

FROSTGRAVE

PERILOUS DARK



JOSEPH A. MCCULLOUGH

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INTRODUCTION

Soon after the *Frostgrave* rulebook was released, I wrote a three-scenario campaign called Dark Alchemy that was designed to be played either solo or cooperatively. To this day, it remains one of the most popular additions to the game. Despite this, I never followed up on it. I wrote the occasional solo scenario for magazines articles, but I never attempted to write a full-set of solo rules for the game. Solo scenarios are much more difficult to design than player-vs-player scenarios, and, at the time, I just didn't feel ready.

Over the last three years I have gained tremendous amounts of experience in writing wargames rules. I reworked *Frostgrave* into a new setting with a new kind of protagonist (*Ghost Archipelago*), I designed a set of mass-battle rules (the forthcoming *Oathmark*), and I even designed a wargame created to be played solo or cooperatively (*Rangers of Shadow Deep*). During all this work, I have learned many new techniques and methods for both designing and playing wargames and have been able to experiment with numerous scenario mechanics to see what works and what doesn't. Most importantly, I have gained a great deal of confidence in my own ability to write rules and design scenarios. This greater confidence led directly to the writing of this book.

Whenever I sit down and start planning the next *Frostgrave* expansion, I ask myself a question: 'How is this book going to be different?' It would be easy to write a book that included nothing more than new scenarios, monsters, and treasure, and I daresay that many people would be happy enough to have it. But if I took this approach, I would very quickly grow bored. To keep my own interest in the game, I need to always be pushing forward, trying new things. I want to make sure that each book gives players something *new* – something that changes or enhances the game experience or helps players to use their own creativity. To that end, I decided that this book would be different from any that have gone before it in two ways. First, all the scenarios in the book would be designed to be played by either one player on their own or by two players working together. Second, instead of just presenting new rules and scenarios, the book will discuss the different techniques that can be employed when creating these kinds of scenarios, in order to aid players in designing their own. So, really, it is part expansion and part 'how-to' guide.

This book also includes rules for 'dungeon crawls', with randomly created dungeons. This style of gaming, where a party of heroes ventures deep underground on the hunt for treasure, dates back to the original *Dungeons & Dragons*. Such a set-up never really worked for *Frostgrave* while it was a competitive game, but for the solo or cooperative gamer, it can be a load of fun – the ultimate exploration of the unknown. It is also an incredibly random, open-ended, and potentially lethal style of game. I suppose, though, that's what being a wizard in *Frostgrave* is all about.

This book also differs from any that have gone before it in one other, minor way. This is the first *Frostgrave* book where I have written the introduction first. In every other book, I have saved the introduction for last as I was never quite sure what the finished product was going to contain until I had written it. This time, I mapped out the book in advance. I'm sure that there will be changes and unexpected additions as I go along – this is the joy of the creative process – but with the idea of what I want to accomplish so clear in my head, I decided to first write this introduction to help establish the road I want to travel.

Even more than the books that have preceded it, *Perilous Dark* should be viewed as a toolbox. Players should take what they want from this book, use it in whatever fashion brings them the most fun, and discard anything that doesn't fit with their style of gaming. One of the best parts about playing solo is that you aren't beholden to anyone else for which rules you choose to use, or those you choose to ignore. You are completely free to create, and play, in any style you wish.

One thing that this book is not is exhaustive. I am sure there are numerous solo and cooperative techniques that I haven't covered or even considered. If you have developed some new rules, or come up with some great scenarios, please consider sharing them with the rest of us. There is an extremely active online *Frostgrave* community, centred around the *Frostgrave: Fantasy Wargames in the Frozen City* Facebook group, the *Frostgrave* forum on Reddit, and the *Frostgrave* page on the Lead Adventure Forum. Please check them out and share your thoughts, games, terrain, and warbands. Even when playing solo, it is nice to have other gamers to talk to!

As always, if you want to keep up with me, my various writing projects, and what is coming up for *Frostgrave*, you can find me at therenaissancetroll.blogspot.com.





THE BASICS

Just so everyone is on the same page, I thought it wise to define what I mean by solo and cooperative play as it relates to *Frostgrave* in general and this book in particular. When playing solo, players take their full warband as they would for a normal competitive game and pit them against the challenges of a specific scenario. 'Cooperative' refers specifically to two players working together. In this case, both players should take their wizard and up to four soldiers from their permanent warband – the idea being that the two players will together field the same number of figures as a solo player. This keeps the table from getting too crowded and means that the scenarios can generally be run either solo or cooperatively with only a few changes. That said, with two wizards, likely from different schools, as well as the pick of their best soldiers, cooperative players will have more capabilities and potential power than the solo player. For that reason, all the scenarios presented in this book are intended for solo play, but also have a 'Cooperative Modifications' section that typically makes the scenario just that little bit harder.

While there is no specific reason that *Frostgrave* cannot be played cooperatively by three or more players, each additional player, and the diverse capabilities that each new wizard brings, means that it becomes increasingly difficult to balance the scenario versus the players. I have not attempted this balance for the scenarios in this book, but if players have a larger play-group, they are encouraged to do so on their own.



GETTING STARTED

If you are going to start a new campaign that you intend to play solo, you should follow the wizard and warband creation rules found in the *Frostgrave* rulebook. This way, you will be able to use this warband for any game – solo, cooperative, or player-vs-player – and you can even switch between the different modes of playing using the same warband.

If you are starting a new campaign and intending to mainly play cooperatively, you should do things a little bit differently. If you create a warband in the normal way, there is no incentive to buy an apprentice or any more than four soldiers, and players could just load up on the best soldiers right at the beginning. So instead, you create your wizard in the normal way but, when building a warband, you only have 200gc to hire a maximum of four soldiers. This still means that your starting warband (when pooled with those of your cooperative partner) will be slightly better than that of a solo player, but the difference will not be too extreme.

After playing a few cooperative games, the players will likely have accumulated enough gold that they can expand to a ‘full warband’ should they want to play solo or player-vs-player games, or if they want to have a large warband that allows them to pick and choose specific soldiers for a given scenario.



OBJECTIVES

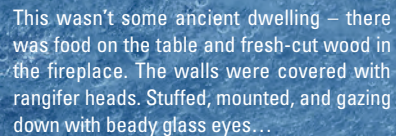
In normal games of *Frostgrave*, the player's primary objective is the acquisition of treasure (okay, there is always that one guy who seems to forget about the treasure and just wants to kill everything, but in general it is about the treasure).

When creating solo scenarios with treasure as the main objective, players should only place two treasure tokens on the table, and both should be in dangerous and hard-to-reach locations. By decreasing the number of tokens available, it greatly increases their value and helps maintain the interest in the acquisition of treasure.

In cooperative games, the players should place three treasure tokens, again in dangerous or difficult locations. At the end of the game, the players should pool all treasure tokens recovered, roll for them together, and then divide up the spoils however they agree. If players can't agree on who gets a specific treasure, place it in a 'common vault' where it can be added back into the treasure pool after the next game, and so on, until the players reach an agreement.

Games based on the acquisition of treasure are a good way to start a new campaign, as it will be familiar to players and help build up their warbands. Without the competitive aspect, however, it will eventually grow stale. One of the real joys in claiming treasure in the player-vs-player game is in outwitting your opponent and the stories it creates. You can't really outwit a scenario, and while you'll likely get some great moments, the treasure eventually just becomes a points tally.

In the long run, it is better to set other objectives in solo and cooperative scenarios. In game terms this is easy enough to do. You simply take all or some of the experience points that would normally be given to securing treasure tokens and assign them to some other goal. For example, let's say you want to create a scenario built around the destruction of an evil statue. After coming up with rules on how the statue could be destroyed, you would simply create an experience points rewards list for the scenario. Something like this:



This wasn't some ancient dwelling – there was food on the table and fresh-cut wood in the fireplace. The walls were covered with rangifer heads. Stuffed, mounted, and gazing down with beady glass eyes...

- +10 experience points for each treasure token secured.
- +80 experience points if the statue is destroyed.

Immediately, the focus of the scenario shifts. Players will still want to secure treasure – money is money after all – but they will be more focused on the destruction of the statue and that large pot of experience points. In a cooperative game, total all the experience points generated by all the figures. Both wizards receive this amount, they don't have to 'split it'.

Scenario objectives are the best way for players to add a narrative to their games. Maybe they need to destroy that statue because it is a source of

necromantic power that is animating all the skeletons in an area. Or maybe there is a friendly demon trapped inside the statue that will reward the players with information if it is released. In this way, the objective from one scenario can lead directly into the next. Perhaps the demon tells the players about a secret chamber, containing an ancient and powerful artefact...

Without a sound, an arc of fire shot up from somewhere in the city and landed in the wastes to the north. It stayed there for several minutes, like a burning rainbow, dripping fiery shards, and then was gone...

In truth, scenario objectives are only limited by the players' imaginations. They can be as simple as getting from one side of the table to another or as complex as having to collect three power crystals, place them in the proper alignment, open the door to another

dimension, and speak the ancient words to summon forth... well, whatever you want. As you play through the scenarios in this book, you'll see examples of different objectives. The scenarios are designed so that they get more complex as they go along, as the story itself gets more intricate.

As a final warning, when designing a scenario, just make sure that you don't create an objective that can be met by simply casting one spell. If the objective is to get to the other side of the table, create a reason that a wizard can't just teleport right to the other side on the first turn of the game. Or, if destroying a statue, why it can't just be Elemental Bolted. You can just say that certain spells can't be used in a given scenario because of the strange magic effects of a given room, but if you do this too often, it'll start to become annoying and pointless to have such spells. Better to come up with a more practical reason, such as huge amounts of terrain blocking line of sight to the other side of the table, or the stone being immune to all forms of shooting attack, or a big hulking creature who happens to be standing right in front of the objective!



WHAT THIS BOOK DOESN'T DO

Some people may be disappointed to learn that this book does not cover playing a game of *Frostgrave* where one player's wizard and warband faces off against a wizard and warband controlled by the game. There are two reasons for this. First, it is extremely difficult to create rules that allow a figure to cast different spells in different situations. While it can be done, and examples can be found in the *Thaw of the Lich Lord* and *The Maze of Malcor* supplements, these rules are long, complex affairs that tend to slow down the game. Even worse, the charts will only work for one specific wizard, with a specific set of spells. Furthermore, even with such rules in place, the rules will only mimic human intelligence, and the game-controlled wizard will often, if not usually, make a sub-optimal move. It can be fun to play and experiment this type of game, but it does not lend itself to ongoing campaigns.

That, then, is basically the second reason such rules do not appear in this book. Solo and cooperative *Frostgrave*, even more than player-vs-player, should concentrate on building a narrative. It is this story that underlies your games that is likely to give you the most enjoyment in the long term. By removing other wizards from the equation, it allows the designer to focus totally on what the next scenario should contain, and not worry about the random intervention of other spellcasters looking for loot. This idea is at the heart of this book and will be discussed at great length in the following chapters.



LEVEL OF DIFFICULTY

The hardest part of designing any solo or cooperative scenario is ‘balancing’, which is just the fancy wargaming term for setting the level of difficulty. Traditionally, games that are played solo have an extremely high level of difficulty – just think about the classic card game Solitaire. Usually, the player loses. This is to keep the game interesting as it is played multiple times. It is a good approach to take if you are creating a one-off scenario, but not so good if you want the scenario to be part of a campaign. The campaign isn’t going to last very long if the wizards get destroyed in the first scenario every time.

Instead, when creating these scenarios, it is best to aim for that semi-mythical level of difficulty known as ‘challenging’. Basically, the scenario works best if the players win if they play smart and get a bit of luck on the dice and lose if they make stupid decisions or have a really bad run of die-rolling luck. Now, as has been pointed out by many a reviewer, *Frostgrave* is a more random, more ‘swingly’, wargame than most and, as most of the scenarios in this book contain further random elements, chance plays a big part in how any given scenario will play out. You can, of course, rework all the scenarios to decrease the random element down to a level that suits your taste, but, really, the best move is to embrace the randomness! It is the wildness, the randomness of *Frostgrave* that does so much to create memorable moments, both good and bad.

Once we have accepted that randomness is occasionally going to make a scenario either ‘easy’ or ‘nearly impossible’, we can get down to the work of balancing it. I’d love to share some great game-designer secret on this score, but the truth is that the best way is simply to just play the scenario a bunch of times and see how it works out. Each time, you can modify it a little to make it harder or easier, depending on how the last playthrough went. Generally, the modifications should be small. An extra creature or two on the table at the start of the scenario, or just giving a creature +1 Fight can make a big difference to the scenario difficulty. In time, you will start to develop a sense of what is a suitable level of challenge for a given warband, but it will never be perfect. Thankfully, perfect is not necessary, it is only necessary that it is fun.

For setting the difficulty of the scenarios in this book, I have assumed that players will be starting with new wizards when they play Scenario 1. The scenarios then get progressively harder as wizards go up in level, get better soldiers, and acquire more magic equipment.

CREATURES

The rules for uncontrolled creatures in the *Frostgrave* rulebook are relatively simple. This works well when creatures are just a sideshow to the real battle between wizards. It doesn't work quite as well in games where creatures are the main threat. In order to make creatures more challenging, and to make solo and cooperative games more dynamic, I suggest you use the following new rules for creatures.

The first, and most important, of these is to modify the turn sequence. If you follow the normal phases, the players will move all their figures, and then all the monsters will go. Instead, players should use this new turn sequence.

1. Wizard Phase (roll for initiative as normal if playing cooperatively)
2. Creature Phase I (any creatures that have at least Fight +5 or Health 20)
3. Apprentice Phase
4. Creature Phase II (all creatures that have not previously activated)
5. Soldier Phase

As you can see, this will allow the creatures to sometimes seize the initiative, especially against lowly soldiers. While I have given specifications for what creatures go in Creature Phase I, that is really just a general guideline. When



designing your own scenarios, it is a good idea to specify which creatures will activate in Creature Phase I. This can have a dramatic effect on the difficulty of a scenario and makes for more interesting bad guys.

When activating creatures, follow the updated Creature Priority list as presented in *The Maze of Malcor* (page 11). If you do not have this book, use the priority list in the *Frostgrave* rulebook (page 45), but drop the 10" limitation from step 2 – creatures only need to have line of sight, actual distance does not matter.

Creatures should always activate in Health order, starting with the creature with the highest current Health that is eligible to activate in that phase and working downward.

Remember, if a creature is involved in a multiple combat, it will always attack the enemy with the lowest current Health.

Increase the Will stat of all creatures by +2. Creatures in the standard game are generally supposed to be prey for a wizard's spells. When the creatures are the main threat, this shouldn't necessarily be the case. This includes the creatures listed in this book.

Finally, when moving creatures, use the following additional rules:

- If a creature can make a single move that moves it into combat with a spellcaster, it will do so, prioritizing the highest level spellcaster (and wizards before apprentices).
- Creatures will never intentionally move into combat against multiple opponents.
- If there is a route that a monster can travel that will take it into combat with the closest warband member in one move, without ending up in combat with multiple warband members, it will take that route.

While these rules do add a bit of complexity to creatures, they will all become second nature after just a game or two, and the increased challenge they provide during a game definitely makes them worth using.



SPELLS

The spells in *Frostgrave* were created specifically for player-vs-player games and, as such, some of them just have no place in solo or cooperative games. Spells such as Fool's Gold, Forget Spell, Reveal Invisible, and Beauty have no real use in such games. So, if you are creating a wizard specifically for solo and cooperative play, it is worth giving your spell selection some extra thought.

