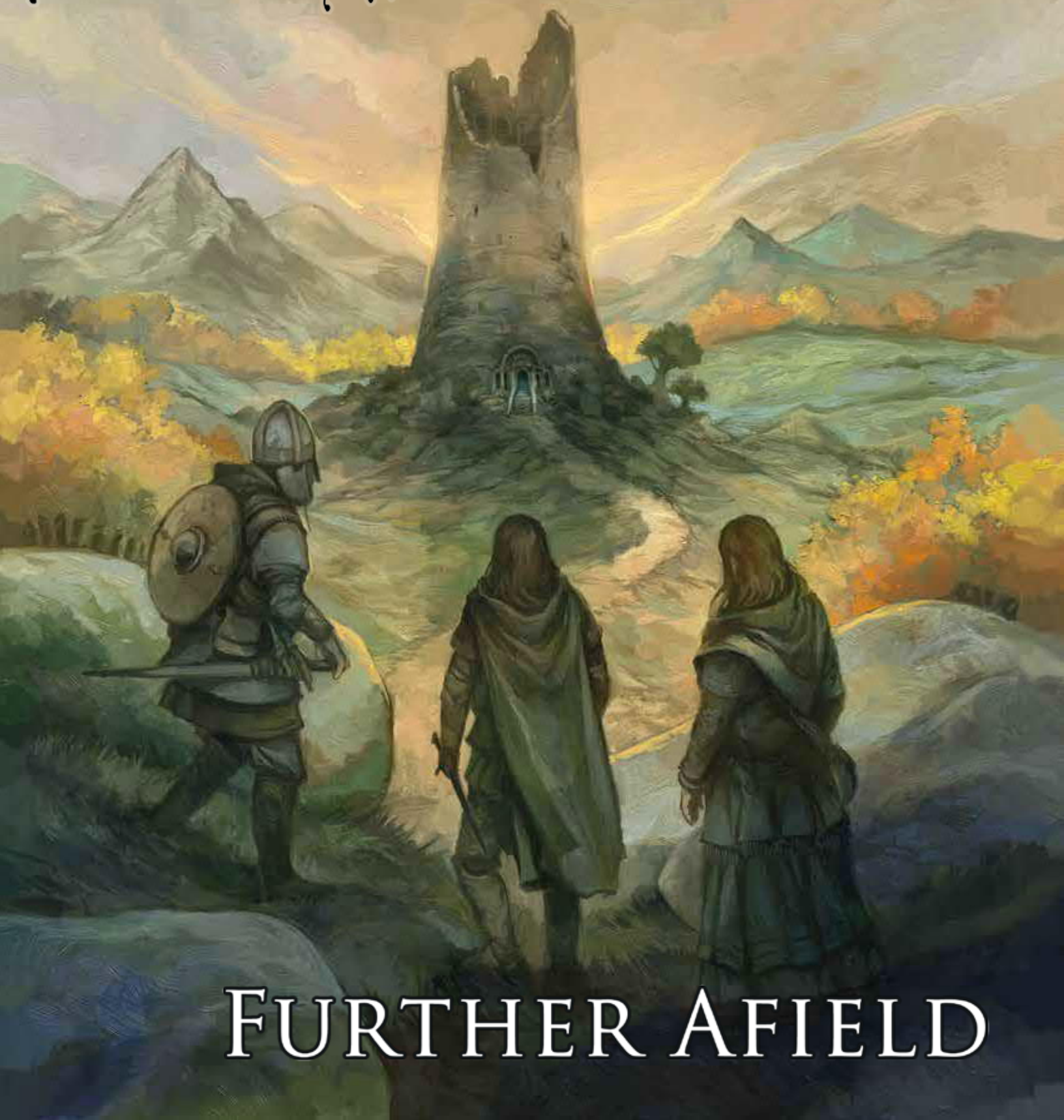


BEYOND THE WALL AND OTHER ADVENTURES

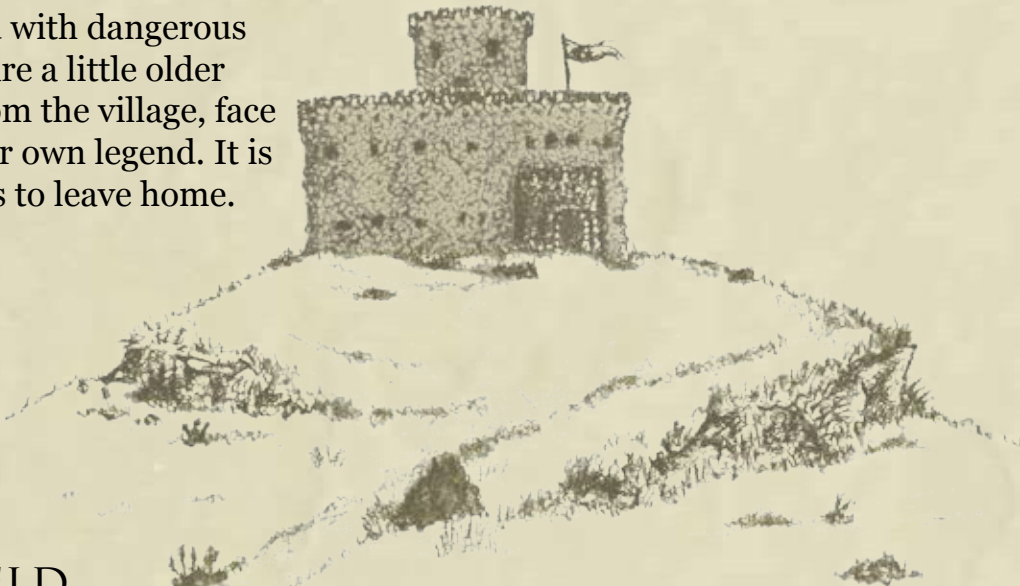


FURTHER AFIELD

SOMETIMES HEROES MUST WANDER...

Shadows gather throughout the world, threatening you, your village, your friends, and your family.

The lands are wide and wild, filled with dangerous foes and fantastic treasures. You are a little older now, ready to see the world far from the village, face the darkest threats, and make your own legend. It is time for you and your companions to leave home.



TRAVEL FURTHER AFIELD...

Just as *Beyond the Wall and Other Adventures* provides for an exciting evening of play with zero prep, *Further Afield* offers guidelines and rules to create and run an extended campaign in the same spirit. Now the players and gamemaster work together to create the myths, legends, and rumors of a unique setting. Included in this book are all the necessary tools to create your world, travel and explore within it, defeat great and terrible adversaries, and reap the rewards of adventures even further beyond the wall.

- Collaborative player-driven campaign creation for making your own shared sandbox.
- Threat Packs for dynamic villains and dangers affecting the world beyond the village.
- Helpful hints and systems for integrating new characters into existing groups.
- Rules for creating magical items through your crafts, deeds, or sorcerous powers.
- Four Threat Packs, including the Blighted Land and the Vengeful Wyrn.

AN ADVENTUROUS PASTIME BY FLATLAND GAMES



B EYOND THE W ALL AND OTHER ADVENTURES

FURTHER AFIELD

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For Ovid, and all of our animal friends who too soon went too far afield.

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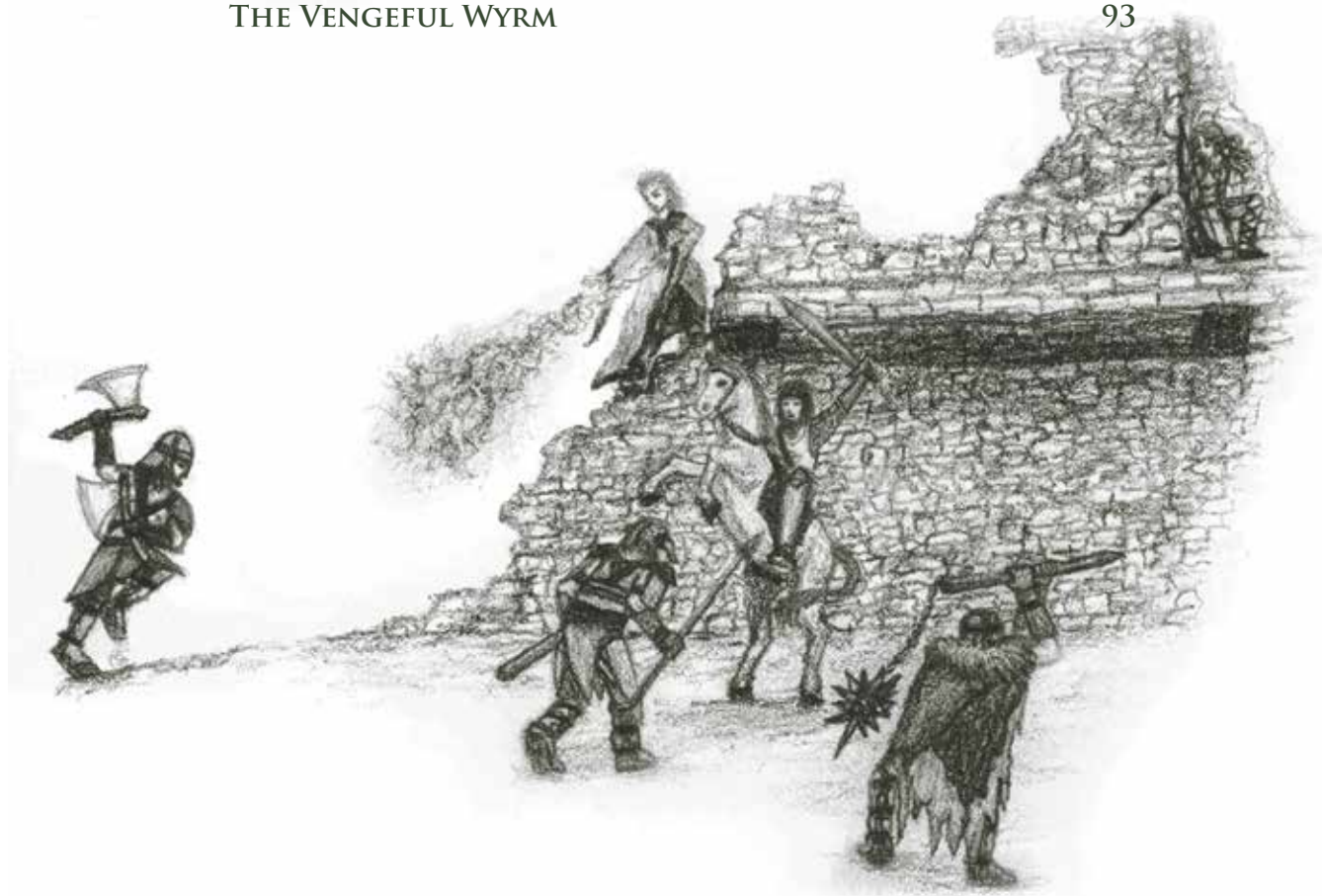


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INTRODUCTION

Beyond the Wall and Other Adventures comes with a lot of tools to get your group sitting down and playing immediately. The Character Playbooks and Scenario Packs allow you to play an entire gaming session with zero prep. That notion of being able to play a role-playing game “out-of-the-box” was one of the major design goals of the game.

However, long-term campaign play has its own rewards, and there is no reason that a game of *Beyond the Wall* has to end after that first session. *Further Afield* helps your group make setting up a full campaign of *Beyond the Wall* as enjoyable and cooperative as possible. It also provides advice and extra rules to help you run such a campaign, including new types of magic, experience systems, and special character Traits.



The following are all examples of ways to extend games of *Beyond the Wall* into viable, long-term campaigns. *Further Afield* primarily provides help in setting up the ‘Shared Sandbox’ style of campaign.

THE TRADITIONAL CAMPAIGN

This is the method enjoyed by many fantasy role-players for decades. The gamemaster comes up with the campaign, probably presenting the characters with a map and some hooks, and lets them run wild. Games like this may start out with the GM designing her world and launching into things, or with the group playing through a Scenario Pack and then using the ‘The Road Goes On...’ tables to get ideas for where to go next. This is the high-prep campaign. The GM will shoulder a great deal of the burden in designing the campaign and keeping it going from session to session.

REPEATED SCENARIO PACKS

There is no reason that a group cannot keep the same characters and run several Scenario Packs in a row. If the characters’ village was bothered first by an evil cult of Chaos, the GM might say that some time passes and then run the group through the Goblin Infestation Scenario Pack. One Scenario Pack could even be run more than once for the same group, since the particulars will be different every time. This is the zero-prep campaign; the GM has no work to do in between sessions.

THE SHARED SANDBOX

In this style of campaign, the group works together to develop an open setting with several hazards, rewards, and story hooks dangling out in the wilderness beyond the walls of their village. Players take turns placing interesting locations on a map, tell stories about the myths of their people and the rumors their friends and travelers are telling, and then go investigate these things to see how true they are and what treasures and dangers await them. This is the low-prep campaign. The GM will have to do some preparation between sessions (most notably before the first), but the players will help shoulder the burden.

THE SHARED SANDBOX

Long-term play can be a very rewarding experience. Players get to watch their characters grow, change, and sometimes die and be replaced by new heroes. Gamemasters get to come up with elaborate backgrounds involving recurring villains and large threats which take many sessions to resolve. For many players, an extended campaign offers opportunities which a one-shot or short series of games cannot.

On the other hand, running such a campaign can be very taxing on the gamemaster, who frequently feels responsible for doing much work between sessions mapping out dungeons, coming up with elaborate schemes for the villains, and designing a huge cast of NPCs for the characters to meet. Many GMs burn out after experiencing such demands, and many players have stories about wonderful campaigns that never finished because the group fizzled out.

Players sometimes have other complaints about traditional campaigns. They often want more of an input and say into the game, feeling that the campaign belongs to the gamemaster and that they are simply spectators. They also might feel that their characters are not particularly important and that the gamemaster has control of everything. This can lead to apathy. Some players become so disinterested and uninvested in such circumstances that they wander away from the game entirely.

The shared sandbox campaign is an attempt to address both of these issues at once. First, though, we need to understand what a sandbox campaign is.

WHAT IS A SANDBOX?

Sandbox gaming is perhaps the earliest form of roleplaying campaign. There is no “plot” in a sandbox game, and the GM has no particular story to tell. Rather, the gamemaster creates an interesting setting for the players to explore, and they then create characters and have them go wherever they like. Hence the term sandbox;

the players are dropped into a large area to play, but what they decide to do there is up to them.

For instance, the gamemaster might create a system of caves belonging to a brutal band of ogres to the west. The players can go check out these ogres or not as they choose. The GM may place hooks in the game for the characters to follow by having travelers mention having seen the ogres, or a trade caravan coming from the west might simply go missing. However, there are probably lots of other hooks going on at the same time. Our hypothetical sandbox GM certainly also has plans for a haunted manor house in the east and a group of dark sorcerers to the north, and has likely dangled those hooks in front of the players as well.

It is up to the players to provide their own characters’ motivations in a sandbox game. Invariably, there are wrongs to right, treasure to be had, and great deeds to be done, but precisely what interests the characters and why they are leaving their homes to go into the dangerous wild is up to the group. For this reason, sandbox play often works best with proactive players who are willing to create characters who are interested in adventure and ready to take the reins of their destinies. In fact, some roleplayers suggest using sandbox style play to entice players to take a more active part in gaming sessions instead of waiting for adventure to happen to them.

Sandbox play is appealing for several reasons. First and foremost, one of the many enjoyable things about roleplaying is becoming immersed in a living, breathing world and imagining yourself as a character within that world. Being in a sandbox often increases these feelings; you can truly go anywhere and do whatever you like, though you might not appreciate the consequences. Secondly, some of the best stories happen when they are not planned by a GM or prepublished adventure module, but created organically in play. The sandbox particularly encourages these sorts of stories.

SHARING THE WORK

There is no reason for the gamemaster to do all the work of creating a sandbox. Players have rich imaginations of their own, and they often want to see their own ideas come to life. A group of roleplayers can come up with many great ideas together, and can then collaborate on creating a setting and therefore be sure that there is at least something of interest to every single player in the game.

THE IMPORTANCE OF MYSTERY

The only problem with sharing the work of creating a sandbox is that it can destroy one of the most important elements in such a campaign: the mystery of the wilderness and the joys of exploration and discovery. A sandbox is less fun when the players know exactly what is beyond the village and where the bad guys are located.

The solution, then, is to allow the players to have input into the setting, possibly even as much as the GM, but simultaneously to make them always unsure of the veracity of their information. The players can therefore create the myths, folklore, and rumors of their world. These stories then become locations on the map, interesting places for the characters to explore and sites of evil and danger. However, the players and GM then use ability score checks to determine just how true the stories might be.

DESIGNING THE MAP

The first step in creating a shared sandbox is making a map. The whole group takes part in this activity, and then the GM takes it home to tweak things and produce a more precise and secret final version of the map. This is what we mean by the low-prep campaign. The GM definitely has work to do, but she has the aid of the players and their ideas to help her do the heavy lifting.

This process can take some time, so we recommend setting aside a whole session to work on campaign setup. There is probably enough time for the players to design characters and make a simple village map as normal and then create their sandbox. Alternatively, the GM could have the players make characters and play through a Scenario Pack as normal for the first session, and then create the sandbox the second time the group gets together. Either way, the players will need to have created characters before designing the map.

The group can use a blank sheet of paper or our campaign generation handout for the map at this point, as the group is more interested in vague directions right now than precise distances and locations. The GM should place the characters' home in the center of the map, which will probably be the village, unless all of the characters are using Character Playbooks from a different setting. The village may have a noble's manor or other important location in its immediate vicinity as dictated normally by Playbooks.

Using the process described on the following pages, each player will take a turn creating a major location. The number of major locations the players place on your map is up to the group, and will depend on how long you want the campaign to last, how many choices interest the group, and how big the group wants its map to be. We recommend a map representing an area about 200 miles across, with each player creating two major locations. Each player makes one major location at a time and then the player to his left makes the next one, and so forth.

Once the players are done creating the major locations for the game, they will then have a chance to embellish on those. Each player gets to add a bit of information about one location on the map, but it must be about another player's location, not one the player created himself.

The gamemaster will then take this rough map home and add several minor locations in between the major ones, determines locations on the map for large regions like forests and mountains, and perhaps develops the major locations in full detail. Finally, the GM transfers the rough map to a more precise, final map.

THREAT PACKS

The third chapter of Further Afield addresses the use of Threat Packs to provide villains and great dangers to your campaigns. When you use the Threat Packs, they will tie into both the character creation and this shared sandbox generation process. Each Pack tells you what to do and when in the process to do it. If you choose to use Threats in your campaign, you will already want to know which ones will be showing up.

MAJOR LOCATIONS

Major locations are the most important places on the map. They will be the sites of numerous adventures, and will likely exert an influence over other parts of the map. A major location should have the potential to occupy the players for several sessions of play. A major city in the south to which the characters can journey repeatedly to shop, learn, and gain followers is a good example of a major location. The players could have an infinite number of adventures in such a city, investigating murders, solving disputes between the merchants, and cleansing the sewers of the threat of monsters, or they could simply visit it as a stop on their way to other places. Moreover, the city probably affects other places on the map; the location of the city will likely give the GM ideas about trade and festivals in the entire region.

If a major location is a dungeon, it is not merely a small network of caves which house a goblin tribe, but probably a great and mysterious network of rooms and tunnels into which the characters can delve repeatedly, gathering treasure and heading back home several times before exploring completely. If it is a fae-touched place, it is not the home of a single friendly brownie, but more likely the court of a great elven prince.

To place major locations on the map, choose a starting player by whatever method the group favors. This player will pick a general direction on the map, such as north, and then a general distance. We use three categories of distance at this point: near (20-40 miles away from the village), moderate (40-80 miles away), and far (greater than 80 miles away). These distances and directions should be cycled, so that the map cannot have a second near location until it has first had a moderate and a far location.

Our campaign generation worksheet shows each of these distance categories as colored bands around the village. The worksheet is provided at the back of this book and is available for your convenient download at www.flatlandgames.com.

Next each player rolls 1d8 to determine what broad type of location from the following categories he will be designing.

1. MAJOR CITY

A major city is the great urban center of its region. This is an important trade and production center, and likely a strange and frightening place to village children. Endless adventures are possible in the city.

If someone in the group rolls this result after a city has already been placed on the map, it is okay to ignore it and either reroll or simply pick a different result. Alternatively, come up with an interesting reason for there to be two great cities so close to one another in the area.

2. ANCIENT RUINS

Ruins of this sort are from a previous civilization. Sometimes all the ancient ruins on a map are from the same culture, but sometimes the remnants of several ancient cultures are present. These lost cultures could be human or not.

Examples include the barrows of generations of forgotten kings, a crumbling manor house and its environs which have become home to numerous groups of monsters, and the caves beneath a strange temple which hold evils best left undisturbed.

3. HUMAN SETTLEMENT

This result represents other villages, the estates of noblemen, or some other form of human settlement. These are probably of the same culture as the characters, but might also be barbarian villages to the north or the noble villas of an occupying power. While these are small settlements, the fact that they represent major locations means that they are particularly important or unusual. In any case, this result represents another human settlement of roughly comparable size and importance to the characters' home village.

Examples include the manor of a rival noble known to war with the characters' lord, a village rumored to be home to a strange and dangerous cult, and the outpost of a great empire which is very near to the characters' homes.

4. RECENT RUINS

These locations are places old enough or unfortunate enough to have fallen into complete ruin. They may well have been ruined generations ago, but they are called "recent" because they are from the same basic

culture and time period as the PCs themselves. They have almost certainly been abandoned by the people who built them, but might be inhabited by other people or monsters who have moved into the area.

Examples include a haunted town abandoned after a devastating plague ten years ago, a long-unmanned watchtower with mysterious tunnels beneath, and a village wiped out by a rampaging beast of some sort and now a haven for corrupted nature spirits.

5. INHUMAN SETTLEMENT

These settlements are the homes of an altogether different people than men. The type of people that occupy this settlement will greatly flavor the campaign.

Examples include a great faerie court, a hidden dwarven hold filled with strange wonders, and an entire town of civilized goblins willing to trade with men.

6. MONSTERS' LAIR

Not the home of a single minor or even moderately powerful monster, major location lairs are either the dwelling places of large groups of monsters or a well-defended and extravagant home of a particularly powerful foe.

Examples include a dragon's den, the earthly home of a minor goddess and her servants, or a huge cave system which houses a bewildering array of strange and dangerous creatures not found above the surface.

7. SOURCE OF POWER

Sources of power are extremely dangerous and sought-after centers of magical energy. There are few brave enough to seek out such places actively, but they are also likely to be very persistent and learned.

Examples include a crazed archmage's tower which houses his living and unliving creations, a vortex of magical power which warps the very land around it, and the throne of a great elemental spirit.

8. OTHERWORLD

These locations border on whole other planes of existence, often straddling two or more planes at one time. Unwary travelers might find themselves far from home with no way back.

Examples include faerie mounds which touch Arcadia, a portal to the Realm of Chaos, and caves which lead to the Earthen Realm of the elementals.

After choosing the direction and distance of the location, the player determines whether her character has learned about this location, seen it, or heard about it. Did the character wander far from home last spring and stumble upon the location or some of its denizens, or has she simply learned the old stories about it?

Using this information, the player now comes up with a hook for his location, keeping in mind whether his character has learned about the location, seen it personally, or heard about it.

Example: John is designing a location near to the village which his character has seen. He rolls a 4, which determines that his location represents some recent ruins. He decides that these are the ruins of Lord Ashspear, who was killed by goblins in the great war fought by the village elders when they were young. His character, Gareth the Young Woodsman, wandered near to the ruins himself one time and saw the remnants of the towers on a hill. Furthermore, John decides that Gareth saw several small figures wandering about the ruins and thinks that goblins still hold the crumbling keep.

RELUCTANT PLAYERS

Sometimes players might not be feeling particularly creative, or might just be slower to come up with ideas. That is okay. A player should always feel free to pass when it is his chance to make a location, or to go ahead and roll for the category of location and then take a minute to figure things out. Remember, you have a whole session to figure this out, so eat some snacks and take your time.

In extreme cases, you may have a group which is mostly made up of creative, engaged players, but also has a player or two who are a bit more reserved and just are not interested in making locations. If this is so, let the players who are into it make locations while the others hang out and kibitz. They can still embellish later if they have some ideas at that point.



This is a good time to remember what came up in the Character Playbooks when the players were first making their characters, or what happened during the first session if they have already played through a Scenario Pack. Did the Young Woodsman discover the Dark Heart of the Woods? That sounds like a possible location. Did the Self-Taught Mage drive off a hungry spirit? That might give the GM an idea for a site of ancient power which touches the spirit world. Did the characters defeat a tribe of goblins in their Scenario Pack? If so, are there more of them out there? A great warren of the Goblin King would make a perfect location.

After some discussion about the location, it is time to see how accurate the character's information is about the site. This will be tested against a character's ability scores, modified by skills like an ability check, with one important difference: the GM should make this roll in secret and record the result. The player must not know whether what he thinks about a location is correct or not. This is very important to maintaining the mystery of the sandbox and making the players excited about sending their characters out to explore. The type of roll depends on how the character chose to learn about the location.

LEARNED (INTELLIGENCE)

Characters who learned about a location have either heard stories and legends from others in the village, or have read about the location in a book (or on ancient carvings, buried scrolls, or any other means). The roll to determine the accuracy of the information is an

MAJOR LOCATION CHECKLIST

Going around the table twice, each player should:

- 1) pick a fresh direction and distance*
- 2) roll 1d8:
1. Major City, 2. Ancient Ruins, 3. Human Settlement, 4. Recent Ruins, 5. Inhuman Settlement, 6. Monsters' Lair, 7. Source of Power, 8. Otherworld*
- 3) choose learned, seen, or heard*
- 4) tell a story and wait while the GM secretly checks accuracy*

Intelligence check, taking into account any academic skills such as Ancient History or Folklore.

SEEN (WISDOM)

If a character has seen a location, she has wandered from home at some point and encountered the location personally. This usually means seeing the site itself, but could instead involve seeing strong evidence for its existence, such as witnessing a group of bandits heading for hills and following them to their hidden caves. This is a Wisdom check, and skills having to do with travel and exploration give a bonus, such as Survival or Direction Sense.

HEARD (CHARISMA)

Often, characters learn about locations from travelers or other villagers. Unlike the myths and legends implied in the 'learned' category above, this category represents gossip, warnings, and hints which are circulating in the village right now, not ancient history. Make a Charisma check, taking into account any skills which involve talking to others, such as Gossip or Charm.

THE SHARED SANDBOX AND OTHER GAMES

This method of campaign creation is relatively easy to port into other roleplaying games that you may want to play. Most games have simple ways to make knowledge or social tests; just use the appropriate rules from whatever game you are playing to determine the veracity of the players' ideas and make the map like normal.

A player can only choose each of the above methods once; if a character heard about his last location, he must either have learned about or seen his next one. Just this once characters may not help each other; these are individual ability score checks. How well the character does on this check determines the accuracy of the information. Use the following guidelines:

Failed by 10 or more - the character is badly mistaken about the location, and probably in a very dangerous way. The GM should modify the player's description of the location significantly. Examples would include a supposed goblin cave which is actually the home of a deadly, sleeping dragon, or a secluded wizard's tower which is actually a tomb sealing an ancient and forgotten god.

Failed by less than 10 - much of the information is correct, but the character is missing important details, or is wrong about a specific but basic detail. Examples would be a character who is basically correct about the goblin cave, but thinks that it is much farther to the east than it really is, or a wizard's tower which is actually long abandoned and now haunted by the undead.

Succeeded by less than 10 - the character is right about the nature of the location, but there can still be mysteries there. If the character said that a goblin cave was in the east, it is indeed there, but the character still does not know the cave's layout, or just who is in charge of the goblins; the character has seen the wizard's tower and knows that he is there, but is unsure of the wise one's intentions or nature.

Succeeded by 10 or more - all of the information provided by the character is correct, and the character actually knows even more than that. Once the GM fleshes out the location in detail, she should provide the player with even more information, such as a crude map of the goblin cave, or knowledge of the location of a hidden treasure chamber in the wizard's tower.

Example: John decided that Gareth had actually seen the ruined keep, so the GM secretly makes a check using the character's Wisdom score, which is a 13, and adds a +2 for his Survival skill, giving a final score of 15. Unfortunately, the GM rolls a 17, a minor failure.

The GM makes a note of this and decides that Gareth got a bit turned around when he was wandering and found the ruins, and so will think that they are in a location one hex away from where they actually are. To make things more interesting, the GM also decides that Gareth was wrong about the small figures; they are not goblins at all, but rather a particularly wicked type of minor spirit.

MAKING GOOD LOCATIONS

Making suggestions for interesting story locations is a bit of an art. You need to come up with a story that interests you, something that will get your fellow players moving and make them want to explore or help, but you also need to leave room for the location to be interesting in play. No one has fun going to a place they already know everything about.

Perhaps most importantly, if you are overly explicit in your initial hook and description of the location, it might be difficult for the gamemaster to put her own touch to the site, or to modify it if you fail your roll to check the accuracy of the information. If John had said that Gareth walked directly into the ruins, mapped them, and then counted his steps home, it becomes much harder for the GM to figure out what to do with that failed Wisdom check.

Make sure you mention the landscape around your location. Is Orc Town in the middle of a dense forest or high in the mountains? Is the distant village with which you trade on the shore or surrounded by farmland?

Try to come up with something that interests you, and then go ahead and throw the GM a bone for twisting it. If you are interested in seeing unicorns you should definitely create a story about seeing unicorns in a glade one night, or hearing Old Winifred tell stories about the King of the Unicorns near the stream, but make it clear that you just saw them from a distance, or that you aren't sure about Winifred's stories but are really excited by them.

PLAYING FAIR

This method of designing a campaign can require a lot of trust, shared interest, and give and take in the group. Everyone needs to accept that different players have different things that excite them most about the game, and everyone also needs to accept that some players may be so put off by certain elements that it is best not to include them at all. The easiest way to accommodate everyone is to let anyone veto any idea that gets thrown out if it really and truly turns them off of the game, but for players to be careful to hold their veto and not shoot down ideas just because they are not their favorites. It is everyone's sandbox.

EMBELLISH

Once the players have created all the major locations, each of them has a chance to add something to one of the other player's locations. Each player chooses one single location, probably the one which interests her the most, and adds a bit of information to the story about that site. The veracity of this information is based on the roll already made during the last step, so its accuracy is still in doubt.

Players should be very careful that they do not override the story that the creating player already told about the location. The players should be adding to each other's stories, not invalidating them. It is bad form to use the embellishment phase to say that there are not actually any bandits in the hills at all because bandits are boring and you are more interested in faerie tricksters. It is good form, however, to say that you have heard that the bandits might have an alliance with a faerie who lives in the hills.

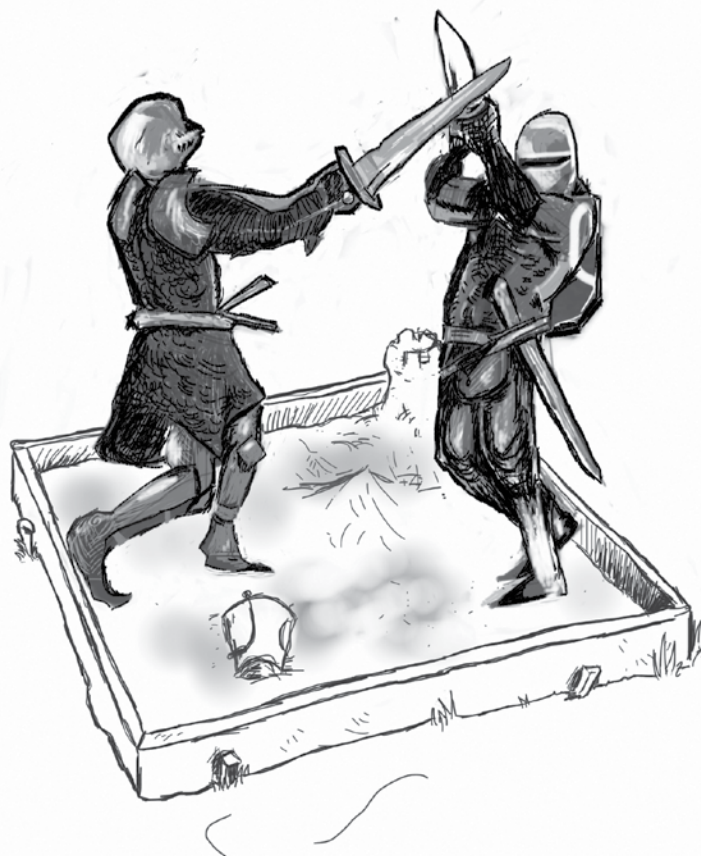
It is probably best if the players all choose different locations to embellish, but there is no reason several players could not embellish one particular location if it really excites them; doing so will just make that location either more important in the setting or more enticing for the characters to visit first.

Example: Jill is playing Anna, the Nobleman's Wild Daughter, and she loves John's idea about the ruins of Lord Ashspear's keep. She chooses that location for her

embellishment and decides that her father once told her about a magical well in Ashspear's cellar which can cure the injured. The GM checks the notes and remembers that the information about this location is somewhat inaccurate, and so decides that the water of the well does cure the injured but also makes them forget someone they love if they fail a saving throw.

TYING THINGS TOGETHER

The group can use whatever time they have left to sit around and chat about the shared sandbox. If things have gone well, everyone is probably starting to play off each others' energy. Threads should be emerging. Did one player come up with a legend about a dragon hoard in the mountains to the south while another heard from a vagabond about the burial chamber of an ancient king? If so, are these two locations related? Do the stories say that the dragon hoard is abandoned because the ancient king slew the beast and is buried with a map to the treasure? In this manner the group can start creating a shared history for the game, and they can make the world richer and more interconnected. It is probably a bad idea to connect every single thread into one story, but some relationships between places and myths are always a good idea.





If the group is using Threat Packs, the GM should make sure that all the necessary bits are integrated into the campaign at this point. See more on Threat Packs on p.16.

This is also the time, yet again, to revisit what the players learned about their characters from their Playbooks or what they encountered in the Scenario Packs. If the Self-Taught Mage's player did not use that battle with the spirit from his past when he was making locations, maybe he wants to work it into something now that he has all the location ideas to think about. Perhaps the spirit he battled was sealed by the ancient king's vizier to be a guardian of the hoard, but then got loose in the world somehow. Maybe that is why no one has yet claimed the treasure, but now the characters have an opportunity to do so. Just as with designing the locations in the first place, everything the players come up with does not have to be correct, but at least some of it should be.

Once these threads start coming together, it is probably also a good time to talk about this setting's languages, assuming that the group decides that languages are important for this game. Remember that the number of languages a character knows is based on her Intelligence score as described on p.5 of *Beyond the Wall and Other Adventures*.

Sandbox play demands that the characters have their own motivations for adventuring. While the players talk about the locations and history of the area, the GM should ask them what their characters want to find,

where they want to go, and whom they wish to meet. If they do not draw on those threads from their Playbooks, the GM should. She might remind the Self-Taught Mage about the spirit and ask him if he is curious about where it came from and why it was after him. If things seem slow, she can dangle a terrible threat to the village associated with one of the locations in front of them right now, or the hint of great wealth at another.

