if they're wanted by the authorities, he's willing to alert the authorities that they're here; if they're hiding out

from the Master Villain, he's going to tell said villain that they're here; he may have kidnapped one of their favorite NPCs and be holding him for ransom; and so on.

But first, he sends a message to the heroes that he's willing not to undertake this action if he's given a substantial financial contribution.

The heroes may wish just to pay the hush money — in which case the blackmailer complains it's not enough and blackmails them some more. The heroes may wish to give him the money and try to track him back to his lair, which can lead to a confrontation with this blackguard and his gang, or even the local Thieves' Guild.

Character Level and Abilities: Any class, but probably Thief or Assassin, at half the average party level.

Bureaucrat

Some time in their adventure, the heroes must deal with the local government and run into that most horrible of nuisance monsters, the bureaucrat and his red-tape dispenser.

The heroes don't have the right forms. When they have the right forms, they forgot to fill them out in triplicate. When they've gotten them filled out, they have to make an appointment. They wait for their appointment, and it is cancelled. They fill out new forms and make their second appointment, and the horrified bureaucrat informs them that they forgot to bring the "present" (bribe) duly required of visitors to His Exaltedness. And so on.

Of course, if the players are savvy enough to bribe this fellow from the start, they'll have no trouble at all.

Character Level and Abilities: Normal Man/Woman with no special abilities (except skill with Bureaucracy) to speak of.

Inquisitive Official

Some local authority has noticed the characters' presence and it makes her curious. She snoops around asking questions all the time. She may be a city guardsman or special agent of the ruler, but (functionally) she's a police lieuten-

ant, asking the wrong questions at the wrong time; the heroes have to work around her, sneaking where normally they'd be able to work in the open.

Character Level and Abilities: Can be a Normal Man/Woman with no special abilities to speak of, or can be up to heroes' average party level and of any character class.

Lying Accuser

A captured thief may accuse the character of putting him up to the theft; an abandoned mother may accuse the hero of fathering her child; a reputable witness (working for the Master Villain) may accuse the hero of a murder or robbery. The hero shouldn't know what he's accused of until he's hauled in by the authorities.

The heroes may lose time proving their innocence, or may have to break the accused out of jail, which puts the authorities on their trail through the rest of the adventure.

Character Level and Abilities: Normal Man/Woman with no special abilities.

Old Friend at the Wrong Time

When the heroes are trying to sneak through a guardpost, citadel, or city where they can't afford to be recognized, one of the characters' old friends recognizes him and loudly renews their acquaintance in full view of the guards looking for the characters. This usually leads to an exciting chase as the heroes must escape.

Character Level and Abilities: Any.

Mean Drunk

The Mean Drunk works much like the Belligerent Soldier except that he's not as tough, is of course drunk, and is usually accompanied by other Mean Drunks.

Character Level and Abilities: Fighter at half to one-third the heroes' average experience level.

New Enemy

In the course of his ordinary activities, one of the heroes can make a New Enemy. Hurrying along the street, he can bump into a disagreeable fighter for whom an apology isn't enough; in a tavern, he can make some innocuous remark that you deliberately have the irritable fellow misconstrue as an insult. The New Enemy will only exchange heated words with the hero at this point, but will appear again later in the adventure — he could be a minion of the Master Villain or just coincidentally travelling along the heroes' path — and will eventually have to fight the hero.

Character Level and Abilities: Same class and level as the hero in question.

Press Gang

This encounter works best with low-level heroes.

In any port city, the heroes, in a tavern or hostel, may find themselves set upon by ruffians employed by the city; these ruffians use clubs and strike to subdue.

If the heroes fight and beat the ruffians, they find themselves wanted by the law for assaulting officers of the peace. And if they fight and lose, they wake up to find themselves sailors, headed far away from their quest! Now they must decide whether they're going to jump ship, mutiny, or just settle down to a few years of seafaring life.

Character Level and Abilities: Fighters, first to third level.

Seducer

One of the characters is invited to a romantic liaison with an attractive local. This local can be any one of several things:

(1) He/she could just be interested in a brief tryst;

(2) He/she could fall madly in love with the hero and follow the hero through the rest of the adventure;

(3) He/she could be a "Loving Deceiver" from the "Monster Encounters" pages;

(4) He/she could be a thief and rob the hero blind in the course of their liaison;

(5) He/she could be a spy or assassin working for the Master Villain.

Character Level and Abilities: Varies with choices given above; usually Normal Man/Woman with no special abilities.

Thief

At some point in their adventure, the heroes have a run-in with thieves. Some sample encounters:

(1) Walking along the streets, one hero is bumped into by a local, who apologizes. After a few more steps, the hero realizes his money-pouch has been lifted, and the thief who bumped into him takes off. This leads to a mad chase through the city streets, through the marketplace, across rooftops, through alleys — and perhaps ambushers waiting there. Depending on how daring and aggressive they are, the heroes may or may not recover the money.

(2) Returning to their inn from a hard day's adventuring/investigating, the heroes walk in on a thief burglarizing their room. This thief, of course, hightails it out the window, leading to much the same situation.

(3) The heroes return to their inn to find their rooms sacked and burglarized. The occupant of the next room got a good look at one of them, good enough for the heroes to be able to track him down; they must find him, catch him, force a confession from him, and find out where his allies are fencing the foods if they plan to get their property back.

Character Level and Abilities: Low (first to third) level thieves.

Truthful Accuser

This encounter is like the Lying Accuser except that the accuser is telling the truth. Dig through your characters' pasts, uncover a misdeed or two, and, when the heroes are at a critical point in their adventure, confront them with someone they actually have wronged. This person has found them and appealed to the sympathetic local authorities. The heroes will have to make good or have the authorities on their backs for some time to come.

Character Level and Abilities: Normal Man/Woman with no special abilities.

The demon Hashkoreth gazed fondly at Tornalar and chucked Illyria under the chin. "You went to considerable trouble to find where I mix that incredible exploding powder. I plan to reward you by letting you perish with the fortress where it was made.

"Two stories below, my men have already set fire to the hallway outside the powder's storage area... and have also fired all the exits from this fortress. I think you'll find it a waste of time to try to escape. You did well... but you'll die from not having done quite well enough..."

TRAPS and DEATHTRAPS are staples of fantasy adventures; here are several traps with descriptions of what they can mean to your scenario.

Roll 1d100:

01-10	Animal Pit
11-15	Avalanche
16-20	Coliseum
21-30	Demolition Zone
31-35	Framed
36-45	Mutually Assured Destruction
46-65	Pit and the Pendulum
66-85	Rock and a Hard Place
86-90	Stampede
91-00	Tomb Deathtraps

Animal Pit

This is a classic trap of the adventure genre: The heroes (perhaps just one hero) are dropped into a pit filled with dangerous animals — snakes, lions, bears, whatever. They must either fight the beasts or delay them until they can escape — climb back out, open a secret door, break down a wall, have a rope lowered by friends above, etc.