On the flipside, there are a few spells that are probably just a little too good when the enemy is incapable of complex thought or casting spells. So, for the purposes of these games, some spells are given a new 'limited duration' rule. This rule applies to Circle of Protection, Invisibility, Monstrous Form, and Wall. At the end of any turn in which these spells are in play, roll a die. On a 1–10 the spell immediately ends. This does not preclude the spellcaster casting the same spell again next turn. This rule takes the place of the normal rolls made for Wall at the end of each turn.

So, while these spells remain powerful tools for a spellcaster, they are subject to failure just when the caster needs them most, thus increasing the drama.

THE BASICS – SUMMARY

Rule	Solo	Cooperative
Warband Building	As normal	Wizard as normal. 200gc to hire no more than 4 soldiers
Treasure Tokens	Place 2	Place 3
Treasure Acquisition	As normal	Agree division or store in common vault until division can be agreed
Experience Points	As normal	Both players receive full amount
Creatures	New turn sequence. Updated Creature Priority list and movement. Creatures add +2 to Will	
Spells	Limited duration rule for certain spells (Circle of Protection, Invisibility, Monstrous Form, Wall) – roll at end of turn, spell ends on 11+	





CHAPTER ONE

LIMITED TIME, UNLIMITED MONSTERS

When creating a solo scenario, the first instinct is to either fill up the table with monsters or to create an opposing warband to play against. Unfortunately, neither of these methods tend to create a truly satisfying game by themselves. The table full of monsters tends to quickly bog down into a pure dice-rolling affair, with players occasionally able to take advantage of the rather simple rules for uncontrolled creature actions. While creating an opposing warband and playing it yourself can lead to a somewhat more interesting game, it suffers from the problem that it is nearly impossible to outsmart yourself. Since you know the tactics you are likely to employ and the best counters for those moves, the whole game either hinges on you making less than adequate moves for the enemy warband or the luck of the dice – neither makes for a great game.

Accepting the above, the designer is forced to look for alternate ways in which to challenge players and bring drama to the game – ways that do not rely on intelligent opposition. The simplest method for achieving this is to add a timing element to the scenario, either limited time or unlimited monsters.

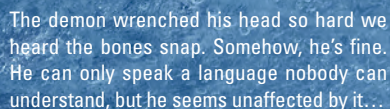
METHODS OF TIME LIMITATION

There is a reason that the ticking time-bomb is such a common trope in movies. The countdown to destruction creates tension and drama and forces the heroes into action. Without the timing element, the heroes could just call in the bomb squad and they could take their time defusing it. The same is true for wizards in *Frostgrave*. Given enough time, most wizards can figure out a simple way to use magic to overcome any problem. After all, cast Elemental Ball enough and it will eventually kill just about anything. By limiting the time to achieve an objective, it forces players into action.

The easiest method of limiting time is the most literal – simply cap the number of turns in the scenario. If players know that they have only eight turns in which to recover the Sword of Stabbing and break through the door, they are unlikely to just stand in the corner firing arrows until all the monsters are dead. The designer should create some justification for why the time is limited, as this adds greatly to the narrative and thus the drama. Maybe there is a giant explosive rune that is slowly going critical, perhaps the wizards have been poisoned and only have a short time to drink the antidote, or perhaps some tentacled monstrosity is about to break through a portal from another dimension.

Even more fun is to create some form of limited time that is expressed on the table. If the walls on either side of the table are closing in each turn, like some giant trash compactor, the heroes are more likely to move quickly to find a door! There really is an infinite number of ways this can be achieved. Maybe the table is slowly filling with poison gas, forcing all the warband members to make increasingly difficult Will Rolls each turn or suffer damage. Perhaps a fire is spreading across the room, or maybe the floor is slowly falling away into a bottomless pit.

Remember not to get too carried away with turning each scenario into a complete death trap. The point is not to make the scenario impossible, but just to make sure that the wizards have to keep moving.



The demon wrenched his head so hard we heard the bones snap. Somehow, he's fine. He can only speak a language nobody can understand, but he seems unaffected by it...

MONSTER SPAWNING

One of the easiest and most-popular ways to ensure that a wizard keeps moving is to create an ‘unlimited monster’ situation. While almost every scenario should start with some creatures on the table – to make sure there is some challenge from the get-go – it is the potential for an ever-growing mob that is going to keep the warbands from sitting around. The simplest way to do this is to roll for a random encounter at the end of every turn, using the rules found in the *Frostgrave* rulebook (page 108). Those rules were not, however, designed for solo or cooperative scenarios. The monsters they generate are more often pests than true threats.

A better method for monster generation is to either set the monsters that will appear each turn or to create a specific random encounter list for the scenario. For example, if you want to create a classic zombie horde scenario, you may just decide that every turn, two more zombies will enter the table (to add to the ten or so that were there when the scenario began). Or, if you wanted to add some variety, and make the threat a bit more random and unpredictable, you might create a random encounter table that could look something like this.

Zombie Horde Generation Table	
Die Roll	Result
1–4	1 Zombie
5–8	2 Zombies
9–12	3 Zombies
13–16	2 Zombie Hounds
17–19	Zombie Knight
20	Roll twice, ignore a second roll of 20

This way, players can never feel completely comfortable with what will be coming onto the table at the end of the turn. Maybe they’ll get lucky and only one zombie will appear this turn, or maybe they’ll be really unlucky and face a zombie knight with a pair of zombie hounds. Of course, there are no zombie knights or zombie hounds in the *Frostgrave* rulebook, but I figure they are easy enough to create by just using the stats for Knights and War Hounds and making them undead.

The designer will, of course, have to work out if his random encounter table provides the right level of challenge, which can be quite difficult, since it is a random table. Chances are, though, if you play the scenario a couple of times, it will quickly become obvious if the table produces too many or too few monsters of the right power level to challenge the players in a given scenario.

Once the designer has determined which monsters can or will come onto the table, it remains to identify *where* they enter, as this can be hugely important to a scenario. If the zombies keep entering the table right next to the vortex crystal the players are trying to recover, it is going to be extremely difficult to pick it up. Again, it generally works best to have the creatures enter from one of several possible points. The easiest way to do this is to roll for either the centre point of a random table edge or a random corner, remembering that corners tend to be slightly farther away from the action than centre points. Another popular method is to create specific 'spawn points' in the scenario. Spawn points can be anything, but probably work best as small pieces of scatter terrain with numbers on them. If you place six spawn points, numbered 1–6, you can roll a six-sided die to determine where any given creature enters the table (if you can find a d6 somewhere under all those d20s). Using spawn points allows the designer to have creatures potentially enter the table at any point. In this way, he could put a couple of spawn points right near the vortex crystal, so there is always a chance of zombies popping up, but the others can be scattered around the table so that the zombies aren't just piling up right on top of the objective.

CARRYING TREASURE

According to the *Frostgrave* rulebook, all figures carrying treasure have their move reduced by half. This rule exists so that during player-vs-player games the opposing player has a greater chance of retaking a treasure token before it exits the table. When designing solo and cooperative scenarios, it is worth considering if this rule should be used or not. If the main purpose of the scenario is securing treasure, it probably should be used as this will increase the difficulty and drama of this objective. However, in games where treasure is a secondary objective or time is a pressing concern, this rule often makes securing treasure so slow and difficult that it is not worth even attempting. For that reason, it is often better to drop it (the rule, not the treasure). Most of the scenarios in the book do not use this rule, although, since it is at odds with the rulebook, it will be stated in every case.

SCENARIO ONE

WRITHING FUMES

One of the soldiers you've recently hired tells you about a previous trip she made into the Frozen City. Her band was returning from a bloody, yet successful, expedition, when they passed by a large, broken doorway. The wizard she was with said it was the doorway to a famous weapon shop. They were about to explore when a pair of large constructs attacked. Not wanting to risk the gains they had already made, they decided to run for it and come back later. Of course, a short time thereafter, a snow troll killed that wizard, and the band dissolved. The soldier is sure that she could lead you back to that weapon shop. She remembers it clearly, because it is just on the other side of a large alchemical refinery...

Set-Up

This scenario is played on a 2.5 x 2.5' table. The warbands should set up within 4" of one table corner. In the opposite corner, place a doorway. The rest of the table should be filled with ruins as per a standard game of *Frostgrave*. Five numbered spawn points should be placed on the table. One should be in the exact centre of the table. The other four should each be 10" away from the centre one so that they form an 'X'.

One large vapour snake (page 96) should be placed at each spawn point. Two Ballista II constructs (page 87) should be placed 8" in front of the doorway and about 5" from one another.

Place two treasure tokens on the table. One next to each of the spawn points closest to the corners that contain neither the doorway nor the warband's deployment area.

Special Rules

The exit door is jammed in place. To open it, a figure must be adjacent to the doorway, spend an action, and make a Fight Roll with a Target Number of 14. Figures receive +2 to this roll for every other warband member also adjacent to the doorway. If the roll succeeds, the doorway is opened, and figures may exit the table by moving through it. If the roll fails, the doorway is still blocked, but it can be attempted again as many times as needed.

On the first two turns, the vapour snakes will follow the normal rules for

uncontrolled creatures. Starting with Turn 3, if a vapour snake is called upon to make a random move, it will instead move towards the doorway. The Ballista II constructs will never make a random move. If there are no figures within line of sight and they are within 6" of the doorway, they will take no actions. Otherwise, if called upon to make a random move, they will make one move towards the doorway.

Warband members do not suffer a movement penalty for carrying treasure tokens in this scenario. Treasure tokens may only be secured by carrying them through the doorway.

Do not roll for random encounters when picking up treasure. At the end of each turn, roll on the Writhing Fumes Encounter Table below and place the creatures specified at the spawn point indicated.

Writhing Fumes Encounter Table		
Die Roll	Result	Spawn Point
1	Small Vapour Snake	1
2	Small Vapour Snake	2
3	Small Vapour Snake	3
4	Small Vapour Snake	4
5	Small Vapour Snake	5
6	Small Vapour Snakes (2)	1
7	Small Vapour Snakes (2)	2
8	Small Vapour Snakes (2)	3
9	Small Vapour Snakes (2)	4
10	Small Vapour Snakes (2)	5
11	Large Vapour Snake	1
12	Large Vapour Snake	2
13	Large Vapour Snake	3
14	Large Vapour Snake	4
15	Large Vapour Snake	5
16	Large Vapour Snake & Small Vapour Snake	1
17	Large Vapour Snake & Small Vapour Snake	2
18	Large Vapour Snake & Small Vapour Snake	3
19	Large Vapour Snake & Small Vapour Snake	4
20	Large Vapour Snake & Small Vapour Snake	5
21	Large Vapour Snakes (2)	1
22	Large Vapour Snakes (2)	2
23	Large Vapour Snakes (2)	3
24	Large Vapour Snakes (2)	4
25	Large Vapour Snakes (2)	5

Cooperative Modifications

During set-up, place an additional small vapour snake at each spawn point. Place one additional treasure token next to the centre spawn point. When rolling on the Writhing Fumes Encounter Table, add +5 to the roll.

Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +10 experience points for opening the doorway.
- +15 experience points for each Ballista II construct destroyed.
- +20 experience points for each treasure token secured.
- +20 experience points for each warband member that exits through the doorway.

SETTING UP TERRAIN

Frostgrave is famous for its crowded tables, packed with terrain and line-of-sight blockers. As many players have discovered, especially when playing against an elementalists, having lots of terrain is the only way to survive! This maxim doesn't hold quite as true when playing solo or cooperatively. In these games, super-crowded tables swing the advantage in the direction of the players. Taking advantage of terrain requires intelligent movement and placement of figures. Players can accomplish this, but the creatures, when controlled by their simple AI system, cannot. In fact, if there is too much terrain, players might be able to completely skirt around many of the creatures. While this might make you feel clever if you do it once, it will quickly grow old.

So, in general, it is better to have slightly more open tables when playing solo and cooperatively. Don't overdo it though, this is *Frostgrave* after all, and a table featuring great-looking terrain is part of the joy of playing!

SCENARIO TWO

ISHER'S WEAPON SHOP

Once the city's finest purveyor of weapons and armour, Isher's large store held racks and racks of swords, spears, bows, and armour. The truly rare and powerful items, however, were kept in an enchanted cabinet at the back of the store that could only be opened by turning two locks simultaneously. As the warband makes its way through the broken door into the remains of the shop, it is met by a heady smell, a mixture of excrement and wet dog. The once-gleaming weapons now lie scattered about the floor, broken or rusting. At the back of the store, however, the enchanted cabinet still stands, with its locks a short distance away to either side. Suddenly, there is a horrendous bellow, and gnolls start pouring from every corner...

Set-Up

This scenario is played on a 2.5 x 2.5' table. All the table edges represent walls of the shop. Place a doorway in the centre of one table edge. This is the warband's entry and exit point. In the centre of the table edge directly opposite the doorway, place a cabinet. Against the same wall, place two lock markers – one on each side of the cabinet, each 8" away from it. These are the magic locks. Place one numbered spawn point in each corner of the table. The rest of the table should be filled with broken walls and large chunks of rubble.

Place two gnoll thugs (as Thug, *Frostgrave* rulebook, page 23) at each spawn point, and two gnoll knights and/or templars (as Knight/Templar, *Frostgrave* rulebook, page 23) in front of the cabinet. Place all the warband members within 4" of the doorway.

Special Rules

At the start of any turn, if there are warband members adjacent to both lock markers, and these warband members are not in combat, then the cabinet is unlocked. Immediately place two treasure tokens in front of it. Figures suffer no movement penalties for carrying treasure tokens in this scenario.

Warband members may only exit the table through the doorway by which they entered.

Do not roll for random encounters after picking up treasure tokens in this scenario. Instead, at the end of each turn, roll on the Isher's Weapon Shop Encounter Table below and place the creatures specified at the spawn point indicated.



If a gnoll is called upon to make a random move during this scenario, it will instead move directly toward the centre of the table. If it is already at the centre of the table, it will not move.

Players should keep track of the turns in this scenario. If Borock (page 87) has not appeared by the end of Turn 5, place him at a random spawn point instead of rolling on the encounter table that turn.

Isher's Weapon Shop Encounter Table		
Die Roll	Result	Spawn Point
1	Gnoll Thugs (2)	1
2	Gnoll Thugs (2)	2
3	Gnoll Thugs (2)	3
4	Gnoll Thugs (2)	4
5	Gnoll Archer*	1
6	Gnoll Archer*	2
7	Gnoll Archer*	3
8	Gnoll Archer*	4
9	Gnoll Knight*	1
10	Gnoll Knight*	2
11	Gnoll Knight*	3
12	Gnoll Knight*	4
13	Gnoll Thug & Gnoll Archer*	1
14	Gnoll Thug & Gnoll Archer*	2
15	Gnoll Thug & Gnoll Archer*	3
16	Gnoll Thug & Gnoll Archer*	4
17	Borock**	1
18	Borock**	2
19	Borock**	3
20	Borock**	4

* Gnoll archers (as Archer, *Frostgrave* rulebook, page 23) can be replaced by gnoll crossbowmen (as Crossbowman, *Frostgrave* rulebook, page 23), and gnoll knights by gnoll templars if that better fits the available figure collection.

** If Borock has already appeared in the scenario, a subsequent roll of 17–20 will instead generate 1 gnoll knight and 1 gnoll archer at the indicated spawn point.

Cooperative Modifications

During set-up, add one gnoll archer at each of the two spawn points furthest from the doorway. When the cabinet is unlocked, place three treasure tokens instead of two. When rolling on the encounter table each turn, roll two dice and take the higher result.