If the players absolutely cannot think of a reason for their characters to go adventuring, the GM should remind them that their characters are their own creations, and they get to decide what their characters want to do and why. It is within their power to make future heroes and not boring homebodies!

In addition to these story considerations, the players can use this time to give their input into the physical geography of the map. If someone has a good idea about a major river running through the center of the map, the group can go ahead and sketch it in.

Before the group ends for the night, but after the players have had a chance to talk and brainstorm, the GM can ask them where they want to go first. She needs this information so that she knows what to focus on during preparation.

TELLING STORIES

As an interesting play variant, consider making an actual session of gameplay around the creation of the map and its major locations. Begin the session with the characters in a safe space, like the local inn, and have them tell stories to one another in character while they make the map. This can really drive home to the players just how inaccurate their stories about the major locations might be; it is much easier to remember that Gareth's tale around the fire about seeing figures in the ruins might be sketchy than it is to remember that John, the player, was not necessarily right when he made up a campaign detail.

The GM can even award experience after such a session, giving 500 xp or so to the players and a bonus of 100 xp to the teller of the most popular story.

FILLING THE MAP

The gamemaster should have a lot to work with now. She should take home all of the notes that she kept while the players were making the major locations and begin transferring these to a full map that will aid gameplay, as opposed to the simple visual aid that the players scribbled on during the session.

We recommend using hex paper to make this full map. The GM can use whatever size she likes, and decide the scale of each hex as she sees best, but we will assume that she is using 1/4 inch hexes and that each hex is 10 miles across. These are easy figures, because we also assume that travelers on foot cover about 20 miles a day, so that means that the characters can go two hexes a day. Travel times are explored more fully in the Travel and Exploration chapter on p.22. A piece of 1/4 inch hex paper will therefore represent a region approximately 200 miles wide and 250 miles long. It might take the characters several days to journey from one end of the map to the other, but they could wander around the map for many months depending on their routes.

We provide a piece of hex paper using our suggested hex sizes in the back of this book and for download at www.flatlandgames.com.

Making a map of this size should place the characters within a couple days' travel of several interesting adventure locations, and most places they will want to go are within a week's journey. This is a very good setup for low level characters, such as those created by the Character Playbooks for *Beyond the Wall*. There is nothing wrong with making a bigger map to start, though the GM can also always just make a new map which joins to the original. Consider that, in many places, England is about as wide as this, and it was filled with interesting places, cities, and villages in the medieval era.

Once the GM has hex paper ready, she can begin by placing the characters' home village. It should be more or less in the middle of the map, as it was on their rough

campaign worksheet, but it certainly does not have to be in precisely the middle hex. Then she can place the major locations designed by the players, each at least two hexes apart from one another. Again, it is important to respect where the players said those locations were situated, but now is the time to play with those placements and make sure that everything makes sense.

Now is also the time to finish the basic geography of the map. The players have probably already done some of this, so the gamemaster just needs to fill in where needed. Things do not need to be precise. The GM can just figure out the location of large forests, mountains, rivers, deserts, shores, or jungles and sketch them in. If she likes, the GM can also add roads between major settlements at this time.

In the next two sections, we talk about the minor locations and regions that will make up the finished campaign setting. The GM should feel free to begin by dotting the map with other adventure sites (minor locations) or by sketching out larger geographical areas (regions). She will probably find herself bouncing back and forth between the two. While the minor locations give exciting adventure locales, the regions give the characters scenery to travel through and possible setbacks along the way.

MINOR LOCATIONS

Now it is time for the gamemaster to take the group's shared setting and make it more exciting, mysterious, and dangerous. The GM makes up a number of minor locations and sprinkles them all over the map. A minor location represents an interesting detour, resting place, or danger which the characters might face on their journeys. Some minor locations might be places which take a whole session to deal with, but usually no more.

A minor location which is a dungeon should be small, perhaps the size of those found in the Scenario Packs; save any megadungeon ideas for the major locations. Some minor locations will be directly hostile to the

characters, like an evil sorcerer's house, or an owlbear's lair. Others will be helpful; it is always a good idea for the characters to find friends on their journeys too, like a kindly hermit or a helpful dryad. Finally, the game-master should be sure that some minor locations could go either way, like a secluded settlement of hunters who are distrustful but ultimately honest.

The GM makes these minor locations on her own, placing them between the village and all of the major locations. These locations are not necessarily unknown to the characters; players should feel free to attempt knowledge checks to see if they know about a given minor location just as they would in any game, either when they first encounter the location or when they feel like asking if they have heard anything about a particular area of the map.

Gamemasters should make as many minor locations as they desire and have the energy to address. There is nothing wrong with every single hex on the map having a minor location, though creating all of those is quite a task. There is also no reason to make every minor location on the map at once. The GM can make half a dozen after the map creation session, and then add others whenever she has an idea. It is even okay to add minor locations to a hex which the characters have already been to, as they could easily have overlooked it unless they fully explored every bit of the hex.

Remember, this is about spreading out the workload as a GM. The gameaster can just make the locations she needs or has ideas for now; then she can add others between future sessions as she has the time and creativity.

There are many ways to create minor locations, and ultimately it is best to draw inspiration from the map, the major locations, and the geography of the area. We recommend that the GM vary the minor locations in two different ways.

First, the GM needs to decide how hostile she wants the area to be and then alternate making hostile, friendly, and neutral minor locations based on that. For most maps, the GM can use an equal number of each. She might make a dangerous cockatrice's lair, then a helpful nymph's grove, then a busy inn at a crossroads.

Secondly, the GM should decide just how magical or mundane the setting should be and then alternate between the two as she creates locations based on that. As a default, we like two mundane minor locations for every magical location to keep the game feeling down-to-earth and in keeping with our source fiction, but any other level of magic that the group desires is fine. The GM might want to consider what types of major locations the players generated when making this decision; if they kept rolling otherworldly major locations, she may want to have more mundane minor locations to balance that out. On the other hand, that may make the GM decide that this area is extremely magical and that she should just go wild creating a supernatural land for the players to explore.

As a tool to aid in filling the map, the Appendix on p.74 has several tables to help the GM come up with ideas for minor locations, and even create them on the spot during a game session if the need arises.

As a final consideration, the minor locations do not necessarily have to be fixed locations at all. Rather, the GM might have a good idea for something that fills the same niche as a minor location in terms of gameplay but is mobile by its very nature. Examples might include a band of orcs that wanders the north, pillaging as they go, or a large caravan of foreign traders that makes a circuit between the major settlements. More than one or two of these can make the game feel extremely chaotic, so think about how many of these sorts of dangers to add to the campaign

Example: John's ideas about the ruined keep of Lord Ashspear has piqued the GM's interest too, so he puts his first minor location right next to it. He thinks about what he already knows about the ruins, and decides that a keep infested with minor spirits might be really difficult for low-level characters, so he places a kindly priest who tends a secluded temple to one of the old gods near the ruins. He further decides that the priest has the ability to bless the character's weapons so that they can harm the incorporeal spirits, so long as it is under the full moon. The priest will do this for the characters if they impress him through appropriate role-playing or successful Charisma checks, or, failing that, as a reward for generous gifts to the temple.

MODULES, ADVENTURES, AND SUPPLEMENTS

You may have some favorite adventures made for other fantasy roleplaying games that you think would be perfect for your campaign. If this is the case, feel free to drop them in on the map wherever they make sense and go from there. Make sure you work them into the campaign in some way; you might give out information about these places when characters visit other inns and villages, or hand the players tidbits of information about them when they make successful history or legend checks with their Intelligence scores.

REGIONS

A region is an irregularly shaped group of hexes on the map. A region might be a forest, a stretch of hills, or a fertile river basin. Regions and locations are separate things; locations are placed *within* regions, and probably lend flavor to the region, but are sometimes very different from the region which surrounds them. The Weird Wood is a region, but the Dark Heart of the Forest is a location within that region, as is the Last Lonely Lodge.

While regions must, by necessity, have strict boundaries on the map due to the nature of hex paper, gamemasters are encouraged to have them blend into one another. A forest need not end abruptly on a straight line, but instead should probably blend into the plains of the neighboring region.

Each region has its own set of dangers and challenges. Once the gamemaster has drawn the boundaries of each region, she should create a simple set of hazards located in that region and decide how frequently such hazards will turn up. Some regions consist of such rugged landscapes that they count as difficult terrain and slow a group's travel. See p.23 for rules on travel speed and the effects of difficult terrain.

Once the gamemaster has divided the map into regions, it is time to decide what sorts of encounters the characters might have within each region. Encounters are not necessarily bad things. Characters could encounter

friendly travelers who are able to help them with provisions, or they could encounter a pack of evil worgs. It is a good idea to have two or three encounters in mind for each region, though having more encounter ideas is even better. Just as with placing minor locations, there is no reason the GM has to come up with every possible encounter idea at once. There is nothing wrong with the GM having only two encounters in mind for the Wailing Valley and adding more as she comes up with them, or when she needs to in order to keep things interesting because the players keep returning there.

The type of terrain dictates what sorts of encounters happen. A forest is a likely place to encounter wild beasts or secretive faeries, while one might meet other travelers and merchants on the open plains between villages. Sample generic regions and encounter tables are provided on p.70.

Not all encounters are with people or animals. We also categorize dangerous terrain, travel difficulties, and extreme weather as encounters within their regions.

Encounters can be played out fully or dealt with swiftly by a simple ability score check as the situation demands. Players should always have some chance to avoid an encounter. It is no fun to have a dragon swoop in on them with no chance to hide or notice. The GM should give each encounter an appropriate ability score check to avoid or deal with it. For instance, a group of goblin raiders might call for a Wisdom check to spot first and then either attack or avoid altogether, while a wandering tinker might call for a Charisma check to make a decent impression.

Wisdom is a very important ability score in the wilderness, as it is frequently checked for noticing things and surviving in the wild, while Charisma is particularly helpful in more populated regions where influence could buy favors. Designing encounters is a good time to remind the players that all of their ability scores matter.

After listing some encounter ideas, it is time to decide how frequently the characters might have encounters within the region. Roll a d6 every day to determine whether or not the characters have an encounter. At base, assume that the characters have an interesting encounter on a roll of 1. Increase this chance only if the region is particularly heavily populated, interesting, or dangerous.

EXAMPLE REGION: GOLDEN OAK WOOD

A bright and leafy forest with only light undergrowth and several small streams throughout, the Golden Oak Wood is rumored to be an ancient home of the fae and travelers often find themselves lost under its eaves. Lord Ashspear's keep once stood on the outskirts of this forest, and history records the forest as the site of an ancient temple to the Horned God. Both could be locations within the region.

We have made this region by adding two additional encounters to the generic woodlands region found on p.73.

There are numerous paths through the woodlands. However, if characters leave the path and go into uncharted territory, this region counts as difficult terrain. Game is plentiful here, giving a +2 bonus to hunting and foraging checks.

Encounter Chance: 1 in 6

1d8 Golden Oak Wood Encounters

- 1 Lost!** Make a Wisdom check to find the way or lose a day wandering aimlessly.
- 2 Turned around.** Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
- 3 Deep ravine.** Make a Dexterity check to get across or everyone takes 1d4 damage. If you have beasts of burden, also make a Wisdom roll to get them across or lose a whole day.
- 4 Deceptively deep water.** Make a Strength check or the guide takes 1d6 damage and loses an item to the current. If you have beasts of burden, also make a Wisdom roll to get them across or lose a whole day's travel trying to find another way.
- 5 Cursed campsite.** Make an Intelligence check or face a minor spirit of anger at night.
- 6 Bear attack.** Make a Wisdom check or be surprised by an angry bear.
- 7 Goblin hunting party.** Make a Wisdom check or be surprised by 1d6 goblins with an orc leader.
- 8 Faerie.** Make a Charisma check or anger a local faerie. Use the stats for the sprite on p.95 of *Beyond the Wall and Other Adventures*.

Again, all of the regions do not have to be so fully described at the beginning of the campaign. The GM can simply think of an encounter or two which might happen in that region and use those until she has time to think of more, or until the characters begin adventuring in that region more regularly and a full table really becomes necessary. There is also nothing wrong with repeating encounters within a region. The Great Broken Wasteland probably has a lot of deep chasms which the characters will have to watch out for, and a lot of poisonous water sources to avoid, so the characters may well have to deal with the same encounter more than once while traveling there.

MAJOR LOCATIONS AGAIN

The major locations designed by the players will inevitably need fleshing out, and these can sometimes require a great deal of work. This is especially true in the case of a large dungeon or other detailed adventure location. There is no real getting around the prep-work involved here, but GMs have been designing dungeon maps for decades and they did not even have their players helping them with ideas. It is wise to use whatever good ideas the players have come up with to reduce work load, and let the success or failure of their *learned, seen, and heard* rolls inform how much to vary things from what they initially described.

Remember that the GM does not have to do all of this at once. That is why it is a good idea to ask the players where they want to go first. The GM can keep asking them about their plans every time they return to the village for a rest. This way the GM can always end a session knowing their intentions for the next meeting and with a good handle on what regions and locations to prep.

If the players do lead the GM totally off track and decide to head off in the other direction and explore a major location that has not yet been developed, the game-master can be upfront with them. There is nothing wrong with saying, "Folks, I know this is supposed to be a sandbox and you should be able to go wherever you want, but I just don't have that location ready. I really do have some good ideas for it though, and I want to do them justice. Could we agree to adventure somewhere else tonight and then head toward that other location next week?"

THREATS

Your characters are not mere treasure hunters wandering across the map in search of their fortunes. They may well be that, but they are also heroes wrapped up in a larger tale with dark forces at work in the world. We represent these dark forces with specific Threats which will wax and wane in power and affect the game world just as the characters do.

Further Afield offers four Threat Packs which the GM can use to add menace and danger to the campaign: the Blighted Land, the Grey Prince, the Imperial City, and the Vengeful Wyrms. You do not have to use any Threat Packs at all, instead leaving the campaign map open for the characters to explore in sandbox fashion. The more Threat Packs you add to your campaign, the more the characters will have to react against the forces of darkness. Players should not read the Threat Packs given on p.75 to avoid spoiling the mystery.

We recommend using two Threat Packs for most campaigns, as this will leave plenty of opportunity for the characters to explore other dangers and treasures throughout the world. You can certainly use more than two, but the characters are likely to feel harried and think that they have to address the danger of the Threats immediately, as they will be active almost every week. You can also use just one, though this might provoke the players to focus on that one Threat to the exclusion of all else.

You do not have to use any Threat Packs at all. If you want a classic sandbox experience, in fact, we recommend using none, and simply letting the characters explore the world as they choose.

Threats represent major villains or groups of villains which are afoot in the world and which will steadily grow in power without the characters doing anything to stop them. Only adversaries and monsters which are themselves proactive are classified as Threats. Some Threats might be extremely mobile and be tied to no location.

A Threat cannot be dealt with in a single adventure, especially not by low-level characters just beginning their campaign. For this reason, a simple tribe of goblins near to the characters' village is not an appropriate Threat, even if that tribe is a serious risk for the characters' homes and friends. The great Goblin King to the east, whose warrens are filled with warriors, and whose clawed hand stretches out over all of the lesser tribes of the land is a better example of a quality Threat. The characters cannot simply march into the Goblin King's home and slay him, but will instead have to thwart him by slaying his agents (including, perhaps, that goblin tribe close to home), making raids into his warrens but then escaping before the entire place is aware and the alarm raised, or convincing all the lords and ladies in the region to band together and face him. These are the makings of several adventures, probably culminating in an ultimate showdown some months later.

USING THREAT PACKS

The Threat Packs you choose will affect the characters, their home, and the campaign map as a whole. Each Pack contains information about how to use the Threat during character creation and while the players are making the campaign map.

The section of the Threat Pack dealing with character creation will direct the gamemaster to insert details about the Threat into the village. This could mean adding locations to the village map, giving the players clues as to what evil is afoot in the world, or changing NPCs indicated in the characters' Playbooks.

Finally, there is a new table for the players to roll on during Character Creation which will tie their characters directly to the history of the Threat. *This table should be rolled at the end of the characters' childhood background tables, meaning after their first three tables.* Each player should choose one of the active Threats to which their character will be connected and then roll on the table, which will give a penalty to an ability score,

and then either a bonus to another ability score or a new skill. Every active Threat must have at least one character with an attached history, but players may otherwise choose whichever Threat they like.

The next section, which deals with the campaign map, will tell the GM how to work the Threat into the major locations on the map, where to place any other important locations, and often where to place one or two minor locations. These sections give the gamemaster a job to do in between the creation of major locations on the map. Sometimes the GM will have to embellish the players' locations as they go, so it is best to be familiar with the Threats of the campaign ahead of time.

It may be that you are adding a Threat to a campaign after the players have already made their characters, or after the map has been made. If this is the case, simply skip the bits you do not need and use the remaining resources in the Threat Pack.

The rest of the Threat Pack is devoted to information about how the Threat interacts with the world, how the players can defeat it, and sample monster stats appropriate for use with the Threat. Many Threat Packs also contain fully fleshed-out minor locations for the gamemaster to place on the map where she sees fit.

IMMINENCE RATING

Each Threat is assigned an Imminence Rating. This is a number which represents how active and dangerous the Threat is. This does not necessarily represent the power of the enemies in question, though that is certainly a factor. An Imminence Rating also takes into account the reach of the Threat and the speed of its plans.

The following table gives a brief description of what different Imminence Ratings mean.

Imminence Rating 1-2: This adversary only interacts with the world rarely and often randomly. It could represent a new power which is growing, such as a small group of bandits or rebels seeking to spread influence to the villages in the land, or a very powerful monster which only rarely leaves its home to pillage the country, such as a dragon emerging occasionally for food and plunder.

Imminence Rating 3-4: Threats with this rating are active forces in the world and are growing causes for concern. The Goblin King raising armies to the east and a coalition of pirates who have decided the region's coasts are nice sources of plunder would be appropriate.

Imminence Rating 5-6: These Threats are serious causes for concern for everyone in the land, enemies which are growing in power daily and which frequently trouble the people of the country. This might represent a growing alliance of barbarian kings in the north who are sending raiding parties with great frequency. Or it could represent the Goblin King preparing for a great invasion after some of his plans have come to fruition.

Imminence Rating 7+: Once Imminence Ratings pass this level, the Threat in question will become an almost constant source of trouble for the region, perhaps spelling its ultimate doom. Imminence Ratings this high might represent an ancient and terrible dark lord who has fully amassed his armies and begun his conquest of the lands of men.

The Threat Pack will tell you what the Threat's Imminence rating is, as well as when and how it might change.

WEEKLY THREAT

At the beginning of every week of in-game time, the GM should roll a d12 for each Threat. If the result is less than or equal to its Imminence Rating, that Threat will become active in the world during that week, perhaps even attacking the characters' home.

Each Threat has an activation table which tells the gamemaster what effect the Threat has when it activates. Roll the appropriate die and consult the chart. The results of this table may change the characters' encounters for the week, affect their home, or have an far away far away which the characters will only learn of later.

Since the GM is determining whether a given Threat manifests itself at the beginning of each week, she gets to choose precisely when the result happens during the week. If the characters' village is to be attacked, that might happen while they are there, making for an exciting session defending their home from invaders, or it might happen while they are off having their own

adventures, and they will discover the results when they return. If the result dictates that the characters will meet someone while traveling, the GM should feel free to work in this encounter when it seems most appropriate.

If a Threat manifests in a way that does not directly involve the characters, make sure they know about it. For instance, if the characters are resting at home when another village is attacked, you might have a traveling peddler come to town and tell them about the dangers faced by their neighbors.

If the characters are out and about when a Threat directly affects the village (as is most likely the case) then the GM will have to make a determination as to whether the Threat succeeds and what the outcomes of that will be. This is the gamemaster's chance to make the players feel how fragile their village can be when left unprotected. It is, of course, best not to destroy the village outright, as that leads to fewer future stories, not more. Instead, think about how many adventures you can have while the characters try to recover the lost wealth of the village, rescue a kidnapping victim, or launch counter raids on their enemies to weaken them in the future.



ABSTRACTING WEEKLY THREAT

If the characters are engaging in a long period of downtime, perhaps while their mage is crafting a magical item, everyone is resting and recovering hit points, or just staying home for the winter and narrating their relationships and activities in the village, the GM might want to abstract weekly Threats instead of rolling many times in a row.

If so, simply figure out how often a Threat is likely to come up and then use the expected value. If the Vengeful Wyrm has a Imminence Rating of 4, for instance, then it can be expected to activate roughly once every three weeks. In a period of extended downtime, the gamemaster can simply have the Threat automatically activate every three weeks and dispense with rolling altogether. Then, when the characters return to active play, the GM can resume rolling as normal every week.

When deciding how successful the Threat is in this manner, you should also keep in mind how protected the characters' homes are. Did the characters lead the building of a wooden palisade around the village after the last adventure? Did they spend the winter training the citizens to form a militia and equipping them with spears and shields? Have they been truly ambitious and invested their treasure in building a great wall or stone watchtowers around their home?

All of these investments of time and money should pay off noticeably. If the players have been working hard to leave their home well-protected while they are on the road, this should make the Threats more easily foiled or less effective.

COMBATING THREATS

The characters are very likely to want to face the Threats in their world head-on and thus become great heroes and save the land. Each Threat Pack has a section giving advice to the gamemaster about how the characters might affect the Threat. Handling this will take a fair amount of finesse and good judgement on the part of the GM. Major actions by the PCs are likely to cause the Threat to notice them, lower its Imminence, change its activation tables, or some combination of all three.



Ridding the world of a Threat entirely is much more difficult, and the characters may have to play the long game to face down the Vengeful Wurm or finally end the dangers posed by the Imperial City. This will inevitably mean that characters have to balance all elements of the campaign as they gain in power. They may need to go exploring and treasure hunting one week, help protect the village the next, and face a Threat the third, biding their time until they are able to deal with the problem directly.

INTRODUCING NEW THREATS

Over the course of the campaign, it may become necessary to introduce new Threats to the game world. Sometimes the nature of the story will dictate that a new Threat is emerging and must be dealt with, and sometimes a game will just begin to grow stale and need new foes.

When this happens the gamemaster will need to insert a new Threat into the campaign to challenge the characters. It is always possible to have a new Threat come

from off the map and into the lives of the characters unexpectedly, but, if possible, it is better to introduce it within the already established setting. It might well be possible to work the Threat into the existing map even if the characters have been exploring it for some time. Look for ways to turn existing problems or local villains into campaign-shaking Threats. For example, the surly innkeeper with whom the players have had to deal for food and lodging may turn out to be the agent of a dark power. Alternatively, have the Threat begin affecting the characters' region of the world from just off the map, perhaps only two or three hexes beyond the edge.

However you integrate the new Threat, you will want to skip the table in its character creation section that modifies player ability scores and generates their backstories. It is too late for that.

MAKING YOUR OWN THREAT PACKS

There is no reason to feel constrained by the Threat Packs provided in *Further Afield*. In order to make your own Threat Pack, you only strictly need two separate things.

First, every Threat Pack needs a table for players to roll on during character creation. This gives the players a chance to the start the game with some knowledge of the Threat, ready to go. Each result on this table gives the character a -1 to one ability score, and either a +1 to another or a new skill. When making your own Threat for home, you do not necessarily have to make a full 1d6 table; one or two results can suffice in a pinch.

Secondly, the Threat needs an Imminence rating and a table of effects to use when it activates. Check the Imminence rating descriptions on p.17 and choose a rating that makes sense for your Threat, then think of what will happen when it activates. Again, you do not need to make a full activation table at first, but can fill it in as ideas come to you and the Threat comes into play. You also need to do some thinking about how the characters can lower the Threat's Imminence rating or combat it.

Look through the provided Threat Packs for ideas about how to flesh out your new Threat. Frequently, we also have them add minor locations to the map and give hints about how to defeat the Threat.

RUNNING THE CAMPAIGN

When running a shared sandbox campaign, there can be a lot for the gamemaster to keep track of. Knowing how long it takes to travel from one place to another, remembering the plans of the Invading Warlord, the Vengeful Wyrn, and the wicked Lich Master all at once, while keeping the entire world moving, can be a daunting task. This chapter gives you some ideas about how to handle all of these concerns.

TIMEKEEPING

You will find that the campaign runs much more smoothly if you have a calendar to track the progress of time. When play is actively happening, the characters will either be engaging in activities on a particular day, or traveling around the map, which will take a number of separate days to resolve.

You can use whichever kind of calendar you like. Some people like to create their own calendar for their particular game world and give the months evocative names, which can help to flavor your campaign. It can also be a lot of work. For a simpler option, just print out a real calendar from our world and use it. It certainly did not bother Tolkien to use the ordinary, English names for each of the months.

We provide a simple-to-use, “lunar convenient” calendar in the back of this book. If you choose to use this calendar, each month will be one full moon cycle, which can help when tracking things like the duration of certain rituals.

Some play sessions will end in the middle of an adventure, in which case you can simply refer back to the calendar at the beginning of the next session to remind everyone of when you left off. Other times the characters might retire to their home village or a comfy inn or other safe location to rest, create magic items, or do any number of other things. In this case, just count up how long they will be resting at the end of the session and go ahead and mark that many days off the calendar. This will prove particularly helpful when engaging with the

healing rules, as players will often want to calculate just how long it will take them to recover all of their lost hit points before heading back out on the road.

The calendar is your friend when keeping track of Threats. Pick a day of the week to check for Imminence Rating and do so like clockwork. Make notes of the dates on which a Threat’s schemes will come to fruition so that you can adjust their Imminence Ratings. All of this will make your job as GM much easier.

DYNAMIC LOCATIONS

Player characters are by their very nature forces of dynamism in the game world. When they visit locations, their actions will often have ramifications on the inhabitants, and your map may begin to change.

After a session in which the characters have visited one of the locations on the map, whether major or minor, consider the consequences of their actions and think about how the location might change. This is one of the great joys of a sandbox style campaign. If the characters visited the Goblin King’s warren, killed several of his warriors, and escaped with some of his treasure, they will probably find the location quite different should they return. Perhaps the Goblin King has posted more guards or abandoned the upper levels of the warren altogether and reinforced the lower levels. In fact, if the heroes did a great deal of damage, it is possible that the Goblin King decided to move and the players will find those warrens abandoned and empty.

It often does not take much of a change to a location to make players feel that they are playing in a dynamic and interactive setting. Just one or two changes to certain locations after their actions can be enough. Make opportunities to mention even small changes to the players when their characters revisit locations.

Also, consider that there are some locations that probably will not change after the characters visit them. The goblin warrens are filled with living, breathing inhab-

itants who will definitely react to invasion, but the forgotten cathedral on the edge of the forest which is home only to some lonely spirits probably will not. Use common sense when deciding what effect the player characters will have on a given location.

Common considerations of this nature include friendly, human-inhabited settlements as well. If the characters begin spending massive piles of treasure at one village, this will change the wealth and trade patterns of your map. You do not need to have a background in economics to take these things into account, as your players are very unlikely to worry about the nitty-gritty details of such a change themselves. Again, just a small change in the setting in direct response to their actions will probably catch their notice.

You might find it helpful to keep brief notes for each location visited by the PCs. It is worth remembering where the warrior bought his finest sword, or who insulted the mayor of a particular town so that you can come up with adventures later and remember how certain NPCs might interact with the party in the future.

KEEPING THINGS MOVING

The shared sandbox campaign, as described over the last three chapters, takes a great deal of pressure off the GM, especially if you choose to use Threat Packs for the major adversaries of the campaign. It is perfectly possible to let the campaign run more or less on its own. You have many interesting locations for the characters to explore, dangerous adversaries pressing on them without your direct influence, and regional encounters to keep everyone busy in between.

Despite that, you should still feel free to flex your creative muscles and come up with interesting plots and problems for the players to deal with; put a different way, there is no reason you cannot come up with adventure sessions just as you would without all of these tools at your disposal. The NPCs in the characters' home village are certainly still going to have interesting interpersonal situations developing, and there are always more dangers in the forest. Use the materials in this supplement to decrease the amount of prep work you have to do, not to prohibit you from doing the prep work you want to do. If you have an idea for an adventure, use it!



TRAVEL AND EXPLORATION

Fantasy stories are filled with interesting and evocative examples of journeys. The road is a dangerous place in *Beyond the Wall*, and reaching a location on the map is not a simple matter. Characters must be ever watchful and careful, and even still they may encounter danger, battle, and unexpected friends. They must also look to their supplies and consider how they will feed themselves and stay warm, not to mention how they will manage to make it back home with any treasure they may find.

This chapter provides rules for traveling across the hex map the GM made for the shared sandbox. It also provides some optional rules for dealing with equipment and other goods while on the road.

All of the rules in this chapter assume that you are using a hex map and that each hex is 10 miles across, as discussed on p.12. If you are using a different kind of map or different measurements, then you will have to adjust your measurements accordingly.

JOURNEYING

Characters on foot can reasonably expect to travel 20 miles a day. Our travel rates are, of course, abstractions, but they make working with a hex map much easier than adjusting travel speeds for more particular considerations, such as how fresh a horse might be, or how tired the adventurers are.

All of this means that characters on foot (the most common situation) can move two hexes a day. Alternatively, they could travel into a hex and then back out of it. Barring extreme natural boundaries, like very wide rivers or very tall mountains, characters may enter a hex on any of its sides and leave it on any other.

MOUNTED TRAVEL

In most circumstances, mounted characters travel at the same rate as those on foot, but are able to carry significantly more and become less tired. If they choose to push things, characters on horseback, on a road, *and* without vehicles to pull can travel up to 40 miles a day; however,



TRAVEL TIMES AT A GLANCE

Vehicles with no road - 1 hex
Normal foot travel - 2 hexes
Vehicles on roads - 2 hexes
Rafting upstream - 2 hexes
Rafting downstream - 3 hexes
Mounted, unburdened on road - 4 hexes
Sailing ship on open water - 8 hexes

Difficult terrain - 1/2 normal rate

this will tend to tire their steeds, and so they cannot do so for more than a single day without switching horses. Characters on horseback in the wilderness travel at the normal rate of 20 miles a day.

VEHICULAR TRAVEL

Provided there are roads, good paths, or at least open grassland for them to move over, characters in a cart or wagon travel the same distance as travelers on foot: 20 miles, or two hexes per day. Otherwise, characters with carts or wagons can only manage 10 miles a day, or a single hex. Some encounters also make things more difficult for characters with carts or wagons and their associated beasts of burden.

DIFFICULT TERRAIN

Characters traveling through difficult terrain, such as mountainous areas, dense swamps, or rocky and broken moors will move more slowly. Keep this in mind when designing the regions for your campaign. For simplicity's sake, we assume that characters in difficult terrain cut their travel time in half.

Under most circumstances this means that they will cover about 10 miles a day, or a single hex. These regions probably have results on their encounter tables which make it even more likely that characters will lose their way or become bogged down.

A good road will still let characters make normal progress (20 miles a day, or two hexes) in some types of difficult terrain, such as hills, moors, or tundra.

WATER TRAVEL

Large rivers and the open sea offer the fastest means of travel for the party. Characters rafting on a large waterway travel the usual 20 miles, or two hexes, a day

when going upstream; when traveling downstream, however, they cover 30 miles a day, or three hexes.

If the characters manage to book passage in a large ship on the open seas, they can move with astonishing speed compared to their compatriots on land. Characters in a large vessel on the sea can travel 80 miles a day, or eight hexes.

ENCOUNTERS

For every day of travel, there is a chance that the characters will have an encounter. The chance of encounter is determined by the region through which the characters are traveling, as discussed on p.14.

If the characters are passing through more than one region in a single day, make the encounter roll for the region in which the characters are spending the most time. If the characters are passing through two regions for an equal amount, such as characters on foot traveling through one hex of one region and a second hex of another region, the GM can choose which region to test for or can randomly determine as she prefers. We recommend using the more interesting of the two tables in such a situation.

Encounters can happen at any time of day, and the particulars of the encounter will often dictate when it occurs. Encounters with other travelers occur most often during the day while walking, for instance, while certain others would only work at night while the characters are sleeping. Because of this, it is best for the gamemaster to roll for an encounter at the beginning of the day and then, assuming there is indeed an encounter that day, work it in when it makes sense. If the GM determines that the encounter will happen at night, pick who is watching at night when it occurs.

Every encounter gives the characters a chance to avoid it, know about it ahead of time, or deal with it by making a successful ability score check. These checks are described on the encounter tables for a region. *If the ability score check is used to determine whether or not the characters are surprised by an enemy, then every character in the party should make the check; those who fail are surprised and will not get to act on the first round of combat, while those who make the check get to act normally.*

For all other sorts of encounter checks, pick one character in the group to make the check. Most of the time it will be quite clear who should be rolling for the check based on the talents and typical role of the characters. Most groups have a “wilderness” character, a “smart” character, a “charming” character, and a “watchful” character, and most encounters will deal with those same sorts of things. If it helps, the GM can have the players go ahead and designate one of the characters as the pathfinder, one as the loremaster, one as the face-man, and one as the scout. Those characters will end up making most of the checks when encounters happen.

If it is not clear who will be making the initial ability score check, the GM should simply decide which character makes it, or should randomly determine which character is involved.

Other characters can still help the character who is making the check for the encounter, either by spending a Fortune Point or by having an appropriate skill as normal.



Example: The GM, Ian, is running his characters through the Golden Oak Wood from before. He rolls the die for encounters at the beginning of the party's day and gets a 1: there will be an encounter today! He goes ahead and rolls on his encounter table that he worked up and the result is 3 - Deep Ravine. This encounter says, "Make a Dexterity check to get across or take 1d4 damage. If you have beasts of burden, make a Wisdom roll to get them across or lose whole day."

The party is traveling without beasts of burden, so at least they don't have to worry about that. The characters still have to find a way across the ravine, though, so a Dexterity check is in order. John's Young Woodsman, Gareth, is usually the character who handles things like this.

Ian informs the characters that, some time just after noon, the characters encounter a wide and dangerous ravine and will have to scramble across somehow. Gareth has a Dexterity of 15 and the Survival skill, which Ian agrees is applicable, so Gareth needs to roll a 17 or under. John makes the roll easily, and then narrates how Gareth helps the others make their way across to safety.

EXPLORING

Characters often travel with purpose, heading to major and minor locations on the campaign map. Even if the characters are in a particular hex, they will not necessarily find a given location. Sometimes it will be obvious that they will manage to find the location, such as when they are traveling on a road that goes right by an inn which is a minor location, or when they are entering a hex with a city as a major location.

It is much harder, though, to find a hidden ring of standing stones in the moors. When the characters want to hunt for something interesting, *whether they know that a location is in their hex or not*, they may declare that they are exploring that hex.

Exploring takes an entire day for a 10-mile hex. This means that if the characters have just made it to the hex in the middle of the day or in the evening, they will have to camp, rest up, and set out tomorrow to do their exploring.

WHAT IF NO ONE IS WATCHING?