Plot Functions: This is an explorer's trap; it is sprung on heroes exploring an area they think is abandoned or where they think they are unobserved. Remember that the trap can be under observation; if some but not all of the heroes fall into the pit, the ones who remain above can be attacked by the villain's minions.

Avalanche

This is an outdoors trap. Some time when the heroes are in a narrow canyon or gorge, or are on a snow-covered mountain, their enemies can arrange to dump an avalanche upon them (rocks and boulders in the first instance, snow in the second).

It's not enough merely to say "Make your saving throw vs. Death or be crushed/smothered." Describe the scene to the heroes as they're travelling along: They feel, rather than hear, the first groaning and trembling of the earth, then hear rocks begin to clatter down upon them/hear the great moaning roar of countless tons of snow beginning to slide down upon them; let them run madly for cover or to get off to the side of the avalanche slippage; just as they're at the most critical stage of their running, just as they're almost to safety and the slide is almost upon them, then you can have them make their saves, giving them bonuses if they've been clever or really exerted themselves, giving them minuses if they've played lackadaisically or just relied on high saving rolls to keep them alive.

Plot Functions: In the adventure, this is a situation where a single 0-level villain can come near to destroying much more deadly player-characters (make sure your characters realize this; perhaps they won't underestimate low-level villains again), and where all the sword-swinging ability in the world won't save the heroes. It also serves to spice up otherwise-uneventful travelling.

Coliseum

If it's appropriate, you can have the heroes captured by the local authorities — particularly when they're in an exotic land, lost world, or whatever — and have them armed with gladiatorial gear and dropped into a coliseum for the entertainment of the locals. (Note that this works much better with fighting-type heroes than spellcasters.)

The heroes may be forced to fight animals, monsters, hordes of criminals, or — if you wish to be cruel — each other.

Plot Functions: This situation has a lot of plot-related potential. If the heroes stay captured for a while, they can become popular gladiators, perhaps leaders of the gladiators, and may be able to lead a gladiator escape or even a revolt against the rulers. You can have one of the minor villains also be a prisoner/gladiator, and he and his personal player-character enemy can fight their final duel in the arena. Big fights in the coliseum are also an invitation for the arrival of Divine Retribution or Natural Disaster (see Climaxes).

Demolition Zone

In this classic deathtrap, the heroes are placed (usually bound and weaponless) in some building or area just as it's due to be destroyed. Some examples:

(1) Deep in a mine as it's about to be flooded;

(2) In a building at the bottom of a mountain as the villains are preparing to cause an avalanche to fall upon it;

(3) In a building as it's set afire and burned to the ground;

(4) In a cursed temple as earthquakes are dragging it into the earth or toppling it from a clifftop;

(5) In a sinking ship;

(6) In a fort just as the final, sure-to-be-successful last attack by the enemy is beginning.

Plot Functions: Typically, the villains tie the heroes up, leaving them in this situation, and running off to escape the calamity. They seldom even look back; when they do, it's usually from a great distance. What this means is that the heroes, if they escape, are given a great advantage: the villains may think that they are dead. The heroes have a little time to operate without villain intervention — at least until the villains learn they're still alive.

Framed

One or more of the heroes is accused and convicted of a capital crime — one for which the mandatory punishment is death. (Note that this may be the result of the actions of the Lying Accuser from the "Character Encounters" pages.)

The heroes must escape or die, and they're escaping from the well-built,

well-protected prison of the local authorities. They may either follow the course of actions set out in the Escape writeup on the "Goals" page, or they may arrange for friends to break them out at the scene of their execution — always an exciting and dangerous option, for there are guards and blood-thirsty crowds handy.

Plot Functions: This option serves to make the heroes wanted by the law; you don't want to use this option if the heroes need the cooperation of the authorities to be successful in their quest.

Mutually Assured Destruction

In this very nasty deathtrap, the heroes are bound up in such a manner that any one of them may get free of his bonds — but when he does, all his friends perish. For instance, the heroes are all placed in guillotines; the moment that one victim slides up the block pinioning his head, all the others lock in place and the blades drop.

Obviously, the heroes' task is to find some way for everyone to get out alive. Perhaps an intricate series of cooperative rope-cutting will defuse the trap; perhaps a coordinated maneuver will get everyone free as the trap is being sprung.

Warning: Don't use this type of trap unless everyone in it cares about everyone else in it! It's an awful temptation for a callous character just to get himself free at the expense of all his companions. After all, once he's free and they're all dead, he can loot all their bodies and leave with all their best magical items. Do this only when all those trapped together are friends.

Plot Functions: This trap is an opportunity for the heroes to have to work together — it's best done when the heroes have been pursuing their individual initiatives too long and need to be reminded that they're part of a team.

Pit and the Pendulum

Actually, we're applying this term to any of many time-delay deathtraps. In this sort of trap, the villains capture the heroes and place them in a trap which will soon kill them — it operates on a delay, often based on a timing device or a burning fuse.

Some sample traps include:

(1) The Pendulum. This is the bladed pendulum which descends as it sweeps back and forth and will eventually cut the victim(s) in half; they must discover how to get free of their bonds, or block and stop the pendulum, or (most dangerously) use the swinging pendulum to get them free of their bonds.

(2) Moving Walls. Here, the walls or ceiling of a room move to crush the heroes; perhaps they're covered with spikes as well. The heroes must figure out how to slow down or stop the crushing walls, or must use their lock-picking skills to get out before they're crushed, or must figure out how to position themselves in the room so that they won't be killed before the room reaches its final compressed form.

(3) Caged Animal Release. Here, the heroes are in a room adjacent to a cage which holds ravenous animals which will kill them; the heroes' cage also holds the mechanism which will release the animals in just a few seconds or minutes. The heroes must figure out how to disarm the release mechanism before the animals are released.

Plot Functions: This type of trap is often used by the Master Villain just as he's running off to the final stage of his plan. The heroes have not only to escape the trap but then immediately race to catch up to or intercept the villain.

Rock and a Hard Place

This trap starts out as an Animal Pit, Pit and the Pendulum, or Tomb Deathtrap, but an obvious escape suggests itself very early on. If the characters are in an animal pit, for instance, there may be a dark hole in the pit at their chest level; it leads out of the pit.

Trouble is, it leads into even worse danger. The hole out of the animal pit may lead to the lair of an even worse animal; it may lead through a succession of dangers (collapsing old catacombs, into an underground river, into a den of zombies) before the heroes reach the light. Sometimes the Master Villain knows about this dangerous escape path; usually, though, he doesn't; it's an out he didn't know about and which is just coincidentally very dangerous.

Plot Functions: Same as that of the type of trap it is associated with.