Treasure and Experience

Any treasure token recovered during this scenario may be exchanged for either a vampiric crossbow (page 85) or a sword of wounding and healing (page 85). Two treasure tokens may be exchanged in order to acquire both weapons, but only one of each is available. Otherwise, roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +20 experience points for each figure that exits the table if at least one treasure token has been secured.
- +20 experience points for each treasure token secured.
- +40 experience points for unlocking the cabinet.
- +40 experience points if Borock is killed.

TARGET POINTS

Under the normal *Frostgrave* rules, uncontrolled creatures wander around randomly until they see a figure and charge at it. This works fine for player-vs-player games where the monsters are generally an annoyance and not the main threat. In solo or cooperative games, where the monsters are the primary enemy, this can feel a bit silly. Instead, it is better to give the monsters a clear direction. In most scenarios it works best to nominate a 'target point'. In situations where a creature would normally make a random move, it should move towards the target point instead. If it is already on the target point, it should stay there.

Usually, the best target point for a scenario will be the primary objective. So, if the players are trying to steal the gems from the eyes of the demon statue, have the demon statue serve as the target point. That way, all the creatures that would normally just wander around head for the statue. This not only makes more sense but leads to more tense – and more fun – games, as the monsters are always closing in around the players.

In more complex scenarios, picking a target point can be a bit tricky, because the players either don't have a very specific objective point, or they have multiple objectives scattered across the table. In this case, it might be best to nominate a target point that is either near the centre of these objectives, or near the centre of the table with good lines of sight all around.

SCENARIO THREE

THE DOG DAYS

When you arrived back at base after your foray into the weapon shop, one of your soldiers showed you a peculiar blade he had picked up from the floor. It was covered in strange runes that you didn't recognize, and you could detect some faint enchantment upon it. After several days of research, and calling in a few favours, you finally translated the runes and discovered the origins of the sword. The blade was once carried by a member of an elite mercenary unit called the Reavers. These mercenaries hired out for work as bodyguards (and, some say, assassins) for Felstad's most influential citizens. The Reavers' captain is said to have carried a sword of great power, and to have equipped his troops with similar – though lesser – weapons that could always guide the Reavers to him should he be lost or captured. Organizing your soldiers for another expedition, you set off into the Frozen City using the enchanted sword as your guide. As you push through the ruins, you become increasingly convinced that the sword is leading you to the Reavers' old barracks. While their base likely contains some fabulous treasures, you also remember reading that the mercenaries kept some strange pets...

Set-Up

This scenario is played on a 2.5 x 2.5' table. In the centre of the table, broken remnants of a wall mark out a 1 x 1' square. All four corners of this square should still exist, but only small fragments of the rest of the wall. The rest of the table should contain a scattering of small terrain elements such as broken walls, statues, furniture, and the like.

One of the four table corners should be designated the warband's entry point. Four numbered spawn points should be placed on the table – one in the exact centre of the table, and the other three in the corners not containing the warband's entry point.

Place four 'time crystals' on the table – one next to the spawn point in the centre of the table, one next to the spawn point in the corner opposite the entry point, and the remaining two at the midpoint of the table edges not adjacent to the corner containing the entry point.

Place five chronohounds (page 88) on the table, two at the central spawn point, and one at each of the other spawn points.

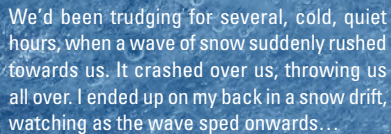
No treasure tokens are placed in this scenario.

All warband members should start within 6" of the entry point.

Special Rules

Whenever a chronohound is killed, place it to one side. At the end of each turn, replace this chronohound on the table, fully healed, at a random spawn point.

The only way to stop the chronohounds from returning – and thus win the scenario – is to smash all the time crystals. To smash a time crystal, a figure must be adjacent to it and not in combat. It may then spend an action to attack the crystal. The crystal has Fight +1, Armour 16, Health 1. If the crystal takes a point of damage, remove it from the table. The crystals are immune to all shooting attacks, magic or mundane. Crystals can be moved around by Telekinesis as though they were treasure tokens. Note that it is possible for a time crystal to win a combat, damage, and even kill a warband member.



We'd been trudging for several, cold, quiet hours, when a wave of snow suddenly rushed towards us. It crashed over us, throwing us all over. I ended up on my back in a snow drift, watching as the wave sped onwards...

Once all four time crystals have been destroyed, the chronohounds will no longer return to the table. The scenario ends when there are no time crystals and no chronohounds left on the table (or no warband members, of course).

Cooperative Modifications

Add a sixth chronohound to the scenario. This chronohound does not start the game on the table but appears at a random spawn point at the end of Turn 1.

Treasure and Experience

If all the time crystals are destroyed and all the chronohounds killed, two treasure tokens are gained (or three treasure tokens in a cooperative game). One treasure token may be exchanged for a free choice of any item on the Magic Weapon and Armour Table in the *Frostgrave* rulebook (page 62). Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +15 experience points for each warband member still on the table at the end of the scenario.
- +50 experience points for each time crystal destroyed.



CHAPTER TWO

TRAPS AND OBSTACLES

Monsters will normally present the greatest threat in solo and cooperative scenarios, but they don't have to be the only challenge. Even without wandering creatures, the Frozen City is an extremely dangerous place. The wild magic that runs rampant through the city can bring death in an instant, while the crumbling architecture, the shattered ice, and the concealing snow can also cripple an adventuring party. In game terms, these challenges are grouped together under the headings of Traps and Obstacles.

TRAPS

The full rules for using traps in games of *Frostgrave* are presented in *Into the Breeding Pits* (page 12). In those rules, whenever a player rolls a specific result on their initiative roll a trap has been sprung, and a roll should be made on the traps table to see what happens. Now, in solo or cooperative games, there really isn't any need to make initiative rolls, so this system goes out the window to a degree. Instead, the designer must decide on a different mechanism for springing traps based on the specific scenario. The simplest way to do this is to just roll for a trap at the beginning or end of each turn. This system can work surprisingly well for solo and cooperative play, as traps are often capable of upsetting players' plans in ways that monsters, with their prescribed movement, cannot.

Alternatively, traps could be sprung whenever a figure moves to a specific point on the table, such as crossing the centre point or coming within 6" of the evil altar. The drawback of this approach is that the players will know that it is coming, which takes some of the fun out of traps. Another possibility is to have a trap sprung whenever a player rolls a 1 on any of their dice: so combat rolls, shooting attacks, Will Rolls, etc. This system is delightfully random and can lead to some unexpected events. It does, however, also mean that a scenario could, in theory, include an infinite number of traps going off...

Once you've decided when a trap will be sprung, it is then necessary to decide exactly what kind of trap has gone off. *Into the Breeding Pits* includes a generic traps table that can be used for any scenario. That said, when designing a scenario,



it is more fun and thematic to design a specific trap table to go with it. The key when designing traps is that each one of them is a one-off event, and not something that is going to affect the players every turn. So if the scenario is set in the ruins of an old warehouse, you might create a trap table that includes falling crates and toppling shelves, a chain with a big hook that reaches down from the ceiling and attempts to lift up warband members, or even a painfully loud horn that hurts their ears and might attract more monsters.

For each trap, it needs to be clear who that trap is going to affect. In most cases, it is probably best to roll for a random warband member as the target of the trap. So, for the falling crate, you might roll for a random warband member to suffer an immediate +3 attack as a heavy crate falls on her. Alternatively, you could have the trap target whichever figure is the closest to a specific point on the table. So, if there is a large pulley system in one corner, the grasping chain might always target the closest figure. In some cases, such as the painfully loud horn, the trap could target every figure on the table.

When designing traps, it is best if the target of the trap has some chance to dodge out of the way or resist the effects. Although it might be shockingly dramatic to have a pit open up beneath your wizard and have him plummet to his death, it is neither very fun nor very cinematic to not have at least a chance of avoiding this horrible fate!

In the case of traps that generate attacks, this dodge is already worked into the attack roll. In other cases, some other type of roll might be appropriate. In the rules presented in *Into the Breeding Pits*, every trap had a Trap Number that a figure had to roll against to escape the effects, with some types of figures getting bonuses. Players should feel free to use this system if they have those rules. Otherwise, it is probably best to allow a figure to make a Stat Roll to escape the effects. For example, for the grasping chain, allow the target figure to make a Move Roll with a Target Number of 16. So, they simply roll a die, add their Move stat, and if the total is 16 or greater, they have avoided the trap. In the case of the painfully loud horn, every figure could make a Will Roll with a Target Number

of 10 or take 3 points of damage. It probably makes sense for undead and constructs to be immune to this damage.

As a final note, in most scenarios, traps should be more a nuisance than the main threat. Because traps aren't represented on the table and because there is no way for players to strike back against them, they can make players feel helpless. That is okay in small doses, but if used too often or too heavily, players will start to feel like punching bags.

OBSTACLES

Unlike monsters, which wander around the table specifically targeting the players, or traps that are usually an instant effect, 'obstacles' are permanent or semi-permanent table features that make it harder for players to achieve their goals but aren't specifically trying to kill their wizards. Obstacles can really be anything. Maybe there is a giant fissure running through the centre of the table, spanned by a narrow and dangerous ice bridge. Or maybe the wall contains a strange portal of rolling fire that occasionally spits out balls of flame. Or maybe the floor is covered in a thin layer of sheet ice that makes movement extremely difficult.

In many ways, obstacles are at the heart of most scenarios. It is the obstacles that often make the scenario unique and memorable. Any scenario can feature endless hordes of zombies, but players will always remember the fight with the zombies that happened on the ice where their poor figures were sliding around like hockey pucks.

After you've come up with a cool obstacle, you must then decide how the obstacle works mechanically. In some cases, this will be easy. The flaming portal could make a +2 elemental magic shooting attack against the closest warband member every turn. Or you could have a strange glowing mist that makes things harder to see, so that all shooting attacks are at -2 and the maximum line of sight is reduced to 14". In other cases, you might have to give it a bit more thought. For the fissure, you need to decide whether it is completely impassable or if it can be jumped across. What happens when a figure falls in? Do they take a set amount of damage? Are they immediately reduced to 0 Health? Or do they fall into soft snow and are essentially fine? If they are fine, are they out of the scenario, or can they climb back up? Once you've figured out all that, you need to decide what it means to cross the ice bridge. Do figures need to make a Move Roll with a Target Number to avoid slipping off into the fissure? Is there a chance that the bridge could crack and collapse? If the bridge does collapse, does completing the scenario demand that there must be an alternative way to cross the fissure? So, what seems like a simple bit of table terrain can lead to all sorts of interesting questions that need to be answered before the scenario is played. Don't let that stop you, though – a really neat table, with an interesting obstacle or two, often makes for the best games.

SCENARIO FOUR

THE REAVERS' CRYPT

Having smashed the time crystals and stopped the endless cycle of chronohounds, you once again pick up the trail. The sword leads you through several rooms filled with broken furniture and shredded tapestries, until you reach a sturdy, iron-reinforced door, its lock frozen and shattered. Beyond, a stairway stretches down into darkness. Lighting torches, you descend towards a chittering and scraping noise that grows the deeper you go. The stairs lead into a vaulted, stone chamber filled with shattered tombs. By the flickering light, you spy furry black bodies and red eyes scuttling around, gnawing at old bones. Then, from the corner of the room, a strange mist billows, rising up and taking form...

Set-Up

This scenario is played on a 2.5 x 2.5' table. The table represents one large chamber, so all the table edges are impassable walls. Place a doorway in the centre of one table edge – this is the warband's entry point.

Place three tombs on the table. One against the table edge directly across from the entry point, and the other two 6" in towards the centre of the table from the corners of the same table edge. Place two giant rats (*Frostgrave* rulebook, page 114) on opposite sides of each tomb.

The rest of the table should be crowded with small bits of terrain, such as broken walls, mausoleums, tombstones, statues, etc. It should be impossible to draw line of sight from the entry point to any of the tombs, and from one tomb to another.

Finally, place four Reaver wights (page 94) on the table – one next to each of the corner tombs, and one in each of the corners of the table to either side of the warband's entry point.

All the warband members should be placed within 3" of the entry point.

Special Rules

This scenario continues until either all the warband members or all the giant rats have been killed, whichever happens first. If all the giant rats are killed, then the Reaver wights are no longer angry at the desecration of their bones and immediately vanish.

If a Reaver wight is killed, remove it from the table. At the end of the turn, the Reaver wight returns to the table at full Health in a random table corner. For

the purposes of this scenario, Reaver wights are always considered to have line of sight to every warband member on the table.

The giant rats will take no actions during this scenario with the following exceptions: they will force combat with anyone who moves within 1"; If they are in combat, they will use an action to attack; if they win a combat, they will push their opponent back and end their activation. Note that the tombs should be large enough to completely block line of sight to a giant rat.

The only way for a warband member to exit the table during this scenario is through the doorway.

At the end of each turn, randomly select one warband member to be the target of a trap, then roll once on The Reaver's Crypt Trap Table below and apply the effects to that figure.

The Reaver's Crypt Trap Table	
Die Roll	Result
1–2	Make a +5 shooting attack against the target figure.
3–4	Treat the target figure as though Bones of the Earth had been cast upon it.
5–6	Place a zombie (<i>Frostgrave</i> rulebook, page 112) in combat with the target figure.
7–8	Treat the target figure as though Reveal Death had just be cast upon it with a Casting Roll of 20.
9–10	Randomly select one of the target figure's non-magic weapons. That weapon is destroyed. If the figure only has magic weapons, then there is no effect. This weapon is replaced for free after the game.
11–12	Treat the target figure as though Slow had been cast upon it with a Casting Roll of 18.
13–14	Treat the target figure as though Petrify had been cast against it with a Casting Roll of 12.
15–16	Treat the target figure as though Curse had been cast against it with a Casting Roll of 14.
17–18	Place a ghoul (<i>Frostgrave</i> rulebook, page 112) in combat with the target figure.
19–20	Treat the target figure as though Strike Dead had just been cast upon it with a Casting Roll of 18.





Cooperative Modifications

Place an additional Reaver wight in the exact centre of the table. On the first two turns of the game, roll for two random warband members to suffer at trap, instead of one. After the first two turns, only roll for one figure per turn.

Treasure and Experience

If all the giant rats are killed, two treasure tokens are gained (or three treasure tokens in a cooperative game). Furthermore, the Reaver's Sword (page 84) is discovered. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +15 experience points for every warband member still on the table at the end of the scenario.
- +20 experience points for each giant rat killed.
- +50 experience points if all the giant rats are killed.

SCENARIO FIVE

THE WARRENS

One of the items recovered from the Reavers' crypt was a partially frozen book that had been clutched in the skeletal hands of some long-dead warrior. Upon later study, you realized it was a journal of the Reavers' activities. Amidst the catalogue of murders, thefts, and fees, one passage caught your eye. It seems that the Reavers kept their main treasury in a bank vault in the western part of the city. To get there, you must cross the Warrens, a little-explored area of the city known for both its deadly creatures and its close-packed, crumbling architecture. It's a part of the city generally best-avoided, but the chance to obtain just a few of the treasures mentioned in the journal make the risks acceptable...

Set-Up

This scenario is played on a 2.5 x 2.5' table. The table should be divided into equal quarters, numbered 1–4. These quarters should be clearly defined on the table, perhaps by broken walls, and their number should be likewise evident. The table should be extremely crowded with terrain.