Under normal conditions, we assume that the characters are careful when camping in the wilderness and set adequate watches. In these circumstances, things can still happen to the characters at night at the GM's discretion, but at least someone will notice. In particular, the GM may want to have region encounters happen at night during one of the character's watches as described on p.23.

If the characters are foolish or desperate enough to set no watches, however, it is very likely that something unpleasant or at least unexpected will happen while they sleep. We recommend the GM look through the encounter table for the region and automatically have one of them occur while the characters sleep. This means they will be surprised and in a very bad position when the encounter shows up.

Most locations are found automatically if the players declare that they are exploring a hex in this manner. However, the GM may make some particularly secretive locations, like a hidden tomb or lost elven enclave, harder to find. In these instances, the GM can require an Intelligence check from the character in charge of the exploration in order to find the location; feel free to modify the Intelligence check depending on just how hidden it is. Characters who fail this roll may attempt to search again the next day if they are confident that they are in the right hex.

CAMPING

A room at a nice inn or even in their stables is a welcome rest for most heroes. Staying in either of these locations is restful and easy, even if the characters feel the need to keep a light watch.

Sleeping on the road is considerably more hazardous and tiring. Most nights, assume that the characters manage to find a reasonably warm spot in which to rest, and that they set even watches throughout the night, *meaning that no one recovers any hit points while resting, as described on p.23 of Beyond the Wall and Other Adventures.*

If the characters do want the opportunity to recover some hit points while they are sleeping on the road, they will have to manage two things: getting someone else to take their watch, and finding a more comfortable place to sleep.

The former is quite easy. Any character can double up on watch to let another character rest through the whole night and thus recover a single hit point. Each character may only cover one extra watch in this manner; everyone has to sleep some time. The latter is more difficult, however. Finding and setting up a suitable campsite for a full rest requires a successful Wisdom check; skills like Survival or Camping are useful for doing this. The GM may assign bonuses or penalties as normal depending on terrain, time of year, or other considerations.

Very large groups, either with many heroes or with a train of retainers and henchmen, will find resting easier. If the group has at least six people to share the watch, assume that any others beyond those six may rest and recover a hit point without taking a turn at the watch.



SUSTENANCE

One of the biggest concerns for travelers on the road is keeping enough food and water about in order to stay alive and healthy.

Characters normally carry enough water for themselves for a single day, but have many opportunities to replenish this supply while traveling, so water is not a concern unless in a particularly hostile environment, like a desert. In such instances, a character can only carry enough water for about a day without being severely encumbered.

Characters can carry seven days worth of regular rations or fourteen days worth of iron rations at a time. If characters run out of food, they may hunt or forage for more, but this slows them down considerably. To forage, the group picks a hunter or gatherer, and that character makes a Wisdom check every day. If someone else wants to help the hunter or forager, they may do so as normal. If the roll is successful, the character gets enough food to feed a party of 10 or fewer people for that day. While hunting or foraging, the group only moves at half speed, meaning that travelers on foot can only cover 10 miles, or a single hex, per day.



TRAVELING WITH A HUNTER

Some parties are lucky enough to have great hunters with them. If this is a special occasion and the group is interested, have the party make camp for a day while the hunter stalks his prey. This optional rule represents a more elaborate and, hopefully, more fruitful endeavor than the ordinary hunting and foraging rules above.

The hunter should make a Wisdom check as normal, including any modifiers for a hunting skill, the terrain, or any other considerations. If the check is successful, the hunter has found his quarry and must now bring it down. Run a quick combat using the stats for the animal from the 'Bestiary' section of Beyond the Wall and Other Adventures.

A victorious hunter brings his kill back to camp and guides the group through preparation for the rest of the day. The party must spend the next day camped while they smoke, salt, and store the meat. We assume that this process provides about 30 days worth of food for a single person.

Different regions have more or less abundant game and edible plants than others, and thus give bonuses and penalties to hunting or foraging rolls within them. In order to simplify things, assume that extremely fertile locations give a +2 bonus to the roll, while more desolate regions give a -2 penalty. This is a just a rule of thumb, however, and some regions will require unique rolls; foraging on the volcanic ash plains of the Dark Lord is very hard!

If characters run out of food or water, they will begin to suffer the consequences immediately. Every day without food or water gives the characters a cumulative -1 penalty to all rolls until they have a filling meal and a sound rest, such as at a good, safe inn or, better yet, back in their home village.

Mounted characters can carry twice as much food and water as those on foot. Characters with carts or wagons can carry considerably more at the GM's discretion, but we give no hard and fast rules for doing so, as they will probably want to put lots of other things in the cart as

well, and that can easily lead to elaborate and tedious encumbrance rules. In such cases, the GM and group should use their best judgement when determining what can fit in the cart.

EQUIPMENT

Characters do not carry their weapons at the ready and walk about in full armor all the time. Doing so would be highly impractical and burdensome. These rules can be used to represent the readiness of characters while traveling and resting. Some groups do not care how many arrows their characters have, much less whether they have strung their bows, so consider these rules completely optional. They can add to verisimilitude, however, and give the players an extra layer of tactics to consider.

PACKS

When on the road, characters need to carry a great deal of equipment with them, and often want to take treasure back to town with them too. This means heavy packs and sacks which can make it difficult for the character to engage in combat or other physical activities. Characters fully encumbered with their packs and other gear are at a -2 to all combat rolls and any rolls related to athletics, such as climbing or jumping. Most characters will begin a combat with their pack off and weapons ready, and so you do not have to worry about this rule. If the characters are surprised and unready for combat, however, assume it takes one round to drop the pack and ready weapons.

ARMOR

Characters probably do not wear their armor while walking or riding long distances, but we can ignore this for the sake of simplicity. However, they certainly do not sleep in their armor. Characters sleep either unarmored or wearing leather armor at most. Characters who normally wear chain armor or heavier will be unarmored if attacked at night.

BOWS AND ARROWS

If characters are tracking their arrow supply, they may attempt to recover spent arrows after a battle. If the character has enough unmolested time to do so, she will recover half of the arrows used in the encounter rounded down. This is assuming there are not other factors, such as arrows shot into a swift flowing river or over the edge of a cliff; those are just gone.

Characters travel with their bows unstrung. We assume that they already have them strung while in a dungeon or when attacking a goblin camp, but the character will need to spend some time preparing the bow if attacked under ordinary traveling circumstances. It takes a trained Bowman a single round to string his bow if caught in such a situation.

TREASURE

As mentioned above, we prefer not to give full encumbrance rules. This means that the GM will have to exercise some judgement when deciding what the characters are able to carry, especially when they are coming back home after a successful adventure in which they have found a great deal of treasure.

If characters come across a large amount of wealth in the form of piles of coins, gems and precious art objects, they will likely have to come back for it. This is what horses, carts, and wagons are for. Assume a character can manage 1,000 silvers worth of treasure while traveling on foot. This is an abstraction and assumes a mixture of coins and gems. If all the treasure is in the form of copper pieces, things will get more difficult, and more difficult still if the wealth is in the form of large marble statues.





DEATH AND NEW CHARACTERS

The death of a beloved character is a real possibility in *Beyond the Wall*, and is all the more likely to happen in a long campaign. Because the remaining characters likely share a home and history, and are equally connected to the active Threats in the campaign, it can be difficult to jump in with a new character and join an established campaign. Integrating a new player into an ongoing game results in a similar challenge. This chapter presents several ways which will help a group to work a new character into an existing campaign.

STARTING EXPERIENCE FOR NEW CHARACTERS

The first decision for a group to make is how to handle the difference in power level between a brand new character and established PCs who may be of a much higher level. Different groups handle this in different ways, but we like to start the new character with some experience. If a new player joins a group, her character should be assigned experience points equal to those of the existing character with the fewest number of experience points. In this way a new player will be able to function as a competent member of the group without outshining the others.

On the other hand, some groups prefer to have new characters start at level 1 with zero experience points and catch up with the other characters on their own. This is not quite as difficult as it sounds, as the established PCs are likely facing very difficult challenges, and a new character who joins the group and perseveres will find himself leveling very quickly, so the gap will shrink significantly after only a few sessions. This method can help players feel that their progress and success matters within the game world.

If you do give new characters experience points, be sure to give them all of the benefits of the levels they gain in the process. Mages should also start with one additional spell and ritual for each level they gain before joining the campaign.

MAKING A NEW CHARACTER

When it is time to make a new character, a player has several options. There is no reason that all new characters within a given campaign must be created with the same method; choose the best method for each situation.

SIMPLE CHARACTER CREATION

As described on p.9 in *Beyond the Wall and Other Adventures*, you can create a character using the simple character creation method. This method is fast and has little fuss, so the new character can join in the action immediately.

USING A CHARACTER PLAYBOOK

Just as with any new character, you may create a new character using one of the Character Playbooks. This should work just fine except for one detail: the character will have no buddy to share an event with, and will therefore be missing a single ability score point. In order to solve this discrepancy, simply give the character +1 to a single random ability score.

UPGRADING AN NPC

Sometimes it just so happens that there is an NPC waiting in the wings to become a new hero and join the other PCs. This might be a henchman, a character's ally, or someone else in the setting with whom the PCs are already friendly. If the group agrees, such a character can be "upgraded" to PC status. If the NPC already had ability scores and other statistics, simply use those for the new character; otherwise, use the simple character creation guidelines on p.9 of *Beyond the Wall and Other Adventures* to get something appropriate quickly and then go from there.

THE HERO'S PAST

After creating the new character, it is time to integrate her into the ongoing campaign. Unless the character is an upgraded NPC, you will need to come up with some sort of backstory and a reason for the new character to join the existing party. To help with this process,

we provide the following tables as a sort of Playbook supplement to give you further information about the new hero.

These tables assume that the character has just completed an exciting adventure of her own, and has come out the other side triumphant, with treasures and enemies in tow. After rolling on each of these four tables, it is up to the player and the gamemaster to weave the results together into an appropriate story of the new character's most recent adventure. More importantly, you use the results to work the new character into the existing group as seamlessly as possible. Always look for opportunities to tie your answers into the existing characters' backstories.

1d8	Whom did you save?
1	One of the NPCs in the characters' home village.
2	A family member of one of the other player's characters.
3	Another village or human settlement which had run afoul of one of the campaign Threats.
4	A minor lordling whose reach exceeded his grasp.
5	A spirit of place, such as a dryad, who desperately needed your help.
6	A fae power which has now marked you as a faerie friend.
7	A simple peasant family living alone in the wild places of the region.
8	An NPC who dwells in or near one of the Major Locations on the map.

1d6	What treasure did you win?
1	A magical weapon of moderate power and great legend.
2	A magical item other than a weapon.
3	An ally, sworn to protect you and journey by your side.
4	A group of 2d6 hirelings that are pledged to your service and already paid for one month.
5	A great deal of money; you begin with 300 silvers per level.
6	Extremely accurate knowledge of one major location on the map.

COMING BACK

In much of our source fiction, a mighty hero can somehow conquer death and return to the world of the living if his task is unfinished. This is a contentious tactic in a roleplaying game, however. The risk of death makes the game come to life, and the characters' actions are more meaningful when balanced by the possibility of such final defeat.

Nonetheless, some groups may want to allow a character to return to the game after dying. This should be discussed with the GM and, preferably, the whole group before being decided upon. Characters returning from the dead should always be a major event within your

1d8	Whom did you anger?
1	A local lord, ill-pleased with you meddling in his affairs.
2	A powerful wizard, not to be trifled with.
3	A demon or another dangerous spirit of Chaos or Law.
4	One of the lords of the fae, who has sworn vengeance.
5	An organized tribe of monsters, such as goblins, beastmen, or ogres.
6	A rival group of "heroes" who also wander in this land.
7	An important NPC from the existing characters' home village.
8	One of the campaign Threats, who now knows you personally.

1d6	Why do the other PCs trust you?
1	Long ago, you shared a childhood experience with them.
2	They know of and trust in your newfound heroic reputation.
3	You are vouched for by a trusted NPC.
4	You are related to one or more of the characters by blood.
5	You owe the characters a favor and they trust you to repay it.
6	The other characters owe you a favor and you trust them to repay it.

game, and should never become a matter of course. Make it feel special!

If you do decide to allow a dead character to return, we provide three fun examples of how to do so and make it more interesting and dramatic than simply having the character reappear in town. Coming back from the dead, if it is at all possible, should be a unique experience, so choose one of these that seems appropriate to you, or come up with your own as the circumstances and your taste dictate. You should not feel that you must use any of these three rules for a character coming back if you do not want to do so.

TAINTED BY THE SHADOW

The character returns, but changed by his experiences and hampered by dark powers. This curse threatens to drag the returning character back to the lands of the dead and will not leave him unless he and his friends can overcome the power of the grave with fellowship, heart, and camaraderie.

Upon his return, the character does not have any Fortune Points. Instead, the party gains five Shadow Points. Players may spend a Shadow Point to fail automatically any roll they are called on to make. Once all of the Shadow Points are spent in this manner, the returned character regains Fortune Points as normal. Players must spend these Shadow Points voluntarily. If the returned character gains a level before all of the Shadow Points have been spent, he will soon after meet an untimely end, this time permanently. Therefore, it is important for the group to suffer through this curse in order to restore the returning character fully to the land of the living.

This rule assumes that the GM only calls for dice rolls that matter when playing the game. It is not fair for the group to send their characters about, attempting trivial tasks and failing them on purpose. With this in mind, the GM has veto powers over the expenditure of Shadow Points, and should watch that the players are only spending them for important and relevant things.

FEEDING THE DARK

All actions call to their opposites. The character returns to the living (or is sent back) mightier than before and filled with new purpose, but the dark powers in the world

grow much stronger and bolder as a result of such an unnatural act.

The character returns with enough extra experience to gain a single level more than he had when he died and with a new magical item chosen by the GM. However, all Threats in the campaign gain two Imminence. Will the returning character be able to fight back the dark as he was chosen to?

BIRTH OF A THREAT

Similar to the option above, this choice causes the character to return to the lands of the living, but brings an entirely new Threat into the game with him. The character comes back at the same power she was when she died, but with portents concerning a new evil moving into the world.

The GM should pick a Threat Pack to add to those already active in the campaign. After working the Threat into the existing structure of the game, give the player of the returning character a couple of clues about the Threat, such as where it is located, what its plans are, or the location of tools to be used against it. Try to tie these things into the character's resurrection. Perhaps the site of her earlier burial or death is now somehow tied to the new Threat.



CHARACTER TRAITS

The classes described in the 'Core Rules' section of *Beyond the Wall and Other Adventures* do not even begin to represent all the types of characters one might want to play, nor do the multiclass and fantastic creature rules found in the appendix to that book. One small way to further customize a character is with the Traits described in this chapter. These are special abilities or bonuses which the character has and which are sometimes quite out of the ordinary.

Adding Traits to the game will certainly increase the power of the PCs. The group can decide to allow characters to choose as many Traits as they please, although it is very important to allow all characters access to the same number of Traits as each other or a serious power-imbalance might occur. Additionally, certain Traits will be more effective in certain campaigns. Take the Linguist Trait, for instance: in some campaigns, languages and the ability to read lots of different clues will be terribly important, while other games will rarely even touch on languages.

Gamemasters are encouraged to pay close attention when players choose Traits for their characters. A choice of Trait is usually a sign of the kind of story in which the player is interested, so a good GM always makes sure that a character's Traits matter.

The group can also decide to award new Traits to characters as they gain levels. This is often particularly satisfying as the players get to watch their characters change even more over the course of a campaign.

One example of a scheme for giving characters Traits at the beginning of the game and then again as they level up appears under 'Leveling Revisited' on p.38 of this book.

Traits are not recommended for one-shot play. There is no reason to spend time going over this list or inventing a new Trait for your character when you could be spending those 15 minutes playing the game and figuring out who is behind the Hidden Cult.

THE POWER OF NAMES

Only those with true names may have Traits. When a character undergoes a naming ceremony, the universe is watching closely, and a character's first Trait is a reflection of the primal power of that character's individual name. Any character may choose to begin the game with a true name and, therefore, the option of having a Trait. Only PCs and very special NPCs have traits.

Assuming the group is using the rules for Traits, a character without a true name who later gains one, such as by the Naming Ceremony ritual on p.58, immediately gains his first Trait.

THE TRAITS

Following is a list of sample Traits divided into five categories. This should not be seen as a definitive list, and GMs and groups are encouraged to develop new Traits that are appropriate to their characters.

GENERAL TRAITS

FAST HEALER

Such a great hero cannot be held back for long. This character recovers two hit points when receiving a full night's rest instead of the usual 1 hit point.

FRIENDLY FACE

This character's good nature and honest face cause strangers to trust her more than they otherwise would. The character gains +2 on all Charisma rolls with strangers.

GIFTED CLIMBER

While anyone can climb a rope or rocky outcrop with a simple Dexterity check, this character has the uncanny ability to climb almost any surface, including seemingly sheer rock faces. The character must make checks as normal when climbing in this manner, but is able to attempt climbs impossible to others without special equipment.

GREAT BRAVERY

While this character certainly becomes frightened, she will not back down because of fear. The character automatically passes any saving throw or ability score check related to fear.

LEADER OF MEN

Like the heroes of past ages, the character commands respect by his bearing alone. By spending a Fortune Point, this character can give all of his companions +2 to all of their rolls during the next round.

LINGUIST

Due to study and a gift for languages, this character knows twice as many languages as she normally would.

PURE OF HEART

This character loves his friends and comrades and would never betray them. No mental control of any sort can make this character harm his allies, important characters from his background, or the other PCs.

REASSURING PRESENCE

While Fortune Points ordinarily only return after a full adventure, this character's presence is so warm and tinged with the simple pleasures of home that she and her companions all regain a single Fortune Point after a good night's sleep, such as when resting in a safe inn and not having to keep watch.

TENACITY

Some heroes don't know when to quit and will stay in the fight against all odds. The character gains an additional hit point per level, including any past levels if this Trait is chosen later in a character's career.

UNASSUMING

This character has an uncanny knack for escaping notice. At the beginning of any encounter she may spend a Fortune Point to be automatically hidden without any roll, provided that the surroundings would allow it.

VERY HELPFUL

When this character helps a friend by spending a Fortune Point, that character gains an additional +2 to his roll. If this character helps another without spending a Fortune Point (for example by using a skill) there is no additional benefit.

ALIGNMENT TRAITS

BREAKER OF CHAOS

Characters must have a Lawful alignment in order to take this Trait. The character's touch is anathema to supernatural creatures of Chaos, such as demons and certain spirits and undead. If this character somehow has the opportunity to hold such a creature and concentrate for a full minute, it is wholly unmade. Be very careful: demons are unlikely to cooperate.

DEFENDER OF THE BALANCE

Characters must be of Neutral alignment to take this Trait. This character stands apart from the eternal struggle between Law and Chaos and gains a +4 bonus to all saving throws to defend against the magical powers of supernatural creatures of Law and Chaos, such as angels and demons.

MERCURIAL WILL

Characters must be of Chaotic alignment to take this Trait. This character exerts a powerful aura of change and independence which creatures of Law find unbearable. Town guardsmen are not particularly taken by him, either. Supernatural creatures of Law, such as angels and certain spirits, must pass a saving throw versus spell or leave this character's presence until the next sunrise. Once a given creature has passed such a saving throw it is never driven off by this character's presence.

COMBAT TRAITS

COMBAT MASTERY

This character's skill at arms is unmatched. Provided that her level is more than double the hit dice of her strongest opponent, she gains an extra attack each round.

DISTRACTING FIGHTER

This character has a flashy and confusing fighting style which distracts his foes. He adds his Charisma bonus instead of his Dexterity bonus to his armor class.

FAVORED ENEMY

This character bears a grudge toward a particular type of foe, such as goblins, wizards, or members of a rival house. When facing such foes, this character gains a +2 bonus to resist any of their powers or magic and does an additional 2 HP of damage when attacking them.

FIGHTING FINESSE

Due to training or natural talent, the character uses his Dexterity bonus to modify his melee to hit rolls instead of using his Strength bonus. Note that his damage bonus remains unaffected.

MIGHTY SHOT

This character can launch impossible shots with a bow, and adds 100 yards to the range of any drawn missile weapon.

UNARMED COMBAT

This character is dangerous even without a weapon in her hand. The character's unarmed combat attacks do 1d4 damage.

SPELLCASTING TRAITS

POTENT MAGIC

The character's magic is particularly potent. Any spell cast by the character which allows for a saving throw now does so with a -2 to the roll.

SKILLED CASTER

After a great deal of practice, this character has mastered a particular type of magic. Choose two rituals known by the character; this mage gains +2 on all casting rolls for the magic in question.

TOUCHED BY MAGIC

Some have a wild, untrained gift for magic; others learn just a bit and then do not continue their studies. This character can cast a single cantrip, spell, or level one ritual. This Trait does nothing for a mage, though it may be helpful to a multiclass mage.

WAR WIZARD

Through martial training and practice, this mage has learned how best to harness the destructive powers of magic. The character may add +1 damage per level to the effects of all direct damage spells and rituals.

SUPERNATURAL TRAITS

FAE BLOOD

Sometimes humans have trysts with strange creatures, and such was the case for one of this character's ancestors. This character has any one advantage of one of the

fantastic creatures from p.30 of *Beyond the Wall and Other Adventures*. The group may want to consider allowing other abilities for different types of heritage.

INSIGHT

This character has the frightening ability to look into another's soul. When this character first encounters any important creature with a true name, she may spend a Fortune Point to gain a 1 in 12 chance that the creature's name will come to her that night in a dream.

KING'S TOUCH

This character's hands have the power to heal the sick and wounded. Once per day this character may lay hands on another and heal him of 2 HP of damage per level of the recipient.

OATHKEEPER

When this character witnesses an oath or makes one herself, fate binds the oath taker to see it done. Anyone who makes an oath in the character's presence, including the character herself, must keep his word or find himself unable to regain Fortune Points or HP unless he is working towards fulfilling his oath.

SHAPECHANGER

Whether because of magic, a curse, or unnatural heritage, this character has the ability to take the shape of any one small, ordinary animal chosen at the same time as this Trait. However, doing so is very difficult. The character must spend a Fortune Point to change into this shape. Changing back either costs another Fortune Point or the character may wait and automatically return to human form at the next sunrise.

SPIRIT FRIEND

For some reason, spirits are naturally disposed to like or obey this character. Perhaps she is more real to them than other physical beings, or has a mystical heritage of some sort. The character gains +2 on all social rolls involving disembodied spirits and on all rolls to summon or bind them.

UNUSUAL COMPANION

The character has a remarkable ally, such as a spirit companion, a ghostly protector, or a magical and extremely loyal mount. This ally functions much in the same way as a mage's familiar.

TRAITS AND PLAYBOOKS

Given group and GM approval, any character can gain any Trait with only rare exceptions (there is no purpose in someone who cannot cast spells gaining the 'War Wizard' Trait, for instance). However, some Traits obviously lend themselves more immediately to certain characters. If you do not want to go through the whole list of Traits, choose one based on your Playbook using the following list of suggestions.

VILLAGERS

The Assistant Beast Keeper - King's Touch or Unassuming
The Devout Acolyte - Oath Keeper or Tenacity
The Fae Foundling - Fae Blood or Shapechanger
The Heir to a Legend - Fast Healer or Great Bravery
The Local Performer - Distracting Fighter or Touched by Magic
The Reformed Bully - Pure of Heart or Unarmed Combat
The Self-Taught Mage - Linguist or War Wizard
The Untested Thief - Distracting Fighter or Gifted Climber
The Village Hero - Friendly Face or Unarmed Combat
The Witch's Prentice - Potent Magic or Tenacity
The Would-be Knight - Favored Enemy or Pure of Heart
The Young Woodsman - Mighty Shot or Unassuming

THE NOBILITY

The Apprentice Court Sorcerer - Friendly Face or Potent Magic
The Forgotten Child - Tenacity or Unassuming
The Future Warlord - Great Bravery or Leader of Men
The Gifted Dilettante - Distracting Fighter or Spirit Friend
The Nobleman's Wild Daughter - Fighting Finesse or Great Bravery
The Novice Templar - King's Touch or Unusual Companion

ELVES, DWARVES, AND HALFLINGS

The Dwarven Adventurer - Great Bravery or Tenacity
The Dwarven Runecaster - Linguist or Oathkeeper
The Elven Highborn - Fighting Finesse or Touched by Magic
The Elven Ranger - Favored Enemy or Mighty Shot
The Halfling Outrider - Fighting Finesse or Reassuring Presence
The Halfling Vagabond - Pure of Heart or Unassuming

THE ELDERS

The Dungeon Delver - Gifted Climber or Linguist
The Dwarven Mentor - Reassuring Presence or Unarmed Combat
The Initiated Magician - Insight or Skilled Caster
The Landless Noble - Favored Enemy or Tenacity
The Learned Tutor - Linguist or Touched by Magic
The Retired Veteran - Combat Mastery or Leader of Men

EXPERIENCE REVISITED

Beyond the Wall and Other Adventures gives a very traditional method for awarding experience points and gaining levels. Your campaign may suggest other options, however. This chapter details several optional methods for awarding experience points, as well as additional rewards for gaining new levels.

What allows characters to gain experience and levels will naturally become the focus of the campaign, so the group might want to talk these things over before making a decision. The normal game gives some experience for defeating monsters and other foes, some for coming up with clever ideas or impressive roleplaying, and a bit more for completing quests and accomplishing goals. Consider using some or all of the following methods for awarding experience.

LOCATIONS

In a sandbox campaign, exploring locations, discovering their secrets, and eliminating dangerous enemies across the map are the focus of play. This method awards extra experience points for tackling both minor and major locations. This is very similar to giving experience points for completing quests; in a sense, locations become default quests for characters.

Exactly what is meant by “completing” a location is hard to define, however, and the GM will have to be ready to adjudicate such matters. Some minor locations will be impossible to complete. When have you completed a welcoming inn at a crossroads? Others, like a small, haunted crypt, are more clear-cut. Such locations might be worth 250-500 experience points if they are explored, emptied of danger, or if something important is retrieved from them. 1,000 experience points should be considered the outside limit for completing a minor location, and only in extremely dangerous circumstances.

Major locations, then, become a much larger focus for campaigns. An extensive dungeon which requires several sessions to explore and conquer could be worth 2,000

or 3,000 experience points, or even more if it is particularly large and dangerous. Other major locations, like cities, become the sites of multiple quests. Going there and saving a burgher’s daughter from a snake cult would be worth 500 experience points if it took a session, but 1,000 or so if doing so lasted for two or three.

Experience rewarded in this manner is in addition to any experience points the characters might gain from defeating monsters, overcoming traps and other obstacles, or clever roleplay while within such locations.

In none of these circumstances are characters expected to “clear” a location completely. Characters should not feel that they must see every single room of a dungeon and slay every last orc there to get an award. This experience is for exploration, the completion of personal goals, and the protection of the land.

TREASURE

Rewarding experience for treasure has a long history in roleplaying games, and can seem quite silly at first. How does my character get more hit points by finding gold? However, when we think about the nature of experience points and how they tend to drive the action of the game, experience for treasure begins to make sense.

To reward the types of heroes we want to find in *Beyond the Wall*, we recommend giving experience for treasure, but only for treasure which the character disposes of *in a manner that in no way benefits him*. This method can encourage all kinds of interesting behaviors. Characters may begin to spend their treasure on ostentatious displays of wealth, like gold etching for their swords and fine silk cloaks. Heroes in fiction are often known for such things. Buying better armor does not count since the character gains a benefit from the new armor, but buying a fine dress just because the character likes it would. Religious characters might instead donate their money to a temple, while a character with fine tastes might collect art.

The standard award is 1 experience point for 1 silver piece. The “wasted” treasure need not be coins of course; the gifting of a fine vase worth 300 silver pieces is worth 300 experience points.

It can also reinforce the genre which inspired *Beyond the Wall*. Our heroes may stumble and struggle, but, at the end of the day, they should be upright and honest individuals. These heroes might use their treasure to build homes for refugees or give their money to beggars in the streets of the city. Our heroes are just as likely to throw a feast for the whole village as to waste their wealth on themselves. This method would see them becoming greater heroes for doing just that.

If you want to give experience for only wasted treasure, it is important that the GM be firm and watchful about whether it is actually wasted or not. A character donating money to the needy and then returning at the beginning of next session and expecting bonuses to rolls to influence the recipients of his earlier donation is obviously not abiding by the rule. Neither is the mage who says she is using her money to plant an elaborate garden as an in-character display of wealth but then wants to collect poisonous herbs and spell components there later. Either the garden is just pretty flowers and therefore provides color to the game but is otherwise worthless, or it has tangible in-game rewards, in which case it should not be worth experience points.

BUILDING A HOME

Building upon the last option, it can be particularly rewarding to grant characters in *Beyond the Wall* extra experience points only for spending their treasure at

home. This encourages players to invest in the village and focus on their families and friends.

Unlike the option above, this money and treasure need not *necessarily* be wasted, though its game benefits may prove nebulous. For example, one character might spend his treasure building a new home for his peasant family, another paying for materials and labor for a new palisade around the village, and another investing in a flock of sheep and her own witch’s hut. All of these are flavorful options which keep the characters attached to their homes, and we find that sort of effort very rewarding.

Some fantasy roleplaying games have rules for characters becoming local lords, raising armies, and managing domains. This method of experience awards can encourage that behavior at home. By level 10, perhaps the warrior has built her own keep near the village and now protects it, while the mage has laid the foundation for a great tower on a nearby hill.

The *Adventurer Conqueror King* System from Autarch Press provides an interesting and thorough system of domain management that is mostly compatible with *Beyond the Wall and Other Adventures*. We give prices for some simple buildings and fortifications on p.43. Players will notice that these prices are incredibly high, and that characters are unlikely to gather enough money to make them, even in longer campaigns. For *Beyond the Wall*, we assume that heroes wishing to build fortresses must either find a patron to aid in such endeavors or instead become benvelent rulers themselves, relying on the assistance of the inhabitants of their lands to build their new homes.



HEROIC GROWTH

Since the game is largely about village kids growing up and doing the right thing, perhaps the most rewarding way to grant experience is for characters doing heroic and generous things, getting older, and learning from the world.

Using this option, the GM should award a sizeable chunk of experience points when characters pass important milestones or commit very impressive deeds; about 500 points is good for most things, though particularly heroic actions may warrant more.

Milestones are events which cause a character to grow and learn in ways that slaying goblins never can. These are moments of serious growth for our young heroes, and you will likely find that the whole table will know it when a character passes such a milestone. Players will also probably begin to seek out such experiences for their characters. Such quests will make the game feel very much like a coming-of-age story. Milestones are usually only worth experience the first time they are encountered. Examples of such milestones include:

- mourning a loved one
- fighting in your first mass battle
- getting married
- starting a new household
- being knighted
- joining a magical order
- starting your own smithy
- hearing your own legend sung by a stranger
- establishing your magical laboratory
- graduating from a school or university
- founding a temple

Like milestone experience, awards for heroism can easily reinforce the genre. The GM should give a 500 point award when the characters act particularly brave or self-sacrificing. Running into the middle of a cavalry charge through the village streets to save the miller's grandson would certainly be worthy of this award, as would casting a mighty ritual at great expense to oneself but only for the benefit of a sick elder or mentor, or ignoring personal goals and needs in order to work in the village during their time of need. Simply going on an adventure, while brave, is not worthy of this award.

PUTTING THE GM IN CHARGE

Beyond the Wall rarely comes out and tells gamemasters to take charge and be firm, preferring instead to give power to the entire group to make important decisions. It is everyone's game after all. However, it is probably best if the GM be the only one in charge of awarding experience points. Players can frequently get so focused on wanting to see their character grow and get those extra hit points that they stop being completely reasonable without even realizing it. Having said that, as with any decision in the game, it is definitely worth having a conversation between the whole group before a campaign and discussing roughly how fast the players want their characters to gain levels.

SIMPLE EXPERIENCE

Some people do not really want to mess with tracking experience at all. Some prefer just to have the GM decide when it makes sense for the characters to level up and then do so without ever writing down an experience number.

While that method will work, it can cause problems since different classes level at different paces in *Beyond the Wall*, which is one way in which the classes are balanced. This being the case, we recommend that practitioners of this method pick a set number of experience points to give out at the end of each session, plus perhaps a much smaller amount to give out when the players do something particularly impressive or complete an important goal.

One easy scheme is to award 750 experience points per session of play (half of the cost for a rogue to reach second level), and to give 50-200 point bonuses for impressive roleplaying or clever ideas along the way. This will cut down significantly on bookkeeping.

LEVELING REVISITED

Beyond the Wall and Other Adventures mentions the option of increasing ability scores as characters level. The previous chapter of this book introduces alternate special Traits for characters and suggests that they might gain more as they level. Ultimately, doing either of those

things will make serious changes to the power level of the characters. Some groups want that to happen, and others do not, so we leave that decision to you.

However, following is a simple leveling scheme that we use and which should serve you well for any long-term campaign play.

When characters are first created, each begins with one Trait of the player's choosing, provided that the character has a true name as discussed in the last chapter. When characters level, in addition to the normal benefits, they sometimes increase their ability scores and gain new Traits.

At levels 3 and 7, characters pick two different ability scores and add +1 to each of them. This may well change the bonus associated with those ability scores, in which case any of those changes which are important should be made retroactively as well. This is most often the case because of a Constitution bonus changing. A character in that situation is entitled to gain the extra hit points which he would have received at previous levels. Characters who increase their Intelligence bonus can learn an additional language whenever it seems most appropriate to the group.

Example: Anna, the Nobleman's Wild Daughter, reaches level 7 and adds 1 point to both Constitution

LEARNING NEW SKILLS

Under ordinary circumstances, only rogues gain new skills as they level. It may make perfect sense, however, for other characters to learn new skills as well, especially if they have been devoting time within the game to the practice of that skill.

At the group's discretion, any character may trade one of her +1 increases to an ability score at levels 3 and 7, or one of her new Traits at levels 5 or 9, in order to learn a new skill instead. As usual, the character can instead choose to become better in a skill she already knows, increasing her bonus from +2 to +4 when using that skill.

and Charisma. In the process, her Constitution goes from 12 to 13, giving her a +1 Constitution bonus which she was previously lacking. She immediately gains 7 hit points as though she had gotten extra HP for that bonus since level 1.

At levels 5 and 9 characters gain an extra Trait. Certain Traits may not make sense to gain in the middle of a campaign, such as Fae Blood.

Example: When Anna reaches level 9, she gains a new Trait. She started the game with the Linguist Trait, as she was well-educated and trained in diplomacy. By level 4, her character had proven herself Fearless, facing down a dangerous ghost when her friends had fled or fallen. Now, however, Anna is developing into a significant force in the campaign world, and has gathered a small army in order to oppose a wicked king to the west. Anna's player chooses to gain the Leader of Men Trait.

HIGH LEVEL CHARACTERS

It may be possible in your campaign for characters to advance beyond level 10. Think carefully before deciding to do this; characters at level 10 are already mighty heroes equal to those in most fantasy fiction. They are able to stand before hordes of powerful foes, pass through the most dangerous places undetected and unharmed, and bring people back from the land of the dead with their magic. There are not a whole lot of places to go after that.

