

MYTHMAKER GM Quick Guide



by Brian Cool

MYTHMAKER GM QUICK GUIDE

Made with the Mass-Adventure Game Engine
Game for More



M.A.G.E. Publication – B-GMQG 2024

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Welcome to the Age of Myth

Thank you for trying Mythmaker! This book, along with the Player Quick Guide, provides all the information needed to play, from character creation to monster motivation, as well as a full adventure.

If you have played an RPG before, much of what you know will carry over to Mythmaker. If this is your first time playing, take some time to familiarize yourself with the rules and the adventure. You needn't commit everything to memory, but you will benefit by knowing where to find things when needed later.

If you like the game, please check out our full version, coming in 2025. You will find expanded options for skills, occupations, spells, monsters, and much more.

MYTHMAKER GM QUICK GUIDE

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MASTERING THE GAME

WHY IS A GAMEMASTER important? Many RPGs appoint such a figure, though the titles vary from game to game. Their function is to facilitate the creation of a story. They don't know how it will end, but they do know a few key things that will happen along the way.

As gamemaster, you will take on a mix of responsibilities, starting with that of host. You are *at the very least* host to whatever adventure you are presenting. You may also be hosting the player group at your own actual table.

You are responsible for impartiality. Fair play should always prevail. You are neither for nor against the characters or the players. It's your task to ensure everyone has a chance to participate and feels encouraged to do so.

Your job is to manage a crew of supporting characters, villains, demons, monsters, and the occasional godling. You must also know the basic rules. It is encouraged that players know them too, but they will often look to you for guidance, making you part teacher. For being all these things, we thank you. Mythmaker is brought to life because of you.

First-time GMs should play it easy until they have a few games under their belt. Encounters may be less lethal, with foes likely to surrender or flee rather than fight to the death. First-time players will appreciate such a training ground to learn the rules and become familiar with their characters.

For those new to game-mastering, the best way to learn is to run a short, simple adventure. The Candlemaker's Daughter, at the end of this book, is designed for new players and GMs.



ONE: PLAYER AND GAMEMASTER

THERE ARE FEW REAL-WORLD comparisons to the relationship between a gamemaster and their players. The separation of powers seems at first arbitrary and lopsided. One person plays a character, while the other plays gods, townsfolk, monsters, and even the character's mother.

Players of RPGs are some of the best people you will ever meet. By and large they are intelligent, empathetic, hopeful, and agreeable creatures. And best of all, not one of them is perfect. For it is not perfection, but the ability to make-believe, that makes the ultimate gamer.

YOUR ROLE

AN ADVENTURE MAY BE well-constructed on paper, but it is the GM's role to make it colorful and immersive. You will learn to give descriptive details and to run a retinue of supporting characters, each with their own little lives. You will learn to portray the villain and the righteous alike.

Each GM is different. One might expect the players to retreat in the face of overwhelming odds, recuperate, and come back later. Another may assume they will go ever forth, despite the pain and opposition.

But you must try not to impose your own expectations onto the group. If there is something you think they should do that they are not,

consider adding further narrative. Perhaps the scene could use more clarification.

Remember that the characters would know more about their world than the players do. They live there. They should know almost as much as you do. You may choose to prompt the player when there's something the character would realize or remember, that the player of the character has apparently forgotten or overlooked.

This is a game in which everyone can win. Especially if the definition of winning is stretched to include the various emotions felt in a typical session: grief, hope, fits of laughter, and waves of heroic pride.

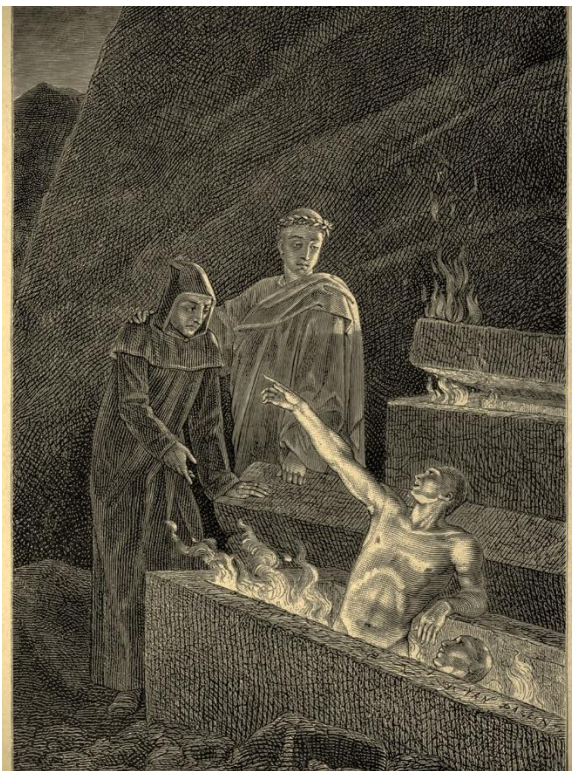
On the other hand, everyone can lose if the game descends into the mode of player vs.

player,—or worse, player vs. gamemaster. Throughout this book you will find suggestions on maintaining a positive group dynamic.

It can be helpful to approach the table knowing you will make a mistake. That's okay! No one is perfect. Often players will work with you to compensate, and to round out the experience.

Occasionally you will forget a rule. You know it's buried somewhere in one of the books. However, the story is moving along nicely, and you don't want to break the momentum to leaf through an index. It may be better to just make an educated guess about the next most logical occurrence. Estimate the odds based on your own grasp of the situation and roll a die to see what happens. Then, refresh your memory on the rules after the game. Try not to do this too often, or in life-or-death situations.

Much of the fun of roleplaying comes from the interplay between the main characters and the game world. As with any RPG, a handful of dice and a bit of story promises endless nights of fun and memories.



TIPS FOR ENGAGING PLAYERS

Players won't always tell you what to do to keep them engaged, or they are so subtle that you miss

it. But make no mistake, it is very important that you do. It's mostly the extra, little things that count. Rest assured; they will notice your efforts. And it will get easier with practice.

- Use their character's name often.
- Play on character backgrounds.
- Condense mundane actions between plot points into a short summary.
- Learn when to condense and when to stretch out, by taking cues from players, usually in the form of body language.
- Stir in spoonfuls of description, history, and mystery.
- Present the players with lifelike creatures and realistic support characters.
- Add extra details for a particularly interesting aspect of the story or world.
- Roleplay through consequential decisions or character development episodes.
- Know when to give the players more information and when to conceal.
- Watch for signs of boredom, being ready to remedy with an exciting encounter.
- Extend good storylines—end the bad ones.
- Learn when and how to tempt players who are too cautious.
- Try different length games, from one-shots to long campaigns.
- Give gentle reminders if a player seems to be forgetting something that their character should remember.
- Ask players for clarification if you don't fully understand their plan.
- Try different genres.
- Encourage players to be open with other players about their character, even if the character is not open with other MCs.
- Encourage players to take narrative control whenever appropriate.
- Give an accurate sense of how the situation fits into the greater narrative.
- Ask (don't tell) players how their character thinks, feels, or reacts.
- Bring on the energy!!





TWO: THE GAME

MYTHMAKER WAS MADE for ease of play. There are three unique encounter types used to engage players: Roleplay, Combat, and Exploration.

Roleplay is broadly thought of as communication—it may be cooperative, interrogative, or contentious. Exploration encounters provide information and anticipation—they include the investigative, environmental, and the chance meeting. Combat encounters are all danger and dice—they include the duel, the sneak attack, and the all-out battle. All can be thought of as scenes, and all occur in a setting.

RUNNING THE TABLE

CHARACTER LICENSE IS GREAT: it keeps players interested. It can however lead the story astray. Should you use your powers as the GM to lead the characters back onto the path??? Maybe, ... probably not. Much of your role consists in describing a setting, narrating what is happening there, and then asking what the characters do.

Yes, it's your table, for the length of the game at least. It is ultimately your choice whether and which optional or house rules to use, and how you interpret those rules. Does this mean you can exercise tyranny over the group? No, your job is to move the story forward without controlling its direction.

Yes, you do control reality. But when you call for a die check, or when you narrow an MC's set of choices, it's usually in response to

their own actions. Don't worry it gets easier with practice.

When using pre-published content, get to know the support characters and their motivations well enough to roleplay them convincingly. You may wish to tinker with encounters or settings to give it your own touch.

You will discover your own style, your own strengths, and your weaknesses. You will have your authority challenged. And you will take your friends to places they have never seen.

If it takes several sessions to find your groove, that's fine. If you remember it's a game, not a job—if you keep your grip loose—if you show appreciation for your group—everything will sort itself out.

Roleplay the Natural Way

KIDS DO IT whenever they can, when they pretend, which is great. Research shows that if you make-believe as a child, you will benefit as an adult. But adults should pretend too, to keep our minds supple and our imaginations alive. And that's just for starters. Mostly it's for the fun of it. It's also about escapism and the spirit of adventure! It's the thrill of putting your life on the line, even if only in your imagination.

There is a reason players often state character actions in the first person, as if they are the one performing the action. At first it may simply be a convenience, saying, "I," rather than, "my character . . ." However, as it continues, one gains that unique feeling of connection attainable only in roleplay.

Do we need escapism, like food and drink? The things we encounter in RPGs are so far out of the norm that our imaginations are put to the test. When you are in tune with a character—and this is true for GMs too—the story transcends the game.

Nonetheless, too often stories are forced to fit into an imperfect format, or complex game system, as they strive to merge fantasy and reality with immersion. Too often players of one RPG or another are expected to 'get into' a character that is so hampered by rules, the result is little better than a wooden prop in a play. Combat is often confusing, mechanical, and time-consuming. After spending hours to make the slightest progress, who can blame the player that loses the thread.

Mythmaker is an attempt to bridge the old and new schools. Based on, *better rules are good, but fewer rules are better*. As a system it seeks first to exist separate from the story, while being a useful vehicle to drive the narrative. It reimagines the RPG from a storyteller's stage. The books hold the instructions, concepts, character options, tips for play, an adventure, and GM tools. But it is you (the players and the gamemaster), who creates the story. You are the mythmakers.

The point is, there are many reasons and many ways to roleplay, but there is only one wrong way, and that is to have no connection with your character. If you want your players to roleplay, first let them. If they don't get into it, but they are still having fun, let them do that. However, if you want to encourage them, you may have to set the example.

Combat Logic

There are two sides to every battle. It is important to monitor how each approaches the fight since an early advantage on one side or the other often translates into victory in the end. The GM has the best vantage point from which to decide if one side gets the jump on the other, or if both can attack in the same turn.

Published adventures provide combat stats for monsters and support characters via combat stat blocks and SC Rosters. Many encounters involve combat, at which time you will find a foe's combat scores. If the MC wishes to fight someone or something for which no stats are provided, you will need to create some on the spot.

CALLING FOR DIE CHECKS

OVER THE COURSE OF a session there may be dozens of rolls to determine whether actions fail or succeed. Both MCs and SCs will make rolls throughout the game. Stat checks are made when a character uses one of their stats. Skill checks test a character's skills.

Unopposed Die Checks vs Opposed

Determining whether a die check should be unopposed or opposed usually hinges on whether it is against a *what* or a *who*.

For instance, a character trying to force a door open, rolls against a target number using their strength score. The roll is added to their STR and must total 10 or higher. This is an unopposed roll.

However, a character trying to force another character to the ground pits their STR against the other's. Both characters roll, adding their strength scores, to see which totals higher. This is an opposed roll.

Typically, a roll is called for by the GM, however not always. The player may, through deduction, guess when a particular action requires a roll. If they offer to make it, let them. Likewise, they may attempt many things that they expect will trigger a die check, but do not.

Key rolls will be indicated in published adventures and others may be called for as players explore their options. Many die checks are preceded by some sort of lead-up. Others come as a surprise to the players. Some are

written into the adventure, others come up as events unfold. The two main types are ‘planted’ and ‘reactive’.

Planted—Many scenes involve a planted die check or two, in which case the stat or skill will be listed in bold. These are placed during creation throughout an adventure wherever the author desires. They will include a description of what action(s) would trigger a roll, which stat(s) or skill(s) to roll against, and what will happen upon success or failure. Remember that die checks may be called for even if not planted, depending on the actions a character makes.

Reactive—These happen whenever some unforeseen action by the MCs has a chance of failure. When characters do something that the writer did not anticipate you will have to determine which stat or skill to roll against, and what happens afterward.

If someone tries something that’s not detailed in the rulebooks, unless you think there would be some chance of failure, just let them do it. If there is a question, the quickest way to tell if a character can perform an action is to determine which of their skills or stats is most relevant and then have them roll.

As gamemaster you may ask a player, “what would your character do to better their chances?” If their idea seems worth it, award them a bonus die.

You can award a bonus die if you think it is deserved, or a penalty die if warranted. Various factors may come into play, such as the conditions under which the action will be performed, the current state of the character, and any help they receive.

Certain complex actions require the use of two stats. If so, two rolls are made, both of which must succeed. Depending on the situation, the rolls could be made simultaneously or in a certain order, in a single turn, or over successive turns.

FALLING DAMAGE

SHOULD WE CURSE GRAVITY when we fall, or praise it when we don’t float off the Earth into space?

If someone trips off a cliff or plops into a pit the damage is determined based on the height of the fall and the solidity of the landing surface.

It doesn’t matter as much how the fall happens as how it ends.

The damage is figured the same for rocks, depending on the height from which they fall. The table considers rocks that fall naturally, or are pushed from an overhead ledge, or that are part of a deadfall trap.

Damage from Falling or from Falling Rocks

<u>Height</u>	<u>Damage</u>
Up to 10’	1d6
Up to 20’	2d6
Up to 30’	3d6
Up to 50’	5d6
Up to 70’	7d6
Up to 100’	10d6

Rocks

- Damage is for a rock weighing from 20-40lbs (Volleyball size).
- Reduce damage by half for smaller rocks.
- Double damage for larger rocks.

Falls

- Damage is for landing on the ground.
- Reduce damage by half if a soft landing.
- Double damage if landing on a rocky jagged surface.

The chance to avoid a falling rock depends on how it falls. If a character tries dropping a rock on someone from above, it is considered an attack. The chance to hit is based on their ATT. If rocks are falling from a trap, the trap description should have the damage range based on rock size and height of fall. If someone is moving through an area where there are random falling rocks from a weak ceiling etc., the GM must know the odds of one hitting a character.

Read-Aloud

Text that is meant to be read aloud is in italics. It is sandwiched by other information for the GM to read to himself. Read-aloud text is intended to take some of the work off the GM. It works well in situations where something is easily predictable or in describing a setting.

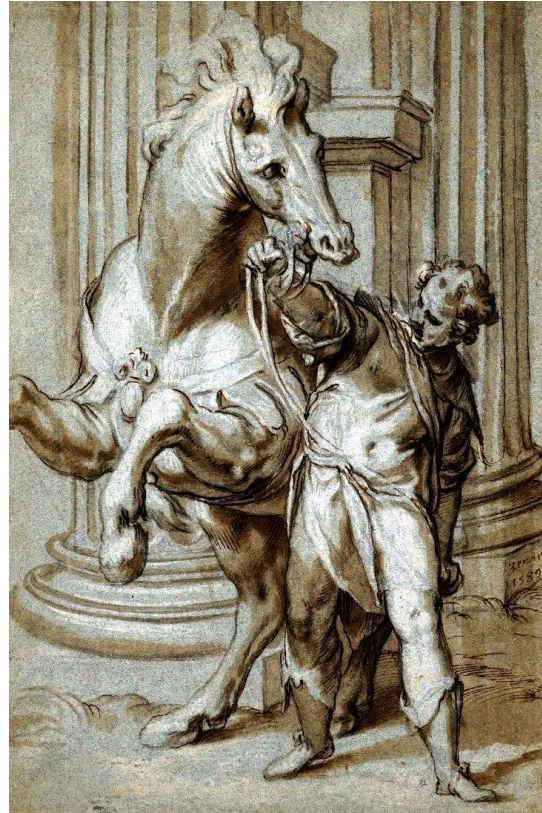
However, just because a read-aloud section is provided doesn't mean you must use it. You may prefer to describe things in your own words. Or at the very least you may need to modify the text as you go to account for changing circumstances. And remember, it will sound better if you have first read it to yourself during session prep.

Horseplay

Horses had such a large part in the stories of our ancestors that it's only natural to include them in your game. They may play a small role, as in leaving hoofprints that can be backtracked to a crime scene. Or they may be indispensable, such as when the party needs to chase down a horse-drawn cart to get their treasure back.

The quick guide rules do not allow for fighting from horseback, however there are still reasons for characters to want a horse.

- Travel time can be reduced—a steed can move up to 60' per turn.
- Fatigue can be lessened.
- A horse can carry more gear than a porter.
- A horse may alert its owner to the presence of danger.



Rearing Horse





Father Time Overcome by Love, Hope, and Beauty by Simon Vouet 1627

THREE: FATHER TIME

THE GM IS A MASTER of time as well as space. All the tools of pacing and timing are yours to use. All history is at your command. And the future, it is clay in your hands.

For the most part, time inside the game will go unnoticed as the characters conduct their business—but there will be instances where time is of the essence. Often the game will progress as if seen through a time lens. You can run slow motion combat scenes or fast forward downtime. At one moment the years may fly by. At another, the seconds fall and pile up at your feet.

(WHY) TIME MATTERS

THE PASSAGE OF GAME TIME almost never matches that of playtime. Players gather for a few hours weekly, maybe more, maybe less. In those few hours, time in the game will pass at wildly different rates, depending on what the characters are doing.

Movement rates rely on time, as do healing and many triggered events. As time goes by, seasons change, characters gain skills, and events on the world calendar come to pass. All these things and more are part of the realism attainable if timekeeping is done.

Some traps or puzzles have a time limit. In a fight the passage of just a few turns can make a big difference. Combatants who can strike

multiple times in a turn have an obvious advantage. Similarly, many actions are measured by the turn. Meanwhile, downtime, travel, sleep, or mundane actions may be summed up with a short description, noting the total time elapsed.

Eventually, the hours, days, and weeks tick by. Many long-running campaigns take months to play out, in which years can pass inside the game. Characters may age greatly over the course of certain adventures.

How the characters experience time can be just as important as their sense of place. Narrate the passage of time with occasional references to the season, the sun, or the moon.

One way to implement time is to have SCs make appointments to meet the party at a

certain time and place. Another is to limit the time a player has to make a choice, based on how long their character would have. These things will keep the game moving and increase player immersion.

Before the Beginning

All adventures feature introductory and background info. This summarizes the state of things as the story begins, and it may hint at a range of possible endings. You do yourself and your players a favor when you preview an adventure before running it. Otherwise, certain things won't make sense, to you or to the players.

Part of the strength of any scene comes from the GM's preparation and presentation. As you read ahead and prepare, you will naturally think about how best to present the material.

Main characters have their own backgrounds. GMs and players should study a new character before they are put into play. This helps create a mental image of them and identifies any mistakes made in creation.

INTERNAL TIMELINE

A MYTHMAKER ADVENTURE, like every story, has a past, present, and future. Its past includes any background information given in the introductory section as well as any character backstory. Its present begins when the players first take control of their characters. The future depends on a clash between the plans of the antagonist and the plans of the main characters.

A strong start is important to a story. Many adventures seek to hook the player with an impactful scene. In *The Candlemaker's Daughter*, that comes when Jack arrives at his brother's door only to find that Lucian has been gravely injured and Lucy is missing.

Introductory scenes may offer little for the MC to do. Some wait until the end of the scene to give the player control of the character. This is when the character steps out of their background, and into their future.

Most adventures use two means of advancing the plot. One is the timeline, in which predetermined occurrences are scheduled to take place. The other is more organic. It incorporates

the antagonist's reactions to unforeseen resistance, such as the MCs represent. This is where the GM's knowledge of the villain's motivations is important. It allows the plot to evolve logically.

TIPS TO SAVE TIME

ONE BARRIER TO RPGs is the commitment of time. Therefore, when a group commits to play, you should focus on the parts of the game that are most fun, and try to get there as quickly as you can.

But there is a fine balance between saving time and pushing things along too fast. Players may need a moment to absorb new information and to think about how their character would react. Below are a few ways to keep things moving.

- Be prepared.
- Learn when to push things forward and when to leave well enough alone. If the group is having a good time at something *you* think is taking too long, consider letting it play out.
- Eliminate outside distractions: make it a group priority.
- Encourage and thank players who are prepared and engaged.
- Improv! If you don't know the answer to something, make it up on the spot.
- Discourage small talk during play. Be prepared to kill conversations that are off-topic if they go on too long.
- In combat, consider using the average damage option for monsters, rather than roll.
- Let players know you will skip those who are not ready for their turn in combat.
- If using large numbers of foes (minions), let one or two hits kill them: one hit for weaker minions, two hits for larger ones.
- Move past scenes that involve rest and travel, only playing them out for specific events.
- Re-skin or reuse past villains, rather than making a new one for every occasion.





FOUR: MAIN CHARACTERS

WITHOUT THEM, THERE IS NO STORY. With them, the RPG outshines both novels and movies. Playing a character provides an opportunity for players to escape, or to embody traits they do not have naturally. It opens a door, not just into another time and place, but into the self. So, the rise of roleplaying is no surprise.

The main characters (or ‘player characters’ if you prefer) make decisions that take the story in unexpected directions. It teaches empathy by seeing the world through someone else’s eyes. MCs make the players feel connected and invested in the story.

THE MOST IMPORTANT THING

THERE IS AN ARGUMENT that the main characters are the most important part of any RPG. It is summed up in what happens when we create a collective imagination where made-up figures step out of thin air into a shared reality. This unique experience allows players to use their creativity to have fun and connect with others. Although there are other key elements, main

characters serve a special purpose the other elements cannot.

Consider the following questions about the story in relation to the characters.

- Who is the story about? Most stories revolve around the relationship between a protagonist and an antagonist.
- What does each one want?
- Why can’t they get what they want?
- What will they do to get it?
- Why won’t it work?

As the gamemaster you present a world that has one purpose—to give the characters something to do. We often start them off in extraordinary circumstances only to watch as they make everything even more incredible.

As the GM you get to talk to the MCs through your support characters. Get chatty. Have an SC befriend them. Use them to engage the characters. Anticipate their needs. Get to know them. (When you look at the support characters in whatever adventure you are running, pick one or two right from the start who might try to get close to the MCs).

Bucking Fate

The PQG presents one method for rolling stat scores. This is to roll 3d10 and take the average. As gamemaster, you may allow your players one of several options to improve their odds. The first is to have them roll up their six stats and then let them put the numbers where they want. The second is to give them one free point to add wherever they want. The third is to let them roll one stat (of their choice) with a bonus die. The fourth is to let them reroll a result of '1'.

Heritage & Social Hierarchy

In the Player Quick Guide, social standing is boiled down to a skill. Those with only one level in their chosen Heritage are the lowest class citizens. They may be looked down upon and barred from certain functions.

Social encounters can play a large role in Mythmaker. Accordingly, there are a number of social skills for players to choose from. These provide tools to influence social situations, whereas social standing acts as built-in clout.



Working With Backstory

Characters are built partly from cold, hard facts, and partly from softer, warmer ones. Their stats and skills are used to drive the story, while their background anchors them to the past. A good backstory encourages improvisation, which allows the game to take the form of a dialog where the player speaks for their character, and you speak for everyone else. It is this 'back and forth' between the support characters and MCs that brings roleplaying into the limelight.

A family tree, a short life history, a hand drawn map of their home, or a journal are all things that help define a character. Premade characters offer convenience and they come with a ready backstory, but many players enjoy the freedom of making their own.

Depending on the adventure, a character's backstory can be as important as the story's prologue, or it may be small and have little influence. Or it may be that their past is extensive, but in no way relates to the greater story and is there simply for the player's enjoyment.

For most adventures, a paragraph or two of backstory is sufficient to give an idea of the origin and motivations of the character. As the GM, you must know when to encourage the player's creativity and freedom, and when to steer their background choices. Mostly you will want to give the player creative license. If it doesn't give the MC game-breaking powers and if it doesn't infringe on the other players somehow, let it be as they want it. Skillful gamemasters find a way to work it into the story's background, or at least, into its resolution.

Give your players a short history of the main adventuring area, including any information on laws, money, customs, politics, religion, and anything else of note. Such details help the player and the character to feel at home. It gives the party a few hints about the grand purpose of the campaign. Such descriptions are typically included with any pre-made adventure. If the player knows the backstory of the area, they may latch onto parts of it that relate to their character.





Late Medieval Market Scene

FIVE: SUPPORT CHARACTERS

SUPPORT CHARACTERS MAY include a teacher, a parent, one of the story's villains, or a love interest; it is anyone besides the MC. Pre-made adventures are full of them, and this chapter will show you how to get the most out of them.

The same things that define main characters can guide the GM in playing SCs. Supports often come with more than just a name and occupation—many have hidden talents, and each has their own personality.

A CAST OF THOUSANDS

NOT EVERYONE THE main characters meet should be out to kill them. Some just want a little of their time, or a handout. Others need some serious help. Some will disturb their sanity. And a few might even prove useful.

Many adventures start by introducing one of your special support characters. This may be the antagonist, or someone the MCs know and trust. It may be a mentor, friend, local official, family member, or some other colorful personage. As the characters explore, they will often meet them again, either with questions or with steel.

There are two types of SCs that populate the game world: major and minor. Major SCs play a large role in the adventure and are given

more depth, which requires more from the GM. They may need stats, skills, and a half-page of backstory.

Minor SCs are often created on the spot to fulfill a specific purpose for the MCs. Gossips, shirt-tail relations, and shop keeps, are just a few minor types. There is no reason to compute combat scores for most minor support characters. They appear only briefly and serve much as living décor. They may have some small role in advancing the party's goal. Or they may just impede the party.

Characters will naturally gravitate toward certain SCs, while others will quickly wear out their welcome. Reward the player's patience with some vital clue to a current mystery or information on the whereabouts of an enemy.

Most SCs require diplomacy or creativity rather than a hack-and-slash response. Severe repercussions should follow if one of the main characters kills a random citizen. Among the tools in a GM's kit, the authority figure is one of the most useful. Often, all that is needed to temper a character's recklessness is a subtle reference to whatever law or religious tenet they may be violating. Nonviolent solutions to problems pose a test of ingenuity and will.

Try to make time in your games to include family. Not all adventurers are orphans, and besides, life shouldn't be all adventure. Even a passing reference to a character's sister or brother adds an element of realism to the story. Search the character's backstory for ideas to add such commentary.

When MCs make it to town and take rest at an inn, they naturally inquire for the news of the day. Supporting characters are the vehicle by which that news is delivered.

World development obviates a history, a present day, and a future that can only be guessed at. The affairs of kingdoms go on with or without the MCs, forming the backdrop against which their own plans fail or succeed.

RUMORS, NEWS, & LEGENDS

SPREADING GOSSIP IS ONE way for you to roleplay giving away information. Rumors, news, and legends are especially helpful to the sandbox style of campaign—even to the more focused long quest model—but almost superfluous to the one-shot. Just be sure that a rumor can either be substantiated or disproven somehow. In other words, be ready if the players decide to investigate.

Published adventures may include tailored rumor tables. Homebrewers will want to come up with a few of their own. Refresh your list from time to time with new information as things outside the player's influence develop. As time goes by, use news that comes from nearby lands and things from your world timeline.

SC SHEET & ROSTER

A SUPPORTING CAST INCLUDES everyone in the world except the main characters, even those who will never come into play (you just know they're out there somewhere, keeping the world turning). Even certain intelligent monsters can serve as SCs.

Supporting characters are built just like main characters. Most support characters are sufficient with much less detail. The less integral they are to the story, the easier they are to build. Their sheets are about half the size of those for MCs. Minor SCs may amount to no more than a name, an occupation, and a personality.

Published adventures will include a support character roster, and so should your homebrewed creations. Those characters on the roster who have larger roles to play may also appear on their own sheets.

ANCIENT OCCUPATIONS

NOT ALL OCCUPATIONS ARE as ripe for adventure as those in the Player Quick Guide. Players are presented with a narrower list of choices. Most occupations are more suited to the supporting characters that make up much of a typical game-world population. Practitioners of these may be sought by the main characters for the valuable services they perform. On the other hand, perhaps the MCs are sought by them to perform some service beyond their own skills.

Services

Services are available through support characters with the applicable occupational skills. Prices are averaged for a medium sized service (something that might take less than a day). They may vary depending on the job. For instance, characters could hire an accountant to help figure out who is stealing from the treasury, which is pretty straightforward, and can probably be done in a day. However, if it will take longer, or if danger is involved, they should expect to pay more.

Some services are needed on a long-term basis, but many will be of the single-use type. Many come with a satisfaction guaranteed clause. If confidentiality is a concern, it should be addressed.

Terms of payment may vary: pay up front, pay upon completion, or half down and the other half when done. And don't forget barter – “you scratch my back, I'll scratch yours.”

Bear in mind that certain services charge extra for expenses, such as when hiring a bounty hunter, and they in turn need to hire a locksmith. Some charge extra for supplies (Carpenters, Alchemists, etc.) and others have a flat fee by the day.

Accountant ~ Balance accounts; make inventories; tax services; investment advice.	<u>2S</u>
Actor ~ Impersonate someone; entertain for guests.	<u>3S</u>
Alchemist ~ Identify unknown substances; mix medicines; treat poisonings.	<u>6S</u>
Armorer ~ Build, customize, and repair armor kits.	<u>6S</u>
Assassin ~ Dispose of enemies; kidnappings by special agreement.	<u>50G</u>
Astrologer ~ Give advice based on star signs.	<u>2S</u>
Artist ~ Render a likeness; illustrate great deeds; immortalize important events.	<u>1G</u>
Barber/Beautician ~ Make wigs; cut and style hair.	<u>1S</u>
Bard/Minstrel ~ Entertain guests; distract a rival.	<u>4S</u>
Bearer/Porter ~ Carry equipment, sale goods, or communications on foot.	<u>2S</u>
Bodyguard ~ Provide a deterrent to unwanted attention.	<u>1G</u>
Bounty Hunter ~ Find and apprehend wanted outlaws.	<u>25G</u>
Butcher ~ Gut, skin, carve, and package a carcass.	<u>2S</u>
Carpenter ~ Construct something: a boat, barn, house, gallows, etc.	<u>2S</u>
Cartographer ~ Surveying and mapping; charting a route.	<u>3S</u>
Clothier/Tailor/Seamstress ~ Design and make clothing; mend minor wear and tear.	<u>2S</u>
Cook ~ Prepare a party's meals; cater food for an occasion.	<u>2S</u>
Dancer ~ Entertain guests; distract a rival.	<u>4S</u>
Doorkeeper ~ Announce visitors; deny entry to the unwanted.	<u>3S</u>
Dream Interpreter ~ Find the hidden meaning of dreams.	<u>1S</u>
Driver ~ Operate passenger vehicle; deliver special packages.	<u>2S</u>
Engineer ~ Design larger buildings; oversee their construction.	<u>2G</u>
Embalmer ~ Ready the deceased for entombment.	<u>2S</u>
Eunuch ~ Guard royals and the fairer sex from unwanted attentions.	<u>8S</u>
Exorcist ~ Banish ghosts and demons.	<u>3G</u>
Fisher ~ Catch the 'big one'; feed the party.	<u>2S</u>
Guide ~ Lead a party through unfamiliar territory.	<u>5S</u>
Herbalist ~ Identify plants; locate rare herbs, treat illnesses.	<u>2S</u>
Historian ~ Research and reveal ancient knowledge; add events to the historical record.	<u>3S</u>
Hunter ~ Track or stalk prey; catch game for roasting.	<u>2S</u>
Interpreter ~ Read or speak foreign languages.	<u>2S</u>
Jeweler ~ Appraise an item; create a special piece.	<u>3S</u>
Lawyer ~ Give legal advice; argue case in court.	<u>2G</u>
Locksmith ~ Open locked doors, chests, etc.	<u>5S</u>
Mason ~ Build with brick, block, or stone: foundations, walls, bridges, etc.	<u>1S</u>
Metalsmith ~ Fabricate special items; fix broken implements.	<u>1S</u>
Oracle ~ Provide spiritual insight and advice on upcoming endeavors.	<u>4S</u>
Overseer ~ Direct the progress of a work project.	<u>3S</u>
Sage ~ Provide answers and guidance on different questions.	<u>2S</u>
Servant ~ Fetch water or food; help with personal needs; manage appointments.	<u>3S</u>
Spy ~ Discover enemy secrets; plant false information.	<u>4G</u>
Tattooer ~ Memorialize a deed; mark a slave; decorate a dancer's hands or a warrior's brow.	<u>5S</u>
Trapper ~ Catch game or exotic creatures.	<u>4S</u>
Warrior ~ Engage in combat against employer's enemies.	<u>1G</u>

SUPPORT TYPES

EACH OCCUPATION PROVIDES the basis for a support character, and the same goes for archetypes. SCs can include human-kin, gods, dream entities, inanimate sentient items, imaginary friends, or intelligent creatures. They all tend to interact with the main characters from

one or more of the following angles: occupationally, personally, accidentally, amicably, or with hostility. Some of the more important types include: the authority figure, family tie, mentor, quest giver, key holder, rival, imposter, betrayer, friend, foe, or follower.

The Twelve Anti-Archetypes

The Player Quick Guide lists twelve core archetypes, but there are a dozen more that comprise the opposite- or anti-archetypes. These alternate behavioral patterns are not as common, but worth examining. You may apply them to your support characters or make them available to your more experienced players.

ANTI-HERO: A sort of hero substitute. They are flawed in some way that subverts traditional heroic attributes, yet still central to the story. Dago from *The Candlemaker's Daughter* is an example of the anti-hero.

SKEPTIC: They do not believe in magic or the supernatural at all. This would be ok if they weren't always trying to spread their disbelief to others. Extreme cases may even possess some mild resistance, or project a field of anti-magic.

LEMMING: Their obeisance to law-and-order borders on slavish. Ironically, they often fall prey to the very systems they follow and support, or they look the other way when their leaders commit atrocities.

HOMEBOODY: The world beyond the horizon holds little interest for them. *Keep the hearth warm*, is their mantra. All the comforts of home are all they need. It's no surprise they can get rather fierce in defense of their residence.

FOOL: They come in many kinds: useful idiots, lovable dimwits, 'slow but sures', and dullards, to name a few. Many excel in other ways than intelligence. Unfortunately, too many fools think they are smarter than they are.

LECHER: They revel in despoiling innocence. They may know it's wrong but cannot seem to stop. Those who aspire to new heights of depravity often become serial predators or even murderers.

VANDAL: Some vandals view themselves as a necessary force of nature, like a barrier against excessive progress. Some are driven by malicious jealousy while others feel a certain simple joy in destruction.

TYRANT: They often come to their position of power through nefarious means. They are vengeful and combative. Their rule is painful to their subjects. Tyrants despise the weak, though

they themselves are generally cowards underneath.

MURDERER: Not all who kill are murderers. State sanctioned executions no more make a murderer of the executioner than does war of the warrior. Killing in self-defense or by accident is not evil. Beyond this the line is drawn. Straddling that line is killing for revenge. The persons to fear are those who enjoy killing, a sickness in whose soul destroys all reverence for life.

NARCISSIST: The sort of self-love felt by narcissists, if left to ferment, creates a poison in the heart. These people seek to be adored as much as they adore themselves. They can be dangerous in positions of power.

KILLJOY: They come in several forms. Some killjoys are downright antagonistic in their indignation. Many are simply humorless boors, or wet blankets. Others aspire to cynicism and criticism! And the better the product, the harsher their words against it.

HATER: These heartless individuals thrive on causing pain. Even when they speak the truth it is soaked in vinegar. The greater reaction they get, the more hate they pile on. Their biggest joy in winning is that others must lose.

GIVING SCs A VOICE

WHEN PORTRAYING A support character, you may or may not affect an accent or mannerism of speech. That is up to each GM to decide. What you should do, at the very least is to somehow differentiate one SC from the next. This adds to player immersion and helps them to remember the different people they meet.

Not every SC speaks the same language. Some may not speak at all. However, most are there in the story to either ask something of or tell something to the main characters. Actual dialog is often the best way to do this.

Players may be expecting to get more information than mere words can convey, and so when you play your part you can add unspoken clues. You can add tone to sound skeptical or guilty, even if your words say otherwise. Body language can also be displayed or described to give unspoken clues.

If you choose to voice-act a portrayal, you shouldn't worry that your tone or accent isn't

quite right. Only foreigners or Human-kin should probably have accents. If you choose not to act out your end of the encounter, don't be surprised if the players also do not.

One way to adopt a voice is to imagine what the character looks like, and from that try to imagine what they might sound like. This can be done spontaneously anytime you have to improvise someone on the spot.

SHORTCUTS TO ROLEPLAYING: Try these tips when portraying a support character.

- There's more going on than meets the eye. Act preoccupied, or as if the SC has something to hide, or maybe they just want to ask a favor.
- The inside is bigger than the outside. Play the extreme character as if they were even worse on the inside ... as if you're holding back just how bad you are. Justify your actions when the main characters confront you by saying you meant to go even further. That you were showing mercy.
- Aim for authenticity, effectiveness, and impact. Many GMs practice a few lines of dialog before trying a new SC on the group.
- Have SCs question a character about their life. Pick something for them to have in common and have a conversation about it.

THE LAW

OFTEN IT IS THE CHARACTERS in an adventure who administer the law, though they may do so from outside the legal system. And if their methods avoid harm to innocents the

understanding is, all's well that ends well. Still, many stories have room for and use for a police force of some sort. It is they who keep the peace when the characters are off doing good deeds, or perhaps when the characters break the law.

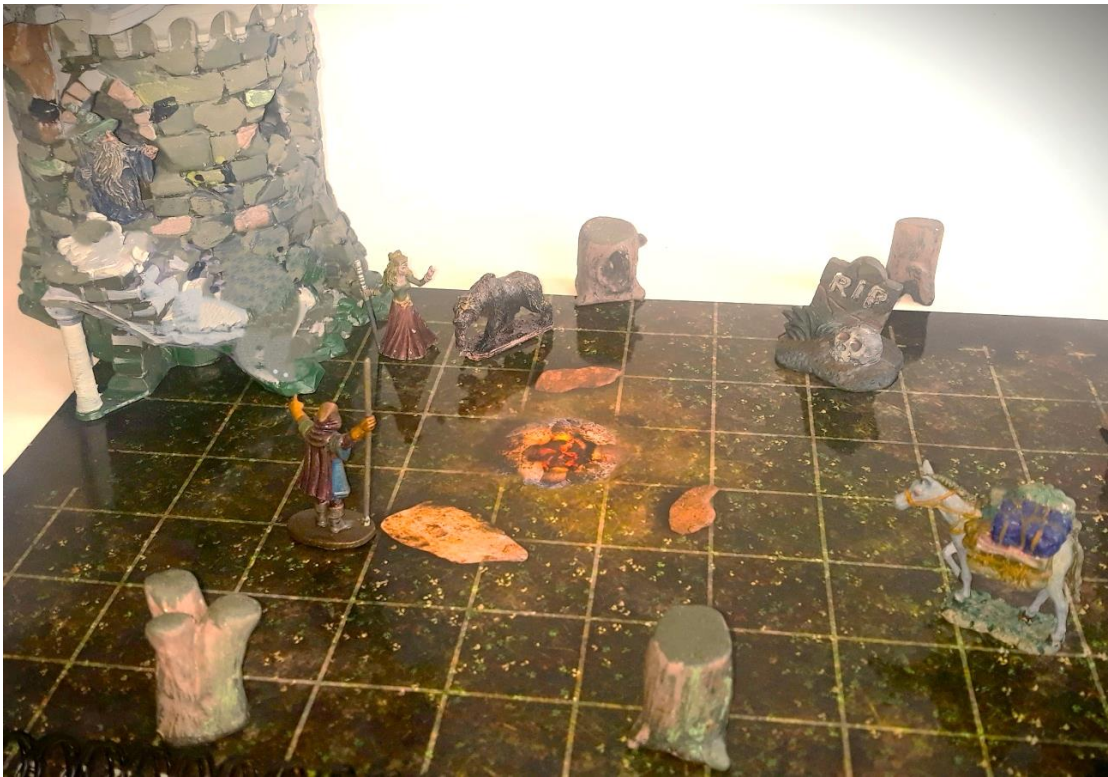
Societies without laws are short-lived compared to those with laws. The laws from place to place, and from one age to the next, will vary little. All will serve to maintain the order and structure of their society. Luckily you don't need to learn a lawbook to roleplay a lawman.

Most legal systems are based on religious codes and on previous legal systems. They can be boiled down to a set of prohibitions including the following. These prohibitions are listed in an arbitrary order of importance. Different rulers will order them to their liking.

1. Treason
2. Murder
3. Theft
4. Fraud
5. Destruction of property
6. Perjury
7. Civil unrest or disobedience
8. Heresy
9. Adultery
10. Assault

Punishments tend to match the crime when feasible, as in 'an eye for an eye'. However, social standing has a bearing in many jurisdictions. Royals can get away with things a peasant will be hanged for.





SIX: SETTINGS & SCENES

WHERE WOULD YOU GO if nothing stood in your way? If you could sail the seas of time, which port would you visit? Go ahead—take your pick. The whole of the Earth lies through this doorway. As you visit mythic shores your role becomes that of tour guide to the players.

Adventuring implies a destination! All adventures occur in a place that has a past, present, and future. This is important to those who live there. Support characters will tend to interact with the main characters on that basis rather than in accordance with the MC's wishes.

EVERYWHERE & BEYOND

A **SETTING IS PRESENTED** as the main characters would see it. It turns into a scene as they take action. Effective settings facilitate scenes that have impact.

Stories are created when the dynamic between the setting and the characters causes a narrative flow. Settings will have many of the following aspects: a name (possibly more than one), a role, a history or reputation, geographic attributes, weather, ties to their surroundings, and more.

Published adventures often do a good job of detailing a setting although you should feel free to add, subtract, or change minor details. Especially in those settings that have a life of their own in the character's absence.

Some settings are rather detailed and take time to describe. Most will probably receive only

a short description. Some will be only partly described at first, and then added to as needed.

The goal is to make players see through their character's eyes, to give them more than a generic reason to engage with the world. You will need to provide just enough description with sights and sounds to draw them in.

It is important to give some description before any action can occur. Descriptors can include many things, including a setting's size, elevation, or lighting. Maps and illustrations can play a big part, as well as written descriptions marked *read aloud*. You may also improvise, describing a setting as you see it in your mind.

Many adventures feature read-aloud portions. When you come to italicized text, read it to the player. This helps accurately convey certain key elements. Obviously only so much of any scene can be read aloud since the actions of the characters are largely unpredictable.

Read-aloud sections only narrate those things which should be obvious to the MC. History and other facts may be made known to the player if and when you see fit. Look for places to interject bits of information when the time seems right.

Handouts are another tool in the GM's box. Many adventures include them in a special 'Extra' section. These may be treasure maps, illustrations of something the characters see, a portrait of a prominent SC, or a letter.

It is common for any adventure to have more settings prepared than are used. Certain settings may be consciously avoided by the MCs. Others may be simply ignored. Some may never be discovered. Similarly, there are many more scenes possible than can actually happen. Any scene may go in several different directions. The actions taken therein ripple out into the scenes that follow.

It's also common for published adventures to leave room for the gamemaster to flex their own creative muscle. Don't be afraid to make up new settings on the spot. A GM must stretch their imagination to be prepared for the more likely possibilities. As the MCs explore, and the campaign develops into an ongoing narrative, the increased pleasure of co-creating a story will make the entire thing worthwhile.

Much of a setting's description can be left to the player's imagination. By simply saying a place is a solarium the player's mind fills it with plants and light. You may know all sorts of particulars about the varieties, and who tends the plants, but not say so until the MCs show an interest. Also, many settings take on a different feel depending on the time of day.

Settings include sacred and magical places, wilderness lands, rural, urban, underground realms, ancient ruins, the dreamlands, and many more. With published adventures, the settings are important to study ahead of the game, or they can come off as disconnected props in a play. The making of a believable world and lacing it with various adventures is a job for those creative souls who enjoy the task of creating fictional realms. The act of developing wilderness areas, communities, ruins, castles, and kingdoms, enables the creator to see the parts as a whole.

Treasure, Possessions, and All Else

Most adventures list specific items that may be found along the way. Generally, treasure is found where a conflict or test of some sort confronts the main characters. On the other hand, much of the world's wealth lays on all sides, but is not listed. It may even be mentioned, and much is alluded to, yet it may be safely assumed that most things are just not up for grabs. In between are items that are listed for sale, items that are mere curiosities, and those items listed in support characters' possessions.

So, how does the adventure writer decide what to list and what not to list? The answer is a matter of efficiency. The writer lists those things they think are the most important, and everything else is implied in their description.

And how does the GM handle situations when the players take an interest in an item that is not specifically listed? That is a matter of using the GM's superpower, creativity. If something should be present, as implied by a setting description, make it so.

MAKING A SCENE

A SETTING EXISTS mostly as potential. A scene occurs when an MC steps into that setting. There may be plenty going on in a setting behind the scenes without the main characters. It may even have an impact on surrounding settings. But only scenes are roleplayed.

Many adventures start with a few rather structured scenes to set the tone and to get things rolling. As the story progresses, structure can be increasingly abandoned. That's just the game taking on a life of its own.

Adventures present settings as they appear at a point in time. Some include suggestions for how a setting might change over time. In this way, a setting has its own dynamic. It may be radically different from one visit to the next, making the original description obsolete.

News about how the place has changed may reach the character's ears. More importantly, perhaps, is the probability that a setting's potential can expire, or be exploited by another, if the party gets there late. This is all to say that the scenes in any setting have endless possible outcomes.

A Recipe for Villainy

It may come naturally for some GMs but playing the bad guy can be hard for others. However, since players gravitate toward playing fine upstanding citizens, you will need an army of villains. Their motivations are the key to making them authentic. Just don't fall into the trap of assuming that their goal is always to do evil.