Designate the centre of one table edge as the warband's entry point. Place one white gorilla (*Frostgrave* rulebook, page 115) against the centre of the table edge directly opposite the entry point, and one treasure token at the centre of the other two table edges. Place one white gorilla in the centre of each of the two table quarters furthest from the entry point and two manaworms (page 90) in each of the four corners of the table.

All the warband members start within 3" of the entry point.

Special Rules

The ruins make much of this area impassable – figures may only exit the table via the edge containing the warband's entry point or the edge opposite it.

At the end of each turn, randomly select one of the table quarters. Every figure in that quarter, including uncontrolled creatures, suffers a +0 shooting attack as it is struck by falling debris. If a figure is straddling the line between multiple quarters, it counts as being in all of them for these purposes.

It is nearly impossible to walk quietly through the ice, snow, and rubble of the Warrens, and the white gorillas are attentive for potential prey. As a result, the white gorillas are treated as always having line of sight to any figure within 16". Otherwise they follow the normal rules for uncontrolled creatures.

Players should keep track of how many spells they successfully cast each turn. At the end of the turn, place one manaworm in a randomly determined corner, then place one additional manaworm for each successfully cast spell, each appearing in a random corner of the table.

Cooperative Modifications

Place three manaworms in each corner at the start of the game instead of two. Place an additional treasure token in the exact centre of the table. Increase the shooting attack from falling debris to +1.

Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +15 experience points for each figure that exits the table via the table edge opposite the warband's entry point.
- +20 experience points for each treasure token secured.
- +20 experience points for each white gorilla killed.



BOSS MONSTERS

Borrowed from video games, 'boss monsters' are large, or particularly powerful, opponents that you have to fight at the end of a level or chapter in a game. It's not a new concept. All forms of storytelling tend to end with the heroes facing the 'big threat'. For that reason, many wargamers want to include boss monsters at the end of every phase of a campaign. This is understandable, but not always the best idea.

The truth is that it is extremely difficult to represent boss monsters using wargaming rules. No matter how complex you make the system – and more complexity is usually a bad thing – it is never going to approach human intelligence. More often than not, a monster following a programmed instruction is going to make a less-than-optimal move.

The obvious way around this is to make the boss monster extremely tough and deadly. While it is fun to break these monsters out from time to time, and taking one down can be a thrill, the fact is, because they are basically big and dumb, defeating them tends to be little more than a dice-rolling exercise. It just becomes a question if you can bring enough firepower to bear before it tears you to pieces.

Instead, if you want to include one of these extra-large threats in a scenario, it is best to make defeating the monster a multi-step process. For example, let's say you want to include a huge giant in the game. His stats are off the chart, and he's likely to stomp flat any figure that gets near him. Instead of having the wizards stand back, and hope their spells can bring him down, why not include other items on the table that can give the players an advantage. Maybe there is an ancient giant-slaying sword in the tomb in the corner. Maybe there is a magic ballista loaded and ready to fire if the players can reach it and figure out how to operate it. Or maybe if you use those mirrors to reflect the sun directly at him, you can temporarily blind him.

Just remember, in solo and cooperative games, a single big monster does not necessarily make for an interesting scenario. If you build the scenario up around that monster, however, you are heading for an epic showdown!

Oh, and if your scenario centres around a boss monster, you should probably make that monster immune to Mind Control!



SCENARIO SIX

HUNTING GROUND

According to ancient sources, the Warrens was a commercial district with as many premises below ground as above. During the cataclysm, however, many of those above collapsed into those below, forming large sinkholes that were swiftly concealed by snow and ice. Having fought your way through the close-packed ruins, you are now confronted with a seemingly open stretch of ground, with only small islands of ruins rising amidst the snow. The only way to safely advance is to cautiously probe each path with poles to ensure that the footing is solid. Progress is slow, made worse by the heavy snow that has started to fall, and by the creatures emerging from the shadows to feed...

Set-Up

This scenario should be played on a 2.5 x 2.5' table. Unlike most *Frostgrave* tables, this one should be only sparsely covered in terrain. Two large ruined buildings stand apart, while a few smaller ruins are scattered about. One table edge should be designated as the warband's starting edge. The opposite edge is the exit edge.

Place one treasure token in each of the large ruined buildings. Place one matriarch (page 91) adjacent to each treasure token. Place one ice spider (*Frostgrave* rulebook, page 114) in each corner of the table and one at the centre point of the non-starting or exit table edges.

All the warband members are set up adjacent to their starting table edge.

Special Rules

There is a heavy snow falling during this scenario. All shooting attacks are at -2 and the maximum line of sight is 14".

Once again, the area is bounded by impassable ruins to either side. Warband members can only exit the table via their starting edge or the exit edge.

The ground in this scenario is extremely treacherous, concealing numerous sinkholes and drops into dark chambers. At the end of every turn, roll a die for each warband member – on a roll of 1–2, the ground collapses beneath them, and a further roll on the Treacherous Ground Table below should be made. If the figure is standing in or on the ruin terrain, then the ground only collapses on a roll of 1. Note that ice spiders and matriarchs are used to moving around in this terrain and never have to roll for treacherous ground.

There is no movement penalty for carrying treasure tokens in this scenario.

Do not roll for random encounters when picking up treasure tokens. Instead, at the end of each turn, roll once on the Hunting Ground Encounter Table below.

Treacherous Ground Table	
Die Roll	Result
1–6	Make an immediate +0 attack against the figure.
7–11	The figure must make an immediate Move Roll with a Target Number of 18. If the figure fails, it sinks into a sinkhole and may take no actions during its next activation. After that, it is free to take actions as normal.
12–20	Place a marker on the table where the figure was standing. Remove this figure from the table and place them in a corner of a separate 6 x 6" room. Place an ice spider in the opposite corner. Roll a die. If the result is 16+, also place a treasure token in one of the unoccupied corners. It is impossible to escape this room while there is an ice spider in it. If the ice spider is killed, then a figure may climb out of the room by expending 5" of movement. In this case, return the figure to the table at the point they were standing when they dropped into the hole. Any other warband member may jump into the hole by moving into contact with the marker. In this case, place the figure anywhere in the 6 x 6" room, but its activation ends immediately. Figures in a hole do not need to roll for treacherous ground.

Hunting Ground Encounter Table	
Die Roll	Result
1–5	No Encounter
5–10	Place an ice spider in a random table corner.
11–15	Place an ice spider 3" away from a random warband member in a random direction.
16–20	Place a matriarch in a random table corner.
21–22	Place a matriarch 6" away from a random warband member in a random direction.

Cooperative Modifications

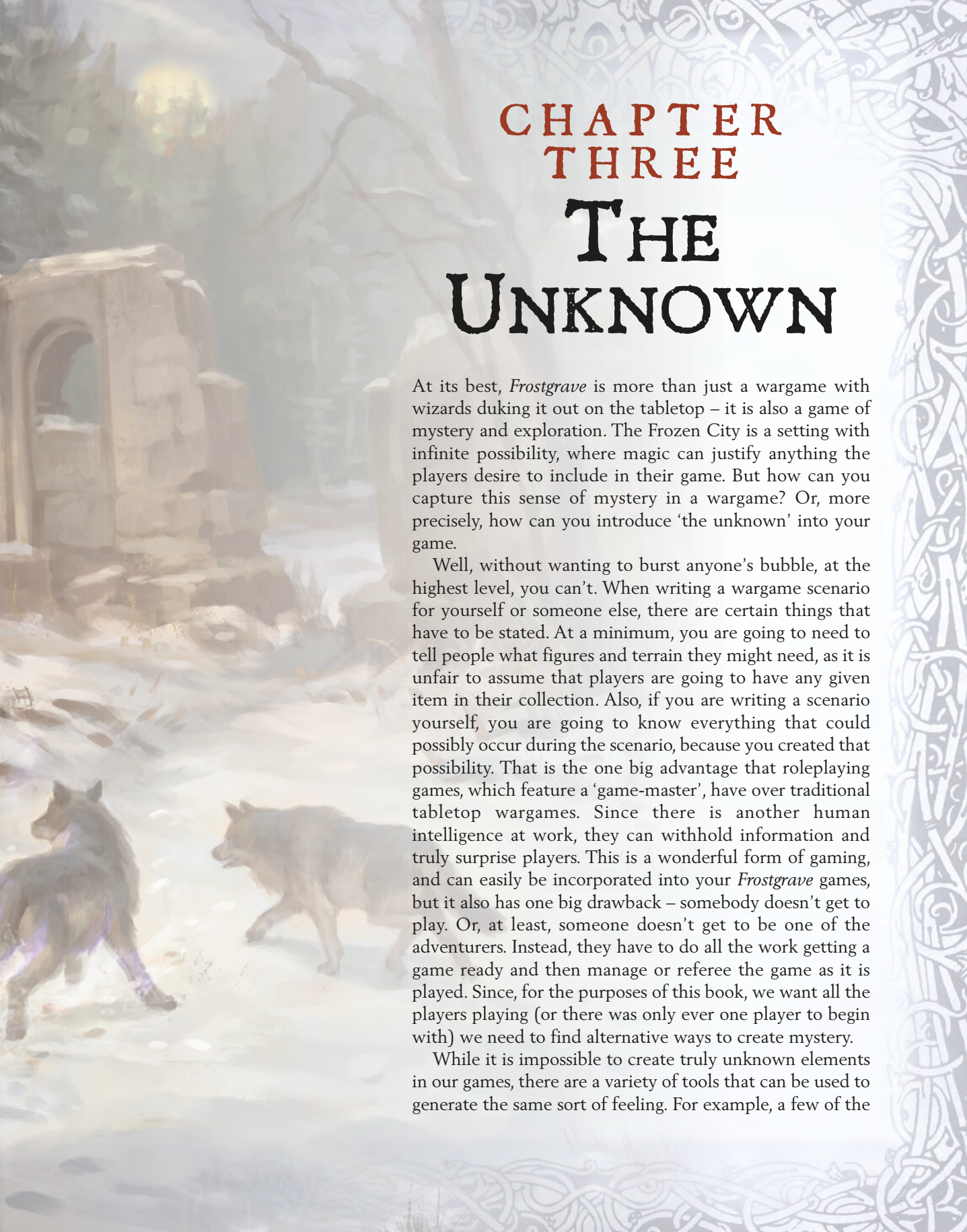
Add a third large ruined building, and thus a third treasure token and a third matriarch. Furthermore, add +2 to all rolls on the Hunting Ground Encounter Table at the end of each turn.

Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +5 experience points for each ice spider killed (maximum of +40)
- +10 experience points for each matriarch killed (maximum of +40)
- +40 experience points for each treasure token secured.
- +15 experience points for each warband member that exits the table via the exit edge.





CHAPTER THREE

THE UNKNOWN

At its best, *Frostgrave* is more than just a wargame with wizards duking it out on the tabletop – it is also a game of mystery and exploration. The Frozen City is a setting with infinite possibility, where magic can justify anything the players desire to include in their game. But how can you capture this sense of mystery in a wargame? Or, more precisely, how can you introduce ‘the unknown’ into your game.

Well, without wanting to burst anyone’s bubble, at the highest level, you can’t. When writing a wargame scenario for yourself or someone else, there are certain things that have to be stated. At a minimum, you are going to need to tell people what figures and terrain they might need, as it is unfair to assume that players are going to have any given item in their collection. Also, if you are writing a scenario yourself, you are going to know everything that could possibly occur during the scenario, because you created that possibility. That is the one big advantage that roleplaying games, which feature a ‘game-master’, have over traditional tabletop wargames. Since there is another human intelligence at work, they can withhold information and truly surprise players. This is a wonderful form of gaming, and can easily be incorporated into your *Frostgrave* games, but it also has one big drawback – somebody doesn’t get to play. Or, at least, someone doesn’t get to be one of the adventurers. Instead, they have to do all the work getting a game ready and then manage or referee the game as it is played. Since, for the purposes of this book, we want all the players playing (or there was only ever one player to begin with) we need to find alternative ways to create mystery.

While it is impossible to create truly unknown elements in our games, there are a variety of tools that can be used to generate the same sort of feeling. For example, a few of the



ideas we've discussed previously, such as random encounters, spawn points, and traps, are all methods of using randomness to generate the unknown. While a player can read the encounters or the traps table and see all the spawn points, they never know which of the possibilities will occur at what time. As these random possibilities get more numerous, it gets harder for a player to keep them all in mind. Thus, a sense of the unknown can be generated by the sheer number of possibilities in any given game. Put simply, the more possibilities a designer creates for a scenario, the more a sense of the unknown is generated. Imagine a scenario with a trap table that included 100 different traps – even if you wrote the table yourself, by the time you came to play the scenario, you will probably have forgotten most of what is on it (making it almost possible to surprise yourself)!

Of course, writing tables with 100 entries is a lot of work (trust me), and probably not worth the effort unless you plan on using that table for multiple games. Actually, coming up with large lists of encounters or traps, based on what can be found in your miniature and terrain collection, is a great technique. Just remember that those lists will not necessarily be balanced to specific scenarios and you might end up facing a near-impossible scenario... but some people seem to like that kind of thing.

Apart from immense random tables (glorious, immense random tables), I have two other specific techniques that can be used to generate a sense of the unknown in your games: clue markers and room cards.

CLUE MARKERS

Unlike most wargames that are just about beating one another death (and there is nothing wrong with that), *Frostgrave* is also about investigation. In the basic game, wizards are on the hunt for treasure. If you use the cards in *Ulterior Motives*, the wizards will usually have some other little mystery to investigate as well. Some scenarios, such as The Silent Tower or The Well of Dreams and Sorrows (*Frostgrave* rulebook, page 100 and 105) include an element of exploring specific locations in the Frozen City. This small dose of investigation works well in player-vs-player games where the real goal is to get one up on your opponent. In solo or cooperative games, though, were that element doesn't exist, it is possible to take this idea of investigation a step further and make it the primary focus.

One way to do this is to introduce 'clue markers'. These are little tokens that can be placed on the table in much the same way as treasure tokens. Whenever a figure moves into contact with a clue marker it can spend an action to examine it and immediately roll on the clue marker table for that scenario. The clue marker table can contain anything that the designer wishes, but it works best if some of the results relate directly to advancing further in the scenario. For example, perhaps the table set-up includes one area that is completely sealed off. The only way to gain entry is through a magic-locked door. To open this door, players need to find the key, which is one of the possibilities on the clue marker table. Or perhaps, to banish the giant, stompy demon back to its own plane of existence, you need to read the spell from an old grimoire. Unfortunately, the book has been torn and several of the pages are scattered about the table. Each page could be one entry on the clue marker table and, until the players find them all, they can't complete the scenario.



Unlike the other tables presented in this book, each result on a clue marker table should be treated as unique. Thus, once a result is rolled, it should be crossed out, and any future roll that gets the same result, should be re-rolled. In fact, it might be better to make a little deck of 'clue cards' – each card can be discarded after being drawn and so there is no chance of duplicates. It just depends on the amount of work you want to put in.

When creating a clue marker table (or card deck), it is not necessary that every result be vital to the scenario. Some of them can turn out to be treasure tokens or specific items, while others could be traps or monsters. Don't overdue the traps and monsters though – a bit of surprise is nice, but we don't want to penalize players too much for doing what they are supposed to do!