If you do wish to have your characters gain levels beyond 10, simply extrapolate their experience requirements, base attack bonus, and saving throws from each class table. Other fantasy roleplaying games have some interesting systems for high level characters which you may want to see if you can adapt to your game.

There are no rituals beyond level 10 in *Beyond the Wall*. Mages should, however, continue to gain the ability to cast more spells per day. Warriors continue to gain Knacks, and rogues continue to learn new skills or improve in the ones they already know. You might want to consider slowing hit point increases after level 10 as well to a single HP per level, plus Constitution bonus as normal.

MONSTER EXPERIENCE

Defeating monsters and other opponents is not usually the primary means of gaining experience points in *Beyond the Wall*. Rather, characters can expect to earn the bulk of their experience from completing quests, exploring locations, and acting in a heroic manner. Still, the characters do often find themselves facing their enemies in combat, and so gamemasters often have to consider the experience awards of such deadly matters.

All of the monsters for *Beyond the Wall and Other Adventures* come with an assigned experience point value based roughly on the danger which they pose to the player characters. All characters who overcome the monster or adversary gain that amount of experience points (though some gamemasters prefer to split the number amongst the group, particularly for large parties of PCs and their allies). Remember that the characters do not necessarily have to kill the monster in order to gain this experience; in fact, it is almost always wiser to find another means of overcoming an adversary, and is often particularly heroic to face dangers in this manner.

For instance, a group of monstrous bears capable of speech may be harassing the villagers and presenting a serious threat to any who wander alone in the woods nearby. It may well be that there is no other option for the heroes but to enter into deadly combat with the beasts, but it may also be that they can be reasoned with. Characters who come to terms with the bears and broker an arrangement between them and the village are equally entitled to the listed experience values for the bears. However, simply running away from the beasts successfully does not garner the bears' listed experience; the troubles must be ended for the PCs to be considered victorious over their opponents.

ASSIGNING EXPERIENCE VALUES

If you as the gamemaster would like to make up your own monsters (something we highly encourage), you will need to assign each of them an experience value, just as the ones listed in the 'Bestiary' section of *Beyond the Wall and Other Adventures*. In order to do so, use the following table to come up with the appropriate number of experience points for the monster.

First, consider the monster's base hit dice. This is the most basic representation of the monster's power and

how dangerous it is to the characters. Each number of hit dice has an associated 'base' level of experience points for the monster in question.

Next, calculate the monster's hit points. Like with the monsters in the 'Bestiary' section of *Beyond the Wall and Other Adventures*, you may wish to roll for these or simply take the average result of the monster's hit dice instead. Depending on the monster's base hit dice, it will then offer an additional number of experience points per hit point.

Finally, think about whether the monster has any special or exceptional abilities. Special abilities represent additional attacks, minor powers, or even something as simple as a particularly high damage output. Exceptional abilities are truly rare and dangerous, like significant spellcasting capabilities or invulnerability to common attacks. Very dangerous monsters may have more than one special or exceptional ability. Depending on the monster's hit dice, each of these abilities is worth additional experience as shown on the chart.

As the gamemaster, you have a lot of room to exercise your judgment when assigning special and exceptional abilities to your monsters. Some monsters have a power or two which are there just for flavor and you might not think that they are worth any additional experience points. Other times, you may find yourself unclear as to whether a given ability should count as a special or exceptional ability. In these circumstances, we prefer to err on the side of generosity. It will not break your campaign if a particular adversary is worth a bit too many or a bit too few experience points.

Additionally, some monsters have associated weaknesses, like faerie creatures' vulnerability to iron. When this comes up, you can either ignore it or have the weakness cancel out the bonus experience for one of the monster's special (but never exceptional) powers.

When you are finished totaling the monster's experience value, give it a good look and compare it to some other, similar opponents. Designing monsters is an art, not a science, and there is nothing wrong with giving your numbers a little tweak up or down when you are finished. You may also wish to round to an even multiple of five, 50, or 100 in order to help out with bookkeeping as well.

Example: The gamemaster, Lori, is excited about creating a devious, flesh-eating hag who dwells outside a nearby village and terrorizes its inhabitants. She comes up with some quick stats for the monster and is ready to assign it an experience value.

The Hag has 6d8 hit dice, and so is quite a threat. This gives the monster a base experience value of 160, plus 6 for each hit point it has. Lori does not feel like rolling for the Hag's hit points, and so simply assigns her the expected value of 27, giving the monster a current experience value of 322.

The Hag also has two interesting powers: her stench is so horrible that all opponents have a -2 to hit her in melee, and she has the ability to cast the False Friend spell once per day. Neither of these seem like exceptional abilities, so Lori decides to count them both as special abilities. Each special ability for a 6 hit die monster gives an additional 70 experience points, so Lori gets the new total of 462. She looks at some other monsters

with six hit dice and feels that this is about right, but also thinks it is an awfully fiddly number. Since the Hag is pretty dangerous, Lori bumps the experience total for her monster up to 475.

THE HAG

This frightening creature may have once been a mortal woman, but through dark magic or a powerful curse she has become an undying plague upon her former village. She lives in a pleasant looking cottage in the forest and has the ability to call the unwary into her home despite her awful appearance and smell.

Hit Dice: 6d8 (27 HP)

AC: 16

Attack: +5 to hit, 1d6+1 damage (scratches and bites)

Alignment: Chaotic

XP: 475

Notes: *Horrible Stench* (all enemies in melee combat with the Hag suffer a -2 on all rolls to hit), *Witching* (once per day the Hag may cast the False Friend spell)

Monster's Hit Dice	Base Experience	Experience Per Hit Point	Experience For Special	Experience For Exceptional
1	10	1	5	35
2	30	1	10	50
3	50	2	15	60
4	75	3	30	70
5	110	4	45	80
6	160	6	70	120
7	225	8	120	200
8	350	10	200	300
9	600	12	300	400
10	700	13	400	500
11	900	14	500	600
12	1,200	16	700	850
13	1,500	17	800	1,000
14	1,800	18	950	1,200
15	2,100	19	1,100	1,400
16	2,400	20	1,250	1,600
17	2,700	23	1,400	1,800
18	3,000	25	1,500	2,000
19	3,500	28	1,800	2,250
20	4,000	30	2,100	2,500

MORE USES FOR COIN

In an extended campaign the gamemaster and players may feel the need for larger lists of equipment, services, and even fortresses for the characters to buy. This chapter reproduces the price lists found on p.13 of the 'Core Rules' section of *Beyond the Wall and Other Adventures* and expands on them. Many of the things listed here will be particularly useful to groups using the alternate experience rules found on p.36-37.

These tables do not include the costs of weapons and armor from the 'Core Rules' section of *Beyond the Wall and Other Adventures*, so refer to p.13 of that book for such prices.

FOOD AND DRINK

Everyone has to eat, even young heroes. The following are rough costs for typical meals and drinks.

a treat at the market	1 copper
a filling meal	2 coppers
a day's rations	2 coppers
a day's iron rations	5 coppers
a sumptuous meal	1 silver
a round of drinks	2 coppers
a bottle of cheap grog	2 coppers
a bottle of fine drink	5 coppers
the finest wine	5 silvers
your birthday party	7 silvers
a large banquet	3 gold

LODGING

Adventurers do not like sleeping under the stars as much as they pretend. As always, the town and neighborhood may alter the actual costs of these items.

a night in the stables	2 coppers
lodging in the common room	5 coppers
a private room at a nice inn	1 silver
a night in the finest establishment	5 silvers
a month's rent for a townhouse	2 gold

LIGHT SOURCES

Adventurers frequently find themselves traipsing about in the night or crawling into dark and secret places, and are therefore often in need of light. Torches and lanterns illuminate about 40 feet, candles only about five. A candle or torch will burn for an hour or so, while a pint of oil will keep a lantern going for almost four hours.

10 candles	1 copper
3 torches	1 copper
reading lamp	5 silvers
a hooded lantern	7 silvers
a pint of oil	1 copper

LIVESTOCK AND TRANSPORT

It is often useful to have beasts of burden for traveling and hauling. These are very expensive, as few in the village would be willing to part with them. For many families, their livestock is priceless.

one chicken	2 coppers
a beautiful song bird	1 silver
a sheep or goat	5 silvers
one pig or sow	5 silvers
a trained dog	10 silvers
a mule or an ox	20 silvers
a trained falcon	30 silvers
a horse and tack	75 silvers
a warhorse and accoutrements	22 gold
a week's feed	3 coppers
stabling for a month	5 silvers
a small cart	15 silvers
a large cart	40 silvers
a coach or carriage	500 silvers
a typical bridge or gate toll	1 copper
entrance to the walled city	5 coppers
passage across the Bridge Beneath	5 silvers

WATER CRAFT AND TRAVEL

Making boats and ships is a rare skill and requires a great deal of labor and materials. Island people might have easier access to sailboats and rafts, while these things would be exotic luxuries inland.

a river raft	2 silvers
a canoe or rowboat	4 gold
a sailboat	200 gold
a small ship	1,000 gold
a large ship	3,000 gold
passage across a wide river	4 coppers
a week's voyage aboard a ship	12 silvers

CLOTHING

Clothing is both practical and a sign of social status and wealth. All characters are assumed to start with clothing appropriate to their station.

peasant's garb	3 coppers
a belt and pouch	5 coppers
a set of ordinary clothes	1 silver
a nice pair of boots	5 silvers
a gown or other finery	16 silvers
a finely embroidered cloak	20 silvers
average jewelry	40 silvers
very expensive boots	5 gold
fine jewelry	20 gold
embroidered robes of state	50 gold
crown jewels	1,000 gold

HOMES AND ARCHITECTURE

Many adventurers endeavor to own their own home and retire to a quiet life in the village after it is free from harm. These are, of course, rough prices, and can vary greatly depending upon location and materials.

a small hut	10 gold
a cottage	30 gold
a two-storey house	80 gold
a nice pair of boots	5 silvers
a workshop or small business	200 gold
a large inn	500 gold
a stained glass window	10 gold
a statue	30 gold
a fountain	50 gold

FORTIFICATIONS

These extremely expensive works can help protect a village from the dangers of the world, or can set an older hero up as the lord of a new kingdom in the wild places of the world. Wall and moat prices assume a small village or modest keep; if you are building these things around a larger town or city, they will cost many times more. These costs cover both the labor and materials for such projects, and might be cheaper with help.

a wooden palisade	200 gold
a ditch or dry moat	600 gold
a thick stone wall	8,000 gold
a four-storey tower	3,000 gold
a small stone keep	8,000 gold
an enormous tower	10,000 gold
an extravagant keep	15,000 gold

ODDS AND ENDS

The following is a list of things adventurers often find useful in their quests. Some are hard to find, such as mirrors, and seeking a seller may become an adventure in and of itself.

10 pieces of chalk	1 copper
a day's unskilled labor	2 coppers
fishing gear	5 coppers
dice	8 coppers
50 feet of rope	1 silver
flint and steel	1 silver
a bell, a glass bottle	2 silvers
a casket, an inaccurate map	3 silvers
pots and pans	4 silvers
a large sack, a shovel	5 silvers
parchment, quill, and ink	10 silvers
an iron cauldron	12 silvers
a drum or flute	16 silvers
lodestone	20 silvers
20 feet of chain, a mirror	25 silvers
thieves' tools	28 silvers
a large, reinforced chest	32 silvers
a canvas tent	40 silvers
a book	50 silvers
furnishings for a room	10 gold
a fair map of the kingdom	30 gold

TREASURES

If the gamemaster is going to be running an extended campaign with as little preparations as possible, it may be very handy to have some random treasure charts to help determine what the characters find on their adventures. This chapter gives the GM several tables of rewards for the heroes.

We present these tables as a convenience for the harried gamemaster or to spark the imagination, not to restrict a GM's creativity. The best treasure hoard is the one the gamemaster fills herself.

Each of these tables represents a broad place or circumstance for finding treasure. If the characters are plundering a particularly valuable hoard, roll on the appropriate table more than once to represent the greater wealth. A single roll would represent a relatively simple stash, while three or four rolls would be a moderately sized treasure; a huge hoard might require six or more rolls. The oldest of dragons have wealth beyond compare, so there is no explicit limit to the number of rolls the GM can make.

Example: Gareth and Anna have explored the barrow of a forgotten and evil king. After ridding the place of wicked spirits, they spy the king's treasure hoard and want to know what is in it. Since the hoard is of a moderate size, the gamemaster quickly rolls four times on the 'Grave Goods' table below. The results indicate that the king was buried with 6d20 silvers worth of treasure, a valuable art object, and a minor magical item. The GM describes a pile of money in a mixture of ancient coinages, a set of small marble statues representing ancient deities, and a faintly glowing ring upon a small stone pedestal.

CIVILIZATION'S REWARDS

Men in villages, towns, and cities often store up wealth for themselves, especially members of the nobility. Roll once or twice for a well-off merchant's home, four or five times for a minor nobleman's stores, and seven times or more for the mansion of the richest burgher.

2d6	Civilization's Rewards
2	An extremely valuable art object, like a golden statuette from a previous civilization, or an enormous rug of exquisite design from far distant lands. The item is worth over 2,000 silvers to the right buyer.
3	A written treasure of some type, like a map, a magical scroll, or history book.
4	A pile of gold pieces worth 5d20 + 200 silvers.
5	Strange investments, like heavy bars of gold bullion, worth up to 500 silvers to the right smith.
6	Valuable materials associated with a craft or skill, like a fine loom, or a cobbler's tools and supplies.
7	4d8 + 20 silvers worth of coin.
8	Very fine drink, like a cask of the best ale or a bottle of fine wine.
9	3d20 + 100 silvers worth of coin.
10	Valuable furnishings such as a silvered mirror, a stained glass window, or a exotic piece of furniture. The goods might be hard to transport but are worth up to 450 silvers.
11	A clue! This is an item of interest to the characters, perhaps letters sent between rival NPCs, or a map of the bandits' ambush plans.
12	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or a +1 weapon made of meteoric iron.

BARBARIAN POSSESSIONS

Men who live far away from civilization are less likely to carry money or art objects than their counterparts in towns, but they do have wealth of other kinds. Roll once or twice for a retired hero's homestead beyond the mountains, four or five times for a chieftain's stores, and seven times or more for a clan's gathered wealth.

2d6	Barbarian Possessions
2	A powerful magical item that holds great significance to the barbarians, who certainly want it back. Examples include a warhorn which carries its call to distant lands or arrows which always strike true.
3	4d20 + 50 silvers worth of coin.
4	Valuable materials associated with a craft or skill, like a smith's hammer and heavy anvil, or a well-made musical instrument.
5	Exotic furs and leathers. These goods are worth 2d20 silvers to the right buyer.
6	An unadorned but perfectly functional weapon.
7	3d12 silvers worth of coin.
8	Enough hardy foodstuffs to feed a traveler for two weeks.
9	A small herd of 3d6 animals: sheep, goats, or cattle.
10	One or two well fed horses.
11	A symbol of potent powers, such as runestones, a small idol, or an ancestor's relic.
12	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or a fur cloak which improves its wearer's AC.

MONSTERS' HOARDS

Mindless monsters do not usually have material goods at all, unless the scraps and remains of their victims. Some monsters, though, stash treasure in their homes for inexplicable reasons, often amassing great wealth over their long lives. Roll once or twice for a troll's lair, four or five times for the siren's home, and seven times or more for the hoard of even a small dragon.

2d6	Monsters' Hoards
2	A mountain of treasure worth 10d20 + 6,000 silvers. Unfortunately, the coins carry a curse of some sort and must be cleansed before they are able to be spent safely.
3	A magical weapon with which a hero once attempted to slay the monster and failed.
4	4d20 + 800 silvers worth of coin.
5	A strange object or two, like a music box, the symbol of a forgotten spirit, or an armband of intricate scrimshaw.
6	1d12 weapons or suits of armor.
7	The remains of a foolish hero, including his ordinary chain armor and longsword or other weapon. The hero also has 3d10 silvers in a pouch.
8	4d20 + 200 silvers worth of coin.
9	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or a brooch which glows in the presence of chaotic beasts.
10	A written treasure of some type, like a map, a magical scroll, or a history book.
11	A single piece of treasure worth an unimaginable sum. The item may be slightly magical as well, like a huge stone which glows with the light of the moon. Only the wealthiest of people could afford to buy it. It is the sort of item for which the king might give land and titles.
12	An ancient and forgotten magical item of great power, such as a cloak woven by the goddess of the night sky, or the ring of a mighty archmage.

GRAVE GOODS

These are the treasures one might find in a tomb. Roll once or twice for a single grave of an important person, four or five times for a small barrow or personal tomb, and seven times or more for the barrow of a mighty king and his family.

2d6	Grave Goods
2	A cursed item, such as a bronze axe which turns on its bearer in battle, or a pile of coins which inflicts a terrible plague upon their spender.
3	A written treasure of some type, like a map, a magical scroll, or history book.
4	4d20 + 400 silvers worth of coin.
5	An ordinary item which has great cultural significance, like a lost standard, a king's mark of office, or the milestone of a forgotten kingdom.
6	A valuable but difficult to sell piece of treasure, such as a large gem or a piece of kingly jewelry. The item might be worth 500 silvers or more, but only to the nobility or in a large city.
7	4d20 + 100 silvers worth of coin.
8	1d6 well made weapons or pieces of armor buried with their previous owners.
9	An art object, such as a worn tapestry, a beautiful statue, or an elaborate vase. The item is worth 2d20+200 silvers to the right buyer.
10	A very valuable but also very large art object, such as a large statue or heavy throne. The item is very difficult to transport, but might be worth 1,200 silvers or more if a buyer were found.
11	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or a grim, iron dagger.
12	A rather powerful magical item, like an ancient king's sword or crown.

MAGICAL CACHES

The rarest of treasures, adventurers occasionally stumble upon a mass of mystical goods found in far-away or well-hidden places. Roll once or twice for the witch's hut, four or five times for a secret cabal's lair, and seven or more times for an archmage's abandoned tower.

2d6	Magical Caches
2	A magical item with a dangerous and wicked curse upon it, such as a tapestry which drives its viewer mad or a cloak which makes the wearer invisible only to her friends and allies.
3	A grimoire written by a true master, containing 2d4 spells and 1d6 rituals of level four or higher. Other mages are probably seeking this book.
4	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or a wand that does a neat trick.
5	1d12 ingots of an incredibly precious and rare metal, like mithril or star metal.
6	4d20 bright but worn golden coins.
7	The components for 1d4 useful rituals of various levels.
8	A single, huge gem of unknown origin. The gem might be worth 1,000 silvers or more, but only in a great city or the king's court.
9	A grimoire containing 1d4 spells and 1d4 rituals.
10	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or an animated broomstick.
11	A potent magical item, such as a rod of iron that calls down storms, or a mirror reflecting strange places.
12	A magical item of terrific power, perhaps even an artifact.

FAERIE TREASURES

The treasures of the fae are often of an altogether different sort than those of men. Many times mortals are confused or brought to suffering by faerie treasure. Roll once or twice for a faerie's home, four or five times for the hold of a minor fae lord, and seven times or more for the greatest of faerie courts or storerooms.

2d6	Faerie Treasures
2	A hoard of faerie gold worth $5d20 + 2,300$ silvers. Faerie gold likely causes extreme emotions in humans, especially avarice, love, or anger.
3	An item with a charming but ultimately insignificant magical property, like a small statue that sings a song, or a glove which is always warm and dry.
4	A piece of fae jewelry, such as a crown of twisting horns, an elf's earrings, or a strange bangle. The item might be worth 400 silvers or more, but the fae will likely want it back.
5	A faerie weapon made completely without iron.
6	A bit of faerie coinage worth $2d12 + 20$ silvers.
7	Food or drink of the fae, which will likely have strange effects on mortals.
8	A fine or strange piece of worn clothing or equipment of faerie make, like a lovely belt or a bloody cap.
9	An exotic piece of fae treasure, like a thick platinum coin, a moonstone the size of a man's fist, or a nugget of a unique metal. The item might be worth 500 silvers or more, but the fae will likely want it back.
10	Something the characters have never seen before, like the tears of a fae queen, petrified treant bark, or seeds of pure silver.
11	A minor magical item. Any of the crafted items from p.50 would be appropriate, as would 1d4 magical potions or a bit of faerie rope.
12	A magnificent and otherworldly treasure, such as a bottle of sunlight, a child's hope given physical form, or a jar of earth which could cause a patch of desert to bloom to life.



TRADERS' GOODS

Caravans, ships, and merchants usually carry wealth and trade goods. Their wares are often valuable but only to other merchants or tradesmen. Roll once or twice for the gathered wealth of a single merchant family traveling by boat or by wagon, four or five times for the stores of a warehouse in the city, and seven times or more for a trading ship.

2d6	Traders' Goods
2	Tucked in its own little chest, a book of lore or other valuable written materials.
3	Foreign goods, like silk, gems, art, or fruits out of season. These goods might be worth 1,000 silvers or more to wealthy buyers.
4	Tools and raw materials, like hammers and anvils, spindles and wool, or paints and dyes. While difficult to transport, these goods are worth 600 silvers to the right craftsman.
5	A locked, iron bound chest with 3d4 gems each worth 30 silvers, and 2d6 pieces of jewelry decorated with precious stones and each worth 45 silvers.
6	A store of preserved food, enough to feed a man for 4d6 weeks.
7	Trade goods, such as cloth, lumber, metal, or flour worth 4d20 + 200 silvers.
8	A small strongbox with 2d20 + 100 silvers.
9	Hidden beneath or within some normal goods, a silk pouch with 4d20 + 150 silvers.
10	Casks of fancy alcohol worth 5d10 + 300 silvers.
11	A passenger or prisoner who needs help, has valuable information, or both.
12	Wrapped in oiled leathers and hidden in the drinking water, a magical item of moderate power that is being delivered to a powerful client, like a lord's magical signet ring or a wealthy burgher's enchanted trunk.



OTHERWORLDLY ARTISTRY

This table represents the wealth of supernatural craftsmen, whether they be earth spirits, dwarves, or magical rune workers. Roll once or twice for a secluded fae smith, four or five times for a dwarven workshop, and seven or more times for the home of Weyland Smith.

2d6	Otherworldly Artistry
2	Magical tools for any one craft skill; these grant +5 to any rolls associated with the craft, but only for those who already possess the skill.
3	2d4 slightly magical weapons or armor, like a set of silvered +1 daggers, meteoric iron-tipped spears, or a pile of mithril embossed +1 shields.
4	A pouch filled with 3d8 + 4 precious stones, each worth up to 200 silvers and ready to be fitted to a piece of jewelry.
5	Fine, perfectly balanced tools for any one craft skill; these grant +2 to any rolls associated with the craft, but only for those who already possess the skill.
6	2d12 extremely well made weapons, each worth twice its listed value.
7	A pile of silver, steel, or gold ingots worth up to 600 silvers. The ingots are incredibly heavy and only of value to a skilled craftsman or merchant.
8	Very well made art objects, such as small statues or fine jewelry, worth 5d20 + 600 silvers.
9	Written materials, such as a book on the history of magical crafts or a map leading to the abandoned mithril mine.
10	3d6 ingots of an incredibly precious and rare metal, like mithril or star metal.
11	The master's plans for a great work, which might give the characters access to new rituals or instructions for making magical items.
12	The working of a true master, a very powerful magical item, like an animated statue, a ring of power, or a rune-inscribed magical axe.

CHOOSING TREASURE TYPES

While it will sometimes be obvious which of the above treasure tables the gamemaster should use when rolling for a random treasure hoard, there may be times when the choice is not particularly clear.

First and foremost, remember that not every foe or location will have a treasure hoard for the characters to plunder. In fact, most will not. The results from these tables represent wealth which has been stored up and, most likely, hidden away, so only roll on the tables to create a hoard when it is appropriate.

Secondly, there is no reason that you have to use results from only a single table. If the characters gain the wealth of a group of wicked trolls, it is quite obvious that the gamemaster should roll on the 'Monsters' Hoards' table, but what if they defeat the Vampire from p.97 of the 'Bestiary' section of Beyond the Wall and Other Adventures? To represent the wealth of the Vampire, you may wish to roll three times on the table for 'Civilization's Rewards,' twice on the 'Magical Caches' table, and once on the 'Grave Goods' table.

As a final piece of consideration, you may want to create custom tables if the campaign seems to be heading in a particular direction which is not well represented by the tables in this chapter. For instance, if the characters are finding themselves the enemies of a kingdom of wicked gnomes and are regularly surrounded by gnomish wealth, you may want to create ahead of time a new 'Gnomish Wealth' table. When doing this, bear in mind that 2d6 yields results on a bell curve, so be sure to place your most likely results in the middle of the table, and save your best or strangest rewards for the 2 and 12 results.

CREATING MAGICAL ITEMS

Fantasy literature is filled with stories of magical items, whether they be powerful blades, magical potions, or protective amulets. Often, these items are discovered by heroes on their quests, which is the default assumption presented in *Beyond the Wall and Other Adventures*. Frequently in the stories, however, heroes forge their own items of power and carry them into danger with them. Players will likely want to create their own magical items over the course of a long-term campaign.

This chapter presents some simple rules for creating magic items in games of *Beyond the Wall*. We give three different and distinct methods of making such items: crafted magic items, items blessed by the deeds of their bearers, and items enchanted by mages.

These are not, however, the only means of creating magical items. The world will remain more mysterious and evocative if the characters still stumble upon or hear about magical items made by other means. Examples of such items might include things from other planes of existence, those crafted by the gods themselves, and mighty artifacts which represent the struggle between Law and Chaos and are simply eternal.

CRAFTED ITEMS

These are the simplest kinds of magical items. A gifted craftsman produces a kind of magic altogether different from that of a wizard. Doing so requires rare and difficult materials, and some amount of luck.

Characters making crafted magic items absolutely must have a crafting or trade skill appropriate to the item.

In order to make a crafted magic item, a character must first acquire special magical materials appropriate to the item. Making a magical dagger might require a chunk of meteoric iron or the silver coin a man was buried with, while magical rope might be woven from an elf maid's hair. Searching for these ingredients will likely result in an adventure in and of itself. If the materials were too easy to find, the characters would swiftly be loaded

down with minor magical items, which could make the magic feel humdrum and ordinary. That is the last way magic should feel.

These materials are naturally more difficult to work with than ordinary ones, and so they impose a penalty to the character's crafting roll to make the item. This is why only the greatest craftsman can make such items with any regularity. The GM is the final arbiter of this penalty, but -10 is a good starting point.

The player then makes the appropriate ability score check, such as a Dexterity check with a bonus from the weaving skill to make a magical shawl. If the character succeeds, he has managed to make a minor magical item. The gamemaster and player should talk about what sort of power the item might have, but should keep it small and simple; a +1 bonus to hit and damage for a dagger of meteoric iron, or the ability to untie itself when needed for a rope of elven hair.

A minor item of this sort should produce effects similar to those of well-cast cantrips.

Some rare crafted items hold even more power. If the character succeeds on the roll *and* decides to spend a Fortune Point anyway, *and* if the item is being crafted at a particularly auspicious time, such as on the Solstice or during the alignment of the planets, then the item will be even more special. Now the dagger of meteoric item might always remain hidden on the character's body, or the rope never break by any natural means whatsoever.

The powers of these more potent crafted items should be roughly equal to those of a mage's spells.

SAMPLE CRAFTED ITEMS

BEAUTIFUL RING

This precious piece of jewelry inspires awe and sometimes jealousy in those who see it on the hand of the wearer, granting a +2 bonus to any Charisma check to

impress strangers. Creating this ring required a diamond from a magical mine in the distant south and a Dexterity check using a skill like Jewelcrafting.

THE SINGLE-HANDED SAILOR

A skilled boatwright made this small catamaran, and its uncanny way of always finding its way home has become legendary on several islands. The boat gives a +2 bonus to any sailing checks. Creating the Single-Handed Sailor required a special, silvery wood from a faerie forest and a Dexterity check using a skill like Boatwrighting.

HEALING POTIONS

These invaluable potions restore 1d4+1 hit points to the drinker. Creating them requires gathering rare and delicate herbs and passing an Intelligence check using a skill like Herbalism.

THE STANDARD OF THE HOUSE

A mighty lord who has been victorious in many battles had the most skilled weaver in his lands make him this banner. While brandishing it, the wearer gains a +1 bonus to AC and a +2 bonus to all rolls to command men in battle. Creating it required golden thread from the faerie woods and a Dexterity check using a skill like Weaving.

THE WAR CROWN

A powerful blacksmith hammered out this helm of iron in a rush before battle and gifted it to his lord. It grants its wearer a +2 bonus to all saving throws and +2 AC. Creating it required a chunk of star metal and a Strength check using a skill like Blacksmithing. It is particularly powerful because the smith spent a Fortune Point during its construction and did so on All Hallows' Eve.

ITEMS OF DEED

An ordinary sword, once plunged into the heart of a great wyrm, is no longer an ordinary sword. The ring which has adorned the hands of ten generations of High Kings as they conquered their foes and defended their lands is not simple decoration. Such items become imbued with the weight and power of their deeds.

When a character accomplishes a truly impressive task, the player may make a conscious decision to have an item used in the accomplishment of that task or closely

associated with it become a magic item of deed. Doing so simply requires the approval of the whole table and the expenditure of a Fortune Point.

The group must be careful only to allow this type of item creation when something worthy of legend has happened. Such events likely only occur once or twice in an entire campaign, and sometimes not at all. Magic items of deed are mighty instruments of their bearers' power and should remain special and rare. Most long-time roleplayers remember certain very special events in their games that caused everyone at the table to gasp



in disbelief or grin from ear to ear in admiration. Those moments create this sort of item.

Players who invoke this rule are never entirely sure what sort of item they will end up with. These items often have desires of their own. They bear the weight of their own history and all that comes with it.

First and foremost, once a character has created a magic item of deed, she will never again bear any other item of that type willingly, under any circumstances. The sword which she used to slay the dragon is now the only sword that she will ever wield; the ring she wore at her coronation as High Queen is the only ring she will wear.

Secondly, the item immediately grants a bonus to performing its main function. A weapon of this type automatically gives its bearer a +3 to hit and damage, armor gives an additional +2 to AC, and any other item gives +4 to a particular type of ability score check (for instance, a smithing hammer which unforged the chains of a demon prince now gives a bonus to all smithing rolls, or the aforementioned coronation ring which gives a bonus to command rolls).

The item will then confer three further powers. For each of these further powers, roll a d6. A result of 1 or 2 indicates that the item gains a greater bonus of the above type; weapons get a further +1 to hit and damage, armor a further +1 to AC, and other items a further +2 to the same type of ability score check or a +2 bonus to another, but related kind (the hammer might give a bonus to other crafting rolls in addition to smithing, the ring a bonus to all rolls to interact with the bearer's subjects).

If the die result is 3-6, however, the item gains another, often more extraordinary power. The GM must carefully consider the history of the item and the character of its bearer and make a decision. Each of these powers should be of moderate effectiveness, approximately equal to the power of a mage's spells (not cantrips or rituals). Each power is either always in effect or may be invoked by the bearer once per day, depending on its function (the smithing hammer might burst into flames on command and burn all foes in near range; the ring might always confer a bonus to initiative, allowing the wearer to act before others as befits a queen).

Should you find yourself at a loss about powers, simply fall back to having the item give its bearer a +2 bonus to saving throws. Items of this sort tend to want to protect their bearers so that they have the opportunity to continue to grow their legends.

These items develop their own personalities and drives. The item will want to reenact its moment of becoming by achieving other deeds of that sort. The dragonslaying sword will want to fight dragons or other mighty beasts. If the bearer is ever again in the presence of such a creature, there is a chance that the sword will force her to act according to its drives. The item will be no more sentient than a keen fox hound, and so must be in the presence of its desires to drive a player to action.

After determining the powers of the item, roll 1d6 to determine the item's Personality. The GM should record this number secretly. Any time the bearer is in a situation in which the item would push her to act in accordance with its drive, the character must make a saving throw versus magic item with a penalty equal to the item's Personality. Failure indicates that the character must follow the item's desires until they are resolved, or for 1 day, at which point she may make another roll.

Finally, a magic item of deed counts as an artifact.

SAMPLE ITEMS OF DEED

THE FIRST KING'S SWORD

This blade of ancient but still shining bronze was carried by a king at the very beginning of civilization. He used it to slay the Elf Queen when he claimed the lands for men and Law. The First King's Sword stands in opposition to an older world of Chaos and fae desires. It is the size of a short sword, with a beautifully engraved hilt of silver.

The First King's Sword has several magical properties. First, it gives the bearer a +4 to hit and damage. It wails loudly when disembodied spirits of Chaos are nearby, and causes double damage to such foes. Finally, the sword will not allow itself to be parted from its owner, always returning mysteriously to him by moonrise if taken or lost.

The First King's Sword has a Personality rating of 5, and its main drive is to establish order and oppose the fae. It

will urge its wielder to set up kingdoms, trade organizations, or fraternal orders. While it will tolerate the presence of lesser faeries, it will attempt to push its wielder to bloodlust and combat when in the presence of any powerful fae with 5 or more hit dice.

LOVERS' LOOM

When the town of Chetham lay under a pall of dark sorcery, turning all of the inhabitants to lifeless automata, a band of heroes freed the dwellers from their wicked overlord. After obtaining their freedom, two of youths of Chetham fell in love, and the town celebrated with its first wedding in a generation. Michael the Weaver then made new garments for all of the inhabitants and special clothes for the lovers. This was the loom he used to do so.

The Lovers' Loom gives its user a +4 bonus to all weaving rolls. Additionally, anyone in the presence of the loom must make a saving throw vs. magic item in order to commit any act of violence. Anyone who has begun a job using the loom will not run out of the necessary materials until the job is finished. Finally, any cloth woven by this loom is immune to all ordinary wear and tear, though it can be destroyed intentionally as easily as any ordinary cloth.

The Loom has a Personality rating of 2. It always seeks harmony and balance. It will try to get its owner to do free work for the worthy poor.

ENCHANTED ITEMS

Mages are usually the most prolific creators of magical items. Through the use of special rituals, characters with the ability to cast rituals can craft items of power which carry many mighty enchantments. Doing so is an arduous and time consuming task, and can often lead to several adventures as the mage in question gathers the necessary materials, finds a suitable location in which to work the enchantment, and does what is necessary to ensure that he has enough time undisturbed to finish the great work.

Presented here are four separate rituals which a mage may use to enchant a magical item. These rituals follow the same rules as other rituals with the following important exceptions.

First, the casting time for these four enchantment rituals is a month per level of the ritual, not an hour per level of the ritual. While the mage obviously takes breaks and sleeps during that time, the working of the enchantment must be his sole major activity for the duration of the casting. A mage may not adventure while working the enchantment, and must be in relative seclusion. Any more than perhaps an hour or two of the waking day away from the work means that the enchantment has failed.

Second, mages must have a fully equipped alchemical laboratory in order to work the enchantments. We leave exactly what this entails up to the GM, as different flavors of campaigns will suggest different types of laboratories, based on the cultures and backgrounds of the people in the game. At base, assume that setting up such a laboratory requires a great deal of money and at least one adventure to find and secure a suitable location, whether in the character's home village or in a secluded and magically potent area. Some mages, like a village witch, work with only simple tools and materials, but still need to spend a great deal of time and effort to set up a laboratory. Perhaps they are more concerned about the magical resonance of their home and the materials used in its construction.