There's no need to rationalize it when a pack of ghouls falls upon the party, or when a rabid animal attacks. It's just what they do. Perhaps the easiest villain to play is one-dimensional. They do evil for evil's sake. You won't need to make up reasons when they take up against a party of do-gooders.

Certain encounters will naturally be antagonistic, or combative, because certain creatures and SCs automatically see the characters as mortal enemies. If you need a beast that will attack on sight, the Bestiary (Part Eight) is full of them.

Sometimes a deadly situation awaits only the one wrong move. A bear may seem aloof until you get between her and her cubs. A ghost might seem harmless until a character mentions the wrong thing. A sphinx may let you pass IF you answer its riddle correctly. A character's disguise may work to get past the guards, only to fail when an old acquaintance calls their name.

Consider an unfortunate series of events, outside the control of the MC that makes the character look like a thief. You can set up a chain of evidence that points to them as the suspect in a local theft. There would not even need to be a crime—maybe the item was simply mislaid.

Introduce an SC with some sort of social, political, economic, religious, or military control over one MC in the party. And let's say they are rather unpleasant in exercising that control. The character must decide to either knuckle under to the abuse, or to bite the hand that feeds them.

It is possible your villain's actions are exaggerated due to madness, either genetic or that brought on by a traumatic event. Different types of madness that may afflict them include Mania (absurd and irrational behavior), Monomania (pertaining to an isolated delusion), Dissociative (impairment of memory, identity, and general awareness), and Paranoia (unfounded mistrust of others).

It isn't hard to give a villain a motive for revenge against the MCs. Likewise, it isn't hard to

offend the main characters enough to make them want revenge. And it's even more fun if the feeling is mutual. The taste may be sweet, and well deserved, but the recipe for revenge often includes a pinch of brutality on a base of ruthlessness.

At the risk of plowing this field too deep, your villain probably sees their actions as totally justified. Don't waste a chance to create at least one scene in which the antagonist tries to enlist the party. They may even initially assume that the MCs are on their side—or should be.

As he gives his big, *I am the good guy* speech, maybe the villain is holding the party captive, or some other little thing like that. After all, how else can he make them understand his master plan for a new order? ((Evil laughter rings through the corridor))



MAPPING 101

MAPS ARE ONE KEY to player buy-in. They unlock a door that connects the character to their world. They spark curiosity and imagination while simultaneously setting boundaries to work within. A map creates a lens through which to focus a player's concentration. It says, *here there be danger (and fun)*.

Using a map is almost intuitive—it seems to be in our genes. Making a map is as fun as using a map. Or it can be. This section explores the different kinds of maps, how to use them, and how to make your own.

Maps range in size, from those you can hold in your hand to those that take up half the tabletop. And they range in area, from those that show a single room to world maps. Many are just big enough to get lost in.

World maps are large-scale, enough so that they contain the entire possible playing area. They may not show the whole world, but they contain enough to put the current adventure into spatial context. A continent, or a region, or an island may suffice.

Area maps are an overview of the main adventuring area, containing all the different settings. They vary in size from several square miles to several leagues.

Setting maps are more detailed, showing smaller features. They may encompass a village, a town, a mountain, an underground complex, a small island, a valley, etc.

Sub-settings maps are the smallest. They are areas of specific interest. They show places that typically have only one purpose, such as a shop interior, a cavern, a tower floor, a grotto, a hall, a castle yard, a forest clearing, a bandit hideout, a dragon's lair, etc.

Regardless of size there are many ways to draw a map. Most adventures stick to two or three types of maps. Map styles or types include: Mercator, hex, isometric, graph, overhead, sideview, color-coded, contour, underground, underwater, coastline, treasure maps, maps without grids that look more like landscape sketches, and gridded battle maps. A map style is typically chosen to benefit the end user, rather than the mapmaker.

Reading a map might begin with glancing at the area, the title, and the style, and proceed to orienting it to face north. A map legend is often tailored to each map. Legends present icons describing features on the map, and a scale to reference distance, or a ratio such as one-inch equals five feet. Often, there will also be text or place names written directly on the map.

Using maps as the GM is different than how players use them. There may even be different maps of the same place—a simple map for players, and one for the GM showing secret features.

As characters move through a place, they may discover its secrets. Players see a map and know *something is about to happen here*. They try to imagine their character there. They note possible safety zones, defensible spots, escape routes, bottlenecks, unobvious enemy hiding

spots, and likely places for secret doors or hidden treasure.

Gamemasters look at a map from the vantage point of its inhabitant(s). They have access to knowledge about the map as presented in a setting description. They know where the traps are, and which actions will trigger them. They can preview tactical options.

Knowing all of the above is not only the key to using maps, it is the basis for making your own. But perhaps it is more important to know when a map is needed, and when it's not.

Maps are no substitute for words. Often the only details needed about a place can be delivered verbally, without a map. If you can tell your players what you see in your own head, your game will go faster. One function of maps is to pinpoint places which are then further described narratively. GMs who develop the talent of presenting maps while continuing a narrative flow can keep the table focused.

A map for each little setting is optional and may be excessive. You can gamemaster a location using narrative description alone. Not every little dot needs its own map, but for those that do, follow the suggestions below.

Fundamental questions for early in the creative process are: Who or what lives here? Where did they come from, and why? What customs define their culture and how did they develop? What are their collective hopes for the future? How does the lay of the land effect their destiny? Where be there dragons? What lies beyond the edge of the map?

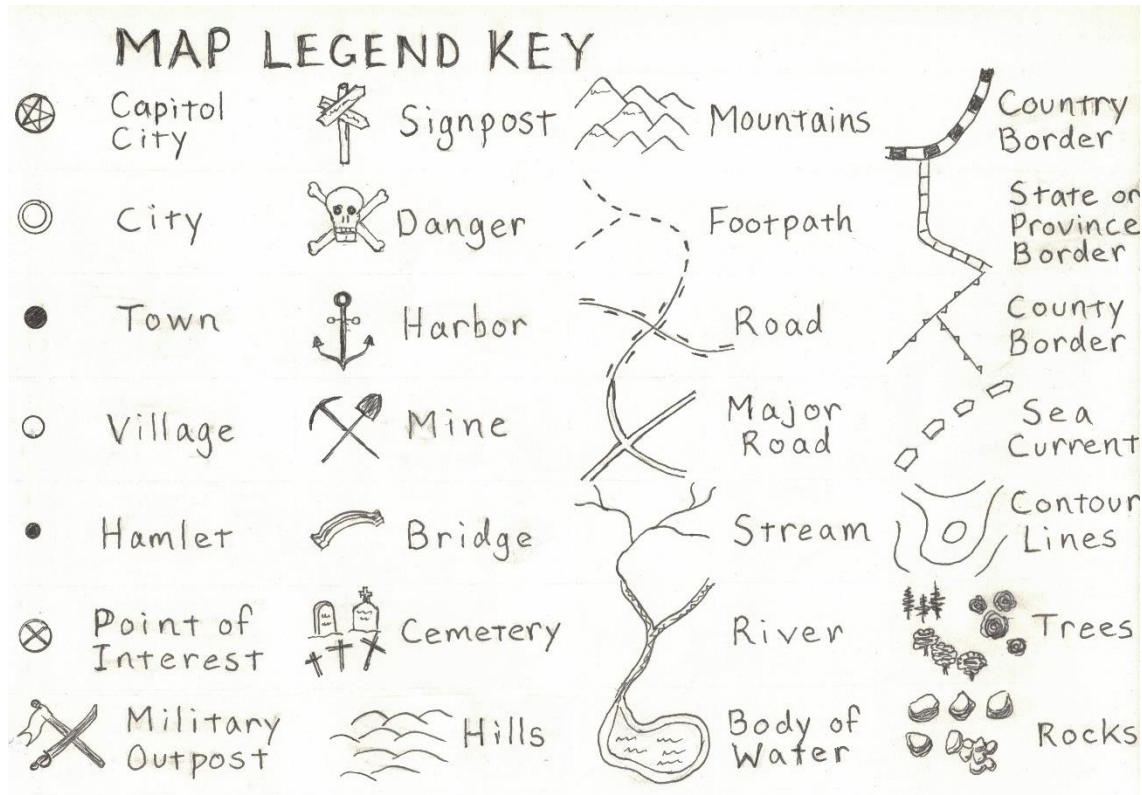
Start your world map by sketching out the general main features: seas, mountains, deserts, forests, major landmarks, and rivers. After the basics are settled, you can get your creation ready to use. Focus on one area at a time. Make area maps with brief written descriptions of the prominent features like castles, ports, mines, rivers, and religious sites.

Setting maps zoom in on particular terrain features like lakes, canyons, monster lairs, forgotten ruins, hamlets, oases, and natural obstacles. Add detail to your map with local natural features such as springs, streams, ponds, hills, cliffs, and mountain passes. Continue by developing the histories of some of the local ruling families, and systems of government. Be prepared to improvise if players want to explore something not included on your original map.

If you need more detail, sub-setting maps can get up-close and personal. Many are at a scale of one-inch equals forty feet. Battle maps go as small as 1" = 5'. They include such things as trees, rocks, pools, bridges, and room furnishings.

For those who want more maps but don't want to have to make them: look online. There are thousands of free maps and thousands more you can get for a dollar. Find one that will work and make it your own. There are also numerous online map generators.

For those who want to go beyond Mapping 101, there are more mapping tutorials on YouTube than anyone needs. There are also a number of computer programs for those who lack a paper and pen—just click, drag, and drop.



Above are suggested icons for creating your own maps.



SEVEN: ENCHANTED EMPORIUM

PLAYERS OF FANTASY GAMES love their magic playthings: collecting them, learning about them, and (most of all) using them. It's better than winning the lottery when their character finds some long-lost relic. However, as the GM it is your job to ration such powerful objects. If for no other reason than to keep your own sanity.

BEHOLD ENCHANTMENT!

ONLY YOU CONTROL THE NUMBER of enchanted items in your game. Imposing an unspoken limit will ensure that they remain precious. When awarding such treasures you will want to try to keep a balance between too much and too little. This balance may change to fit certain stories and players.

Try to preserve the mystery of enchanted items, or they can become a mere toy, quickly causing the excitement to wear off. Treating magic as a gimmick can end up cheapening what should be a marvel.

Magic Key

PRICE: An item's cost is listed to the right of its name. The price is merely a suggestion. GMs should feel free to adjust it to what best fits their story.

RANK: The ranking system is a combination of the item's rarity and enchantment level. Rank can guide the gamemaster in deciding which items to include in their game.

- 1) Common, low enchantment items.
- 2) Common, minor enchantment items.
- 3) Uncommon, potent enchantment items.
- 4) Scarce, lasting items of potent enchantment.

SPAN: This refers to the lifespan of an item, which should not be confused with the length of its effects. (Some items, like potions and other single-use items, have spell-like effects. Effects are given in turns, minutes, hours, days, etc.)

Certain items have a finite number of uses listed; in which case they last until the final use. The following terms express an item's expected lifespan: Single-use, Multi-use, Brief, or Lasting.

Single-use—Items that will work only once for a single character: a dose.

Multi-use—Items that can be used a set number of times before expiring.

Brief—These items last a year or two (1d2).

Lasting—Item lasts up to 20 years (2d10) or for the life of the owner.

LOAD: A magic item's load rating may not match its unenchanted counterpart.

PROPERTIES: Defines what the magic does. If the item is cursed, it will be stated here. Many items have spell-like effects. If so, visit the magic section in the Player Quick Guide for the full spell description.

NOTES: May include a physical description of the item, how to use it, or any other odd details. These might include such things as delayed effects, limits, or if targets are allowed a die check against its effects.

LORE: Gives background information about the item's creation, place in history, some interesting aspect of its arcane powers, or its past uses. Lore is an opportunity to enhance the game through narrative. Gamemasters are encouraged to add to lore as they wish.

WEAPONS

Weapons have been the object of enchantment, probably more than any other class of items. Few heroes of legend go forth without some armament of power. Swords are an age-old favorite, but every conceivable weapon type is subject to enchantment.

Effects include dealing additional damage, increasing the number of attacks, modifying an attacker's roll to hit, or an additional special damage type. The stat block lists the weapon's normal ratings as well as its magical enhancements. Pluses from magic are listed in parenthesis.

Normal weapons with multiple special damage types allow player choice. For instance, a sword may do gorging or piercing, depending on the player's call. However magic weapons may list an extra type that is in addition to its normal special damage.

The skill used with a weapon will be mentioned in its notes. The range (short/mid/long) of range weapons also appears in notes.

Arrows and bolts are priced as lots of five. It is the seller's discretion to give discounts for bulk purchases.

BLUE BOLT

110G

Rank	Span	Load
3	Single-use	L

Dmg	Speed	ATT Mod	Dmg Type
1d6 (+1)	1	+1 (+1)	P (E)

Properties: This crossbow bolt doesn't look uncommonly sharp. However, it scores special damage (Piercing & Electric) on any successful attack roll.

Notes: Skill – Crossbow. Range – 40/80/110.

RISE AND FALL

120G

Rank	Span	Load
3	Single-use	L

Dmg	Speed	ATT Mod	Dmg Type
1d6	3	(+1)	P

Properties: This arrow is enchanted to levitate its target. If the target weighs less than 400lbs they are instantly carried aloft by the arrow. If there is a ceiling or something solid above them, they strike it for another 1d6LP. The effects disappear after about 1 turn, by which time the target should be about twenty feet in the air. Falling damage is 2d6LP.

Notes: Skill – Bow. Range – 35/75/110. The arrow's barbed head must be cut out to be removed. This will cause an additional 2LP.

Lore: An elfin creation first commissioned by Prince Dandar to fight the wizard Azzrael.

+1 WEAPON

*

Rank	Span	Load
4	Brief	* *

Dmg	Speed	ATT Mod	Dmg Type
* *	* *	* *	* *

* Enchanted weapons should be priced at an additional 100G for each plus.

* * See the Weapon Rack in the Player Quick Guide for the ratings of normal weapons before enchantment.

Properties: The most common enchanted weapons add a single point to their attack score, (+1 ATT). Next are those that add +1 Dmg. Then there are those that offer both +1 ATT and +1 Dmg. All of these will serve to hit those enemies that are immune to normal weapon attacks.

Notes: Use the corresponding combat skill for each weapon.

ARMOR

Better armor often combines effects that are automatic with those that must be triggered. It may be enchanted after it is forged but the most powerful examples have their magics built-in from the beginning.

In addition to rank, span, and load, armor stat blocks list item defense rating. An item's normal DEF is given, along with any additional points from enchantment (listed in parenthesis).

+1 ARMOR PIECE *

Rank	Span	Load
4	Brief	**

Item	Rating
Any	**

* The price should be at least 100G per point of enchantment.

** See the Armor Rack in the Player Quick Guide for normal armor stats before enchantment.

Properties: Adds one point to DEF when worn. The most commonly found enchanted armor adds only a single point of protection to one's DEF: the +1 shield, +1 breast plate, or +1 helmet, etc. You can make and distribute these as you like. Each such piece added to a character's armor kit adds another point of magical protection to their defense score. A common variation of this is the +1 kit, in which it is the entire suit that is enchanted and must be worn together to work. For example, a +1 large shield would add a total of three points to one's defense score (one from magic, two from being a large shield).

Notes: Only three individually enchanted pieces of armor may be worn at once or they cancel each other out. It can add flavor to the game to give each item a name and distinctive look.

HERVARD'S HELM 300G

Rank	Span	Load
4	Lasting	L

Item	Rating
Helm	1 (+1)

Properties: Adds one skill level to Beauty. Wearer receives a bonus die to Charm skill checks once per day. Any ally within 25' of the wearer receives a bonus die to checks against becoming panicked.

Notes: Open faced and tastefully trimmed with silver, Hervard's Helm was crafted as much for style and comfort as it was for protection.

Lore: This helm is extremely durable, never seeming to age or dent. Its origins are unknown. The name Hervard is etched in runes into the underside of the visor.

GROUNDER 400G

Rank	Span	Load
4	Lasting	LL

Item	Rating
Small Shield	1 (+1 or +3)

Properties: This shield vibrates slightly when the bearer is the target of a range weapon attack. It provides +3 to DEF against range attacks. For all other attacks it adds +1. It also gives absolute protection against a killing blow once per day.

Notes: A small, simple, oaken shield with a copper center spike.

Lore: Originally a dwarf creation. Makes a nice royal gift to those who have performed some major deed for the crown. Made with burlwood.

TRINKETS

These are talismans, charms, omen tablets, blessed crosses, or other small items that carry minor enchantments. This class of items is often associated with low or folk magic. These are simple, transient oddities made from jewelry, body parts, plant parts, clay figurines, or coins. They may offer some minor protection or promise of good luck.

A few magic charms and signs are used to thwart the evil eye. Amulets and talismans are used to protect the vulnerable from harm. Many occult whisperers and snake charmers wear charmed earrings.

TALISMANS & CHARMS **5-40G***

Rank	Span	Load
2	Brief	N

* This range in price gives the GM discretion to charge as they see fit.

Properties: Talismans and charms are typically made to counter the dreaded ‘evil eye’, see spells. They may also protect against Disorders, Special Damage, or a specific Magic Type. They each provide a single protection resulting in a bonus die against, or an immunity to that type of attack.

Notes: These small items may be worn as jewelry or carried inconspicuously. Examples:

- Ring of Rain: immunity to special damage (H).
- Amulet of the Good Shepherd: immunity to special damage (S).
- Bracelet of Strength: bonus die against Fatigue, even if over Load limit.
- Ring of Remembrance: bonus die against Panic.
- Talisman of Light: immunity to Discordant magic.
- Jewel of Clarity: immunity to Illusionary magic.

LUCKY COIN **37G**

Rank	Span	Load
2 (or 3 *)	Brief	N

*Nine out of ten coins are silver; the tenth is gold. One out of ten Lucky Coins adds +1 to SUR. Those rarer coins should have a higher price.

Properties: Produces a non-magical replica of itself, once a day. Also, once per day, if tossed in a coin flip it always lands with the face up that will favor its owner, or if used to place a bet for money it stacks the odds in its owner’s favor.

Notes: Resembles a well-worn but otherwise normal coin of the realm. A character may possess only one of these at a time.

Lore: In many places the penalty for cheating at gambling is death. An old story tells of an enterprising counterfeiter who was selling fake Lucky Coins at half price until his luck ran out.

LUCKY RABBITS’ FOOT **15G**

Rank	Span	Load
2	Brief	N

Properties: Add +1 to any single die roll once per day. This is at the player’s discretion.

Notes: Resembles a normal, dried rabbit’s paw until its owner gets in a bit of trouble. All the character knows is that they feel lucky. Characters may possess only one of these at a time.

Lore: You can often get these from trinket dealers at fairs for as low as one gold sovereign. Although, the cheaper they are the likelier they’re fakes.

RITUAL ITEM **20G**

Rank	Span	Load
3	Brief	L

Properties: Used by priests and witches to focus spiritual energies during spells. May act as a substitute for elemental ingredients. Adds a bonus die to one theurgy spell skill check per day.

Notes: Hundreds of unique ritual items are known to exist. They display a diversity equal to the number of gods they represent.

OINTMENTS

Several drops of these thick liquids applied to the eyes will copy the effects of certain spells. All ointment’s effects last about one hour. Using more than one ointment at a time causes mild confusion and possible (50% chance) temporary vision loss (one hour). Sold in containers that hold five applications.

DRAGON TEARS **65G**

Rank	Span	Load
2	Single-use	L

Properties: Reveals invisible objects or entities as a hazy silhouette.

Notes: A viscous cream applied to the eyes. Use not to exceed twice daily.

Lore: The best quality Dragon Tears ointment is made with real dragon tears. Lesser quality versions that substitute crocodile tears may not work and are possibly harmful to one’s eyesight.

NIGHT EYES **15G**

Rank	Span	Load
1	Single-use	L

Properties: Duplicates the spell, Night Vision.

Notes: A thick blackish goo that stains the skin around the eyes.

VARIETTI'S EAGLE EYE **24G**

Rank	Span	Load
2	Single-use	L

Properties: Endows user with telescopic vision, up to 50X magnification.

Notes: Works when user opens their eyes wide. Otherwise, vision remains normal.

Lore: The alchemist Everlee Varietti takes credit for inventing this ointment, though it is rumored that one of his apprentices created it.

POTIONS

Potions may duplicate the effects of certain listed spells or confer great but temporary powers to the user. They are made by magical means for magical effects, and many include rare herbs. They typically come in small, single-dose containers.

To avoid unpleasant side effects, one must be careful to not mix potions or to drink no more than a single dose, within a minute of each other. Two doses of a single type of potion will cause nausea and possible vomiting. If thrown up, neither potion takes effect.

Most potions are designed to work on humans but will also work on similar races and creatures, although the GM may modify their effects as deemed necessary.

It takes one turn to uncup and drink a potion. All potions take one turn to take effect, unless stated otherwise. Thus, a character would use one turn to drink a potion and a second turn waiting for it to work. The effects of a potion last one hour unless stated otherwise.

Rank, Span, & Load

All potions are rank two. All potions are single-use. If not used, they last indefinitely. The load rating of all potions is 'L'.

ARGYLE'S BLUE PERSUASION **5G**

Properties: Increase skill Will by two levels.

Notes: Milky blue and mildly fizzy. Effects last ten hours.

Lore: Jason Argyle was an alchemist of considerable talent. However, lacking direction he created this elixir as a liquid motivator.

CLARITY **50G**

Properties: Adds +2 to INT. Lasts two hours.

Notes: This bitter drink is thick and murky. There is a 4% chance it will cause wild hallucinations that last about a minute. Roll 1d100 upon consumption—on a 1-4 these hallucinations occur—after which the potion adds the +2 bonus.

Lore: Unverified reports indicate that excessive use leads to addiction, depression, and sometimes worse.

CONGREDIANCE **40G**

Properties: Dual action: gives casters one extra spell if cast within 10 hours of taking. Also allows any single spell to be cast without the listed casting ingredients.

Notes: The extra spell must come from user's known repertoire.

Lore: The recipe for this potion was a gift to one of the devil's Black School graduates and was long known only to those of an evil bent.

ELBOW GREASE **53G**

Properties: Adds +1 to STR & AGI. This allows one to carry more of a load and may increase their MOVE. It helps when making stat checks for strength and agility. As a result of the increase in stats, it also gives +2 to ATT and DEF.

Notes: A smelly, slimy, sweet tasting drink with a vividly unnatural hue.

Lore: The original recipe was applied topically to the user's arms. This worked, but it took awhile, was uncomfortable, and stained the skin. It was a lucky accident when one of the inventor's apprentices drank the thick mixture on a dare and found it had the same effect.

FIREWALKER **20G**

Properties: Reduces damage from heat sources by half as per the spell of the same name.

Notes: This elixir tastes 'hot' and has an acrid odor. It gives the user a chilly feeling. The full effects last for about one hour, wearing off gradually over the next thirty minutes.

Lore: Firewalker's creator was a paranoid cunning-woman, afraid she would be burned at the stake for witchcraft. Many early failures at perfecting the recipe left her horribly scarred.

LEATHER HIDE **38G**

Properties: This elixir causes a toughening of the user's skin to all physical attacks, though the skin retains its pliability. Add +2 to DEF.

Notes: Has a stringy consistency and a mushroomy aftertaste.

Lore: Inventor unknown.

LIQUID SPEED **44G**

Properties: Makes it possible to travel on foot faster than normal. Raise AGI +3. Adjust MOVE and combat scores accordingly.

Notes: It is watery and flavorless. When opened this potion produces quantities of a white vapor and would quickly evaporate if not ingested.

Lore: Said to contain the ichor of Mercury.

MEAD OF POETRY **70G**

Properties: Raises skill Charm by one level. Raises SPI and INT by one point each.

Notes: Effects last 24 hours. Initially sweet on the tongue, the mead of poetry leaves a bad taste in the mouth and fouls the breath for days afterward.

Lore: Dwarf brothers murdered a counselor of the gods and brewed his blood with honey to make this drink. Mortal poets owe their inspiration to Odin who went to great lengths to retrieve the mead from the Dwarfs—he dispenses it to a deserving few.

MITHRIDATIUM **30G**

Properties: A universal antidote. It neutralizes a percentage of any poison. Roll 1d100: the higher the better. Adjust poison effects accordingly.

Notes: Limit, two potions in 24hrs. Works on ingested, inhaled, injected, or contact poisons. The flavor is repulsive.

Lore: This tonic was perfected only after the death of its originator, the ruler Mithridates of Pontus. Speculation persists that he was killed by a group

of assassins, unhappy that he would create this antidote—and that it was they who, in secret, completed his task for their own use.

MOUNTAIN GOAT WATER **28G**

Properties: +2 to SUR.

Notes: Tastes like diluted urine with a strong pungency. Limit, one dose daily.

Lore: Of Dwarfish origin, the recipe was gifted to a shepherd who rescued a pair of lost dwarf children. The shepherd's wife made a modest living thereafter producing the concoction for sale to Knights-errant.

PANACEA **10G**

Properties: Doubles daily healing rate if resting. Removes all pain and worry. Allows the restless to sleep. Also prevents the worsening of any disease, infection, or other medical condition.

Notes: Has a sweet satisfying taste that leaves the drinker wanting another sip.

Lore: Named after a daughter of Asclepius; she was a latter Greek goddess of healing.

PEGG'S CURE-ALL **35G**

Properties: One dose of this extraordinary tonic alleviates fever, flu, colds, or bronchitis. Heals 2d4+4LP. Also, it will cure any major disease (such as leprosy or the plague) if taken twice.

Notes: Best if brewed fresh from a stash of herbs and served hot with honey and milk.

Lore: Pegg was a healer of the line of Asclepius. She spent the latter half of her life perfecting several tonics and elixirs.

PEGG'S INNER ANGEL **40G**

Properties: Heals damage to internal organs from deep wounds. Triples natural healing rate for one day. This elixir heals sprains and broken bones too. Compound injuries may take two doses. Also guards against long-lasting effects of broken bones, like arthritis.

Whether the patient suffers from a bruised kidney or a pierced gut, if they can get some rest for a day or two this potion will get them on their feet. In addition to healing special damage, Pegg's also insures there are no long-lasting deleterious effects from such wounds.

Notes: Shake for one turn before opening. Suspended silver particles give this drink a metallic look.

PROPHETS' DREAM 7G

Properties: Taken before sleep, this tonic allows someone to see (dream) up to three possible futures. It reveals hints, not necessarily specific solutions to pending problems.

Notes: Judging from past character actions the GM should (mostly) foreshadow probable events.

Lore: This drink coupled with the services of a reputable dream interpreter is enough to put the undecided on a path to success.

PURPLE PASSION 8G

Properties: A love potion. This causes favorable feelings toward the owner of the potion. The drinker must make a SPI check or fall in love.

Notes: The potion causes permanent affection. It is flavorless, odorless, and tasteless.

Lore: The inventor of this tonic accidentally turned the object of her affection purple before perfecting the recipe. Their marriage outlasted the change in pigment. Not all tales of this potion turn out so good. Many induced relationships quickly turn bad.

REMEDY 22G

Properties: Heals 2d4+2 life points, not to exceed character's maximum amount.

Notes: This elixir is a deep black that stains the lips and teeth. Limit, two doses in 24hrs.

Lore: A creation of the curandera prodigy Dolibrova when she was only nine.

STOUT 32G

Properties: +2 to STR. Remember to adjust combat scores accordingly (add two points to both ATT & DEF). Also note that a character's Load rating increases by 2 points.

Notes: Limit one dose daily. Contains alcohol, and tastes of licorice and sugar.

Lore: Elfin magic powers this elixir.

TRUTH BE TOLD 13G

Properties: Compels one to be as truthful as they can. Knowingly telling a lie will cost the liar 2LP, and one point of SPI for 4d4 hours per lie.

Notes: A translucent glowing liquid. Effects last about 30 minutes. Limit, two doses in 24 hrs.

WISE WATER 26G

Properties: +2 to SPI.

Notes: Limit one dose daily.

MISC. ITEMS

The vast and diverse array of objects that have been enchanted throughout the ages remains unknowable. Some are cursed, many are unique or mysterious, and others seem to have a mind of their own. Most are minor charms, fading fast.

BLANKET OF STARS 80G

Rank	Span	Load
3	Single-Use	LL

Properties: Cursed. This dangerous item attempts to burn its owner to ashes. Whoever falls asleep under this coverlet will awake on fire. Heat damage occurs over the course of two turns amounting to 4d4 damage per turn.

Notes: A successful AGI check reduces total damage by 25%—failure indicates an extra turn of damage.

Lore: Researchers speculate that these items are more common than once thought. Certain cases of suspected arson or spontaneous combustion may thus be explained.

CASSANDRA'S LUCKY KNUCKLE 37G

Rank	Span	Load
3	Lasting	N

Properties: At the player's discretion, this item changes the result of 1 die roll to the highest possible number on the die.

Notes: One time use per person. The character's subconscious may tell them they just had a brush with fate. After using once, a little voice (Cassandra) tells them to give the item away to someone else before midnight. Must be given away or suffer nightmares.

Lore: Cassandra was a great priestess of the cult of Isis. No one knows how many of these really exist and how many fakes there are, but it seems they can be found for sale at too many fairs and curio shops for them all to be real.

DINNER NAPKIN **45G**

Rank	Span	Load
3	Brief *	N

* Or up to 50 uses, whichever comes first.

Properties: Can be laid out on a table to produce a fine meal for two, along with a candle and a small jug of wine.

Notes: A fine white, cotton square of cloth. Useable twice per day.

Lore: Often given as a royal wedding gift or to departing ship's captains.

HORN OF PURIFICATION **13G**

Rank	Span	Load
2	Brief *	L

* Or 77 uses, whichever comes first.

Properties: Removes toxins, spoilage, and other harmful contamination from any otherwise edible food or liquid.

Notes: Limit two uses per day. Holds 4 pints or four pounds of food or drink.

Lore: This item has proven itself essential on numerous special rescue expeditions into hostile lands.

INVISIBLE INK **5G**

Rank	Span	Load
1	Brief	N

Properties: Used to write secret messages that can only be read by the person the message was intended for.

Notes: Once written the message lasts indefinitely, or until read.

Lore: A popular item in certain thieves' guilds.

MAGIC COMPASS **35G**

Rank	Span	Load
2	Brief	L

Properties: If held in the hand this item detects and points out concentrations of magic. It pulls slightly in the magic's direction with an intensity relative to its power.

Notes: It has two modes. The first detects a specific item designated by the user, up to four miles distant. The second detects any item or source up to 120' distant. Halve distance if through stone, earth, or water.

Lore: Made from a thumb-sized appendage harvested from the thorax of an adult Antlion.

MARTIN'S MAGIC STRING **20G**

Rank	Span	Load
2	Brief	N

Properties: This small string is as strong as a rope. It has a 450 lb test weight.

Notes: Appears to be a normal twine, 100' long, about the thickness of a shoelace. Rolls into a ball the size and weight of a martin's egg.

MASQUE OF DIONYSUS **120G**

Rank	Span	Load
3	35 uses *	L

Properties: This mask allows the wearer to change their build and appearance to that of anyone they know, including human-kin races. This can change the user's height, strength, and weight enough to become 50% larger or smaller.

Notes: Each use lasts one hour.

SPELL SCROLLS

One of the greatest achievements among the magic using class are scrolls which replicate spells. These incredible items allow non-practitioners to cast spells. Alternately they are a way to add previously unknown spells to one's repertoire.

Theurgists and Thaumaturgists alike can create spell scrolls. It takes a combination of things and skills unavailable to novice casters. The resulting item contains a string of power words. The scroll will replicate the spell it stores if its power words are read aloud. The reader gains a temporary understanding of how to control and direct the spell as they wish.

Using a scroll to cast a spell does expend its energy, but not its usefulness. Spell scrolls can also serve to teach a caster new spells. This is because, in addition to power words, a scroll contains a spell's entire formula. For this reason,

it's important to know whether a scroll is 'live' or not. The trick to this is to gaze at the scroll for a moment. If one's eyes are drawn to its power words, and if those words appear to quiver or shine, their magic persists.

One restriction on using scrolls is that its power words must be pronounced fairly accurately. It helps if the reader is fluent in whatever language was used to write the scroll. Note that ancient scrolls may still hold their spells but can be written in dead languages.

When a player has their character use a spell scroll, they should consult the spell description in the PQG. Everything applies except TIME and Casting Ingredients. The TIME to use all scrolls is one turn per level. No CI are required, other than reciting the power words.

Scrolls are cast at the level of the spell, not at the skill level of its maker. In other words, a first level spell is cast as if by a 1st level caster, a second level spell is cast as if by a 2nd level caster.

Any spell can be held in scroll form. Scrolls have no span as long as whatever it is written on does not deteriorate.

A scroll's rank corresponds to its level.

All scrolls are Load 'N'.

The price of scrolls depends roughly on their spell level:

Level	Price Range
One	12 – 18G
Two	20 – 30G

WANDS

This item is as iconic as it is mysterious, and dangerous. Its power makes magic look easy, as if anyone could do it. However, they are not for everyone. Only those who already practice magic can use or make them.

Many users prefer to make their own. The owner may see it as part weapon, part symbol, part tool, and as an extension of their inner eye. Opinions differ on whether the wood should be gathered from dead trees or living; also, on if it should be from the heart or the scion, or even the root. But that which is right for one caster may not work for another.

Some wands serve to store and cast a single spell multiple times; others are attuned to a magic type and serve to strengthen any spell of that type. Some do both. When used to cast the spell it stores, it is at the same level as the user. Everything about the spell is as listed in its description, except that no casting ingredients are

needed. When used to enhance a certain spell type, the caster adds a level to their skill. Also, they allow all spells of that spell type to be cast without ingredients.

With all the power condensed and directed through them wands are subject to burnout. They have a preset number of uses which count whether being used to enhance a caster's own spells or to cast the one it holds within. They may be recharged one time, by the same process by which they were made.

Wands are usually about 1 foot in length. Some are hollowed out and packed with herbs, power crystals, or other such things. Some are bent, some straight, and others forked. They may be simple, unadorned, and unpolished. Or they may be elaborately carved, gilded, and decorated with gemstones.

The load rating for all wands is L. The span of a wand is Lasting, or until its uses are all gone, whichever comes first.

The wands below represent only four of the ten magic types. GMs can use these to model other wands for other magic types.

ASH

300G

Rank	Span	Load
4	Uses 48	L

Magic Type	Spell
Divination	Banish

COPPER

300G

Rank	Span	Load
4/5	Uses 33	L

Magic Type	Spell
Primordial	Lightning Strike

CRYSTAL

300G

Rank	Span	Load
4/5	Uses 60	L

Magic Type	Spell
Conjuration	Fire Wall

PINE

300G

Rank	Span	Load
4	Uses 36	L

Magic Type	Spell
Discordant	Wounding Touch





EIGHT: BESTIARY

MONSTERS LIVE OUTSIDE THE normal world. They have the cunning to elude human hunters, hiding away in the Earth's farthest corners. They also have the means to defend themselves if discovered.

Often the places they call home provide their primary defense. Desert dwellers find protection in an expanse of sand. Mountain dwellers enjoy the safety of nature's ramparts. Those whose home is the cavern, or the night country, may shrink from the sun's cleansing power, but your fear of the dark is their weapon.

EEK! A MONSTER!

WHEN YOU PORTRAY a monster, you have choices. They will act according to some sort of personal plan. They have minds of their own and won't necessarily act the same way twice. Extrapolate on ideas from their description or taken from mythology. Or go off on a tangent all your own.

For all the information provided in the following descriptions, you are encouraged to see it as no more than a starting point. A monster is nothing without you to give it life. For instance, a monster's skills may or may not be specifically mentioned but may be guessed at from their

description. Additionally, the GM may assign skills and skill levels as they see fit.

Published adventures come pre-stocked with monsters (some even include new monsters). Seldom are adventure and adventurer a perfect match. You will want to adjust the numbers to present a challenge, not a bloodbath.

Much of the information provided in a monster description is there to help the world builder. GMs who make their own adventures can use it to populate their creations. It is also there to help when a fate roll indicates an encounter. In such a case you can turn to the description to run the scene. And it can help even with published adventures, to provide background info on pre-stocked monsters.

Finally, try to give the characters subtle warnings about an upcoming encounter. Building tension is one of your best tools to hook players. It can be fun to watch the MCs get scared and run away from a little ol' specter.

Monster Key

Many of the entries in a monster stat block are to be seen as averages. Published adventures may include stats that differ from the average. Likewise, you are welcome to adjust these numbers to fit your own situation.

Not all monsters will have every section listed below. For instance, supernatural abilities won't be listed for every creature because not all have these, nor do all have possessions.

Also, note that many monsters may have the same skills as characters. These skills may or may not be listed, depending on how important they could be to portraying the creature in question. Skills that are listed give the creature's level and, in parenthesis, a value to add to their skill roll.

NAME: A creature's most common name is used. Other names may be given in its description or lore. Certain entries are part of a larger group and are listed alphabetically within that group.

Rank: This rates a foe's relative difficulty in combat on a scale of 1-10. This should be compared to the RANK of the character or party prior to pitting them against each other.

APP# (Number Appearing): Used for designing adventures; use the appropriate die to determine how many are met. As GM you may adjust this number based on what you think the party can handle.

LP: Amount listed is an average. A GM should feel free to adjust this number slightly, but only pre-combat.

Size: On a scale of 1-10. The examples below represent the average size for an adult of that species. Many creatures may be met at various stages of growth. Also, in many species, the different sexes are different sizes.

Keep in mind there is actually a lot of range within a size. A dragon of size 5 may range from 75lbs up to 375. That alone allows you to size it appropriately for the party. Based on that, you

may add or subtract a few life points. However, some creatures, dragons for instance, may span several sizes as they age. If so, it will be detailed in their description.

Size Comparison Chart

- 1 = Rat (Up to 3 lb)
- 2 = House Cat (Up to 10 lb)
- 3 = Wild Turkey (Up to 24 lb)
- 4 = Leopard (Up to 74 lb)
- 5 = Human (Up to 375 lb)
- 6 = Donkey (Up to 900 lb)
- 7 = American Bison (Up to 1900 lb)
- 8 = Hippopotamus (Up to 3500 lb)
- 9 = African Elephant (Up to 12,000 lb)
- 10 = Whale Shark (Up to 30,000 lb)

MOVE (Maximum Movement Rate): Used to determine speed of travel, especially during chases. Distance is in feet per turn. Certain creatures naturally have multiple modes of travel; if so, an asterisk directs the GM to see added details. Note that most land-dwelling creatures can also swim yet are not provided with a separate swimming movement rate. If there is an occurrence where a swim speed is needed, assume it to be half of their MOVE.

STATS: Creatures may have the equivalent of some or all the same stats as characters. These can be used during roleplay, or if there is an occasion to make a stat check. They may also be added to any skills listed. For instance, a monster with the skill Sneak Attack, level 4, and an AGI of 8, adds 12 to their skill roll. Listed skills will appear with this precalculated number in parenthesis.

Description: Including information on the creature's appearance, as well as any associated sounds or odors if pertinent. Compiled from first-hand observations where possible. It will be noted when eyewitness reports are contradictory. If the species has its own language or speaks any other, it will be listed. (Those entries with less than a 4 INT will not use languages). Any other interesting or important details are given here.

Habitat: Sage studies and explorer accounts provide us with a wealth of information about the locations our subjects inhabit; such information is provided for those seeking either to avoid contact, or to pursue.

Habits: The study of a subject's behavior can be entertaining or enlightening, as well as a matter of great importance to the adventurer. This section details breeding, feeding, lairing, etc. Also mentioned are any common associations and alliances, as well as hereditary enemies.

Lore: May include legendary or anecdotal information that is not proven. We want to be clear when certain information is . . . less than certain. Such info, if NOT mentioned, might unintentionally lead the reader further astray.

Supernatural Abilities: When a species has some sort of mystic power that manifests as a spell, you will be directed to that spell. Otherwise, it will be detailed here as in the example that follows:

Name: Death Gaze

TIME (turns to manifest): 2

Dur (how long the effects last): Permanent

Range (effective distance): 80'

AE (size & shape): 1' wide, 80' long beam

Effects (description of ability): Target dies

COMBAT STAT BLOCK: Look here to reference number of attacks and defenses, attack score, defense score, and damage.

#att (Number of Attacks per turn): This number may include a wide variety of options: kicks, stings, slaps, claw/bite combos, special attacks, etc. For instance, creatures with two attacks per turn may also have two modes of attack. How they use those may be further detailed. Creatures with multiple attacks per turn can typically direct them at multiple foes.

def# (Number of Defenses per turn): Not listed. Monsters have one defense more per turn than their number of attacks. For example, if their #att is 3, their #def will be 4.

ATT (Attack Score): Used to determine the success or failure of an attack. This number reflects a combination of the creature's skill, strength, agility, and survival instinct. Use for all attacks, whether ranged, hand to hand, gaze, breath, or targeted magic. If clarifying information is needed it is indicated with an asterisk.

DEF (Defense Score): This reflects a creature's natural defenses and skills. It is derived similarly to a character's DEF, but rather than manmade

armor, they rely on nature, often with a thick hide, scales, or an exoskeleton. It does not include extra defenses, such as if a minotaur dons armor or an ogre drinks a Leather Hide potion.

Some entries are followed by a symbol of a shield '☞'. This means that armor may be added if you wish.

Dmg (Damage): This is the amount of damage dealt to the target of a successful attack. Roll the dice indicated. If two different dice are listed, roll attacks in that order. Many monsters follow a pattern of attacking with first claw, then bite. The bite attack typically does more damage. For example, 1d4/1d6+1 means that the creature's claw does 1-4LP, and the bite does 2-7. If a single number is listed, rather than a die range, that is its damage on any attack.

Monsters may do special damage on a roll of 10 if a type is listed. Some creatures have no type listed, meaning they never inflict special damage. Others may do special damage on a 9 or 10.

Some entries are followed by a symbol of a dagger '†'. This means two things: that this entity may use a weapon, but that the damage listed is without a weapon. So, it is up to the GM to provide a weapon if they wish.

Combat: This section is used to direct a creature's actions and tactics in combat. It will clarify any entries with asterisks or those with multiple attacks. Combat related skills may be mentioned here.

Advantages – List any advantages from being on home ground or possessing some rare trait.

Immunities – This appears if a monster has any kind of combat related immunities, by nature, by magic, or other.

Weaknesses – Details any weaknesses that could affect combat, such as a penalty die on certain checks, or a bonus given to their opponent on certain others.

Possessions: This section includes a percentile chance for monsters to have possessions, and if so, how much. It applies only during the phase of stocking an adventure, or in the case of fate rolls. Published adventures provide pre-determined lists of possessions for individual creatures and their

lair. Monsters may carry a variety of valuables, from gold to enchanted items. They may also have additional goods if met in their lair. And in some cases, it is the monster itself that is the treasure, as in the unicorn being hunted for its horn.

Carried – Monsters that are met away from their ‘lair’ will probably not be carrying all they own.

Lair – Creatures that are found at home may have goods in addition to those carried. Whether or not they are consciously gathered there, or present for another reason will be stated. A single roll is made to determine whether there are valuables in a creature’s lair, even if several creatures live there.

Harvest – Often the only reward for risking one’s life is the adulation of your peers. Or maybe a slain creature’s body is taken as a trophy. But certain monsters naturally produce or contain valuable items that can be harvested.

A skill check should be required in most cases of harvesting a monster’s ‘parts’. Several skills may apply to the harvest. Depending on the situation you may allow characters to use, Medicine, Forage, Hunt, or Husbandry.



ANT LION

RANK	APP#	LP	SIZE	MOVE	
4	1d3	20	4	32 *	
INT	SPI	SUR	STR	HEA	AGI
3	N/A	3	7	7	10

* They normally do not exit their burrow.

Description: The common ant lion, from which this creature is derived, is seldom seen. This rare, magically enlarged species is also known as the Giant Doodlebug. The adult form is harmless, resembling a huge dragonfly. It is only the larva that is dangerous. They are never seen above

ground, except for the instant they reach out with their large, hooked mandibles to capture prey.

Habitat: They are drawn to magical hotspots, but what matters more is the right soil type. Ant Lions prefer dry sandy soil in which to lay their eggs. There they build their simple *pit-trap* brood chambers. These large conical shaped holes serve as entrances to their tight burrows. Luckily for the experienced adventurer these often betray their presence.

Habits: The antlion has a three- to four-year life cycle, most of which is lived underground. They emerge as frail, beautiful adults and immediately take wing. Mating is over within days or weeks. Adults plant several eggs deep in the sand, after which they die. Their name comes from their pounce-like attack and the fact that their non-magical progenitors feed almost exclusively on ants.

Lore: A mad wizard is credited with creating this monster as a form of security for his lonely tower. From there they were able to escape into the wilds and become naturalized, presumably after dining on the mad wizard.

Supernatural Abilities: Their numbers seem to lessen as magic draws away from the Earth and their own embedded enchantment is diluted with each generation. The adult form has a needle-like appendage on its thorax which it uses as a sort of magic compass. This appendage is also used in the making of an item that goes by the same name.

#att	ATT	DEF	Dmg
1	20	30	1d4/1d10(C)

Combat: The ant lion has two means of attack; however, it can only employ one per turn, and only in the order that follows. First, their unwitting prey must approach near enough to their pit (within about two feet) to cause its edge to collapse a bit. Falling sand alerts the hidden creature below to the presence of a meal above. The immediate reaction of the ant lion is two-fold: it causes the pit to collapse as it pelts its prey with sticks and gravel it has collected, causing 1d4LP. This potentially knocks the prey off its feet and into the pit (AGI check to avoid). Falling into the pit subjects its prey to the creature’s bite (1d10LP).

Upon a successful bite, the ant lion holds on and does an automatic 1d8LP damage per turn

until its prey is killed. A character may either fight back or attempt to escape. The funneled shape of the creature's lair limits the number of its prey's attacks to the one per turn. Escape requires two successful die checks (STR & AGI) in the same turn.

Weaknesses – If the ant lion is somehow forced out of their hole, they will avoid combat at all cost.