One fun way to make your scenarios more unique and unpredictable is to include more entries on the clue marker table than there are clue markers in the scenario. Thus, each time you play, you never know exactly what you will find. This greatly increases the replay value of a scenario. However, this gets tricky for scenarios that have specific clues that must be found. For example, if you are playing the scenario where you must find the golden key and there are four clue markers, it is imperative that four rolls on the clue marker table ensures that the key can be found. This can be accomplished by having multiple results of finding the golden key on the table with a note that if a second or third golden key is found they are replaced by treasure tokens. Thus, you could have four clue markers, but seven results on the clue marker table, with three of them potentially being the golden key.

If you are playing a campaign, you can take the idea of clue markers a step further and have results on the clue marker table that relate to future scenarios. Maybe you find a stone tablet that marks the location of traps in the ancient temple, so that you get a bonus to avoiding any of those traps in the next scenario. Or perhaps you can't even play a specific scenario until you have found the map that shows the location of the secret chamber! Again, possibilities are endless, but this is a great way to work an ongoing narrative into your campaign to tie all the games together.

Once you start playing around with clue markers, you will find that there are all kinds of different ways to use them and have them interact with the scenario and with one another. You could even start to write clue results tied specifically to your wizard. Maybe during one scenario he could find his family mark carved into a stone. In the next he could find the ring that his (long-lost-and-presumed-dead) brother used to wear. Each of these could come with a little experience points bonus as the wizard slowly unravels the mystery of his own family history.

You could even create a 'campaign clue marker table' and include one clue marker in each game. None of these clue markers would tie directly into that scenario but could be useful in driving the whole campaign forward. There are so many directions you can take clue markers that it is simply not possible to discuss them all. In the end, it is best to just start having a play with them and see where your creativity leads you.

ROOM CARDS

Traditionally, wargames are played on a table with defined boundaries, where everything within those boundaries is immediately visible to players. The table may have different areas, or maybe even a few places that are split off as different rooms, but players look down upon it all like omniscient gods. They can always see where every figure is positioned, where all the treasures are, and where any objectives sit. In a player-vs-player game, this is probably the best method as it leads to fewer arguments but, if you stop and think about it, it doesn't really make sense. In truth, only see the parts of the table that can be seen by the figures should really be visible to the player. If this were the case, the table itself becomes mysterious, and every area beyond the figures' view becomes 'the unknown'. Now, while we can't quite simulate seeing through our figures' eyes, we can fake it well enough to achieve the same basic result. The easiest way to do this is through the use of 'room cards'.

There are two ways to go about using room cards. The first, and easiest, method is to set up the table so that it is divided into an equal number of similarly sized rooms. Each room should be connected via a door to at least one other room, and there should also be one 'entry door'. At the start of the game, nothing else should be placed on the table – no other terrain, no figures, no treasure tokens, no clue markers. When the game begins, players should place all their figures within a few inches of the entry door and then draw a room card. The room card explains exactly how to set up the room, as though each room



were a mini-scenario. So, the card covers what terrain should be in there, what creatures, and any tokens or markers. Then the game begins.

When a figure reaches the doorway to another room and opens the door, players should immediately draw another room card and set up the next room as described, and so on, until the figures reach the last room, complete the scenario, or all die. By this method, the players only see the part of the table that is in the immediate vicinity of their figures and remain ignorant of what is behind the next door.

The second method is to set up only one room on the table at the start of the game. In this case, all the terrain, creatures, etc. can be set up at the beginning. This time, however, every time you draw a room card, the card states the size and shape of the new room and how many doorways it has leading to other rooms. This method creates an even greater sense of the unknown as the players don't even know the shape of the table when the game begins. This method is really a simple way of doing a 'dungeon crawl', which will be discussed in more depth in the next chapter. The downside to this method is that players will need to have a way of creating these rooms on the fly, either by having lots of walls that they can put down, some kind of tiles, or specific rooms they have created. Also, since you don't know the layout of these rooms on the table, you may find that it ends up not fitting on whatever surface you are playing on! Still, since you are creating the room cards yourself, you can tailor them to fit your terrain collection, and if they start to wander off the table, you can always modify on the fly to get them to fit.

The great thing about room cards is that they can literally contain anything that you might find in a regular scenario, just on a smaller scale. So, the first room could have a few skeletons guarding an old tomb with a treasure token. The next could have a wraith floating around a room filled with strange wall paintings, a couple of which could be clue markers. The third could contain a chasm with an old rope bridge and a couple of pesky gnoll archers. While, in theory, each room could have its own traps table, random encounter table, or clue marker table, this is probably more complexity than most people will want. Instead, it is usually better to have overarching tables for each type that apply to all the rooms. So, no matter which room a clue marker is in, you still roll on the same clue marker table.

There are two further aspects of room cards that are worth consideration. The first is not to take it too far. While you could create a huge, sprawling temple with dozens of rooms for your wizards to explore, the chances are they won't survive. Since the rooms tend to be small, any fights within them are likely to be quick and bloody. Even with the advantage held by wizards, they will get worn down over time. It is difficult to get the balance on this right, and once again, the best method is trial and error, but as a guideline, I would suggest that 3–5 large rooms is likely to be all that players – and most gaming tables – can handle at one time.

Finally, one potential problem with room cards is that each room needs to be 'easier' than a full-on scenario – so fewer monsters and traps – otherwise the



players will have no chance of making it through a long series of rooms. This means that in any given room, the players will have a big advantage, and can take their time to either sit back and pick off monsters with spells and ranged weapons or spend time manoeuvring to get the maximum advantage in combat. This is natural but, in general, it is not that much fun. To counter this, it is best to include a timing element in these scenarios. These can be any of the methods discussed in Chapter One, or players can introduce a 'penalty system'.

In the penalty system, each room card features a time limit, say three or four turns. This is the time that the players have to open the door to the next room. If they fail to accomplish this, when they do eventually open the door, they suffer the penalty in the next room. Each room card would have its own unique penalty. So, maybe the room with the wraith contains two wraiths instead of one. Perhaps the room with the chasm is now filling with a noxious gas. It doesn't matter specifically what the penalty is, provided that it makes the situation for the players worse. This will keep the players moving forward, not allowing them to commit all their figures to ganging up on enemies, and will greatly enhance the drama of the game.

Room cards are a wonderful tool for creating unique games, but they are also complex and difficult to balance. Take your time creating these kinds of scenarios, and slowly build in more complexity as you become comfortable with the system. There is no rush, and as the wizards go up in level and get more powerful, they will be ready to face greater and more difficult challenges.

SCENARIO SEVEN

THE DOORWAY

Having escaped the crumbling architecture and sinkholes of the Warrens, you pressed on into the ancient banking district. Locating the ruins of the bank described in the Reavers' journal, and identifying the correct vault within it, you finally succeeded in opening it to find... a door. You immediately realise that it is a magic portal of some kind, and dive back into the journal to discover further clues to its use. Gemstones set around the doorframe seem to be the key to activating it, but four appear to have fallen away. You have just told your soldiers to scour the ruins for the missing gems when a horrible howling comes from all around...

Set-Up

This scenario is played on a 2.5 x 2.5' table. One table edge should be designated as the doorway edge and should have a wall running its entire length, with a door or gateway sitting in the exact centre. The rest of the table should be crowded with terrain. The warband sets up within 3" of the door.

Six numbered spawn points should be placed on the table – one in each corner of the table; and the remaining two 15" away from the doorway edge and 8" to either side of the centre point of the table.

Eight clue markers should be placed on the table in two rows of four, with each row parallel to the doorway edge. The first row is 12" away from the doorway edge, the second is 24" away. The clue markers within each row should be 6" from the table edge and from each other.

Place a werewolf (*Frostgrave* rulebook, page 120) at each of the spawn points. Randomly determine two spawn points and place one wolf (*Frostgrave* rulebook, page 116) at each of those.

Special Rules

Whenever a figure is in contact with a clue marker, they may spend an action to investigate it. Immediately roll on The Doorway Clue Marker Table below. Each entry on the table can only be rolled once, so re-roll any results that have previously been generated.

As soon as the warband has located the four missing gemstones, the doorway is activated, and figures can exit the table through it. Otherwise, figures may not exit the table via the doorway edge but may via any other table edge.

At the end of each turn, roll once on The Doorway Encounter Table and place the creatures specified at the spawn point indicated.

Figures do not suffer a movement penalty for carrying treasure in this scenario.

The Doorway Clue Marker Table	
Die Roll	Result
1–3	Located Gemstone 1
4–5	Located Gemstone 2
6–8	Located Gemstone 3
9–10	Located Gemstone 4*
11–13	Replace the clue marker with a treasure token. The figure that investigated the clue marker may pick it up as a free action.
14–15	Replace the clue marker with a treasure token. The figure that investigated the clue marker may pick it up as a free action.
16–18	The figure discovers a partial map of the catacombs (see Scenario Eight, page 54).
19–20	Replace the clue marker with a werewolf in combat with the figure that investigated it.
<p>* Cooperative Modification: Furthermore, replace the clue marker with a treasure token. The figure that investigated the clue marker may pick it up as a free action.</p>	



The Doorway Encounter Table		
Die Roll	Result	Spawn Point
1	Wolf	1
2	Wolf	2
3	Wolf	3
4	Wolf	4
5	Werewolf	1
6	Werewolf	2
7	Werewolf	3
8	Werewolf	4
9	Werewolf	5
10	Werewolf	6
11	Werewolf & Wolf	1
12	Werewolf & Wolf	2
13	Werewolf & Wolf	3
14	Werewolf & Wolf	4
15	Werewolf & Wolf	5
16	Werewolf & Wolf	6
17	Werewolves (2)*	1 & 6
18	Werewolves (2)*	2 & 5
19	Werewolves (2)*	3 & 4
20	Wolves (4)*	1, 2, 3, 4
21	Wolves (4)*	1, 2, 3, 4
22	Werewolves (2) & Wolves (2)**	1, 3 & 2, 6
23	Werewolves (2) & Wolves (2)**	2, 4 & 5, 6
24	Werewolves (2) & Wolves (2)**	5, 6 & 1, 2

* Evenly allocate the creatures generated between the spawn points indicated (e.g. a roll of 17 would generate one werewolf at spawn point 1 and one at spawn point 6).

** Evenly allocate the first creature type generated between the first set of spawn points indicated, then do likewise for the second creature type and the second set of spawn points (e.g. a roll of 22 would generate one werewolf at spawn point 1, one werewolf at spawn point 3, one wolf at spawn point 2, and one wolf at spawn point 6).

Cooperative Modifications

At set-up, instead of placing wolves at random spawn points, place one wolf at each spawn point. When rolling on The Doorway Encounter Table, add +4 to the roll. Note also the modification to The Doorway Clue Marker Table above.



Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +25 experience points for each gemstone located.
- +25 experience points if the doorway is opened.
- +20 experience points for each warband member that exits the table through the doorway.



SCENARIO EIGHT

FIRE AND ASH

As you and your men step through the doorway, you emerge into a scene of horror. Twisted demonic creatures writhe in the corners, and flames, smoke, and ash fill the air. You are just about to order a retreat when the portal shuts behind you. You look in desperation, but there are no gemstones on this side, and no way of opening the door. There is only one chance – to move forward as quickly as possible...

Set-Up

This game is played on a 2.5 x 2.5' table. The table should be split into quarters, with solid walls dividing them into four separate rooms. Choose one room to be the starting room and place a doorway in the centre of one of the walls that links to an adjacent room. Continue placing doors in this manner until you get to the final room (i.e. there should be no door linking the final room to the starting room). Essentially, it should be possible to move through all four rooms by continuing clockwise (or anticlockwise) around the table.

The warband should be set up in the starting room, with every figure within 3" of the centre point of the room edge opposite the doorway.



Special Rules

This scenario takes place underground. The table edges all represent the solid earth surrounding the chambers. No figure may exit the table until the hidden stairway is discovered. Whenever a clue marker is investigated, roll on the Fire and Ash Clue Marker Table to see what the marker represents as normal, but also note the 'Hidden Stairway Points' column. This represents how close the warband is to finding the exit, and players should keep a running tally of the number of points they have scored. Once the total score reaches 12, place the hidden stairway in a random corner of the final room. Any warband member may now exit the table by moving onto the stairway. Each entry on the table can only be rolled once, so re-roll any results that have previously been generated.

This scenario uses room cards, and players should start the scenario by drawing one random room card and setting up the starting room appropriately. Unless the warband discovered the partial map of the catacombs in the previous scenario (page 51), apply whatever penalty is listed on this room card.

All the doors on the table are locked. To open a door, a figure must be adjacent to it, spend an action, and make a Fight Roll with a Target Number of 16. The figure may add +2 for each friendly figure that is also adjacent to the door and not in combat. As soon as the door is opened, another random room card should be drawn, and the newly revealed room set up as per its instructions.

There is no movement penalty for carrying treasure tokens in this scenario.

Do not roll for random encounters during this scenario.

It is worth noting that there are five room cards, even though there are only four rooms. This ensures that players never know exactly what they will face next, even when there is only one room left unexplored. It also means that each playthrough of this scenario will likely be different.



Fire and Ash Room Cards		
Room Card	Result	Penalty
1	<p>The floor of this room is covered in thick, dark ash that billows up at every step. This room is full of rubble and broken tombs. Two clue markers should be placed in the corners of the room furthest from the point at which the warband enters. Place a minor demon (<i>Frostgrave</i> rulebook, page 118) in each of the four corners of the room and two imps (<i>Frostgrave</i> rulebook, page 117) in the centre. Whenever a warband member activates while in this room, they must make an immediate Will Roll with a Target Number of 12. On a failure, the figure has inhaled ash, and only receives one action. Undead and Constructs do not have to make this Will Roll. After the turn in which this room card was drawn, players have three turns to open the door to the next room or else face that room's penalty.</p>	Place two additional minor demons in the centre of the room.
2	<p>This room is filled with a strange, smokeless fire.</p> <p>Place four circles of flame, each about 2" in diameter, forming a square in the centre of the room. The rest of the room should be filled with rubble. Two clue markers should be placed in the corners of the room furthest from the point at which the warband enters. Eight imps (<i>Frostgrave</i> rulebook, page 117) should be placed, equally spaced along the length of the wall between the two clue markers. At the end of the turn, each circle of flame will move 4" in a random direction, stopping if it meets a wall. If a circle of flame ever moves into or over a warband member (or a warband member moves into or through a circle of flame) the warband member immediately suffers 2 points of damage. Demons are immune to the damage from these flames.</p> <p>After the turn in which this room card was drawn, players have three turns to open the door to the next room or else face that room's penalty.</p>	Place an additional circle of flame directly in front of the doorway to the next room, if there is one, or in a random corner if not.
3	<p>As soon as the warband opens the door to this room, they are struck by a pounding, swirling wind.</p> <p>This room is full of rubble, broken crates, and barrels. Two clue markers should be placed in the corners of the room furthest from the point at which the warband enters. Place one hellcrow (page 89) in each corner of the room and one in the centre. At the end of each turn, randomly select one warband member in the room. That figure suffers a +2 shooting attack as the wind hurls objects around. After the turn in which this room card was drawn, players have three turns to open the door to the next room or else face that room's penalty.</p>	Place two additional hellcrows in the centre of the room.
4	<p>In the centre of this room, a bubbling pit of lava hisses and spits, while horrific creatures crawl forth.</p> <p>Place a lava pit, 6" in diameter, in the centre of this room. Place four magmites (page 90) next to it, spaced evenly around its edge. Two clue markers should be placed in the corners of the room furthest from the point at which the warband enters. Any warband member that activates while in the lava pit, or moves into or through it, immediately suffers a +10 elemental attack. At the end of each turn, roll a die. On a 11+ place another magmite next to the lava pit, as close to a warband member as possible. Only make this roll if there is a warband member in the room. After the turn in which this room card was drawn, players have three turns to open the door to the next room or else face that room's penalty.</p>	This room is impossibly hot. Whenever a figure activates, it must make a Will Roll with a Target Number of 12 or immediately suffer 1 point of damage.