Third, the precise material components required to cast these rituals will vary immensely from item to item, and the group and GM should work together to make each item's requirements unique and appropriate to the magic in question. The only consistent requirement is that the object must be made of mystical and unusual materials of some sort. For example, a sword of meteoric iron or with a dragon's tooth in the pommel would be appropriate when crafting an enchanted blade, but an ordinary sword would not. The gamemaster and players should be able to decide together on a case-by-case basis whether a given material is special enough to warrant the use of this ritual.

Finally, these enchantment rituals are cumulative. A character must first enchant any item with all of the earlier enchantment rituals before working on a more powerful one. For instance, a character cannot simply cast the Third Enchantment ritual on an item; he must first go through the process of casting the First and Second Enchantments on the item, building its power as he does so. This means that creating a powerful item with

EXAMPLE LABORATORY

Harold is playing Nuallan, the Self-Taught Mage, and, having reached level 4 and learned the First and Second Enchantment rituals, he decides it is time to set up a laboratory so that he can get some work done. The group likes using their home village as a base and resting space, so the laboratory needs to be close to home. After some discussion, the GM sets up a quick adventure which will involve cleansing an old mill down the river of some water spirits and then claiming the location as a budding wizard's tower.

After taking the mill, Nuallan needs to lay out a considerable amount of money setting up the lab, and most of the supplies are only available in the great city to the south. The GM manages another session of adventure as the group heads to the city and has to make deals with many merchants in order to secure the beakers, braziers, rare herbs, and other materials necessary for the lab. The GM decides that this all costs Nuallan about 3,000 silvers; a great fortune indeed, but Harold has been playing the character for over a dozen sessions and has saved his share of the treasure.

the Final Enchantment ritual will be a truly daunting task, requiring the acquisition of many mystical materials and almost two years of devoted study and magical work. Thus the items of great power are created only once in a generation.

The rituals do *not* have to be cast one after another. A mage may return to her work later.

Each enchantment can only be worked on a given item once. Once an item has received, for instance, a minor power from the Second Enchantment, it cannot gain another one by this means; the only way to make the item more powerful is to give it greater powers from one of the later enchantments. A great item made with the Final Enchantment will therefore have three powers under most circumstances: a minor power from the Second Enchantment, a moderate power from the Third Enchantment, and a greater power from the Final Enchantment.

LEVEL 1 RITUAL

THE FIRST ENCHANTMENT (Intelligence)

Range: Touch

Duration: Instant

Save: no

This is the first ritual a mage learns to enchant an item. The ritual makes any single small item permanently magical. However, it has no further effect. All enchanted items must first have this ritual cast on them. Most often this ritual is cast at the beginning of a much longer process to produce an item of power. On its own, it has two useful functions: to make weapons able to harm disembodied or enchanted creatures, and to trick thieves into thinking mundane items are valuable. Any item enchanted this way will radiate magic to those who can sense it.

At this point in the enchantment process, the only material components required are the unusual materials of the item itself and access to an alchemical lab, as described above.

LEVEL 4 RITUAL

THE SECOND ENCHANTMENT (Intelligence)

Range: Touch

Duration: Instant

Save: no

With the knowledge of this ritual, a mage begins to learn to give magical items useful but minor powers. After an item is imbued with the magic of the First Enchantment, this ritual can be cast to enchant it with a single minor power. Examples of minor powers are: a +1 bonus to hit and damage on a weapon; the ability for such a weapon to do double damage to a particular type of creature, such as dragons or vampires; the power to cast the light of a torch from the item upon command; a +2 bonus to a particular kind of saving throw roll; or a small boost to a character's natural abilities, such as a ring which lets a mage cast an extra spell every day, or an amulet which gives the character an extra Fortune Point to spend every month.

In addition to access to the laboratory, the mage will require a special and unique material component based on the nature of the power being granted to the item. An axe which grants a bonus against ogres might require the

blood of an ogre king; a staff which lights the way, the essence of a will-o-the-wisp; or a lucky amulet, a strip of leather from the boots of a hanged man.

LEVEL 7 RITUAL

THE THIRD ENCHANTMENT (Intelligence)

Range: Touch

Duration: Instant

Save: no

Items which hold the Third Enchantment often become the stuff of legends and are highly sought after by adventurers and their foes. This ritual gives an item which has already been through the previous two enchantments an additional, moderate power. Examples of moderate powers are a +3 bonus to hit and damage on a weapon; the ability for such a weapon to slay a particular type of creature (such as dragons or vampires) outright should they fail a saving throw; the power to summon an elemental spirit of 5 hit dice once a month; a +2 bonus to all saving throws; or a great boost to a character's natural abilities, such as a ring which lets a mage ignore a failed casting roll once per day, or an amulet which allows a character to recover a single Fortune Point every day. Bonuses to hit, damage, or other rolls are not cumulative with those gained from previous enchantments.

Moderate powers should be truly impressive, but should not exceed the power of a level 5 or 6 ritual.

At this level of power, the mage must use extremely rare and special ingredients appropriate to the enchantment. A mighty arrow which will slay dragons might require the pure water of the sea lord's domain, a great wizard's staff might need to be shod in truesilver from the Erlking's forge, and a potent amulet might require stealing all the memories of success from a figure of legend.

LEVEL 10 RITUAL

THE FINAL ENCHANTMENT (Intelligence)

Range: Touch

Duration: Instant

Save: no

Very rarely do mages attain enough power to cast the Final Enchantment, and rarer still are those who have the opportunity to work such a great magic. Items holding this enchantment are among the greatest

wonders of the world, and gain a greater power in addition to their others. Examples of greater powers are a +5 bonus to hit and damage on a weapon; the power to banish any spirit of a particular type for a century from the realms of men once per day; a +5 bonus to all saving throws; or an extraordinary and unique ability, such as a huge anvil which may summon an apocalyptic storm or cause an eclipse when struck. Bonuses to hit, damage, or other rolls are not cumulative with those gained from previous enchantments.

Greater powers should be game changing and awe inspiring. The sky is the limit when creating greater powers.

Finally, all magic items bearing the Final Enchantment count as artifacts.

Gaining the material components for this ritual should be the impetus for several sessions worth of play or perhaps an entire short campaign. A spear of ensorcelled iron which is the deadliest weapon in the world might require the ashes of the seven great emperors of the ancient world; a cauldron which opens a portal to the lands of the dead might require the ending of an entire civilization.



SAMPLE ENCHANTED ITEMS

AMELIA'S DAGGER

The witch Amelia, a notorious summoner of spirits, enchanted this dagger to threaten any of her minions who disobeyed her. It is a ritual blade of unusual shape made of silvered steel. It has no special powers, but may harm spirits and other creatures which are immune to non-magical weapons. This item is enchanted with only the First Enchantment.

THE BROOCH OF COMFORT

This golden pin fits neatly on any cloak or coat and bears the image of a bear's face. It keeps its wearer always at least marginally dry and warm under ordinary circumstance. The character will certainly still get damp in a torrential downpour, but will find himself in a much better way than his unprotected companions. The Brooch gives the wearer a +2 bonus to any saving throws involving the weather or water.

In order to make this item, the wizard Bredan traded for magical gold with the workers under the hills, and burned the pelt of the ferocious and legendary bear Morcant in the flames of the forge when casting the Second Enchantment.

DESTROYING MAGIC ITEMS

Note that the duration of all of the enchantment rituals is Instant, as the magic immediately infuses the weapon and then ceases to have anything to do with the sorcerer. This means that these rituals cannot be dispelled later. However, as noted on p.63 of the 'Spells and Magic' section of Beyond the Wall and Other Adventures, any magic item within the range of a Dispel Magic ritual has a 50% chance of losing all of its magical properties.

Magical items of all types are incredibly durable, being completely impervious to ordinary wear and tear. They can be broken intentionally, but doing so is extremely difficult, and may require special materials or locations. An artifact is impossible to break by any except the most extreme means, such as journeying to a distant volcano and unmaking it in the fires of the mountain.

VIATOR'S MAIL

While most find it difficult and cumbersome to travel in armor, this suit of ordinary-seeming chainmail fits any character comfortably and seems light when worn. This is a suit of chain armor +2, meaning that it grants a total bonus of +6 AC. Additionally, the wearer can and should feel perfectly comfortable wearing it under any circumstances, including sleeping in it. Indeed, any character wearing this armor while sleeping through the night recovers an additional 2 hit points.

Aurelius Viator, the crafter of this armor, gave it as a gift to a great general of the old empire. It was made from the melted remains of a statue of an old god of a conquered people. When casting the Second Enchantment Aurelius gathered the splinters of many heroes' broken shields to help him give it an additional bonus to AC. When casting the Third Enchantment, he needed the breath of a powerful spirit of sleep and dreams to give it its other properties.

THE STAFF OF THE MASTER

A fearsome and unparalleled sorcerer of a distant age enchanted this staff near the end of his career. It is a gnarled and twisted staff of yew, a full seven feet in height, and topped with a clear but jagged crystal.

This staff has numerous magical properties. First, its bearer may once a day extinguish any blaze up to the size of a bonfire simply by thrusting the staff into the fire and speaking a command word. Secondly, it grants its wearer a +2 bonus to all saving throws of any kind, for such was the protection desired by the master. Finally, it can open any already existing portal to any plane of existence with only a tap. The Staff cannot create new gateways to the lands of Chaos, the Fae, or the Elemental Lords, but it can open any existing portals, regardless of how hidden, protected, or ancient they might be. The Staff of the Master is an artifact.

When the master was making this staff, he selected the wood of a yew tree which had been struck by lightning three times. To grant the Second Enchantment, he needed a brazier from a southern fire cult; the Third Enchantment required the scales of a dragon; the Final Enchantment was powered by the blood and true name of a powerful lord of the realm of Chaos.

MAGIC REVISITED

Magic can require special attention in a long term campaign. Mages are powerful characters, capable of changing the way in which your players travel and see the world. This chapter gives some consideration to these topics, and contains many new rituals for use in your campaigns. These rituals are particularly suited for long-term play. Many of them interact with the rules presented in this supplement for Threats, locations, or travel, and so will not be particularly useful if you are not using those systems for your campaign. Some of them, however, are useful in any game.

LEARNING NEW MAGIC

The basic rules for learning new spells and rituals are described on p.28-29 of the 'Core Rules' section of *Beyond the Wall and Other Adventures*. During a campaign, there are two ways in which a mage normally acquires new spells: by finding a teacher, or by studying a spellbook.

Finding a teacher should prove extremely difficult. While everyone's campaign will vary, *Beyond the Wall* assumes that people and creatures capable of casting spells are rare and often reclusive. Even if a character manages to find teachers of magic, it is unlikely that they will be willing to share their arcane knowledge. Most likely they will only do so if the character has proven his trustworthiness and is willing to share his own magic in exchange, or perhaps as a reward for a great deed. Both options are appealing from a gameplay perspective, as they drive the character toward adventure.

Consider also that a mage who makes a name for himself and gains several levels may find himself in the opposite situation, with pesky would-be apprentices and hangers-on accosting him for his spells and rituals.

Spellbooks, whether they be actual books, religious tablets, or inscriptions on monuments, are a more likely source of new magic for a mage as he adventures. A book containing just two spells and a single ritual is an amazing piece of treasure, worth every bit as much

as a magical sword. The gamemaster should keep this in mind when assigning treasure to various NPCs and adventure locations.

By way of recommendation, after a mage's initial cantrips, spells, and rituals, we like giving him access to one to three new spells and one to three new rituals per level that he gains over the course of play. These new magics are not dumped in the player's lap upon leveling, but rather are found over the course of several sessions. This should be done organically. Do not feel compelled to put spellbooks in an inappropriate treasure horde just because the mage has not learned a new spell in a while. Rather, if the player of the mage wants his character to learn a new spell, have him seek it out. This leads to active players and exciting adventures.

RITUAL COMPONENTS

During a one-shot game of *Beyond the Wall* using a Scenario Pack, it is unlikely that mages will cast more than one or two rituals, and we have found that they rarely even manage that. They simply do not have access to the components or the time required to cast such powerful magic.

In a campaign, however, it becomes much more likely that a mage will be able to make use of her powerful rituals. Again, use this as an opportunity to spur the characters to adventure. Finding the components for higher level rituals should result in many sessions of play, as will the ramifications of casting such mighty magic.

Remember that the components and casting description given with each ritual are only there as examples. Mages are a notoriously peculiar lot, and are likely to find or invent a wide variety of rituals. The gamemaster and player, as well as the whole group, can be involved in discussions of ritual variants and appropriate components. Some characters' morality will simply not allow them to cast the rituals as described, and we laud their efforts to find a better way.

Finally, consider that we sometimes give a silver piece value to the components for a ritual. Do not necessarily take this to mean that the components are available for sale. When we do this, it is usually because the ritual requires ordinary items made of precious materials, but even a mundane gem may be the goal of an entire adventure, whether that means raiding an ogre's treasure vault or traveling to a distant city where exotic goods are for sale. All component costs are simply rough amounts for the GM to use as a guideline.

LEVEL 1 RITUALS

FAIR WEATHER (Intelligence)

Range: Far

Duration: 1 week

Save: no

Many weather witches and traveling wizards make use of this ritual before setting out on a journey. This spell guarantees that the mage and his friends will encounter acceptable weather conditions for travel. It may well rain on the travelers, or become uncomfortably warm in midsummer, but they will be spared any torrential downpour, heavy snows, or blistering heat. Any encounter result which suggests that the group will have problems because of weather is ignored for the duration of this ritual.

In order to cast such magic, the mage requires a sacrificial gift for the elements. Examples include a small meal left for the faeries of the sky, an image of a traveler carved from wood, or the burning of a miniature wicker man on the eve of the journey.

NAMING CEREMONY (Wisdom)

Range: Touch

Duration: Instant

Save: no

A mage who has mastered this ritual may give a single, willing target a true name, something which may be a great blessing or a great curse. Many human tribes and nations practice such rituals whenever a child comes of age. This ritual has no effect whatsoever on an unwilling recipient, nor does it have any effect on a target who already has a true name.

Should this ritual fail, the target may find himself ignorant of his own new true name or, worse, bearing a

true name magically known by the entire village. A kind mage is willing to spend a Fortune Point to spare his target such a terrible fate.

This unusual ritual requires no precise material components, but must take place at a holy, magical, or otherwise significant site. Most villages and cities have such places within them or nearby. The caster and the recipient of the name must spend a full hour in the magical location without intrusion or interference. After an hour of meditation or prayer, the pair emerges and the target has a true name thenceforth.

WANDERER'S FORTUNE (Intelligence)

Range: Self

Duration: 1 day/level

Save: no

This ritual blesses its caster with unnatural luck and senses, guaranteeing that she will stumble upon any locations she seeks within the hexes through which she travels. This means that the caster and her party do not need to search a hex to find any out-of-the way locations, but the mage will naturally guide the party to them. The mage must know of the existence of the location or locations in question and have the desire to find them; this ritual will not help a mage find any and all hidden locations by which she passes.

The mage must keep with her a special component for this ritual, which will vary from caster to caster. In all cases this component will be some object which helps the caster find her way, such as a lodestone, compass, or a dowsing rod. This object is not destroyed in the process of casting the ritual, and so may be used more than once.

LEVEL 2 RITUALS

CLEANSING RITUAL (Wisdom)

Range: Touch

Duration: Instant

Save: no

Many dangers in the world can cause serious damage to characters, often represented by the draining of ability scores. This ritual reverses all such effects and restores characters to their original state. Additionally, the target of this ritual will be cured of any natural poison or disease. No hit points are healed by this ritual.

This ritual requires that the target be anointed with oils and inscribed with runes and spells in rare inks. Assuming the caster has access to an exceptional market in a large city, he may buy these components for 50 silvers or so. Otherwise the caster will have to find the material to make his own ink, a much more arduous task.

THE PATIENT WORD (Intelligence)

Range: Self

Duration: Permanent

Save: no

This complex and dangerous ritual allows a mage to hold within herself the power of another ritual, waiting to be triggered and cast at a later time. The mage must cast this ritual and the other ritual which she will store in a single session of spellcasting. The mage must have the material components for both rituals on hand at the time of the casting. The mage makes a casting roll for the Patient Word as normal. However, at the completion of the ritual which the mage wishes to store for later use, the player should not make a casting roll; instead, the mage may release the ritual at a later

time with a command word, and the player makes the casting roll then. A mage may only store a number of rituals in this way equal to her Intelligence bonus.

Holding such mighty magic can be very dangerous. If the mage fails any casting rolls for other rituals or cantrips while holding a ritual with the Patient Word, then the magic is automatically released, whether the mage wishes it to be so or not.

This ritual requires that the mage craft a special wand for the stored ritual, which is destroyed when the ritual is later released. The stored ritual dictates to the mage the appropriate material and shape for such a wand.

TRAVELER'S BLESSING (Wisdom)

Range: Near

Duration: 1 day/level

Save: no

The mage blesses herself and her companions before the outset of a difficult journey. For the duration of this ritual, all members of the party receive a +2 bonus to any encounter roll they have to make.



The component for this ritual is an iron horseshoe which was worn by a knight's steed. The mage must bury the horseshoe before the journey, and, by tradition, she then digs it back up and places it in her own home upon the journey's completion. Legends suggest that bad luck follows those who fail to retrieve the horseshoe.

LEVEL 3 RITUALS

BEAR'S ENDURANCE (Wisdom)

Range: Near

Duration: 1 week/level

Save: no

A mage with the knowledge of this ritual can make his companions hearty and strong, able to face the greatest dangers and still journey on. This ritual has two effects on the caster and his party. First, they receive +2 on any Constitution checks that they must make for the ritual's duration. Secondly, they recover 1 more hit point per night's rest than they otherwise would; this means that any member of the party will recover a single hit point when sleeping normally, two if not taking a watch, and

so forth. Characters who receive no significant rest at all still recover no hit points.

In order to cast this ritual, the mage must serve a feast on the eve of her party's departure. All those who are going on the journey must be present, including any henchmen, allies, or beasts of burden. This is an extravagant feast, including the best food and wine available, and so the cost will be at least 5 silvers per participant. During the feast, the mage must sit on the skin of a bear she herself has slain on a hunt.

SCRIBE SCROLL (Intelligence)

Range: Touch

Duration: Permanent

Save: no

This ritual allows the mage to prepare a magical scroll containing a single other ritual. While scribing the scroll, the mage must cast both this ritual and the ritual to be contained on the scroll, and must have the material components for each. Should either casting roll fail, the scroll will contain a broken and unpredictable version of the ritual in question.



Once complete, any literate character may read the scroll and unleash the ritual. Doing so requires one round per level of the contained ritual; for instance, a scroll containing a level 5 ritual will take five rounds to read. If the reader is anyone other than the original creator of the scroll, he must then make an Intelligence check of her own. Failing this roll causes the magic to go awry as any other failed roll to cast a ritual; remember that failed ritual rolls always result in the casting of the ritual, but the magic will be changed and uncontrolled. In any case, the scroll is destroyed when used.

The material components for this ritual are all the accoutrements of a scribe, and various kinds of arcane inks and quills. The precise sort of ink and quill varies according to the ritual contained on the scroll. Such rare materials could cost up to 200 silvers per level of the ritual to be scribed, if they are even available for sale at all. Many mages have to undertake perilous quests to gain the materials needed to make such scrolls.

STRENGTHEN THE BOND (Intelligence)

Range: Touch

Duration: Instant

Save: no

This ritual makes the union between mage and his familiar much stronger, with great benefits for both the caster and his familiar. The ritual requires that the caster already have a familiar gained by casting the first level ritual Bind Familiar. Furthermore, a mage and a familiar must have been together for a full year before they are able to strengthen their bond, and may only use this ritual together once.

Upon completion, the caster picks one of the following benefits:

- The physical bond between sorcerer and familiar is strengthened. The mage and the familiar each gain an additional 2 hit points. Additionally, the familiar becomes stronger in combat, doing an additional 1d4 points of damage and gaining +1 to hit.
- The magical bond between the sorcerer and familiar is strengthened. The mage picks a single spell or cantrip which he knows, and may now cast that magic “through” his familiar, using the familiar itself to determine range, line of sight, and other considerations.
- The mental and emotional bond between sorcerer and familiar is strengthened. The range through which the mage may use his familiar’s senses is extended up to a single mile, and the mage may communicate with the familiar telepathically over that same distance.

Some mages tell stories of their own familiars teaching them this ritual and casting the magic with them. While this may or may not be the case, the familiar must certainly be a part of the ritual. Just as with the Bind Familiar ritual, the mage must burn incense and rare herbs and both mage and familiar must work the magic. After the ritual is complete, the mage must spend the next week in close communion with his familiar, not engaging in any adventuring activities.

LEVEL 4 RITUALS

MIGHTY GLAMOUR (Intelligence)

Range: Near

Duration: Concentration

Save: yes

This ritual functions much as the Greater Illusion spell found on p.52 in *Beyond the Wall and Other Adventures*, but the mage is now able to conjure much larger illusions which are capable of more actions. This ritual

allows the mage to create and control the believable image of a small army of several hundred men, or of a mighty monster, such as a large dragon. The images are capable of speech, and may even act somewhat independently of the mage; a phantom army will not march without the mage’s direct order, but they will lounge about, play dice, and eat their illusory rations. The phantasms will endure until the mage’s concentration is broken. A viewer who has reason to believe that the images might not be real may make a saving throw versus spell; success means that they recognize the shapes as only empty visions.

While casting the ritual, the mage must have material components directly related to the illusions she wishes to create. This is relatively straight forward for a band of troops: a suit of chainmail and a sword will do. If she wishes to create the image of a dragon or demon, the components become much rarer and more difficult to obtain.

SHAPE OF THE FOREST (Wisdom)

Range: Self

Duration: Special

Save: no

By means of this magic, a mage may take on the shape of a mighty tree, such as a large oak. This tends to make the character quite durable and capable of taking sustenance from the land around him as the trees do unless the weather or terrain is unusually bad. Furthermore, the character gains intimate knowledge of the natural world around him; when he reverts to human form, he will know about all interesting locations within a 20 mile radius. Finally, while in this form, the character may commune with other nearby trees and learn the things that they know, though it should be noted that trees frequently do not value the same information as humans.

Unlike most rituals, this magic has a minimum duration of one week. Otherwise, the caster can remain in this form for as long as he likes, aging as the trees do. However, there is a danger; for every full year that the caster holds this form, he must make a Charisma check or lose himself completely and stay a tree forever, or else wait to be awakened and restored by an even mightier magic.

This ritual is also unusual as it requires no material components. Instead, the mage must wander the land he wishes to become a part of for the four hours it takes to complete the ritual and commune with his future fellows. Should his concentration be interrupted in any way during this time he will be unable to complete the magic.

WIZARD'S WAR (Intelligence)

Range: Touch

Duration: 1 day

Save: no

A war mage may cast this ritual on the eve of battle so that he or one of his companions can face their most dangerous foes. For the duration, a single target gains a +1 bonus to all rolls to hit, all damage rolls, to AC, and to all saving throws. Additionally, all of the target's attacks count as magical and can harm creatures which are immune to ordinary attacks.

This ritual requires that the caster inscribe elaborate runes on the target's sword hand with precious gold and silver inks. Furthermore, upon completion of the ritual, the target must swallow a link of mithril mail.



LEVEL 5 RITUALS

ARCANE SIGHT (Intelligence)

Range: Self

Duration: 1 day

Save: yes

Using powerful words of truth and clarity, the mage opens her eyes to the unseen world. For the duration of this ritual, the mage is considered to be under the effects of a successful casting of the Second Sight cantrip, meaning she can see all spirits, and the Sense Nature spell, meaning she can determine a person's alignment and whether they are under the control of a supernatural creature. Furthermore, the caster may perceive all invisible and incorporeal beings and may see through all illusions. Any creature investigated by the caster may make a saving throw versus spell to conceal its alignment or supernatural nature, but this can not stop the caster from seeing invisible things.

Such power has a downside, however; the mage is very easily distracted, and suffers a -2 to all rolls for the duration of the ritual.

The material components for this ritual are a clean robe of undyed linen which has never been worn before and a clear chunk of crystal the size of a man's fist. While casting the ritual, all the shadows which normally veil the eyes of men are absorbed into the crystal, which turns a murky color and then significantly increases in weight.

GREATER BOND (Intelligence)

Range: Touch

Duration: Instant

Save: no

This is a more powerful version of the level 3 ritual Strengthen the Bond. The caster and familiar must have already been together for a year or more and must have already undergone the Strengthen the Bond ritual in order to benefit from Greater Bond. Upon completion of the ritual, the caster picks one of the benefits described in the text of Strengthen the Bond on p.60-61. The caster may choose the same benefit as taken before, in which case the benefits "stack." If the mage chooses to increase the range of his bond with the familiar for a second time, the range is extended to five miles.

Just as with the other familiar rituals, the mage must burn incense and rare herbs and both mage and familiar must work the magic. After the ritual is complete, the mage must spend the next week in close communion with his familiar, not engaging in any adventuring activities. Of course, each mage and familiar may only share this ritual together once.

WITCH'S BLESSING (Wisdom)

Range: Far

Duration: 1 year

Save: no

Villagers with a kind and powerful witch do not fear famine and drought the way most farmers do. This ritual targets a single human settlement of up to 1,000 inhabitants. For the duration, all the village's gardens and farmlands produce quality crops, regardless of other conditions. Only magical weather or curses have the ability to affect these crops.

While casting this ritual, the mage must have seven representatives of the village's population take part in the magic, and must make an appropriate sacrifice to the spirits of the land. The nature of this sacrifice varies according to local custom and tradition, but is always a costly affair, such as the loss of a whole flock, the destruction of all weapons in the village, or even the death of a male lord.

LEVEL 6 RITUALS

FULL RESTORATION (Wisdom)

Range: Touch

Duration: Instant

Save: no

With gentle words and a magical touch, the mage heals the target of all damage and cures all disease and poison within the target. Even magical afflictions and poisons are cured by this ritual. The target must sleep through the night, and wakes at full hit points and in perfect health.

The mage must wrap the target in linens previously used in the ministration of the sick, such as dressings and sheets from a house of healing. After the lengthy ritual, the target must have a full night of uninterrupted sleep.

SHAPE OF STONE (Wisdom)

Range: Self

Duration: special

Save: no

Like the level 4 ritual Shape of the Forest, this mighty ritual changes the character's form, in this case turning him to solid rock. The character requires no sustenance while in this form and is impervious to normal damage. Furthermore, the character gains intimate knowledge of the natural world around him; when he reverts to human form, he will know about all interesting locations within a 20 mile radius.

Unlike most rituals, this magic has a minimum duration of one week. Otherwise, the caster can remain in this form for as long as he likes, ageless as the hills. However, there is a danger; for every full year that the caster holds this form, he must make a Charisma check or lose himself completely and stay a stone forever, or else wait to be awakened and restored by an even mightier magic.

This ritual is also unusual as it requires no material components. Instead, the mage must sit in contemplation of the rock formation or ground he wishes to become a part of for the six hour casting time. Should his concentration be interrupted in any way during this time he will be unable to complete the magic.

WIZARD'S TOME (Intelligence)

Range: Touch

Duration: Permanent

Save: no

Mages are notoriously jealous and close. Many wish to record their magics for their apprentices to learn later or to remind themselves of all the rituals that they know, but are afraid that a rival will steal their secrets. This ritual protects a mage's spellbook, making it dangerous or impossible for another to read. The ritual has several possible effects on a book of spells. First, it may contain pages which appear as complete gibberish. Secondly, it may contain a single incorrect and dangerous spell or ritual. Finally, it may contain any other spell known by the caster as a trap for unwary readers; the spell will be automatically cast and targeted at any reader of that spell. The book may be made accessible by a command word, or perhaps by the wizard introducing the new reader. The GM and player

should work out the details of all of these effects on any particular book so enchanted.

The material components for this ritual are always fine and unusual book making materials. A mage's spellbook is highly personal and almost always strange. Some are bound in the hides of magical creatures or penned in silver ink. In any event, it is a costly endeavor, requiring at least 5,000 silvers worth of materials.

LEVEL 7 RITUALS

MASTER'S BOND (Intelligence)

Range: Touch

Duration: Instant

Save: no

This is a more powerful version of the level 3 ritual Strengthen the Bond and the level 5 ritual Greater Bond. The caster and familiar must have already been together for a year or more and must have already undergone the Strengthen the Bond and Greater Bond rituals in order to benefit from Master's Bond. Upon completion of the ritual, the caster picks one of the benefits described in the text of Strengthen the Bond on p.60-61. The caster may choose the same benefit as taken before, in which case the benefits "stack." If the mage chooses to increase the range of his bond with the familiar for a second time, the range is extended to five miles. If the mage chooses to increase the range of his bond with the familiar for a third time, the range is extended to ten miles (or one full hex).

Just as with the other familiar rituals, the mage must burn incense and rare herbs and both mage and familiar must work the magic. After the ritual is complete, the mage must spend the next week in close communion with his familiar, not engaging in any adventuring activities. Of course, each mage and familiar may only share this ritual together once.

WALL OF FLAME (Intelligence)

Range: Far

Duration: 1 month

Save: no

This mighty ritual summons a sheet of flame 20 feet high and almost two feet thick. This wall of fire extends up to three miles in length, running in a straight line or surrounding an area. Any creature attempting to pass

through the wall will suffer 2d6 points of damage, +2 per level of the caster. Even coming within a few feet of the wall will cause 1d4 damage from the heat. The fire requires no fuel, but is likely to ignite anything near it at the time of the casting.

Harnessing such awesome magic requires powerful fuel. In order to cast this spell, the mage must have, bound, and in his possession, several spirits of flame, such as those presented on p.94 of the 'Bestiary' section of *Beyond the Wall and Other Adventures*. The ritual requires at least 10 hit dice worth of fire spirits. These spirits are forever extinguished when this ritual is cast. Legend says that the spirits' cries of torment can be heard near the wall, and that their true names are erased from all minds and scrolls when the ritual is completed.

WORD OF TRUTH (Wisdom)

Range: Self

Duration: 1 week

Save: yes

For the duration of this ritual, it is incredibly difficult to tell a lie to the caster. Upon first trying to lie to the mage, an individual may make a saving throw versus spell; only if he succeeds may he lie to the caster. Of course, such powerful magic of truth makes it impossible for the caster to lie for the duration.

During the casting of this ritual the mage must craft a straight and unadorned rod of oak taken from a tree growing in a magical grove. No other hand may touch this staff until the ritual is completed, and the mage then carries it with him as a symbol of truth.

LEVEL 8 RITUALS

BEATING BACK THE DARK (Wisdom)

Range: Far

Duration: 1 year

Save: yes

By manipulating the strands of fate and the powers of light and dark, the mage brings a measure of peace to the land. For one whole year, all Threat checks are made monthly instead of weekly. Individual Threats get a saving throw to resist the powers of this ritual; in the case of single Threats, such as the Vengeful Wyrms, simply use the monster's own saving throw. For a

collective Threat, such as the Imperial City, make a saving throw for its least member (likely meaning a simple 1HD commoner).

This ritual requires material components originating with all of the active Threats in the campaign. These items must be difficult to obtain and somehow closely connected with the Threat; a piece of treasure from the Vengeful Wyrms' horde, or a piece of the altar from the great temple in the Imperial City would be good examples. If any Threat is not represented by an item present at the ritual, that Threat is immune to the powers of the magic.

MASTERFUL ILLUSION (Intelligence)

Range: Near

Duration: Permanent

Save: yes

The greatest of illusion magics, this ritual allows the caster to create the appearance of whole buildings, towers, or landscapes. The images are filled with appropriate illusory inhabitants which are capable of speech, and may even act somewhat independently of

the mage; a phantom army will not march without the mage's direct order, but they will lounge about, play dice, and eat their illusory rations. These images last forever unless dispelled. A viewer who has reason to believe that the images might not be real may make a saving throw versus spell; success means that they recognize the shapes as only empty visions.

As with the Mighty Glamour ritual, the mage must have material components directly related to the illusions she wishes to create. An illusory tower and surrounding buildings might require an actual foundation stone upon which to build the phantasms, for instance.

STORM OF ICE (Intelligence)

Range: Far

Duration: 1 day/level

Save: no

Not content with simple tempests and downpours, a wizard with sufficient power can summon a true blizzard, even out of season. Temperatures drop precipitously over the course of the first day of the ritual's effect, and the snow begins that night along with



intense winds. Anyone caught without shelter in such a storm is likely in mortal danger. This ritual can play havoc with local weather patterns and crop growth.

A mage wishing to summon such mighty storms must bring back a central component from a mythical place of cold and storm, such as an icicle from the arctic north or a feather from the kingdom of the wind gods. Whatever this component is, it has a central role in an eight hour long ritual involving many more components, such as incense, silver powder, and rune-inscribed braziers. All of these comparatively mundane items cost at least 1,000 silvers.

LEVEL 9 RITUALS

CHANGE NAME (Intelligence)

Range: Far

Duration: Instant

Save: yes

A terrifyingly powerful and dangerous magic, this ritual changes the true name of its subject. The caster must know the target's current true name, but need not be in the target's presence. If the target is unwilling, it may make a saving throw to ignore the ritual. Of course, the caster's knowledge of the target's true name will give it a -5 penalty to its save. The victim will know that something fundamental has changed, but will not know its new true name.

This ritual requires that the caster have a physical connection to the target, such as a fingernail or a bit of hair. As mentioned above, the caster must also know the target's current true name, which must be engraved on a plate of gold and then melted in a forge. A new object must be crafted with that same gold, and the mage then inscribes the new name on it.

PERFECT HEALTH

(Wisdom)

Range: Far

Duration: Instant

Save: no

This mighty miracle affects a whole town or city. All inhabitants of the target settlement are immediately healed of all damage, cured of all diseases or poisons, and restored to good health appropriate to their age. Even magical afflictions are dispelled by this ritual.

While casting this ritual the mage must wander the settlement and speak to its inhabitants over the course of nine hours. Upon completion, the mage expends so much of her magical energy that she loses a single level. The character is then assigned the minimum experience points for her new level.