Stampede

See the description of the Stampede in the "Animal Encounters" pages.

Plot Functions: Same as for Avalanche. A zero-experience villain can harm or slay much more powerful heroes with this type of attack.

Tomb Deathtraps

Another classic type of trap is the sort of triggered trap left behind in abandoned tombs, ruins, and catacombs. Here, a hero who touches the wrong step, floor tile, wall brick, torch bracket, mounted gemstone, or other device will trigger some sort of ancient trap designed to kill tomb-robbers and intruders.

Popular varieties include rooms filling with water or grain, rooms closing for all eternity so that victims starve to death, sliding floors that drop heroes into animal pits (which may or may not be occupied after all this time), etc.

It's better to use traps which won't kill heroes immediately, as spike-filled pits tend to do. Give them a chance to use their wits and abilities to escape; make it difficult enough that everyone who survives knows he had to struggle to do it, and those who didn't survive know that it wasn't a cakewalk.

Plot Functions: This type of trap serves to keep heroes on their toes in what would otherwise be very safe-seeming abandoned areas.

The light cast by Illyria's magic did illuminate the chamber. But then it grew in intensity, filling the chamber with actinic brightness, nearly blinding the adventurers. "As I thought," she grumbled. "Everything I cast is either too strong or too weak. Magic just doesn't work right in these caverns, Tornalar. I can't count on my own powers."

You can complicate the heroes' lives by giving them a SPECIAL CONDITION — a condition which limits their effectiveness but which they must work under to be successful in the mission.

Roll 1d100:

01-15	Coping With a Curse
16-25	Magic Doesn't Work Right
26-35	No Hurting the Villain
36-45	No Lawbreaking
46-55	No Weapons Allowed
56-60	Omnipresent Observer
61-65	Stolen Identities
66-00	Time-Limit

Coping with a Curse

The curse might be making the hero progressively uglier, might be draining out his life-force (he's losing experience which will be returned if he succeeds), might be making him progressively insane. Each day, as he sees his reflection in a mirror or pond or fountain, he'll know himself to be less than he used to be.

Magic Doesn't Work Right

If the adventure is taking place on an alternate plane, then that plane's magic works oddly or not at all. (A spell-caster will find that just making himself useful is a challenge when none of his spells works.)

If the adventure takes place on your usual campaign world, then pick a site where this anomalous magical effect is taking place. It could be the temple of some unusual god, the site of an artifact, or the site of some ancient magical war.

You can make some spells not work at all, while others are weakened and still others are stronger. Characters with no magic might now have spells, or may be utterly magic-resistant (don't forget the villain). Characters might have to make a saving throw vs. Magic just to cast spells successfully.

No Hurting the Villain

For some reason, the heroes cannot afford to fight the villain directly. For instance, what if a demon possesses the body of the child of one of the characters, or a very important child spoken of in prophecy, one without whom the world will perish?

No Lawbreaking

For some reason, at one point in the story, the heroes cannot allow themselves to break the law — even when it would help them greatly to do so.

For instance, the heroes may be asking for the help of a king whose word is law and whose power is immense. When they arrive for their audience, an emissary of the Master Villain is making a similar plea for help. If the heroes attack and kill that emissary, they will lose any chance at the king's help — in fact, he may order their execution.

Worse, the king decides to consider their requests and commands them to return in three days. In the meantime, they are not to harm one another.

The heroes soon find that they're being scrupulously watched, and the enemy emissary is continually taunting them, bragging that his request will be granted and theirs will not. He may even fabricate evidence to convince the heroes of this. The heroes' life will be hell until the king decides — and will certainly be hell if they decide to kill the enemy emissary.

No Weapons Allowed

At some point in the story, the heroes must surrender their weapons.

Perhaps they're visiting some quarter of the city where weapons are not allowed; or a particularly peace-loving temple.

In any case, once they're there, they are attacked by enemies belonging to the Master Villain. If they have holdout weapons but don't use them, they may perish at the hands of their enemies, while if they do use them, they earn the enmity of the local ruler or temple official. It's a delicate situation.

Omnipresent Observer

If a wizard, demigod or god has forced the heroes to undertake this quest, he may be with them continually — in spirit. He can't help them, but does magically watch everything they do. And when they do something he doesn't like, he tells them about it — loudly and nastily. (This is distressing when they're trying to break into a fortress or sneak through enemy lines.)

This observer will be opposed to one or more of the heroes' normal procedures (say, ambushing enemies; that's dishonorable) and won't let them get away with it, even though it might be efficient and make it more likely for them to succeed in their quest.

Stolen Identities

This option requires that the Master Villain be of godlike power or possess some sort of artifact.

Once the Master Villain realizes that the heroes are on his tail, he uses his powers or artifact and steals the heroes' identities. One day they wake up — and no one else knows who they are. They retain their memories of themselves and each other, but no one else does. (The villain knows them, though.) They can't return to their estates; their families deny they are who they say they are and say that the heroes are adventuring abroad. Thus, they must complete the adventure without allies or resources beyond what they can beg, borrow, or steal from an uncaring world.

Time-limit

Finally, the most obvious condition to place on an adventure is to give it a time limit. If the Master Villain is going to conclude his evil spell in only three days, and his citadel is three hard days' riding away, then the heroes are going to be on the go all throughout the adventure — with little time to rest, plan, gather allies, or anything except get to where they're going.

"And there," the old man breathed, "is the Lost City of Kubalak. Beautiful, isn't it?"

Illyria looked. The plain below was featureless. "I don't see it. Where? Where is Kubalak?"

"Oh, so I'm crazy, am I?" snarled the guide. "You're just like the rest. Lock me up for another thirty years, will you? Not when I'm ruler of the mighty Kubalak, you won't!" He charged down the hillside to the muddy plain, discarding his weapons, accoutrements, and clothes as he went, till he stood bare to the wind, happily wandering the streets and marketplaces of his imaginary city.

Illyria sat down, defeated. Eight days lost, and there WAS no Army of Kubalak to help them against the demon. They were on their own...

If the heroes are being too clever and efficient, you can lead them astray with a conveniently-planted *Red Herring* — a clue which leads the heroes confidently in the wrong direction.

Be careful: It's possible, when using red herrings, to lead your characters into utter failure. Red herrings should be used as temporary frustrations and delays.

Many of these Red Herrings won't work for the plot you will already have chosen. The 1d100 roll table is provided below as a convenience, but you may find it more appropriate simply to choose the red herring which best fits the adventure as you've put it together so far.

Roll 1d100:

01-10	Artifact That Doesn't Work
11-20	Extraneous Details
21-50	False Path to the Artifact
51-60	Loony Who Has It Wrong
61-00	Lying Rumor

Artifact That Doesn't Work

Often, epic quests against powerful Master Villains require that the heroes find some legendary artifact, the only object which can defeat the villain.