Possessions: Anyone killed by the ant lion while carrying indigestible items is the source of whatever treasure, if any, there is to be found later. Such items are often pushed to the bottom of the burrow—they may also comprise part of the creature's ammunition.

Lair – 20%: A little hard work excavating the ant lion's pit may reveal 2d10X10C, 2d20S, 2 small random items from the goods list in the PQG, and one random trinket from the Enchanted Emporium.

Harvest – Thorax appendage, used to detect magic. See the Enchanted Emporium, Magic Compass.

ARACHNID: GREATER —GUARD SPIDER

RANK	APP#	LP	SIZE	MOVE	
3	1-2	23	4	58	
INT	SPI	SUR	STR	HEA	AGI
2	N/A	5	5	6	8

Description: A type of unusually large spider, known to hinder the intrepid adventurer. Similar to the trap-door spider, except they grow to be the size of a small adult human.

Habitat: One give-away to their presence will be a number of fine web strands in the vicinity. These serve like trip wires to alert the guard spider to the presence of intruders. The skill Discovery may reveal these strands before it is too late.

Habits: These fearsome arachnids will often abscond with human children to serve as food for their young. They are reclusive and calculating, prone to hide until the right moment. When the creature judges their time is right, they will dart forth to attack.

Their talent at disguising the door of their lair is such that only the most perceptive will

discover it in time. If the lair is discovered and opened the spider will come out and not reenter the pit until the intruder has been dealt with.

Lore: The giant guard spider is like the giant hunting spider (entry below) in that these monstrosities are grown and trained through enchantments. Both kinds have their different uses for the wizard, depending on his or her need.

#att	ATT	DEF	Dmg
1	24	27	2 (B)

Combat: Sneak Attack, level 4 (12). These spiders often strike and pull their victim into their lair in a single motion. They will not usually try this with a very large person, as it would be a tight fit. They pin their victims against the wall of their narrow home, biting them at once and holding on until all struggling has ceased.

Advantages – Their bite delivers high doses of a paralyzing venom (HEA check to avoid its effects). This will proceed to split and ferment the very proteins of its victim's body, liquefying its insides over the course of an hour. After this treatment, the victim will be devoured.

Possessions: Guard spiders are often used to guard valuables, though they are not personally interested in possessions.

Harvest – Several doses of poison can be extracted from glands at the base of the spider's fangs.

—HUNTING SPIDER

RANK	APP#	LP	SIZE	MOVE	
3	1-2	24	3	88	
INT	SPI	SUR	STR	HEA	AGI
4	N/A	6	5	6	10

Description: A nightmare creature born of magic. Resembling the common 'daring jumper', they are fast and bold. Unafraid to engage larger foes, they attack in a blur of speed, launching their hairy body forth with deadly accuracy. They can leap up to thirty-five feet in an instant, appearing as a dark blur.

Their excellent stereoscopic vision aids them in stalking prey. They are not web spinners, though they can use their silk if needed as a lifeline etc.

Habitat: They seem unable to survive for long away from their magic-using masters.

Habits: Hunting spiders are good at tracking and can cover a lot of ground. They are good at hiding, climbing, and killing.

Lore: They are quite loyal and curiously friendly to their wizard owners. They are intelligent enough to understand and carry out simple commands beyond tracking and killing a specified enemy. They have more than once been used to retrieve some small item, or to deliver a message.

#att	ATT	DEF	Dmg
1	28	31	2 (N)

Combat:

Skill – Sneak Attack, level 4 (14). If there is a means of getting above their victim, they will. Being rather silent and sure-footed they are likely to attack with surprise.

Advantages – They are also venomous. Therefore, a fight seldom lasts very long. After a successful bite, the hunter will often retreat for a moment to let the venom start working (HEA check to avoid its effects).

Possessions: Hunting spiders do not have possessions of their own, although they may carry some particular personal item for their master. This is for the GM to decide according to the situation.

Harvest – Four doses of poison may be harvested from the spider’s jaws.

BEAR

RANK	APP#	LP	SIZE	MOVE	
5	1d2	40	5-6	50	
INT	SPI	SUR	STR	HEA	AGI
2	N/A	8	9	9	9

Description: Heavily built, nearly tailless, with flat broad feet, each foot being armed with five non-retractable claws.

Bears have thick hides and remarkable strength. They can swim, climb, and stand erect. They show great adaptability to various biomes. They are more intelligent than most other animals. Captive bears are highly trainable, though they often remain unpredictable.

Bears are difficult to surprise. They are also likely to avoid unnecessary confrontation

rather than invite it. Thus, they are rarely seen, unless they want to be. They are experts at sizing up an opponent, which has a strong bearing on their willingness to fight. Other factors are, *do they feel cornered, or do they have cubs nearby?*

Those few lucky souls who live to tell of being the target of a bear attack agree, it is much better to kill them before they get to you.

Habitat: Wooded areas with openings and thickets, near water.

Habits: They are omnivorous and generally shy, often caught eating, and subsequently seen running off. It will seldom fight unless cornered or protecting its young. The adults will ‘woof’ when startled; young will squeal and often climb a tree.

The bear can become quite a nuisance in urban settings around dumps where they gather to rummage through trash for food scraps. Occasionally one will become a man-eater and must be hunted and killed. Accounts of trained bears are numerous, as are the examples of such animals turning on their trainers.

#att	ATT	DEF	Dmg
2	26	28	2d4(C)/2d6(C)

Combat: The bear does special damage on a 9 or 10. When attacking, bears have several tactics that give them an advantage. Their amazing speed works as well for running away from trouble as it does for charging into it.

If a bear must attack, they prefer to charge, hoping to intimidate and overpower their opponent. If a bear charges and at least one of its two attacks connects, the character must roll against their AGI to remain standing, and thus to be able to attack in the next round. When attacking they will sometimes go up on their hind feet to use their front paws as weapons.

They will swat at the head of a foe to break its neck or to crush its skull. Or bite at the head, attempting to get their powerful jaws around the victim’s skull. They will also attempt to employ their famous ‘bear hug’ to get their opponent down on the ground where they can go to work on their softer parts. If a restrained character plays dead, there is a 50% chance per turn that the bear will cease its attack.

Advantages – If a bear is successful with both its claw and bite in a single turn it will attempt to pull its victim to the ground (Roll STR to avoid being

restrained. See Disorders). If the bear successfully restrains their opponent, its attacks hit automatically thereafter.

Possessions: the bear does not collect or carry belongings

Harvest – If an hour is spent carefully skinning the carcass and salting the pelt, a bear skin is worth up to 1G.



Hunting the Cave Bear

CANINE

The dog has been man's best friend for 10,000 years, perhaps for their utility, or for their stamina, or maybe for their loyalty. For all these reasons and more, we have welcomed their presence, while molding their form into hundreds of distinct breeds.

—GREAT DANE

RANK	APP#	LP	SIZE	MOVE	
3	1d4	23	5	48	
INT	SPI	SUR	STR	HEA	AGI
2	N/A	6	6	7	6

Description: The largest of dogs, at least in terms of height. They have comparably large heads and short fur. The Great Dane can weigh as much as 100lbs at six months of age.

You may consider allowing characters to keep this animal as a pet and protector. They can learn up to 25 command words.

Habitat: Found with man, often in a guardian capacity.

Habits: Friendly. Brave. Loyal. Alert. Very responsive to training. Great Danes are fierce hunters, used to take down wild boars.

Lore: The forefathers of this breed were known to the Egyptians and other ancients. They were said to ward off evil spirits.

#att	ATT	DEF	Dmg
2	23	24 ☞	1d6

Combat: Certain well-trained specimens will have higher combat scores (up to a max of ATT 25/DEF 27).

—TIMBER WOLF

RANK	APP#	LP	SIZE	MOVE	
4	1d4+1	28	5	55	
INT	SPI	SUR	STR	HEA	AGI
2	N/A	7	6	9	8

Description: Typically, a mix of gray and brown. Long bushy tails are often tipped with black. Contrasting facial colorings give them a distinctive look.

Habitat: They are found throughout the northern forests, ranging as far up as the tundra.

Habits: They often go without eating for long periods, to times of gorging on enormous quantities of meat. They also tend to eat a lot of mice and other small animals when they can.

Lore: The Norse tell of the great wolf Fenrir; of his strength and his reign of terror—and how the god Tyr lost his hand to the immortal beast. Many other myths involving wolves are found around the world. The wolf is a totem animal among certain indigenous tribes.

#att	ATT	DEF	Dmg
2	26	29	1d6+1

Combat: Certain larger older wolves, by nature of their hard lives, have slightly better combat scores (up to a max of ATT 28/DEF 31).

Possessions: Wolves neither carry nor do they collect possessions.

Harvest – It will take half an hour to skin a wolf and salt its hide – worth, 3S.

CAVE DRAGON

RANK	APP#	LP	SIZE	MOVE	
4	1d2	24	5	42	
INT	SPI	SUR	STR	HEA	AGI
1	N/A	4	7	8	6

Description: These great lizards have no wings, no flaming breath, no magic, and likely no treasure. But what they do have is a certain single-minded cunning, and a venomous bite. The species listed here is a cousin of the monitor family.

The forepaws are used for climbing or locomotion, not as weapons. They have tough hides with the texture of gravel. One thing that makes them so deadly is their surprise attack. They are naturally camouflaged in their home environments.

These blind dragons blend in quite well with their underground habitats. At first glance, they are often mistaken for part of the cave wall, or for dead. They look and act much like the Komodo. Though eyeless, they have excellent hearing and a pair of heat sensing pits that allow them to 'see' in the dark.

Habitat: During the day they retreat to caves to rest and digest. Specimens have been found deep in certain cave systems where they never see the surface. If food, water, and hatching grounds are in good supply, there is no need for them to go aboveground. However, they will venture out on warm nights.

Habits: These nighttime cousins of the Komodo are the sightless terrors of their territorial ranges. To see in the dark, they use a combination of smell, sensing heat, and detecting ground vibrations. They do quite well hunting outside at night.

#att	ATT	DEF	Dmg
1	22	24	1d4(A),1d6(B&N)

Combat: Several strange adaptations make this an incredibly dangerous animal. For starters, their attacks do special damage on a 9 or 10.

They can eject a ball of acidic goo with accuracy up to 20ft, once per turn, up to three times per day, (special damage Type A). They also emit a gaseous narcotic agent that surrounds them in a 15' diameter cloud. Characters breathing this must make a HEA check against Intoxication (See Disorders).

Perhaps the worst thing about the cave dragon is their poisonous bite. It combines special

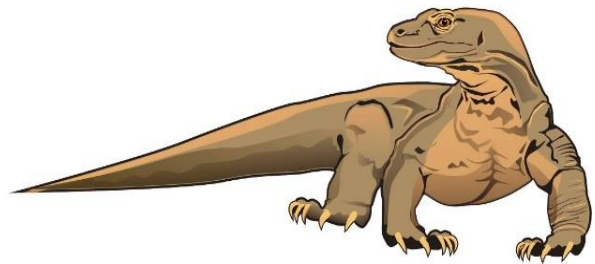
damage types B and N. It is very slow acting, taking up to 30 minutes to start affecting the victim.

Like many creatures, they can lunge forth to attack with a speed they cannot maintain over a long distance. They may use their tail to attack anyone within reach of their hindquarters. This causes 1d4LP and has a 25% chance of sweeping an opponent's feet from under them.

Possessions: Cave dragons do not hoard treasure like some of the greater Wyrms do. Anything found where they nest will be strewn amongst dung and debris.

Lair – 25%: The belongings of past victims can be recovered with some effort – 3d20S, 2d6G, 1 small shield, 1 random weapon, and 1 piece of jewelry worth up to 5G.

Harvest – 1 pint of acid jelly can be extracted from sacs in their throat. A glass or ceramic container is required.



Cave Dragon

FELINE

Cats come in many sizes and inhabit nearly every corner of the Earth. Females are generally smaller than males by 10 to 20 percent. They have excellent senses, including decent night vision for stalking prey. All will use their tremendous bite and retractable claws in a fight. They also use camouflage, patience, and speed to deadly effect.

All cats can spring several times the length of their bodies and are good climbers. The characteristic feline prowl used by so many cats is almost routine: starting with the fastidious placement of each paw, body low and tense, focus narrow, the killer approaches its prey and then, pounce, bite, and grapple!



Eurasian Cave Lion

—LION

RANK	APP#	LP	SIZE	MOVE	
4	1d4	31	5-6	54	
INT	SPI	SUR	STR	HEA	AGI
2	N/A	8	8	8	8

Description: The King of beasts. A lion may top the scales at 550 lb and reach an overall length of 9'. Lions are capable of 12' high jumps, 40' leaps, and short bursts of speed up to 40 MPH.

Habitat: The savannas, forests, and bush of Central Africa. Lions and their close cousins were known historically around the Mediterranean and even into Northern Europe. Lions have no natural enemy besides man, but they sometimes bite off more than they can chew in a fight with the larger zebra, sable antelope, mother giraffe, or buffalo herd. Once common in Southern Europe and Asia, and the whole of Africa: the last European lion probably died around 100CE; the Adriatic lion was last sighted early in the 20th century.

Habits: They are the only sociable cat. The lioness does most of the killing. She will often eat last, giving up 'the lion's share' of the kill to her king. They have been known to turn man-eater, but their diet is primarily wildebeest, impala, zebra, waterbuck, kudu, giraffe, and buffalo.

Lore: Many old tales feature the lion, from someone gaining favor by removing a thorn from its paw, to Daniel's time in the lion's den.

#att	ATT	DEF	Dmg
2	26	28	1d6/1d8(C)

Combat: Lions do special damage on a 9 or 10. Expert killers they will attempt to swat at the head of their prey to break its neck. If possible, they will haul their prey to the ground with sheer size and strength. A favorite tactic is to bite at the prey's neck or nose to suffocate it.



Hunting Tiger

—TIGER

RANK	APP#	LP	SIZE	MOVE	
4	1d2	30	5-6	54	
INT	SPI	SUR	STR	HEA	AGI
2	N/A	7	8	8	8

Description: One of the biggest of big cats, it is also one of the most iconic with its grace, carriage, and distinctive stripes and coloring. They vary in size and color depending on where they are found, from the Manchurian twelve-foot, 500 pounders, to the half-sized island tigers.

Its sense of smell is advanced, but its eyesight is comparatively poor. They appear unable to see unmoving prey, even up close. They are not as good at climbing as other cats but better swimmers than most.

Habitat: This Asian cat roams from Siberia and Manchuria, through China, India, and Persia, and out to the islands of Bali, Sumatra, and Java.

Habits: Its diet includes anything from bugs to wild buffalos. While tigers are generally tolerant of humans, they will occasionally attack and eat people.

Lore: Those that become man-eaters soon find every hand turned against them. Whole villages will join the hunt and not rest until the cat is killed.

#att	ATT	DEF	Dmg
2	26	28	1d6/1d8(C)

Combat: They do special damage on a 9 or 10. When possible, the tiger will attempt to overpower its prey by pinning it to the ground. They often go for the throat in an attack and will use a quick upward jerk to break their prey's neck.

If the tiger pounces, and one of its attacks connects, the victim must roll against their AGI or be knocked down and unable to attack in the following turn. In close combat, if the tiger hits with both of its attacks, the character must make a successful STR check or be held fast (see Disorders, Restrained).

GHOUL

RANK	APP#	LP	SIZE	MOVE	
5	1d4+1	36	5	38	
INT	SPI	SUR	STR	HEA	AGI
4	N/A	4	7	N/A	7

Description: The name ghouls is broadly applied to several dark creatures. The earliest is the pre-Arabian Gallu demon. Its descendants are a race of otherworldly horrors living in the dreamlands upon a crag above the Vale of Phath. They appear there as a grotesque hybrid of man and dog. However, when they visit Earth, they resemble an undead corpse, in sight and smell.

The classic corpse-eating ghouls of midnight graveyards is the material form of the dreamland ghouls. It is a variant of greenish-grey, gaunt, misshapen, and sports an evil toothsome grin. It is greatly feared for its ferocity, and for its ability to infect people with a disease that transforms them into ghouls.

All ghouls have such an abhorrent look that only the most stouthearted folk can bear to look at them. At the sight of one, characters must win a SUR check or become Panicked (see, Disorders). The effect wears off in 1D10 minutes. A character becomes immune to the effect after several such encounters.

Habitat: Graveyards when on Earth. Their ancestral home is in the ageless land of dreams.

Habits: The ghouls visit Earth for dark, secretive purposes. They are notorious for eating the dead. Their penchant for flesh puts them in direct opposition to humanity, prompting dire encounters among the gravestones. If wounded seriously, the ghouls will retreat to their dream-homeland.

Supernatural Abilities: Ghouls have strange powers that make them formidable foes. The strike of their claws can cause paralysis unless the victim makes a HEA check (See Disorders, Paralyzed). The paralysis lasts 5 turns.

They also perform a sort of hypnotic trick with their strange muttering, which is often mistaken for an actual language. Failing an INT check causes the hearer to stand still for two turns, or to move submissively toward the ghouls (50% chance of either).

The bite of a ghouls contains the germ so destructive to mortals. Many who have lived to talk about their encounter have soon succumbed to

a fate worse than death. Incubation begins immediately unless a HEA check is made. A twenty-four-hour period of incubation will transform one into a proto-ghouls, which must then seek rotted human flesh to devour to complete the transformation. The proto-ghouls must find such flesh or perish completely within 7-10 days. Prior to this initial meal the victim can be saved by the spell Cure.

Ghouls can travel from their realm to Earth and back by Teleportation. To do so they must focus for several turns. Their effort to focus must be uninterrupted for it to work.

#att	ATT	DEF	Dmg
2	26	29	1d8/1d8

Combat: The ghouls is not concerned with infecting those it attacks; it seeks to kill them so that it may later dine upon their decaying corpses.

They tend to swarm a single victim even when attacked by multiple foes. When they move into battle, they work together to overwhelm an opponent. This tactic often allows some of them to automatically hit their target. They often go for the weakest first.

As mentioned, the very look of a ghouls is offensive. On top of that their odor can be considered a weapon. A character who comes close enough to fight a ghouls hand to hand, has a 50% chance of becoming nauseous until they move away. This nausea will cause the character to make all die checks and combat rolls at a penalty.

Weaknesses – Silver weapons do extra damage to ghouls (+2LP per strike).

Possessions: Ghouls typically have no interest in material possessions.

GIANT

RANK	APP#	LP	SIZE	MOVE	
6-7	1-3	48-96	6-8	40-70	
INT	SPI	SUR	STR	HEA	AGI
2d4+1	1d6+3	2d4	1d10+10	1d4+5	2d4

Description: Humanoids of extraordinary size, strength, and appetite. Their size may vary depending on the legend, with individuals ranging from twice the height of man to those whose heads reach the clouds. They can also differ greatly in their powers and intellect. Many exceed humans in their reasoning and wisdom, while others are

renowned for their stupidity. Some are no more than larger versions of man; others wield a powerful inborn source of magic.

Habitat: Giants may roam the Earth widely. They may settle in a great variety of landscapes. Some are notorious for their power to transform the landscape to their liking.

Habits: Some giants are loners, some live in community with others. Some live much as humans do, others are quite primitive. Some are wicked and destructive, others are benign or even helpful.

Lore: Giants exist in the stories of virtually every culture, with the one unifying factor of their immensity. They are often primordial beings tied to creation myths, but they linger on into much more recent accounts.

Many giants are credited with great works of terraforming, ranging from the ultimate, being the creation of the Earth itself, down to the piling up of mountains, the scouring of grand canyons, the laying of causeways, and the placement of standing stones.

Popular medieval examples include Goliath, Nimrod, and Saint Christopher. The descendants of pairings between humans and giants are much closer to human size; but sages can only wonder, “how did such unions happen?” Another question is; why do so many giants possess some magical aspect?

Supernatural Abilities: Not all giants have magic up their mighty sleeves, but many do (roughly 1 in 4). Their power is more innate than something acquired through study (See Skills, Channeling). It also tends to be of the Primordial type, such as weather control or shaping the landscape.

#att	ATT	DEF	Dmg
1	28	30 ☞	1d10+1(C) ↓

Combat: The stats above pertain to individuals of size 6. Larger specimens should add a point or two to their ATT, DEF, and Dmg. Also, size 6 giants do special damage on a 9 or 10, size 7 giants do special damage on an 8, 9, or 10, and size 8s do special damage on any hit. They fight much like a normal size human. Some individuals hone their combat skills and may increase their scores accordingly.

Immunities – 25% have 1d4 protections from either disorders, spell types, or special damage types, GM’s choice.



Possessions: Giants may amass great wealth over time. Some of it is giant-sized and some will be human-sized. GM discretion should apply.

Carried – 35% 2d4 copper ingots, 1d3 silver ingots, 1d2 gold ingots, and 1 random jewelry piece worth up to 15G.

Lair – Double above plus one random rank 3 enchanted item.

GOBLIN and HOBGOBLIN

RANK	APP#	LP	SIZE	MOVE	
2	2d10	17	4	45	
INT	SPI	SUR	STR	HEA	AGI
7	6	6	7	8	8

Description: The goblin and the hobgoblin look similar except for the spark of malice in the hobgoblin’s eye. A hobgoblin is simply nothing more than a bad goblin (which is not to say all other goblins are very good).

They speak a language of their own and may also speak the tongue of the humans common to their area. Their physical appearance can be shocking at first glimpse, with swarthy greenish skin, pointed ears, large eyes, and prominent teeth.

Habitat: Distributed across Northern Europe. Hobgoblins are often solitary creatures roaming about from one hideout to the next. Goblins tend to settle where they can. Some prefer to live with those humans who will have them. Others find abandoned buildings or grottoes to inhabit, preferring their freedom.

Habits: Little is known about goblins in the wild. They are occasionally helpful, if treated properly, but more often an agent of chaos. We know a great deal about house goblins. They can be diligent workers. They can also be mischievous.

They are not strictly nocturnal, yet they do avoid sunlight, and their night vision is quite good. They like wine, and if it is left at their disposal, they will stay up half the night moving furniture, rearranging cupboards, banging on walls, and snatching blankets off sleepers.

Lore: It is said that house goblins who have worn out their welcome may be driven off by gifting them with a piece of clothing, or by spreading flax on the floor. All other efforts risk retaliation. While the Christian church may label them low-level demons. Many others would place them closer to fairies, like the brownie or kobold.

Supernatural Abilities: To escape danger 1 in 6 can slip through unseen cracks into the otherworld, but only when not drinking wine. 1in10 use the skill channeling and so have a spell or two at their command. They may use any magic type except celestial.

#att	ATT	DEF	Dmg
1	21	24 ☼	1d4 ↓

Combat: They fight similarly to humans except most of them do not follow anything like 'rules of fair play'; they can usually be counted on to fight dirty. Certain individuals do practice combat skills and make good use of quality arms and armor. Their combat scores may be notably higher than listed above.

Immunities – 1 in 2 have 1d4 protections against either disorders, spell types, or special damage types, GM's choice.

Possessions: Goblins, and especially hobgoblins can be greedy and miserly. Although much of what they deem valuable amounts to little in human terms. Goblins are strong for their size and may carry large packs with their belongings, as well as stuffing all their pockets full. Also, anywhere they call home will inevitably become cluttered with odds and ends.

Carried – 50%: 3d20C, 1d10S, 1d4G, 1d8 semi-precious gems worth 4S ea., 2 small random items from the goods list in the PQG, and 1d2 pieces of jewelry worth up to 5S ea.

Lair – Double above, plus 1 random rank 1 and 1 random rank 2 enchanted items.

HARPY

RANK	APP#	LP	SIZE	MOVE	
6	1-3	30	6	48 *	
INT	SPI	SUR	STR	HEA	AGI
4	7	6	10	8	8

*The harpy's flight speed at short distances isn't much different than their MOVE on the ground. However, their speed can increase dramatically when they fly with the wind, which they often do.

Description: Harpies are a fright to behold, making them ideally suited to their task as police force to the gods. They bear a superficial resemblance to sirens. Their faces are pale and twisted with hunger. They combine the upper torso of a hag and the body of a vulture. Their greasy hair hangs in snaky tangles over slack breasts. Their hands are clawed and caked with filth. The odor of rot hangs about them. Any food they touch becomes tainted. The mere sight of these hideous creatures is often enough to fill new adventurers with fear.

Habitat: Warmer climates, wherever their fancy takes them. Feeling kindred with old, abandoned temples and workings, they tend to settle around ruins. Their nests, which are untidy, are built in huge ancient trees or on rocky crags. Known aeries are found on the islands of Strophades and Salmydessus in Thrace. Any place they stay for long becomes despoiled.

Habits: They are sarcastic and ornery even on a good day. They often see travelers as intruders and will harry those who tarry about their lair. A near insatiable hunger may drive them to rob food from those they waylay—unlucky wayfarers may also be seen as food.

Harpies will occasionally take a human lover, though they often murder and devour them after having their way. Male offspring of the union will typically be eaten after hatching. Only girl children are kept.

Lore: Originally harpies were the daughters of the ocean nymph Electra and the minor sea god, Thaumias (at least, that is the favorite of several origin stories). Originally there were Aello, Ocypete, Celaeno, Podarge, and several others.

They came to serve as ministers of divine vengeance. At times it was their duty to capture convicts and hand them over to the Furies, female divinities of justice and vengeance. At other times they punished the guilty themselves. For those they punish death comes slow, as they love to torture their victims.

The harpy was also used to carry off the souls of the dead, and to bring storms as warnings to those who would break the law. For all their adherence to law, they often act chaotically if encountered in the wild.

Supernatural Abilities: Harpies wield several spell-like gifts: they can cause nasty weather; they can cause panic as *per the spell Terrorize*; lastly, they have great insight (see Insight, in Skills. Use at level 5 (13)).

#att	ATT	DEF	Dmg
2	25	30	1d6+1(G)/1d6+1(C)

Combat: They will attempt to surprise a victim from above if given a chance. If successful they are strong enough to lift and carry an adult human into the air. They usually drop their prey from 20-30'. They fight equally well with feet or hands. If on the ground, they will use their wings to batter an opponent 1d6+1 (C).

Skills – Sneak Attack, auto.

Advantages – When harpies are first encountered there is a chance that the character(s) will succumb to fear: they must make a check to avoid, (see Panicked in Player Quick Guide.)

Immunities – 50% resistance to spells of 3rd level or less.

Possessions:

Carried – 28%: jewelry worth 4d6X10S.

Lair – 10%: 1 enchanted item (A crystal or Trinket, See the Enchanted Emporium). 40%: 1d8X10G

IMP

RANK	APP#	LP	SIZE	MOVE	
3	1d4	14	3	66	
INT	SPI	SUR	STR	HEA	AGI
8	7	5	6	8	10

Description: Small and seldom seen, and then rarely in their true shape. They can appear as bugs, birds, cats, and other small animals. When they do reveal their actual form, it is shockingly grotesque: their skin a burnt red/black and hairless, body small, head large and horned, mouth wide and toothy, and burning eyes full of mischief.

They are strong for their size and quite nimble. This combination makes them capable of some surprising acrobatic feats.

Habitat: They are seldom found ranging free on the Earth. As familiars they are content to curl up near a fire when not attending their master's wishes. They may be kept in a small, enchanted bottle or ring.

Habits: The imp finds joy in destruction. As yet no proof exists of claims that as familiars, they suckle on their witch's blood. They may be good, evil, or in between.

Lore: They live in the otherworld where their actions are little known. The Christian church connects them with the devil. More than one witch has made use of imps as familiars, but she must have a strong will.

Supernatural Abilities: They are often summoned for their magical abilities. They can cast any first level spell, up to five per day. They heal 1LP per minute.

#att	ATT	DEF	Dmg
2	22	29	1d4/1d6

Combat: They may attempt to surprise an unwary opponent but will flee from physical combat.

Skills – Sneak attack level 4 (auto).

Immunities – Resistance to magic, at will.

Possessions: Imps have little use for material possessions, although they have been known to guard the treasures of others.

MINOTAUR

RANK	APP#	LP	SIZE	MOVE	
6	1	32	6	46	
INT	SPI	SUR	STR	HEA	AGI
4	5	4	11	8	8

Description: Part man, part bull. This beast spends much of its time at war with itself. Violence is its way of coping with its confusion. They do not speak, but the volume of their bawl-like battle cry echoes for miles.

Habitat: Wild places away from humankind. They look to lair in naturally maze-like areas.

Habits: The minotaur is unpredictable, blending the worst traits found in both sides of its parentage. They exhibit an abnormal amount of bullish rutting behavior. They will also take slaves, which they treat horribly.

Lore: The original minotaur of Crete is at once a tragic and a bloody figure. Born Asterion, of an ill-conceived affair between the god-queen Pasiphae and a sacred white bull. Their child grew into the monster Mintoauros. As he grew and his destructive nature became apparent, Mintoauros was confined in a giant maze. Here he was appeased with living human offerings. He found nothing so satisfying as the blood and flesh of young men and women.

It took no less a hero than Theseus to rid the kingdom of this monster. And that would have been the end of it all, had the young Asterion not been free for years prior to his imprisonment. And in those years, he was known to frequent the hills and the vales around Knossos where he sought sustenance for a growing hunger.

Several years later, reports were heard of misshapen, wild calf-children. The young Asterion had mated with the free-range cows of the countryside. It was when the raping of heifers no longer satisfied him, and his eye turned to the milkmaids, that his undoing was written. After the deaths of several innocents, an enraged populace would settle for no less than his imprisonment. The Queen at last agreed to the maze.

Luckily the reports of offspring are rare, and dealt with swiftly by professional hunters, yet one wonders, *how many got away?* Their seed is strong and of divine origin, making it likely they will persist. The subsequent generations of Minotaur may lack the super-human strength of the original, however they are still stronger and larger than any man when fully grown.

Supernatural Abilities: Minotaurs heal incredibly fast (1LP per hour), if allowed to rest.

#att	ATT	DEF	Dmg
2 or 3	23	23 ☞	1d8+1(C)/1d6+2(C) ↓

Combat: Minotaurs do special damage on a 9 or 10. The beast may or may not use a weapon. If it does, it will do so with some skill. If not, it will use its gnarled hands to pummel and rend its victims. Preferred weapons are larger pikes or great axes. Minotaurs are capable of two attacks per turn with their bare hands. They can attempt a third attack, if they are flanked, by using their powerful legs to kick a foe.

Immunities – They are immune to all mind affecting magics.

Advantages – Between its unthinkable appearance and its blind ferocity, the minotaur can cause an opponent to freeze or flee (see Disorders, Terror Stricken). Minotaur hunters who have become immune may face them on fair ground.

Possessions: The minotaur is not particularly interested in acquiring material goods, although they will loot the bodies of their victims for armor or a better weapon.

Carried – 60%: 1d3 armor pieces, 1 enchanted weapon (+1ATT & Dmg.), and 1 piece of jewelry worth up to 10G.

Lair – 50%: (found on the corpses of their victims) 1d20X10C, 1d20S, 1d20G, 2 random small items from the list of goods in the PQG, 2 random pieces of armor, and 1 random weapon.

PITKIN

RANK	APP#	LP	SIZE	MOVE	
3	1-4	25	5	38	
INT	SPI	SUR	STR	HEA	AGI
3	3	4	8	7	6

Description: These distant cousins to man live in isolated places far from civilization. A broken link in mankind's diverse family tree, they are a rare and dwindling race, shunned and persecuted for their primitive nature.

Of all the human-kin they are perhaps the furthest from mankind in several ways, the inability to interbreed with humans or other human-kin being among the most fundamental. And while sharing the basic bipedal build of men they are marked by a smaller crania and noticeably larger hands and feet.

Their simple language consists of a small assortment of grunts, growls, and squawks. Their wild demeanor belies an animalistic intelligence, incapable of learning the simplest of tasks, making them ill-suited to either friendship or slavery. The few Pitkins taken captive have all died within weeks or months.

Habitat: Existing only as outcasts in marginal places of swamp or mountain. They den in pits, shallow caves, or squalid huts.

Habits: Their weaponry is crude: spears, clubs and wicker shields, or their bare hands. They will almost always attack humans unless outnumbered. They are also cannibalistic, often taking live captives to their lairs to be eaten later.

#att	ATT	DEF	Dmg
1	22	24 ☼	1d4+1(C) ↓

Combat: Some have more fighting experience than others. Pitkin veterans may have considerably increased combat scores.

Possessions: Pitkins have little interest in belongings they can not eat or use to hunt. Those few things they craft are of crude construction.

RAM

RANK	APP#	LP	SIZE	MOVE	
3	1-4	38	5	50	
INT	SPI	SUR	STR	HEA	AGI
1	N/A	8	8	8	8

Description: Wild sheep with large horns.

Habitat: Mountainous areas.

Habits: Generally elusive and non-aggressive. They will fight if threatened or in rut.

#att	ATT	DEF	Dmg
1	29	31	1d8+2

Combat: They have a simple method of fighting known as the 'head butt'. If space is limited their damage should be reduced to 1d8.

UNDEAD

The term undead applies to a host of creatures exhibiting similar characteristics: They must take their rest during the day, being unable to bear the sun. And as they shun the light they are shunned by the living.

Their minds are made of ectoplasm. They do not breathe. They have no heartbeat, or even a working nervous system. Their bodies are animated by necromantic energy. They can no longer bleed, shed tears, or procreate. Necromancers have power over certain of the undead, as do priests.

There is a negative taint upon the undead, whose souls were not 'paid for' by returning to the well of spirit. Something interrupts the normal passage of their soul to the afterlife. This means they cannot add their life experiences to the collective energy of creation. The spell Banish sends them from the material world, and back into the great web.

For all their weaknesses, they share a certain tenacity, and some can survive a second death, to return another night, unless certain practices are used against their resurrection.

—ANIMAL SPIRIT

The ghosts of animals are much like those of humans in almost all ways (See Ghost below). They appear as they did in life. The differences amount to the following:

Size: variable	Rank: 2
#att: 1	ATT: 23
LP: 20	#def: 2
DEF: 27	MOVE: 42
Dmg: 1(S)	

—GHOST

RANK	APP#	LP	SIZE	MOVE	
3	1-2	24	5	55	
INT	SPI	SUR	STR	HEA	AGI
*	9	N/A	N/A	N/A	8

* Equal to their score from when they were alive.

Description: Spirits normally leave the world behind and go on to their afterlife. Ghosts that remain, do so to complete some unfinished business. A ghost may ‘live’ to confront their murderer with evidence of a crime, or they may return from the dead to reproach a faithless lover. Once a ghost’s goal is achieved, they will often disappear into the ether.

The ghost has a limited understanding of its existence, an incomplete memory of its former life, and no real concept of its future. It goes through long periods of inactivity, as if asleep, until something, usually the presence of a living person, awakens it.

Ghosts may manifest as a sound, smell, touch, or any number of other unseen things. They can also appear visually as almost anything imaginable. But, they are most commonly seen to resemble their prior living selves.

Habitat: These spirits typically haunt the place they died, or the place they once lived. Most are energetically bound to an area or object, being unable to travel far.

Habits: Depending on the person and how they died, their ghost may be friendly, helpful, or benign. They can also be downright malicious. Ghosts are not generally harmful, being unable to do much more than scratch, slap, or push. Many fall into the nuisance category, but there are a few who have distilled their powers to great effect.

Lore: The secret behind the dead arising from the grave remains hidden from the living, only to be learned when one ‘slips through the veil’ to join the spirit multitudes.

Certain ghosts seem to develop a taste for doing harm to the living. As they learn to feed upon the emotions they produce in their victims, they grow powerful in ways that change the nature of their existence. If of an evil nature they may transcend their undead state to become a Poltergeist. Alternatively, if of a benevolent nature, they may become a Guardian Spirit.

Supernatural Abilities: Ghosts embody the supernatural. They can see through invisibility. Or in the dark. They can choose to be invisible or to make themselves seen. They can appear as a misty blur of ectoplasm, or as they once were in life. They can affect temperature, bestow minor

wounds, extinguish small flames, pass through solid objects, and absorb psychic energies.

#att	ATT	DEF	Dmg
1	24	28	1 (S)

Combat: If a ghost wants to physically harm a person, it can cause a single LP of damage per turn from its cold touch. The best weapon to use against ghosts may be a priest. Often the best way to deal with a ghost is through a séance.

Immunities – Normal weapons pass harmlessly through the ghost. They can only be harmed by silver or enchanted weapons.

Weaknesses – Ghosts can be Banished, as per the spell. They can be kept at bay with holy objects. They can also be avoided, by simply skirting whatever they are bound to.



—GUARDIAN SPIRIT

RANK	APP#	LP	SIZE	MOVE	
4	1	28	5	50 *	
INT	SPI	SUR	STR	HEA	AGI
6	6	4	2	N/A	8

* Movement is typically confined to a small area, such as a single room etc.

Description: These spirits were once ghosts. No longer quite undead the guardian is a unique life

form. They have learned to harness energy and transcend their fate of living between the worlds.

They speak any languages they knew in life. Otherwise, they may bear little resemblance to the person they once were.

Habitat: They are attracted to places of power that suit their temperament. They may still be tied to the place they once guarded as a ghost, but their increased powers make them more than a challenge for most intruders. They may just as likely be freed from the place of their death to wander in search of a new place to guard over.

Habits: A guardian will often try to find a way to warn intruders before it attacks. They may guard some great treasure that belongs to someone else but have no use for possessions of their own.

Supernatural Abilities: Guardians can be summoned by the spell Summon Guardian. If summoned to help in combat, they will be released at 1 LP to return to wherever they were. Guardians are capable of a variety of supernatural attacks.

They have all the powers they once had as a ghost, and including the following: Their touch can age a person, once per day, by 1d4+5 years permanently. They can absorb and use an enemy's LP, twice per day per opponent. This last power works only if the guardian is already damaged, and only if they roll a successful attack. They are healed by the same amount of LP they do in damage, not to exceed their max.

#att	ATT	DEF	Dmg
2	25	29	1d4+1 (S)

Combat: Normal weapons used against a guardian do only minimum damage. Silver and enchanted weapons are fully effective.

Weaknesses – When a guardian is damaged to within 4 or 5 points of zero, they *go to ground* where they sink into the soil to hibernate until they regenerate. It is by this that Guardians can then be trapped. The trick is to bury a gemstone or drive a wooden stake into that spot. The guardian finally dies when the stake rots or when the stone surfaces on its own. Pulling the stake out of the ground or unearthing the crystal releases the guardian.

Possessions: Guardian spirits have no use for possessions, though they may guard things of great

worth. In each case it is unique to the spirit in question.

—MUMMY

RANK	APP#	LP	SIZE	MOVE	
5	1	30	5	36	
INT	SPI	SUR	STR	HEA	AGI
*	N/A	5	8	N/A	6

Description: Mummies from around the world come in many kinds. Mummified corpses are mostly harmless, crumbling at the graverobber's touch. But there are those that live on through accursed means—those that awaken at the warm breath of an intruder.

Cultural differences in religion, burial practices, and preparations for the afterlife are sometimes striking. There is a link between these differences and the type of powers wielded by the mummies of different cultures.

They do not speak, but they can understand any language they knew when alive.

Habitat: Tombs.

Habits: They have some recollection of their former life. They differ from the rest of the undead in that, if their grave lies forever undisturbed, they will rest peacefully throughout eternity.

Lore: Individual mummies often have a personal lore befitting their status, as only important persons were worthy of the full process.

Supernatural Abilities: Can cause a Panicked state in mortals once per encounter, see disorders. Can cast Evil Eye. Can cast Putrefy with a range of Touch. Can cast Hypnotize. It's spells are cast at 3rd level—no casting ingredients required.

#att	ATT	DEF	Dmg
1	30	30 ☞	1d8 (S) ↓

Combat: Mummies have several means of non-physical attacks which they will employ before trying hand-to-hand combat.

Immunities – Magic resistance. Normal weapons do only ½ damage.

Weaknesses – Fire attacks against them do special damage (H) on a 6, 7, 8, 9, or 10. Holy water repels them.

Possessions: Mummies tombs are often stocked with items they may find useful in the afterlife. Personal items, food, religious offerings, and mummified pets may accompany them.

Carried – Since a mummy will only be encountered in its tomb, anything it carries is included below.

Lair – 65%: Silver and/or gold items worth up to 180G, 3 random items from the list of goods in the PQG, and one random rank 3 enchanted item.

—WALKER

RANK	APP#	LP	SIZE	MOVE	
3	2-5	23	5	28	
INT	SPI	SUR	STR	HEA	AGI
1	N/A	N/A	6	N/A	5

Description: Also called zombies, skeletons, or the walking dead. Similar to automatons, these abominations are brought to life under the control of a spell (Animate Corpse).

They are animated not by a ghost of their former selves, like mummies, but by magic. Any spare corpse will work, even if reduced to bones.

Habitat: The presence of these unholy monsters signals the nearness of their master, a practitioner of necromancy.

Habits: None.

#att	ATT	DEF	Dmg
1	20	25 ☞	1d6 ↓

Combat: They fight more like wild animals than the men they once were. A rare few individuals may wear armor or use a weapon.

Immunities – All normal damage against them is halved. (Silver or enchanted weapons do full damage.)

Weaknesses – Skeletons take maximum damage from crushing type weapons.

Possessions: Few walkers will possess material goods. Those that do are not aware of the fact. They are merely in possession of something that was already on the body of their corpse.

Carried – 25%: 1d6X10C, 1d20S, 2G, 1 piece of jewelry worth up to 3G, and 1 random piece of armor or 1 random weapon.





APPENDIX ONE: THE CANDLEMAKER'S DAUGHTER

THAT WHICH FOLLOWS is another Jack and the Giant story. In this telling, our Jack is a young soldier home from the war, only to find his hopes of a hero's welcome shattered.

A giant has kidnapped Jack's niece and plans to sacrifice her to a demon in the sky. With Lucy missing and his brother mortally wounded, Jack is called on to confront an ancient evil.

There are two parts to this adventure. The GM should become familiar with all of Part One before playing, since it can be played through in a single session. Jack's character sheet is found in the Player Extras section along with a letter from his brother. Give the player a chance to read both before beginning. The adventure may be played solo or with companions.

<p>Number of MCs: 1-3 Skill Range: Novice Player Age: Teen Playtime: Part One, 3-5 hours Part Two, 10-15 hours Genre: Folklore</p>

THE VILLAGE & THE MOUNTAIN

Remember, isolated italic text is to be read aloud to the player(s). Also remember read-aloud portions may require real time editing as previous actions by the characters affect the course of things to come. Thus, as the story progresses gamemasters will find less read-aloud parts. This is your invitation to improvise as circumstances evolve.

IN A LAND THAT has seen its share of history the Village of Blakburn is young and vigorous. Blakburn was established and fostered on mining copper from the nearby mountain. In just a century its population has grown from a couple dozen to a couple hundred.

Before the villagers, few people lived in this remote corner of Gaul. Vague, whispered legends recall the days when the sorceress Clio ruled the surrounding lands. Halfway up the mountain is an arrangement of standing stones, said to be the gravesite of the sorceress. Crowning the summit is Clio's tower. And though she has been dead for a hundred years, her ghost is thought to be very much alive.

The people of Blakburn share the view that as long as they leave these high places to their rest no harm can come from them. This has been largely true until recently. Now a giant named Krang has taken up residence on Mt. Arbor, or Treetop, as the locals call it.

The villagers all wonder what will happen next. Will Clio's ghost drive Krang

away? Did she invite Krang to help her keep intruders at bay? Or has her ghost finally passed out of existence?

Three years have passed now and Krang has not fled. Nor has he been the menace people feared. On the contrary Krang has led a quiet, reclusive existence. Once a month he meets a merchant from Blakburn to trade goods. Other than that, the giant seems only to wish for his solitude, which all are willing to grant.

Enter Noz

On the eve before our adventure begins, an evil outsider arrives, lured to Treetop by the power of a young saint. The outsider is an exile from hell. He is a demon named Noz, who challenged the prince of darkness by taking a seat on his throne. Noz's punishment was to be confined to a floating prison orbiting the Earth and to be stripped of his shapeshifting ability.

But Noz was not without some small power over the more weak-minded of those below. Over the first decades of his captivity, he established a limited network of followers. He soon devised a way of regaining his former powers. This involved kidnapping budding saints and stealing their energies. For this, he has come to Treetop and possessed the mind of a giant living there.

Krang was made to descend the mountain and lay in wait for our Lucia. His task was to capture and carry her to the ancient Mt. Arbor altar. There he was to spill three drops of her blood on the altar stone, by which elder magic would carry the girl to a cell in Noz's prison.

When he snatches her up, in a tragic case of not knowing one's own strength, Krang breaks Lucia's neck. And not realizing his mistake, he carries her body up the mountain, intending to follow Noz's instructions.

Concerning Clio

The sorceress' long history in the area need not be fully known for you to play her part. Her life had its highs and lows. She had her friends and her enemies—all gone now. Mostly she kept to her tower, learning her craft.

Her end came at the hands of a company of Roman soldiers, though not as part of any official action. Unbeknownst to the soldiers who buried her under the old standing stones, the steps they took to end her existence only ensured she would live on, as part of the mountain.

Since her death she has become a sort of guardian spirit. Now only a soldier can free her from her grave. This means digging up the crystal holding her down.



Clio has never quite given up hope of being freed from her Earthly prison and reclaiming her dominion over the area around 'her' mountain. There is little that happens on Treetop which escapes her notice. She often knows what is going on, though there is little she can do about it. Being trapped under the soil keeps her powers in check.

Still, she despises Krang, partly for his dullness of wit—she would have preferred a wise old hermit as company—but mostly for his once trying to sleep in her tower and blowing half the roof off when he sneezed.

So today, when Krang's footfalls awaken her, she looks out from her home in the stones. She sees the brute carrying the little girl who visits the mines. Clio opens herself to all the little voices of all the little creatures, and mosses, and shrubs, that live on Treetop. And as the day wears on, she watches Krang place the body of the girl on the altar—watches as Krang tries to get blood from a wound he makes in her palm. Watches as night falls and a new star appears in the sky.