SPECTRAL GUARDIAN (Intelligence)

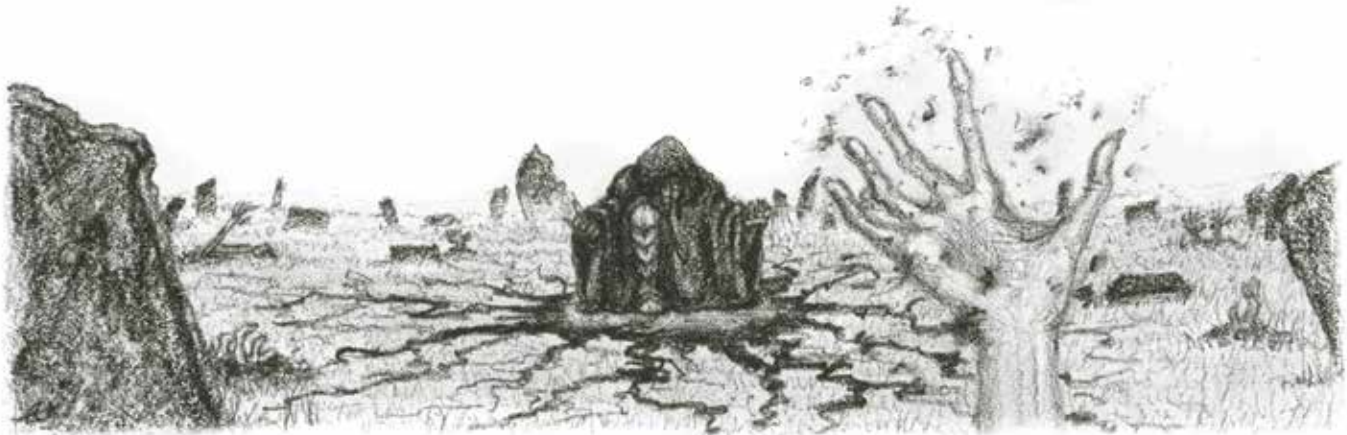
Range: Near

Duration: Instant

Save: no

The mage brings forth from the ether a spiritual companion and protector. The relationship between this guardian and the mage is not unlike that between a mage and familiar; the guardian counts as an ally. The spirit had no existence before being fully formed by the magic of this ritual, but immediately gains a true name upon its creation. The mage may see his guardian at all times, and may confer this ability on others if he chooses. The GM and player should work together to create an appropriate spectral guardian of 10 Hit Dice. p.91 of the 'Bestiary' section in *Beyond the Wall and Other Adventures* has a sample spectral guardian.

The caster must fashion an image of the spectral guardian's true form before casting the ritual. This statuette must be made of rare and precious materials and be



of exquisite craftsmanship; an average example would contain several thousands of silvers worth of materials. The ritual itself requires complete seclusion, must occur on an astrologically significant date, and results in the mage losing a single point from an ability score of his choice. This loss is permanent, and may never be recovered.

LEVEL 10 RITUALS

BREAK ENCHANTMENT (Intelligence)

Range: Near

Duration: Instant

Save: no

This ultimate magic immediately and completely ends all magical effects within near range, regardless of their origin. Unlike the level 5 ritual *Dispel Magic*, this ritual even reverses the effects of any spells or rituals with a duration of instant. All magical items in the area lose all powers permanently; even artifacts are rendered useless. The miracles and powers of gods and godlike beings are also ended and broken. Magical creatures are not necessarily destroyed by this ritual, but their powers are rendered useless and they are likely to feel uneasy in the presence of this effect.

Besides the elaborate ritual itself, there are no material components for this magic. Rather, the mage must sacrifice her own power; upon completion of the ritual, the mage cannot cast any magic (cantrips, spells, or rituals) for the next year and a day.

GATE BETWEEN THE DAWNS (Intelligence)

Range: Near

Duration: Instant

Save: no

A truly foolish mage may open a gate between one world and the next. By crafting such a gate, the caster makes it possible for creatures from either realm to enter the other, provided that they can physically pass through the doorway or portal created. Needless to say, this is extremely dangerous and likely to wreak havoc on one or both realms in question. This ritual may be used either to open such a gate or to close one. The ritual may be cast again to reverse the effects, but only after a full month has passed, by which point the world is likely to have changed a great deal.

The other realms accessible by means of this ritual might include the land of the dead, an elemental plane, or Faerie itself.

In order to cast this ritual, the mage must first find a suitable location which is already attuned to the other plane of existence. Such places are rare, but do exist throughout the world; on the highest mountains are areas attuned to the realm of the winds, and in the most depraved and wicked places are areas already close to the realms of demons. By the time a mage is able to cast this ritual, she has likely already encountered such places in her travels, or at least the means to research the location of suitable sites.

After finding an appropriate location, the caster and his followers and friends must build an actual gate, which will inevitably appear as an impressive monument. No simple doorway will do; rather the mage must construct a great henge, temple, or pyramid at the location of the ritual. Such an endeavor could take a very long time and quite a lot of manpower, and the mage may find herself enlisting the aid of whole villages, cities, or even kingdoms in the creation of the portal. Closing such a gate is easier, and requires that the monument be destroyed or in some way barricaded during the casting of this ritual. Be warned that destroying or barricading the site without a successful casting of this ritual in order to close the gateway is futile: the pass between the planes will remain open.

MORTALITY (Wisdom)

Range: Far

Duration: Instant

Save: no

Even the gods fear the mightiest of sorcerers. This ritual makes one spirit of any kind (even a god) who is otherwise immortal into a mortal being. The target is likely still of immense power, and does not age, but may now be killed by violence. Such is the power of this magic that the target does *not* receive a saving throw to resist it. Thus do deities fall and new ages replace the old.

The only components for this ritual are the target's true name and the caster's will to live. When this ritual is cast, the caster's life is forever tied to his target's. If the target dies, so does the caster.

APPENDIX I: ALTERNATE RULES

One of the beauties of running a full campaign is that players start to learn the rules very well and become able to handle a bit more complexity during gameplay. Gamemasters also get to know their groups and start to think of ways to tweak the rules to make them more interesting to the table, or more suited to its style of play. This section offers several alternate rules to use, discard, or change as you see fit.

ALWAYS ROLL HIGH

If you find it frustrating to sometimes roll low (for ability score checks) and sometimes roll high (for attack rolls and saving throws), consider using this simple tweak to make things more consistent.

Now, when characters are making ability score checks, simply roll a d20 and add the character's ability score modifier. Skills and help add +2 to the roll as normal. Bonuses and penalties for particularly difficult or easy actions follow the same modifiers as in the 'Core Rules' section of *Beyond the Wall and Other Adventures* on p.17. If the total after rolling and applying modifiers is 12 or higher, the character has succeeded.

Be aware that this will reduce ability scores to simple bonuses, and the actual number of the score is unlikely to matter unless the characters are in a position to raise their scores and increase their bonus. Using this system means that there is no functional difference between a character with 10 Dexterity and one with 12.

COMBAT OPTIONS

Some groups like to add a little more spice to their combat encounters and give the players more tactical choices when combat breaks out. These options should give the players a little more to think about when it is their turn to roll the dice. Be careful when using these options that you do not let them stifle your creativity; these are just some simple rules to guide you, but fantasy roleplaying games are at their best when players come up with crazy plans of their own devising.

SPACE AND THE BATTLEFIELD

If the characters are fighting in a cramped dungeon or the common room of an inn, the GM will simply have to adjudicate who can attack whom and how far the opponents are from one another; experienced GMs are quite used to this. These rules can provide a baseline for those assumptions.

In an ordinary combat encounter, where all the combatants have enough room to maneuver and attack, *one hero can hold two enemies at bay*, not allowing them to pass his guard or escape. Should the enemies truly wish to do so anyway, the hero immediately gets to make an attack against them while they hurry past his guard. This attack happens immediately, out of initiative order.

Example: Anna and Gareth are facing two brigands on the road between their village and the great city. Gareth is an expert archer, and so drops back and begins firing his bow. Anna is able to tie up both of the brigands so that they cannot pass her guard and go after Gareth.

After one of the brigands is shot, the other decides that Gareth is too dangerous, and so rushes past Anna to attack the archer. On the brigand's turn, when he does so, Anna immediately gets a free attack against that brigand and cuts him down.

If there had been a third brigand present, it could have passed straight by Anna while she was busy with the other two and attacked Gareth anyway.

Gamemasters will have to use common sense when applying these rules. A very large opponent, like a dragon, is not going to be so easily controlled. Likewise, very small opponents, like rats and bats, can easily slip their guards. Nonetheless, these rules should work for most roughly man-sized combatants, from the size of a kobold to that of a bugbear. For creatures of more unusual sizes, simply disregard this rule.

STANCES

A character's chance to hit an enemy and his AC are representations of how he fights most of the time. Our characters are assumed to be balancing themselves between attempting to take their opponents out of the fight and protecting themselves. With these rules for combat stances, characters can make themselves either more aggressive or more guarded from turn to turn. Characters may always choose a new stance at the beginning of their turn in combat. The effects of the stance last until their turn comes up again during the next round. If a character chooses not to dictate a stance, assume that he is fighting normally.

GMs are free to have the monsters and opponents of the heroes use stances as well, but it can, frankly, become too much to deal with. Most of the time it is better to let this be a special option for the PCs and ignore it for the monsters and NPCs.

Normal Stance - This is the assumed mode of combat. There are no changes to the rules.

Aggressive Stance - The fighter is attacking wildly and trying to take down his opponent as quickly as possible, though probably leaving himself open to their attacks. The character gets a +2 bonus to hit but a -4 penalty to AC.

Defensive Stance - The opposite of aggressive stance, this represents a fighter being more cautious and on his guard. The character gets a +2 bonus to AC, but a -4 penalty to his own attack rolls.

Protective Stance - Using this stance, the character attempts to guard a friend or companion who is near to him. The character in protective stance gets a +2 bonus to AC but may not attack at all. If the protected companion is hit by an attack this turn, the character using protective stance may choose to take the hit instead.

Commanding Stance - The character makes himself conspicuous to the enemy but exhorts his companions to greatness. The character gets a -6 to AC and may not attack, but may make a Charisma check to give his companions and followers +2 to hit for the round.

FIGHTING WITH TWO WEAPONS

Players really seem to like having their characters wield two weapons at once. We did not address this in the original rules for *Beyond the Wall* because it can often become a mess. We prefer, instead, just to assume that a character can choose which of the two weapons to use at any given time and go with that. However, if you are still looking for more rules for using two weapons, choose one of these options:

Two Attacks - The character may attempt to attack with both weapons at once. The character gets two separate attack rolls, one for each weapon, but both are at a -5 penalty.

Versatility - The advantage of having two weapons is mainly a matter of versatility, as the character may choose to either use his offhand weapon to parry or to support his attacks. Each round, the character may either gain +1 to his attack rolls or +1 to his AC.

MORE ON FORTUNE POINTS

Spending a Fortune Point to get a reroll and then watching the die come up as a failure again can be very unpleasant. Consider allowing Fortune Points simply to add a +5 bonus to any roll made in the normal course of play instead of granting a reroll. The player can roll the dice first, then decide whether to spend the Fortune Point, so there is no chance of wasting the point. Players may apply this +5 bonus to any roll during the course of normal play, including damage rolls, but may not do so while rolling for new hit points upon gaining a level.

If you choose to use this rule, you can have it replace the normal chance for a reroll given by Fortune Points, or you can leave both options available to the players.

Also, Fortune Points normally only refresh after a full rest, such as between adventures. You could also allow a character to regain a Fortune Point for a particularly heroic or noble act during the middle of a game. This can encourage characters to act like true heroes. If you decide to allow this, be sure not to give this bonus too frequently; save it for when the characters are truly acting like the good guys.

APPENDIX II: SAMPLE REGIONS

These generic regions and their encounter tables should serve as a starting point for making your own regions for the campaign map. If you are in a bind, you can use these tables as is.

You can also easily make your own, specific region by adding two more encounters to each table; for instance, you might want a mountainous region which is heavily inhabited by tribesmen, and so add two encounters with these tribesmen to the 'mountains' region presented below and change the die roll for encounter type to a 1d8. See the Golden Oak Wood on p.15 for an example of how to do this.

DESERTS

Deserts are normal terrain. However, water is scarce and the characters will have to make foraging rolls to replenish their stocks. All foraging rolls in the desert suffer a -5 penalty.

Encounter Chance: 3 in 6

1d6	Desert Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2-3	Turned around. Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
4	Horrible burns. Make a Constitution check or suffer a -2 penalty to all rolls from the burns. This penalty lasts for one week and is cumulative with future burns.
5	Sandstorm. Make a Wisdom check to find cover, or all party members takes 1d6 damage.
6	Desert denizens. Make a Charisma check or have a hostile encounter with 1d10 beastmen or humans who wander through the desert.

GRASSLANDS

The grasslands are normal terrain. These might be the fields and farmlands around the village, or rolling plains far from home.

Encounter Chance: 1 in 6

1d6	Grasslands Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2	Turned around. Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
3	Sudden storm. Make a Constitution check to keep walking, or else lose a full day seeking shelter. If you have beasts of burden, also make a Wisdom roll to keep them from panicking or spend the following day repairing their harnesses.
4	Hunting wolves. Make a Wisdom check or be surprised by a pack of 1d6+1 ferocious wolves.
5	Travelers. Make a Charisma check to have a friendly encounter with other travelers.
6	Farmstead. Make a Charisma check to be offered a place to sleep by a farming family.

MOUNTAINS

Even with a road, the mountains are difficult terrain. Game is rather scarce here, giving a -2 penalty to hunting and foraging rolls. It is assumed that these mountains are traversable by travelers on foot; many areas of mountainous regions may be completely impassible.

Encounter Chance: 1 in 6

1d6	Mountains Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2	Turned around. Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
3	Deep ravine. Make a Dexterity check to get across or everyone takes 1d4 damage. If you have beasts of burden, also make a Wisdom roll to get them across or lose a whole day's travel trying to find another way across the ravine.
4	Rockfall. Make a Wisdom check or everyone takes 1d12 damage from the cascade.
5	No water. Make a Wisdom check or suffer a -1 penalty to all rolls due to lack of water as described in the 'Sustenance' rules on p.26.
6	Beast of legend. Make an Intelligence check to recognize the ancient signs or be surprised by a beast of legend, like a giant, one of the great eagles, or a griffon. This beast may or may not be hostile to the characters trespassing in its realm.

ROAD

Only use this region for a major thoroughfare which cuts through the country; otherwise, use the region table for the terrain around the road. This region and its encounter tables represent a heavily traveled highway, probably connecting cities, towns, and large villages.

The road is normal terrain. Game is somewhat scarce due to the traffic, so all hunting and foraging rolls suffer a -2 penalty.

Encounter Chance: 2 in 6

1d6	Road Encounters
1	Weather problems. Make a Strength check to clear the road or lose a day's travel trying to find another way around. This result could represent deep and dense mud, a fallen tree blocking the road, or a flooded out bridge across a stream or river.
2	Sudden storm. Make a Constitution check to keep walking, or else lose a full day seeking shelter. If you have beasts of burden, also make a Wisdom roll to keep them from panicking or spend the following day repairing their harnesses.
3-4	Fellow travelers. Make a Charisma check to have a friendly encounter with a small group of travelers. These travelers could be pedlars, refugees, or even other adventurers. They are likely a source of information, and may have goods for sale.
5	Caravan. Make a Charisma check to have a friendly encounter with a large group of travelers, like a traveling carnival or merchant group. The caravan is likely to have a great many goods for sale, and could offer protection or services for weary adventurers.
6	Bandits. Make a Wisdom check or be surprised by 1d8+2 bandits. The bandits do not necessarily attack immediately; they are after valuables, not lives.

RUINED LANDS

This region represents the dark places of the world. It is inhospitable and dangerous. It could be plains of volcanic ash, a burned out forest, or vast stretches of poisoned coastline. A dark lord may keep his fortress here. The ruined lands are normal terrain. Game is extremely scarce here. All hunting and foraging rolls suffer a -10 penalty.

Encounter Chance: 1 in 6

1d6	Ruined Lands Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2	Turned around. Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
3	Forgotten denizens. Make a Wisdom check or be surprised by one of the dwellers of the ruined lands, like a pair of worgs, 2d8 goblins, or 1d12 dangerous men.
4	Violent Storm. Make a Wisdom check or everyone takes 1d6 damage. Lose a day's travel whether the check was successful or not.
5	Poisoned water. Make a Wisdom check or suffer a -1 penalty to all rolls due to lack of water as described in the 'Sustenance' rules on p.26.
6	Cursed campsite. Make an Intelligence check or face a minor spirit of anger at night.

SEAS AND OCEANS

Seas are always normal terrain for ships and impassible for travellers on foot. There is no normal hunting or foraging on the sea, but characters may use their fishing skill instead to get food. There is no fresh water available at sea.

Encounter Chance: 3 in 6

1d6	Seas and Oceans Encounters
1	Listless wind. Make an Intelligence check or the winds are not in your favor today. If your ship relies on sails, you only travel 30 miles today.
2	Damp. Make a Wisdom check or a piece of equipment aboard the ship is ruined.
3	Storm. Make a Dexterity check or be badly battered. The craft will have to seek repairs at the next port.
4	Attacked! Make a Wisdom check or be attacked by a mad shark, or other sea creature.
5	Other sailors. Make a Charisma check to have a friendly encounter with a passing craft.
6	Dangerous waters. Make an Intelligence check or drift dangerously near to rocks, the Kraken, or both.

SWAMP OR FEN

Unless there is a road through the swamp, this region counts as difficult terrain.

Encounter Chance: 2 in 6

1d6	Swamp or Fen Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2	Turned around. Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
3	Bogged down. Make a Strength check to pull free from the sucking muck and water or lose one day of travel and your pride. If you have beasts of burden, also make a Wisdom roll to find firmer ground or lose an animal.
4	Swamp dweller. Make a Charisma check to win over an intelligent denizen of the swamp, human or otherwise.
5	Bad water. Make a Wisdom check or take a single point of damage and lose a day of travel.
6	Wisps. Make an Intelligence check or attract the attention of 1d4 will-o'-the-wisps or similar spirits.

WOODLANDS

There are numerous paths through the woodlands; these count as normal terrain. However, if the characters leave the path and go into uncharted territory, this region counts as difficult terrain. Game is plentiful here, giving a +2 bonus to all hunting and foraging checks.

Encounter Chance: 1 in 6

1d6	Woodlands Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2	Turned around. Make a Wisdom check or exit from a random hex edge instead of where you thought you were going.
3	Deep ravine. Make a Dexterity check to get across or everyone takes 1d4 damage. If you have beasts of burden, also make a Wisdom roll to get them across or lose a whole day's travel.
4	Deceptively deep water. Make a Strength check or the guide takes 1d6 damage and loses an item to the current. If you have beasts of burden, also make a Wisdom roll to get them across or lose a whole day's travel trying to find another way.
5	Cursed campsite. Make an Intelligence check or face a minor spirit of anger at night.
6	Bear attack. Make a Wisdom check or be surprised by an angry bear.



APPENDIX III: MINOR LOCATIONS

Using the following tables and some imagination, the gamemaster should be able to come up with minor locations rather quickly. These tables are not meant to replace the traditional manner of creating minor locations, but rather to help the GM when she gets stuck or needs help coming up with something on the fly.

1d8 What type of location is this?

- 1 A magical site of some sort, such as a mystical grove or a ring of stones.
- 2 A private home, such as a farmstead or cottage, whether still inhabited or not.
- 3 A public space, such as a hamlet or lone inn.
- 4 A place of natural beauty, like a calm pool or impressive peak.
- 5 A cluster of ruins from ages long past.
- 6 A small cave, with two to five separate chambers.
- 7 An area of extremely difficult terrain, such as a fire swamp, rushing river, or deep ravine.
- 8 A secret and hidden room, such as the bandit's weapon cache or a concealed prison.

1d8 Who lives at this location?

- 1 A small group of large, intelligent creatures come to the location for peace and quiet, such as three trolls who plan their meals here, or a family of hill giants.
- 2 A lone hermit, such as a witch, wiseman, or retired soldier, calls this location home.
- 3 No living things dwell here, but the spirits of the dead might be present.
- 4 A family or clan of humans dwell here permanently, and they are distrustful of outsiders.
- 5 A group of humans call this location home and are willing to chat or trade.
- 6 Fantastic creatures dwell here, whether faeries, goblins, or a small group of halflings.
- 7 A band of men, living in the location temporarily, such as a traveling caravan or a small tribe of barbarians.
- 8 The location is either empty of all life, or is the home of an otherworldly spirit, such as an elemental.

1d8 What makes this location interesting?

- 1 The denizens here have recently been attacked.
- 2 This location has a mystical secret; perhaps it reveals a prophecy to those who sleep here, or contains a healing well.
- 3 For whatever reason, a great deal of wealth is stored here, likely in secret.
- 4 Someone or something at this location has important information about the world; one of the inhabitants might be a sage, or there could be hidden writings present.
- 5 A magical item from legend is housed here, or at least was at one time.
- 6 A great craftsman of legend dwells here, or once made a home here.
- 7 Someone or something at this location holds a secret about one of the NPCs or places from the characters' home village.
- 8 There is a clue about one of the Threats in the campaign, or something to be used against it.

THREAT PACKS AND PLAY AIDS



BEYOND THE WALL
AND OTHER
ADVENTURES

THE BLIGHTED LAND

Something horrible has happened to the land! An ancient and terrible ritual has been found and cast. The ritual causes the land to grow dark and twisted, poisoning and killing all within and forcing the dead to rise. Worse still, the blight spreads, devouring all life in its path. What could have caused someone to become so desperate as to turn to such magic?

This Threat Pack provides an insidious and frightening adversary which corrupts the land itself and can spread to all parts of the map. It is easy to ignore (or even be unaware of) at the beginning of a campaign, but is certain to force the characters to act eventually. It is a good choice for players interested in adventures far from home who do not mind traveling to the most dangerous of lands.

DURING CHARACTER CREATION

The Blighted Land ritual is a terrifying and dark magic, and only a very desperate soul would turn to it. While they do not yet know it, the characters are only a step or two removed from the wicked sorcerer who has cast the ritual that is now poisoning the land.

The second NPC mentioned during character creation is very closely related to the sorcerer responsible for the blight. This NPC may be the sorcerer's sibling, spouse, child, or rival. Make a note of this NPC so that you can figure out the relationship later.

Furthermore, the ancient ritual was actually discovered within the characters' home village. Choose one of the places the players add to the village map, or make one up yourself. That location contains an ancient, hidden library, probably buried beneath it. Most of the contents are now missing, as the sorcerer has taken them, but there may be a few choice bits remaining, and the empty library may provide clues as to who took the documents and cast the ritual. The proximity of this terrible necromancer's library has haunted the characters' village since their childhood, and the characters have likely experienced hauntings or other disturbing things because of this.

Finally, at least one character should make a roll on the following table as their fourth roll during character creation.

CHARACTER HISTORY

1d6	How did the curse of the Blighted Land affect your childhood?	Gain
1	One night after one of your elderly family members died, you saw him walk again, but shut your eyes tight and told no one.	-1 Str, +1 Wis
2	A battle scarred group of adventurers came to town and were looking for something. You were impressed with them and listened to their tales in the inn.	-1 Wis, Skill: Forbidden Lore
3	Ever since being visited by the dead village elder one night while you slept, you have seen things on the edge of your vision.	-1 Cha, the Second Sight cantrip
4	Despite your parents' warning, you traveled to the forsaken village one evening and saw its dead inhabitants going about their business.	-1 Int, +1 Dex
5	A band of risen skeletons clad in ancient battlegear wandered into the village one evening and set fire to several buildings. You helped the militia drive them into the night but took a grave wound in the process.	-1 Dex, +1 Str
6	When you were a child, several villagers were stricken with a strange plague, rose from their beds on the brink of death, and wandered away, never to be seen again. You contracted the disease and felt a strange compulsion, but stayed put.	-1 Con, +1 Int

ON THE CAMPAIGN MAP

After completing the campaign map, the GM should choose a hex at a far distance from the village to be the center of the Blight. Perhaps this is an inn near the crossroads of two major trade highways, or a hamlet just outside a major city. This was the site of the dark ritual, and the permanent dwelling of its cursed caster. That hex and every adjacent hex is now blighted. The characters should not know the location of the Blight at the beginning of the campaign.

The GM should also place two minor locations on the map. A hex adjacent to the characters' home village will be the site of the Forsaken Village minor location. One hex within the Blight will contain the Dried Lake. Both of these minor locations are described in full below.

THE RITUAL

Perhaps the most insidious thing about the Blighted Land ritual is how easy it is to cast. Anyone schooled in magic can learn the ritual and curse the land itself should he be desperate enough. It would be a truly terrible thing if someone else were to create a second Blight elsewhere on the campaign map.

LEVEL ONE RITUAL

BLIGHTED LAND (Intelligence)

Range: Far

Duration: Instant

Save: no

This terrifying ritual curses the land, slowly killing all within it and causing the dead to rise. All living things within a 10 mile radius begin to wither and die, and all creatures who die within the Blight will rise again as the undead within a week of death. Furthermore, the Blight slowly and erratically spreads over time. It has the potential to swallow the entire world in its sickness.

The material component for this ritual is the caster's life. The mage must sacrifice himself with a butcher's blade upon a rough altar of natural stone. The caster rises again as the Blighted One, but may never again under any circumstances travel more than five miles from the stone altar.

Using the Imminence mechanics found on p.17 of *Further Afield*, casting this ritual creates a new Threat

on the campaign map with an Imminence rating of 1 and the activation table provided below. This is an easy Threat to add to an ongoing campaign, as someone can cast the ritual at any time.

THE FORSAKEN VILLAGE

This minor location is in a hex adjacent to the characters' village. It is a completely forsaken place, and has been uninhabited since before the characters were born. The dead roam freely here, and it can make for an excellent site of an early adventure.

A hidden library also exists in this location, much like the one in the characters' home village. Within this library is an account of the Blighted Land ritual described above, though not a full record of how to cast this ritual. It will point to the characters' home village as the site of the full ritual. Also contained here is a necromantic grimoire which might be of interest to a young spellcaster. The book contains the spells Banish Undead, Evade the Dead, and Reanimation.

THE DRIED LAKE

Within the area of the Blight is a lonely, cursed place, a dried lakebed which was once home to a beautiful and caring nymph. This is a minor location either within the same hex as the stone altar or one directly adjacent to it. The nymph has been driven completely mad by the dark magic of the Blight, and wanders near the dried lake, attacking wanderers as the whim takes her. Use the statistics found on p.89 of *Beyond the Wall and Other Adventures*. She could perhaps be healed of her madness and turned into an ally. Because of her strong connection to her lake, this location can be healed within the Blight. To do so requires a skin of pure water from a faerie spring and the casting of the level two ritual Cleansing Ritual.

IMMINENCE AND SCHEMES

The Blight grows slowly, flowing in a nightmarish pattern not visible to mortal eyes. If not stopped, it will eventually cover the entire land, though it will take some time to do so. When the Blight spreads, all affected hexes become part of it and immediately cease to be part of any other region.

When starting a new campaign, have the Blighted Land threat begin with an Imminence rating of 3. If a new

Blight occurs during a campaign, it should begin with an Imminence rating of 1 as described in the text for the ritual above.

The Blighted Land uses the following activation table:

1d8	Threat Effects
1	The Blight does not grow, but becomes stronger. Increase the Blighted Land's Imminence rating by 1.
2	The encounter chance while within the Blight permanently increases by 1. If there is already a 6 in 6 chance of encounter within the Blight, increase its Imminence rating by 1 instead.
3-6	The Blight creeps outward. Choose one random hex on the edge of the Blight; all previously untainted hexes adjacent to it become part of the Blight.
7	Determine a random hex edge. Every hex within the Blight grows one hex in that direction.
8	The Blight spreads very quickly. All adjacent hexes become blighted.

THE BLIGHT

Within the Blight streams run dry, plants wither, and the living grow sick before their deaths. Packs of mindless undead wander, seeking the warmth of the living, and direction becomes strange and meaningless. It is the land of death, and only the foolish wander there. All hexes consumed by the Blight become a part of this region and gain the encounter table below.

At the center of the original blighted hex sits the dark altar used in the ritual. This place, most of all, is characterized by rot and decay, and is held together by spite alone. This is where the caster sacrificed his life, and here, within one of the ruined buildings of the site, the curse must be unmade. Only the Blighted One himself roams here.

Somewhere in this hex is hidden the Blighted One's diary. This could be a literal diary or some other record of the Blighted One's pain, like a poem, a woven tapestry, or even a song written in the cursed region. This diary can give valuable clues to the players as to the identity of the ritual's caster and where they might go for more information.

REGION: THE BLIGHT

This region always counts as difficult terrain, even if on a road. All living creatures traveling in the Blight must make a saving throw vs. poison each day or lose 1 hit point; any creatures who die in this way return as undead and wander the Blight forever. Furthermore, there is no easy sleep in the Blight, and so characters may never recover hit points from rest while within the region.

Hunting and foraging are impossible within the Blight.

Encounter Chance: 3 in 6

1d6	The Blight Encounters
1	Lost! Make a Wisdom check to find the way or lose a day wandering aimlessly.
2-3	The walking dead. Make a Wisdom check to avoid being surprised by a group of 2d8 skeletons or zombies.
4	Rot. Make an Intelligence check or lose half of your rations to rot and mold.
5	Sickness. Make a Wisdom check or lose an animal or hireling.
6	Lost traveler. Make a Charisma check to befriend a desperate traveler trying to find his way out of the Blight.

PLAYER ACTIONS

While clever and powerful mages and woodsmen might keep the Blight at bay for a while with powerful rituals of healing and protection, the only way to stop it is to undo the horrible ritual that created it. The characters must then hope that the ritual never passes mortal lips again.

If the players find the ritual, this will give them the knowledge of how to break it. To do so, they must bring the Blighted One to the stone altar at which it first cast the dark ritual. There and only there can the Blighted One be killed forever and his curse be ended. However, strength of arms is not enough to reverse the powers of the ritual, as the Blighted One simply rises again if "slain." The gamemaster must determine precisely how the ritual can be reversed. Since the Blight was brought about by hatred and death, let forgiveness, healing, creation, and new life be key to its unmaking. Perhaps the Blighted One must be convinced to seek forgiveness, or a new life must enter the world at the time of the Blighted One's passing.

Finding a way to reverse the ritual allows the Blight to heal, and lets the plants, animals, and people it has consumed return to their natural state. It does not restore life, but new life will move in with time. Songs will be sung about the brave farmers and woodsmen who restore the land for far longer than those songs of the heroes who defeated it.

Some spells or magical items may have an effect on the Blight and help ease the land. The Druid's Touch cantrip can save a single plant through continuous care; doing so gives the caster a -10 to the cantrip roll. The Cleansing Ritual and Full Restoration rituals can heal effects of the Blighted One's touch upon living survivors (see below). The Perfect Health Ritual can fully cure one hex, though nothing prevents the Blight from spreading there again in the future.

The Break Enchantment and Resurrection rituals may be able to restore the Blighted One to life, thus ending the curse completely.

The Dispel Magic ritual has no effect whatsoever upon the Blight or the Blighted One. Likewise, the Witch's Blessing ritual cannot help the Blight.

Other magical items or NPCs may be able to affect the Blight in similar ways, though they will *not* be able to cure it completely. It is possible that the PCs can gain allies throughout the land who can give them magical spring water to assist in their fight, or perhaps convince a group of simple halfling farmers to help cultivate the wounded lands which will not grow under ordinary circumstances.

NPCs AND MONSTERS

THE BLIGHTED ONE

This is the accursed individual who cast the dark ritual and caused the Blight. Our default Blighted One presented here was a third level mage when he cast the ritual, and so has 3 hit dice. Your Blighted One may have more or less depending on the concerns of your campaign.

Hit Dice: 3d8 (13 HP)

AC: 16

Attack: +3 to hit, 1d8 (sword) or touch (see below)

Alignment: Nothing But Hatred Remains

XP: 500

Notes: *Blighted Touch* (anyone touched by the Blighted One must make a save vs. Poison or lose a point of Constitution; if a victim's Constitution falls below 3 in this manner it returns as a zombie), *Eternal* (the Blighted One never sleeps, has no need of rest, is undead, and is immune to sleep and charm effects), *Immortal* (the Blighted One is immortal, and will reform from the artifact that binds him the night after his destruction), *Magic* (the Blighted One is a level 3 mage and may cast three spells a day and rituals up to level three; his favorite spells are the Howling, Mystical Shield, and Reanimation, and he is particularly fond of the Call Storm and Minor Animation rituals), *True Name* (the Blighted One has a true name from before this horror began, and which gives his foes power over him)

BLIGHTED PLANTS

These undead plants have grown to the warmth of a far more sinister sun than ours. Plants returned from death by the Blight appear as sickly but still living examples of their kind, and sometimes grow to enormous sizes despite their dead state. These statistics can also be used to represent inanimate things within the Blight that now have a dark sentience, like floorboards which now crash around people or doorways that collapse and grab at trespassers.

Hit Dice: 2d8 (9 HP)

AC: 12

Attack: +0 to hit, 1d8 (bash)

Alignment: Neutral

XP: 40

BLACK PUDDING

Hurt only by fire or magic, these slimy messes ooze about at the center of the Blight, enveloping and digesting any organic matter they come across. Formless and eyeless, they are pulled towards living prey by scent and an unnatural taste for flesh.

Hit Dice: 10d8 (45 HP)

AC: 3

Attack: +10 to hit, 3d8 (enveloping touch)

Alignment: Neutral

XP: 1,750

Notes: *Invulnerable* (the pudding may only be damaged by fire, magical weapons, or spells)

THE BLIGHTED LAND

IMMINENCE

THREAT EFFECTS

- 1 The Blight does not grow, but becomes stronger. Increase the Blighted Land's Imminence rating by 1.
- 2 The encounter chance while within the Blight permanently increases by 1. If there is already a 6 in 6 chance of encounter within the Blight, increase its Imminence rating by 1 instead.
- 3-6 The Blight creeps outward. Choose one random hex on the edge of the Blight; all previously untainted hexes adjacent to it become part of the Blight.
- 7 Determine a random direction. Every hex within the Blight grows one hex in that direction.
- 8 The Blight spreads very quickly. All adjacent hexes become blighted.

ENCOUNTERS —/6

- 1 Lost! Make a Wisdom check to find the way or lose a day hopelessly circling.
- 2-3 The walking dead. Make a Wisdom check to avoid being surprised by a group of 2d8 skeletons and zombies.
- 4 Rot. Make an Intelligence check or lose half of your rations to rot and mold.
- 5 Sickness. Make a Wisdom check or lose an animal or hireling.
- 6 Lost traveler. Make a Charisma check to befriend a desperate traveler trying to find his way out of the Blight.

EFFECTS OF THE BLIGHT

- Each day, while traveling in the Blight, make a saving throw versus poison or lose 1 Hit Point. *(those who die this way return as undead)*
- No healing occurs from rest taken in the Blight.
- No safe water may be found in the Blight *(-1 to all rolls for each day spent without water)*

SPELLS AGAINST THE BLIGHT

- Druid's Touch (Cantrip) - *Save a single plant through continuous care and a -10 cantrip roll.*
- Cleansing Ritual (2), Full Restoration (6) - *Heal Blighted Touch effects on living survivors.*
- Perfect Health (9) - *Cure one hex.*
- Break Enchantment (10), Resurrection (10) - *Restore the Blighted One to life, dispelling the artifact.*

CLUES LIST

- ☐ FORGOTTEN VILLAGE
- ☐ HAUNTED LIBRARY
- ☐ FOLK TALE
- ☐ THIS BLIGHTED ONE'S STORY
- ☐ BLIGHTING RITUAL
- ☐ THE ARTIFACT AT THE CENTER

DENIZENS OF THE BLIGHT

THE BLIGHTED ONE

Hit Dice: 3d8 (13 HP)

AC: 16

Attack: +3 to hit, 1d8 (sword) or Blighted Touch.