5	<p>This room is filled with a thick cloud of smoke that obscures vision and stings the eyes, while jets of flame periodically illuminates up the scene.</p> <p>In the centre of the room, place a clue marker, one major demon (<i>Frostgrave</i> rulebook, page 118), and two minor demons (<i>Frostgrave</i> rulebook, page 118). Place a statue in each corner of the room. Statues can be attacked and destroyed – treat them as having Fight +0, Armour 16, and Health 1, and as being immune to bow and crossbow attacks. At the end of every turn, roll to identify one of the statues. If the statue has been destroyed, nothing happens. Otherwise, it spits a gout of flame at the nearest warband member in line of sight – immediately make a +3 elemental magic shooting attack against that figure. Line of sight in this room is limited to 10" (for all figures, including the demons and statues).</p> <p>After the turn in which this room card was drawn, players have three turns to open the door to the next room or else face that room's penalty.</p>	<p>The statues make +4 elemental magic shooting attacks.</p>
<p>Note: When building a room card deck, simply write the numbers 1 to 5 on cards or allocate each room to a card taken from a regular deck of playing cards (e.g. the Ace, Two, Three, Four, and Five of Clubs), and reference this table when a room card is drawn.</p>		



Fire and Ash Clue Marker Table		
Die Roll	Result	Hidden Stairway Points
1–2	Replace the clue marker with a treasure token. The figure that investigated the clue marker may pick it up as a free action.	1
3–4	Replace the clue marker with a treasure token. The figure that investigated the clue marker may pick it up as a free action.	1
5–6	Replace the clue marker with a treasure token. The figure that investigated the clue marker may pick it up as a free action.	1
7–8	The figure finds a Healing Potion (<i>Frostgrave</i> rulebook, page 58). The figure may drink this potion as a free action or carry it if it has an item slot available. Otherwise, it may leave the potion on the table and another figure may pick it up as a free action later.	1
9–10	The figure finds a Healing Potion (<i>Frostgrave</i> rulebook, page 58). The figure may drink this potion as a free action or carry it if it has an item slot available. Otherwise, it may leave the potion on the table and another figure may pick it up as a free action later.	2
11–12	The figure finds a Healing Potion (<i>Frostgrave</i> rulebook, page 58). The figure may drink this potion as a free action or carry it if it has an item slot available. Otherwise, it may leave the potion on the table and another figure may pick it up as a free action later.	2
13–14	The figure finds a key, which it can carry even if it has no item slots available. If this figure moves into contact with a locked door, it can spend an action and open the door without having to make a Fight Roll. The key is then discarded.	2
15–16	The figure finds a key, which it can carry even if it has no item slots available. If this figure moves into contact with a locked door, it can spend an action and open the door without having to make a Fight Roll. The key is then discarded.	2
17–18	Replace the clue marker with a minor demon (<i>Frostgrave</i> rulebook, page 118) in combat with the figure that investigated it.	3
19–20	The figure discovers a map of the rooms.	3

Cooperative Modifications

The Fight Rolls to open doors require a Target Number of 18. At the end of each turn, roll a die – on an 8+ place a minor demon (*Frostgrave* rulebook, page 118) in a random corner of the room for which a room card was most recently revealed.

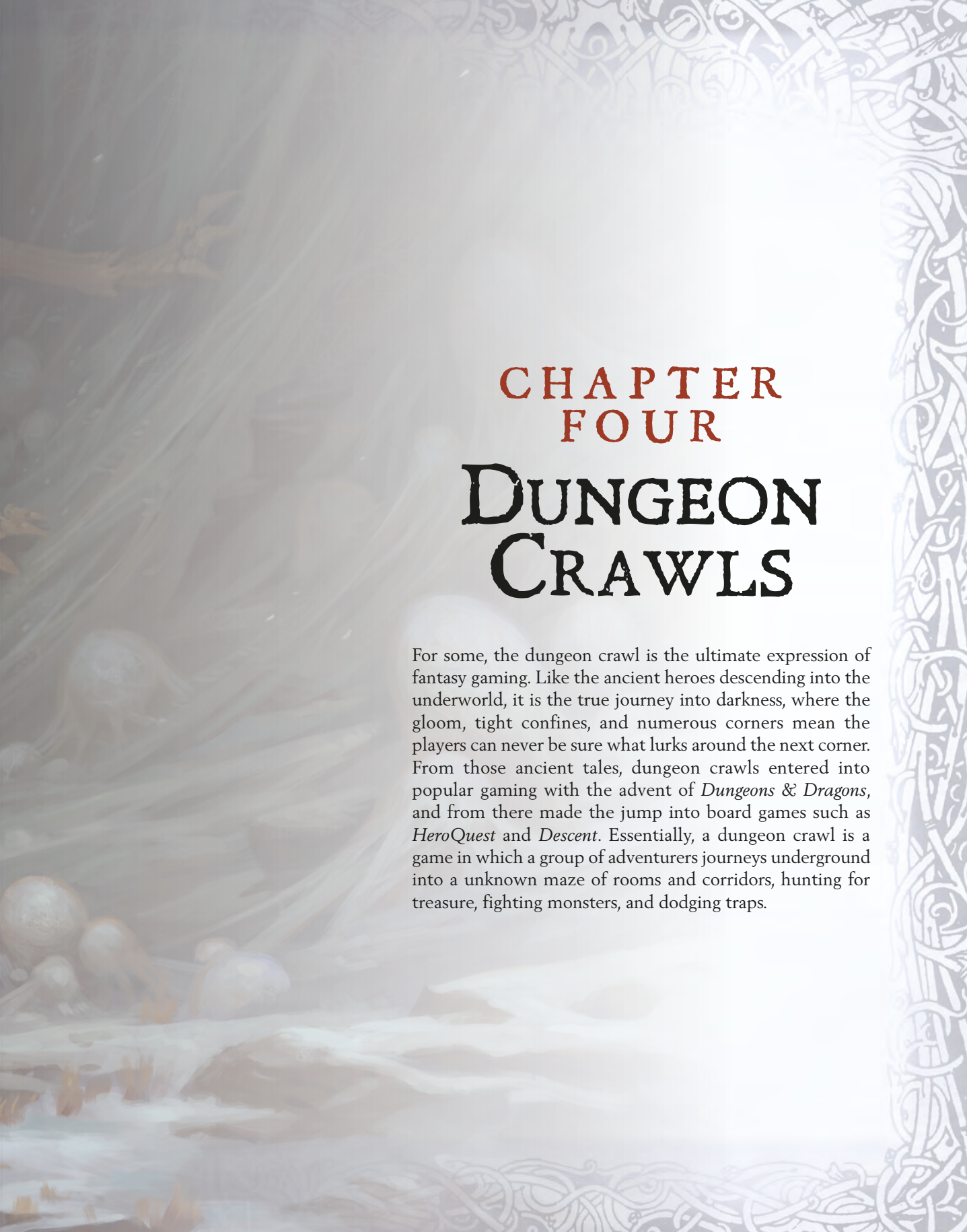
Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +X experience points, where X is equal to five times the warband's final hidden stairway score (e.g. if the warband amassed 14 hidden stairway points, 70 experience points would be gained).
- +25 experience points if the hidden stairway is revealed.
- +20 experience points for each warband member that exits the table via the hidden stairway.







CHAPTER FOUR DUNGEON CRAWLS

For some, the dungeon crawl is the ultimate expression of fantasy gaming. Like the ancient heroes descending into the underworld, it is the true journey into darkness, where the gloom, tight confines, and numerous corners mean the players can never be sure what lurks around the next corner. From those ancient tales, dungeon crawls entered into popular gaming with the advent of *Dungeons & Dragons*, and from there made the jump into board games such as *HeroQuest* and *Descent*. Essentially, a dungeon crawl is a game in which a group of adventurers journeys underground into a unknown maze of rooms and corridors, hunting for treasure, fighting monsters, and dodging traps.

DUNGEON CARDS

The first, and altogether easiest, approach to constructing a dungeon crawl is to use 'dungeon cards', which is really just an expansion on the room cards method presented in the previous chapter. Under this method, you begin your game by placing one room or corridor on the table, and then draw a card whenever your figures open the door or otherwise comes into line of sight of the next room. The card will then tell you the next room that should be placed on the table. The difference between this and room cards, is that dungeon sections should generally





be both smaller and more numerous. So, instead of 3–5 large rooms, a dungeon might have 10–12, being a mix of corridors, small rooms, and maybe one or two larger rooms. I will continue to call all areas of terrain ‘rooms’ for simplicity, but dungeons often consist of more corridors than rooms.

When creating your dungeon cards, many people will be limited by the terrain they have available. If you have a dungeon set-up, you can simply create a card to match each terrain piece. The same thing goes if you are using 2D tiles. There are a couple of things to keep in mind when doing this. Most rooms should contain both an entrance and an exit. A few should contain multiple exits, and a few should be dead-ends. Try to ensure that you have as many dead-end rooms as you have ‘extra’ exits. If you have too many rooms with multiple exits, you will run out of dungeon cards long before all these side passages can be explored. The dead-ends are there to cap certain paths, so that the game doesn’t play out completely linearly. Unfortunately, these dead-end cards can also cause a problem. If you draw a dead-end as your first or second room, your dungeon has just become very small! There are two ways around this. The first is a bit of a cheat – there’s a secret passage. If you encounter a dead-end room, and there are no other unexplored exits on the table, you devise a method for your figures to find a hidden exit. That way the dungeon can continue from that point. For example, if you reach a situation in which there are no possible exits to a dungeon, you could allow any figure standing adjacent to a wall to make a Will Roll with a Target Number of 18. If successful, this figure has found a secret door. Immediately draw a new dungeon card, connect the new room to this newly discovered secret door, and continue to the scenario from there. The other method is to make sure that all your dead-end rooms are also objective rooms.

Every stack of dungeon cards should contain at least one objective room. These rooms contain something that the players can find or accomplish that

makes them feel that they have succeeded. This could be a big pile of treasure tokens, a specific monster they've come to slay, a prisoner they are trying to rescue, or whatever else fits with the narrative that has been built in the campaign so far. The objective room could also be the room that contains the stairway down to the next level of the dungeon, if you want to make a multi-level dungeon. In this case, I would treat each dungeon level as a different game, with its own set of dungeon cards. It is even possible to include multiple objective rooms, so maybe one contains all the treasure, but the other has the prisoner. Or one has treasure, and the other contains the stairway down. This gives the players a reason to go back and explore other passageways even if they have already found one objective. The key to objective rooms is that you don't want to discover them too early in your game. If you pull an objective room as the second room of the dungeon, it would not only be anti-climactic, but you would have also wasted all the effort you put into creating all the other rooms for the dungeon!

To avoid this, the best method is simply clever dealing. When you come to play, take your dungeon cards, pull out any cards that represent rooms with multiple exits and place them to one side as Deck A. Next, take those containing the scenario's objectives and put them aside as Deck B. Shuffle the remaining cards and deal them evenly between Deck A and Deck B. Shuffle both decks independently, set them face-down, then place Deck A on top of Deck B. This method of dealing will ensure that no objective room will be found until at least half of the dungeon has been explored, and that most of the cards will be used, but still keeps the mystery of what any individual room will be and when, exactly, an objective room will be discovered.



CLOSELY CONNECTED SCENARIOS

In the *Frostgrave* rulebook, it is assumed that each game or scenario represents one excursion into the Frozen City. After the scenario is completed, the warband returns to its base in order to rest up, hire new soldiers, and buy or sell items. When running a narrative-based solo or cooperative campaign, however, there will often be situations where you will want one scenario to follow directly on from another – such as moving from one level of a dungeon to the next. In this situation, it doesn't make much sense for wizards to be able to hire new soldiers, or buy a few magic swords, nor should all figures instantly heal back to their full Health.

In these instances, I would use the following rules:

- Roll for survival as normal. Figures that would normally miss a game, instead start the next game at half of their normal starting Health, rounded down.
- All other figures either heal 6 lost points of Health or heal up to half of their starting health, rounded up, whichever is better.
- Calculate experience normally and level up as allowed.
- Roll for treasure normally. Items can still be placed in the wizard's vault, but nothing can be bought or sold. Items can be redistributed among the warband members.
- No new soldiers or apprentices may be hired.
- Each spellcaster may attempt to cast a single Out of Game spell before the next game. If the spellcaster has the Heal spell, they may attempt this as their one Out of Game spell.



THE RANDOMLY GENERATED DUNGEON

The second method for playing a dungeon crawl is to generate a random dungeon as you play. Essentially, every time your figures reach a new room, you roll on a table to see what that room is and what it contains. So first, you would roll on a 'room table', then an 'encounter table', and finally a 'treasure and clue marker table'. Three rolls and you know what kind of room it is, what monsters are in it, and what kind of treasure or clue markers it contains.

This method has one major advantage – players really have no idea what is coming. Sure, they will be able to see all the possibilities on the chart, but they never know exactly what will be rolled. It is about as close to the true unknown as a wargame can reach. While there is some balancing in the creation of the tables, the scenario as a whole cannot truly be balanced. Thus, there may come situations where the players have no chance, and their only options are either to run and try to escape the dungeon or die where they stand. Then again, you might end up with a dungeon filled with treasure that only contains weak opposition. This style of gaming really appeals to some players but will not work for others.

Although the end result will be random, the designer does still have a lot of work to do in setting up this kind of scenario. First, you must create the room table. This table can theoretically include anything, but there is no point having rooms that you can't set up. It all depends on your terrain collection. If you are

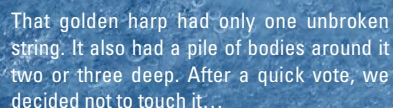


going to draw out each room on a whiteboard, then you are good to go, but if you want to use your super-cool dungeon terrain, you should only include entries on the table that match what you've got. The same goes for encounters. While you could just use the encounter table from one of the books, it is more fun to create a table that features all the figures you actually own and have painted. That way you won't have to proxy, and you can potentially use all the figures you've collected.

Now, while this (hopefully) sounds pretty cool, there are a few major drawbacks to this method that need to be considered before playing. First off – how is the scenario going to end? What is the actual objective? You could play the scenario just as a classic dungeon bash, where the players go in, fight monsters, grab treasure until they've taken all the casualties they can handle, and then go home. This is okay for an evening of fun, but doesn't make for much of a campaign. There's no narrative to it. Instead, as with the dungeon cards, it is best to include a few objective rooms. These can simply be added to the room table, except in this case what they contain should be determined beforehand. So, if you are going into the dungeon specifically seeking a magic sword, it is nice to know that it is possible to actually find a room containing it! Of course, since the room table will be random, it could still be a long time before you find this room. It might be worth placing the objective room as the last item on the room table and giving a bonus to the roll after you have already explored 5 other rooms (or 10, or whatever). As always, though, the first objective could just be finding the stairway down to the next level...

Another major problem with random dungeons is that they might not go anywhere or they might fold back on themselves. The first problem can be mitigated by only having a few dead-ends on the room table, but even having one means there is a possibility of having a very small dungeon. In such a case, it is probably worth having that secret passage rule mentioned in the dungeon cards section. Players might be tempted not to put any dead-ends on their room table, but this actually leads to a worse problem – without dead-ends, the dungeon becomes infinite and there's never a need to go back and explore an old branch, as you can just keep going until you find what you're looking for (boring). So, put some dead-ends in there, live with the risk, but have a secret door rule ready just in case.