If your heroes have had no trouble getting to that artifact — they've effortlessly sliced through every obstacle you've put in their path and are confidently advancing on the resting place of the magical item — you can have it not work.

This is obvious as soon as the heroes lay hands upon it. It may be broken; magical analysis may indicate that all magic has been drained out of it; it may be lacking some essential parts or elements.

And because of this, the heroes are not as far along as they thought. They'll either have to find another mighty item to fulfill their mission, or will have to embark on another quest to find the essential elements to repair the artifact they have found.

Caution: This is a cruel and unnecessary thing to do if the characters have really been working hard to attain their ends; it should only be done when the adventure has, so far, inexplicably been a cakewalk for them.

Extraneous Details

When giving the heroes details on their enemy — for instance, details they are learning from investigations and readings — you can give them just a few details too many. This may prompt the heroes to investigate the "extra" (i.e., irrelevant) details in addition to the relevant ones, thus losing them valuable time.

Such irrelevant details might include:
The place of the Master Villain's birth (it turns out not to have any bearing at all on his current activities);
The writings of the Master Villain or one of his Minor Villain minions (it turns out to be fascinating reading in the villain's area of expertise, but has absolutely no bearing on the villain's current activities.)

False Path to the Artifact

Once again, if the heroes have had too easy a time finding the artifact capable of destroying the villain, give them trouble this way:

When they get to the place where the artifact is supposed to be contained, they find the coffer or chamber or whatever empty, obviously looted by robbers, who have scrawled such remarks as "Kelrog Was Here!" upon the walls.

The artifact could indeed have been stolen by this Kelrog person — meaning the heroes will have to continue their quest to find it.

Alternatively, this could be a clever ploy by the persons who originally hid the artifact. It might be in a chamber beneath the supposedly-looted (but actually never occupied) treasure chamber; the builders made it appear empty so that the first robbers on the scene would find it already looted. The heroes might not realize the scam until their investigations reveal that this Kelrog person lived centuries before the chamber was built or filled.

Loony Who Has It Wrong

You can have the heroes "aided" by a so-called expert who is actually a lunatic who doesn't know anything about what he's talking about. Once he's led the heroes off to some remote part of the continent, his evasive answers and bizarre behavior will alert them that he really doesn't know anything about what he's pretended to be an expert on.

Lying Rumor

This is the worst and most useful type of red herring — the interesting rumor which just happens to be false. In adventures of this sort, the best Lying Rumor concerns the Master Villain; it gives the heroes some "important" information about him which later turns out to be useless. Such rumors include:

(1) Goal Incorrect. The rumor states that the Master Villain's goal is one thing, when in fact it's another.

(2) Potential Ally No Longer Lives. The heroes hear about a potential ally who could be a big help. When they get to him, they find only his grave.

(3) Species Incorrect. A clever Master Villain might leak false rumors about what sort of thing he is. A Pit Fiend might call himself the Vampire King, so that when the heroes break in with their sharpened stakes and holy water they are in for some confusion and disappointment.

The palmist paled when she saw the birthmark, which others always mistook for the tattoo of a ram's skull, which decorated Tornalar's shoulder. "Get you from my tent," she hissed. "That mark — you bring destruction and death in your wake, as has everyone who has ever borne that mark..."

A lagging adventure can be brightened up, or a cheerful group of adventurers can be alarmed, by skillfully-used *Omens and Prophecies*.

Omens and Prophecies can be used in a variety of ways. Several of the ones used below can be used as Story Hooks to interest characters in the upcoming adventure. Others can be used to provide clues which can lead to the downfall of the master villain.

Roll 1d100:

01-10	Birthmark Pertains
11-20	Comet's Progress
21-30	Fortune-Teller Predicts Doom
31-60	Hero Fulfills Prophecy
61-80	Innocent Fulfills Prophecy
81-90	Reincarnation
91-00	Totem Animal

Birthmark Pertains

One of the heroes has a birthmark that pertains to the adventure in some way.

He may have a birthmark identical to some NPC — for instance, some person endangered by the Master Villain. This mystery can give the hero his reason to become involved. (Why do the characters have identical birthmarks? Either they're related — which a careful search of their mutual backgrounds might reveal — or they've been so afflicted by some god in order that the hero help this other person — which consultation with a high-level cleric can reveal.)

Alternatively, his birthmark may mark him as a hero fulfilling some ancient prophecy — see Hero Fulfills Prophecy, below.

Comet's Progress

Events during the adventure may be enlivened by a large and menacing comet which appears in the night sky for several days during the scenario; the locals take it for an omen of doom.

The comet may be the result of magic being used by the Master Villain, in which case research by high-level wizards will reveal this; or, the comet's appearance can pertain to an old legend involving the Master Villain.

Fortune-teller Predicts Doom

This is an ominous encounter: A fortune-teller predicts doom for one of the heroes, or for some community menaced by the Master Villain.

If the heroes aren't in the habit of consulting fortune-tellers, this mystic could stumble out of any crowd, pinpoint the hero he wishes to warn, issue his dire prophecies, and disappear back into the crowd. If caught or questioned, he can't describe how he knows that doom is in the offing — the cards told him, his (non-magical) crystal ball told him, he just knows.

Shortly after, some calamity should befall the hero: He can be attacked by an assassin, be in a building when it is struck by fire or an earthquake, or suffer other danger. Investigation of the events can then point the heroes toward the Master Villain as the event's instigator. The Villain may not have been deliberately targeting the hero; the hero's involvement in the story may be purely accidental, as far as the Master Villain is concerned.

Hero Fulfills Prophecy

This is the most useful sort of prophecy. In the early part of the adventure, one of the heroes discovers that he fulfills some ancient prophecy. He might have stood on some famous landmark on the particular day of the year that a sunbeam shining through a nearby hole in the rock illuminated him for all to see. He may have arrived with his clothes and equipment arrayed in some fashion that had been long ago predicted by a seer; tie this in with the way the hero customarily dresses, or have an accident befall him so that he arrives in this condition (with one boot missing, for instance, or his top half spattered with mud while his bottom half is clean).

You have to decide what the prophecy is. It may be that the hero is the only one who can defeat the Master Villain. It may be that the hero is supposed to kill the king (this becomes a self-fulfilling prophecy when the king attacks or jails the heroes). It may be that the hero is the only one who can correct some old problem — such as by awakening a long-sleeping princess with a kiss — but that his action rouses the ire of the Master Villain.

Innocent Fulfills Prophecy

Similarly, an innocent could fulfill a prophecy — one which endangers his/her life. This innocent might, for instance, be the one who is supposed to slay the king, but is not a mighty adventurer able to protect himself from the king; the heroes may find themselves sheltering and helping this poor dupe.