Alignment: Nothing But Hatred Remains

XP: 500

Blighted Touch: save vs Poison or lose 1 CON.

If CON < 3, die and become a zombie.

Immortal: If destroyed, reforms at the artifact.

Unliving: Immune to sleep and charm.

Blight Rituals: Can cast at will (given time): Minor Animation (level 3) & Contagion (level 6)

True Name: +5 against it when uttered

BLIGHTED PLANTS

Hit Dice: 3d8 (14 HP)

AC: 12

Attack: +0 to hit, 1d8 (bash)

Alignment: Neutral

XP: 35

SKELETON

Hit Dice: 1d8 (4 HP)

AC: 13

Attack: +1 to hit, 1d8 (sword)

Alignment: Neutral

XP: 20

Notes: immune to sleep and charm effects

ZOMBIE

Hit Dice: 1d6 (4 HP)

AC: 10

Attack: +0 to hit, 1d6 damage (claw)

Alignment: Neutral

XP: 15

Notes: zombies are immune to sleep and charm effects

BLACK PUDDING

Hit Dice: 10d8 (45 HP)

AC: 3

Attack: +10 to hit, 3d8 (enveloping touch)

Alignment: Neutral

XP: 1750

Notes: *Invulnerable* (may only be damaged by fire, magical weapons, or spells)

GHOUL

Hit Dice: 2d8 (9 HP)

AC: 14

Attack: +3 to hit, 1d4 damage (claw)

Alignment: Chaotic

XP: 25

Notes:

Deadly Touch: save versus paralysis or frozen for 1d4 rounds; targets killed by a ghoul's claws return as ghouls themselves

THE GREY PRINCE

The Grey Prince is a terrible and wicked thing which has long haunted the characters. It feeds on the fears and dreams of human children. It can take any shape it pleases and traverse the world in the blink of an eye. The Prince enters the world through dark places of fear, and often drags victims back to its otherworldly home as playthings. The characters faced the Grey Prince when they were children, and it fled in the face of their friendship. Of late, the Grey Prince has found its way back to the world, and seeks revenge against those who defied it years ago.

This Threat Pack will make a campaign about facing fears and growing up. Unlike with many other possible Threats, the characters will be able to face the Grey Prince at almost any time they decide, provided they have the courage. It is a good choice for players interested in exploring their characters' haunted pasts and their friendships.

DURING CHARACTER CREATION

The GM should note the first six skills that the player characters learn, including the skills that come with their character packs. Learning these skills will be a big part

of the characters' childhoods, and so will be important to the Grey Prince later.

The second village map location that the players develop is strongly related to the Grey Prince. This location may have beneath it a series of tunnels in which the Grey Prince likes to hide, or the location may be in some way particularly attractive to the Grey Prince.

The GM should add to the village map a frightening and somewhat supernatural spot, such as a ring of earth where nothing will grow, or a cursed well the villagers never use. The Grey Prince did something horrible here long before the characters were born, and the adults do not speak of it. the Grey Prince can use this location as a means of entry into the world.

When the players roll on the second table for their childhood (the one which asks, "How did you distinguish yourself as a child?"), the Grey Prince gains extra powers. Make a note of each player's results and refer below.

Some Playbooks do not have this table, notably the Playbooks for Elves, Dwarves, and Halflings; these charac-

CHARACTER HISTORY

1d6	How are you connected to the Grey Prince?	Gain
1	Your parents rarely mentioned the child they lost to the Grey Prince. Does your sibling still wander in the Prince's realm?	-1 Cha, Skill: Alertness
2	The Prince managed to take you away to his home when you were small, but you mostly escaped.	-1 Int, +1 Wis
3	One of the older children tried to give you up to the Prince when you were very small. Your first steps were made running away.	-1 Wis, +1 Dex
4	You were trapped, alone, for three days in one of the Grey Prince's dark places. Eventually the Prince let you find your way out, and you are still not sure why.	-1 Str, Skill: Direction Sense
5	When you were small you were very frightened by a plague which took the lives of several villagers. The Grey Prince often sent you touches of this disease over your childhood.	-1 Con, Skill: Herbalism
6	You spent one whole night staring into the Prince's face beside your bed. Sometimes you still shake with the memory.	-1 Dex, +1 Wis

ters do not give power to the Grey Prince as the others do. Instead, these characters' pasts have been affected by the Grey Prince's mischief, and he is likely behind their leaving their own lands and coming to the lands of men.

When the characters were small, they were all haunted by the Grey Prince, but eventually faced their terror and drove it back. The characters and GM can narrate this confrontation if they wish, and it should end with the Grey Prince fleeing back to the frightening place in the village mentioned above. The important thing is that the Prince seemed unwilling or unable to face the bond of the characters when they became friends and faced it together.

Finally, at least one character should make a roll on the table above as their fourth roll during character creation.

ON THE CAMPAIGN MAP

The Grey Prince affects the campaign map very little, but reaches into all of the lands of men. When the players create the campaign map, make a note of every location currently or previously inhabited by humans, whether major or minor. Each of these locations contains a fearsome place the Grey Prince may use to enter the world and devour people. These will always be the types of places which children fear; the Grey Prince loves empty wells, the crypts beneath holy sites, and abandoned mills. These are the Prince's dark places, the points where its realm connects to ours.

THE PRINCE'S REALM

The Grey Prince lives in its own realm, a place of dreams and nightmares. If the characters enter any of the dark places which connect to this realm, there is a chance they will become lost and wander into the realm of the Prince. At some point, the characters may also intentionally go to one of the dark places and seek to enter the Prince's realm, though this is a fearful prospect.

If the characters are in one of the Prince's dark places within our world, they will inevitably become lost and must then pick a desired destination: either the home of the Grey Prince, or their own world. To reach their goal, they must negotiate a nightmarish maze of dream-like scenes that conjure their childhood fears into horrifying reality.

NIGHTMARE SCENES

The characters progress through the Prince's realm under the rules and structure of dreams, not the physical world. Each scene in the realm is disconnected from the last, and the characters will find themselves faced with a challenge in each scene before starting anew in the next. Each scene has a challenge associated with one of the character's skills, and a complication which will distract the characters. The GM will need to tailor these scenes to the characters' personalities and experiences.

When the players enter a scene, the gamemaster should roll two separate d6s and a d12. If the d12's result is less than the Grey Prince's Imminence, it can choose to appear in the scene; if its Imminence is rolled exactly, it must appear to the characters. The d6 rolls determine the composition of the dream scene: assign 1d6 to the Challenge table to select one of the PC's skills, and the other to the Complication table to provide details of the dream's ominous nature. One of the characters must now attempt to overcome this challenge.

Failing one of these challenges can have dire consequences for the characters. If the first player to take the test fails, she cannot try again. In order to escape the nightmare, she must roll on the Damage Table below, or rely on another player's character to save the group. If none pass the test or take the risk, the group will be stuck in that particular nightmare forever, or until they are rescued.

CHALLENGE

Fill this table on the Threat Pack worksheet with the first six skills that the PCs learned in character creation. If you can no longer remember those six skills, or if new characters have joined, simply use any six skills known by characters in the group. The skill rolled on this table determines the challenge that the players must overcome to move forward in the Grey Prince's realm. If you roll a repeat, move on to another skill until they have all been used at least once.

COMPLICATION

1. Imprisoned. Someone is being held prisoner in this dream, and is begging the players for help. Perhaps it is someone from the village whom the Grey Prince has captured.

2. Attacked. One of the Grey Prince's monsters attacks the characters to stop them from completing the challenge.

3. Separated. The players are separated, and cannot help each other in this dream. Still, once one player succeeds, all move on.

4. Deprived. The players cannot use any of their gear, allies, henchmen, or pet dogs in this scene.

5. Debased. No player can succeed in any roll on his or her highest attribute. Give a warning before the attempt that they can tell they are not right.

6. Deceived. A false friend is found. This NPC will betray the players in a later scene. This could be a fake guide, someone pretending to need rescue, or a "native denizen" of the Grey Prince's realm.

DAMAGE RESULTS

1. Lose 1 point from random attribute

2-5. 2d4 Hit Points of damage

6. Lose a random skill

In order to reach their destination in the Grey Prince's realm, each of the PCs must successfully resolve one of these nightmare scenes. If they wish to turn back and return home, they must pass through a number of scenes equal to the level of the lowest level PC in the group; they may successfully resolve these nightmare scenes or not.

Example: John is running his players through a series of nightmare scenes in the Grey Prince's realm. The Grey Prince is at Imminence 4. John rolls 2d6 and finds that the characters must overcome a challenge involving the Athletics skill and with the 'Imprisoned' complication. He rolls a 2 on the d12, which means that the Prince may or may not show itself this scene; John decides that it is too early, and so holds back on the Prince's appearance.

Using the characters' pasts and fears, John describes an enormous and swift-flowing river directly in the characters' paths. The river is filled the run off from a slaughterhouse, and several of the Prince's minions hop about on the opposite side. In the center of the river is a small island, and one of the characters sees her missing sister sitting on the island picking the petals off a flower.

Easily making her Athletics check, Jill's nobleman's wild daughter recalls swimming lessons in the castle moat. She swims out and rescues the lost child. The scene shifts... Now the characters are on to the next nightmare scene, and a different character must resolve the challenge.

THE RITUAL OF BONDING

Many generations ago, the people of this region were suffering the attacks of another creature like the Grey Prince, or perhaps the same creature in a different guise. A group of commoners eventually drove it away. These were not mighty heroes, but common men and women who stood together in the face of fear.

They were able to do battle with the Prince only after enacting a powerful ritual which bonded them to one another. This was not an act of arcane sorcery, but rather a sign of their love for one another. The full details of this ritual are now lost, but bits remain in the stories of these brave friends.

In order to piece the ritual together, the characters must learn seven separate, specific pieces of information about it. Learning each of these pieces of information requires a separate ability score check and each piece of information must come from a different source. Appropriate sources would include the stories of elders gained from Charisma checks when the characters meet a new storyteller, pieces of forgotten lore gleaned through Intelligence checks when the characters find recorded information, or other, more creative means, such as Wisdom checks to interpret dreams. It is imperative that this information not all come at once to the characters, but rather that they learn more and more as they encounter more stories.

Once the characters have successfully pieced together the Ritual of Bonding, they may enact it on the night of the crescent moon. Any group of heroes may enact this ritual, and no mage is needed. From then on, they receive several benefits against the Grey Prince. First, they recognize any and all of the Prince's illusions as mere trickery, and can always see the true Prince. Secondly, they are no longer affected by the Prince's 'Exploit Strength' power. These effects are lost forever and may not be regained if any of the characters abandon their friends, such as fleeing in the face of danger.

IMMINENCE AND SCHEMES

The Grey Prince is a constant source of quiet terror, causing children to disappear and villages to degenerate into madness while it works beyond the sight of men.

The Prince begins the campaign with an Imminence rating of 2. Mark each solstice on the game calendar. If the characters have not faced the Grey Prince and driven it back since the previous solstice, it will gain a point of Imminence. If the characters have faced the Prince and not fled, it remains at its previous rating. The Prince always uses the following activation table:

1d6	Threat Effects
1	The Prince snatches a victim from the characters' home village and takes the unfortunate away to its dark home. The Prince's favorite victims are children and those who live alone, but anyone is fair game.
2	The Prince causes madness and fear at the characters' home village. One random, important NPC begins to see terrible visions sent by the Prince; roll a saving throw versus polymorph for this NPC. If the roll fails, the NPC does a terrible thing in the village, such as murder or arson.
3	The Grey Prince snatches a victim from a human settlement other than the characters' homes. This is the same as the first result on this table, but it happens in a random, other place inhabited by humans on the campaign map.
4	The Grey Prince causes madness and fear in a human settlement other than the characters' homes. This is the same as the second result on this table, but it happens in a random, other place inhabited by humans on the campaign map.
5-6	Still angry at the characters for defeating it years ago, the Grey Prince sends terrifying dreams to one random PC. That character must make a saving throw versus polymorph each night. If the character succeeds, the dreams cease. If the character fails, she suffers a -2 to all rolls the next day and the dreams will continue; make a new saving throw the next night.

PLAYER ACTIONS

As mentioned above, the Grey Prince will continue to grow in Imminence if the characters do not face it. Note

that the characters do not have to defeat the Prince in order to stop it from increasing in Imminence, only face it bravely and survive to tell of it. This is the only way to affect the Prince short of defeating it.

The most likely way the characters will defeat the Prince is by fighting it directly, and they may do this at any level, as the Prince's power grows with the characters'. They will fare better if they have performed the Ritual of Bonding with one another before facing the Prince.

Creative players might, of course, come up with any number of other means to deal with the Grey Prince. For instance, what might happen if the characters promote good will throughout the village (or the whole land) and then lead all citizens in a massive version of the Ritual of Bonding? Or what if they found some way to seal the Prince's realm forever?

NPCs AND MONSTERS

PRINCELING

These horrendous, tiny followers of the Grey Prince harass any who approach their master's realm. They may simply be facets of the Prince itself. They appear as indistinct and shadowy bug creatures. They are nearly harmless on their own, but become terrifying in groups.

Hit Dice: 1d4 (3 HP)

AC: 8

Attack: +1 to hit, 1 damage (nibble)

Alignment: Chaotic

XP: 10

Notes: *Scurry* (unless the Princlings outnumber the heroes, they always surprise their prey and get a free round of actions), *Scuttle* (a Princeling may skip its attack to get immediately behind its foe and gain +3 to hit next turn), *Swarm* (the Princelings get +1 to hit anyone covered in the remains of another Princeling)

DREAM DWELLER

The Dwellers are strange creatures who live in the Prince's realm and dark places. They do not appear to be connected to the Prince, and have even been known to help others who are lost there. They may be the spirits of those who were killed by the Prince, or they might be relatively benign kin of the Grey Prince itself.

Hit Dice: 3d8 (11 HP)

AC: 10

Attack: +1 to hit, 1d6 damage (touch)

Alignment: Neutral

XP: 75

Notes: *Unlooked for Aid* (a Dream Dweller can give any character +2 on a single challenge roll within the Prince's realm)

GREY NIGHTMARE

The greatest of the Prince's followers or facets, these nightmare beasts appear as whatever their target fears most.

Hit Dice: 5d8 (18 HP)

AC: 17

Attack: +5 to hit, 1d10 damage (pummel)

Alignment: Chaotic

XP: 250

Notes: *Horrific* (a character directly attacked by a Grey Nightmare must make a saving throw versus Polymorph or flee in terror for 1d12 rounds), *Scuttle* (the Grey Nightmare may skip its attack to get immediately behind its foe and gain +3 to hit next turn)

THE GREY PRINCE

The Prince is a frightening foe, and one who does not conform to the standard expectations. Two of the Prince's rules are complicated, and are presented beneath the entry.

Hit Dice: Xd12 (?? HP)

AC: 20 + X

Attack: +X to hit, Xd4 (touch)

Alignment: Chaotic

XP: special

Notes: *Exploit Strength* (see below), *Fear* (all foes must make a saving throw versus polymorph or be gripped by a powerful physical fear, receiving a -3 penalty to all rolls unless they flee the Grey Prince's presence), *Master of Illusion* (the Grey Prince may cast the Glamour Weaving cantrip with automatic success while in the real world, the Greater Illusion spell while in one of its dark places, and any illusion cantrip, spell, or ritual while in his own realm), *Maximum Hit Points* (the Grey Prince does not roll for its hit points, but rather gains the maximum 12 per hit die), *Nightmare Speed* (when not in combat, the Grey Prince can move at the speed of thought in its realm or ours, and between its dark places), *Special Experience* (any character who takes part in the destruction of the Grey Prince automatically gains a full level), *True*

Name (the Grey Prince has a true name which gives its foes power over it), *Variable Stats* (the Grey Prince's statistics change based on whom he is facing; every X on the stat line above equals the level of the highest level character in the group), *Weakness* (see below)

Exploit Strength - The Grey Prince weakens all characters whom it touched as a child. The effect of this power is tied to a character's result on the second childhood table of most Character Playbooks. The table below reproduces the characters' second childhood tables from their Playbooks and lists the Prince's power for each result.

1. *Children often fight, but you never lost.* The Grey Prince is immune to physical attacks from this character.
2. *There wasn't a game you couldn't win.* This character fails all Dexterity rolls made at one of the Grey Prince's places of fear; the character may spend a Fortune Point to make the roll anyway.
3. *You were the toughest kid around.* The Grey Prince automatically hits if making any attacks against this character.
4. *No secret escaped you.* This character fails all Intelligence rolls made at one of the Grey Prince's places of fear; the character may spend a Fortune Point to make the roll anyway.
5. *Your empathy made you a sought after confidant.* When in the presence of the Grey Prince itself, this character must make an Intelligence check to remember any important facts, including those relating to any magic he might know.
6. *You never met someone who didn't like you.* This character fails all Charisma rolls made at one of the Grey Prince's places of fear; the character may spend a Fortune Point to ignore this prohibition.
7. *You solved everyone else's problems, and never mentioned your own.* If this character tries to help anyone when in one of the Grey Prince's dark places of fear, the helped character gets a -2 penalty and no bonus.
8. *Everyone has something to teach and you learned a little from them all.* This character does not gain the benefit of any skills and may not be helped when in the presence of the Grey Prince itself.

Weakness - The Prince's only real weakness is to friendship and camaraderie, and the players may realize this and exploit it. While facing the Grey Prince, any character may give up his turn to give one of his comrades a significant bonus against the Prince. The aided character gains +5 to hit and does maximum damage.

THE GREY PRINCE

IMMINENCE

THREAT EFFECTS:

1

The Prince snatches a victim from the characters' home village and takes the unfortunate away to its dark home. The Prince's favorite victims are children and those who live alone, but anyone is fair game.

2

The Prince causes madness and fear at the characters' home village. One random, important NPC begins to see terrible visions sent by the Prince; roll a saving throw versus polymorph for this NPC. If the roll fails, the NPC does a terrible thing in the village, such as murder or arson.

3

The Grey Prince snatches a victim from a human settlement other than the characters' homes. This is the same as the first result on this table, but it happens in a random, other place inhabited by humans on the campaign map.

4

The Grey Prince causes madness and fear in a human settlement other than the characters' homes. This is the same as the second result on this table, but it happens in a random, other place inhabited by humans on the campaign map.

5-6

Still angry at the characters for defeating it years ago, the Grey Prince sends terrifying dreams to one random PC. That character must make a saving throw versus polymorph each night. If the character succeeds, the dreams depart and cease. If the character fails, she suffers a -2 to all rolls the next day and the dreams will continue; make a new saving throw the next night.

RITUAL OF BONDING CLUES



Effects:

Cast on crescent moon, no mage needed.

1 - See through Prince's illusions

2 - Immune to Exploit Strength

Loses power if any character abandons their friends.

THE GREY PRINCE ITSELF

Hit Dice: __d12 () (max HP)

AC: 20 + __ = ____

Attack: +__ to hit, __d4 damage

Alignment: Chaotic

XP: special

Fear: foes save vs polymorph or -3 until flee

Master of Illusion: cast Glamour Weaving for free, Greater Illusion in dark places, any illusion in own realm.

Nightmare Speed: move at speed of thought when not in combat

True Name: +5 if you know and use its name

THE GREY PRINCE'S REALM

Each character must win a scene to traverse the realm.

Each scene, roll Challenge d6, Complication d6, and Imminence d12. Prince may appear if you roll below its Imminence, and must appear if its Imminence is rolled exactly.

CHALLENGE (fill with characters' skills)

1

2

3

4

5

6

COMPLICATION

1 Imprisoned

Someone is being held prisoner in this dream, and is begging the players for help.

2 Attacked

One of the Grey Prince's monsters attacks the characters.

3 Separated

The players are separated. Still, once one succeeds, all move on.

4 Deprived

The players cannot use their gear, allies, familiars, henchmen, or pets in this scene.

5 Debased

No player can succeed on any roll on his highest attribute. Give a warning first.

6 Deceived

A false friend is found. This NPC will betray the players in a later scene.

DAMAGE TABLE

1 Lose 1 point from a random attribute.

2-5 Take 2d4 Hit Points of damage.

6 Lose a random skill.

Exploit Strength:

The Grey Prince has a special power against each character:

Player *Power*

Weakness: A player may give up a turn to give another player +5 to hit and maximum damage.

THE IMPERIAL CITY

The Imperial City is far from the village. It was once the seat of a mighty empire, but has fallen to insignificance. That is changing now; the noble families and burghers of the city seek to reclaim its past glories, and will stop at nothing to spread its power. The city is now sending outriders far and wide, disturbing traditional trade routes, and seeking to claim its old dominion. Many, though not all, of these outriders are wicked and violent men. Unfortunately for the characters' friends and families, the city's methods are brutal, and its power is growing.

This Threat Pack will place a complicated and not overtly dangerous Threat in your campaign. The Imperial City presents social, economic, and political problems, and is a good choice of villain for players who enjoy social challenges or logistical planning.

DURING CHARACTER CREATION

The first NPC mentioned during character creation who is a professional will have stories about the city to

the south. Perhaps he has been there himself to sell his wares, or perhaps his father or his tools come from the Imperial City. It is likely that the city is connected to any exotic people and things which come up during character creation and the making of the village map. The GM may embellish upon any such topic and connect it to the Imperial City.

Finally, the GM should add Imperial ruins to the village map, whether that be the town hall, the remains of a wall, or an ancient temple. This is a symbol of the once-mighty reach of the Imperial City.

Finally, at least one character should make a roll on the table below as their fourth roll during character creation.

ON THE CAMPAIGN MAP

The GM will need to place the Imperial City on the map herself. The first time that a player places a 'far' location on the campaign map, the GM should place the Imperial City even farther past that location, saying something to

CHARACTER HISTORY

1d6	How are you connected to the Imperial City?	Gain
1	Your family claims to be descended from one of the city's noble houses. Will you reclaim your family name?	-1 Wis, Skill: Etiquette
2	Last fall you met one of the city's outriders on the road near the village. The two of you quarrelled and he beat you with his riding crop. You are certain he remembers your face.	-1 Cha, +1 Con
3	You visited the great city many years ago to see one of its strange doctors. You have seen the city's glories and its ambitions firsthand. You can still find the doctor's home after all these years.	-1 Con, +1 Cha
4	Your grandparents grew up in the great city and left for wilder lands. Rumor has it that they and all their kin are wanted for a horrible crime.	-1 Str, Skill: Hagglng
5	During the winter, you rescued some of the city's traders from bandits. You have a standing invitation to visit them.	-1 Int, +1 Str
6	When one of the city's nobles rode through town, you stopped him from bullying one of the village children. He broke one of your limbs and you broke two of his. He has sworn vengeance should he see you again.	-1 Dex, +1 Wis

the effect of “Yes, the Lake of the Nereids is there, and past that is the ancient Imperial City!” If possible, ensure that the city is near a body of water, as this makes it a more important trading center and gives the populace access to water. If the players end up with another city as a major location, consider how the two cities might be related. Are they ancient rivals? Is the other city a newer, younger upstart? Are they close allies seeking to share an empire? In any case, all cities on the map are smaller and weaker than the Imperial City. If you are not excited about any of these ideas, feel free to pick another major location.

The GM should add the Ruined Watchtower minor location somewhere within a day’s travel of the characters’ home village, and the Outriders’ Post minor location roughly halfway between the city and the characters’ home village. These locations are presented in full below.

THE CITY ITSELF

It is very likely that the characters will visit the Imperial City during the campaign. You should not feel the need to map out the city; it is enough to say that it is very large and contains more or less any commercial location the characters are interested in. In fact, it is likely the only place in the entire campaign to buy certain goods, like the glass beakers and unusual equipment needed to stock an alchemical laboratory.

The city is also extremely confusing to outsiders. Until characters have spent a significant amount of time in the city, have them make Wisdom checks to find their way or else become lost in its twisting streets.

Characters can also find a great deal of information in the city, but the social norms of the place are probably very different than the village. This can be simulated by giving frequent Charisma checks, providing information for successes and quarrels for failures.

THE RUINED WATCHTOWER

This minor location is somewhere within one day’s travel of the village. It contains clues as to the extent of the ancient empire, and serves as a good model for the types of imperial ruins that dot the entire countryside. It would make a fine location for first or second level characters to visit, have a brief adventure, and learn about the world.

The Ruined Watchtower sits on a rocky hill, and was once significantly taller than it stands today. Only two of its stories remain intact, and they are treacherous. Villagers claim that the tower is haunted, but that great imperial treasure remains there somewhere.

The tower is home to a dangerous pack of wolves led by a savage, ageless worg named Niceros. This wicked spirit in wolf shape remembers the ancient empire and has no love of men or their settlements. He has claimed the ruins as his home and allows nothing on two legs near it. Niceros leads a pack of seven wolves, but they are rarely all at the tower at one time. During the day, the worg and three of his wolves will be sleeping on the ground floor. At night, there is a 50% chance that two wolves will be prowling the grounds with Niceros and one more wolf nearby should they hear a howl, and a 50% chance that Niceros will be alone on the upper level of the tower, howling, in which case the characters will hear his pack answering from the surrounding lands.

THE GROUND LEVEL

Around the ground level of the tower are the ruined foundations of several long-dismantled out buildings. A character with any skill or background in masonry or carpentry might recognize the stonework; many of the stones from these buildings were removed long ago, and have since been used for construction in the village.

The tower itself once had four levels, but only two remain. Both are now completely open to the elements as the southern wall has crumbled. This leaves the second story open, but the ground floor is densely shadowed. Characters can enter through the large crack in the southern wall, or through the now open western gate.

The ground level is a single, 30 foot by 30 foot room. The stone floor is still showing in many places, though in others it is either completely broken or covered in earth.

The wolves use this area as their den, and the place has a foul odor. The remains of past meals litter the floor, and the corners contain rough beds of plant debris, rotten fabrics, and fur. Niceros keeps a treasure pile beneath the intricately-carved stone stairs found on the western wall near the gate. The other wolves have no interest in such things, but the worg spirit has a great love of jewels and gems. There is almost 500 silvers worth of

coin treasure there, which will be difficult to cart away, and around twice that much in precious gems, which are easier to carry but much harder to sell. Much of the coinage bears the mark of the ancient Imperial City, and many of the gems sit in settings of an ancient style.

In the center of the ground floor is an ingenious trap door of stone, hidden by debris, plant growth, and a century of neglect. It is quite heavy, but moves smoothly on hinges; when the tower was in use, there was a pulley system to open the door, but no longer. Someone with knowledge of the ancient Imperial powers might know that their towers frequently had such trapdoors. Otherwise, a character can only find the trapdoor by actively searching the floor in the area and succeeding on an Intelligence test. It requires a Strength test with a -5 penalty to open the door, beneath which is utter blackness.

THE SECOND LEVEL

The stairs leading to the second level of the tower are of sturdy stone, but the floor of the second level is wood. While it was made of a very dense, sturdy wood, time and the elements have done their work, and the area is now very treacherous. Anyone walking across the floor must make a Dexterity test with a +2 bonus to avoid falling through to the ground floor and receiving 1d6 damage.

This level is open to the elements. It provides a commanding view of the surrounding landscape, which may give characters some ideas about future travels.

Niceros comes here often to howl his commands to his pack. Should one of the characters face the worg and slay him on this level and beneath the night sky, the other wolves will think of the victor as their new alpha.

THE HIDDEN BASEMENT

The trapdoor in the ground level opens to a cellar carved into the rocky hill. There is a ten foot drop into the cellar and no ladder or stairs leading down.

This basement houses the true lost imperial treasure: a large and fairly accurate map of the entire region. The map sits in the center of the room on a large, rotten table of oak. It is, of course, dated, but its geography is mostly correct, and it lists several locations which are now in ruins. The map itself is delicate, but not dangerously so; a careful character can easily fold it and pack it

away. The rest of the room is full of rotten stores: barrels, rusted weapons, and other useless junk.

THE OUTRIDERS' POST

This minor location is a recently established camp of the imperial outriders, a group of mercenaries, minor politicians, and petty nobles riding throughout the land proclaiming the status of the Imperial City. This is the first outrider post the city has established, but it plans many others; therefore, this minor location can serve as a guide for many more adventure locales.

The post consists of a wooden palisade, a large stable, a barracks, a smithy, and the captain's quarters. At any given time, the captain, the blacksmith, a stable boy, a garrison of a dozen guards, and an outrider or two will be present. The stables are almost always stocked with good quality horses so that the riders can change out their steeds when riding great distances. While the garrison is small, the post can accommodate many more men if need be, and the area around the palisade has been cleared so that the Imperial City may station a large army here in the future, should their ambitions come to fruition.

The captain of this particular post is a man named Rufus. He is middle-aged, spent most of his early life as a glass-blower in the city, became rather wealthy, was awarded rank and position, and is largely unaccustomed to military service. It would be a mistake, however, to think him weak. He believes strongly in the city's right to rule its former empire, and takes his new post very seriously.

Rufus will give any friendly travelers a place to stay and a meal for one night, and then send them on their way. If the characters have had past troubles with the outriders, Rufus will not be so inclined to give them succor, and will turn them away or attempt to try them for their crimes. His justice is swift, and almost always involves execution. As a man whose position is due entirely to monetary advancement, Rufus is very susceptible to bribery, which an enterprising character might be able to leverage.

The Outrider Post can be used as an adventure location in many different ways. Depending on the characters' history with the Imperial City, it can be a safe haven or a dangerous location to be avoided at all costs. If the characters have decided to fight the threat of the city head-on, they may well begin by attacking the post and destroying

it, something not out of reach for low level characters if they are smart and bring backup. It is also possible, though unlikely, that the characters can make such an impression on Rufus that they are able to bring him over to their side in their conflict against the Imperial City.

IMMINENCE AND SCHEMES

The city's reach and power will grow over the course of the campaign, increasing dramatically during each campaigning season. If the game starts in autumn or winter, the city will have an Imminence rating of 0, though characters may well hear rumors that the city is interested in hiring a great number of mercenaries and that some of the nobles there have aspirations of empire.

On March 20th, when it becomes spring (or at the campaign's start, if the game begins in the spring or summer), the city gains an Imminence rating of 4 and uses the following activation table:

1d6	Year 1 Threat Effects
1-3	An imperial outrider surveys the characters' home village and other surrounding settlements. This week, if the characters are within six hexes of any of these settlements and roll an encounter, it will automatically be with an outrider.
4	The outriders make a show of force at the characters' home village. Two outriders and a group of 3d6 mercenaries come into town, announce openly the city's intentions to reclaim its empire, and stay at the inn. They pay well and cause no trouble beyond their menacing demeanor. The characters will witness these things themselves if they are home or will hear about them the next time they return.
5	Imperial agents declare a toll on a road near the characters' home. If there is a road that connects the characters' home village to the city, then there is now an armed toll gate approximately halfway in between. If not, place the toll on another conveniently located road or bridge. The toll booth is manned by three soldiers.
6	A particularly violent outrider treats some farmers or herdsman brutally. The victims may live on the outskirts of the characters' home village or in another small settlement. If the characters are in the area, they may have a chance to stop it.

On March 20th of the second year of play, the city extends its reach and power and is now a very serious threat to the characters' way of life. Its Imminence increases to 5, and it uses the following activation table:

1d6	Year 2 Threat Effects
1-2	A large band of mercenaries, led by Imperial agents, rides across the lands, making a show of force and proclaiming the power of the city. Unless the characters are deep in the wilderness, any encounter this week will be with a troop of 5d20 mercenaries and 1d8 outriders. We hope the characters do not try to fight an army on their own!
3	The city builds a semi-permanent military camp in the region. Choose an appropriate spot on the map; somewhere near a road and a day or two from a settlement is a good choice. At the end of the week, that location will have a garrison of 50 troops, a wooden palisade, an earthworks, and several buildings. If the characters are in the area, they may be able to stop this somehow.
4	The armies of the city begin building a large road between two appropriate locations of the GM's choice. This is quite an endeavor, and the GM should not roll for the Imperial City's Imminence again until the road is complete or abandoned. The road grows by a single hex (10 miles or so) each week.
5	The city's forces come to the characters' home village and demand a sizable tax. Unless the village has a way to resist, they will have to pay. This will drive all prices up in the village by 20%. The taxing force consists of 2d10 mercenaries and 1d6 outriders.
6	The city's forces come to another human settlement or city and demand a sizable taxation. This result is identical to the one above, but affects another, random human settlement on the map.

On March 20th of the third year of play, the city launches its full invasion of the campaign map. At this point, the city's Imminence rating and effect tables are irrelevant, and the campaign is likely reaching its close, for good or ill. The city has at least one whole army in the field, and probably has several camps, roads, and waystations at its disposal. How will the characters save their homes?

PLAYER ACTIONS

The characters are likely to run afoul of the Imperial City in a number of ways, but their interactions with outriders and others from the city need not be violent. Certainly the players might attack, ambush, or sabotage the city's forces in the field; after any such successful deeds, the GM should skip the Imperial City's activation roll for a week or more as they recoup. However, unless characters are particularly careful to disguise or hide themselves, making violent attacks on Imperial agents will cause them to become marked men, and will color all future interactions with the city.

Characters might also delay the actions of the Imperial City by other means, such as bribery, trickery, or deceit. All of these are valid ways to keep the outriders and taxmen from their doorstep, but the GM should make such actions difficult; the tax collector is rarely swayed by a simple, impassioned speech.

In addition to slowing the city's activation rolls, the characters may be able to push back its timetable so much that the city will not change its Threat Effect tables as the years pass. Such a change would require major actions on the part of the characters and, likely, the help of others throughout the land. Examples would be an elaborate and persistent series of raids on all of the outrider posts and the city itself, or making a strong alliance between three or more lords against the city.

It is unlikely, though not impossible, that the characters can ultimately end the threat of the city through military means. This would only be possible if they were able to convince many other settlements and groups to band together and form an army capable of resisting the Imperial troops, probably with the characters as commanders. More likely, the players will have to reach a diplomatic victory to end the threat of the city; such a victory would likely involve many visits to the city itself, audiences with nobles and generals, ploys to divert attention, or even a takeover.

NPCs AND MONSTERS

IMPERIAL OUTRIDERS

The Imperial City sends its most ambitious and talented young warriors as their outriders. They ride horses, travel alone or in very small groups, and are very resourceful.

Hit Dice: 3d10 (16 HP)

AC: 14

Attack: +3 to hit, 1d8 (sword)

Alignment: Neutral

XP: 80

IMPERIAL FOOTMEN

These are the city's elite infantry, heavily armored and fighting in tight formation with large shields and spears. The characters might encounter them as the crack squad used to address a particularly thorny insurgency, or patrolling the streets of the city itself.

Hit Dice: 2d8 (9 HP)

AC: 16

Attack: +1 to hit, 1d6 damage (spear)

Alignment: Lawful

XP: 45

Notes: *Formation Fighting* (Imperial Footmen fight with spears and shields in groups of 8 and their second row can attack without penalty)

NOBLES

There are numerous noble families in the Imperial City, and their members serve as officers in the army. They are also frequently involved in politicking and court intrigue in the city itself.