When Clio begins to suspect exactly what is going on she decides to do whatever she can to stop it. Then along comes a soldier named Jack. *But will he set her free?*

Krang! The Exile

Some giants are no more than larger versions of humans; others wield a powerful inborn source of magic. Krang is of the first sort. He stands twice the height of a tall man.

Only Krang knows where he came from, and why. His people are from several hundred miles north. They sent him south three years ago never to return. He was the only suspect in a case of murder. Unfortunately, he could not prove his innocence.

Krang had settled on Treetop one day after leaving the mountains of his youth. Though it was barely a mountain in his estimation, it stood twice as tall as the surrounding hills. From its top he saw only flat lands further south, so he made camp.

Krang drove off a band of hobgoblins. He tamed some wild sheep. He sold a few antiques looted from the old tower. Soon he'd made a comfortable home in a cleft of rock near the summit. Now he sees himself as Treetop's protector. His comforts there are as simple as his thoughts. He is at his happiest warming his bones by a popping fire.

Krang knows nothing of his predecessor on the mountain, only that the old tower holds strange relics and hints at secrets of dark design. He feels Clio's presence lower on the mountain though, but only after dark and only near the Resting Stone. He would never guess that a sorceress was buried there and that she longs only to drive him off and retake her home.

Until the day our story begins Krang is only a minor figure in the lives of the people of Blakburgn. He does defend the Treetop woods from further cutting (which would fuel the refinery), but there are other trees, and so the miners do not argue. They do not know he is all bluff and bluster, and that he wouldn't harm a fly.

Lucia's Light

She is known in Blakburgn as a bright and caring child. Even the roughest miners are charmed by her presence, checking their otherwise rough language and crude humor. And this has worked in their favor as Lucy has become sympathetic to their hardships. On her own little shoulders, she has taken the task of bringing some joy to their dark days.

She taught herself to be at home in their underground passages, even making up

opportunities to visit there. Every day she brings candles from her father and candies from Celia.

She often stays to share lunch with the miners in the central cavern where a natural shaft lets in light and stalagmites stand guard. Mostly Lucy just listens as the miners share stories, often laughing at their humorous outlook on life. Nothing makes her happier than seeing the men return to their picks and buckets with a fresh candle and a smile.

Lately though something has intruded on her happiness. She has had to keep a secret: something she has little practice with. In her dreams she sees herself approaching a giant ivory door which always starts to open just before she wakes up. Beyond the door is a white light and a musical hum.



But the dream only hints at what might happen when she was awake, and that is what Lucy has kept a secret. She was sure that the people wouldn't understand—didn't understand it herself—recoiled in fear the first time she created the light. But there it had been when she needed it one day, in the dark of the mine. When her stub of a candle burned out, the light had come to her.

On the day our story begins Lucy's mother becomes worried when the child is late returning from the mine. She sends Lucian to find her and scold her for dawdling. When neither return, Aylin goes to see the mine supervisor.

Candles: An Illuminating History

Candles have been used for thousands of years. Materials varied from beeswax to animal fat, to paraffin. Hour candles burned uniformly and were marked to tell time. A headlamp lit with a candle was used in mining.

Rumors

Characters may hear a rumor from anyone, anywhere. Every new SC they meet is a potential source. It is up to each individual GM as to how, if, and when they present them. Only a full reading of the adventure can give context to each. Use 1d20 to determine a rumor randomly or choose whichever one seems appropriate at the time.

1. A local saying: “A lonely heart may find a home, for the price of a kiss on the Venus Stone.”
2. Legend: A handful of enchanted gems are hidden on the mountain. They can be combined to create a ‘stairway to heaven’.
3. Idle gossip: Celia must have a crush on Jack, judging by how much she always talks about him.
4. Common conjecture: Krang must have done something awful since no other giants come to visit him.
5. Several strangers have been sighted in the vicinity of the old ruins north of Treetop.
6. A band of hobgoblins is behind several recent burglaries as well as at least one kidnapping.
7. Legend: People agree that Clio was buried at the resting stone—some also say an ancient king lies there.
8. Old news: A week before he went missing, the hunter Arcturis claimed to have seen dragon-sign in the Treetop wood.
9. A man with the head of a bull was seen bathing in a pool in the woods west of Treetop.
10. The Lady Black keeps an eye on the village via an enchanted mirror in her attic.
11. A gaunt woman with wings and clawed hands was witnessed killing a faun north of the village.
12. Superstition: The ghost of Gaius the Black haunts the village streets at night.
13. Folklore: The Resting Stone on Treetop gives strength to the weary.
14. A magic cave can be found on the mountain. (Some say it is on the South face. Others say it is on the North.)
15. News: A band of thieves has been working its way closer to Blakburn. They call themselves the Highwaymen.
16. The old hunting lodge on Black Lake was burned by hobgoblins.
17. The goddess Discordia visits Treetop once every hundred years.
18. Open Secret: A rare piece of metal can be found at the Arrows of the Sun. The Smiths’ Guild would love to have it.
19. Common Gossip: The suit of armor at Abe’s General is inhabited by the ghost of an ancient warrior. It will attack anyone who causes trouble in the store.
20. Common Sentiment: Rome is growing weak. Expect those in power to start imposing increasingly unjust laws upon the citizenry.

Extra Players Means Extra FUN!

This adventure works well as a solo. It is presented that way with Jack as the main character. Jack is a young soldier home from the war. It is his niece that has disappeared and his brother that was found unconscious in the mine.

However, if you have one or two more players bring them in. The following section presents several characters that are natural candidates to go from SC to MC. Each has their own introductory scene prior to meeting Jack. Dago is a woodsman, Oella is a crystalarian, and Brodkin is a miner.

Players may wish to make a whole new character rather than using either Dago, Brodkin, or Oella. If so, you should help guide them in creating a character background that will fit.

SUPPORT CHARACTER ROSTER

Support characters who are not likely to appear in part one are listed in part two. Also, there are several SCs capable of casting spells of a higher level than those listed in the PQG. These spells are described in detail in those character's roster entry.

Abe ~ An eccentric goblin storekeeper.

Alexander ~ Old miner. He helps Brodkin carry Lucian out of the mine. May be met at south mine entrance.

Aylin ~ Wife of Lucian, mother of Lucia. In the opening scene she brings Lucian home from the mine in a cart.

Brodkin ~ Miner and work-gang leader. It is he who finds the unconscious Lucian in the mine. May be used as an MC (See Player Extras for character sheet).

Brother Victor ~ The 'mad prophet' who previously warned the village about Noz. He will resurface to join the villagers who follow Jack up the mountain. He is skilled in banishing evil spirits.

Celia * ~ Neighbor living next door to the candlemaker. She will initially set everyone to a task and initiate the search for Lucy.

Clio * ~ An undead sorceress. She will pull Lucy's spirit into the mountain to keep Noz from fulfilling his plan.

Dago ~ A brooding northerner on a mission to avenge his son's death. May be used as an MC (see Player Extras for character sheet).

Dracaena* ~ The herb woman. She is known for her healing elixirs.

Err' Aldo* ~ Goblin Ambassador. He will witness the confrontation with Krang atop Mt. Arbor from behind a bush. He may contact the heroes if they return in part two.

Fagan * ~ Mine foreman. Helps transport Lucian from the mine to his home. Orders initial search of the mine.

Garrick ~ Sheriff of Blakburgn and neighboring Dracea. He is away when the adventure begins and will not be back until evening. (See GM Extras for his SC sheet)

Hargrin, AKA Sargeant Josephus "The One-Eyed Warrior" ~ A brutal fellow attached to a tax unit passing through Blakburgn in Part Two. (See GM Extras for his SC sheet)

Kirkus ~ Mayor of Blakburgn. He is popular among the villagers and seen as wise and fair.

Krang * ~ A giant. Lives on the nearby mountain. He has kidnapped the candlemaker's daughter.

Lady Black ~ The Village Matriarch. She is the oldest member of the *Gaius the Black* descendants. She lives in Black Manor.

Lucia ~ The daughter of Lucian and Aylin. When the game begins, she has been dead two hours; this information is not revealed until the climax of Part One.

Lucian * ~ The candlemaker. Brother to Jack, father to Lucy, husband to Aylin. As our story begins, he is unconscious from a fall in the mine.

Mine Workers ~ There are 30 laborers employed by the mine to do the various jobs, from hauling to smelting. Wages range from two to three silver coins per week.

Oella ~ Crystalarian envoy. She has come to Treetop to gather information about the red star. May be used as an MC (See Player Extras for character sheet).

Pherris * ~ Priest of Apollo. He will help tend to Lucian's wounds. Later he will lead a group of villagers up the mountain to assist in the search for Lucy.

Various Villagers ~ 200 souls call Blakburgn home. Half the villagers follow the old gods of old Rome. The other half are evenly split between Christian and Celtic beliefs. All speak the common Latin, even if it is not their first language. News of Lucy's disappearance will naturally spread fast in the small, tight-knit community. Many will join the search. They will have canvassed the surrounding area twice before nightfall.

* See below for more details.

Name, Occupation, & Archetype: Lucian, Candlemaker, Everyman

LP 28 **MOVE** 41 **Stats:** **INT** 6 **SPI** 6 **SUR** 5 **STR** 5 **HEA** 6 **AGI** 6

Combat: **ATT** 16 **#att** 1 **Dmg** fist, 1d4 **DEF** 16 **#def** 1

Skills: Hindsight, level 3(8). Create, level 3(9). Forage, level 3(8). Analysis, level 3(9).

Possessions: 130S, 4G. Lucian & Aylin own the same basic things as their neighbors. They also own a set of silver utensils and candlesticks which they are fond of using for special occasions, worth 8G.

Notes: Lucian is a member of the Candlemaker's Guild, although the nearest chapter is fifty miles away. He is also welcome to attend meetings of the Smith's Guild at the guild house in Copperhead Row.



Name, Occupation, & Archetype: Krang, Shepherd, Innocent

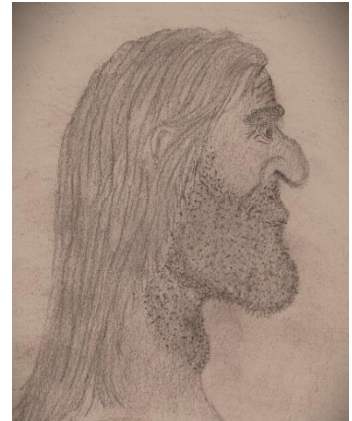
LP 48 16 **MOVE** 40 **Stats:** **INT** 4 **SPI** 3 **SUR** 6 **STR** 12 **HEA** 6 **AGI** 5

Combat: **ATT** 28 **#att** 1 **Dmg** 1d12+1(C) **DEF** 31 **#def** 2

Skills: Husbandry, level 4(7). Single-Handed Weapon, level 2. Armorless Combat, level 2. Trapcraft, level 2(8).

Possessions: The following are separate from those listed as treasures in Setting I3. 45S in a fold of his tunic. Wears a silver necklace as a bracelet, worth 5G.

Notes: Krang is not himself. For the entirety of his part, until either Noz or Jack kills him, the giant is under Noz's power, acting against his will. Only as the adventure progresses will his innocence be proven.




Name, Occupation, & Archetype: Pherris, Priest of Apollo, Artist

LP 27 **MOVE** 40 **Stats:** **INT** 6 **SPI** 8 **SUR** 4 **STR** 5 **HEA** 6 **AGI** 5

Combat: **ATT** 18 **#att** 2 **Dmg** fist, 1d4+1(C) **DEF** 17 **#def** 2

Skills: Weaponless Combat, level 3. Armorless Def., level 3. Theurgy, level 3(11). Spiritual Ministry, level 4(11)

Spells:

<u>Name of Spell</u>	<u>TIME</u>	<u>Focus</u>	<u>Dur.</u>	<u>Range</u>	<u>AE</u>	<u>CI</u>	
<u>Penny for the Ferry</u>	- 3	- Auto	- N/A	- Touch	- Corpse	- V1, E1	
<u>Effect(s)</u> Used to bring someone back from the dead, if dead less than seven minutes. Requires new gold coin.							
<u>Soothe</u>	- 3	- Auto	- N/A	- Touch	- Size 6	- V1, E1	
<u>Effect(s)</u> Will heal 4LP, ease pain, remove sickness, fear, and insanity.							
<u>Signs</u>	- 3	- Auto	- N/A	- N/A	- Self	- V1	
<u>Effect(s)</u> Gives caster momentary divine insight.							
<u>Protection</u>	- 3	- Auto	- 40T	- Long	- Size 5	- M1, V1	
<u>Effect(s)</u> Caster invokes a 50% resistance to damage types of their choosing.							
<u>Healing Touch</u>	- 5	- Auto	- N/A	- Touch	- Size 6	- M1, V1	
<u>Effect(s)</u> Heals 2d6+4LP.							
<u>Recover</u>	- 7	- Auto	- 10Min*	- Touch	- Size 6	- M1, V1, E1	
<u>Effect(s)</u> Restores 3LP per turn. Can be cast in anticipation of sustaining injuries, and it will take effect as soon as they are wounded. * Ends either at midnight or within ten minutes.							

Possessions: 55S, 12G. Holy symbol of Apollo, silver with inlaid gold, worth 12G.

Notes: Pherris is a very helpful friend (donations to the shrine are much appreciated).

Name, Occupation, & Archetype: Celia, Dream Interpreter, Sage

LP 22 **MOVE** 40 **Stats:** **INT** 6 **SPI** 7 **SUR** 6 **STR** 4 **HEA** 5 **AGI** 5

Skills: Channeling (Magic type Divination), level 2(8). Lore, level 4(10). Insight, level 3(10).

Spells:

Name of Spell	TIME	Focus	Dur.	Range	AE	CI
Cup of Stars	- 4	- High	- 1Min	- Touch	- Cup	- Ml, V1, E1
Effect(s) Foretells probable future.						
Lie Detector	- 5	- High	- 2Min	- Touch	- 10'	- Ml, V1, E1
Effect(s) Works on all within its AE.						



Possessions: 45 \underline{S} , 3 \underline{G} . Celia owns the same basic goods as her neighbors. She also owns a silver candelabra which she uses when interpreting dreams, worth 5 \underline{G} .

Notes: Met at candle shop in opening scene: She will tell of her dream and try to lend comfort. She will direct bystanders to various chores. She will send Brodikin to spread the news in the village. She will direct Jack to fetch the priest Pherris. She will send Fagan back to make a search of the mine. She herself will go to get the herb woman Dracaena.

Celia is the one person Lucia has entrusted with her secret.

Name, Occupation, & Archetype: Clio, Sorceress (now undead), Ruler

LP 41 **MOVE** N/A * **Stats:** **INT** 10 **SPI** 7 **SUR** 10 **STR** 4 **HEA** N/A **AGI** 10

Combat: Clio can manifest above her gravesite as a Guardian Spirit (See Part Eight, Undead). If she is freed she will become a special sort of undead created by exposure to the enchanted gem buried with her. She will avoid physical combat, preferring to cast spells first.

ATT 29 **#att** 2 **Dmg** 2d8(S) **DEF** 30 **#def** 3

Skills: Thaumaturgy, level 5(Auto)

Spells:

Name of Spell	TIME	Focus	Dur.	Range	AE	CI
Empathy	- 2	- Low	- 11/2Min	- Long	- Size 7	- Ml
Effect(s) Projects an emotional state upon a target, or reveals what target is feeling.						
Befriend Creature	- 3	- Low	- 40Min	- Short	- Size 7	- N/A
Effect(s) To prevent an escalation of tensions, or gain assistance.						
Pin	- 7	- Auto	- 20Min	- Long	- Size 6	- Ml, V1, E1
Effect(s) This allows the user to hold someone or something in one place. Alternatively, the spell can hold two inanimate objects together. This can prove damaging if someone attempts to separate the two objects. The bond is comparable to the strongest glue.						
Hinder **	- 5	- Auto	- 8hr	- Touch	- Size 9	- Ml, V1, E1
Effect(s) Halves MOVE. Imposes PD to AGI related checks and combat.						
Obliterate ***	- 7	- N/A	- N/A	- Short	- Size 7	- V1, E1
Effect(s) Erases someone or something from existence. It even works on enchanted items. Living targets of Obliterate are allowed a SUR check to lessen its effects. If successful, they are struck down with dread (see Panicked) along with losing 1/2 their LP.						



Possessions: See setting, I-1, Treasure

Notes: Clio has developed a connection to Treetop through the magic of the gem placed over her corpse. This allows her to focus her attention anywhere except the north face. By this she can ‘see’ what is happening on the mountain. Clio has gone slightly mad but remembers much from before her death. She can even cast several spells. She retains only one spell for each of her skill levels.

* 50 if freed. Otherwise, she may not leave her gravesite.

** She can cast these more powerful spells only if she is freed from her burial place.

Name, Occupation, & Archetype: Fagan, Mine Supervisor, Everyman

LP 28 **MOVE** 40 **Stats:** **INT** 5 **SPI** 4 **SUR** 5 **STR** 5 **HEA** 5 **AGI** 5

Skills: Hindsight, level 4(9). Caving, level 4(9). Lore, level 4(9).

Possessions: 10G. 50S.

Notes: He can speak to Jack about Lucy, Blakburn, Treetop, and/or the mine. After Lucy disappears, he will suggest several measures to prevent another such occurrence.

Quotes:

- “She (Lucia) comes every day to bring us candy and candles.”

- “I swear she (Lucia) almost radiates her own light.”

Name, Occupation, & Archetype: Dracaena, Herbalist, Caregiver

LP 26 **MOVE** 40 **Stats:** **INT** 6 **SPI** 5 **SUR** 6 **STR** 5 **HEA** 7 **AGI** 6

Skills: Medicine, level 4(11). Wildcraft, level 4(10). Forage, level 4(10).

Possessions: 50S. 2G. Potions: Clarity, Congrediance, Elbow Grease, Liquid Speed, Mountain Goat Water, Remedy X2, Wise Water.

Notes: She will come to Lucian’s, to help diagnose and heal his wounds. She has a place on the village outskirts where she has a small supply of potions: These she will restock if purchased.

Name: Err’Aldo, Goblin Ambassador

LP 33 **MOVE** 48 **Stats:** **INT** 8 **SPI** 7 **SUR** 6 **STR** 5 **HEA** 6 **AGI** 7

Combat: Err’Aldo will avoid combat if he can. He will use his spell scrolls if possible.

ATT 20 **#att** 2 **Dmg** 1d4+1 **DEF** 22 **#def** 1

Skills: Armored Defense, level 1. Single-handed weapon, level 2. Debate, level 4(12) Lore, level 4(12). Identify, level 4(12).

Possessions: 10G. 10S. Ornate silver dagger, worth 5G. Helm, (made to look like a feathered cap) worth 3G. Spell scrolls: Hypnotize, Lighting Strike, Terrorize, and Find. Never-ending Wine Bottle, produces up to 20 cups of wine per day, worth 50G. Short, thin padded armor (made to look like a fine tunic) worth 10G.

Notes: Err’Aldo’s mission on Treetop is to locate the Scare’m Tribe. He has a decree from King Tentung to deliver. Err’Aldo has the rare ability, known to certain goblins, to ‘slip through unseen cracks into the otherworld’. He will do this to spy on places and people, or to escape danger.

MAIN CHARACTER ROSTER

Name & Occupation: (Jacobus) Jack, Warrior

Player _____

MOVE 41 **INT** 5 **SPI** 5 **SUR** 6 **STR** 7 **HEA** 7 **AGI** 6

Combat: **LP** 32 **#att** 2/2 **ATT** 21/21 **Dmg** 1d6+1/1d6 **DEF** 26 **#def** 2

Notes: Part One of our story borrows from the old folk tale of Jack and the Giant. Here Jack is Lucian’s younger brother, a Roman soldier returning from the war. Lucian lives in Gaul in the village of Blakburn. Jack lived with Lucian for a year before joining the army: long enough to become familiar with the area, and to get acquainted with many of the villagers.

Name & Occupation: Brodkin, Miner **Player** _____
MOVE 41 **INT** 7 **SPI** 5 **SUR** 7 **STR** 7 **HEA** 5 **AGI** 6
Combat: **LP** 29 **#att** 2/3 **ATT** 22/23 **Dmg** 1d6+1/1d6 **DEF** 24 **#def** 1
Notes: He finds Lucian unconscious in the mine and helps transport him home.

Name & Occupation: Oella, Crystalarian **Player** _____
MOVE 40 **INT** 5 **SPI** 6 **SUR** 7 **STR** 5 **HEA** 7 **AGI** 5
Combat: **LP** 28 **#att** 1 **ATT** 20 **Dmg** 1d6+1 **DEF** 18 **#def** 1
Notes: She belongs to a secret society of crystal workers.

Name & Occupation: Dago, Son of Uris, Woodsman **Player** _____
MOVE 44 **INT** 5 **SPI** 7 **SUR** 8 **STR** 6 **HEA** 6 **AGI** 8
Combat: **LP** 30 **#att** 2/1 **ATT** 24/23 **Dmg** 1d6+1/1d6 **DEF** 29 **#def** 2
Notes: Driven by revenge, he seeks the one-eyed warrior, Hargrin.



Jack

Premade Characters

The Player Extras section at the back of the PQG includes character sheets for Jack, Brodkin, Dago, and Oella. Brodkin is one of the miners. Dago is a woodsman. Oella is a young priestess of the crystal cult. Any one or all three of them might be inclined to join Jack in the rescue of young Lucia. Just remember, later when they are written in as support characters you will need to account for that and consider how to handle the scene accordingly.

OELLA: Backstory and Introduction

Oella is on a mission to follow a strange star which has been moving south across the evening sky. She thinks she will finally catch the star with the next coming of night.

Crystal Cult

The Crystalarians are energy workers. Their doctrine and sphere of influence is rather narrow like many other such proto-religions. Their mission is to map, monitor, and maintain Earth's ley lines.

Crystalarians often carry one or more crystals. These are used to 'recharge the soul', and for various other things. If spell casting, they may substitute casting ingredients. They can also be used to power wands and other enchanted items such as the magic compass or certain charms and trinkets.

Oella has lived most of her 20 years with the Crystalarians, as a student of their arts and a servant of the oracle. It is by the oracle's order that she approaches Blakburn and her appointment with what she calls *the eagle star*.

If Oella is to be a support character you may choose to have her part take place completely in the background, or you can have her be conspicuous, depending on your wishes.

If she is to be a main character, inform the player of the above backstory. She can be brought into play on the road into Blakburn. Read the following aloud to begin Oella's first scene:

You awaken just before noon and roll out of your blanket. You had begun to fear you might lose track of how many nights you followed the red star until finally last night it began to slow its course. Traveling by moonlight for five nights has been hard but tonight you expect to finish your quest.

You come out of the trees to see a dirt road. It heads south, skirting around a lonely mountain. By your map you determine that the Village of Blakburgn lies along the road beyond the mountain.

You make up your mind to seek shelter in the village. When you step out onto the road you see a young soldier with a friendly face. He is also heading south. Do you hail him or let him pass?



If Oella hails Jack encourage the two players to take the parts of their characters, and to roleplay their meeting and any subsequent conversation. After this scene, jump to Blakburgn, outside Lucian's house. Or, if Dago or Brodkin are to be main characters, continue below.

BRODKIN: Backstory and Introduction

Brodkin is a lonely fellow. At thirty he is still a bachelor. He has begun to look for any opportunity to increase his standing in the community, believing this will lead to finding a wife. 'Let no good deed go undone' is his motto.

It should be a natural choice for him to carry Lucian out of the mine and to help cart him home. And even to join Jack in looking for Lucy if an extra hand is needed. If Brodkin is to be used as a main character read the following aloud:

You and old Alexander are working a vein half-way down tunnel four when you hear a call. Eventually you hear it again and you're half sure

it's someone calling for Lucy. Before you can answer, you hear what sounds like someone falling and crying out. And then nothing.

If Brodkin is quick to respond he can get to the main shaft quick enough to see the light of a candle guttering out at the mouth of tunnel two. If Brodkin looks in tunnel two, he will find Lucian, alive but barely conscious, bleeding from the side of his head. He has slipped and fallen while searching for Lucy.

Soon another miner (Alexander) shows up and offers to help get Lucian up to the main entrance. By the time they get the candlemaker out of the mine, Fagan is about to enter with Aylin. She has come looking for her husband and her daughter. Fagan and Aylin will ask Brodkin to help transport Lucian homeward on one of the minecarts.

DAGO: Backstory and Introduction

Tall, broad, and broody. Dago is a man of few words—still his appearance speaks volumes. His axe is always at his side, silently proclaiming his trade as a woodsman. Dago's long hair and beard, deep piercing eyes, and proud posture belie a nature closer to beasts than men. His leathern outfit has a distinct northern look, right down to the wolf fur trim. And when he does talk, in his low, commanding way, the words ring with truth.

It has been a long road. You are at the Spitting Dragon when our story begins. You find the place closed. A notice outside indicates visitors are welcome beginning mid-afternoon. There is a bench by the path inviting you to rest awhile and wait.

You have come to Blakburgn on a tip from a stranger in a town to the north. You seek the man who killed your son. The only lead is that a man matching his description will be in the village in a week or two.

You're lost in a daydream about killing the one-eyed Roman soldier when a sound catches your ear. Footsteps from within the inn stop at the door. The sound of a wooden bolt is heard and then the creaking of old hinges. A balding, aproned man steps out. He says, "Ah ha, I thought we had an early customer. Looks like you're a few miles from home?"

Before you can reply, your stomach growls loudly. You recall your last meal, a handful of berries at dawn.

“And your belly sounds like it knows there’s a bowl of soup and a chunk of cheese waiting inside. I’m Ivan, and the Spitting Dragon is at your disposal.”



Meanwhile, at the Candlemaker’s, Jack has come home to find Lucy missing. Soon, Brodkin will be tasked with alerting the village. This will eventually bring him to the inn and into conversation with Dago. Brodkin will encourage Dago to join the search.

TIMELINE FOR PART ONE

Notable world news of the day:

- The old Empire shows signs of decay.
- The Roman Legion is in the process of withdrawal from Britain.
- The Huns reach the Elbe River.
- Alarich is openly preparing to invade Italy.

THIS TIMELINE IS DIVIDED into events that precede Jack’s arrival in Blakburgn and things that will happen afterward. There is a separate timeline for Part Two.

Part One of the adventure can be played as a standalone one-shot. All the action takes place on one main map in a 24-hour period. Refer the player to the area overview found at the beginning of the Player Quick Guide.

SATURDAY: One week prior to ‘day one’ of the adventure. The demon Noz senses the growing power of the child Lucia. He decides to direct his course south to get a closer look at her.

SUNDAY: An oracle of the Crystalarians has a vision of a giant eagle drenched in blood. It devours the moon. Later in the evening she witnesses a red star (Noz’s floating prison) soaring out of the northern sky. The oracle sends her young servant Oella to follow the eagle star and to learn whatever she can.

MONDAY: Jack receives a letter from his brother Lucian inviting him to come to live with him and help in the candleshop. Jack plans to take his brother’s offer. Knowing he is to be discharged soon, he decides not to answer by letter, but in person.

TUESDAY: Jack is discharged, along with fifty other soldiers who all begin the long trek homeward. As they travel, the group gets smaller at every fork in the road.

THURSDAY: A prophet, Brother Victor, visits Blakburgn warning of a coming darkness. He wanders into the village from out of nowhere, covered in dust and warning of chaos and death. He exhorts the people to stop whatever they are doing and to begin praying to the new god Christ.

The villagers send the prophet away, saying they already have one, and that one such doomsayer is more than enough. Little of what he prophesizes makes sense until his words come true with Lucy’s murder.

FRIDAY: Noz arrives above Treetop at noon and first sees Lucy as she enters the south entrance of the mine. After a while he sees her leave the mine and watches as she makes her way home.

Noz can feel the girl’s power, though she seems to try to keep it hidden. Soon he makes up his mind to take her. It is a small matter for him to eavesdrop from above and learn all he needs to form a plan.

MINUS THIRTEEN HOURS 1AM, SAT: Noz enters Krang's dreams. He begins to take control of the giant's small mind and to impart his instructions.

7AM: Dawn. Krang awakens from a troubled sleep. He tends to his sheep, takes his shepherd hook in hand, and begins to descend the mountain.

Jack awakens, breaks camp, and begins the last leg of his journey home.

8AM: Lucian opens his shop to begin his day's work as Noz takes his rest above the clouds.

11AM: Oella emerges from the woods along the north road in time to see Jack pass by. If she is to be a main character this would be a convenient time for her and Jack to meet. Otherwise, she may simply follow him into Blakburgn and eventually to the top of the mountain to fulfill the oracle's command.

11:30AM: Krang lies in wait on the ledge above the south entrance of the mine (Setting E). He watches as Lucia climbs the path and enters the mine. She has a bag of candles and goodies slung over her shoulder.

NOON: Krang catches Lucy as she exits the mine. He stuffs her into a leather sack and starts back up Treetop.

12:30PM: Lucian has gone to look for Lucy. Entering the mine from the south entrance he soon falls down an abandoned tunnel.

1PM: Lucian is found by Brodtkin after hearing him fall. Brodtkin and Alexander carry Lucian out of the mine. When Lucian doesn't return home, Aylin goes to the mine to question the foreman.

ZERO HOUR – 2PM: Jack arrives in Blakburgn. While Jack is knocking at the candleshop door, Aylin and several of the miners are loading the unconscious Lucian in a mine cart to haul him home.

Krang has covered a third of the distance to the peak. Dimly he wonders why his captive has not struggled.

If Oella is NOT used as an MC, she will visit the Sacrum (Setting C). After an hour of

meditation and prayer she will begin to climb Treetop on her own.

3PM: Krang has made it halfway home. Search efforts are underway at the mine and in the village.

4PM: Krang passes the Resting Stone, waking the ghost of Clio. The Sorceress realizes Lucy is dead, but that her spirit is clinging to her body.

5PM: Garrick, the sheriff has been sent for from the neighboring village of Dracea. A thorough search of the mine and village produces no clues. A party of villagers led by the priest Pherris sets out up the mountain.

6PM: Krang reaches the summit. He fixes his supper and eats as the sun sinks low in the west.

7PM: Garrick and deputy Dineaus leave Blakburgn on horseback. They proceed to gallop up the Treetop trail.

Noz suspects something has gone awry with his plan as Krang lays Lucia on the ancient altar.

8PM: Sunset. The village party makes it to the pass. Garrick catches up with them, but the horses will go no further. As they all proceed on foot, it will go well if Jack has dealt with the traps and attack-ram.

Clio 'pins' Lucy to the altar to keep Noz from taking her power. She prepares to pull the girl's spirit into the mountain.

Noz, in a rage, watches his plans fall apart. He knocks Krang out with a chunk of coal.

If Jack has made steady progress, he should arrive at the summit between 8—9 PM.

10PM: Clio pulls Lucy's soul through the altar down into the mountain. If Clio has been freed, she will be in a temporary manic state. She will set off a circle of obliterate spells, centered on the ground around her old tower. The resulting dust cloud blots out the moon. A crater forms and pulls in everything within 100' of the tower.

The party from the village approaches the summit.

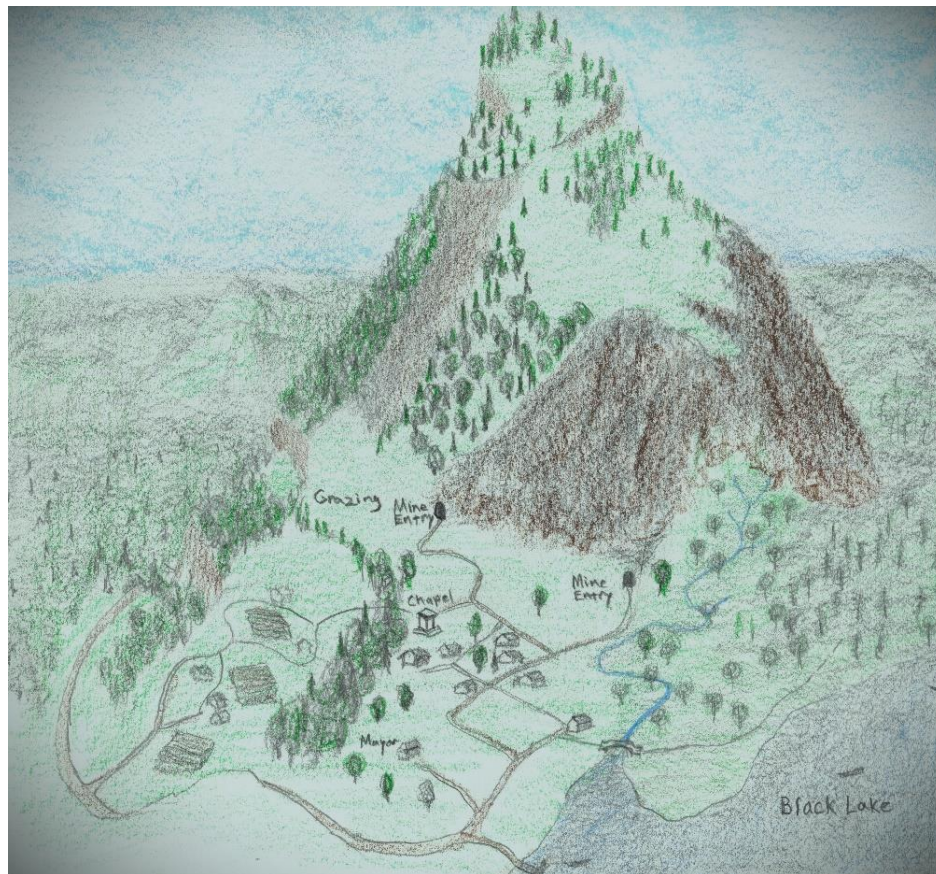
Noz, in defeat, will sail his red star back to his northern skies.

SETTINGS

The player's Area Map labels the known points of interest. It is found at the beginning of the PQG. The GM's map has more information and place numbers. It is in the Extras section at the back of this book.

- A. Lucian's House & Candle Shop ~ Home of Lucian, Aylin, and Lucia. On the western outskirts of town.
- B. Blakburgn ~ A mining village in Gaul. It nestles against the southeastern flank of Mt. Arbor, or Treetop.
 - 1. Village Common ~ A square of land used for public events and a weekly market. The jail is here.
 - 2. Copperhead Row ~ The tract of land reserved for miners who wish to settle in Blakburgn. There are 18 residences here: one is vacant, another is under construction. The guild house is here.
 - 3. Mayoral ~ Comprising the town hall, a library/museum, and a decent household for the mayor's use.
 - 4. Cobb's Corner ~ Several smiths and artisans live and work here. A wide variety of specialty goods can be purchased.
 - 5. Livery, Stable, and Paddock ~ Mules, oxen, and horses are kept here for use in and around the mine, as well as for making deliveries of the finished product.
 - 6. Abe's General Store ~ This place has a peculiar proprietor and a wide variety of goods.
 - 7. Spitting Dragon Inn ~ Ivan the Cheese runs this inn. Customers can get wine, ale, bread, cheese, and the soup of the day. Beds in the dorm can also be rented, by the night or by the week.
- C. Shrine of Apollo ~ A roofed shrine where many in the village go to worship.
- D. Blakburgn Mine ~ Consisting of a long main shaft and a number of smaller side shafts.
 - 1. Main Entrance ~ Also called the north exit. The office/warehouse and refinery are here. All the ore is brought out here. The main shaft begins here and ends at the south exit.
 - 2. Central Cavern ~ The entrance to this cave is found at the back of a ledge several hundred yards above the village. It was carved into the mountain by water erosion. It connects with the main mine shaft halfway between the north and south exits. When first discovered a century before, Gaius the Black used it to store his ill-gotten riches. At that time the cavern was inhabited by a cave dragon, which Gaius and his men fought and killed. Its preserved head still hangs in the old Village Hall.
- E. The Ledge ~ An outcrop above the south mine entrance where Krang waited for Lucy to exit.
- F. Treetop Wood ~ 350 acres of virgin forest. Several rare creatures have been spotted here over the years.
 - 1. Crystal Cave ~ A site from which Oella can contact the Crystalarian oracle. The missing hunter Arcturis was killed here by a dragon.
- G. The Pass ~ The path to Treetop's upper reaches continues across a narrow ledge. A trap waits for the unwary.
- H. Resting Stone ~ The ancient burial place of King Sevrik. More recently the sorceress Clio was buried here.
- I. Treetop Summit ~ Reaching a height of 6400' above sea level, Mt. Arbor stands a mile higher than the village below.
 - 1. Clio's Tower ~ A decaying tower, protected by a group of strange, giant bugs.
 - 2. Altar of the Elder Gods ~ Erected on Treetop's highest point. Lucy's body will be found here.
 - 3. Krang's Niche ~ A crack in the north side of the peak is the home of Krang. It was previously the home of the hobgoblins now living in Scaremio (location J).

The above settings are detailed in Part One. The settings below are detailed in Part Two.



BLAKBURGN and MT. ARBOR OVERVIEW

- J. Scaremio ~ Hobgoblin Lair. A relatively new dwelling for the tribe of hobs displaced by Krang. The lair is located on the north face of Treetop. It is not only well hidden there, but easily defended.
1. Approach ~ A steep, treacherous field of stone above Scaremio. This narrows the options for reaching the lair, since cliffs surround it.
 2. Yard ~ A grotto where the hobs spend their leisure time. Scattered boulders and giant trees make the area a natural obstacle course.
 3. Main Hall ~ This building is new, but it has been ingeniously camouflaged to look like part of the cliff. The missing bard Daelius is held captive here.
 4. Kitchen ~ This small room connects to the main hall and the common quarters. The missing teen Ann is held captive here.
 5. Common Quarters ~ Numerous bedrolls crowd both stories of this dark building.
 6. Ichbard's Chamber ~ The hob leader resides in what was once a burial chamber for several mummies.
 7. Escape Route ~ A treacherous bridge and a narrow, winding trail, descending to the moors.
- K. The Sevrik Ruin ~ An ancient location on the north side of Treetop, nestled against the mountain's base; The foundations of a crumbling settlement whose name is lost to time. Recently inhabited by a family of political refugees. The missing teen LeMarc is held captive here.
1. Burial Chamber ~ A guardian spirit waits for those who would despoil her treasure.
- L. Grotto of Venus ~ Located on the lower northwest side of Treetop. A striking natural rock formation resembles a fertility goddess. A harpy frequents the site.
- M. Tunnel of the Wyrms ~ Home to a pod of cave dragons.
1. Waterhole ~ A circular room where the dragons drink and bathe.

2. Hall of Columns ~ The largest cavern in the complex. Notable for its stalagmites.
 3. Hatchery ~ A cave of nesting females.
 4. Queens' Room ~ The matriarchs of the pod live here.
 5. Reflecting Pool ~ A magical place. Origin of the Stairway to Heaven gems.
- N. Black Lake and Manor ~ The lake is about 60' deep. Fish from the lake are often sold at the weekly market. The manor is the home of the descendants of Gaius the Black.
- O. Arrows of the Sun ~ An odd geologic formation west of Treetop. A minotaur has settled here.

PART ONE: HOMECOMING

The following is a letter from Lucian, which Jack received just before he left the service. You may read the letter aloud or direct the player to a copy in the Extras section at the end of the PQG.

Greetings, my incomparable brother Jacobus,
I, Lucian, salute you as your commission ends, and pray that you are well.

You asked about lodging nearby. I have a surprise for you. We have emptied your old room at the back of the house. You are welcome to move in until you can build or buy a place of your own.

You wondered what news there was. Not much. We still share the sheriff with Dracea. Blakburgn is as tame as ever, which is to say she's still an ornery mule of a town.

A giant moved into the old sorceress' tower up on Treetop. His name is Krang. He keeps to himself.

The candle business is better than ever. I'm looking forward to your help. I'm ready to expand sales beyond Blakburgn.

You mentioned the wicked heathen beliefs you were exposed to in the North. Let us hope they stay put. It's bad enough that the old gods here at home must make room for the Christians and their cross. They claim moral superiority, yet I hear their scripture quoted much more than I see it practiced.

Our neighbor Celia asks about you often. She is helping Aylin plan your Hero's Welcome Party.

Aylin is in good health. She and your little niece Lucia salute you as well and pray for your safe journey home.

Lucian

Lucian's House & Candle Shop

Setting	P	Size
A	3	800' Sq.

Like many other buildings in Blakburgn Lucian's place is largely made of stone. There is a fireplace and an indoor cooking area. An addition on the eastern side is readied for the returning hero, Lucian's brother Jack. A larger addition on the north side contains the candleshop.

Our adventure begins here—read the following.

It is the year 400 in the South of Europe. It's a beautiful spring day, if overcast. You are Jack, a young soldier, traveling home from a war in the North. You have come to live with your older brother Lucian in the Village of Blakburgn.

The copper mine is the lifeblood of the place. It cuts deep into the shank of the solitary mountain known locally as Treetop. The mine is also Lucian's biggest buyer of candles, as they power the miners' headlamps.

Lucian and Aylin are nearing their 11th wedding anniversary. Their daughter Lucy, or Lucia, is ten. They have lived in Blakburgn eight years. All is good.

You know the village well, having spent a year here before joining the army. The people are mostly descended from Roman and Celtic ancestors, and all speak the common form of Latin. You only hope they will let you forget the war, for a while at least.

You arrive at Lucian's door on the outskirts of town, right where you remember it. It hasn't changed much in three years. Lucian has promised work alongside him in his candleshop. With the war over, perhaps you look forward to settling down and starting a family of your own. It's a promising idea. As you recall, the villagers are good people, and the winters are mild.

Your knock goes unanswered. As you wait you look around at the empty avenue.

Lucian's shop sits at the turnaround where the street ends. His modest house is attached to the candleshop and surrounded by several walled gardens. Chickens mill about. A doll lays face-down on a bench by the door. What would you like to do?

Now the player can do whatever they want. You will have to be ready for their unexpected sidetracks that have nothing to do with anything written into the adventure. Players will often come up with a great plan that the writer didn't anticipate. Other times their ideas are bad, but you must let them find that out for themselves.

If Jack knocks again there is still no answer. The doors are bolted when Jack arrives. If he wants to enter, he will find the pin to unlock the bolt above the windowsill beside the door, **INT**, or **Hindsight**.

If he wishes to look around outside a bit, he may walk all the way around the house. Little has changed since he was here last. He will find the workshop door barred.

A shadow of Lucy's spirit remains behind, contained in her dolly. Its positioning on the bench is similar to how she will be found on the altar atop Mt. Arbor. If Jack attempts to pick up the doll, stop him and say:

Before you can touch the doll all of your senses begin to fail you. It seems as if the day has gone dark and the birds quit singing. Your hand recoils on its own, and all returns to normal.

Within several minutes of his arrival Jack will hear the approaching sounds of people pulling a cart. The company includes two miners and Jack's sister-in-law Aylin. An unconscious Lucian lies in the cart.

You don't see anyone around the neighborhood, but you do hear distant sounds of people from the direction of the copper mine. They sound distressed and they seem to be getting closer.

Soon you see an approaching cart. A couple of miners are pulling it. Your brother's wife Aylin follows. She is crying.

You see that your brother Lucian is in the mine cart, lying limp on a tarp. There is dried blood on his neck and face.

Your brother's wife rushes toward you calling, "Jack! You're here." She starts sobbing as she throws her arms around you.

At this time, the next-door neighbor Celia rushes from her house toward the cart. You remember Celia for the candy she makes and for telling you the meaning behind a dream you once had about joining the army.

Celia immediately goes to the cart to look at Lucian. She seems to come to a quick understanding of things and takes charge. Looking at you and the miners she says, "get him to the house you lugs! Get him in on his bed."



Aylin

The miners will introduce themselves while moving Jack to his bed.

Keeping his voice low, the work-gang leader says, "I'm Brodkin. I found him. He fell in an old mineshaft."

The mine supervisor introduces himself next. "I'm Fagan. You must be Jack. Aylin came to the mine saying Lucian had been up to look for the little one. Wondering if any of us had seen either of them. About then Brodkin and old Alexander came hauling Lucian up out of the mine."

Celia and Aylin enter the house. "Let her through," Celia says. "Everyone else out! Unless someone can fix a cloven skull. Let's talk in the dooryard."

DREAM OF THE RED EAGLE: Outside, Celia questions the miners about Lucy and Lucian.

Fagan begins, “nobody saw him come in till Brod found him, off the main shaft down an abandoned hole. If only he’d come to me first.

“There’s a side entrance. That’s where Lucy comes and goes. It’s safe enough there. That is if you stick to the main shaft. Lucy brings candy and candles to the men everyday around lunchtime.”

He adds that the rest of the miners are presently making a top-to-bottom sweep of the complex.

Celia looks at you and says, “you picked a good day to come home Jack. It’s a sign of something. But now we’ll have to make a plan.”

The miners say they will help.

“Good,” Celia says and goes to the bench by the garden wall. When she picks up the doll there you see her falter. As you watch, she drops the doll, and her eyes roll. You see she’s about to faint.

If Jack is quick enough, he may keep her from falling. Have him make a stat check, **AGI:**

You think you hear her say, “... comes the eagle of the North.”

After a few seconds her eyes flutter open. “I’m fine,” she says. “I just need a minute to sit. It’s all coming back. The dream!”

Celia begins describing her dream as she settles onto the bench, “I dreamed—dreamed I was a little boy. I came to visit Lucy, but I never made it. A giant tree grew up in my way. Then I found a baby bird beneath the tree.

“I watched the little bird try to climb the tree, but it kept falling. I looked up into the branches and way out on the end of one I saw a nest. So, I scooped up the chick, put it in my pocket, and started to climb.

“As I reached the branch the chick began to fret. Naturally I tried to comfort the poor thing so it wouldn’t alert its parents—so they wouldn’t reject it.

“When I made my way out onto the branch the nest was empty. It started to rain then. But the raindrops—they were blood-red.

“Just then a red eagle came crashing through the canopy of leaves. It dived straight at me. Before I could do anything it, it bit off my hand—the hand that held the chick! There was

blood flying everywhere! Then it hit me with its wings.