Reincarnation

The hero, seeing the portrait of some long-dead nobleman, may be surprised to see his own face staring back at him. All evidence points to the fact that our hero is the reincarnation of this person, and the Master Villain may desire to destroy any trace of that nobleman's existence.

Just as appropriately, this long-dead nobleman may have died after making some important choice — such as choosing love over career or career over friends; and the choice he faced is identical to one the hero now faces. Will our hero defy the prophecy and choose as he did in a previous life, or will he choose the other option and see what happens?

Totem Animal

If a hero has an animal which is his totem, he may see the animal engaged in a fight to the death with another animal — one which, coincidentally, is the totem of one of the villains. How his totem defeats the other — or is defeated by it — gives the hero some clues as how to fight his actual opponent when the time comes.

Illyria shook her head furiously. "You gave me your word that you would stay and protect my family until the danger was past. And now that we KNOW the demon's forces will be attacking tonight, you want to run away."

"If we strike his main camp tonight," Tornalar protested, *"we can deal him a blow which might just break his army into pieces."*

"While my family dies! You gave your word..."

If you want to give your characters a crisis which no amount of spellcasting or sword-swinging will resolve, present them with a MORAL QUANDARY. This is a problem of conscience, a problem for which the characters must make a single choice — but not a simple one.

Roll 1d100:

01-15   The Ally Quandary
16-30   The Friend Quandary
31-60   The Honor Quandary
61-80   The Respect Quandary
81-00   The Saving Quandary

The Ally Quandary

You set up the situation so that the heroes have a good chance at defeating the Master Villain if they get the aid of two specific individuals, probably experts in fields relating to the villains' activities. But the two experts hate one another and refuse to work together, even if it costs them their world.

Don't let the heroes know that there is a problem until the two experts are brought together and realize that the heroes want them both. Then let the sparks fly with an NPC vs. NPC confrontation — which includes name-calling directed at the heroes, who "should have known better than to drag in this flea-bitten pretender, this dastard with brains like gruel," etc.

The heroes are now in the position of having to choose between the two NPCs, who are equally vital. If you like, you can give them a chance to persuade the NPCs to work together — but they have to put together one amazing argument to be successful. If they are not, the original dilemma is still with them.

The Friend Quandary

At a critical point in the story, one of the campaign's NPCs makes an impossible demand of one of the heroes.

What sort of demand? Here's one favorite, the Lover's Complaint: "I can't stand you risking your life all the time... don't go, stay with me, I need you... If you leave this time, I won't be here when you get back."

Another one, uttered by very underpowered NPCs just as the heroes are about to undertake the most dangerous part of the story, is something we can call the Nebbish's Lament: "All my life, I haven't been good enough... I've never succeeded at anything I've done... You've got to take me with you... I know it's dangerous, but this is my last chance to prove myself..."

The Honor Quandary

You want to use this on the character with the most strongly developed sense of personal honor — someone who has lived all his life by a strict code. Toward the end of the adventure, this character realizes that the best way to defeat the Master Villain is a violation of that code. For instance, the character might be a paladin, who discovers that the only possible way for the heroes to defeat the Master Villain is to sneak up on him and stab him in the back.

A variation on this is when the character's god suddenly becomes pragmatic and orders the character to perform actions which are outside the code of honor practiced by the character. When the stakes are big enough, as they are when dealing with the plans of very powerful Master Villains, gods may become fretful and order their favorite heroes to actions which the heroes oppose. Here, the hero faces not only the loss of honor but also, perhaps, punishment from his god.

Caution: It is possible to ruin a character by utilizing this Quandary. If, at adventure's end, the player feels that his character has been permanently dishonored, he may not wish to play the character any more. You can prevent this by making the honorable choice the better choice, or by providing means within the hero's culture or order for the hero to do penance for his dishonor.

The Respect Quandary

This is much like the Ally Quandary, only at a greater distance.

The heroes have been utilizing the aid of two (or more) powerful NPC allies. As an example, one is an old military man and the other is a wizard.

Now, in the course of the adventure, the heroes come across a task which can be accomplished in one of two ways — say, through military intervention or by esoteric magic.

The heroes have to choose between these options, each of which seems equally viable. The problem is, the NPC allies are agitating for different choices, and the one whom the heroes choose against will no longer aid them.

The Saving Quandary

Finally, another classic quandary puts the heroes in the position of choosing between a grand opportunity to hurt the Master Villain — or saving the lives of a number of individuals.

For instance, the heroes, sleeping in a small village while on the road in campaigns against the Master Villain, wake up one morning to hear two interesting things. A distant farmer has discovered that one of the most important Minor Villains and his men are encamped in a distant glade. If the heroes go there, attack and defeat him, they will score an important coup against the Master Villain. Trouble is, this farmer heard the Minor Villain discussing tomorrow's attack on this village; another party of minions, led by a less-important Minor Villain, will be destroying this village today. The heroes can either travel to the site of the Minor Villain and strike a blow against the Master Villain, or stay here and weather the attack of the invaders.

Caution: This is only good when the heroes actually care about the innocents in their charge. If they're neutral, this is no quandary at all; they'll attack.

Tornalar urged his horse on to greater speed. Up ahead, the whooping Despar held aloft the Crimson Sword, the only thing which could shatter Hashkoreth's Crystal Heart... But the roguish Despar was as good a rider as Tornalar, and his mount was fresher...

One of the most exciting elements of the adventure story is the CHASE, the part of the story where the heroes are desperately fleeing the villain and his minions, or where the villain and his minions are desperately fleeing the heroes. Here are some options.

As with many other story elements, the chase is best dictated by the other parts of the story — particularly the Setting. You may wish to choose the most appropriate Chase instead of rolling.

Roll 1d100:

01-10	Aerial
11-20	Endurance
21-40	Footrace
41-60	Horseback
61-90	Special Terrain
91-00	Water

Aerial

The heroes could be riding pegasi or friendly griffons or allied great eagles; the villains could be carried aloft by gargoyles or demons. The prospect of taking a mile-long fall if one's mount is hit is a very daunting and challenging one for the hero.

You could have the adventure involve the creation of some sort of magical airship: the heroes could be loaned an airship by wizards, or the villain could have created one. In the latter case, the Master Villain escapes in his ship, and the heroes must give pursuit on the backs of flying animals — or perhaps using an earlier, smaller, cruder model of the ship.

Endurance

The Endurance Chase is not some sort of climactic chase — it's a rugged, tiring, persistent pursuit that tests the characters to their limits.

In this chase, the heroes and villains are pursuing one another across a lot of territory and they're not catching up with one another very fast. This may be a horseback pursuit across a hundred miles of savannah, a camel chase across several days' worth of desert, or a chase across arctic tundra.

In any case, the chase is so rigorous that the heroes need to roll a save vs. poison every day (with CON modifiers to the roll) or lose 1-4 hit points from exhaustion. The same may apply to their mounts if the heroes are pushing them too hard.