Hit Dice: 2d8 (9 HP)

AC: 10

Attack: +1 to hit, 1d8 damage (sword)

Alignment: Lawful

XP: 40

TRIBUNES

These are the city's greatest warriors and generals. The characters might encounter them as the leaders of large warbands, or may meet them when in the city itself.

Hit Dice: 4d10 (22 HP)

AC: 18

Attack: +4 to hit, 1d8 damage (long sword)

Alignment: Lawful

XP: 150

Notes: *Inspire Troops* (a Tribune may spend a round inspiring his troops, in which case he has a -4 to his AC but all imperial troops in near range get +2 to hit)

THE IMPERIAL CITY

IMMINENCE

YEAR 1 THREAT EFFECTS

1-3

An imperial outrider surveys the characters' home village and other surrounding settlements. This week, if the characters are within six hexes of any of these settlements and roll an encounter, it will automatically be with an outrider.

4

The outriders make a show of force at the characters' home village. Two outriders and a group of 3d6 mercenaries come into town, announce openly the city's intentions to reclaim its empire, and stay at the inn. They pay well and cause no trouble beyond their menacing demeanor.

5

Imperial agents declare a toll on a road near the characters' home. The toll booth is manned by three soldiers at all times.

6

A particularly violent outrider treats some farmers or herds-men brutally. The victims may live on the outskirts of the characters' home village or in another small settlement. If the characters are in the area, they may have a chance to stop it.

YEAR 2 THREAT EFFECTS

1-2

A large band of mercenaries, led by Imperial agents, rides across the lands, making a show of force and proclaiming the power of the city. Unless the characters are deep in the wilderness, any encounter this week will be with a troop of 5d20 mercenaries and 1d8 outriders. We hope the characters do not try to fight an army on their own!

3

The city builds a semi-permanent military camp in the region. Choose an appropriate spot on the map; somewhere near a road and a day or two from a settlement is a good choice. At the end of the week, that location will have a garrison of 50 troops, a wooden palisade, an earthworks, and several buildings. If the characters are in the area, they may be able to stop this somehow.

4

The armies of the city begin building a large road between two appropriate locations of the GM's choice. This is quite an endeavor, and the GM should not roll for the Imperial City's Imminence again until the road is complete or abandoned. The road grows by a single hex (10 miles or so) each week.

5

The city's forces come to the characters' home village and demand a sizable tax. Unless the village has a way to resist, they will have to pay. This will drive all prices up in the village by 20%. The taxing force consists of 2d10 mercenaries and 1d6 outriders.

6

The city's forces come to another human settlement or city and demand a sizable taxation. This result is identical to the one above, but affects another, random human settlement on the map.

IMPERIAL AGENTS

A Patrol of Outriders

Number Appearing: 2d4

Hit Dice: 3d6 (16 HP)

AC: 14

Attack: +2 to hit, 1d8 (longsword)

XP: 80 each

In chain mail and riding well-kept horses, these are the Imperial City's most resourceful young warriors.

THE OUTRIDERS' POST

Rufus, the Captain

A glassblower by trade, only newly a captain, Rufus is basically friendly. He is mostly loyal, but takes bribes.

Support Staff

Blacksmith, Farrier, Stable boys, and a few fresh horses.

A Dozen Guards

Simple soldiers in chain mail and bearing swords.

Hit Dice: 1d6 (4 HP)

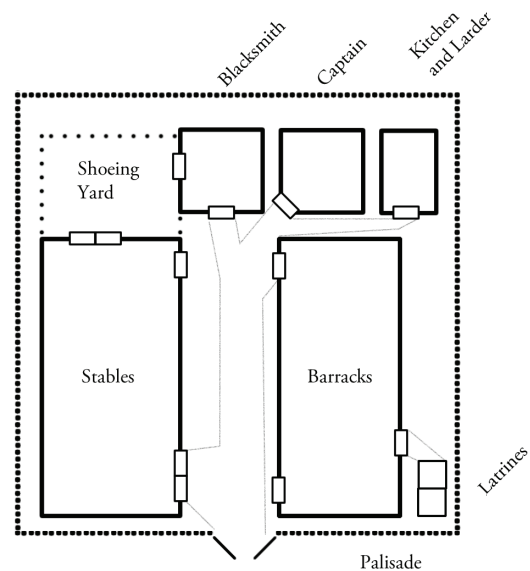
AC: 14

Attack: +0 to hit, 1d8 damage (longsword)

XP: 20

A Pair of Outriders

(see above)



CITYFOLK

YEAR 3: INVASION!

THE VENGEFUL WYRM

The Vengeful Wyrms are mighty adversaries from legend. It makes its lair in the region of the characters' home, and has slept for many generations of men. Now it is beginning to stir, hunt, and look for treasure for its bed. Even the heroes of old could not stand against the Wyrms, but the characters must find a way to protect the village from this mighty beast. To complicate matters, the bloodline of the Vengeful Wyrms runs through the human inhabitants of the land, and blood calls to blood.

This Threat Pack will create a very powerful villain in your campaign. The Wyrms begin rather inactive, and its attacks grow in frequency at a slow pace. However, the Vengeful Wyrms will prove an almost impossible foe for your characters to face. This Threat therefore is a good choice for a long-running campaign.

DURING CHARACTER CREATION

Many generations ago, the Wyrms took the shape of a mortal, and at least one of the characters bears the blood of dragons. The Vengeful Wyrms desire its mortal kin, wanting them for servants and playthings.

Randomly determine one of the characters to be the inheritor of this bloodline. Any other characters related to the wyrms-blooded individual are therefore also related. These characters can sense when the dragon is near, getting an immediate sense of its presence when it is within one mile. This can serve to help them hide from the Wyrms when it is in its wrath. Characters descended from the dragon can even home in on its precise location by making a successful Wisdom check, given they're within that one mile limit. However, the Wyrms will recognize its own; it can detect its descendants by smell, and its perverse sense of family will ensure the beast pay close attention to its kin. It is up to GM and group preference whether the characters know that they are related by blood to the Vengeful Wyrms.

The third table in every playbook determines an NPC with whom the chosen character has a special connection. One of the NPCs determined in this manner has recently stumbled upon the lair of the Vengeful Wyrms, and knows where it sleeps. This NPC is reluctant to speak of the matter, as a great fear gripped him and he ran from the location.

1d6	How did the Vengeful Wyrms affect your childhood?	Gain
1	When the dragon first flew from its lair and went hunting, you were in its path and were scorched by its fire.	-1 Str, +1 Con
2	When you were growing up, stories of the Wyrms fascinated you more than any others, and you have learned everything you could of the beast.	-1 Wis, Skill: Dragon Lore
3	You met the dragon alone one evening by chance. You were frozen with terror, convinced of your death, but the dragon said you were too small to eat, and spoke with you instead. It laughed and said it enjoyed your company.	-1 Cha, Skill: Riddles
4	Your grandparents told you recently that you are descended from a mighty hero who died in combat with the Vengeful Wyrms, and warned you that the beast remembers its foes.	-1 Int, +1 Str
5	You lost your little finger while trying to save one of the village's sheep from the hunting Wyrms.	-1 Dex, Skill: Animal Ken
6	During that month you spent sick playing chess, a stranger with red eyes and hair came and challenged you to a game, which you promptly lost. When the stranger left, you heard the flapping of great leather wings.	-1 Con, +1 Int

Finally, at least one character should make a roll on the above table as their fourth roll during character creation.

ON THE CAMPAIGN MAP

After the characters have determined all of the major locations on the campaign map, secretly mark one of them as the lair of the Vengeful Wyrms. It is likely that this is a remote location, such as a far away mountain or cave complex. However, it is not out of the realm of possibility that the dragon sleeps beneath any number of locations, including a major city or human settlement. In such a case, come up with a convenient means of entrance and egress for the dragon; the locals may or may not realize what lives beneath them. In all cases, the GM will have to determine how the dragon interacts with the other creatures or secrets at the location.

Additionally, the GM should choose two other major locations created by the players which are quite far apart from one another. These should be the resting places of the two pieces of the magical sword, Scalebreaker, detailed below.

Finally, the GM should add the Scorched Stone minor location somewhere roughly two days' travel from the characters' home village. This location is presented in full below

THE SCORCHED STONE

This minor location is the site of an ancient and famous battle in which a hero and a simple farmer fought against the Vengeful Wyrms and drove the beast back to its lair using a magical sword. A standing stone was erected in commemoration of the battle.

The Scorched Stone is an opportunity for players to search for clues and solve a little puzzle. Along the way, Intelligence checks for searching and Wisdom checks for noticing details may be called for. Let the players use their wits to put things together, but do not be afraid to use ability score checks in a pinch.

The farmer's house was made of stone and still stands, though it is very dilapidated from neglect. There is an inscription on the standing stone in a very ancient language. Assuming the characters are able to decipher this description, they will learn that three stones of the farmer's house were removed and used in three other

locations in the area: a small well on the grounds, the base of the standing stone itself, and a bridge over a nearby stream.

If the characters are able to discover these three stones and put them back in their proper places in the house, a small nook in the corner of the house will be revealed. Contained in the nook is a small leather bag the size of a man's fist. The bag is magical, and nothing placed within it will spoil. Within the bag is a pristine bronze key. This key plays an important role in completing the artifact described below.

SCALEBREAKER

There is a mighty but broken artifact in the land, a magical sword made to slay the Vengeful Wyrms and its kin. Named Scalebreaker, its blade and hilt are now separated and housed in two different locations, both difficult to find. The gamemaster should place these two treasures at major or minor locations across the map. Diligent characters might be able to discover clues about the sword and its locations if they study hard enough or ask the right questions.

Wherever the gamemaster places the blade and hilt of the Dragonslayer Sword, the key found at the site of the Scorched Stone opens a vault containing the hilt of the sword. On its own, the hilt gives its possessor a +5 to all saves versus breath weapon.

The blade is housed elsewhere. On its own, the blade is relatively useless, but if attached to an ordinary hilt, it becomes a +3 longsword.

Combining the two pieces of the sword is not difficult, and any skilled blacksmith can manage it. Once completed, Scalebreaker becomes significantly more powerful. The whole weapon is a +3 longsword, does double damage to all dragons and all who bear their blood, grants its wielder +2 AC, and gives a +5 bonus to all saving throws versus breath weapon. More importantly, the bearer instantly knows the true name of the Vengeful Wyrms.

There is a drawback to this mighty weapon. The Vengeful Wyrms can sense the presence of this blade and hates that character with a passion. Anyone within about a mile of the dragon will immediately be known to the beast unless it is in a deep sleep.

THE DRAGON'S LAIR

The Vengeful Wyrms' lair is beneath one of the major locations on the campaign map. Unless the location is extremely secluded, the entrances to the lair are hidden. The lair will have a minimum of two such entrances, one human sized, and one large enough for the dragon to squeeze its massive body through. If it is at all appropriate for the location of the lair, there will also be a third entrance located in the ceiling through which the Wyrms can fly.

The tunnels twist and turn and defy mapping. Instead of using a set map for the lair, make sure that the following important locations are present and describe to the characters the confusing passages between.

The man-sized entrance to the lair passes directly by a chamber occupied by the Dragon Born servants of the Wyrms. The servants live in a single chamber, and the Dragon Born like to place traps near their home; they are particularly fond of placing lit braziers throughout and using their Flame Charm spell to direct the flames outward and burn any unwary intruders. The fires are small but burn hot, and cause 1d6 damage if directed at the characters.

A series of twisting caverns lead to the central chamber of the lair, an enormous, roughly circular room filled with the treasure hoard of the Vengeful Wyrms. The caverns wind back on themselves numerous times and lead ever downward. Several of the twisting caverns lead to small ledges overlooking this central chamber, while others lead to the ground floor. This is where the dragon sleeps. If there is an aerial entrance to the lair, it is in the ceiling of this chamber.

A hidden door within this chamber leads to a smaller room which houses the dragon's more delicate treasures, such as its spellbooks, scrolls, and tapestries. The Wyrms must change into human form in order to access this room, and likes to do so frequently so that it might bask in its hoard.

The amount of treasure contained in the Vengeful Wyrms' lair is beyond calculation. The gamemaster can place any number of magical items here. The coins, gems, and other valuables will make the characters rich beyond comparison. They will require concerted effort

to transport home, and are likely to wreck the economy of any place other than perhaps the largest of cities or kingdoms. For certain, there is more than enough treasure here to make all of the characters kings of their own realms.

IMMINENCE AND SCHEMES

The Vengeful Wyrms is a destructive beast with few goals beyond feeding, gathering its family members, and acquiring treasure. At the beginning of the campaign the characters may be able to avoid the Wyrms and go about their adventures. As the campaign progress, the dragon will become more and more active, until it is impossible for the characters to ignore the beast's predations.

The Vengeful Wyrms begins the campaign with an Imminence Rating of 1. Mark a date on the calendar every six months thereafter. Alternatively, use the solstices or equinoxes if you find it more convenient to do so. On each of these dates, the Wyrms' Imminence rating increases by 1 as it increases its activity in the world and ceases its long periods of sleep. It uses the following activation table, regardless of its Imminence rating:

1d6	Threat Effects
1	A random village or settlement other than the characters' home village is burned by the Vengeful Wyrms.
2	A farm at the characters' home village loses its crops and livestock to the beast, or a large swath of the village's hunting grounds are turned to ash. Meat will be even scarcer this winter.
3	The Vengeful Wyrms is out and about. If the characters have an encounter this week it will be with the Wyrms itself. They should probably hide when this happens.
4	The Wyrms sends agents looking for his descendants. If one of the characters is a descendent of the Wyrms, then any encounter rolls this week will be with 1d6 Dragon Born.
5	The Wyrms sends agents to a city or village looking for delicate artifacts to add to his hoard, such as books or scrolls.
6	The Wyrms comes to a human settlement in human form to challenge people in games and contests. If the characters are at home, they will probably be the ones challenged.

PLAYER ACTIONS

Unimpressed with intrigue or indirect pressures, the Wyrms are likely to continue in their rampages until destroyed or somehow compelled to sleep for another generation. However, the beast does have a strong sense of self-preservation, and will likely go into hiding and nurse its wounds if attacked. Therefore, if the PCs (or another group of heroes) manage to significantly harm the dragon, causing 20 or more points of damage in an encounter, its Imminence rating will decrease by 1. If reduced to zero Imminence in this manner, the Vengeful Wyrms will return to Imminence 1 as usual after six months of sleep.

If the characters are desperate to stop the Vengeful Wyrms' rampages but do not wish to resort to violence (a wise group of heroes indeed!), then the gamemaster is encouraged to come up with another way that the Wyrms might be forced into far away lands or back into their slumber. Perhaps there is a powerful ritual which will cause the beast to sleep for fifty generations of men, or perhaps a mate could be found for the Wyrms in a distant land uninhabited by men. Alternatively, if the characters do wish to rid the world of the dragon forever but fear facing it themselves, they may be able to mobilize a great army and find some way to help the soldiers approach the Wyrms' lair unnoticed.

Whatever approach the players choose, the Wyrms are a very formidable foe, and it should prove no easier to deal with the monster by using these other methods than it is to face it in combat. Solving this problem will be very, very difficult.

NPCs AND MONSTERS

THE VENGEFUL WYRM

The Wyrms are themselves a massive beast, a creature of legend. The dragon is a difficult challenge even for experienced heroes, and the group will have to leverage every advantage available to them in order to defeat it. The stats below are for a useful example dragon, but the GM should tailor the dragon to its part in the campaign. You could just change out its breath weapon for the water dweller trait to make a decent ocean dragon, or you can design a weaker or different dragon using the Making Dragons rules on p.103 of the 'Bestiary' booklet of *Beyond the Wall and Other Adventures*.

Hit Dice: 18d10 (101 HP)

AC: 30

Attack: +18 to hit, 1d10/6d6 damage (claw/bite)

Alignment: Neutral

XP: 18,000

Notes: *Breath Weapon* (once every five rounds the Wyrms may breathe fire, causing d12+36 points of damage to all in near range; targets who pass a saving throw take only half damage), *Dragon Fear* (all foes must make a saving throw versus polymorph or be gripped by a powerful physical fear, receiving a -3 penalty to all rolls unless they flee the dragon's presence), *Flight* (the Wyrms may fly on its huge wings), *Magician* (the Wyrms may cast cantrips, spells, and rituals as a mage of 4th level and is assumed to have an Intelligence and Wisdom of 16 if needed to make a test), *Smell Kin* (when in Near range, the Vengeful Wyrms can smell its descendants and immediately identify them), *Swift* (the Wyrms gain a number of attacks equal to the number of opponents in close range of it, up to a maximum of two claw attacks and one bite), *Transformation* (the Wyrms can adopt human form at will, though it always appears somewhat draconic and fiery), *True Name* (the Wyrms has a true name which gives his foes power over him)

THE DRAGON BORN

These mortal descendants of the Vengeful Wyrms guard their lair, gather treasures for their master, and leave it offerings. Their draconic master has taught them some spells so that they may better protect their lair and communicate with one another. The Dragon Born have set traps throughout the lair so that they can take advantage of their Flam Charm spell, and they use Whispering Wind to let each other and their master know of impending dangers. They typically travel in packs of three or four when out and about, but the Wyrms may have gathered as many as twenty to their lair.

Hit Dice: 2d8 (9 HP)

AC: 12

Attack: +2 to hit, 1d8 (sword)

Alignment: Chaotic

XP: 100

Notes: *Smell Kin* (when in Near range, a Dragon Born can smell its relations and immediately identify them), *Spellcasting* (a Dragon Born may cast two spells per day as a level 2 mage and knows the Flame Charm and Whispering Wind spells)

THE VENGEFUL WYRM

IMMINENCE

THREAT EFFECTS:

- 1 A random village or settlement other than the characters' home is burned by the Wyrms.
- 2 A farm at the characters' home village loses its crops and livestock to the beast, or a large swath of the village's hunting grounds are turned to ash. Meat will be even scarcer this winter.
- 3 The Vengeful Wyrms is out and about. If the characters have an encounter this week it will be with the Wyrms. They should probably hide.
- 4 The Wyrms send agents looking for his descendants. If one of the characters is a descendant of the Wyrms, then any encounter rolls this week will be with 1d6 Dragon Born.
- 5 The Wyrms send agents to a city or village looking for delicate artifacts to add to his hoard, such as books or scrolls.
- 6 The Wyrms come to a human settlement in human form to challenge people in games and contests. If the characters are at home, they will probably be the ones challenged.

PERSONALITY

NAME:

APPEARANCE:

PECULIAR TASTES:

SCALEBREAKER

- ☐ THE BLADE • +3 longsword
- ☐ THE HILT • +5 save vs breath weapon
- ☐ ASSEMBLED • +3 to hit and damage
• 2 damage to dragons and dragonkind
• +2 AC
• +5 save vs breath weapons
• the true name of the Vengeful Wyrms
• Wyrms know sword's location if nearby

THE DRAGON'S LAIR

LOCATIONS

THE WYRM SLEEPS BENEATH _____
ITS LAIR CONTAINS

The Chamber of the Dragon Born

Traps: Braziers + Flame Charm: 1d6 damage

Many Twisting Caverns

Chase scenes (DEX)
Risk of getting lost (WIS)

The Massive Central Chamber

The Dragon's Rest: Face the Wyrms
Overlooks: Spying and Sneaking
The Hoard

Concealed Treasure Room

THE DRAGONBORN

Number Appearing: 3-4

Hit Dice: 2d8 (9 HP)

AC: 12

Attack: +2 to hit, 1d8 (sword)

Alignment: Lawful

XP: 100

Smell Kin: identify relations by smell in Near range.

Spellcasting: 2 a day of Flame Charm and Whispering Wind

THE DRAGON

Hit Dice: 18d10 (101 HP)

AC: 30

Attack: +18 to hit, 1d10 (claw), 6d6 (bite)

Alignment: Neutral

XP: 18,000

Breath Weapon: use once every five rounds: damage d12+36, engulfs those in near range, victims may save for half damage

Dragon Fear: foes save versus polymorph or fear, -3 to all rolls or flee

Flight: the Wyrms may fly on its huge wings

Magician: as a mage of 4th level, with Intelligence and Wisdom of 16

Smell Kin: when in Near range, the Wyrms can smell its descendants

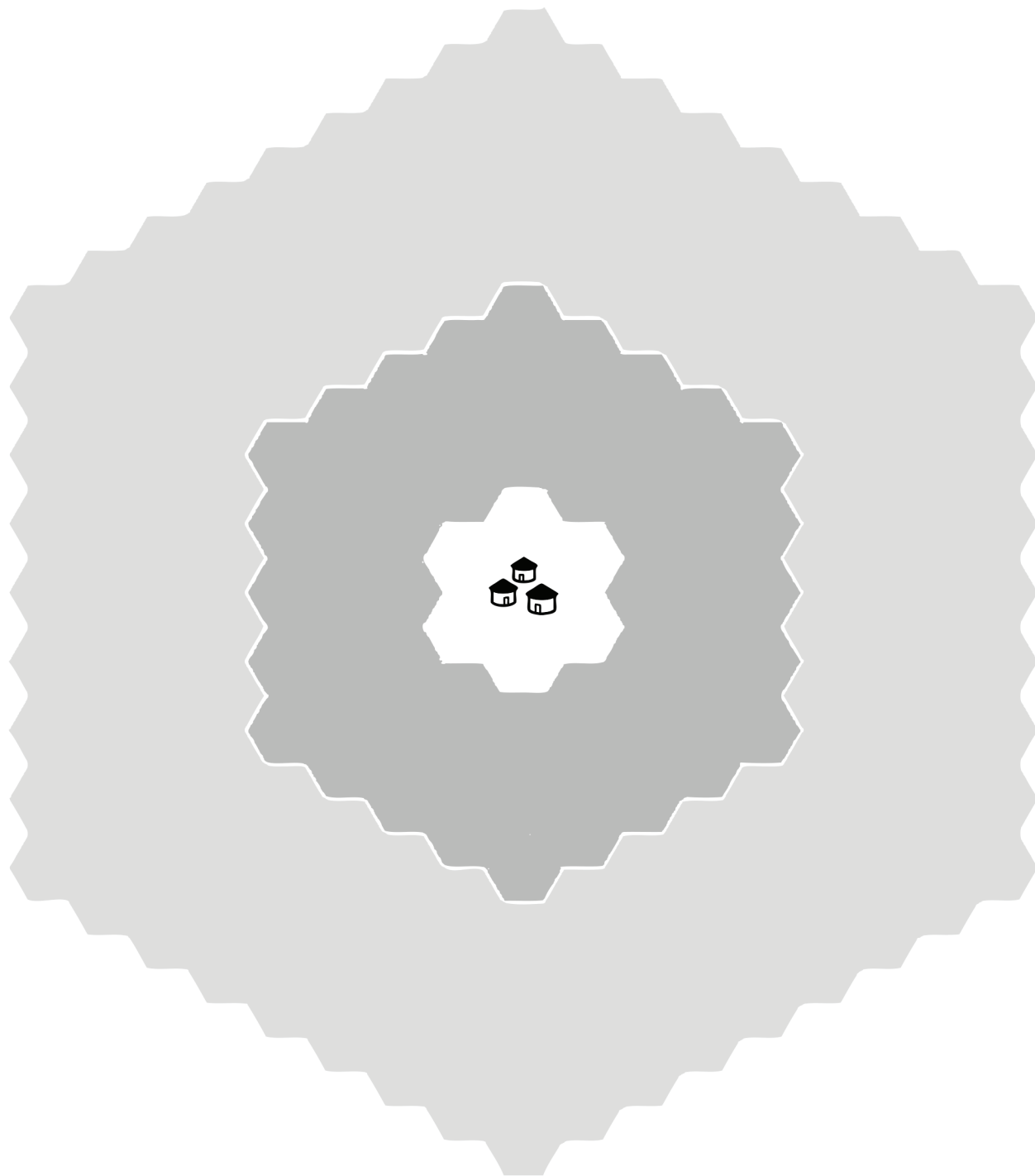
Swift: up to two claw attacks and one bite per round, 1 per opponent in near range

Transformation: adopt human form at will, but always appears somewhat dragonic and fiery

True Name: this dragon has a true name which gives its foes power over it





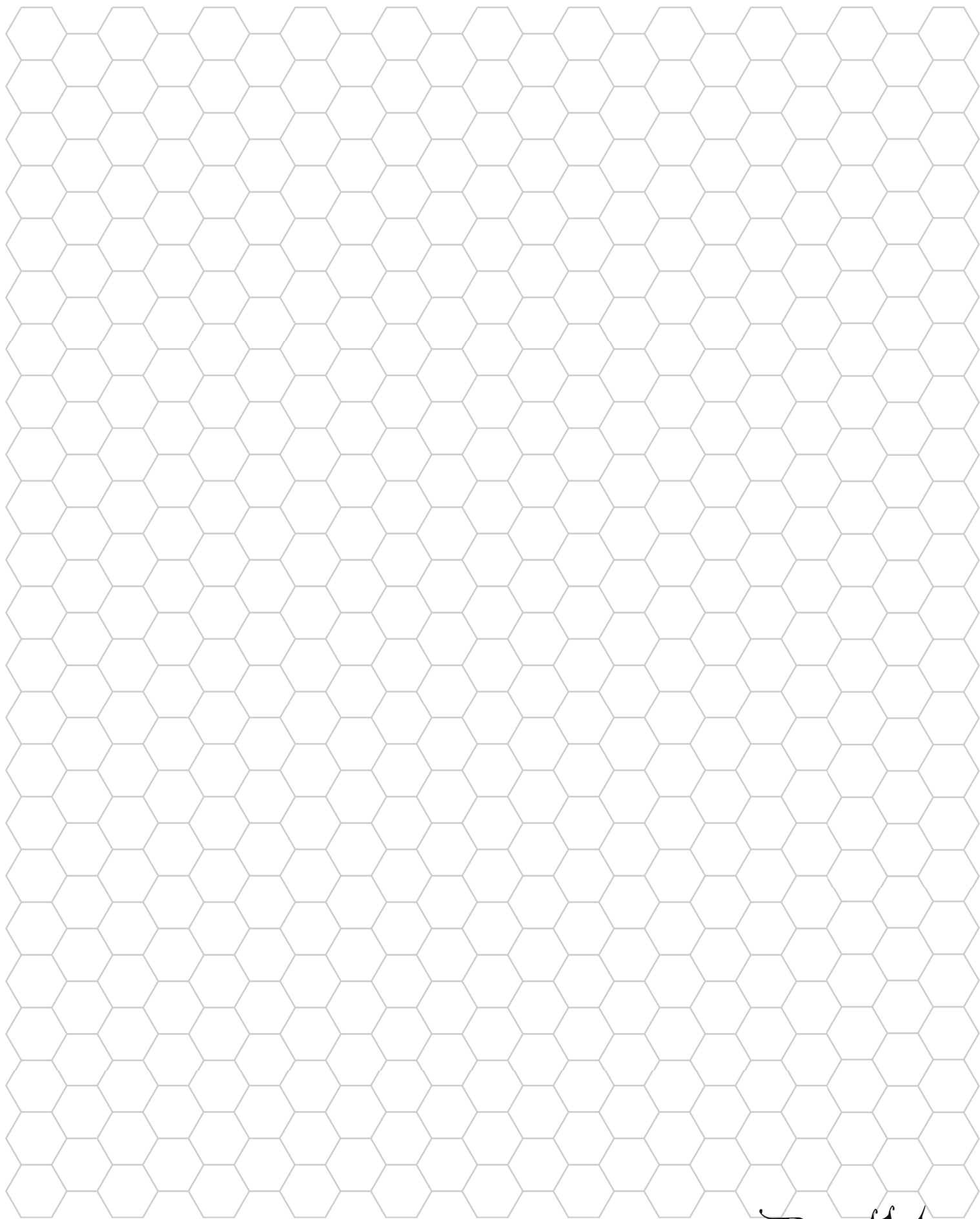


Major Locations: *going around the table twice, each player:*

- Pick a fresh Direction (N,S,E,W, NW, etc) and Distance (near, medium, far)
- Roll 1d8 For Type and choose Heard, Seen, or Learned.
1 Recent Ruins, 2 Ancient Ruins, 3 Human Settlement, 4 Major City,
5 Inhuman Settlement, 6 Monster's Lair, 7 Source of Power, 8 Otherworld
- Describe it, while the GM rolls to check your accuracy.
Heard - Charisma; Seen - Wisdom; Learned - Intelligence.

Embellishments:
once, each player:

- Add a detail to some one else's location.



roll imminence
on shaded days

Lunar

Feb

Mar

Apr

May

Jun

moon phases

“Convenient” Year

1	Su	solstice	1	Su	1	Su	equinox	1	Su	1	Su	1	Su
2	Mo		2	Mo	2	Mo		2	Mo	2	Mo	2	Mo
3	Tu		3	Tu	3	Tu		3	Tu	3	Tu	3	Tu
4	We		4	We	4	We		4	We	4	We	4	We
5	Th		5	Th	5	Th		5	Th	5	Th	5	Th
6	Fr		6	Fr	6	Fr		6	Fr	6	Fr	6	Fr
7	Sa		7	Sa	7	Sa		7	Sa	7	Sa	7	Sa
8	Su		8	Su	8	Su		8	Su	8	Su	8	Su
9	Mo		9	Mo	9	Mo		9	Mo	9	Mo	9	Mo
10	Tu		10	Tu	10	Tu		10	Tu	10	Tu	10	Tu
11	We		11	We	11	We		11	We	11	We	11	We
12	Th		12	Th	12	Th		12	Th	12	Th	12	Th
13	Fr		13	Fr	13	Fr		13	Fr	13	Fr	13	Fr
14	Sa		14	Sa	14	Sa		14	Sa	14	Sa	14	Sa
15	Su		15	Su	15	Su		15	Su	15	Su	15	Su
16	Mo		16	Mo	16	Mo		16	Mo	16	Mo	16	Mo
17	Tu		17	Tu	17	Tu		17	Tu	17	Tu	17	Tu
18	We		18	We	18	We		18	We	18	We	18	We
19	Th		19	Th	19	Th		19	Th	19	Th	19	Th
20	Fr		20	Fr	20	Fr		20	Fr	20	Fr	20	Fr
21	Sa		21	Sa	21	Sa		21	Sa	21	Sa	21	Sa
22	Su		22	Su	22	Su		22	Su	22	Su	22	Su
23	Mo		23	Mo	23	Mo		23	Mo	23	Mo	23	Mo
24	Tu		24	Tu	24	Tu		24	Tu	24	Tu	24	Tu
25	We		25	We	25	We		25	We	25	We	25	We
26	Th		26	Th	26	Th		26	Th	26	Th	26	Th
27	Fr		27	Fr	27	Fr		27	Fr	27	Fr	27	Fr
28	Sa		28	Sa	28	Sa		28	Sa	28	Sa	28	Sa

Jul

Aug

Sep

Oct

Nov

Dec

1 Su solstice ○

2 Mo

3 Tu

4 We

5 Th

6 Fr

7 Sa

8 Su

9 Mo

10 Tu

11 We

12 Th

13 Fr

14 Sa

15 Su ●

16 Mo

17 Tu

18 We

19 Th

20 Fr

21 Sa

22 Su

23 Mo

24 Tu

25 We

26 Th

27 Fr

28 Sa

1 Su ○

2 Mo

3 Tu

4 We

5 Th

6 Fr

7 Sa

8 Su

9 Mo

10 Tu

11 We

12 Th

13 Fr

14 Sa

15 Su ●

16 Mo

17 Tu

18 We

19 Th

20 Fr

21 Sa

22 Su

23 Mo

24 Tu

25 We

26 Th

27 Fr

28 Sa

1 Su ○

2 Mo

3 Tu

4 We

5 Th

6 Fr

7 Sa

8 Su

9 Mo

10 Tu

11 We

12 Th

13 Fr

14 Sa

15 Su ●

16 Mo

17 Tu

18 We

19 Th

20 Fr

21 Sa

22 Su

23 Mo

24 Tu

25 We

26 Th

27 Fr

28 Sa

1 Su equinox ○

2 Mo

3 Tu

4 We

5 Th

6 Fr

7 Sa

8 Su

9 Mo

10 Tu

11 We

12 Th

13 Fr

14 Sa

15 Su ●

16 Mo

17 Tu

18 We

19 Th

20 Fr

21 Sa

22 Su

23 Mo

24 Tu

25 We

26 Th

27 Fr

28 Sa

1 Su ○

2 Mo

3 Tu

4 We

5 Th

6 Fr

7 Sa

8 Su

9 Mo

10 Tu

11 We

12 Th

13 Fr

14 Sa

15 Su ●

16 Mo

17 Tu

18 We

19 Th

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21 Sa

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23 Mo

24 Tu

25 We

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27 Fr

28 Sa

1 Su ○

2 Mo

3 Tu

4 We

5 Th

6 Fr

7 Sa

8 Su

9 Mo

10 Tu

11 We

12 Th

13 Fr

14 Sa

15 Su ●

16 Mo

17 Tu

18 We

19 Th

20 Fr

21 Sa

22 Su

23 Mo

24 Tu

25 We

26 Th

27 Fr

28 Sa

NAME:

ALIGNMENT:

PLAYER:

EXPERIENCE:

CLASS:

BASE ATTACK BONUS:

LEVEL:

INITIATIVE:

STRENGTH

melee to hit
melee damage

DEXTERITY

ranged to hit
armor class
initiative

CONSTITUTION

hit points per level

INTELLIGENCE

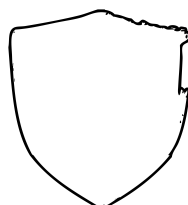
languages known

WISDOM

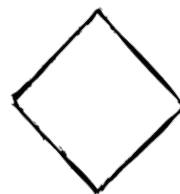
save vs mind control

CHARISMA

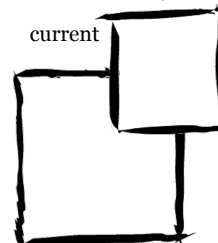
max # of allies



Armor
Class



Fortune
Points

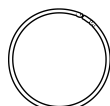


Hit
Points

SKILLS:

CLASS ABILITIES:

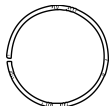
SAVING THROWS



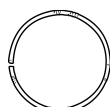
Poison



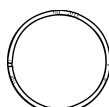
Breath
Weapon



Polymorph



Spell



Magic Item

EQUIPMENT:

WEAPONS

HISTORY AND NOTES:



to hit

damage



to hit

damage



to hit

damage



to hit

damage

BEYOND THE WALL
AND OTHER
ADVENTURES

TRAITS

MAGIC

Cantrips:

Spells:

Rituals:

ALLIES AND HENCHMEN

EXPANDED NOTES AND HISTORY

STASHED EQUIPMENT

COMBAT STANCES

Normal Stance: *no change*

Aggressive Stance: *+2 to hit, -4 AC*

Defensive Stance: *+2 AC, -4 to hit*

Protective Stance: *+2 AC, may not attack,
may take a hit for a friend*

Commanding Stance: *+6 to AC, may not attack,
successful Charisma check gives
all companions +2 to hit*

BYOND **W**ALL
THE AND OTHER
ADVENTURES

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