“As it flew back up through the branches I—I fell. It seemed like for a very long time. But before I hit the ground, I woke up and, I was myself again.”

When Celia finishes, she looks at you and the miners, a bit shyly, and says, “but here I am, going on about a stupid dream when there’s a little girl lost!

“Fagan, you better get back up to the mine and see how the search goes. Jack, you fetch the priest to come pray over your brother. Brodkin, you alert the village. Go door-to-door and get everyone out looking. I’m going to get Dracaena.”

And before you know it you are standing where you started, alone on Lucian’s doorstep.



If Jack goes to get the priest, he would likely stop first at (Setting C) Shrine of Apollo. The crystalarian Oella will be here, if she has not joined the party. Jack will find Pherris napping in his house behind the shrine. The old priest thinks highly of Lucian and will come to his side immediately.

If Jack returns with Pherris to Lucian’s house, Dracaena, and Celia will be there. Celia will mention that she believes Lucy will be found up on the mountain. She will urge Jack to make haste for the summit.

Blakburgn

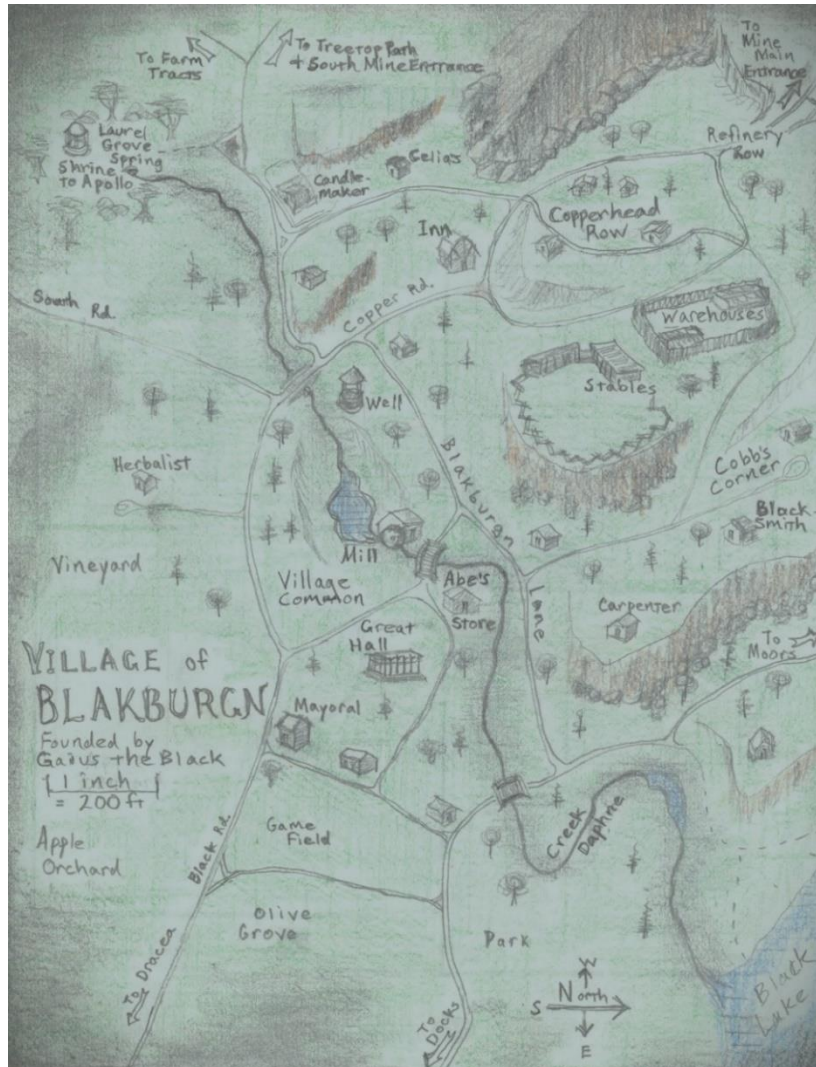
Setting	Population	Size
B	202	10 acres

The center of the village lies at the intersection of Blakburgn Lane and Mill Road. From there one can see almost the entire village. The mine and its operations occupy the high northern quadrant. The great hall and Black Lake are found in the low east end. Several newer dwellings dot the hillside

along the south road. And to the west, the Shrine of Apollo stands like a crown at the head of Blackwater Creek.

The village is named after the notorious outlaw Gaius the Black who settled here in the

year 297. It was his hope to escape Roman justice after a series of robberies in northern Italy. As it turned out, Gaul was not far enough from the hand of justice. Gaius was eventually traced and killed in a spectacular confrontation that started at the base of Treetop and ended at its peak.



A larger map is found in Extras

Village Common

Setting	Population	Size
B 1	0	One Acre

This open yard is surrounded by stately old trees. It's one of the few large level areas in Blakburgn. At the head of the path leading in, a bulletin board displays current news, notices, and fliers. On the other side of the common stands the jail.

Public events are held here as well as a weekly market on Saturday mornings. The market offers a wider variety than is found at

Abe's General Store. Items for sale are spread out on benches or tables. This could be a good place to interact with random villagers and perhaps hear a rumor or two.

The social function of the village common can be as important as its official uses. Its various functions include an impromptu employment center, a spot to see old friends, an informal court for preliminary trial hearings, and the place where public justice is administered. This place is often empty except for these scheduled occasions.

BOARD POSTINGS: Being too small to warrant a bona fide town crier, Blakburgn relies on its bulletin board to inform its people. Several scraps of parchment presently hang there, notifying those few who can read:

Missing—Old brown dog.

Answers to 'Plato'. Reward five silver coins.

See Abe.

Plato was dognapped and eaten by the Disorder of Malignites. This has temporarily left Abe without a guard dog. The only clue to the crime is that Abe smelled Hobgoblin urine on his doorstep.

Found—abandoned canoe on the lake.

Claim at Black Manor.

This canoe was used by the missing LeMarc to travel the Black Lake backwaters. His destination was the Venus Stone. He left the canoe tied to a swamp alder, planning to return for it later. The canoe was later found with a broken twig of swamp alder tied to its rope.

Reward—for information leading to rescue of missing persons:

Ann VonTrapp

Arcturis the Huntsman

Daelius son of Darius

Inquire at the Office of Sheriff

More information about these disappearances is given in Part Two.

Wanted – Horse for riding.

Meet here Saturday noon. Innar.

This note was posted by Rainn Dentdrake. (She will answer to Innar). She will pay up to 10G for a good horse. It is to be a birthday present for her son Jace.

JAIL: This building features a small office and a holding cell with several cots. The sheriff or his deputy can be found here most mornings. Otherwise, the place is typically empty.

Sheriff Garrick has jurisdiction over an area of about twenty square miles. This encompasses the village of Dracea to the East, Blakburgn, and the whole of Mt. Arbor. Much of his day is spent out patrolling the area on horseback. If there is an important prisoner in the jail, someone will always be present to guard them. Garrick's SC sheet is included in Extras.

The sheriff has always had a good record of solving minor crimes and keeping the peace. Lately however, several disappearances have gone unsolved for lack of evidence. Also recently, several break-ins and petty thefts remain to be dealt with. This has turned public sentiment against Garrick.

He has information regarding all the recent unsolved crimes. Most of it is kept in a ledger in a large, locked chest. He may or may not be stingy with this information. On one hand, he wants the public's help. On the other, he doesn't want the criminals, whoever they may be, to find out how he knows what he knows.

Duties of a Sheriff

Police officers maintain morality and public safety, as well as enforce the decisions of the courts, including issuing proclamations, especially in war times. Sometimes the sheriff is the only law officer around for miles in country settings. One qualification is a good reputation. They can often assign limited deputorial duties in times of need. Sheriffs are associated with rural areas; their citified counterparts are called captains; and over them both presides a regional chief of police.

ONGOING CASES: The following crimes are being investigated. Each includes the timeframe, location, suspects, known details, and hidden facts.

MISSING PERSONS

All were reported by their next-of-kin.

Daelius the Bard

Time Elapsed: Twelve months

Location: On the South Road, less than an hour from town

Suspect(s): None

Known Details: The subject's family reports receiving a letter in which he said he was retiring and returning to Blakburgn in several weeks. Farmer Bordos recalls seeing the subject two and a half miles from Blakburgn. Bordos recognized his face but did not remember his name until being questioned later.

Hidden Facts: Daelius was kidnapped by the Order of Malignites and is currently held at Setting J3.

Ann the Tanner Maid

Time Elapsed: Eleven months

Location: On the North Road west of Mt. Arbor

Suspect(s): None

Known Details: Subject's family reported that she had gone berry picking along the North Road. When she did not return, they went looking for her. They found several sets of footprints on the road intersecting with those of subject, whereupon her prints disappeared, and the others veered into the woods.

Hidden Facts: Ann was abducted by the Order of Malignites and is currently held at Setting J4.

Arcturis the Hunter

Time Elapsed: Six months

Location: Treetop Wood

Suspect(s): None

Known Details: Subject was famous for his skill at hunting. Son Arcturo and wife Vestia stated that subject went to hunt the wood after hearing a dragon had been spotted there.

A subsequent search of the area revealed several footprints that matched Arcturis' boots. No other trace has since been found.

Hidden Facts: Arcturis was killed by a cave dragon. His bones and his enchanted bow lie at the entrance to the Crystal Cave (Setting F1). The dragon may be found there yet.

LeMarc the Fisher Lad

Time Elapsed: Three days

Location: Black Lake

Suspect(s): None

Known Details: Subject reported missing two days prior to Lucy's disappearance. The two incidents are thought to be unrelated. Subject was seen to disembark from the east dock early in the morning.

Hidden Facts: LeMarc's plan for the day was not to fish, but to visit the Venus Stone. In passing (Setting K) the secret home of Rainn Dentdrake, he caught her eye. The young LeMarc fell under her enchantments and now resides with her as a servant.

STOLEN ITEMS

Mining Lamps

Time Elapsed: Ten months

Location: Blakburgn Mine, main shaft

Suspect(s): Village teens

Known Details: Several sets of footprints were found in the dust in the main shaft. They were of a size between adult and child. The prints entered at the north entrance and exited via the south.

In all, eight lamps were taken along with a large jug of lamp oil.

Hidden Facts: The footprints were not made by Blakburgn's teens. The theft was the work of Scaremio's hobs. The lamps can be found at their lair.

Cart and Sale Goods

Time Elapsed: Three months

Location: North Road

Suspect(s): Highwaymen

Known Details: A load of supplies bound for Abe's Emporium was stolen by three masked men. The driver and a guard were threatened but left unharmed.

Hidden Facts: A group of road bandits has expanded its territory to include the area around Treetop. This was their first hold-up in the area.

Cart and Market Items

Time Elapsed: Two months

Location: East Road, halfway between Dracea and Blakburgn

Suspect(s): Highwaymen

Known Details: A load of produce and other goods bound for the Blakburgn market was waylaid by four masked men. The farmer and his wife were tied up but otherwise unharmed.

Hidden Facts: This was the second hold-up in Garrick's jurisdiction by a group of bandits referred to as the Highwaymen.

Milk Cow and Six Hens

Time Elapsed: One month

Location: South Road, two and a half-miles west of Blakburgn. Homestead of farmer Bordos

Suspect(s): None

Known Details: These animals were taken in the night. A rain washed away all tracks before morning.

Hidden Facts: This theft was carried out by the Order of Malignites. The animals were taken to Scaremio for food.

Silver Candlesticks & Other Household Items

Time Elapsed: One week

Location: Home of Retired Mayor Horace, southeast of town.

Suspect(s): None

Known Details: The victim's house was broken into while he and his family were in town attending a party at the Mayoral. The volume of items taken suggest more than one thief was involved.

Hidden Facts: This theft was carried out by the hobs of Scaremio.

Plato (Abe's guard dog)

Time Elapsed: Two weeks

Location: Abe's General Emporium

Suspect(s): Village teens.

Known Details: Several sets of smallish footprints were found outside Abe's store. Abe claims there are rogue hobgoblins in the area and that they stole Plato to send him a message.

Hidden Facts: Plato was taken by the Order of Malignites as retaliation against Abe for his close association with humans.

ARSON

Hunting Lodge on Black Lake

Time Elapsed: Four months

Location: West end of lake

Suspect(s): None.

Known Details: The caretaker was sleeping when the fire began. When he awoke it was too late to do anything but exit to safety. By this time a heavy snow was falling, erasing the tracks of the arsonist(s).

Hidden Facts: The Lodge Fire was started by the Order of Malignites. It was by Ichbard's command. The reason was because the hob's new lair was presumed visible from the lodge.

New Barn West of Town

Time Elapsed: Two weeks

Location: Homestead of farmer Grandio

Suspect(s): Itinerant farmhand Bernardo

Known Details: The suspect had been fired after an inappropriate incident involving the farmer's daughter. Bernardo threatened Grandio with violence and left the premises. He has not been seen since.

Hidden Facts: The barn was burned by the order of Malignites on a whim. Bernardo moved on to another village and another farm maid.

OTHER

Several other smaller cases remain unsolved. This has prompted the Village Council to pay for a part-time deputy to assist Garrick. Meanwhile, the number of crimes solved and brought to justice outweigh those unsolved.

Copperhead Row

Setting	Population	Size
B 2	74	Two acres

The sunny beauty of this quaint neighborhood contrasts greatly with the dark mine where its menfolk spend most of their day. Large trees grow among the old dwellings; gardens are nestled in between. A large new guild house stands at the upper edge of 'the row'.

The cottages here are meant primarily for those mine workers who have worked for the company three years and have contracted to remain for another ten. Most of them are family men, and so the inhabitants of this neighborhood number seventy-four, with one more on the way.

GUILD HOUSE:

Name ~ Smiths' Guild #17. Referred to by the locals as 'the house'.

Trade ~ Mining & Metal Smithing

Credo ~ "Hard work is good work."

Goals ~ To recognize and reward quality workmanship. To serve and fortify the public good through good work. To honor and protect the interests of our members.

Services ~ Housing: Members may qualify for a cottage in the row. New members are allowed a cot in the guild house.

Representation: Members are entitled to protection from unfair work conditions.

Members ~ All miners and any employees of the various smiths and artisans from within the village.

Guild Master ~ Argus, retired miner. Worked in mines in Egypt, Greece, and Italy before settling in Blakburgn.

Grandmaster of Ceremonies ~ Fagan, mine foreman.

Key Master ~ Alexander of Alesia, senior miner.

Fire Keeper ~ Brodtkin, mine work-gang leader.

Fire Keeper ~ Talus the coppersmith.

Fire Keeper ~ Udo of Urus, blacksmith.

Ye Olde Guild

In its ideal form the guild secured higher wages, operated democratically, and protected its members. In its worst form a guild would neglect the wishes of its members, suppress journeymen's wages, and funnel its operating funds to its leaders. Guilds might also provide temporary lodging, funerals, or other charity to its members. Guilds could control markets and prices as well as negotiate deals for members. Some guilds dabbled in public projects, helping to build schools, churches, or marketplaces.

The main internal divisions of a guild were between the apprentice, the journeyman, and the master. An apprenticeship might last two to seven years. Journeymen made actual wages but did not own their own shop. To become a master, they had to demonstrate great skill as judged by other masters in their guild.

QUEST ~ APOLLO'S ARROWHEAD:

If the party seems worthy and/or capable, the guild may engage them to fetch a rare piece of metal from west of Treetop. (See Setting O). The item of interest is a meteorite with unusual and incredible properties.

The first record of what has come to be called Apollo's Arrowhead dates to the village's earliest days, when Gaius the Black and his men found it. They had been out seeking the best route to circle the mountain. One of the men entered an area (known since as the Arrows of the Sun) where, "the ground wobbles and wobbles, and sprouts giant stalks of stone."

The next record is from half a century later, when a young Alexander of Alesia became lost on a hike. He eventually found his way home bearing a shard off the main piece. This he gave to Cobb the Blacksmith. Since then, several people have tried unsuccessfully to retrieve Apollo's Arrowhead in vain.

One expedition found the thing but could not lift it from the bog. Another effort ended when the searchers got lost, and nearly eaten by a bear. The most recent attempt was by a pair of adventurous farmhands with a team of mules—none of which were ever heard from again.

The guild will offer one-hundred gold coins for the meteorite's retrieval, though they are leery of making the offer public, fearing they may encourage more foolhardiness than the village will stand for.

Mayoral

Setting	Population	Size
B 3	6	One acre

There are several buildings here, all in good repair. The great hall is where monthly meetings are held, school classes are taught, and public business is conducted. It is built very much in the style of Roman halls in larger towns. Behind the great hall sits the old hall, now remodeled to serve as library, museum, and storage.

The mayor's residence is here. It is a two-story, stone and frame house with an attached servant's wing. All three buildings are connected by a covered, cobbled walk.

A Mayor's Duties

This local administrator oversees a village, town, or city. They may also go by various other names such as count, major domus, overseer of ..., or Burgermeister. Some are appointed from higher up the government ladder while others are elected by the people.

Their duties may vary from place to place but generally it is theirs to chair a governing body, appoint municipal managers, execute laws and ordinances, and provide certain basic services to their constituency.

The great hall is considered by many in the village to be an extravagance: too large, too showy, too urbane, and unnecessary. However, since the building was paid for, not with taxes, but by a donation from the Black family, no one complains.

The mayor's office is at the front of the great hall. This is a good place to visit for information or direction. Kirkus the mayor is a knowledgeable and respected elder with many important connections.

One reason the Blacks built the hall was that they wanted to bring some formal education to Blakburn. The village council agreed to hire a teacher. Now the village children receive

teaching in all the basics. Hours are from Diluculum to Meridies (or roughly 8–Noon), Monday–Thursday.

The old hall contains old village records, as well as a small library. It also serves as a museum of sorts, housing items connected with the village's early days. The mayor's wife works here, serving as clerk, historian, and librarian.

Cobb's Corner

Setting	Population	Size
B 4	17	One acre

The smells and sounds of work fill this cul-de-sac. A blacksmith, a coppersmith, a leather worker, and a jewelry maker all have a place here.

Characters in need of a special item they can't get at Abe's General may find it produced here. This can also be a place to sell certain items. Rumors may be traded. And the creative GM may concoct a side quest related to the place.

The artisans here were all lured by the Blakburn Village Council's promise of tax amnesty for a decade. That time is almost over, but all say they plan to stay. Besides, they have made friends and put down roots.

Cobb's Corner is so named to honor the old blacksmith that lived here prior to the place being developed. When Cobb was growing old, and preparing to retire, it was his idea to turn the block into a center of manufacturing. His dream began to take shape in time for him to see it before his death.

Cobb convinced the Village Council to seek artisans to relocate here. He even donated his buildings and tools to the effort. Today a plaque hangs at the head of the turn-around to honor Cobb and his fifty-year career as Blakburn's first blacksmith.

Considering the Village's small size and remote location it was not easy for the new artisans of Cobb's Corner to survive. Only a sort of active cooperation has allowed them to overcome the odds. This was the impetus, for forming the Smiths' Guild and building the guild house in Copperhead Row. As a result, Blakburn has begun the transformation from village to town.

Blacksmith: Udo Of Urus. He was the last apprentice to the village's previous blacksmith, Cobb. Udo can be hired to make or repair arms and armor.

Coppersmith: Talus is a Greek. He apprenticed in Rhodes, worked for a time in Rome, and finally moved to Blakburn to get away from the hustle and bustle of civilization.

Metal & The Metalsmith

Early varieties of metal include bronze, antimony, copper, electrum, gold, iron, lead, silver, and tin. Fairly pure ingots of metal are shipped to the smith's workshop where it may be further refined and ladled into molds or beaten on an anvil. These early craftsmen show good technical ability, creating metal vessels, tools, knife blades, spearheads, plows, sickles, forks, axles, axes, rings, pins, figurines, hair implements, and other small instruments.

Metal plays a varied role in folklore, sorcery, and superstition. It is believed that the bite of a mad dog will be cured by drinking from a copper or golden tube for twelve months. Metal coins are placed in the shoes or clothing of a bridegroom to stay the power of witches.

The coppersmith is probably the first full-time industrial specialist as early swords and axes are cast of copper alloy. Copper can be worked cold. Solomon used copper to furnish his temple.

Jeweler: Nikola Nikolson. He and his wife Indira create jewelry using copper and semi-precious stones produced by the mine. 99% of their work is sold outside the village at markets in the cities. If gems or jewelry are found as treasure, they may be sold here for 60% of listed value.

How Precious

Early men and women adorn themselves with primitive jewelry that uses semi-precious or uncut stones, raw ores, beads, bone, and/or ivory. Some believe their trinkets possess magic powers. Many occult worshipers and snake charmers wear charmed earrings. The advent of glass making, and metallurgy, coincides with the rise of the professional jeweler.

Leathercrafter: Janus Black (he is not related to the village namesake Gaius the Black). Janus

apprenticed in the north and worked in several towns. He found himself in Blakburgn after fleeing yet another Barbarian expansion against the Empire. His wide-ranging skills with leather serve the community well. His inventory includes clothing, vellum, sacks, animal gear, and more.

Saddle and Harness

This ancient craft began with the first domesticated work animals over 3000 years ago. Oxen, donkey, camels, and horses all need some means of control. Reins, harnesses, and saddles evolve dramatically over the centuries. At the time of our story saddles were much simpler than today, even lacking stirrups.

Livery, Stable, and Paddock

Setting	Population	Size
B 5	1	Three acres

This place is primarily for the animals used by the mine. A low barn is surrounded by stout fences. An animal tender sleeps here at night in the barn loft.

Several oxen are kept for hauling wood from the valley to the refinery. Two pairs of horses pull delivery carts to and from the city. Five donkeys are used to move small carts of ore out of the mine and to take loads of slag to the growing heap outside the village. During most days the place is empty. The animals and their keepers work ten hours a day, six days a week.

When the game begins there are no animals or tenders here. If characters acquire a horse, they may stable them here for 4C per day.

In Part Two, if the hobgoblins of Scaremio have been attacked, the survivors will take revenge by burning the stables.

Abe's General Store

Setting	Population	Size
B 6	4 Goblins	1200' Sq.

Note: The front door only allows entry to as many shoppers as it takes to equal three inside. Others must wait their turn. If it is the MC's first visit there will presently be one shopper inside.

This small, square, wood frame building sits on a tall foundation of cut rock. A sign outside says, "Limit: Three Visitors at one time only!"

There are no windows. Wide steps lead up to tall double doors. A bulletin board outside has illustrations of some of the various goods to be found inside. The illustrations are remarkably well done.

The items below are all found in the Player Quick Guide. In addition, many of the items listed there as food and drink are available. Also, several odd items are offered as "Specials". No prices are listed for any of the items, and they may differ from the prices given in the PQG:

Thin Leather Armor, Medium Backpack, Chalk, Charcoal, Cloth & Clothing (Commoner's Outfit, Work Clothes, Thin Linen), Healing Kit, Ink, Leather Belt Pouch, Mortar & Pestle, Papyrus Scroll, Medium Rope, Tinder Kit, Torch, Arrows, Crossbow Bolts, Dagger, Whetstone, Wilderness Camp Kit, Wooden Bucket, Wool Blanket.

You have the option to require the player to roleplay a visit to the shop, or to handwave the scene and simply sell them what they need right off the list. Inside, another bulletin board greets the shopper with special items for sale. Taken together, the shop carries a surprisingly large variety of items:

The list below contains the special items that are currently available.

The price in parentheses is the lowest offer Abe will accept for that item.

SPECIALS

(8S) Fishing Outfit ~ Cane pole, hooks, line, float, & sinker

(8S) Antique Locket ~ Brass & silver, engraved with a Tree of Life

(15S) Sure Glue, ¼ pint ~ Bonds most materials

(2G) Silver Censer & Incense ~ A variety of scents for every occasion

(25S) Bust of Ceasar, Lifesize ~ Carved in marble
(25S) Statuette of Aphrodite, 20" tall ~ Carved in marble

(25S) Ivory Dice ~ Set of four

(25S) Ornate Chest w/Lock ~ Copper body, trimmed in silver

(25S) Mummified hand of Egyptian prince Ahmet III

(4G) Onyx & Ivory Chessboard

The interior of Abe's is paneled with oiled cedar. A skylight illuminates the center of the single room; a candle brightens each corner. A raised alcove occupies the wall opposite the entrance. A curtain is drawn across the alcove. A low counter separates the alcove from the rest of the room.

In the corner of the room to the left of the entrance stands an armor-clad manikin—it is not for sale. In the corner to the right of the entrance stands two display pedestals, one with a bust of Ceasar, the other with a statuette of Aphrodite, (both mentioned in 'Specials').

The corner to the left of the alcove is empty except for a flickering candle. Along the wall to the right a countertop is provided for shoppers to package their purchases; papyrus and string is supplied. An elderly woman is there wrapping two loaves of bread. She finishes up, gives you an indifferent glance, and makes her way to the exit.

When a customer approaches the alcove, the curtains open to reveal Abe, a large, colorful puppet (or so he seems). If an MC is a first-time visitor to Abe's, read the following:

Burgundy curtains rustle and part as you near the alcove. A small, masked man stands motionless in the alcove. An ethereal music, like pipes playing in a canyon, softly fills the air. The man bows slightly but his movements seem stiff.

You suddenly realize you are looking at a puppet as you notice thin strings ascending into the unseen area above. A ringing voice fills the room. "Welcome to Abe's. New customers are asked to state their name before making a purchase. All items listed are in stock. If you need something that is not listed, ask—we may be able to help."

(Returning customers are greeted similarly:

"Welcome back [insert name]. What can I get for you today?")

Abe will answer any questions about the goods he sells, however he will not engage in unrelated chatter. When a shopper makes an order, Abe points to a small opening in the wall beside the alcove. Above the opening is a placard reading 'Pay Here'. When money is put into the opening a small skeletal hand grabs the coins and makes change, if any is owed.

Immediately upon payment the sound of gears is heard, a drawer in the counter opens, and Abe thanks the customer for their purchase, which is found in the open drawer.

If your players find Abe's General to be a lot on the strange side, that is by design. Abe is not really a puppet, but rather a goblin. He masquerades as a puppet in the belief that the villagers won't accept him for who he is. Actually, he is wrong, and the village does know, and does accept him. They consider Abe's little deception harmless. Some even find it endearing. And so, everyone goes along with it, even to the point of keeping the truth from newcomers.

Abe's family is also in on the operation. His wife, Helena Handbasket, is in charge of special effects and making change. His children, Hi and Ho, fill the orders.

Spitting Dragon Inn

Setting	Population	Size
B 7	5	2500' Sq.

This imposing building looks like it may have once been a barn. It is empty and quiet by day, but rather lively in the evenings when many of the miners stop in for a cup of ale. A sign outside the place sports a carving of a rampant dragon. A torch burns outside the door after dark.

A wide wooded yard surrounds the inn. Four nearby buildings are connected by pathways. One of the buildings is a small stable where guests may keep a horse; one of the buildings is a small unoccupied cabin; the other two are houses that are apparently currently occupied.

Inside the inn, the front half of the building is open to the roof. The back half is divided into two stories. The upstairs is a dorm where travelers may rent a bed. The downstairs is a large kitchen.

The inn is a good place to meet certain of the villagers and to pick up stories about the area. It's also a good place to get supper, or a cot. If Dago is to be used as an MC, his opening scene begins here.

Beds in the dorm are 5C per night. A bowl of beef and barley soup with half a loaf of bread costs 3C. The small cabin outside can be rented by the week for 5G; it sleeps three.

The inn was constructed sixty years ago. It was intended to be a barn. The builder died while adding the finishing touches. His wife took it as an omen and canceled their plans to buy livestock. Instead, she put in a kitchen, a bar, and a few tables. In the loft she put beds and soon had a proper brothel in operation.

Eventually the Village Council banned brothels but encouraged the Spitting Dragon to continue as a legitimate inn. Now, decades later, some of the older miners still long for the ‘good old days’.

Ivan the Cheese is the grandson of the original owner and the current innkeeper. He is also a decent cheesemaker.

Inn Depth

The trope of the tavern in RPGs is perhaps overused but unlikely to disappear. The draw of a place where the staid rules of society are suspended can be great to lighten the mood of the game. And it encourages roleplay.

Historically, inns were typically designed to provide simple shelter rather than luxury. An unfurnished niche in the wall was all travelers could get in certain small villages. The ancient innkeeper generally limited his services to a bare minimum.

Many tavern keepers were welcoming—some were also skilled at catering to their patron’s oddest wishes. They have seen and heard many things from behind their bar. They may not be gossipy, but they may serve to connect two dots.

Shrine of Apollo

Setting	Population	Size
C	4	One acre

Dubbed the Sacrum, this small shrine occupies a grotto on the outskirts of the village. It is sheltered by several large oaks and a natural circle of great boulders. Here and there, statues of gods hide amongst the trees. A bubbling spring flows from the place into a creek that meanders through the village and into Black Lake far below.

A handful of gods are followed in Blakburgn, but only Apollo has a house of worship. It is a recent addition to the village and sums up the people’s opinion of Constantine’s efforts to Christianize the Empire. The shrine is open to receive followers at any time. Formal services are held every seventh day.

The priest Pherris lives behind the shrine in a stone house. He is usually attended by one or two servant/acolytes. He also has a pet wolf he raised from a pup.

Like many such holy places, a large amount of wealth is held here. It is considered to be under divine protection. Certain of the villagers keep their savings with the shrine. There are also tithes, and other donations. Other things of value are the holy trappings and furnishings that fill the shrine. This necessitates the presence of the priest or one of his acolytes at all times.

Blakburgn Mine

Setting	Population	Size
D	0	*

* There are nearly two miles of tunnels total. The main shaft is about 2500’ long, 8-9’ tall, and 10-12’ wide.

Providing the village’s primary source of income, the Blakburgn mine contains a large deposit of copper ore. Occasionally semiprecious stones are also brought to light. The complex includes a refinery which regularly produces twenty ingots per day.

The mine employs between twenty-five and thirty workers at any given time. Half of these are employed in extracting the ore and hauling it to the surface. The other half work at crushing the ore and maintaining the fires to melt it.

Main Entrance and Yard

Setting	Population	Size
D 1	--	One acre

There are three entrances to the mine but only one is regularly used. The main (or north) entrance opens on a large flat yard. A warehouse and a workshop flank the tunnel. The mine supervisor’s office is attached to the workshop. Below this, another yard contains the refinery operation.

This was not always the main entrance. The original entrance was a natural cave (Setting D2). It opens further up the mountain. It still

provides fresh air through its steep shaft but is no longer used as ingress.

Before long a second entrance was cut to the south, following the ore. Finally, this third entrance was made to the north, and the others were little used afterward. Between the north and south entrances lies the mine’s long main shaft. A number of smaller side tunnels diverge from this.

Carts are pulled by mules along wooden tracks in the main shaft. Ore is carried up from the side tunnels and loaded into the carts. The carts are pulled to the refinery where the ore is melted into copper.

Copper ingots are kept in the mine warehouse, under guard. These are sold to smiths in several distant cities.

Early Mining & Refining

Some of the first significant mining for copper-ore and turquoise occurs in Egypt prior to 3000 BCE. They used shafts one-hundred feet deep.

Stone tools are used at first, but bronze is later introduced. Fire and wedges are also used to split the rock. Ventilation tunnels are often needed, in any mine, along with pillars to support the roof.

The mine’s master supervises the extraction, and method of getting the minerals to the surface. Ore is separated by crushing, washing, and hand-picking. Smelting is done at the mine site in clay crucibles with charcoal and bellows. Large slag heaps are a sign of the mine’s productivity.

Smeltermen crush and heat the raw ore to separate out the metal. This is done in the shaft furnace in which the ore is fed from the top and the product removed from the bottom. Further refining to a state of purity is required for commercial use.

Central Cavern

Setting	Population	Size
D 2	--	¼ acre

This natural cavern was carved by water erosion. It contains no ore deposits itself but was the original means of accessing the deeper veins found by Gaius the Second (son of Gaius the Black).

A steep natural vent cuts down into the cavern from above. It lets in light when the noon sun shines and gives the cavern a mystic glow. There is a sharp contrast between the water carved limestone here and the hand-hewn look of the attached mine.

The miners often take their lunch break here at a natural stone table. Even those who don’t work in the mine are attracted by the beauty of the place. There is a small shrine dedicated to Persephone. At one time the cavern included a deep pit which has been filled in over the years by debris from the miner’s work.

Lucy was last seen alive here. She was seen leaving to the south where the main passage intersects with the cavern. Also, her tracks would later be found by the miners conducting the search. The tracks show that first Lucy, and then Lucian entered from the south, and then, as Lucy exits, her tracks disappear. This is because Krang lifts her up from his hiding spot on the ledge above.

The Ledge

Setting	Population	Size
E	0	7' X 20' X 200'

The scene of Lucy’s kidnapping. Twenty feet above the south mine entrance, a natural ledge extends to the west. It’s just long enough to reach the mountain path, just wide enough for Krang to lay unseen, and just high enough that he had to use his shepherd hook to reach her.

A LIGHT IN THE DARK: Unless Jack already has a plan of his own, Celia will suggest he search for Lucy’s tracks at the mine’s south entrance. A long path leads up from the village to the old mine entrance in the south-facing cliff.

You follow the main path that leads out of the Village and up to the south face of Treetop. The area is mostly open from years of the miners taking trees to fire their smelters. Scanning the south face of a short cliff you see a dark hole at its base. Soon you come to a faint path that leads up to the old mine entrance.

If Jack wants to search for Lucy’s tracks have him roll, **SUR, Hunt, or Discovery**. If successful, read the following:

Further up the path there's a sandy spot. There are two fresh sets of tracks going up to the mine: one small, probably Lucy—the other larger and heavier, probably your brother. No tracks descend the path though.

Just outside the entrance you see the same two sets of tracks, both going into the dark. You also see where the smaller prints come back out from within. There the trail disappears mid-step.

The tracks confirm that Lucy went into the mine, delivered her goods, and came back out. There they suggest she disappeared into thin air. Lucian followed her in, fell, and was carried out the north entrance. There are no other tracks or signs of any kind of disturbance.

If Jack looks at the cliff above the tunnel:

You can see there might be a ledge about 20 feet above you. It's hard to tell from below. It looks like it extends westward out of sight around a bend in the cliff.

If Jack remains at the entry for more than a few minutes he will hear the voices of two miners calling for Lucy:

Very faintly you begin hearing calls periodically from within the mine. It sounds like it's getting closer. "Lucia ... Lucia ..."

If Jack calls to the searchers:

A voice calls back, "we'll be right there!" Soon you see the flickering of their lights. The miners come squinting out into the sun. One is still a boy, perhaps 13 or 14 years old. The other could be his great grandpa, gray-haired, toothless, and bent. "Hello, hello," the old man says expectantly. "Have you found her?"

Then he notices the two sets of tracks going in, and the one set going out. "I guess not. We also found her tracks, inside in the dust. We was following them this way when you called."

The old man directs the boy to run on and tell Fagan about what you found. He introduces himself as Alexander.

Give Jack a chance to talk:

Alexander gives you a look of recognition and smiles. "Lucian's brother Jacobus! How's he doing after his fall?"

Give Jack a chance to answer:

Alexander interrupts you, "Aye. Then the little one's your niece? And you've come to help find her. Not a moment too soon, I guess. That niece of your'n is really something special. Shines with her own little light she does. We all love her. Let's hope she's just lost."

Two pieces of evidence will be found on the ledge above the old mine entrance—Lucy's bag and Krang's shepherd hook.

If Jack looks up from the mine entrance, he may notice the ledge from below. He may also notice it later if he takes the path to the west.

He may try to climb up the cliff to get to the ledge, **STR, & AGI**, or **Climb**.

Alexander will stay with Jack long enough to help if he can. However, he will not follow Jack up the mountain. If Jack comments to Alexander about the ledge above the entry:

Alexander shrugs. "We could get a ladder from the mine or go up around the cliff and get a better look."

If Jack goes to the west to see if the ledge descends to meet the trail:

After a few minutes of weaving your way through boulders and brush you can see the ledge, and a faint trail leading to it. You make your way onto the ledge and around the knee of the cliff. You see that it does extend all the way out over the mine entrance.

When you get to where you are directly over the entry you see a colorful cloth bag and a long wooden stick laying on the ledge. The bag looks like something Lucy would carry. The stick looks like a shepherd hook, except it's giant-sized.

Alexander will meet Jack when he comes back off the ledge.

The old miner nods at what you found on the ledge and says, "so, Krang took her." He looks up the mountain. "There's a good trail if you stay to the east edge of the wood."

From here you see the whole south face of Treetop rising above you. It's striking that from here on down there are wide bare patches with only the stumps of great trees, and from here up the trees rule.

You understand that the trees would have been used to smelt ore from the mine. This makes sense because of how close they are to the mine and how gravity would help the oxen haul the logs down. So, it seems a bit strange that they would stop here and start getting wood from the valley instead.

If Jack asks about Krang, Alexander will tell him all he knows:

"He never seems to come further down than this. Meets Abe here at the edge of the wood once a month. He trades his wool and cheese for salt and sugar and such. He doesn't let nobody up his mountain though. He used to come down and dare the cutting crew to cross this line." Alexander motions to where the stumps end.

Some of the largest trees you've ever seen stand like a host of sentinels. The west edge of the wood is lost to sight where the flank of Treetop curves away to the north. The east side is clearly defined by the cliff on your right and the path along its base. Above the wood Treetop's upper half commands the northern sky.

From here you can also see Krang's footprints clearly in the path, coming down and then going back up.

Treetop Woods

Setting	Population	Size
F	Mixed	350 acres

This forested area is quite wild, having never been harvested and rarely hunted. The forest can be bypassed safely if one follows the mountain path along the cliff.

If Jack decides to bypass the wood and follow Krang's tracks up the path:

There's a good path and you're halfway up the mountain well before sunset. The going is easy for a young soldier.

If Jack does follow one of the game trails into the forest there is a chance, he will trigger a fate roll. There is a 10% chance per hour of travel,

cumulative. If a fate roll is indicated use the following table, roll 1d20 for result:

- | | |
|------------------------|--------------------|
| 1-2. Trap | 13. Cave Dragon |
| 3-6. Natural Hazard | 14. Goblin |
| 7. Weather Event | 15. Animal Spirit |
| 8. Magic Happens | 16. Bear |
| 9. Riderless Horse | 17. Ghost, Undead |
| 10. Abandoned Hut | 18. Ram |
| 11. Half-eaten Carcass | 19. Wolf, Canine |
| 12. Bandit Scout(s) | 20. Hunting Spider |

Trap: Dmg 1d6. Krang keeps several deadfall traps along the east edge to take game for his giant appetite. The traps may be discovered if Jack is not in a hurry, **SUR**, **Discovery**, or **Trapcraft**.

Natural Hazard: this can include rough terrain, falling branches, slippery rocks, poison ivy, or a briar patch. None of these should be dangerous enough to harm the character.

Weather Event: This could be rain, wind, fog, or a hail storm, any of which may slow a character down.

Magic Happens: A chime is heard in the trees above and a random pulse of magic affects any person within hearing range (100' radius). Roll 1d6 to determine which spell effects are manifested.

1. Clouds Within
2. Distract
3. Heightened Awareness
4. Disable
5. Summon Object
6. Terrorize

Riderless Horse: A horse is seen through the trees. It has riding gear but no rider. There are numerous ways to catch a horse. However, if the horse is caught and mounted it will do its best to throw the rider.

Abandoned Hut: A decaying, wood and stone hut is found. It seems to have been inhabited as recently as last year.

Half-eaten Carcass: The remains of some large random creature bears signs of having been killed by a dragon.

Bandit Scout(s)

Size: 5 Rank: 3
 #att: 2 ATT: 25
 LP: 27 #def: 2
 DEF: 28 MOVE: 40
 Dmg: Club, 1d6+1 (C)

Bandit Scouts (Highwaymen): 1d3 individuals are found wandering. They are looking for a runaway horse.

Numbers 13-20 are found in Part Eight, Bestiary.

The Crystal Cave

Setting	Population	Size
F 1	0	14'X16'X12'

Oella may find this place if she makes a magic compass out of an antlion's tail. Or, if she has a dream about it and visits a dream interpreter. Or she may notice a small icon on her map giving its approximate location.

Finding the place is one thing. Getting to it is another. It is located at the bottom of a 150' deep sinkhole. Using rope can help with the descent, as can the skill **Climb**. If Oella is not used as an MC she may approach Jack (in Part Two) about helping her to get to the cave.

It may be a bit taxing getting in and out of the sinkhole. It takes about a half an hour to do so and is classified as strenuous activity for the sake of adding Fatigue points. The top of the sinkhole is about 140' across. The sides of the sinkhole are sloped at 50-55%. It reaches a depth of about 160'. It is also overgrown with bushes and trees that have taken root in the centuries since the hole was formed.

Cave Dragon

Size: 5 Rank: 4
 #att: 1 ATT: 22
 LP: 24 #def: 2
 DEF: 24 MOVE: 42
 Dmg: 1d4(A), 1d6(B&N)

The closer one gets to the bottom of the pit the darker it gets; and the more likely it is they will be attacked by the cave dragon there. This creature is a lone stray from the Tunnel of the Wyrms (Setting M). It has lived here for a decade.

The dragon has rarely had to travel outside the sinkhole to procure a meal as many

animals find their way to the bottom. There the dragon finds it easy to prey upon them in the gloom. This is how the missing hunter Arcturus met his match.

At the bottom of the hole a small side tunnel opens to the north. At its far end is the crystal cave. Once inside the cave Oella can use the power of the crystals there to contact her 'mistress' the crystalarian oracle. This is done, not by spell, but by entering a trance and reaching through the earth to the enclave of the crystal cult. Thus, Oella can relay all that she has learned about Noz to the oracle. Otherwise, it is a week-long journey back home through dangerous territory.

It will take an hour for Oella to enter her trance and send her knowledge, **Channeling**. If she fails, she may try up to four times.

TREASURE: A loose crystal on the floor may be taken away. It is one of a set of five magical gems (See the Stairway to Heaven).

The bow of the missing hunter Arcturus lies just inside the cave entrance. It is enchanted to add +1 to ATT and to add one attack per turn.

The Pass

Setting	Population	Size
G	0	7' X 75'

You see a stone standing by the path. An inscription on the stone reads 'Rest comes to all'. This reminds you the resting stone is close. You try to recall the things you have heard about the place. However, before you can reach the Resting Stone, you come to the narrow pass to the upper part of Treetop. Here a narrow but well-worn path skirts between a wall of rock on the left and a steep drop on the right.

This would normally be easily negotiated except that Krang has rigged a trap of falling rocks. The gathering dusk makes up for his lack of skill in Trapcraft. Anyone traveling the path will trigger the trap. Characters who notice the shin-high trip wire, **SUR**, **Discovery**, or **Trapcraft**, can easily step over it.

Those who trigger the trap and anyone within 10' may avoid all damage if they are quick, **AGI** or **Evasion**. Those who fail are either struck by a rock (60%) or fall off the path onto a ledge 10' below (40%). The damage for either occurrence is 1d6LP.



The Resting Stone

Setting	Population	Size
H	1 (Clio)	¼ acre

The grassy area above the pass is dominated by a megalithic structure known locally as the Resting Stone. The place has a strange restorative quality. Spending fifteen minutes at the stone will erase all Fatigue once per day (See Disorders).

Lore gathered from the natives suggests that a king from an earlier culture is buried here (See setting K). King Sevrik is buried at a depth of about six feet. Also, the sorceress Clio is buried here in a shallow grave.

When Jack enters this area for the first time two things happen simultaneously. A ghostly laugh is heard coming from the stones, and Krang's trained Ram attacks from the bushes on the west side of the path. The ram will try to push Jack over the short cliff. The laughter belongs to the ghost of the sorceress Clio.

You come to a clearing just after sunset. Luckily the full moon is rising, and the path is easy to see. Judging by the trimmed look you can assume this is where Krang pastures his sheep. You see an odd group of stones along the path ahead. It consists of four huge boulders, three of which form legs for the fourth. It could be

something a giant might construct. It could just as easily be where a king or a sorceress lies buried. On the right there is the drop-off. On the left are clumps of bushes.

Make sure Jack has a moment to think about things. Unless he specifically goes to search the bushes there is a 9 in 10 chance that the ram hiding there will surprise him. If the player has no questions, or continues up the path:

A couple things happen here, both at about the same time. You hear a woman's laugh come from the resting stone. It sounds strangely disembodied, and a bit mad. You don't see anyone there.

You also hear a rustle in the bushes beside you, as something comes rushing toward you. It looks like a ram. You can't help but notice that it's been sheared. It must be one of Krang's sheep. You only have time to defend yourself as it attacks.

Roll for the ram's surprise attack before entering regular combat. Also, there is a danger of falling over the cliff if Jack is not consciously avoiding it:

Ram

Size: 5 Rank: 4
 #att: 1 ATT: 25
 LP: 26 #def: 2
 DEF: 28 MOVE: 40
 Dmg: 1d8+2 (C)

The ram wheels and rushes at you again. You notice you're getting dangerously close to the drop-off here.

Jack can avoid the cliff if he uses his first turn to move to a better position. Otherwise, he must make a die check each time he is hit, **AGI** or **Evasion**. A failure means Jack falls off the 10' cliff. Damage is 1d6. If he wounds the ram by half its LP it will retreat up the mountain.

CLIO UNLEASHED: If Jack proceeds toward the Resting Stone, he will see a shimmer in the air between the stones. Clio's ghost is mostly harmless and, in some ways, helpful. If he tries to communicate with her, he will receive a telepathic image of a group of soldiers burying her along with a glowing crystal in the ground over her grave. This is one of the five 'Stairway to Heaven' gems. Jack can free Clio if he unearths the crystal.

If freed Clio will slowly begin to regain some of her former power. At first, she will appear as a ghost standing above her grave. She will thank Jack. She will answer up to three questions before fading away. She will also send Jack a telepathic image of the treasure she has hidden under the loose stone in the floor of her tower (See Setting I 1).