Footrace

The chase involves the characters on foot, probably through such terrain as city streets or the corridors of a palace. One hero may realize that he's being pursued by a party of enemies and choose to run for it; the heroes may have caught up to the Master Villain, prompting him to run for his life.

If you want to spice up your footrace, lead it into some of the interesting places described in "Special Terrain," below.

Horseback

This is a relatively short chase — it only needs to go on for a mile or so before even the best horses are winded. If it goes on longer than that, the horses may collapse and perhaps die.

Use whatever means you prefer to determine whether the pursuers catch up to the pursued. If the heroes are being chased, they may be able to use their own cleverness or knowledge of the area to elude capture. If the heroes are doing the pursuing, the same may apply: they might know a shortcut to head off the villains; alternatively, they may be better riders or have fresher horses.

Don't forget that when one party on horses catches up to another, the result may be a joust, another classic confrontation.

If you want to spice up your horserace, lead it into some of the interesting places described in "Special Terrain," below.

SPECIAL TERRAIN

You can make any chase more memorable by having it take place in a setting to which it is utterly unsuited. For instance, horse chases are fine and dramatic when they take place through the forest, out on the open plains, or along a road — but they become diabolical when they take place inside the Royal Palace or in dangerous, labrynthine, treacherous catacombs.

Catacombs. Have the heroes contend with poor lighting (characters without *infravision* must carry their own torches), collapsing flooring (which injures them and deposits them in lower levels of the catacombs) and close encounters with catacombs dwellers.

Inside a Building. Interesting to a foot race and very interesting with horse races; the heroes must contend with narrow hallways, furniture, the inhabitants, slick floors (too slick for horses), low-hanging chandeliers, and other problems.

Rooftops. Footraces become very dangerous when one participant takes to the roofs; participants have to deal with jumps across alleyways, collapsing roofs, breaking slate rooftop tiles, sliding down a slanted roof and catching one's self on the gutters or other projections, etc.

Swamp. This classic choice for foot races and horse chases provides you with fetid pools filled with monsters, quicksand, will-o'-the-wisp encounters, and consistently bad footing.

Through the City. With the simple chase from one end of the city to the other (foot or horse), you get to put the racers through different types of neighborhoods (palatial estates, markets, slums) and the interesting color and inhabitants they provide.

Water

Finally, don't forget the water chase: Whether it's a battle of seamanship between naval vessels, a chase of rafts toward the inevitable waterfall ahead, a contest of canoeing ability, or a chase between the villain and his giant shark vs. the heroes and their dolphin friends, the water chase can be a distinctive and dramatic one.

"The demon you speak of, whose name I dare not utter," whispered the sage, "is immortal, invulnerable, unstoppable. No force known to man can harm his body; not even the gods can destroy him."

"Then we have lost," Illyria breathed.

The sage shook his head. "Not necessarily. There is a story... a story that he lost his heart to a demoness, before mankind was created. Literally — he gave her his heart, plucked it from his breast, and she kept it. If it is still not within him, if it is not protected by his body, perhaps he has a weakness after all..."

If your Master Villain is particularly powerful — an ancient wizard or lich, a demon or devil, a god — you'll want to give him a SECRET WEAKNESS. This weakness is the key to his defeat. The heroes should hear from very early on that he has such a weakness; they must then figure out what it is to exploit it.

Roll 1d100:

01-20	Element or Ingredient
21-40	Holy Symbol
41-60	Lack of Familiarity
61-80	Love
81-00	Secret Embarrassment

Element or Ingredient

The Master Villain can be banished, dispelled, killed, or otherwise defeated by some sort of element or ingredient:

(1) A metal (gold, silver, iron);

(2) A type of gemstone;

(3) A specific plant (mistletoe, wolfsbane, red rose);

(4) A common ingredient or element (sunlight, water, soil, leather).

How this manifests itself: The Master Villain tries to get rid of all the examples of this element in his vicinity; he doesn't let his minions carry it or bring it into his presence.

But he's not stupid; he doesn't announce to the world what his weakness is. He tries to hide his concern within another command. If he's allergic to red roses, for instance, he orders all "things of beauty" destroyed within miles of his abode.

The heroes may find out what his specific weakness is from research (research which would not yield anything if they didn't know about the peculiar behavior which conceals his weakness) or from bribing or interrogating Minor Villains close to the throne.

Holy Symbol

The villain may have the traditional weakness to a specific holy symbol — but don't choose just an ordinary one. It may be a holy symbol no longer used by the church, or may be some forgotten variation on the current symbol. (For instance, the cross may not work, but a variation — such as the Roman cross — might; alternatively, it might have to be a holy symbol which has undergone some unfamiliar ritual.)

How this manifests itself: The villain will be destroying the temples in which this holy symbol appears, but the heroes will not know precisely why unless they interview survivors of these raids and learn that the minions were very interested in destroying those specific symbols. Even so, you should give the heroes an early encounter with the Master Villain, so that when they flash the untreated or slightly-wrong symbol at him he can merely laugh at them. Then, they have to figure out why he's worried about this symbol when it doesn't hurt him.

Lack of Familiarity

The Master Villain, if he comes from the past or another dimension, or belongs to an alien race, might be sufficiently unfamiliar with this world that he essentially defeats himself.

How? By making incorrect guesses about human behavior. One classic error involves underestimating the human capacity for self-sacrifice. For instance, when the heroes burst in on the villain's throne room, they find him with an artifact which will enable him to complete his plans — but can be disarmed if they all throw themselves into its deadly interior. When the villain realizes that they're willing to do so, he's already defeated; he'll probably leave this plane in frustration before the heroes do kill themselves.

How this manifests itself: All his minions will have noticed the villain's odd interpretations; all the heroes have to do is capture (or convert) a Minor Villain and they'll learn useful facts about the state of the Master Villain's mind.

Love

The Master Villain possesses the "weakness" of genuine affection or love — probably for some NPC, though it could be very intriguing if the object of his affections is a player-character. The heroes can then defeat the villain by holding his loved one hostage, or proving that his loved one will be seriously harmed, betrayed, or killed if the villain keeps up with his activity.

How this manifests itself: If the loved one is one of his minions, the Master Villain may devote too many of his resources to rescue this person from capture or death, alerting the heroes to the fact that the relationship is different from what it seems to be. The villain may be keeping his loved one in great security in his citadel; an interrogated or talkative Minor Villain could talk about the area of the citadel no one but the Master may visit. When the heroes infiltrate the citadel, they're sure to go there, meet the NPC in question, and discover the villain's secret.

Secret Embarrassment

Finally, the villain may have some aberration or secret shame that will force him to flee when he is confronted with it. It could be something as simple as the fact that his nose is too big, or that he is a small and nebbishy wizard pretending to be some vast, powerful demonic power. When his shame is revealed, he is too humiliated to continue; this is a good option for comedy adventures.