So, you can weasel out of having a very small dungeon, but there is also the issue of a dungeon folding back on itself. For example, if you manage to roll three right (or left) turns in a row, you've basically just created a square and will end up back where you started. Or sometimes you will roll a room that just can't logically fit with the other rooms that are already on the table. In these cases, it is probably best to just declare that the passage dead-ends instead. This means you can include fewer dead-ends on the room table, as some will occur naturally.



That golden harp had only one unbroken string. It also had a pile of bodies around it two or three deep. After a quick vote, we decided not to touch it...

The final issues with the random dungeon are ones of practicality. If you are using specific terrain, you might roll a specific room more times than you have that kind of room in your collection. Even if you are drawing out the rooms on paper, and thus don't face that problem, everyone will eventually be limited by the size of the table. Random dungeons have a knack of finding the shortest edge of your table and heading straight for it. You can move and shift the whole dungeon around, but that's just buying you time. Eventually, you will reach 'the edge'.

I'm telling you – ice toads are full of magic rings. They go around biting the hands off frozen corpses, and they don't pass the rings. It's easy money...

Now you could, in both situations, once again, just declare these passageways dead-ends, although that takes some of the fun out of it, as you will know when a dead-end is coming. Alternatively, you could cheat a bit, and either introduce a turn that wasn't

actually called for or use a different room that you do have available. Both are legitimate – remember, this is solo and cooperative gaming, so it isn't like you have an opponent who is going to complain. The final option is to map the dungeon and only keep small parts of it on the table at once. As you will likely discover, in most random dungeon games, the heroic figures tend to bunch together and are rarely more than three or four rooms apart. Since there is rarely any need to go backwards in a dungeon, except to reach an unexplored side passage, these parts of the dungeon don't necessarily need to be on the table most of the time. So, as you go along, you could make a little map of your dungeon on graph paper, and then pull up rooms that are no longer currently being used. That way you have these rooms available to reuse, and you can shift the rooms you are using around on the table to give yourself more room. Should you ever need to go backwards, you can refer to the map to set up those rooms again. As an added bonus, at the end of the scenario, you have a cool map as a memento of your game!



SCENARIO NINE

THE VAULTS

Having escaped the fire and the demons, you descend a spiral staircase into cool and quiet darkness. The atmosphere feels lifeless, almost abandoned. In the tunnel ahead, you see several heavy doors, each with a unique lock. These, then, must be the treasure vaults you seek. Although it seems peaceful, your adventures in Frostgrave have taught you that such calm is typically an illusion. Nowhere is truly abandoned, and the longer you stay in one place, the more likely you are to attract the wrong kind of attention...

Set-Up

This scenario is played using the ten dungeon cards below. Shuffle dungeon cards 7–10 together. Then, shuffle dungeon cards 1–6 together and place them on top of dungeon cards 7–10 to create your dungeon card deck. These cards indicate the size and shape of the rooms and any specific features they contain (monsters, treasure tokens, etc.), but do not list generic terrain, so players should add a few pieces of scatter terrain – rubble, barrels, crates, etc. – in each one as they are revealed to provide cover and visual interest.

To start the scenario, place one section of corridor, 6" long and 2" wide, with one open end and one sealed end. Place all warband members inside this corridor. Next, draw a dungeon card, set up the appropriate room next to the open end of the corridor, and start the first turn.

Special Rules

There are two objective rooms in this scenario. One contains the treasure hoard, and the other the stairway down that represents the only means of escape.

It is important to keep track of the turns in this game. At the end of every second turn (so Turns 2, 4, 6, etc.), roll for a random encounter on The Vaults Encounter Table. Creatures generated by random encounters are placed in the centre of the first room revealed at the start of the scenario (not the corridor in which the warband starts). During this scenario, if monsters are ever called upon to make a random move, they will instead move directly towards the closest warband member, even if that figure is not in line of sight.

Apart from the starting corridor, all the doors in this scenario are blocked. These can be opened as part of a move action, costing 3" worth of movement. As soon as a door is opened, immediately draw a dungeon card to reveal what is on the other side and set up the room accordingly.

There is no movement penalty for carrying treasure tokens during this scenario.

There is no way to exit the table apart from finding the stairway down to the next level.

The Vaults Encounter Table	
Die Roll	Result
1–2	Magmites (2) (page 90)
3–4	Manaworms (2) (page 90)
5–6	Hellcrows (2) (page 89)
7–8	Gnoll Men-at-Arms (2) (as Man-at-Arms, <i>Frostgrave</i> rulebook, page 23)
9–10	Armoured Skeletons (3) (<i>Frostgrave</i> rulebook, page 111)
11–12	Ice Toad (<i>Frostgrave</i> rulebook, page 114)
13–14	Ballista II (page 87)
15–16	Gnoll Knight & Gnoll Thug (as Knight & Thug, <i>Frostgrave</i> rulebook, page 23)
17	Reaver Wight (page 94)
18	Matriarch (page 91)
19	Snow Troll (<i>Frostgrave</i> rulebook, page 119)
20	Planar Lurker (page 93)

The Vaults Dungeon Cards	
Dungeon Card	Result
1	This is a T-junction, both parts of which are 6" long and 2" wide. Place the bottom of the 'T' against the door that has just been opened. This room has two exit doors, one at either end of the top of the 'T'. Place four armoured skeletons (<i>Frostgrave</i> rulebook, page 111) – two in front of each exit door.
2	This is a T-junction, both parts of which are 6" long and 2" wide. Place the left-hand end of the top of the 'T' against the door that has just been opened. This room has two exit doors, one at the bottom of the 'T' and one at the right-hand end of the top of the 'T'. Place an ice toad (<i>Frostgrave</i> rulebook, page 114) in front of each exit door.
3	This is a 6 x 6" room. There is one exit door directly opposite the door that has just been opened. Place a snow troll (<i>Frostgrave</i> rulebook, page 119) in the centre of the room. Place four gnoll thugs (as Thug, <i>Frostgrave</i> rulebook, page 23) – two in each corner of the room either side of the exit door.
4	This is a 6 x 6" room. There is one exit door in the centre of the wall to the left of the door that has just been opened. Place two gnoll men-at-arms (as Man-at-Arms, <i>Frostgrave</i> rulebook, page 23) in front of the exit door. Place a clue marker in a random corner. Any figure in contact with the clue marker that spends an action to examine it rolls once on the potions table (<i>Frostgrave</i> rulebook, page 58). This potion may be immediately picked up as a free action if the figure has a free item slot, or it can be left where it is for another figure to pick up later.

5	This is a 6 x 6" room. There is one exit door in the centre of the wall to the right of the door that has just been opened. Place two Ballista II constructs (page 87) – one in each corner of the room either side of the exit door. Place a clue marker in a random corner. Any figure in contact with the clue marker that spends an action to examine it rolls once on the potions table (<i>Frostgrave</i> rulebook, page 58). This potion may be immediately picked up as a free action if the figure has a free item slot, or it can be left where it is for another figure to pick up later.
6	This is a straight corridor, 8" long and 2" wide. There is one exit door at far end of the corridor. Place a matriarch (page 91) in front of the exit door.
7	This is a 6 x 6" room. There is one exit door directly opposite the door that has just been opened. Place two armoured skeletons (<i>Frostgrave</i> rulebook, page 111) – one in each corner of the room to either side of the door that has just been opened. Place two Reaver wights (page 94) – one in each corner of the room either side of the exit door.
8	This is a straight corridor, 8" long and 2" wide. It is a dead end – there is no exit door. Place a snow troll (<i>Frostgrave</i> rulebook, page 119) at the far end of the corridor, with a clue marker just behind it. Any figure in contact with the clue marker that spends an action to examine it rolls once on the potions table (<i>Frostgrave</i> rulebook, page 58). This potion may be immediately picked up as a free action if the figure has a free item slot, or it can be left where it is for another figure to pick up later.
9	Objective Room – The Treasure Hoard. This is a 6 x 6" room. It is a dead end – there is no exit door. Place four treasure tokens – one in each corner of the room. Place four Reaver wights (page 94) – one next to each treasure token.
10	Objective Room – The Stairway. This is a 6 x 6" room. There is no exit door, but it is not a dead end – place a stairway in a random corner. Place one matriarch (page 91) and three ice spiders (<i>Frostgrave</i> rulebook, page 114) in the centre of the room. Figures may exit the table by moving onto the stairway.
Note: When building a dungeon card deck, simply write the numbers 1 to 10 on cards or allocate each room to a card taken from a regular deck of playing cards (e.g. the Ace to Ten of Clubs), and reference this table when a dungeon card is drawn.	



Cooperative Modifications

If the roll for random encounters is 15+, make a second roll on the table and place all the creatures from both results together. If at least one wizard exits via the stairway, an additional treasure token is earned.

Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +10 experience points for each dungeon card drawn during the scenario.
- +10 experience points for each warband member that exits the table via the stairway.
- +40 experience points for finding the treasure hoard.
- +40 experience points for finding the stairway to the next level.



SCENARIO TEN

DUNGEONS DEEP

Day and night have no meaning this far below ground and, in truth, you've lost track of time. It has been at least a full day since you passed through the gem-encrusted doorway down into this labyrinth. While you've found treasure aplenty, you would now willingly trade a large portion of it to find a way out. There is nothing for it but to press on, further into the perilous dark...

Set-Up

This scenario uses a random dungeon layout. To start the scenario, place one section of corridor, 6" long and 2" wide with one open end and one sealed end. Place all warband members inside this corridor, then roll on the Dungeons Deep Room Table and once on the Dungeons Deep Encounter Table. Set up the room indicated next to the open end of the corridor and place any creatures generated in the centre of it. No terrain is listed for the rooms, so players should add a few pieces of scatter terrain – rubble, barrels, crates, etc. – in each one as they are revealed to provide cover and visual interest.

Note that the Dungeons Deep Room Table does not specify the exact dimensions of each room. This is to allow players to use whatever terrain they may have available. If looking for guidelines, consider all corridors to be about 2" wide and 6–8" long. Small rooms should be about 6 x 6", medium rooms 9 x 9", and large rooms 12 x 12".

Special Rules

Apart from the starting corridor, all the doors in this scenario are blocked. These can be opened as part of a move action, costing 3" worth of movement. As soon as a door is opened, immediately roll on the Dungeons Deep Room Table to reveal what is on the other side and set up the room accordingly. Next, roll on the Dungeons Deep Encounter Table and place any creatures generated as far away as possible from the door that has just been opened. Finally, roll on the Dungeons Deep Treasure Table and place any clue markers or treasure tokens generated in random corners of the room.

If the Gateway Room is rolled on the Dungeons Deep Room Table and fewer than six rooms have been revealed (not counting the starting corridor), then re-roll to generate a new result. If six or more rooms have been revealed, then place

a large room with no exits apart from the Gateway Home against the wall directly opposite the door that was just opened. Roll twice on the Dungeons Deep Encounter Table and place all the creatures generated in the centre of the room. Figures may leave the table by moving into contact with the Gateway Home. There is no other way to exit the table.

If the rooms revealed ever offer nothing but dead ends (i.e. if, even back-tracking, there is no way to further progress through the dungeon), figures may begin to search for secret doors. Any figure that is standing adjacent to a wall may make a Will Roll with a Target Number of 20. If successful, immediately place a door in the wall next to the figure. This door can be opened as normal and follows all the standard rules for revealing rooms thereafter. Once a secret door has been found, no further attempts may be made until, once again, there are no other exits available in the dungeon.

It is important to keep track of the turns in this game. At the end of every third turn (so Turns 3, 6, 9, etc.), roll for a random encounter on the Random Encounter Table in the *Frostgrave* rulebook (page 110). Creatures generated by random encounters are placed in the centre of the first room revealed at the start of the scenario (not the corridor in which the warband starts). During this scenario, if monsters are ever called upon to make a random move, they will instead move directly towards the closest warband member, even if that figure is not in line of sight.

There is no movement penalty for carrying treasure tokens during this scenario.

Dungeons Deep Encounter Table	
Die Roll	Result
1–4	No Encounter
5	Zombies (4) (<i>Frostgrave</i> rulebook, page 112)
6	Ghouls (4) (<i>Frostgrave</i> rulebook, page 112)
7	Giant Rats (6) (<i>Frostgrave</i> rulebook, page 114)
8	Magmites (4) (page 90)
9	Manaworms (5) (page 90)
10	Wraith (<i>Frostgrave</i> rulebook, page 112)
11	Matriarch (page XX)
12	Werewolves (2) (<i>Frostgrave</i> rulebook, page 120)
13	Vampires (2) (<i>Frostgrave</i> rulebook, page 113) & Zombies (3) (<i>Frostgrave</i> rulebook, page 112)
14	Ice Spiders (5) (<i>Frostgrave</i> rulebook, page 114)
15	Snow Trolls (2) (<i>Frostgrave</i> rulebook, page 119)
16	White Gorillas (2) (<i>Frostgrave</i> rulebook, page 115)
17	Giant Worm (<i>Frostgrave</i> rulebook, page 119)
18	Large Vapour Snakes (4) (page 96)
19	Ballista II (2) (page 87)
20	Planar Lurker (page 93)

Dungeons Deep Room Table	
Die Roll	Result
1–4	Straight Corridor
5	Right Turn
6	Left Turn
7	T-junction (branching left and right)
8	T-junction (branching right and continuing straight)
9	T-junction (branching left and continuing straight)
10	Four-way Intersection
11–12	Dead-end Corridor
13	Small Room (one exit to right)
14	Small Room (one exit to left)
15	Small Room (one exit straight ahead)
16	Small Room (no exits)
17	Medium Room (no exits)
18	Medium Room (one exit in a random direction)
19	Large Room (no exits)
20	Gateway Room

Dungeons Deep Treasure Table	
Die Roll	Result
1–14	Nothing
15–16	Clue marker. Any figure in contact with the clue marker that spends an action to examine it rolls once on the potions table (<i>Frostgrave</i> rulebook, page 58). This potion may be immediately picked up as a free action if the figure has a free item slot, or it can be left where it is for another figure to pick up later.
17–20	Treasure token

Cooperative Modifications

Roll for a random encounter at the end of every second turn (instead of every third turn).

Treasure and Experience

Roll for treasure as normal after this scenario. Experience points are gained for casting spells as normal, otherwise experience points are only gained in this scenario for the following:

- +10 experience points for each room revealed during the scenario (maximum of +150).
- +30 experience points for finding the Gateway Home.
- +20 experience points for each warband member that exits the table via the Gateway Home.



An illustration of a character with a glowing sword. The character is a man with a metallic, armored headpiece featuring a red gem. He has a determined expression and is holding a sword that is engulfed in bright orange and yellow flames. He is wearing a dark, layered tunic. The background is a soft, hazy landscape with rolling hills. The entire page is framed by a decorative, intricate border in the top right and bottom right corners, featuring swirling, knot-like patterns. The title 'NEW TREASURE' is centered at the top in a large, bold, serif font.

NEW TREASURE

At the end of any *Perilous Dark* scenario, a player that has acquired treasure may exchange one roll on the regular Treasure Table (*Frostgrave* rulebook, page 57) for a roll on the Perilous Dark Treasure Table below. None of the magic items on this table can be purchased. The only ways to acquire one of the items on this table is to roll it as a treasure after a scenario, trade for it with another player, or find it as part of a specific scenario.