Over the next hour she will knit her buried bones together with the soil and roots around her. Then she will rise from the dirt and step out into the night. Her first thought is to travel to the summit to see what's happening. As events unfold, she will grow increasingly determined to interfere with Noz's plan.

Even if Clio is not freed, she will still be able to focus on the mountaintop. She won't be able to cast her most powerful spells, but she can still pin Lucy's body to the altar.

Treetop Summit

Setting	Population	Size
I	1 (Krang)	4 acres

(A small-scale map in the Extras section shows the summit in relation to Setting J.)

The mountaintop has always attracted strange company. Krang is only the most recent. A cleft in the north edge is where he has his home. Before Krang, the sorceress Clio built her tower here. Before that, the pagans claimed the peak for their ritual sacrifices. But the strangest visitor of all, and the most dangerous, now hovers above the summit. This is the demon Noz, come to collect a young saint.

You go up, and up, and finally make it to the crest of the mountaintop. The path up Treetop arrives at the west edge of the summit. The mountain is topped by an almost flat area of about four acres.

The view of the surrounding countryside in the moonlight is surreal. Something else is strange. Looking at the sky, it looks like Mars is overhead when it should have set by now.

Clio's tower stands before you. Beyond it, toward the center of the summit, stands an ancient altar stone. A dozen wind-warped pines cling here and there in the thin soil.

Here Jack is in immediate danger. There are a number of giant antlion larvae living in holes surrounding the tower. Their cone-shaped nests are hard to see in the dark. If he is in a hurry, there is a 10% chance of stumbling into a hole for every 40' traveled.

If Jack is cautious, he may detect a hole, **SUR** or **Discovery**. He may thus avoid falling into it:

You see a hole in the ground in front of you. If you hadn't stopped, you might have blundered into it. It's about four feet deep and four feet across, and almost perfectly cone shaped.

If Jack falls into an Antlion hole:

The ground disappears beneath you. You land in a cone shaped hole. It's not very deep. It's just that every move makes you sink a little deeper. You slide a bit deeper, until you can no longer see over the edge of the pit.

You feel something moving in the bottom of the pit and something hard scrapes against your leg. You slide a little deeper.

You feel something grip your boot. It starts pulling you down and wrenching your foot back and forth.

Antlion

Size: 4 Rank: 4
 #att: 1 ATT: 20
 LP: 20 #def: 2
 DEF: 30 MOVE: 40
 Dmg: 1d4/1d10 (C)

Clio's Tower

Setting	Population	Size
I 1	0	36' Tall

This tower has begun to show its age. Crumbling stone steps lead up to its entryway. On the ground beside the steps lies the thick oak door, probably tossed there by Krang when he looted the place. Much of the roof and top story are gone. Crows roost among the beams and ivy reaches for the rafters. Several gaping holes perforate the walls.



Clio built the tower two centuries ago, expecting to grow old here. Now very little of her presence remains. The soldiers who killed her took what they wanted. The hobgoblins (See setting J) took what they could, on the only occasion they dared enter the place. And finally, Krang scavenged most of the remaining furnishings to sell.

An adventurer entering the tower does so at the risk of being hit by a falling timber or stone. There is a 20% chance per person of dislodging part of the building and another 20% chance of it hitting that person for 1d6LP.

The tower stands at the center of a spell Clio cast a century ago, but which was never triggered. A large number of sigil stones are

buried around the place, imbedded with the spell Obliterate. This was all part of another of her escape plans. If ever the end was at hand, she could destroy the tower and any enemies in or around it.

The sorceress's biggest regret in death has been that when the soldiers killed her, she was only seconds away from finishing the incantation that would have destroyed them all. If Clio is freed, she can still trigger this spell. It will cause an acre-wide crater to form, and a cloud of dust will blot out the moon.

Treasure: A search of the tower may reveal several things worth taking, **SUR** or **Discovery**.

Hidden in the rafters is an old scroll with several spells Clio was studying. These can be determined randomly by the GM.

On a small altar behind a secret panel on the second floor stands a black statuette. It depicts the goddess Discordia. Perhaps her evil grin will dissuade treasure seekers from carrying her away. Praying to the idol can add power to a spell caster's incantations (Discordant magic type only). This statue may play a part in the final scene if Clio's ghost is unleashed—she will call on Discordia to give power to her Obliterate spell.

Under a loose flagstone inside and to the right of the entry door is a hidey-hole. Clio had stashed several items here in anticipation of having to make a quick get-a-way:

- A small leather bag full of old silver coins (150S), and a gold nugget worth 5G.
- A small box of semi-precious stones (Amber) worth a total of 17G.
- Three potions: Panacea, Passion, and Pegg's Cure All.



Altar of the Elder Gods

Setting	Population	Size
I 2	0	4' X 6' X 8'

A large flat stone commands the mountain's highest point. Deep runes were once carved into the rock, but thousands of years of exposure on the mountaintop have all but erased them.

The altar was placed here in times long forgotten. Perhaps it was set by the druids who used it for their offering stone. Perhaps a giant carried it here, to make future men question why. Perhaps a glacier picked it up a hundred miles north and inched it here eons ago.

A power exists in the rock that allows contact between gods and mortals. This is why Noz commanded Krang to fetch Lucy. When Krang unwittingly kills the child, he still attempts to fulfil the demon's plan. He lays her lifeless body on the stone. This is when he finally realizes he broke her neck with the shepherd hook.

From miles above Noz sees what has happened. Afraid that all his efforts have been wasted, he lays the blame at Krang's feet. He determines to vent his anger on the giant, and plucking a glowing ember from the wall of his prison he throws it.

When Krang hears the whistling meteor, he looks up, only to be struck by it on his wide brow. This nearly kills the giant, reducing his LP to 16. Here he will lay, unconscious, until later.

On a hunch, Noz decides to maintain his lofty position above Treetop. Looking closer he sees that even in death Lucy's soul has yet clings to her body. This puzzles him, but he reasons that it is a property of sainthood. It also makes him determined to try to make some use of her remaining energy, if possible.

His plan is to send a winged spirit down to capture Lucy's soul with an enchanted lasso, and then to return aloft. However, by this time Clio will have used her Pin spell to hold Lucy's body in place while she pulls her spirit into the mountain.

If Jack has made it past the tower he will see the altar in the moonlight. And he will hear Krang breathing in the stillness.

Faintly, you hear breathing from beyond the tower. The sound comes from behind the stone altar at the center of the summit yard. As you get closer, the breathing gets louder. It sounds ragged, like maybe Krang is in pain.

Moonlight illuminates a great stone slab with old runes carved into its sides. On top of the slab, you see Lucy. She's lying on her side like a discarded doll. On the ground beside the stone, you notice a pair of huge feet and legs that can only belong to Krang.

As you draw nearer, the body on the ground comes into view. The giant is lying sprawled face up, not moving except for his shallow breathing. His face is covered in blood.

If Jack approaches the altar:

Krang stands up and wipes blood out of his eyes. He's twice your height. A great sheepskin cloak hangs from his shoulders. Sheepskin britches cover his mighty loins. A club like a tree trunk hangs from one huge hand. He growls, "Krang no like guests!"

The giant turns and raises his club. "Krang smash!"

There's one old pine between you and the altar stone. Krang is closing ground, although he looks a little unsteady. He takes another swing at you but he seems a little slow.

"Rahrg!" Krang swings his club.

Krang	
Size: 7	Rank: 5
#att: 1	ATT: 28
LP: 48 16	#def: 2
DEF: 30	MOVE: 40
Dmg: 1d12+1 (C)	

This may be the hardest fight of Jack's life, even though Krang is already injured. If Jack is killed, he can rest knowing he gave his best.

Noz will be watching the fight from above. At some point he may choose to end the fight and have his vengeance upon Krang. This is at the GM's discretion.

Noz won't really care if Krang kills Jack. And he wouldn't be mad if Jack kills Krang. However, if the fight goes on too long, Noz may throw another cinder at Krang. If so:

You hear a great whistling from above and see a glowing red cinder come flashing out of the sky. It blasts Krang on the forehead, and a shower of sparks drives you back. With a mighty crash he falls flat on his back. Then all is silent.

If Jack tries to examine or lift Lucy:

You've seen enough death in your life to know without picking her up that she's gone. However, you don't see any immediate signs of physical damage. Her body is stiff. You try to pick her up, but it seems like she's become as heavy as a stone.

As you finish looking her over two things draw your attention. A small cut has been made on the palm of her hand, though no blood flows from it. Also, her neck is bent at an odd angle, and abrasions there look as if they might have been made with a shepherd hook.

It comes to you that, from the beginning, there may have been no way to save her.

By this time Clio will have seen enough to guess what the demon is up to. She will begin to pull Lucy's spirit into the mountain where Noz cannot reach it. If Clio was set free by Jack, she will be able to use her most powerful spell to create a spectacle for the ages.

If Clio has NOT been set free, she can still keep Noz from taking the girl's spirit, but with less of a show of power. Her connection with the mountain is such that she 'sees' what is happening at the altar stone. By this time, she will have used her Pin spell to keep Lucy on the altar until she can use the altar to transport her into the mountain. She only hopes to find that the young saint is able to live on inside the mountain, just as she has learned to do.

If Clio has been freed, she will finish casting her long dormant Obliterate spell:

Suddenly there's a hum in the air. You can almost feel it more than hear it. It's centered on the tower. It gains intensity until it feels like waves of vibrations coming up from the ground.

The worst of it is centered on the tower which seems to be rocking slightly. It's hard to tell because your eyeballs are vibrating. A dozen or more giant bug-like creatures come scuttling up out of the ground around the tower. Several of them are able to scurry away and save themselves.

You see a couple of flickering lights at the crest of the mountaintop where you came up. It takes you a moment to realize they are torches. Soon you hear voices calling you, "Jack ... Lucia ... " It seems a half-dozen villagers have followed

you. They are moving toward the tower, which is leaning more and more toward them.

You hear a crashing sound as the tower begins dropping its blocks. The ground all around appears to be sagging and rippling. It's getting hard to stand. At the center of it all, Clio stands, arms raised. An unearthly chant echoes across the sky. The tower soon falls, making such a noise that the people down in Blakburn will later say they heard it.

There will be enough time for the villagers to escape Clio's Obliterate spell. If Jack survived the fight with Krang, he too can escape. Clio will be seen to sink into the ground. Inside the mountain she will seek out Lucy's spirit. Clio and Lucia will re-emerge later in Part Two. Noz, in defeat, retreats.

The altar disappears into the ground, and with it, Lucy. The whole yard is sinking into a growing pit as if Treetop is opening its mouth and sucking it all in. By the time it's done, all that remains is a crater and a cloud of dust that darkens the sky.

A momentary flash of red overhead catches your eye, and you see that the red star has gotten brighter. As you watch, it begins to soar across the sky to the Northwest, like a great eagle of the night.

Maybe things will make more sense in the morning. Celia and the others from the village find you where you are and patch up your wounds.

The sheriff is there, as well as the priest and four or five others. You recognize Brodgin and the young boy from the mine. You hardly remember the walk down the mountain, other than needing a bit of help toward the end.

Krang's Niche

Setting	Population	Size
I 3	1	20' X 20' X 150'

On the north side of the mountaintop, where the ground begins to slope away, a low building stands, nearly hidden by several old pines. The odor of sheep and dung reveal its purpose as Krang's sheepfold.

Beyond, at the edge of the summit, a crack in the ground widens as it descends away from the peak. Crude, giant-sized steps have been cut into the crack. The stairway drops into darkness. Toward the lower end, large flat rocks

have been placed across the top edge of the crack to create a roofed area.

If an adventurer takes the stairs into Krang's niche they will encounter a trap of falling rocks similar to the one at Setting G (The Pass).

Anyone descending the stairs will trigger the trap. Characters who notice the shin-high trip wire, **SUR**, **Discovery**, or **Trapcraft**, can easily step over it.

Those who trigger the trap and anyone within 10' may avoid all damage if they are quick, **AGI** or **Evasion**. Those who fail are struck by 1d3 rocks. The damage per rock is 1d4LP.

The roofed area widens out into a fairly large space. The slabs of rock that make up the roof are supported here and there by post and beam framing. Several moth-eaten tapestries, apparently looted from Clio's tower adorn the walls. A table with a single huge chair takes up the center of the room.

Several large alcoves are cut into the walls. These apparently serve as storage areas for food, tanned sheepskins, and other possessions. At the north end of Krang's home is a raised area where he has gathered stones into a circle for containing a fire. Beyond this the walls open to make a window overlooking Treetop's north face.

Krang's place was formerly occupied by the hobgoblins of Scaremio. He drove them out when he arrived several years ago. Now, an uneasy truce exists between them. Although, the hobs secretly long for revenge and have been working toward that goal.

It is likely that Jack won't find this place on the night of Lucy's disappearance. If the party returns to Treetop in Part Two and locates Krang's niche it may coincide with a small group of hobs from Scaremio visiting the peak to investigate what happened there. This could easily lead to combat.

TREASURE: If the party finds this place within three days of Krang's death, his belongings will be present. After that they will have been looted by the hobs of Scaremio. If that happens, such will be found at Setting J3.

Two large bales of wool (60lbs, worth 20\$). Two wheels of aged Feta cheese (10lbs, worth 40\$). Barrels of dried, salted meat (25lbs,

worth 40S). Box containing 200C and 55S – a false bottom conceals 12G. Five large, tanned sheepskins, worth 3S each. An ornate chest (worth 5G) and a bronze sundial (worth 3G), both looted from Clio's tower.

The Crystalarian's Story

If Oella is played as an MC, the player should observe her underlying goal of gathering information and reporting back to the oracle. Her quest is to return with all she has learned. She can also make limited contact with the oracle via the Crystal Cave (Setting F1).

In time she will become aware of the gems used to make 'a stairway to heaven'. Each time one of these magic stones is uncovered, Oella has a chance of remembering an ancient tale about them. The Crystalarians have long sought to verify their existence. Collecting these can be another quest goal in Part Two.

A Stairway to Heaven

Scattered and hidden around and within the mountain are five enchanted gems. If brought together they can form a passageway to other worlds. They may be found at the following locations: the Resting Stone, the Mayoral, the Crystal Cave, Scaremio, and the Tunnel of the Wyrms. You can be flexible about these locations if it serves your own game.

Separately, the gems have little power, though they do radiate an aura of magic. If two of the stones are touched together the owner can cast either Second Sight or Contact the Dead (See spells), once per day.

If three of the stones are touched together the owner can cast Banish or Summon Object, once per day.

If four stones are touched together the owner can teleport up to four persons in a group, once per day.

If five stones are touched together the owner can create a gate into other worlds or planes of existence. This is equivalent to the spell Gate. It can be done five times in total before the stones lose their power.

If she is played as a support character, Oella will keep herself out of harm's way while staying close enough to observe Jack's progress and Noz's efforts to take Lucy. She will spend the next few days talking with anyone who may have information about Lucy, Krang, or Clio. Her visit with Jack can mark the end of Part One.

It's almost noon the next day when you wake up and realize you are in your old room at your brother's place. For a brief time, you had forgotten about the nightmare of Krang and Lucy. You hear someone whispering on the other side of the wall. Soon you hear Celia's voice.

When she looks in, a big smile crosses her face. She offers you some water. Soon it all comes back to you ... Lucian falling, the march up the mountain, the old tower, the altar ...

Again, Celia smiles. "You're wondering how your brother is doing, aren't you? He'll live. He's got a lot to live for. When the herb woman was here fixing him up, she saw something in Aylin's ... well, in her inner fire. Apparently the candlemaker has lit a small candle in her belly. One that's going to grow and be calling him Daddy soon. Still, it's going to be hard. But you'll be here. That will help."

By the way," Celia continues, "I don't know if you noticed the young lady that followed you into town. She wants to question you about what you saw on Treetop. She's of the opinion that Lucy's soul went into the mountain. She also seems to think that the red star was some sort of demon that steals children away to its nest in the sky. It only takes the gifted ones, like Lucy.

With a look of suspicion Celia motions for the crystalarian to enter. "This is Oella," she says. "I don't know what to believe. But if she is right, it means that in some way Lucia is still alive. Maybe we haven't seen the last of her. It would also mean that Krang accidentally saved her from a fate worse than death. We can only pray it was over for her as soon as it started—that he broke her neck as he snatched her up.

Here's a great opportunity to roleplay a conversation that can recap the story, or to question what it all means. It might also be a good time to preview Blakburgn's future.

PART TWO: AFTERGLOW

MUCH OF WHAT happened in Part One would have taken place without Jack's assistance. Krang would have killed Lucy. Noz would be deprived from taking her captive. Clio would pull her spirit into the mountain.

Regardless, Jack's role would surely be seen as heroic, especially if he loses his life on Treetop. If that happens, the villagers will all mourn, and a stone will be erected in his honor.

If Jack survives, Part One can wrap up at any time during the day following Lucy's disappearance. Part Two will likely begin with a short period of recovery. Naturally, sleep, healing, and nourishment would be needed.

A state of mourning falls over Blakburgn. And since the people of the village would see Jack as a hero, Lucian's table soon overflows with food and bottles of wine.

Dracaena the herb woman visits with her teas, designed to ease pains of the body and of the heart. Pherris the priest visits to minister to Aylin and Lucian in their grief, and to help heal the wounds suffered by our hero. Plans for a funeral are made alongside plans for a hero's supper.

Part Two departs from the linear nature of Part One and encourages the main character(s) to follow their own star. You are also freer as the GM to add your own embellishments to the narrative, to give support characters ulterior motives, to make your own clues, or to basically do whatever you want. There are fewer read-aloud sections and more options for players to affect the story.

Part Two also differs in that it will address a generic party rather than a single assumed main character. As with Part One, the following can be played with a single character. However, survivability is increased by adding another MC or two.

Much less is predetermined in Part Two. The timeline below covers a considerably longer span and is more open to change as actions are taken by the MCs.

Several separate plotlines are possible. One involves trouble with hobgoblins. One involves the new neighbors in the old ruin. A third might be fulfilling Oella's task of reporting to the Crystalarian oracle with information about Noz. There is also the mystery of old King Sevrík and how his downfall is linked to a nearby population of dragons.

Timeline for Part Two

Miracles

As part two unfolds three miracles will occur, all tied to Lucia. These will later form a basis for her recognition as a saint. Two miracles are connected to her father's candles. A third will happen when she saves the life of one of the adventurers. Note that there is no set order in which these are to occur. Add them as you find it appropriate.

Candle Power: Lucian's candles burn twice as bright as before. It is soon the talk of the town. Lucian will deny doing anything to cause the effect. The phenomenon fades after a week.

Change: For a while, everyone who buys candles, and receives change, later finds their change turned to gold. This goes on for about a week. In the end, over half the villagers are one or two gold coins richer.

Lucia's Light: At some point in the adventure there should be an instance when an enemy rolls an attack that would kill one of the adventurers. That is the trigger for this miracle. What will happen is that the enemy's attack roll is negated as a blinding white light appears. This will drive away the party's enemies.

Part One can wrap up at any time during the day following the events atop the mountain. The events of Part Two depend on several things that are not related to Noz, Krang, or Clio, but that did take place before our story begins. The hobgoblins, for instance, have begun to look upon Blakburgn as a place with potential for mischief-making. The Dentrake family has set up camp in the old, ruined fortress (Setting K). Worst of all, several disappearances of citizens living within a mile or so of Treetop have gone unsolved.

Two of the disappearances happened a year prior. One was the teenage girl Ann, taken from her home along the north road. The other was an elder gentleman named Daelius, a sort of traveling musician. He was waylaid on the road just outside Blakburgn. Both are now slaves in the custody of the hobgoblins of Scaremio.

Six months ago, a hunter named Arcturis from the forest south of Blakburgn went missing. He died in the Treetop Wood, the victim of a cave

dragon living there. Then, just days ago, a young man named LeMarc from east of the village said he was going fishing. His actual destination had been to see the Venus Stone. He now resides as a slave with the Dentdrake family in the old ruin.

Characters may hear about these disappearances from the village people, although clues will be scarce. The sheriff may have a few ideas which he might share if he comes to trust the party.

Treat this timeline as a set of predictions. Most of them are what would happen if the party did nothing. Some indicate scenes the party may interact with—others may not happen at all. And you, as gamemaster, have the license, if not the obligation, to add events of your own design. Finally, be flexible with the timing of each item. If it serves your purpose, an event can be delayed or advanced.

SUNDAY: Part two begins. It rains all day.

MONDAY: Sir Sylvanus, a warrior from the North arrives at Treetop with a message for Krang. There is a copy of this letter in the Extras section. It reads:

My Son Krang!

Ye time of exile is ended. Ye sentence is over. The real murderer of Ulong has confessed. Come home at once. We miss you.

Your Ma, Gludrung

Sylvanus was hired by Krang's mother to find him and to deliver her letter. He has been searching for a month. Chances are that he will eventually meet the party and exchange information.

This scene adds to the tragedy of Lucia's death. If Sylvanus had but found Krang prior to Noz's visitation things may have turned out differently. It also illustrates why Krang ended up at Treetop, and that he was wrongly exiled.

In the evening, a farm family south of town becomes the latest victims of hob thievery. At midnight, the Order of Malignites will steal a calf and four chickens from their barn. (All are taken to Scaremio to be eaten). The theft will be reported to the sheriff.

TUESDAY: Err'Aldo, an ambassador from the Goblin King Tentung, arrives at Treetop with a

decree for the hobs at Scaremio. There is a copy of this letter in the Extras section. It reads:

*To Ichbard, Cheef of Scare'm tribe,
Your presence is requested at LaGardia at next full moon. It has come to my attention that you have broke several of our laws. You are therefore respondable for answering to the court. Please send notice of your plan to comply with this decree.*

CHARGES: Unapproved and unannounced relocation of your clan.

Exceeding yearly limit on taking human slaves.

Non-payment of yearly tithe.

Ignoring two previous requests to answer for above listed violentations.

Sinseriously, King Tentung.

Err'Aldo searches for Ichbard's clan, unaware of Scaremio's exact location. He may contact the party if they return to Treetop. He may be persuaded to parley and is always happy to share the wine from his never-ending flask in exchange for any current local news.

WEDNESDAY: Err'Aldo deduces the location of Scaremio. He crosses the approach bearing the flag of King Tentung. He enters the yard and is abruptly seized and imprisoned. Ichbard burns the flag and the decree of his former King, declaring his clan's independence. He announces a sentence of death upon Err'Aldo, the method to be burning at the stake, the date to be determined.

THURSDAY: The sheriff posts an updated 'missing persons' poster on the board at the Village Common. It now includes the young LeMarc of Dracea, last seen canoeing out onto Black Lake to go fishing. A reward of 100S is offered for his safe return.

A great storm brings hail in the afternoon and rain and high winds late into the night. Numerous trees are blown over, necessitating the clearing of several roads.

FRIDAY: Drogg Dentdrake accidentally discovers the outer wall of the buried chamber at Setting K. He and Rena will waste little time trying to decipher the inscription there. They may learn that the Blakburgn mayor's wife can translate the ancient writing. This may prompt them to visit Blakburgn. Although ... again, little

time will be spent before digging into the buried chamber, translation, or no.

SATURDAY: The weekly market is held in the Village Common in the morning.

Later (assuming the assault on Krang was not a total disaster), a hero's welcome supper is held for Jack. Any and all of the party members involved in the incident will also be honored at this event. The entire village will be present. Jack and the rest of the party will have an opportunity to speak to the assembly.

In the evening, the hobs conduct a heist at the mine. They break into the office and the warehouse. The guard is knocked unconscious, and the following items are taken: 14 Copper ingots. 100 semi-precious gems, worth 100G. 4 oil lamps. All may be recovered at Scaremio.

SUNDAY, DAY EIGHT: A funeral is held for Lucia. It begins with a morning memorial service at the shrine of Apollo, proceeds with a pilgrimage up Treetop, and commences with a blessing of the mountaintop. A stone is erected there with her name engraved upon it.

MONDAY, DAY NINE: a Roman tax assessor sets up camp east of the village and begins canvassing the area. He notifies the Mayors of Dracea and Blakburn that changes are to come. New levies and methods of calculating taxes will effectively double their burden.

It is also the assessor's job to deliver news of two new edicts: one affecting towns of a certain size, the other affecting all citizens far and wide, according to class. The first edict affects the village of Blakburn in that they must build and maintain a set of stocks and a hanging gallows. The second edict states that only citizens of a certain social standing may eat a meal of three or more courses. This affects anyone whose heritage level is 1 or 2.

TUESDAY, DAY TEN: A young priest of the new god sees the circumstances surrounding Lucy's death as portents of her sainthood. Brother Victor approaches Lucian and Aylin with this notion, only to be politely turned away. His argument is that two miracles have already occurred, between the candles burning bright and the copper coins turning into gold. His talk does stir the hearts of the miners who all seem to remember some little kindness to add to her story.

WEDNESDAY, DAY ELEVEN:

Mayor Kirkus makes a big show of following the recent edicts, posting notices of the new tax increases and the two-course meal limit, as well as beginning work on the new gallows; but he secretly waters the seeds of dissent. Behind the scenes, Kirkus makes it known he has no intention of hanging anyone, or of enforcing any meal course count.

Over the next couple weeks, the mayor will secretly meet with other nearby leaders. As a result, an underground organization is formed. Their influence and activities will only become a factor in Rome's decline sometime after our adventure is over.

THURSDAY, DAY TWELVE:

Garrick the sheriff takes his horse and his deputy to the old ruin by the Venus Stone. He meets with Drogg Dentdrake. His questions will alert Drogg that the sheriff is suspicious. This will prompt Drogg to insist that Rainn release their slave, or else he will do it his way.

FRIDAY, DAY THIRTEEN:

Fagan travels down to Black Lake intending to give his resignation to Lady Black. He has begun to see Lucian's fall and Lucy's death as partly his fault. He approaches the Manor but is surprised to find the mistress waiting for him on the wide front steps. She waves away his resignation, saying, "I need you. The village needs you. If only I had done this earlier..."

Lady Black orders all mining activities to be halted, and that every effort instead be redirected toward the south mine entrance. Her instructions are to install an iron gate across the entryway. She continues, "plant a linden tree outside the gate, and place a bench in its shade."

At this gesture, Fagan decides to keep his job. He even offers to procure a cherub statue, "to watch over the place."

SATURDAY, DAY FOURTEEN: The weekly market is held in the Village Common in the morning.

The Roman tax collector and his retinue arrive in the area. This includes Hargrin, the one-eyed warrior. They set up camp east of the village in the afternoon. His SC sheet is included in Extras.



Hargrin

WEEK THREE & BEYOND: Beyond this, GMs are encouraged to let the previous events guide future ones. If the game continues past this point, the timeline should take on a life of its own.

Hobgoblin Lair (Scaremio)

Setting	Population	Size
J	39 Mixed	11 Acres

(A small-scale map in Extras shows the lair in relation to Setting I).

No one knows for sure that Treetop harbors a family of hobgoblins, though many suspect it is so. Their presence has long been overshadowed by the more commanding presence of Clio's ghost and the giant Krang. The hobgoblins are not above exploiting these concerns, or even expanding upon them with tricks designed to give the appearance of ghostly visitations.

There is no readily apparent reason for the party to visit this site, unless specifically looking for the hobgoblins. Dark cliffs provide the protection and seclusion hobgoblins love.

The only approach from above is difficult and even dangerous, providing a natural defense against all but the most determined. Another possible approach would be to take their escape route in reverse. This also is difficult unless you're a hob.

Mostly they stick to their own business. Presently their business is putting the finishing touches on their new home on the mountain's North face after having been driven from the upper reaches. Much of their spare time has been spent plotting revenge against Krang.

The building style of these hobgoblins makes use of the many block-like stones in the area. Their entire complex is nestled in a deeply recessed area of a cliff.

The hobgoblins have just finished the construction of their lair. This has left some of them with time on their hands, and hobbing on their minds. Being close to Blakburgn makes the village a target. Several of their recent thefts and acts of vandalism remain unsolved.

The hobgoblin's mischief will involve a raid upon the refinery in which a night watchman is injured when he witnesses the thieves. From this point on you are free to add your own ideas about how events may lead to a conflict at the hobgoblin lair.



Arthur Rackham, No goblin, or swart faery of the mine, hath hurtfull power o're true virginity.

There are 37 hobgoblins under Ichbard's rule: Twenty-eight are full-time residents of Scaremio. Three are lone wanderers who occasionally come home to visit. Six form a

special squad that patrols the surrounding hills—they call themselves the Order of Malignites. The Scaremio roster also includes two human slaves, Ann and Daelius.

Of the 28 at Scaremio only a dozen will willingly join combat—they comprise a force including Ichbard, Gundrun the cook, Mother

Golden Tooth and 9 guards. The others are noncombat types who will seek to avoid physical altercations. These are the women, children, and elderly. If they perceive danger, they will move toward area J7, (Escape Route). If cornered, they will beg for mercy. If attacked, they do minimal damage and can be killed with any single hit.

SCAREMIO ROSTER

Ichbard * ~ Hob ruler with delusions of grandeur. Has several spells at his command.

Wulf the Wanderer * ~ Hob anti-hero. He travels a wide circle, looking for adventure. There is a 15% chance he will be at Scaremio.

Lukan the Lonely * ~ Hob explorer. He searches the surrounding countryside for a fabled goblin Shangri-la. There is a 15% chance he will be home.

Galea the Gatherer * ~ She is an accomplished robber, always alert for opportunity. There is a 25% chance she will be home.

Disorder of Malignites ~ An elite squad of troublemakers who travel the surrounding countryside looking for opportunities to steal, wreck, or prank. They also supply half the tribe's food, through hunting, trapping, or raiding farmers' barns and fields. All except their leader Scurn* have the same stats and possessions. Their names are Scurn, Grit, Fug the Ugly, Gargle the Gaunt, Clot, and Hackerson. There is always a 10% chance they will be found at Scaremio.

* See next page for more details.

Hob Guardian X9

Size: 4	Rank: 4
#att: 2	ATT: 25
LP: 26	#def: 3
DEF: 29	MOVE: 45
Dmg: 1d4 (P) Arrows, 1d6+1 (G or P), Short Sword	

Hob Malignite X5

(Also see Scurn)

Size: 5	Rank: 5
#att: 2	ATT: 27
LP: 30	#def: 4
DEF: 30	MOVE: 48
Dmg: 1d6(P) Arrows, 1d8+1 (G or P) Short Sword	

Scaremio Guardians ~ The home crew of defenders. All nine have the same stats and arms. Their names are Narli, Scarley, Darington, Graven, Carver, Bobber the Gut, Lily the Knife, Gob, and Nob. They may be encountered on the approach, in the yard, or in the main hall, as circumstances dictate.

Mother Golden Tooth ~ Matronly hob found in Common Chamber.

Gundrun ~ Large female found in Kitchen.

Human Slaves

Ann ~ A seventeen-year-old girl, taken from the Trapper family west of Mt. Arbor. A reward of 50S is offered by her parents for her return. Another 50S is offered for bringing her kidnappers to justice.

Daelius ~ A fifty-one-year-old traveling musician. He was returning home to Blakburn to retire. Daelius spent most of his life entertaining the people in a score of towns along the eastern border. The Malignites overtook him on the north road less than an hour from home. He never gave up hope of being rescued, mostly so he would never have to play another reel.

POSSESSIONS: Per individual, the women, children, and elderly carry little to nothing of great value. They may leave some small wealth behind in the common quarters if they evacuate in a hurry.

Malignite ~ Roll separately for each: 1d6G, 2d6S, 10d6C. Their swords and bows are worth 1G ea.

Guardian ~ Roll separately for each: 1d6S, 3d6C.

Name: Ichbard, Chief

LP 40 **MOVE** 50 **Stats:** **INT** 9 **SPI** 7 **SUR** 8 **STR** 6 **HEA** 5 **AGI** 8

Combat: Ichbard is not afraid to enter combat, but he will try first to use his wand and spells. He uses his enchanted sword and shield in close combat. He will fight to the death.

ATT 27 **#att** 4 **Dmg** 1d6+2 **DEF** 30 **#def** 4

Skills: Channeling, level 4 (12), magic type Discordant. Insight, level 4 (13). Prediction, level 4 (11). Single-handed weapon, level 4. Armorless Defense, level 4.

Spells:

Name of Spell	TIME	Focus	Dur.	Range	AE	CI
Terrorize	3	Auto	20T	Mid	Size 6	M1, V1
Effect(s) Terrorize a number of targets.						
Evil Eye	3	Auto	8Min	Mid	Size 5	M1, V1
Effect(s) Decreases a foe's odds at any endeavor.						
Counterspell	5	Auto	2Min	Short	Size 5	M1, V1
Effect(s) May be used to remove any other single spell.						
Wither	5	Auto	10Min	Short	Size 6	M1, V1, E1
Effect(s) Makes someone or something a miniature of themselves. The target's LP, height, weight, and strength all decrease accordingly. Remember to adjust combat scores to reflect the STR change.						



Possessions: If Ichbard is defeated the following will be found on his body: 14G, 110S, an uncut ruby worth 8G, and a bag of assorted semi-precious stones worth 11G. He may also have one of the 'Stairway' gems, or it may be in the Main Hall. He also carries a pine wand that once belonged to the sorceress Clio: Its stored spell (Wounding Touch) is nearly depleted, from 36 to 9 uses. +1 small shield. Short sword, +1 ATT, +1Dmg.

Notes: Ichbard is a tactical minded enemy with an uncanny sense for outwitting opponents. He can spot and exploit weaknesses in an assault with his skill at **Insight** and **Prediction**. The entire defensive strategy of the lair has been his brainchild. And he trains his people to operate as a team, even if that means to retreat, and live to fight another day.

Ichbard is a weird old hob, which is what his followers like about him. He lives with a mummy and carries the old sorceress Clio's wand around like a king's scepter. It was by his order that the tribe built Scaremio. His goal has always been to keep his people independent of the bad influence of mankind.

Name: Wulf the Wanderer

LP 31 **MOVE** 57 **Stats:** **INT** 8 **SPI** 6 **SUR** 7 **STR** 7 **HEA** 6 **AGI** 7

Combat: **ATT** 24/25 **#att** 3/3 **Dmg** 1d6+1/1d6(P) **DEF** 28 **#def** 3

Skills: Single-handed Weapon, level 3. Armored Defense, level 3. Pursuit, level 5 (12). Bow, level 4.

Possessions: Silver short sword worth 5G. Bow. Small shield. Thin leather armor worth 1G. (See the Enchanted Emporium for the following two item) Maritn's Magic String. Two Rise and Fall arrows.

Notes: Wulf has walked the length and breadth of Gaul searching for a place where goblins may live in peace.

Name: Lukan the Lonely

LP 33 **MOVE** 51 **Stats:** **INT** 4 **SPI** 8 **SUR** 9 **STR** 6 **HEA** 8 **AGI** 8

Combat: **ATT** 26 **#att** 3 **Dmg** 1d6+1(G or P) **DEF** 27 **#def** 4

Skills: Single-handed Weapon, level 3. Armorless Defense, level 4. Discovery, level 5 (Auto).

Possessions: 11G. Short sword. 17G.

(See the Enchanted Emporium for the following items) Lucky Rabbits' Foot. Lucky Coin.

Notes: Lukan is a hunter and a loner.

Name: Galea the Gatherer

LP 30 **MOVE** 47 **Stats:** **INT** 6 **SPI** 5 **SUR** 7 **STR** 4 **HEA** 7 **AGI** 8

Combat: **ATT** 23/23 **#att** 3/2 **Dmg** 1d4+1 (C)/1d4 (P) **DEF** 22 **#def** 4

Skills: Thrown Weapon, level 4. Armorless Defense, level 3. Weaponless Combat, level 4. Evasion, level 5 (12). Steal, level 4(12). Discovery, level 3(10).

Possessions: Silver ingot. Six throwing daggers. (See the Enchanted Emporium for the following two items): Magic Compass. Blanket of Stars.

Notes: Galea is a daring thief, traveling far and wide in search of enchanted items. When she returns to Scaremio she lodges with Ichbard. She is first in line to lead the clan if Ichbard is killed or dies.

Name: Scurn, Malignite Leader

LP 47 **MOVE** 51 **Stats:** **INT** 7 **SPI** 5 **SUR** 7 **STR** 6 **HEA** 7 **AGI** 8

Combat: Scurn is a big believer in running away if a fight is going against him. He will attack first with his throwing spears—range 30/60/80. Then he will enter hand-to-hand combat with the nearest enemy.

ATT 26/26 **#att** 3/1 **Dmg** 2d4+1(C)/1d6+1(P) **DEF** 26 **#def** 4

Skills: Cunning, level 4 (11). Evasion, level 4 (11). Single-handed weapon, level 4. Thrown weapon, level 4. Armorless combat, level 4.

Possessions: Flail (Scurn's flail is made from the arm bones of a bear he killed), worth 2G. Six throwing spears. 5G. Silver locket (Taken from Ann the tanner maid upon her capture), worth 3G.

Notes: Scurn is second in line, after Galea, to rule the clan in the event of Ichbard's death.

Approach

Setting	Population	Size
J 1	0	6 acres

The easiest way to reach the hobgoblins is down a steep, rock-strewn expanse. It is not obvious from the top of the approach, but it narrows to a path at the bottom leading into the yard (below). Combat on the approach can be tricky for non-hobgoblins. Attacks per turn are halved.

The whole north face of Treetop is steeper than the south, and rougher. The field of stones below Krang's Niche appears impassable at first. However, upon closer examination, several faint paths lead into the area.

Several stunted trees and numerous scraggly bushes grow between the gray boulders. Cliffs drop away on the left and right. On the lower side of the stone field stands an isolated grove of ancient trees. It appears there may be several ways through the area to arrive at the grove below.

If the party does nothing to conceal themselves, they can cross the approach in as little as 10-15 minutes, with a 90% chance of being seen by the hob guard below. But with some effort, that chance can be reduced by 10% for each 10 added minutes spent being sneaky.

For instance, spending an extra 30 minutes sneaking through the approach reduces the party's chance of being seen from 90% to 60%. The minimum this risk can be reduced to is 20%.

In addition, several kinds of hazards may confront the adventurer. Have each of the players roll one of the four following Stat Checks: **INT**, **SUR**, **STR**, or **AGI**. If a roll fails consult the following to determine the result.

INT – Dead End: What first seemed like a good path across the field of boulders leads to a dangerous jumble of rock. One wrong move could spell disaster. It will take ten minutes to return to your starting point. Turn back and start over or make a roll against AGI below.

AGI – Crawl: The adventurer reaches an area of exceptionally jagged boulders. MOVE is reduced to four feet per turn for 10 turns. A slip of the foot causes a fall – character takes 1d3LP.

SUR – Avalanche: A miscalculation in the character's movement across a patch of scree causes a minor rockslide. This will attract the attention of the hobgoblin yard guard. Character falls but is not dragged down by the rocks – 1LP dmg.

STR – Jump! The character fails to leap all the way across a minor crevasse, loses footing, and falls in, taking 1d3LP.

Yard

Setting	Population	Size
J 2	1	4 acres

A small flat area where the hobgoblins conduct outdoor activities. Several large spreading trees provide shade all day. A single, winding path leads from the approach, through the yard, past the Main Hall, past the Kitchen, past Ichbard's Chambers, and the Escape Route. A detailed map of the yard is found in Extras. Anyone approaching the yard is likely to attract the attention of a guard.

High up in a tree, there is an eagle's nest the goblins have taken over as their lookout spot. Except in the worst weather there will always be a hobgoblin on guard here. Read the following if the party somehow reaches the yard undetected:

Cliffs on either side narrow the approach into a single well-worn path. This leads out of the rocky area above into the towering trees. The grotto seems to be its own little ecosystem. The closeness of the canopy blocks out light, sounds, and wind from the outside world.

If intruders are spotted approaching, the hobs always assume the worst. They have several prearranged tactics to deal with them. The lookout will use a horn to convey certain orders to his fellows. (The horn can best be described as sounding like a wounded bird cry). Depending on the lookout's assessment of the situation, he may signal for any of the following:

- I. The Offensive – Used only at night. This is signaled by a single long horn blast. If a threat approaches that can be defeated before they reach the yard they may be met on the approach. There the hob guards can move over the rough ground without restrictions.
- II. Defend the Yard – If there is no time to meet intruders on the approach or if it is daytime, combatants will be called to the yard to confront them. They will attempt to surprise the intruders by leaping from bushes or dropping from tree limbs. Two short horn blasts are the signal.
- III. Alarm – If an intruder arrives at the yard without being seen on the approach a general alarm is sounded with three long horn blasts. Catching the tribe off guard like this results in a much less coordinated defense.
- IV. Escape – Four short blasts on the horn is the signal for all hobgoblins to take the escape

route. This is only done as a last resort. (See area J7).

- V. Bait – If the lookout wants to attract an intruder, they will mask their voice to sound like a lost child. Perhaps they are interested in capturing and keeping the intruder as a slave. They will pretend to need help. They would also hand-signal to someone in the yard to prepare for company.

You are encouraged to improvise other responses than those above depending on the party's approach. No matter which tactic is employed, a messenger will be sent through the lair to inform Ichbard.

Main Hall

Setting	Population	Size
J 3	1	60' X 45'

From the outside, the hall looks just like the cliff it is built against, owing to the hobgoblin's skill at camouflage. There are no windows, although several peepholes allow the hobs to peer out if danger is present. These may also be used as arrow-slits.

The entry door is cleverly concealed behind a thick bush and protected by a trap of falling rocks. The trap may be overridden by pushing a knife blade into a slit beside the door while opening it. The slit, the door, or the trap are all discoverable by separate die checks, **SUR**, **Discovery**, or **Trapcraft**. If triggered, 1d4 rocks will strike anyone within 5' of the door, causing 1d3LP each. The noise of the trap will alarm those within the hall.

This large building has many uses. It is normally a busy place, hosting much of the hob's social life. It is the newest of their buildings, and the last they plan to build. Inside several tables crowd the floor. Trophies of the hobgoblin's exploits hang on the walls. A rack of weapons and random armor stands to one side of the entry door.

The hall is not well lit. Several sooty oil lamps (stolen from the mine warehouse) burn low. A fire may be going in the hearth at the back. Smoke from the fire is drawn up through a cleft in the cliff to exit far above. It will be extinguished if humans are sighted anywhere nearby.

An elderly human slave is kept here in a cage in the corner. He is the bard Daelius, captured a year ago. Since then, the hobgoblins

have allowed him free time in the yard in trade for entertaining them with his musical talents. If the hall is attacked, he will break out of the cage and use his lute to whack the last hob standing.

The number of hobgoblins encountered inside will vary depending on several factors. If the escape signal has been sounded two or three may remain behind to harry intruders and to provide their brethren time to exit. Otherwise, if the complex is taken by surprise, up to 20 hobs will be present—2d4 will be combatants, although they may not be armored.

The hobs have two surprises for intruders. One is simply meant to prank them—it is a spring-loaded mummy. The other is a net trap meant to capture enemies so they can be taken prisoner. The net is triggered if Ichbard or a guard snaps their fingers. Anyone near the center of the room must make an **AGI** check to avoid becoming restrained.

The mummy, though not undead, is an actual mummy that was found in what is now Ichbard's chamber. It is triggered automatically when someone steps on the bottom step of the stairs leading up to the kitchen. **Trapcraft** or **Discovery** may reveal that the step looks untrodden and loose compared to the others. If triggered, a section of false wall next to the kitchen door will swivel out to cover the kitchen door. At the same time, the mummy will swing out from behind the false wall, clattering and spewing dust.

Treasure: If the hobs have taken the treasure from Krang's Niche it will be here. Also, if they have raided the mine warehouse, the stolen items will be here (See Timeline, Saturday). A 'cat's eye' gem is mounted over the door of the kitchen. It is one of the five stones used to make the Stairway to Heaven. Ichbard has added an enchantment to the stone, in that he can hear and see through it. He will use the gem to spy on the hall. This will allow him to trigger the net trap from a distance. He will attempt to retrieve the gem if the party doesn't take it.

Kitchen

Setting	Population	Size
J 4	1	20' X 20'

This room has a door on the south into the Main Hall, a door on the north into the Common Quarters, and a door to the outside where there is

a small garden. A pair of sooty lanterns do little to illuminate the room.

There is little of worth here as far as cooking utensils or food. However, Ann a slave girl is chained to the butcherblock—her job is to keep the place tidy. If her kidnappers are killed or brought to justice **AND** she is returned to her family, they will pay 100S to her rescuer.

Gundrun

Size: 5	Rank: 5
#att: 3	ATT: 26/27
LP: 30	#def: 4
DEF: 26	MOVE: 42
Dmg: Cane, 1d6+1 (+1) (C)/	
Cleaver, 1d4+1(G) range	
15/25/35	

Gundrun, the old hob matron who runs the kitchen will not head for the escape route if the signal is given. She prefers a good fight. Her favorite weapon is her gnarled old cane (equal to a club). It is enchanted to add +1 ATT & +1 dmg. She may also throw a cleaver or a knife. She has the pin to release the catch on the slave girl's chain. Ann is too afraid to help an intruder fight Gundrun.

Common Quarters

Setting	Population	Size
J 5	20	20' X 40'

Old Mother Golden Tooth rules the roost here, keeping a modicum of disorder and indecency. This is a two-story building. Each has its own entrance to the outside. The ground floor houses half of the hobs: the old, the young, Mother Golden Tooth, Gundrun, and Lily the Knife. The upper story is where the guards sleep. Also, when any wandering hobs return home, they stay here. Remember, hobgoblins sleep during the day.

Mother Golden Tooth

Size: 5	Rank: 5
#att: 2	ATT: 25
LP: 29	#def: 3
DEF: 25	MOVE: 40
Dmg: Melee spear, 1d8+1(P)	

It is unlikely that intruders would ever reach this place without some warning first reaching those within. All young, old, and those

females not trained to fight will exit via the hidden back door toward the escape route. Two or three defenders may remain to harry enemies.

There are no windows, and any candles would be extinguished, as a tactic to use the darkness in their favor (unless the intruder has some sort of night vision). See Disorders, Blinded, in the Player Quick Guide.