How this manifests itself: Inevitably, this embarrassment is revealed when the heroes accidentally or purposefully see the true form of the Master Villain and realize that he is not like the paintings, images, and descriptions given of him — in fact, he's a lot less imposing.

Illyria paused. All she had to do was utter the words of her spell and Despar's horse would be paralyzed. This might pitch the horse and Despar both off the clifftop where they rode... but even if they perished, the Crimson Sword would be unharmed.

"Do it!" shouted Tornalar. "We can't catch him any other way!"

Illyria flinched, but did not utter her spell. Despar vanished from sight, the Sword still in his hand, and Tornalar's hopes vanished with him.

The adventurer turned on the sorceress, eyes ablaze. "Why didn't you stop him?"

"I might have killed him. I could not, Tornalar. Despar is my brother..."

Finally, if you want to make life a little more hellish for your characters, you can give them one of the following CRUEL TRICKS AND COMPLICATIONS. At a crucial point in the story, you can spring a Cruel Trick on your heroes, forcing them to reevaluate their situation, abandon their mission, and refigure what they need to do.

Roll 1d100:

01-10	Heroes Must Work With Villain
11-30	Mission Is a Ruse
31-50	NPC Turns Traitor
51-60	Villain Accompanies Party
61-70	Villain Is Related to Hero
71-00	Wanted By the Law

Heroes Must Work With Villain

If they have to work for the villain, it's due to some hold he has over them — probably, he's kidnapped one of their NPCs and will kill this person if his demands aren't met. Put the heroes through an encounter where they have to do something they are loathe to do, such as sack and pillage a temple, before they have the opportunity to retrieve their friend.

If they have to work with the villain, it's probably because an even worse villain has turned up! If you choose this option, roll on the Master Villain chart twice (and roll two Minor Villains for each Master). The less nasty Master Villain (i.e., the lesser of two evils) is the one who concocts the first Master Plot and first encounters the heroes. But halfway through the story, the second, nastier, Master Villain unveils his Master Plot, and the heroes and first villain must collaborate if they're to survive.

Mission is a Ruse

In the course of their adventuring, the heroes discover they have been tricked into performing a mission which helps the Master Villain.

For instance, the Master Villain might release rumors that a certain artifact is the only thing that can slay him. In truth, it's his favorite weapon — but only someone of pure heart can retrieve it from the lawful-good chamber where it is held. When the heroes recover it, the Master Villain swoops in and takes it, thanking them; the heroes are worse off than ever.

NPC turns Traitor

He may alert the enemy when the heroes are planning a raid; he may steal the artifact and take it to the villain; he may stab a hero or important NPC in the back (literally) before departing.

Why does he do this? Some choices:

This may not really be the NPC; he could have been replaced by a doppleganger or shapeshifter.

The NPC might be under some powerful compulsion — blackmail, a variant type of *charm* spell, or a *limited wish* — which temporarily makes him the villain's minion.

In any case, this inevitably leads to a final confrontation within the villain's citadel, where the heroes find out if the NPC actually did betray them — and, if so, fight him to the death.

Caution: It is easy to overuse this trick. You'll find that having the NPC betray the heroes' trust is a bit less dramatic when the party never trusted him in the first place.

Villain Accompanies Party

In this distressing situation, the Master Villain, in disguise or his secret identity, accompanies the heroes for much of their quest. He gets to know them, learns their strengths and weaknesses, learns their plans, and just as soon as it's most efficient for him, he thwarts their current plans and leaves, with methods like those discussed in the "NPC Turns Traitor" choice.

Alternatively, the Master Villain might be with the heroes all along, up to the very end; the heroes know that one of their companions is the villain, and the whole thrust of the story is finding out who he is. This is the whole purpose of most Mystery-type adventures.

Villain is Related to Hero

In this very irritating complication, one of the heroes discovers that the Master Villain is related to him.

The villain might be his long-lost father or twin; perhaps this relative is not long-lost after all, but has secretly been a Master Villain for years, and only now has the hero discovered it. (This works well with the Organizer.)

This may or may not change the heroes' plans and approach. It could be that the heroes will now try to "save" or reform the Master Villain; perhaps they won't. It doesn't really matter; this Cruel Trick is really not used to force the heroes to figure out a whole new approach to defeating the Master Villain. No, in actuality it's just another way of bending the related hero's mind and making him suffer as he has to confront and work against a relative he'd prefer not to have to oppose.

Wanted by the Law

One final complication, one which occurs pretty frequently, is when the heroes are wanted by the law. When they're wanted by the law, they have to travel in secret and are very limited in the resources they can acquire.

This becomes a very attractive Cruel Trick to play when the heroes have to have the help of the authorities to beat the villain. This means they'll have to prove their innocence to the law before continuing — perhaps having to sit around and stand trial while the Master Villain is continuing with his plan.

Now, it's time to put together a sample adventure using these rules, to show how it's done. It's not hard.

Remember that what you're assembling here, with your die rolls and deliberate choices, is a skeleton, a framework on which to hang your story. You'll need to make sure that all of the "bones" of the skeleton fit together, and then you'll have to flesh it out into a full-fledged adventure.

I. Generate Basic Plot

Step One is to generate the Basic Plot of your adventure: Roll (or choose) from the pages titled Themes, Goals, Story Hooks and Maguffins, Settings, Allies and Neutrals, Master Villains, Minor Villains, Plots, and Climaxes.

Rolling on the charts, we ourselves come up with the following elements:

Themes: Roll 18 — Action/Adventure

Goals: Roll 54 — Protect Endangered NPC(s)

Story Hooks and Maguffins: Roll 39 — Hero Offended

Settings (General): Roll 49 — Hero's Home Town

Settings (Specific): Roll 41 — Lost City; Roll 93 — Temple/Church

Allies and Neutrals: Roll 37 — Gibbering Madman

Master Villains: Roll 54 — The God of Chance.

Minor Villains: Roll 39 — The Inquisitor. Roll 43: The Lovable Rogue

Plots: Roll 54 — The Event

Climaxes: Roll 36 — Divine Retribution

Now, let's see what we can make of them.

II. Smooth Things Out

Point by point, let's look at these random story elements and see how we can fit them together.

Action/Adventure. No problem there; this adventure will be a straightforward action drama, no concentration on comedy, horror, or other theme.

Protect Endangered NPC(s). So the heroes will find themselves protecting one or more NPCs from danger. We still have no problem.

Hero Offended. The hero will be drawn in to (or tied to) the adventure by being offended. That sounds reasonable; we won't generate any details on that until we know a little more.

Hero's Home Town. This is the story's setting, and abruptly we have adventure elements starting to fit in with one another. If the setting is one hero's home town, then the Endangered NPCs the heroes will be protecting are some or all of the residents of that town. Let's arbitrarily decide that the whole town is in danger.