TREASURE: Much searching under mats, behind skins, and through piles of random worthless items collected by the hobs will yield a total of 240C and 38S. Also, if Mother Golden Tooth is killed, her gold tooth may be extracted—it is worth 4G.

Ichbard's Chamber

Setting	Population	Size
J 6	1 or 2	12' X 15'

This place is easy to miss. The path to the hob escape route is well defined, but the side path to Ichbard's chamber is concealed by close growing bushes and woody debris. A die check is required to find the hidden path to the entry door; **Discovery** or **Hunt**. If someone draws near to the chamber a chime will sound and a section of wall will disappear.

As you near the cliff wall you see that a section of it appears manmade, with stacked rocks and adobe. This begins to shimmer and dissolves into thin air, revealing a dark doorway. The passage is large enough to squeeze through. On the other side is a small room.

Ichbard's chamber was here when the hobgoblins first came. It was originally a burial chamber where several mummies were interred centuries prior. Many of their original belongings still remain. The entryway is hidden by an ancient magical illusion that disappears when approached within five feet.

Ichbard has done almost no redecorating after moving two of the three mummies out. One has been placed at the bridge in Setting J7 below. One has been rigged to spring out at visitors in the main hall. The third had protested when he tried to move it, and so he left it where it sat. It will attack if approached.

Ichbard will probably not be found at home. This depends on what has happened prior to the adventurers reaching this far. If trouble comes to Scaremio, the blast of the signal horn

will almost certainly reach his ears. Further, a messenger will have been sent to him. Unless intruders surprise the hobs, Ichbard is likely to make it to the hall or the yard before any conflict gets too out of hand.

Mummy

Size: 5	Rank: 5
#att: 1	ATT: 30
LP: 30	#def: 2
DEF: 33	MOVE: 30
Dmg: 1d8(S)	

TREASURE: In a small chest beside the mummy are four old leather bags containing, 67C, 42S, 10G, and assorted semiprecious stones worth 15G.

There are some ancient manuscripts in the mummy's lap. They may be translated if taken to the Mayoral in Blakburgn. They represent all that is left of an ancient cult. And though the writings are priceless, it would be difficult to sell them.

A treatise on demons contains an old prophecy, that seems to have come true. It mentions a flying prison that housed a demon and looks like, "a fiery red eagle." Another section talks about the Stairway to Heaven and how to use the five gems. Several spell scrolls are also included: Banish, Bless, and Cure.

HUNG LIKE A GOBLIN: This encounter will happen only under certain circumstances: If the rest of the tribe has taken the escape route; If the party appears intent on passing beyond this point; and if Ichbard thinks he has a chance at killing one or more of the adventurers.

When the party moves toward the escape route, Ichbard will be seen hanging by the neck from a tree, apparently dead. This is an old trick—he is alive and well, watching the party through slitted eyes. He will wait until the party is close enough to use his wand.

Escape Route

Setting	Population	Size
J 7	0	1 mile long

The hobgoblins will choose flight over fight if and when the time is right. If they are attacked and their numbers are reduced by more than five or six, the women and children will begin moving

to the exit. Any combat ready males will give them cover and then follow.

Their escape route is a narrow, treacherous descent of Treetop's north face. For the adventurer it is a maze of death-defying jumps and hidden switchbacks. To the tribe, who have all traversed its length, for fun if not for practice, the route is a walk in the park.

The trail starts by crossing a chasm on a small bridge which the hobs cross one by one. It has a safe load limit of 150 lb. Every pound over that weight adds 1 percentage to a chance of breaking the bridge. A half-rotted mummy is tied to a post at the head of the bridge.

Also, the bridge is rigged to fall if someone on the far side pulls a hinge pin. Thus, one of the escaping hobs will stay behind, hiding in the bushes, ready to pull the pin. If the bridge falls with someone on it they take 2d6LP dmg. This can be halved with a successful **AGI** check.

Next the route leads across a narrow ledge, over a 50' drop where it turns to descend the mountain. Next is a zig-zagging series of five more ledges like the first. Each requires a die check, **AGI** or **Athletics**. A fall causes 5d6LP dmg. Setting M is reached from the second ledge.

The Sevrik Ruin

Setting	Population	Size
K	7 Mixed	One acre

For a short time, a small fortress stood here. Nature has been reclaiming the place for a thousand years and not much remains as evidence of its presence. It was home to the forgotten King, Sevrik the Red Hand, buried at the Resting Stone.

Locals refer to it simply as 'the ruin'. The crumbling buildings here once housed a king and his court. A hundred men once stood at its defense. They represented the last surviving European heirs to a bronze age culture. Now, little more than their ghosts remain.

Once a great palisade encircled the whole place and various workshops and halls filled the common. Now, their foundations barely scar the ground. All that stands to proclaim man's presence are the stone walls of the inner keep, resting against the flank of the mountain.

No roads lead to the ruin. A dim trail to the west ends at the north road. An overgrown path to the east leads to Blakburgn, a half day's hard walk on steep slopes. No approach exists to

the north through the tarn, or to the south up the north face of Treetop.

Natural superstition has kept the locals from frequenting the place. Ghosts have been seen to the east and a mother bear den to the north. The curious and brave who come to beseech the nearby Venus Stone sometimes visit the ruin. A map in the Extras section shows both settings.

The king's chambers are the best preserved of all the buildings. Fine stonework was done on a good foundation. Still, great trees grow at its base and work their roots against it.

A tradition exists among the area's young men who consider it the ultimate test of bravery to camp in the king's chamber for a night. Adults wink behind children's back when propagating ghost stories—knowing the bigger worry comes from loose stones falling on their little heads.

Now though, unbeknownst to all but the area's wildlife a family of refugees has come to live in the shadow of the mountain. Four generations of the Dentdrake family live here. Also present is a magically enslaved captive. His name is LeMarc. He came to the Venus Stone to ask its favor and ended up under the spell of Rainn Dentdrake. As the timeline progresses, another slave may be added. Also, two war dogs are at their command (See Canine, Great Dane).

But the Dentdrakes are not lost wanderers from the western woods (as they will portray themselves). They are political refugees of Rome's imperial aggression. All but the boy Jace dealt in the art of assassination. Their plan now is to lie low until they come up with a better plan.

For now, they have turned the old king's chambers into a comfortable home. One or two of them are always busy improving the place. Their latest project is a small workshop in the old kitchen where Rena can brew her potions and poisons. It is nearly finished.

Hunting and foraging also fills their time as does keeping a watch for strangers. In all these efforts they are assisted by their two trained Great Danes.

Until now the family has had no contact with the locals. They keep to themselves, actively avoiding attention. They have everything they need for the time being, having arrived with a hired guide and a heavily laden pack mule.

Both the mule and the guide were promptly dispatched upon arrival, one for food, the other to ensure there was no one to reveal their

location. Since that day the family has kept their killing focused on wild game for the stewpot.

How the GM brings the family into play can vary greatly. Perhaps they betray their presence somehow and attract the notice of some hunter or a curious teenager. Perhaps they capture another visitor to the Venus Stone to serve them as a slave. Perhaps one of them visits Blakburg in need of something, and someone recognizes them.

How things unfold from there is anyone's guess. One option might be for the family to ally with someone, *but can they be trusted?* Another might be for them to attack anyone who comes near, prompting a showdown at the ruin. Another might be for them to capture the main character(s) to use as slaves. Or they may try to trick the adventurers into entering the old mine they have uncovered, only to trap them inside (See below, The Buried Chamber).

RUIIN ROSTER

LeMarc	
Size: 5	Rank: 4
#att: 2	ATT: 18
LP: 29	#def: 2
DEF: 19	MOVE: 44
Dmg: Fist, 1d4+1 (C)	

Great Dane X2	
Size: 5	Rank: 3
#att: 2	ATT: 24
LP: 24	#def: 3
DEF: 25	MOVE: 48
Dmg: 1d6	

Name, Occupation, & Archetype: Rainn (A.K.A. Innar), Witch, Magician


LP 33 **MOVE** 40 **Stats:** **INT** 6 **SPI** 6 **SUR** 5 **STR** 4 **HEA** 6 **AGI** 5

Combat: Rainn may try to use her beauty as a weapon. If pressed, she will attack with spells first, then with her daggers. She will save one dagger to fight hand-to-hand.

ATT 16/17 **#att** 2/2 **Dmg** 1d4/1d4 **DEF** 16 **#def** 2

Skills: Thrown Weapon, level 3. Single-handed Weapon, level 2. Armorless Defense, level 2. Thaumaturgy, level 3 (9). Blend, level 3 (8). Beauty, level 3 (9).

Spells:

Name of Spell	TIME	Focus	Dur.	Range	AE	CI	
Hypnotize	- 3	- High	- 10Min	- Short	- Size 5	- N/A	
Effect(s) Caster can command target.							
Heightened Awareness	- 5	- Auto	- 9Min	- Touch	- Size 5	- M1	
Effect(s) Gives recipient superhuman sensory faculties.							
Jar of Hearts	- 3	- Auto	- *	- Touch	- Size 5	- M1, V1, E1	
Effect(s) Jar may contain only one 'heart'.							
Winter Winds	- 2	- Low	- 2T	- Mid	- 50' cone	- M1, E1	
Effect(s) Dmg 3d6 (F) per turn. Up to 4 targets. Knock Down vs. STR or AGI check.							
Fireball	- 3	- Auto	- 1T	- Mid	- 7' Sphere	- M1, V1, E1	
Effect(s) 3d6(H), up to 3 targets.							
Poppet Strings	- 9	- Mid	- 3 weeks	- 2 Miles	- Size 5	- V1, E1	
Effect(s) Able to do good or bad to victim. Dmg limited to 3d6 per doll per day.							
Waste	- 3	- Auto	- 4T	- Touch	- Size 6	- M1, V1, E1	
Effect(s) Drains foe's life points. Three LP are lost per turn for the spell's duration, or until the target reaches 1LP.							

Possessions: Potions: Purple Passion, Panacea, Congrediance. 25G. 25S. Set of six throwing daggers, worth 6S.

Notes: Her goal in life is to gain power in the arts of magic. She is 26 years old. Her son is Jace, an energetic boy with a talent for training animals. He is 9 years old. Rainn has promised to get the boy a horse for his birthday. Rainn has enchanted LeMarc with her Jar of Hearts spell. If she is ever in danger, she will call on LeMarc to help her. She may even order him to fight to the death to defend her. Her plan, if ever the family should get unexpected company, is to keep him out of sight, or to disguise him as a leper.

Name, Occupation, & Archetype: Rena, Herbalist, Ruler

LP 31 **MOVE** 35 **Stats:** **INT** 8 **SPI** 4 **SUR** 7 **STR** 3 **HEA** 6 **AGI** 5

Combat: She will avoid physical combat. However, she has trained her Great Danes to fight for her. And she has the Ring of Fire.

Skills: Forage, level 3 (10). Medicine, level 3 (11). Wildcraft, level 3 (11).

Possessions: 55S. 30G. Ornate silver necklace. Worth 12G. Gold ring w/Pearl, 7G. Ring of Fire, worth 200G – It has only 10 uses left. Potions: Remedy X2, Truth Be Told X2, Prophet’s Dream X2.

Notes: Matriarch and mastermind. The potions she brews can cure or kill. She is 72 years old. Her plan is to re-establish the family business of ‘murder for hire’. Their cover story will revolve around selling potions as medicine.

Name, Occupation, & Archetype: Drogg, Warrior, Outlaw

LP 45 **MOVE** 44 **Stats:** **INT** 7 **SPI** 5 **SUR** 7 **STR** 8 **HEA** 7 **AGI** 7

Combat: **ATT** 27/27 **#att** 3/1 **Dmg** 1d8+1 (G or P)/1d6+1 (P) **DEF** 26-31* **#def** 4

* Drogg’s DEF may vary depending on whether he has his armor on.

He is good at sensing danger, and almost always gets first strike. He will also make good use of his potions.

Skills: Single-handed Weapon, level 4. Crossbow, level 4. Armored Defense, level 4. Intimidate, level 3 (10). Sneak Attack, level 3 (10). Hunt, level 3 (10).

Possessions: Crossbow & 40 bolts (two Blue Bolts, see Part Seven, Enchanted Emporium). Long sword, worth 3G. 30G. 30S. Potions: Liquid Speed, Remedy X2, Stout.

Notes: A veteran of several wars, Drogg is a cold and efficient killer. He is 50 years old. Drogg has little patience for his daughter’s dalliance with LeMarc. He has a plan to murder the young man and sink his body in the nearby swamp.

The Sevrík Stelae

Standing in what was once the King’s inner courtyard is a stone of hewn black basalt. It is roughly cylindrical, about 2’ dia. X 7’ tall. A history of the King’s lineage is given in a band of writing that coils up half the height of the stone. It details the king’s personal history from his boyhood until his death.

The stone records a litany of achievements and victories, but the abrupt ending leaves much to the imagination. Due to the invasion of the keep by dragons, and losing King Sevrík, the place was abandoned. Its history ends mid-sentence:

The work of four years and fifty builders raised such a house as befits a King. And I came to this place at last to settle—“In the shade,” as prophecy foretold, “in company of the goddess.”

Now the lands of three kings are subject to my rule and may peace reign over all.

Now the builders of the House of Sevrík have finished and I have sent them in groups of seven to help rebuild the seven towns where my army left only ruin and ashes. [Weathered portion, unreadable]

Death has come to the house of Sevrík in the night. An unseen menace has killed six citizens in three nights of terror. [Weathered portion, unreadable]

Now my queen has been taken from my side as I slept. A trail of blood led to the place of gold. The entry has been sealed.

A month of peace from the nightly deaths has not healed my heart ...

Burial Chamber

Setting	Population	Size
K 1	1 *	8' X 10' X 200'

This was once the gold mine of King Sevrik. Now it houses the spirit of Queen Mreqnzi. She has become a Guardian Spirit.

There are two ways an adventurer may find this sealed passage. One is accessible from the ruin if the capstone is removed. A huge tree has blown over on the steep rise adjacent to the King's Chamber. The tree's root ball pulled away the soil hiding the capstone. It is also connected with the Tunnel of the Wyrms (Setting M).

When Drogg finds the capstone, (See Timeline, Friday) he is unable to decipher the warning against opening the seal. Naturally he will only wait so long to open it and to clear the wall of stones behind it. This is a job he would want a slave for. The excavation may be at any stage when the party first encounters the family.

The writing on the capstone (if deciphered) reads:

"Here lies Queen Mreqnzi's bones. Where once was mined gold, now has gone the golden hearted. A curse upon he who lifts this stone to loose again the death that sees in the dark. A curse of the mind, a curse of the eyes, a curse of the flesh upon all who enter here."

The writing refers to the queen mentioned in the Stelae outside the King's Chamber. It is here the queen's body was dragged by the 'death that sees in the dark'. The capstone was placed to seal the evil away and end the terror that had plagued the fortress.

As a gold mine, it had been fairly productive. This was a large factor in the King's success. The gold was almost played out, but so were Sevrik's ambitions. Unfortunately, fate had ambitions of its own. In their digging of the mine, they had come upon a naturally occurring passageway. It was narrow, winding, and seemingly went nowhere. The first dragon attack came two nights later.

The curse refers NOT to any magic put there to afflict they who would remove the seal—it refers instead to the abilities of the monster that invaded the fortress. The cave dragon sees in the dark, emits a gas that clouds the mind, bites with a poison that rots the flesh, and spits gobs of acid at its opponent's eyes.

When the people closed the old mine, after the queen's death, they had hoped to trap the beast within. After all, they had tracked it there. They reasoned that some divine justice had befallen them, perhaps for their greed, and so a bowl of gold was returned to the mine. A wall of stones was built across the entry and the capstone sat against these. And for a month afterward all was well.

If only the people had known about the dragon's main entrance further up the mountain. For it was not greed that had brought death to their walled home, but bad luck. The sounds of hammers and the scent of sweat had drawn the dragons down through the twisting passage, into the mine, and out into the fortress. There they found the complacent humans an easier prey than the deer and wild sheep up on the mountainside.

Their first short reign of terror taught them how to hunt the humans, and also how tasty they are. Thus, it was only a matter of time before they found a way back. This involved exiting their lair from above and making their way down a zig-zagging path to the north, and finally into the fortress. This new carnage proved to be too much for the people, causing the abandonment of the place.

The old mine still connects with the passages up to the Tunnel of the Wyrms, although the dragons never visit here anymore. Even the oldest specimen among them is too young to have been involved in the scouring of the fortress.

The guardian spirit here has forgotten its past life as a queen. She will only attack someone if they attempt to take the treasure listed below.

Guardian Spirit

Size: 5	Rank: 4
#att: 2	ATT: 25
LP: 28	#def: 3
DEF: 29	MOVE: 50
Dmg: 1d4+1(S)	

TREASURE: The mouldering remains of the funeral offerings left for the queen, and a broken bowl of gold. (Some effort is required to gather the gold since the dragons left it strewn in their rage at having their new exit walled off). Enough small nuggets and flakes can be retrieved to make one gold ingot.

A thorough search of the goods left for the queen yields the following:

- an ornate obsidian dagger worth 5G.
- two rings, a bracelet and necklace of bronze, worth 4G collectively.
- A bronze and gold crown, inlaid with gems, worth 80G.
- A holy symbol depicting a goddess resembling the Venus Stone of Setting L. This item still holds a trace of power. If taken into one's bed, it will show the dreamer a vision of their one true love. It is worth 12G.

Grotto of Venus

Setting	Population	Size
L	1 Harpy	1 acre

This shadowed alcove is home to a large sacred stone. It mimics the form of a voluptuous woman. Yet it was carved not by hammer and chisel, but by nature. Once she was worshiped by the pagans that built the adjacent ruined fortress. Newcomers to the area rediscovered the stone and named it after their own goddess of love.

Visitors to the site are rare. Hunters may come to take game. Animals are drawn by thirst to the freshet flowing from the grotto. Would-be lovers come also, seeking the magic of the Venus Stone.

She rests against the foot of the mountain where a crack in the limestone brings forth a flowing spring. Hewn steps lead up, allowing easy access to those who wish to ask her favor. The steps were installed by King Sevrik of Setting K next door. A map in Extras shows the grotto in relation to the ruins. Another map gives a harpy's eye-view of the grotto.

An inscription on a standing stone at the base of the stairs (if deciphered) reads: *Even the servant is a prince when love is born. Even a king is laid low when love dies.*

It is believed by the locals that true love can be had by visiting the grotto and asking Venus to intercede. A kiss is placed on her round belly and an offering of fruit is left to seal the bargain. No one actually admits to having resorted to such an act. Still the legend persists.

In truth the Venus Stone holds no magic to sway the heart. If love is found after visiting her it is by the visitor's own powers of persuasion.

Recently a feral harpy has been lurking about the area with bad intent. There is a 50% chance she will be nearby at any given time. If the

party remains here for a while, there is a 20% cumulative chance per hour she will arrive. She has no possessions.

Harpy

Size: 6	Rank: 6
#att: 2	ATT: 25
LP: 30	#def: 3
DEF: 30	MOVE: 48
Dmg: 1d6+1(G), 1d6+1(C)	

Tunnel of the Wyrms

Setting	Population	Size
M	24 Cave Dragons	4 miles long

(A map in the Extras section shows the entire cavern.)

This ancient cavern is home to a remnant population of Cave Dragons. Its inaccessibility has kept it a secret to all but the hobgoblins. The dragons' dwindling numbers have kept encounters with them to a minimum. Still, they do present a danger.

Over the centuries, many sightings have been reported. Several incidents resulting in injuries, deaths, and loss of livestock have been investigated. A record exists in the village hall collecting these.

One story involves Gaius the Black and his men. They disposed of a stray dragon in what is now the Central Cavern of the mine. Its head hangs in the old hall. But even before then, rumors of the beasts circulated among the scattered forest people.

Before anyone finds this place, they will have undoubtedly heard mention of the 'Wyrms'. The creatures are woven into the history of the area. They currently offer an all too easy explanation for all of the recent disappearances.

If characters investigate the Wyrms they may find clues from several sources. The Sheriff has even drawn up a map placing Mt. Arbor at the center of the known occurrences.

Beginning at the mouth of the cavern, and all the way to the deepest chamber there is a chance of meeting a random cave dragon. If characters are moving, there is a 10% chance for every 300' traveled. If the party is sitting still there is a cumulative 10% chance every hour. Otherwise, there are four main areas where they will be found.

Note: there is no treasure to be found anywhere in the Tunnel of the Wyrms, except for the single gem in M5.

Waterhole

Setting	Population	Size
M 1	1d4+1	70' dia.

This wide room houses 2-5 adult males and just as many juveniles. A wide depression in the sandstone acts as a natural cistern. Outside the pool the sloped stone is quite slick and hard to walk on. Anyone approaching the water (within 10') must make a die check or lose their footing and slide into the water, **AGI** or **Aquatics**.

The water in the pool is brackish and smells stale. Drinking more than a sip of it causes nausea and a loss of 1d4 LP. Prolonged contact with the water causes skin irritation. The dragons are not only immune to these effects, they are the cause of them. This is due to their frequent bathing here.

Half of the dragons encountered here will initially be submerged, wholly or partially. These will not automatically attack an intruder, but may lie in wait, hoping to surprise anyone unfortunate enough to approach the pool. Juvenile specimens will avoid combat.

Cave Dragon

Size: 5 Rank: 4
 #att: 1 ATT: 22
 LP: 24 #def: 2
 DEF: 24 MOVE: 42
 Dmg: 1d4(A), 1d6(B&N)

Hall of Columns

Setting	Population	Size
M 2	1d4+1	60' X 180' X 20'

This impressive chamber is punctuated here and there by stalactites, stalagmites, and full columns. 2-5 larger adult dragons are resting here.

The narrow tunnel opens before you into a high wide chamber where a number of stalactites have reached the floor. These form elegant red and yellow columns.

Here and there, on the walls of the long chamber are painted murals of primitive peoples. Several depict hunt scenes. Others include: a village on a lake by a mountain, a shaman healing a sick child, a giant man running from a

shooting star, and a warrior climbing a rainbow into the sky.

Cave Dragon

Size: 5 Rank: 4
 #att: 1 ATT: 23
 LP: 26 #def: 2
 DEF: 25 MOVE: 42
 Dmg: 1d4(A), 1d6(B&N)

Hatchery

Setting	Population	Size
M 3	5	40' X 100' X 15'

Sand covers the floor of this side tunnel. Clawed tracks cover the surface of the sand. Some are quite small. Here and there, the bones of various animals dot the sand.

As you step further into the room you see it widens out and the ceiling angles up out of sight. Several large mounds of sand and bones come into view. Each has a dragon coiled atop. As soon as you see them the lizards come to life and charge toward you. They appear both hungry and angry.

Five large females are here protecting their ten eggs.

Cave Dragon

Size: 5 Rank: 4
 #att: 1 ATT: 24
 LP: 27 #def: 2
 DEF: 26 MOVE: 42
 Dmg: 1d4(A),
 1d6(B&N)1d6+1(B&N)

Queens' Room

Setting	Population	Size
M 4	6	50' X 80' X 20'

This is as deep as the dragons will venture. Two large old females are found here along with four adult males. The other dragons bring food to the queens. They do this to keep from becoming food for the queen.

One exit loops back up to the entrance. One descends to Setting M5, the Reflecting Pool. Another exit descends to Setting K1, the Burial Chamber. The route is treacherous and long. It requires the skill **Caving** to attempt this. Several checks must be made to avoid trouble.

Queen Dragon X2

Size: 6 Rank: 5
 #att: 2 ATT: 26
 LP: 30 #def: 3
 DEF: 28 MOVE: 44
 Dmg: 1d4+1(A), 1d6+2(B&N)

Cave Dragon X4

Size: 5 Rank: 5
 #att: 1 ATT: 25
 LP: 28 #def: 2
 DEF: 27 MOVE: 42
 Dmg: 1d4(A), 1d6+1(B&N)

Reflecting Pool

Setting	Population	Size
M 5	0	50' dia

Beyond the above listed areas there is a final chamber the Wyrms do not enter. This room contains a strange message from another age in an enchanted fountain.

A dampness hangs in the air as you advance. The murmur of water falling over stones reaches your ears as you notice the tunnel widening. A strange acoustic effect comes to your ear. It's as if sounds are magnified and echo inside your head.

The roof of the room before you arches into a large, nearly symmetrical dome. Its damp surface shines like diamonds. A shimmering mist hangs in the air. A pool at the center of the room reflects any light brought into the chamber.

On the other side of the room a trickle of water pours from a crack in the wall to flow over a fall of shale and into the pool. The sound of it is almost musical. Combined with the play of light, the effect is enchanting.

This is one place in the whole complex that is safe from dragons. The only reason the dragons do not enter this chamber is that it scrambles their sense of hearing, rendering them unable to navigate.

When a person enters here, hears the water, and sees the light show, there is a chance they may become entranced. If they willingly succumb to the effect, they will see a vision of a

visitor from out of the eons. If they resist the effect they must make a stat check, **INT**.

The vision is of an ancient group of hunters finding the room. One of them imprinted a sort of memory time capsule in the magic pool. The others were changed into the five gems of the Stairway to Heaven:

You see yourself wandering, lost in a great cavern. You and your brothers came down here to paint a scene from your last hunt. Now, much later, you are entering a domed chamber with a pool in the center.

You carry the last of your group's torches. When you stop to rest, the torch accidentally goes out, however the room remains lit by a strange glow. Soon your five companions proclaim their great thirst and have fallen to their knees. All except you drink of the pool's cool water.

As you watch a strange, dreamy look comes into the eyes of your brothers. One by one they enter the pool to bathe—all except you.

You relight your torch as the light in the room begins to fade. Your brothers become subdued after their bath, and you too begin to tire. Soon you have all reclined along the pool's edge.

When you awaken you light your last torch and look around. Your brothers are gone. You call out to them but an echo is all that answers.

A search of the area raises more questions than it answers. All of their belongings are here. In addition, five large crystals lie where your brothers did lie but hours before. You are overcome with a mix of emotions. Homesick and afraid, you look around, prepared to run. If only you could remember which way you came in. You begin to gather the five gems ...

TREASURE: In the vision of the hunters, only four gems are gathered. The fifth lies untouched where it first appeared on the cave floor. It is one of the five Stairway to Heaven stones.

Black Lake and Manor

Setting	Population	Size
N	7	200 acres

Black Lake is over a mile long and varies from ¼ to ½ mile wide. Its western end is quite shallow and marsh-like, and the surrounding land is low

and soggy. The east end reaches a depth of over 60 feet. Several creeks flow into the lake. An outlet on the east end makes its way south to join several other creeks in feeding the river Rhone.

The house of the family Black sits on an outcrop of rock on the north shore of the lake. It is unique in the area as the only three-story house, and for being alone on the shore opposite the village.

The manor's inhabitants include what is left of the Black family and their three servants: Lady Black ~ matriarch of the family and the granddaughter of Gaius the Black. She is seventy-nine years old.

John Black ~ grandson of Lady Black. John is thirty-five years old. His father Jason lost his life fighting for Rome. John also joined the army. He returned a hollow man. He was married, but after two years his wife left him, and their child.

Danika Black ~ daughter of John Black. She is nine years old. Danika attends the village school. She was Lucy's best friend. Lady Black has been teaching her how to use the magic pool in the cellar.

Wicker ~ an aging goblin in charge of all things 'outside'. He is friends with Err'Aldo. His brother is Abe.

Wulfram ~ Butler and Bodyguard. Wulfram is forty-eight years old. He is well known for miles around for his deep voice and great height.

Mariette ~ Maid and Cook. She is rumored to have killed her husband before coming to Blackburg. He was known to be a drunk, and abusive. However, his body has never been found.

Visitors to Black Manor are few. Those who are not expressly invited are typically turned away by Wulfram.

The Black family is seldom referred to by the villagers and the family rarely visits the village. However, it is common knowledge that the village owes its existence and its steady growth to them.

The Black's own the mine. They have grown increasingly rich off it, yet they have always given back to the community. The docks, the town well, the great hall, the village common, and Copperhead Row are just a few of their projects.

A rumor about Lady Black alleges she watches the village through a magic mirror. This is only partly true. The 'mirror in the attic' is actually a magic pool in the cellar. She does

occasionally look in on the doings of the villagers, but it is mostly out of curiosity. She has never used her knowledge for gain or to shame, although she is not above steering the sheriff's path toward clues about crimes.

Lady Black may take an interest in the doings of our heroes. She may even use her influence to help them (behind the scenes) if they prove worthy. They may prove their worth by acting selflessly and in the interest of the village and its people.

One reason the party may visit the manor is in response to a notice on the Village Common bulletin board. This refers to a canoe which washed up at the Black's. It belongs to LeMarc, the missing young man from Dracea. It contains his fishing gear, confirming his story about going fishing. However, his gear appears not to have been used.

Another clue related to his disappearance is the broken branch to which the canoe was tethered. It only grows in the western backwaters of Black Lake. LeMarc had tied off to the bush when he landed. Later, a storm blew and tugged on the canoe, breaking the branch, and directing the craft to Black Manor.

A final clue points to LeMarc's true goal: the Venus Stone. A parchment found in the canoe has the local saying regarding the stone written upon it several times, as if LeMarc were trying to commit the words to memory. "A lonely heart may find a home, for the price of a kiss on the Venus Stone."

Wulfram will speak to any inquiries about the canoe although it was Wicker who found it. (The goblin prefers to stay anonymous).

Arrows of the Sun

Setting	Population	Size
O	4 Mixed	11 acres

Here is a place of contrasts, with a combination of rock spires and boggy flats. Legend says a quiver of Apollo's arrows fell from his chariot and spilled here at the base of Mt. Arbor. They say the arrows bore tips of fire. Luckily there was a lake here at that time. Thus the arrows were extinguished, but the lake water all boiled away, leaving the ground soggy but traversable.

The character of the ground is such that if you stand too long in one spot your feet will get wet. But if you step lively, you will stay dry. If you jump on it, the ground shakes like a waterskin. If

a stick is thrust into it, there seems to be no bottom in places. Yet, trees and bushes grow throughout on a thick bed of peat moss.

Apollonium: Apollo's Arrowhead

A rare metal can be found in the area known as the Arrows of the Sun (Setting O). It floats, it resists corrosion, and it can be worked cold to make lightweight durable items. This has led the local smiths' guild to offer a reward of 100 gold coins for its retrieval.

Several previous attempts to procure the piece have ended disastrously. So, understandably an aura of mystery has grown about it, including a belief that it is cursed. But truly, it is only its inaccessibility that keeps it in its place.

Apollo's Arrowhead, named for its association with its location, is a 200 lb chunk of ore from space. It is the size of a horse. It landed several centuries prior. It is the only specimen of its kind on Earth. It is to be found floating near Homer's Island.

The standing columns of rock spaced about the area are a rare natural phenomenon. Their formation, millions of years prior, was the result of erosion. Many of the resulting spires stand 50-100' tall. They are rooted in the bedrock below the bog. Only the top halves of the spires protrude above the moss.

This forbidding place receives few human visitors. Travel on horseback is not an option. A character's MOVE is reduced by 25% until they have spent a day getting used to negotiating the bog. It cannot be farmed, or built on, or even safely traveled through. Bottomless pools and areas of quicksand lie in wait to pull the traveler down. Even hunters and foragers avoid the area. Game is scarce and there are few useful plants that can't be found easier elsewhere.

Still, the place is not empty of life. Birds find it a great haven as do frogs, snakes, salamanders, turtles, and bats. Deer and bear often pass through on their way to elsewhere. But the most extraordinary being to be found here is Homer.

Homer is a young minotaur. He lives at the center of the bog where several of the rock spires have fallen together to create an island of sorts. Here, together with his mother Mylita,

younger brother Myles, and a pet bear named Arktos, Homer has embraced the way of the outcast.

These four will tend to view visitors to their home as intruders. It is by luck and the natural seclusion of the place that no one has yet ventured into their clutches. It is up to each gaming group whether that continues.

It's only on rare occasions that Mylita and Myles venture out of the area. About once a month the pair will trek to Blakburn to stock up on dry goods and such. Otherwise, they 'live off the land'.

A party of adventures may come to this place by chance. The player's curiosity may draw them in, in which case they may or may not find Homer's lair. The priest Pherris may also seek an escort to the place to look for evidence that the area is indeed a relic of the Golden Age. Or the GM may concoct some clue to lure the party.

The Smiths' Guild in Blakburn offers a reward for retrieving Apollo's Arrowhead. If the party comes on a quest from the guild, they will find it floating in the water around Homer's Island. However, retrieving the item is not so easy. The GM will have to judge whatever plan the party devises. Perhaps the easiest way would be to offer Homer a share of the reward. He and his family know the area and could accomplish the task in a day. It would be hard work, for which they would charge 40G. *But, can they be trusted?*

Familiarize yourself with the Setting map in the Extras section. If someone enters the area there is a possibility of encountering any of a number of hazards. There is a 10% chance per map square, cumulative. If a fate roll is indicated, roll 1d10 on the following table:

- | | |
|--------------------|------------------------|
| 1. Trap | 6. Bandit Scouts |
| 2. Natural Hazard | 7. A pair of Ghosts |
| 3. Weather Event | 8. Timber Wolf, Canine |
| 4. Bottomless Pool | 9. Bear |
| 5. Quicksand | 10. Harpy |

Trap: Myles keeps several deadfall traps throughout the area to take game.

The traps may be discovered if the party is not in a hurry, **SUR, Discovery, or Trapcraft**. Damage 1d6.

Natural Hazard: this can include knee-deep mud, falling branches, stinging nettles, or a thorn patch. None of these should be dangerous enough to do harm.

Weather Event: This could be rain, wind, fog, or a hail storm, any of which may slow a party down.

Bottomless Pool: an enchanted pool that occasionally changes its location. It feeds on those it lures into its depths. The pool is about 40' across and looks like a natural feature of the bog. If an animal or a character approaches to within 10' they must make a **SPI** check or be compelled to enter. Once in the pool they will be compelled to swim downward until they are drowned. (Exception: if someone nearby rescues them and gets them away from the water).

Quicksand: a twenty-foot-wide patch of quicksand that may be detected if the lead party member makes a stat check **INT**, or a skill check **Discovery**. A character who blunders into the quicksand must roll to see if they become Panicked. If Panicked a character has a 50/50 chance of sinking and drowning (Exception: if someone nearby pulls them to safety, with a rope or branch).

Bandit Scouts (Highwaymen): 1d3+1 individuals are found wandering. They are looking for a way out of the area. They became lost searching for a shortcut around the mountain.

Bandit Scouts

Size: 5 Rank: 3
 #att: 2 ATT: 26
 LP: 29 #def: 2
 DEF: 29 MOVE: 40
 Dmg: 1d6+1 (C)

Numbers 7 – 10 are found in Part Eight: Bestiary

The story of how Homer came to live here reflects the age-old fate of the half-breed races. It started in tragedy and violence, progressed with a nightmare birth, and climaxed with a midnight flight. Now, with Homer coming of age, the horror threatens to enter a new cycle.

Upon arriving at the Arrows of the Sun, Homer and company quickly began 'homesteading' the area. Building a stout wattle and daub cabin and living off the land has hardened both their muscles and their resolve.

If someone approaches Homer's place there is a chance of being seen. Tally the percentage based on the following factors.

+10% for each party member
 +25% if not using cover
 +25% if not being quiet
 +25% if during daylight

For example, a party of three approaches at noon, using bushes as cover and remaining quiet: their chance of being seen is 10+10+10+25=55%.

As you near the center of the bog there are less trees. This allows you to see that several of the stones spires there have fallen in on each other. The resulting pileup created a small rocky island. Stunted pines grow here and there on the island. A thatched roof rises from their midst.

As you draw nearer to the island the bog seems springier, as if the moss mat grows thinner here. You notice a small patch of open water on one side. On the other side, an arrangement of sticks has been woven into a walkway. This is a bridge of sorts, indicating the bog moss nearest the island is dangerously thin.

If the party is seen approaching, they are likely to be met with hostility. This is largely dependent on how they choose to approach.

Homer

Size: 6 Rank: 6
 #att: 2 or 3 ATT: 23
 LP: 32 #def: 3
 DEF: 23 MOVE: 46
 Dmg: 1d8+1(C)/1d6+2(C)

Mylita

Size: 5 Rank: N/A
 #att: 2 ATT: 16
 LP: 24 #def:
 DEF: MOVE: 40
 Dmg: Bow, 1d6(P)

Arktos

Size: 6 Rank: 5
 #att: 2 ATT: 26
 LP: 40 #def: 3
 DEF: 28 MOVE: 50
 Dmg: 2d4(C)/2d6(C)

Myles

Size: 5	Rank: 4
#att: 2/1	ATT: 22/22
LP: 27	#def: 3
DEF: 25	MOVE: 47
Dmg: Melee Spear, 1d8+1(P)	
Throwing Spear 1d6+1(P)	

TREASURE: Homer's family was not rich to begin with. They took what they could when they fled their home in Italia, but most of their current wealth came from robbing several travelers on the long road north.

Individually they carry little of value. Myles has a nice spear with a silver head, worth 3G. Mylita has her bow, which is finely crafted and worth 4G. Homer wears a golden nose ring worth 5G.

Inside their cabin, hidden in a secret wall pocket are the following: 70C, 47S, 13G, a silver locket worth 4G, and two gold rings worth 2G ea. These items can be found if a search is made: **Discovery** or **Insight**.

TO BE CONTINUED?

HOW TO END this adventure ...? Look first at the character's backgrounds. Some sort of resolution to their personal quest is the most satisfying conclusion. Brodtkin may find his reward in love. Oella may uncover the secrets she seeks and return to tell the Oracle. Dago could slay monsters all day, yet not rest without vengeance for the death of his son. And Jack must find peace, not only in knowing he did his best to save Lucy, but in the knowledge that her spirit lives on.

EPILOGUE

A GOOD YARN DESERVES afterthought. Below is an example:

After Jack's untimely death the people of Blakburgn erected a stone on the peak of Treetop to honor his heroism. To this day, those who touch it say it fills their hearts with courage. Lucian, Aylin, Celia, and Mayor Brodtkin, visited the place every year afterward until they all grew too old to make the journey.

The people spoke of Lucy for many years, partly because the miners began to find veins of gold and everyone in the village became rich. But also, from that day on, Lucian's candles burned a little longer and a little brighter.

The mysterious stranger, Oella of the crystal cult, stayed in Blakburgn for a while. She left quite satisfied with the information she'd gathered about the red star. Several credible witnesses swear she was carried away on a breeze.

After Dago's spectacular showdown with Hargrin he left Blakburgn as quietly as he came. Returning to his northern home, he again settled into the way of the woodsman. A month later, on a full-moon eve, his work done for the day, he shouldered his axe and found his path. Never was he seen again. Some say he wandered north to live with the tree spirits. Others say he fell prey to a great one-eyed wolf seen stalking nearby.

APPENDIX TWO: CANDLEMAKER EXTRAS

This section contains maps, support character sheets, and handouts. Maps include the world map and the area map, as well as any setting maps. These appear in the same order the settings do, alphabetically. Support characters that warrant their own sheets are sheriff Garrick and the infamous Hargrin. Handouts include two letters. Prompts in the body of the adventure will indicate when each of the above should be used.



CENTRAL EUROPE

Much of the area above was part of the Roman Empire near the end of the 4th Century. This was about to change, as over the next century the old world threw off the cloak of imperialism. Already the signs of Rome's decline were showing. This was a time of much migration in and around Europe. Wars large and small were continually reshaping the political landscape. Entire tribes and villages might pull up stakes and relocate.

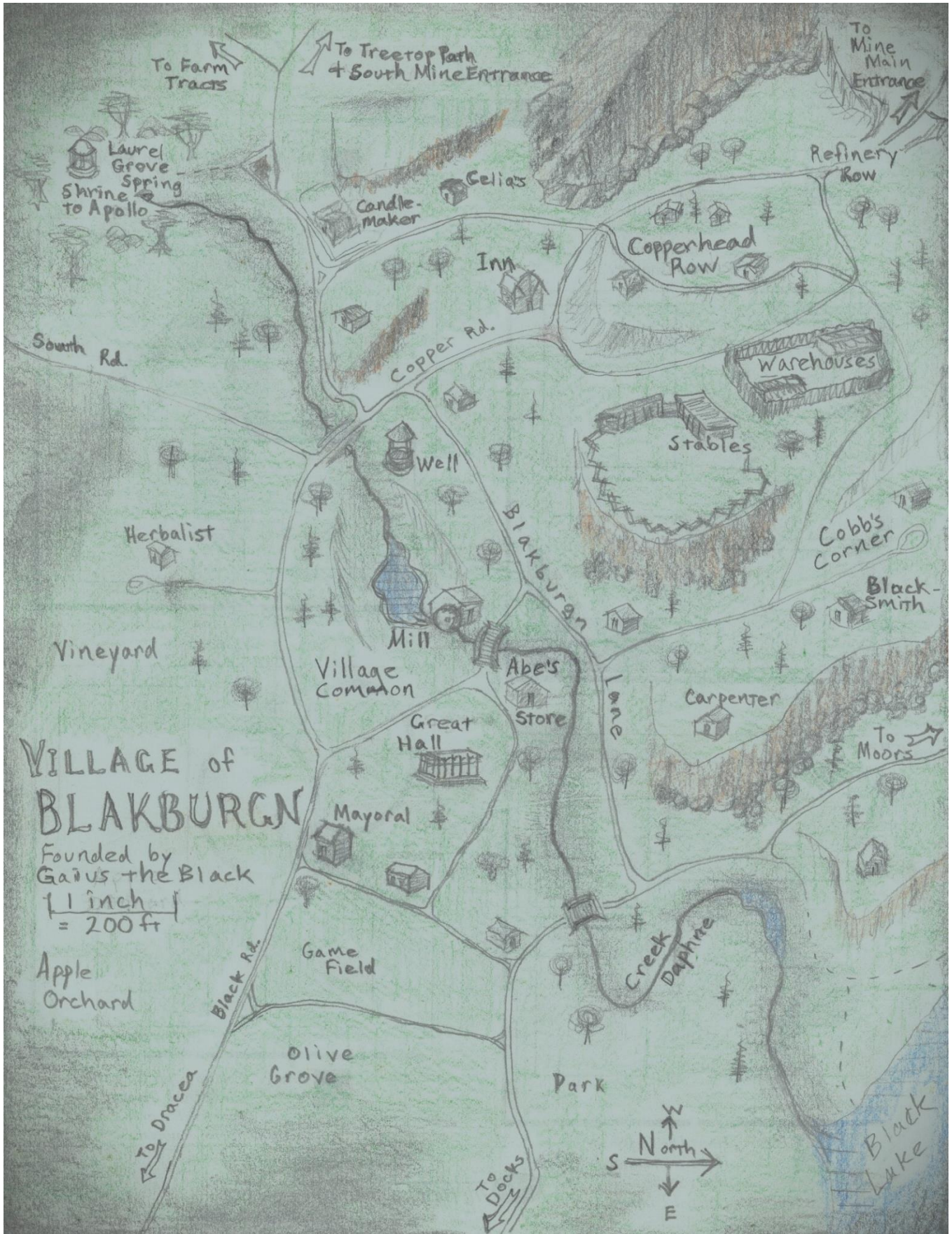
BLAKBURGN AND MT. ARBOR OVERVIEW
View from East



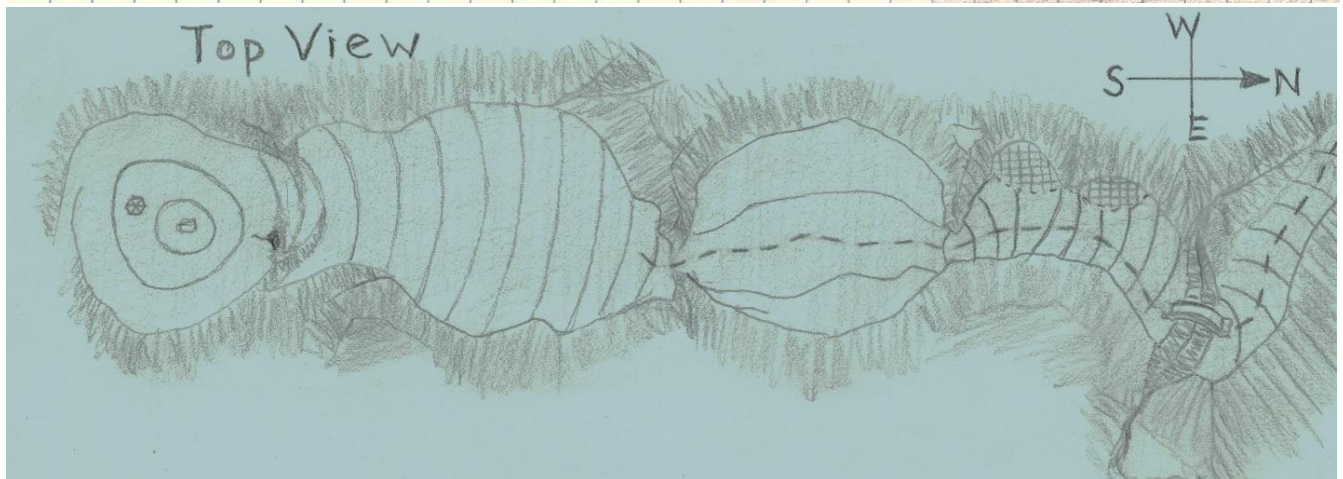
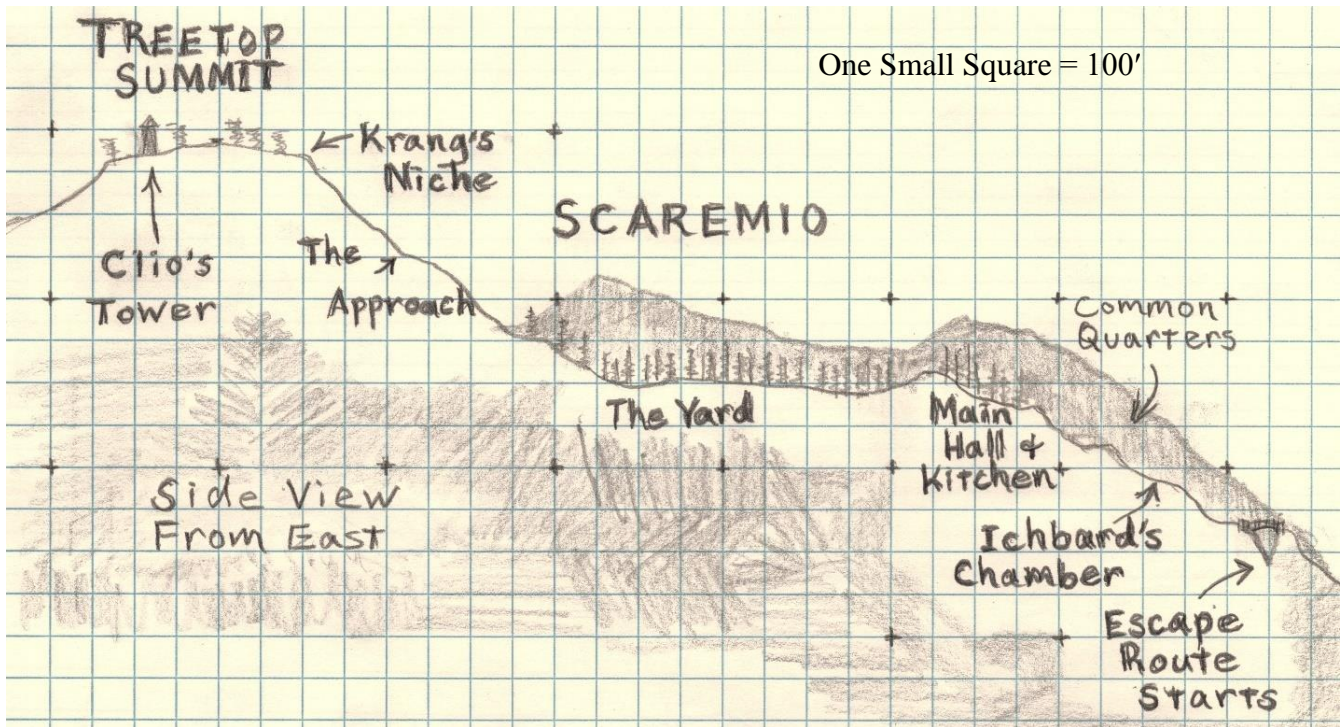
This illustration shows the Village and Treetop, as well as marking the individual settings.