Lost City and Temple/Church. This is an unusual element, but we can make it fit. What if a Lost City — with the descendents of some long-forgotten race — is hidden near the hero's home town? Perhaps it has existed in some canyon or cavern complex for centuries and has only now been discovered by people from the outer world — or discovered the outer world on its own. The Temple/Church can be one in the hero's home town, or in the Lost City, or both; let's go for both.

Gibbering Madman. The heroes will be encountering a gibbering madman. The obvious origin for his madness, given the elements we've already rolled, is that he found his way into the Lost City, was terrified by something he saw there, and lost his mind.

The God of Chance. Here we have a problem. So far, the adventure we've been putting together has sounded pretty menacing and uncomfortable — a lost city, a town in danger. And our villain is the whimsical and funny God of Chance? Not likely. Let's reroll. We come up with a 78, which gives us:

The Ravager. This makes a lot more sense. Obviously, the Ravager is from the Lost City and is ravaging the local area which includes the Hero's Home Town.

The Inquisitor and The Lovable Rogue. These are the Minor Villains. The Inquisitor sounds like a good choice to come from a Lost City which has a Temple/Church, but the Lovable Rogue sounds a little out of place. Perhaps he's an outer-worlder who stumbled into the Lost World and was offered employ by the Ravager; perhaps he's an independent Rogue, not actually belonging to the Ravager, who is competing with the heroes for the treasures of the Lost City; perhaps we won't use him at all.

The Event. The adventure's backdrop is some sort of event — an event at the Hero's Home Town, which has a Temple/Church. An obvious choice is a wedding — someone the Hero knows is being married and the hero and his friends have been invited. Let's make it the Hero's former lover/girlfriend, to give him more of an emotional stake in the story.

Divine Retribution. This is the adventure's climax, and it's certainly appropriate for an episode with a Lost City. But it means we need to set things up so that the gods can easily destroy the Lost City. Let's put the City in a cavern, one with an underground river which runs above the main cavern gallery; should something shatter the too-thin stone between river and cavern, the cavern would shake itself apart and be utterly flooded.

So, what we end up with is this: The hero and his friends are invited to return home to see his former lover being married to someone else. Meanwhile, an explorer (the Madman) found a nearby Lost City and, though captured and tortured by the City's evil leader, escaped with most of his mind gone; he made it to the Hero's Home Town, where the locals can't make anything of his wild babblings. The evil ruler of the Lost City, whose scouts tracked the Madman back to the Home Town, has decided to destroy the Home Town so that it cannot threaten him. But his scouts report that the Home Town has within it a woman of magnificent beauty (the Hero's former lover) and so he decides to kidnap her back to the Lost City.

In the adventure, then, the hero and

his friends reach the Home Town, meet the ex-lover's husband-to-be, see the Gibbering Madman, and assemble for the wedding. During the wedding, hordes from the Lost City attack, killing wantonly; a flying creature belonging to the ruler swoops the ex-lover off and carries her back to the Lost City. The heroes throw back the assault, and now they have to find the ex-lover — and suddenly the Gibbering Madman's ravings make sense. He has to lead them to the Lost City.

There, they must sneak or force their way in, then find the ex-lover. Obviously, she's in the Lost City's main temple, where she's to be wed to the nasty ruler of the city. (Since the end of this story should involve divine retribution, this may be a no-no in the eyes of the local god.)

If the adventure's to be of any length, one or more of the heroes needs to be captured. This will give the Interrogator something to do; the heroes may meet the Rogue, who's also in the Interrogator's hands; the heroes will learn of the Lost City's treasures and of the fact that the city populace is deathly afraid because the ruler is marrying the outworld woman in violation of their god's laws.

Eventually, the heroes have to escape the Interrogator and then get to the church on time — in time to interrupt the ceremony, that is. They have to survive the ruler's retaliation, and then survive the god's divine retribution, as a massive earthquake releases the river and begins to flood and destroy the lost city.

At story's end, the ex-lover may be reunited with the hero or not; the heroes may have escaped with a grand treasure or just gotten out with their skins.

III. Flesh It Out

Once you've generated the basic story elements and smoothed them into a proper plot, you need to start fleshing things out.

First, try involving all the "generic" NPCs in the campaign. Do any of the villains match villains already existing in the campaign? If so, use the established character as the character indicated on these charts. (Perhaps there's already a dashing bandit leader the heroes have encountered; this can be the Lovable Rogue. Perhaps there's a demented prophet who dances through the heroes' lives every so often; he can be this story's Congenial Madman.)

Give all new characters a name, a couple of background notes, and some sort of personality trait (as described under Character Hooks in the "Allies and Neutrals" pages).

If this plot coincides or dovetails with other events which have been going on in your campaign kingdom, so much the better — exploit this for all it's worth.

IV. Generate Optional Plot Elements

Now, if you wish, you can generate the optional plot elements — those from pages 18-30.

The best way to do this is to make one roll for each plot element, look at them, and discard those which just don't seem to add anything to the story as you've conceived it.

Our rolls for this story include:

Monster Encounters: Roll 33 — Loving Deceiver

Character Encounters: Roll 68 — New Enemy

Traps and Deathtraps: Roll 72 — Rock and a Hard Place

Special Conditions: Roll 20 — Magic Doesn't Work Right

Red Herrings: Roll 65 — Lying Rumor (Weakness Incorrect)

Omens and Prophecies: Roll 58 — Hero Fulfills Prophecy

Moral Quandaries: Roll 22 — The Friend Quandary

Chases: Roll 61 — Special Terrain

Secret Weakness: Roll 39 — Holy Symbol

Cruel Tricks and Complications: Roll 50 — NPC Turns Traitor

Of these, the following choices seem to add something to the adventure (obviously, your own choices might be very different from these):

Loving Deceiver. What if the heroes rescue the ex-lover only to discover that they've actually rescued a monster — say, a succubus minion of the Lost City's ruler — in her shape?

New Enemy. It seems evident that the ex-lover's new husband to be would not be too thrilled with the presence of the hero. Perhaps he'll turn on the Hero, show his lack of character by abandoning him to death or pushing him into a trap.

Special Terrain Chase. This makes lots of sense: The heroes are in a cavern network, and so a chase through caves, caverns, and ancient tunnels is in order. Since you're going to have a lot of villagers assaulting the Lost City, perhaps this should be a horse-chase; perhaps the denizens of the Lost City will be riding some other sort of creature, like small dinosaurs.

V. Run the Adventure

If you, as a DM, are prone to doing a lot of preparation, you will now want to generate all the maps, character sheets and monster sheets necessary to run the adventure. If you're more extemporaneous, you'll just want to run it.

In either case, you've been able, with only a couple of minutes work, to generate the framework of an adventure; we hope you have fun with it!