Next page, **SETTING B, VILLAGE OF BLAKBURGN**

Blakburgn is a fictional Gallic village based on folklore and the limited historical records from the period.



SETTINGS I & J
Side & Top Views



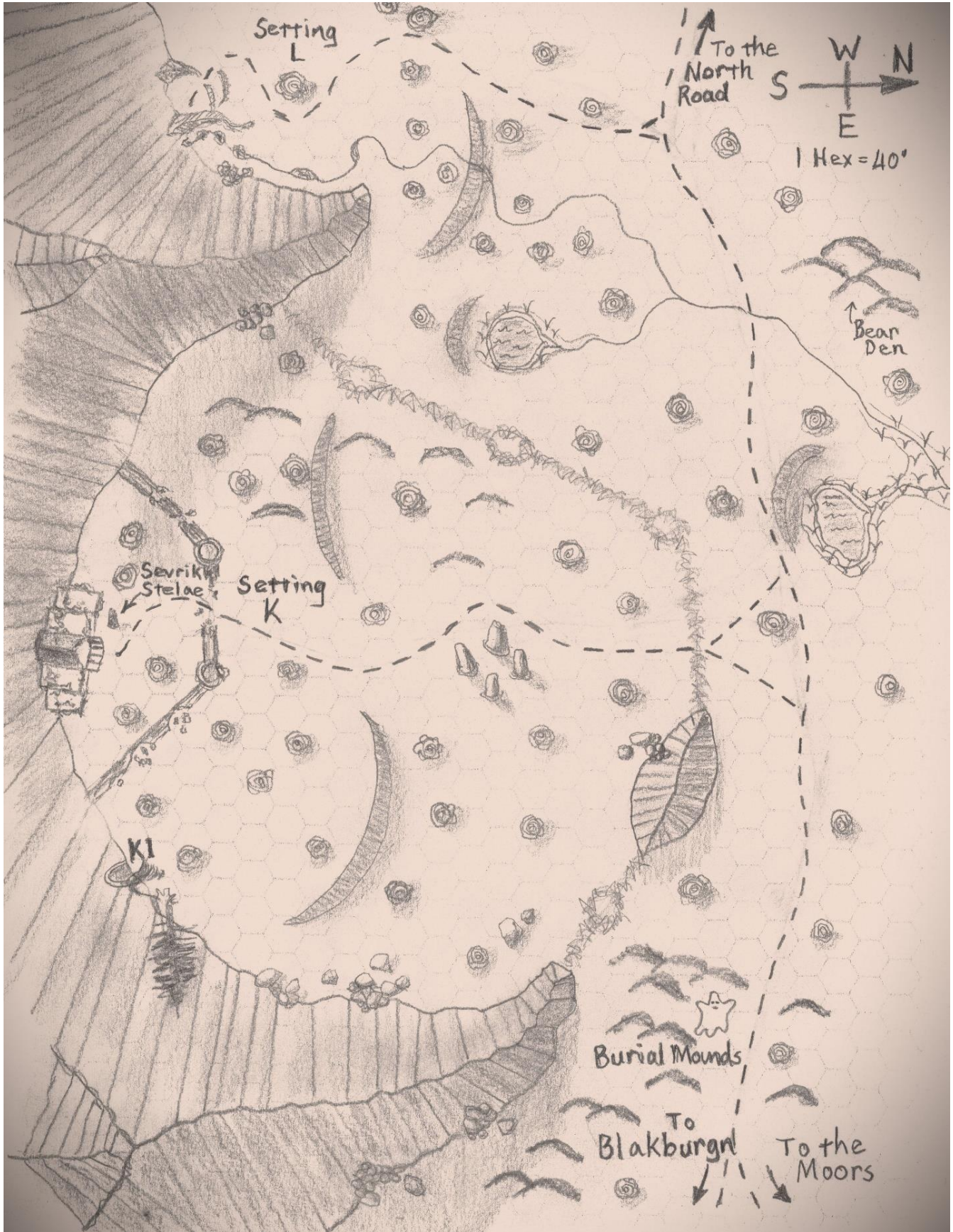
Next page, **SETTING J2, the Yard**

Small Squares = 15', Large squares = 60'

The hob's Yard is filled with natural obstacles such as trees and rocks, and it is divided into three levels by two ledges. It is bounded on the West by a 50' cliff and on the East by a 50' drop. Near the center is a stake, around which is piled wood and kindling. There is a good chance that on the first visit here the party will find Err'Aldo tied to the stake, about to be burned alive.



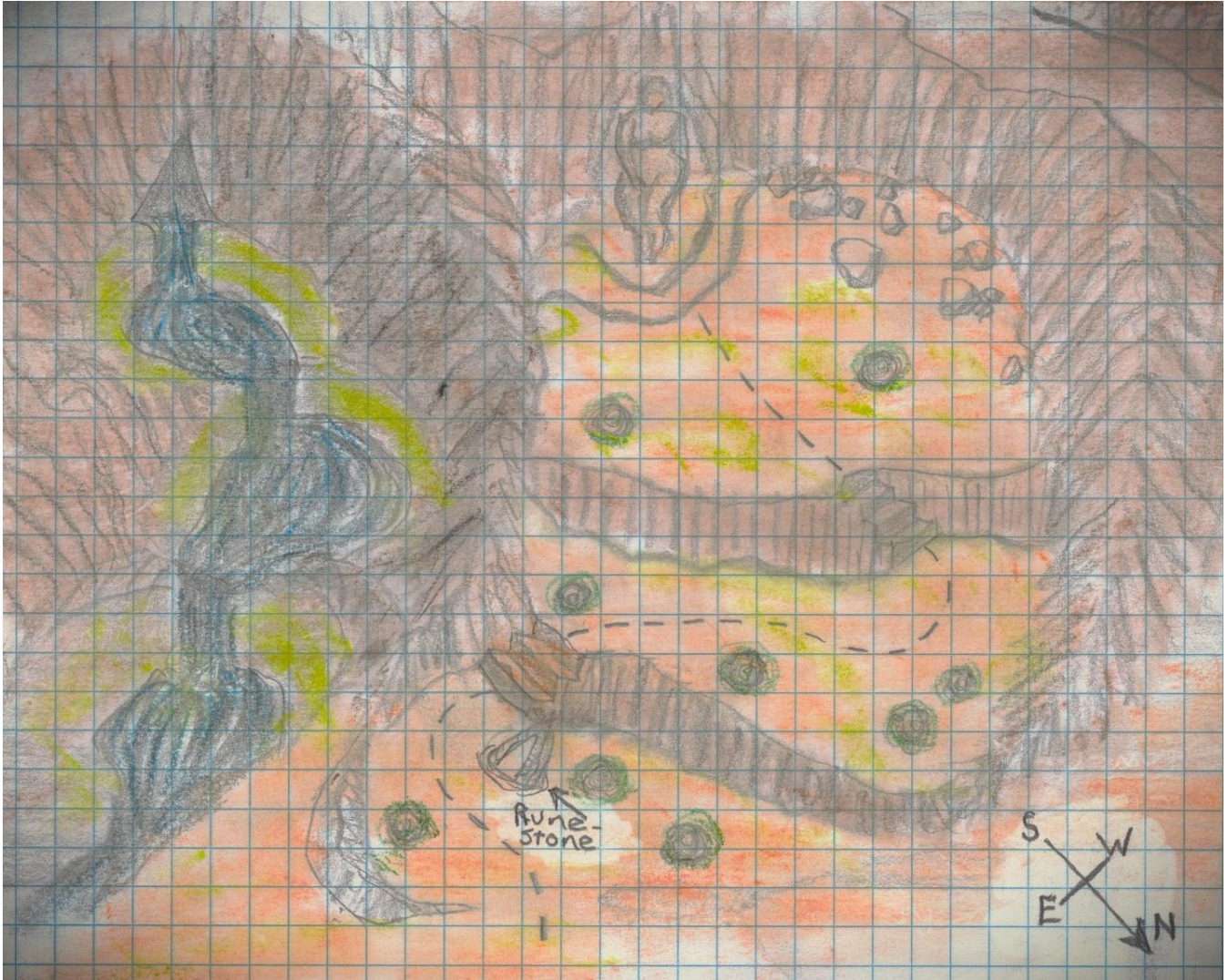
SEVRIK RUINS & the GROTTO of VENUS



SETTING L, GROTTO of VENUS

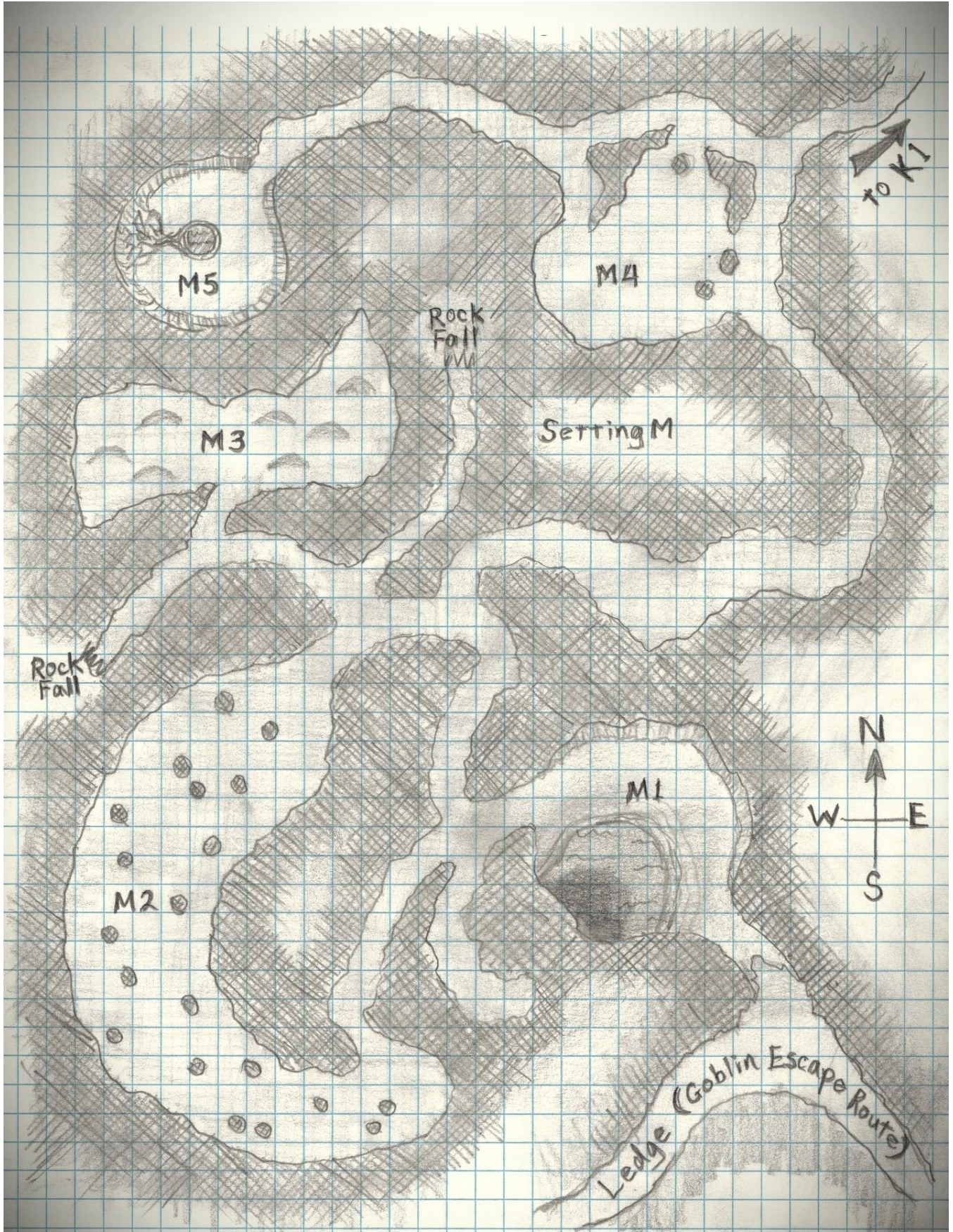
A Harpy's View

1 Square = 10'

Next page, **TUNNEL of the WYRMS**

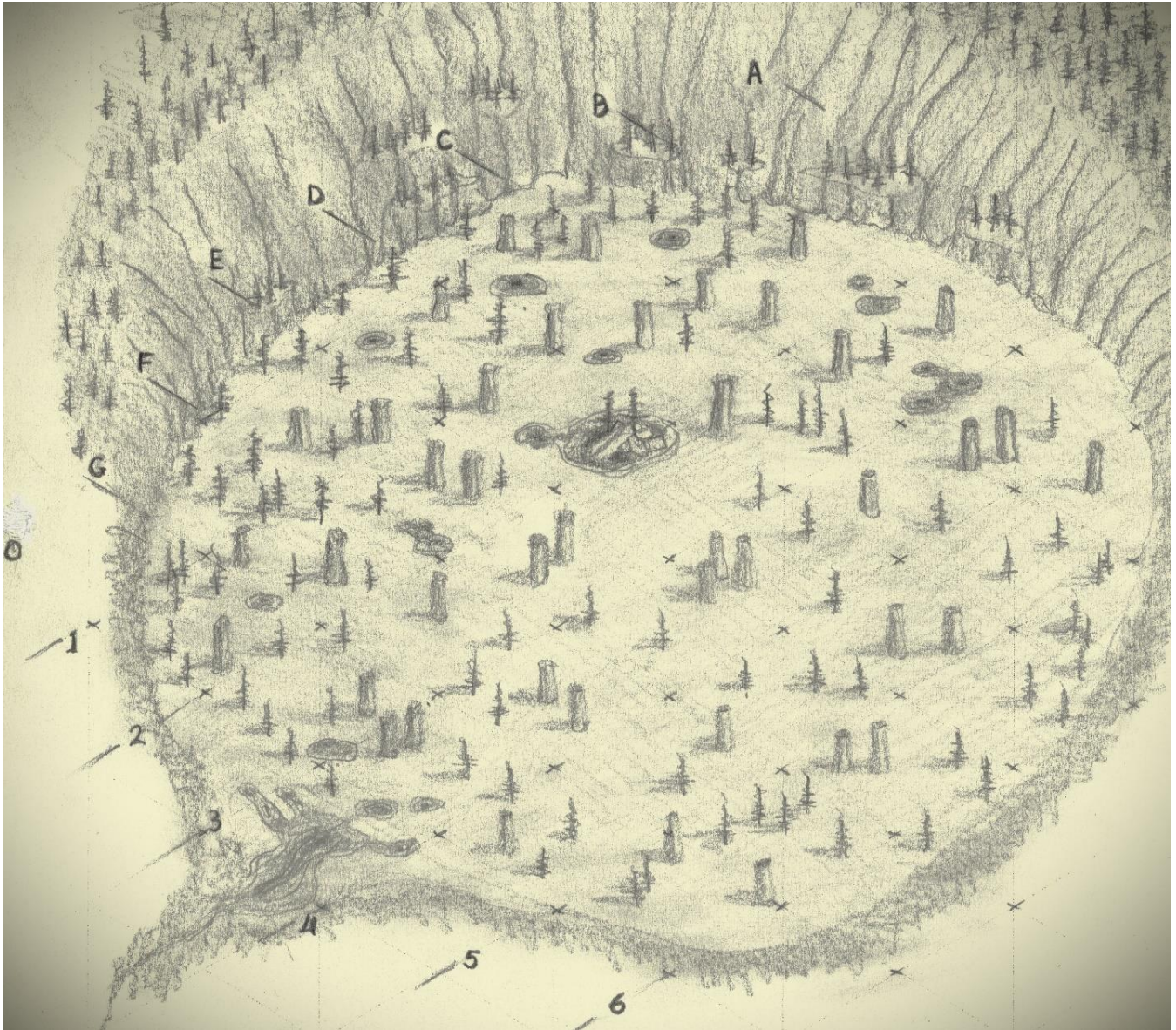
1 Square = 10'

This tunnel system descends through the limestone on a steady decline. It was once an underground waterway. It drops gradually about 150' from the entry to the end at M5.



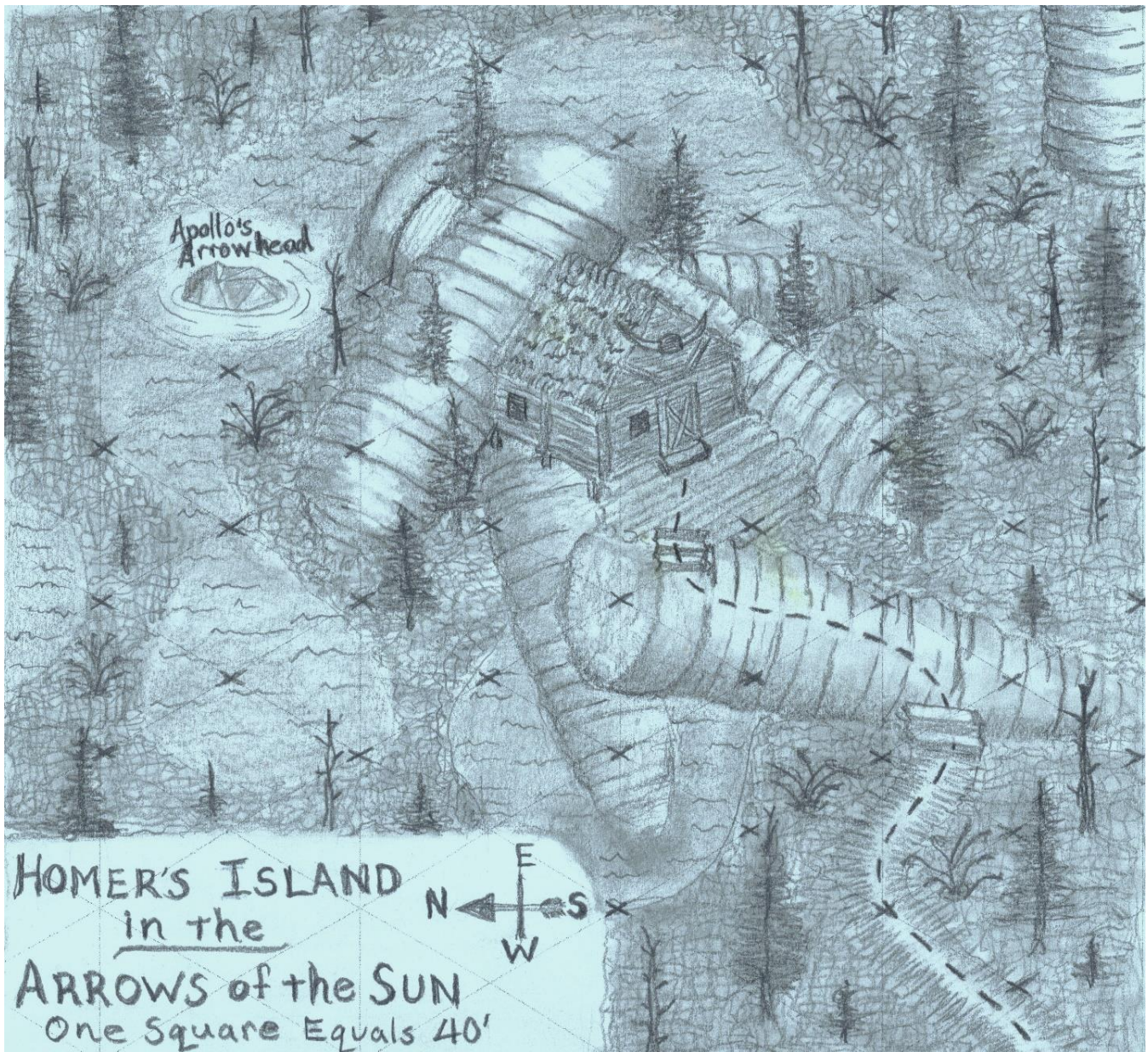
SETTING O, ARROWS of the SUN

One Square = 125'



This area is filled with trees, stone pillars, and undergrowth that limits visibility to about 125'. Homer's Island is in square D1. Consult the fate table in the setting description to familiarize yourself with the various encounters. There are two ways to place them. One is to roll for each square as MCs wander. The other is for you to pre roll each square and note those with something happening. Either way the chances start at 10%. Add 10% to the chance for each succeeding roll. After an encounter occurs the chance drops back to 10% for the next square.

SETTING O, Square D1 Close-up



The area around Homer's Island is mostly open water, and where moss does grow it is too thin to support a person's weight. The safest approach is upon the path of sticks in the lower righthand corner of the map. Note that unless the party takes measures to approach with caution, they will likely be seen.

Homer and his crew are not likely to welcome guests. And they are well practiced in moving about the area, whereas new comers suffer a 25% decrease to MOVE. Also, in a hand-to-hand fight on Homer's Island there is a 10% chance per turn of falling off into the bog.

SC Sheet for Hargrin

MYTHMAKER SUPPORT CHARACTER

SC NAME **HARGRIN AKA Sargeant Josephus**
 ARCHETYPE **Outlaw**
 OCCUPATION **Warrior**
 LIFE POINTS **+18** **38** MOVE **+7** **47**

Gender **M** Age **121 (Appears to be in mid-30s)**
 STATS
 INT **7** SPI **7** SUR **6**
 STR **9** HEA **7** AGI **9**

WEALTH
 Coins - **C** **S 40 G 14**
 Jewelry **one silver** Ingots **one** Gems

POSSESSIONS

Load	Item
1	(5) Caltraps
LL	Torch + Tinder Kit
LL	Trumpet

COMBAT

ATT **24** **30/28** X **4/1**
 Skills **5/4** | Weapon **---** Full + Other **+1/---** #att
 DEF **24** **41** X **5**
 Base Full #def
 Skills **5** +Armor **12** + Other _____
 Special Defenses:

Weapons

H2H: **Short Sword** ATT Mod: **+1**
 Dmg: **1d6+1+1** Type: **GorP** Speed: **4**
 Range: **Throwing Spear** (20/40/60) ATT Mod:
 Dmg: **1d6+1** Type: **P** Speed: **1**
 Armor Kit: **Helm, shield, Boots, Greaves, Half plate, Thigh plates**

ENCHANTED ITEMS

Name of Item	Rank	Span	Load
MAGIC COMPASS			
Properties Locates enchanted items			
Short Sword, 'Boneseeker'			
Properties +1 ATT, +1 Dmg.			

Note Hargrin is nearly at full LOAD when fully armored.

SKILLS

Name of Skill	Type	RS	TI	Level	
LATIN	- Language	- INT	- Hard	- 3	10
Desc. Apply when trying to understand related language					add
Roman	- Heritage	- SUR	- Hard	- 3	9
Desc. Citizen of ancient Rome.					add
Intimidate	- Social Skill	- INT	- Easy	- 4	11
Desc. Compel others to act against their better judgement.					add
Athletics	- Trade	- HEA	- Easy	- 4	11
Desc. Keep in fighting form.					add
Armored Defense	- Combat	- STR	- MOD	- 5	-
Desc. +1 to attack armored foe.					add
Thrown Weapon	- Combat	- AGI	- Easy	- 4	-
Desc. Hargrin's preferred ranged weapon is the spear.					add
Single-handed Weapon	- Combat	- AGI	- MOD	- 5	-
Desc. Hargrin prefers his trusty short sword.					add
Lore	- Misc	- INT	- MOD	- 3	10
Desc. Educated in history and ancient languages.					add

Hargrin Background

The one-eyed warrior has several possible ties to our adventure. The most obvious is that he will visit the area attached to a tax collector unit. Also, if the character Dago is used, there is the matter of vengeance—Hargrin murdered Dago's son Uri. Lastly is the matter of Hargrin's age and how this is possible.

He is not who he pretends to be. As Sargeant Josephus, Hargrin travels with the Roman tax collector Ineus. In this capacity he is a ruthless enforcer of the law, such that

his reputation proceeds him. He and his soldiers are known for applying swift and strict justice. He will not hesitate to commandeer the new stocks in the village common to make an example of minor tax cheats. Whether or not this makes any difference to the MCs is up to the players. It may become personal if Ineus' eye settles on the party. He will happily levy them for 10% of any treasure or rewards they have gained.

Ineus, Hargrin, and crew will be in the area for up to four days. They will camp in a clearing along the East Road, half-way between Blakburgn and Dracea. Two young soldiers, a cook, and a scribe round out the company. They are a self-sufficient group, traveling by cart, hauling their own food and supplies, and sleeping in tents.

Ineus regularly carries a locked box containing 1d20X10C, 1d20X10S, 3d20G, 1 silver ingot, and 1 gold ingot. The soldiers have orders to defend this treasury, even to the death.

Concerning Uri, there is no remorse in Hargrin for killing the boy. And it wasn't part of his duties as Sargeant Josephus. Along with his skill at the sword he has developed a taste for murder, and other dark pleasures. Uri was simply in the way when Hargrin tried to force himself on his girlfriend. So, whether Dago is one of the party or not, chances are that Hargrin will strike again, and possibly with someone the party has come to know.

As for Hargrin's age, several possibilities exist. This is to be determined by you. Each GM is encouraged to make up their own side-story. Whatever you decide it should tie in with the adventure somehow. Perhaps he visited the area when Clio was alive. And what if it was then that he lost the eye?

Maybe he was part of the group of soldiers that killed and buried the sorceress. Imagine him finding one of the Stairway to Heaven gems in her tower and trying to conceal it from his commander. One of the gems was a pearl called the 'Eye of the Deep'; it's not a stretch to think Hargrin might try to hide the gem beneath his bandages in the pocket where his own eye had dwelt. If the pearl was responsible for keeping him alive all these years, he might have designs on retrieving the other gem he knows to be buried above her breast, beneath the Resting Stone.

Ineus

Size: 5	Rank: 3
#att: 1	ATT: 21
LP: 22	#def: 2
DEF: 22	MOVE: 40
Dmg: Dagger, 1d4(P)	

Soldier X2

Size: 5	Rank: 4
#att: 2/1	ATT: 24
LP: 26	#def: 3
DEF: 26	MOVE: 42
Dmg: Short sword, 1d6+1(G or P) /Throwing spear, 1d6+1(P)	

Garrick Background

The sheriff is one of the most intelligent men around for miles, and yet one of the least imaginative. As a child he had access to a large home library, kept by his father, the mayor of Dracea. While other youths were bent on play or mischief, Garrick was bending by candlelight over the works of Sophocles, Thucydides, and Zoilus. To this day he prefers his books to the company of people. And though a bachelor, people joke he is married to his library.

Garrick is also recognized for his long and mostly successful career as the area's lawman. For this he has earned not fear, but respect, which is a better motivation for the citizenry to abide the law.

But, without a doubt, the rarest thing about the sheriff is the one thing he keeps to himself. It relates to his lack of imagination, making him skeptical of anything he cannot perceive through the senses. He is a devout non-believer, in magic or the gods. This manifests in a strange phenomenon by which the supernatural is dampened in his presence. Specifically, it nullifies the effect of enchanted items used by or against him, and causes the failure of any spell cast nearby (within twenty yards).

SC Sheet for Garrick

MYTHMAKER SUPPORT CHARACTER

SC NAME **GARRICK of DRACEA**
 ARCHETYPE **Skeptic**
 OCCUPATION **Sheriff**

LIFE POINTS **+12** **35** MOVE **+4** **44**


Gender Age

STATS
 INT **9** SPI **7** SUR **8**
 STR **7** HEA **8** AGI **8**

WEALTH
 Coins - **C** **10** **S** **20** **G** **4**
 Jewelry **Silver** Ingots **Gems**
Ring 2G

POSSESSIONS

Load	Item
L	Healing Kit
L	Oil Lamp
L	Papyrus Scroll, Pen, & Ink



COMBAT

ATT **23** Full **30** X **3** #att
 Skills **5** + Weapon **1** + Other **+1**

DEF **23** Base Full **27** X **4** #def
 Skills **+4** +Armor **0** + Other **0**

Special Defenses: **Immune to magical damage**

Weapons
 HZH: **Fists (w/Brass Knuckles)** ATT Mod: **+1**
 Dmg: **1d4+1+1** Type: **C** Speed: **3**
 Range: **—** (/ /) ATT Mod:
 Dmg: Type: Speed:

Armor Kit: **—**

ENCHANTED ITEMS (**Garrick doesn't believe in magic**)

Name of Item	Rank	Span	Load
Properties			
Properties			

SKILLS

Name of Skill	Type	RS	TI	Level	
Latin	- Language	- INT	- Hard	- 4	13 add
Desc. Apply when trying to understand related language					
Galic (Gaul)	- Heritage	- SUR	- Hard	- 4	12 add
Desc. Celtic tribes north of Italia.					
Hindsight	- Social Skill	- SUR	- Easy	- 4	12 add
Desc. Learn from mistakes. Pick best course of action.					
Identify	- Trade	- INT	- Mod	- 4	13 add
Desc. Deduce an item's purpose, authenticity, origin & worth.					
Armorless Defense	- Combat	- AGI	- Mod	- 4	— add
Desc. Fight without armor.					
Weaponless Combat	- Combat	- AGI	- Hard	- 5	— add
Desc. Fight without weapons.					
Discovery	- Misc.	- SUR	- Mod	- 3	11 add
Desc. Find traps, hidden enemies, or items.					
Ride	- Trade	- SUR	- Mod	- 3	11 add
Desc. Garrick owns an old mare named Agnes.					

MYTHMAKER SUPPORT CHARACTER

SC NAME

ARCHETYPE

OCCUPATION

LIFE POINTS

MOVE

Gender Age

STATS

INT _____ SPI _____ SUR _____

STR _____ HEA _____ AGI _____

WEALTH

Coins - <u>C</u>	<u>S</u>	<u>G</u>
Jewelry	Ingots	Gems

POSSESSIONS

<u>Load</u>	<u>Item</u>
-------------	-------------



COMBAT

ATT _____

	X	
--	---	--

Skills _____ + Weapon _____ + Other _____

DEF _____

	X	
--	---	--

Base _____ Full _____ #def _____

Skills _____ + Armor _____ + Other _____

Special Defenses:

Weapons

HZH: _____ ATT Mod: _____

Dmg: _____ Type: _____ Speed: _____

Range: _____ (/ /) ATT Mod: _____

Dmg: _____ Type: _____ Speed: _____

Armor Kit: _____

ENCHANTED ITEMS

Name of Item	Rank	Span	Load
Properties _____	-	-	-
Properties _____	-	-	-

SKILLS

Name of Skill	Type	RS	TI	Level	
Language	INT	Hard	-	-	add
Heritage	SUR	Hard	-	-	add
Social Skill	-	-	-	-	add
Trade	-	-	-	-	add
	-	-	-	-	add
	-	-	-	-	add
	-	-	-	-	add

SPELLS

Name of Spell	TIME	Focus	Dur.	Range	AE	CI	
Effect(s) _____	-	-	-	-	-	-	
Effect(s) _____	-	-	-	-	-	-	
Effect(s) _____	-	-	-	-	-	-	



Letter to Krang from Gludrung
Carried by Sir Sylvanus.

My Son Krang!
Ye time of exile is ended.
Ye sentence is over.
The real murderer of
Ulong has confessed. Come
home at once. We
miss you!
Your Ma, Gludrung

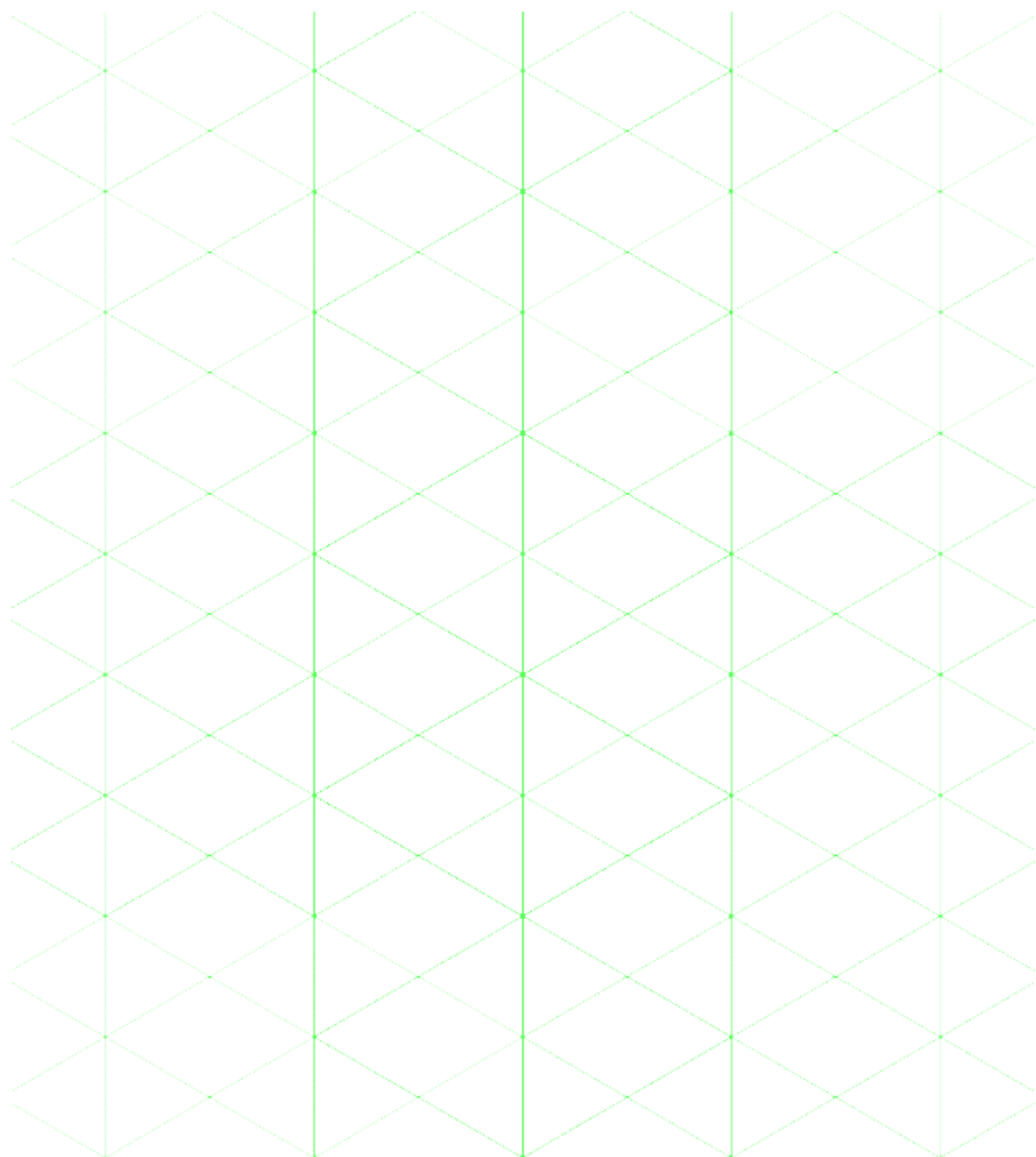
Letter from Tentung to Ichbard
Carried by Err'Aldo.

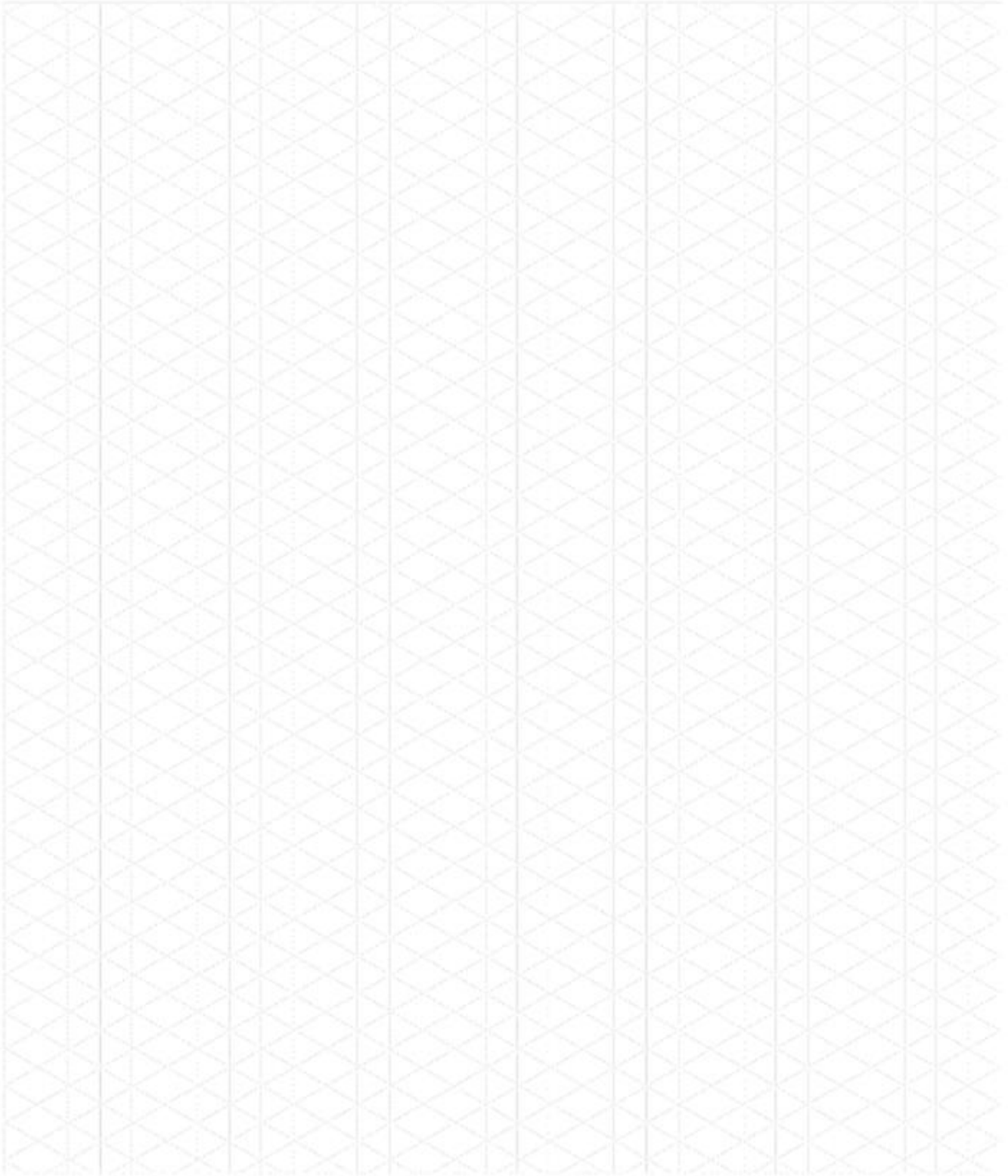
To Ichbard, Chief of Scare'm Tribe
Your presence is requested at La Gardia at next
Full moon. It has come to my attention that you
have broke several of our laws. You are therefore
responsible for answering to the court. Please send
notice of your plan to comply with this decree.

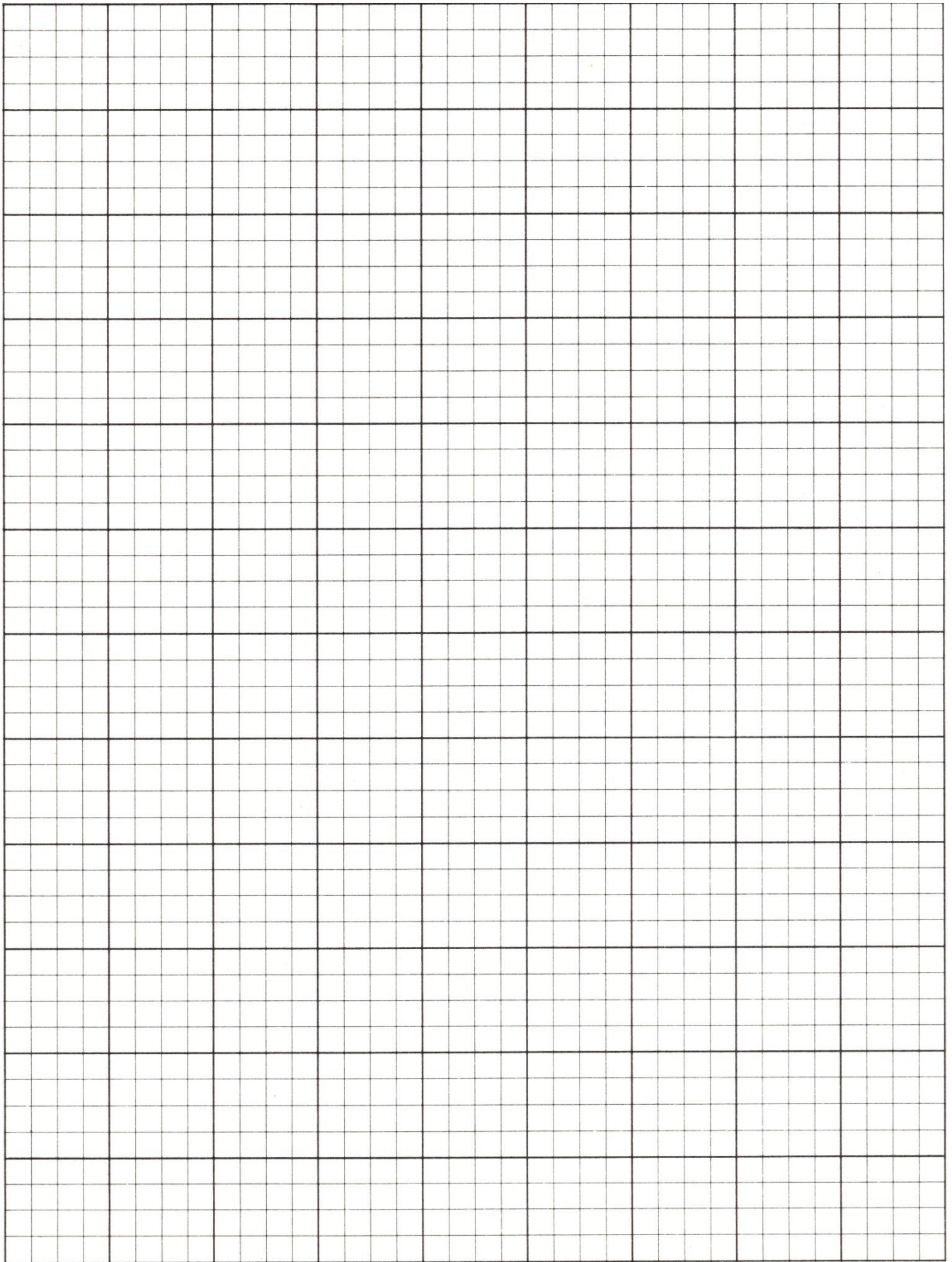
CHARGES

- Unapproved and unannounced relocation
of your clan!
- Exceeding yearly limit on taking
human slaves!
- Non-payment of yearly tithe!
- Ignoring two previous requests to answer
for above listed violentations!

Sincerely,
King Tentung







The MYTHMAKER Player Quick Guide and GM Quick Guide present a streamlined ruleset and Novice adventure. If you enjoy these, please check out the full version.

What is Mythmaker?

An RPG in the grand old tradition, with mystery, braggadocio, death, and the occasional shenanigan. It's made for taking myths and legends and recasting them in a new light. Simple, intuitive guidelines allow the ultimate immersive experience. It's about social engagement and connecting with others at the game table. It's about fantasy and escapism. It's about the spirit of heroism. But mostly it's for the fun of it.



What is the Mass-Adventure Game Engine?

It comes down to roleplay and dice. Roleplaying provides direction—dice may bring chaos or save the day. We use three different dice for the three most common rolls: The d6 is for stat checks. The d8 is for skill checks. The d10 is for combat. In all cases a high roll wins.