Perilous Dark Treasure Table		
Die Roll	Result	Purchase Price
1	Orb Plinth	500gc
2	Bane Weapon	500gc
3	Rat Flute	350gc
4	Sword of Wounding and Healing	400gc
5	Circlet of the Serpent	250gc
6	Glitter Gloves	300gc
7	Horned Helmet	300gc
8	Dancing Blade	500gc
9	Vampiric Crossbow	300gc
10	Potion of Persistence	350gc
11	Mindstone (4)	250gc
12	Ground Manaworm Teeth	300gc
13	Spellcatcher Glove	400gc
14	Whitestar Diamond	250gc
15	Ring of Command	400gc
16	Nimblewalk Boots	200gc
17	Barbarian's Blade	400gc
18	Tyco's Magic Block	150gc
19	Magic Staff Ring	300gc
20	Book of the Werewolf	500gc



BANE WEAPON

This is an ancient magic weapon that was designed to be particularly effective against a specific enemy. Whenever a bane weapon is found, the player should roll a die to determine what type of weapon it is – on a 1–14 it is a hand weapon, on a 15–20 it is a two-handed weapon. Then roll on the Bane Weapon Table below to determine what type of creature it was designed to slay. The bane weapon does double damage against that type of creature. Against all other figures it counts as a magic weapon but grants no other bonus.

Bane Weapon Table	
Die Roll	Result
1–3	Wraith
4–6	Vampire
7–10	Frost Giants
11–13	Giant Worms
14–17	Snow Trolls
18–20	Werewolves

BARBARIAN'S BLADE

This huge weapon is a magic two-handed sword that grants the user +1 Fight. Furthermore, if the figure has no friendly figures (figures from the same warband or an allied warband) within 8", the blade also grants +1 Armour, +2 Will, and +1 damage (in addition to the usual +2 damage for being a two-handed weapon).



BOOK OF THE WEREWOLF

This large tome is filled with information on werewolves – their lifecycle, diet, mating habits, and even a guide for simple communication. A wizard in possession of the book can hire a single werewolf to join his warband for a cost of 200gc (100gc if the wizard has any Beastcrafter traits – see *Into the Breeding Pits*, page 23). The werewolf takes the place of a soldier. The wizard must spend 20gc after every game the werewolf survives to pay for the meat needed to sate its voracious appetite. If this upkeep is not paid, the werewolf immediately leaves the warband. Werewolves cannot carry items (they have 0 item slots).

CIRCLET OF THE SERPENT

Whenever a figure wearing this magic armband is poisoned, for any reason, it should make a Will Roll with a Target Number of 14. If successful, the circlet counteracts the poison. This figure is no longer suffering from poison but can be poisoned again later in the game.

DANCING BLADE

This magic hand weapon moves in a blur of speed that makes it very hard for an enemy to strike at an unprotected spot. The wielder gains +1 Fight and enemy figures in combat with the wielder gain only +1 Fight for each supporting figure (instead of the normal +2).





GLITTER GLOVES

These magic gloves produce on command a small stream of shimmering gold that can coat a target, causing them to glow. A figure wearing these gloves may spend an action to use these gloves on any figure within 4". That figure counts as though a Glow spell had been cast upon them.

GROUND MANAWORM TEETH

This small vial contains the teeth of numerous manaworms, ground down into a fine powder. A figure may spend an action to ingest this powder. As soon as it does, all spells currently active on it are dispelled. This is a one-use item and should be crossed off the Wizard Sheet after use.





HORNED HELMET

This large magic helmet features a pair of giant metal horns with razor sharp points on the top. A figure wearing this helmet suffers -1 Will. When the wearer moves into combat and attacks during the same activation, it may choose to fight with the helmet instead of its usual armament. If the figure does not move and attack in the same activation, this option is not available to it. When fighting with the helmet, the figure gains +2 Fight and ignores any bonuses or penalties from its usual weapon. If the figure loses the combat, however, it suffers an additional +2 damage. Attacks made using the helmet count as being made by a magic weapon.

MAGIC STAFF RING

This simple-looking golden ring can be affixed to any staff. Once attached, the staff counts as a magic weapon for the purposes of hand-to-hand combat. A staff with a magic staff ring attached only takes up one item slot.

MINDSTONE (4)

This crystal dodecahedron counts as an orb of power (*Frostgrave* rulebook, page 67) except that it can only be used to empower soothsayer spells (or the Will Roll to resist soothsayer spells). It can be recharged with an orb plinth (page 83).

NIMBLEWALK BOOTS

A figure wearing these magic boots receives +4 whenever it is called upon to make a Move Roll with a Target Number.

ORB PLINTH

This small plinth is designed to hold and recharge an orb of power (*Frostgrave* rulebook, page 67). Once found, the orb plinth should be stored in the wizard's vault – it is never carried by a figure. If the wizard also possesses an orb of power that currently has less than 8 points of charge (including 0) he may leave the orb in his vault during a scenario. At the end of the scenario, he should roll on the Orb Plinth Table below.

Orb Plinth Table	
Die Roll	Result
1	The orb cracks and is destroyed – cross it off the Wizard Sheet
2–10	No effect
11–20	The orb gains one point of power

POTION OF PERSISTENCE

A figure carrying this potion may drink it as a free action if it is ever reduced to 0 Health or less. The figure is not removed from the table but is left in place instead. That figure remains on the table for the next three turns and is free to activate as normal. After three turns, or if the figure takes any damage at all before then, it is removed from the table and must make a survival roll after the game as normal.

RAT FLUTE

A figure carrying the rat flute may spend an action to play it. All giant rats within line of sight of the figure must pass an immediate Will Roll with a Target Number of 16 or lose their next activation. Furthermore, any rats that fail this Will Roll will not force combat for the rest of the turn, and any figure in combat with one may move out of the combat if it so wishes. If any rat rolls a natural 20 on its Will Roll, it is enraged by the sound. It activates immediately and moves directly at the figure who played the rat flute, attacking if it has the actions to do so. The rat may leave combat to make this move.

REAYER'S SWORD

This is a unique magic hand weapon that does +2 damage. Furthermore, it gives the user +1 Move if they are wearing mail armour. This may not take their total Move stat above 7. This sword cannot be bought but can be sold for 250gc.

RING OF COMMAND

This large silver ring holds a sparkling violent amethyst and grants the wearer a very limited form of telepathy. It may only be worn by a wizard or apprentice. Once per game, when the wearer activates, the player may also activate one soldier from their warband, provided that they are within 12" of the wearer and has not previously activated in the turn. Furthermore, no other soldiers may be activated in that phase. The player may still choose the order in which the figures activate.

SPELLCATCHER GLOVE

If a figure wearing this glove is the target of a shooting attack generated by a spell, it may attempt to 'catch' the spell. The wearer should make an immediate Will Roll with a Target Number of 20. If successful, the spell is caught and does no damage. The wearer may also attempt this if the target is a figure or point within 2", but the Target Number is 22 in this case. If the wearer is a spellcaster, these Will Rolls may be empowered as per the rules for resisting a spell. Once the glove has been used to successful catch a spell, it may not be used again until the next game.



SWORD OF WOUNDING AND HEALING

This magic hand weapon has a +1 damage modifier. Furthermore, its pommel contains a draught of healing potion. The wielder of the sword can spend one action (which may replace the usually compulsory movement action) to consume this potion and heal up to 2 points of lost Health. Between games, a wizard can sacrifice a potion of healing to replenish the sword. Note the sword can only ever be used to heal up to 2 points, and even though a potion of healing can restore up to 5 points of lost Health when used separately, it is completely used up in replenishing the sword.

TYCO'S MAGIC BLOCK

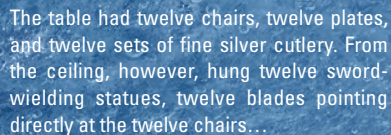
This appears to be a small wooden block, but when the command word is spoken, it expands into a large wooden wall. A figure carrying this item may spend an action to activate the block. Immediately place a wall on the table, as though the Wall spell had been cast. This wall must be in contact with the figure that used the block. This is a single-use item and should be crossed off the Wizard Sheet after it is used.

VAMPIRIC CROSSBOW

This wicked-looking magic crossbow features a spiked stock that gouges the shooter's arm or shoulder when the weapon is fired. When making a shooting attack with this crossbow, a figure may sacrifice some of its own blood to empower the crossbow. The figure immediately takes 2 points of damage, but the attack counts as a magic shooting attack that deals an additional +1 damage on top of the usual crossbow damage modifier (so +3 damage in total).

WHITESTAR DIAMOND

These small magic diamonds are prized for their clarity and are often set into jewellery such as rings or necklaces. Whenever a figure is called upon to make a Will Roll, it may instead state that they are using the whitestar diamond. Instead of making the roll, the figure is considered to have rolled the minimum needed to succeed on the roll. In cases where the Will Roll doesn't have a Target Number, the figure is considered to have rolled a 16. Once used, the whitestar diamond is destroyed and should be removed from the Wizard Sheet.



The table had twelve chairs, twelve plates, and twelve sets of fine silver cutlery. From the ceiling, however, hung twelve sword-wielding statues, twelve blades pointing directly at the twelve chairs...



BESTIARY

Ballista II

The Ballista II was one of the most popular construct models produced by the infamous Kregian Armour Works. It combined the durability and hitting power of a standard large construct with long-range firepower. The Ballista II's ammunition supply was limited, however, and it was thus far less common to find it fielded in pitched battles than providing security for some of Felstad's most wealthy establishments.

Ballista IIs have a large, integrated bow that fires heavy arrows. All bow attacks from a Ballista II do +2 damage. Furthermore, any figure damaged by such an arrow is knocked back 2" directly away from the Ballista II. Creatures with the 'Large' trait are immune to this knockback. If a Ballista II ever rolls a 1 when making a shooting attack, it has run out of ammunition and may make no further shooting attacks in that scenario.

Ballista II						
M	F	S	A	W	H	Notes
4	+3	+2	13	+4	14	Construct, Large, Bow, Heavy Arrows (+2 damage, 2" push-back), Limited Ammunition

Borock

A horrific amalgam of gnoll and minotaur, Borock's size and power quickly established him as alpha in his gnoll tribe.

While gnolls are generally somewhat cowardly by nature, Borock's savagery has spread to the rest of his tribe. Any gnoll that is within 12" of Borock does +1 damage during combat. This does not affect Borock himself, who already does +2 damage thanks to the huge weapon he always carries.

The complex workings of Borock's hybrid brain make him immune to Mind Control.

Borock						
M	F	S	A	W	H	Notes
6	+5	+0	12	+6	16	Large, Two-handed Weapon, Gnoll Savagery, Immune to Mind Control



Chronohound

The strange creatures known as chronohounds are only rarely seen in the Frozen City as they can move through time the way other creatures can move through the three-dimensional space. Due to this ability, chronohounds are practically immortal, moving to a different point in time if they are ever close to death. Thankfully, they rarely remain in any one time for very long, unless there is some focus point, usually time crystals, that draws them in.

Chronohounds resemble large, lean, and hairless hounds. They have long tongues that loll out of their mouths, and they are constantly salivating. Beyond aggressive, they seem to relish violence, and will usually attack strangers on sight... which tends to mean that everyone they meet is a stranger...

Impermanent in time and unconcerned for self-preservation, chronohounds are immune to the Control Animal, Mind Control, Monstrous Form, Reveal Death, Slow, and Transpose spells, and to all forms of poison and wounding.

Because they mostly operate by senses other than sight, they can see invisible figures and can always draw line of sight to warband members, even if there is terrain in the way. Chronohounds never count as wounded.

The ability of chronohounds to essentially return from the dead will be handled by individual scenarios and thus is not noted in their stats.

Chronohound						
M	F	S	A	W	H	Notes
8	+3	+0	10	+8	10	Animal, Limited Spell Immunity, Immune to Poison, Never Wounded, See Invisible, Always have Line of Sight.

Hellcrow

Hellcrows are not one specific type of demon, but a generic term used by the explorers of Frostgrave to describe any of the small, winged imps that vaguely resemble birds. These demons sometimes look practically identical to birds, with a spark of malevolent intelligence in their eyes being the only sign of their true heritage, while other times they bear more obvious marks – multiple heads, extra wings, tentacles, horns... Regardless of their physical appearance, hellcrows prefer to dive on their prey, seeking to kill with quick strikes and acidic bile.

Thanks to this tactic, hellcrows receive +2 Fight if they move into combat and attack as part of the same activation. If a hellcrow wins combat and does at least 1 point of damage, it inflicts a further 4 points of damage from its acidic bile.

Able to fly high above the battlefield, hellcrows are always considered to have line of sight to all figures on the table.

Hellcrow						
M	F	S	A	W	H	Notes
6	+1	+0	10	+3	6	Demon, Flying (Ignore terrain for the purposes of movement), Diving Attack, Acidic Bile, Always have Line of Sight



Magmite

The turmoil of volcanic activity is often enough to crack the barriers between planes. Usually this isn't a problem as most demons cannot survive the heat and destructive potential of lava or magma. The little demons known as magmites, however, seem to thrive in it. Standing about 3' tall, and appearing in a variety of physical forms, they move freely through lava, and seem almost immune to elemental fire.

Whenever a figure is in combat with a magmite and rolls a 5 or less (before modifiers) for their Fight Roll, it is splashed with lava and immediately suffers 2 points of damage. This is applied before any effects from winning or losing the combat.

If a figure successfully damages a magmite with a non-magic weapon, immediately roll a die. On a 6 or less, the weapon is destroyed by lava.

Magmites have Elemental Resistance (5), meaning that their Armour is treated as 5 higher whenever they suffer an elemental magic attack.

Magmite						
M	F	S	A	W	H	Notes
5	+3	+0	13	+4	6	Demon, Lava Splash, Potential Weapon Destruction, Elemental Resistance (5), Powerful Claws (treat as if armed with a two-handed weapon)

Manaworm

These fleshy, brightly-coloured worms are the bane of wizards. Although they are usually only two to three feet long, with hundreds of small, hairy legs, they feature a nasty, fanged maw on one end. More importantly, they are attracted to magic and to those who wield it.

Manaworms always have line of sight to any spellcasters that are on the table. Furthermore, if a manaworm is on the table when a spell is cast, it will make an immediate 3" move towards the spellcaster. It cannot make this move if it is in combat.

If a figure loses a fight to a manaworm, regardless of whether it suffers damage, any spells currently active on that figure are dispelled.

Manaworms hunt through ground vibration and magic-sense and can thus see invisible figures.

They can quickly slither over terrain, or through small cracks, and never suffer any movement penalties for rough ground or climbing.

Manaworm						
M	F	S	A	W	H	Notes
4	+1	+0	8	+4	6	Animal, Magic-Sense, Dispelling Attack, See Invisible, No Move Penalty for Climbing and Rough Ground

Matriarch

Matriarchs are to ice spiders, what ice spiders are to the household variety. By the time a matriarch reaches maturity, usually after about eight months, they have grown to the size of a bull. While their growth slows down significantly from this point, it never really stops, and especially old matriarchs can be much, much larger. Thankfully, the larger they grow, the harder it is for them to find enough food to sustain their growth.

Like ice spiders, matriarchs are hunters and do not spin webs. They are, however, horrifically nimble despite their size. Like all spiders, they can climb up sheer walls and even walk across fresh snow without sinking. Matriarchs never suffer any movement penalties for climbing or for rough ground.

Matriarchs produce a powerful venom that can paralyse their foes. Unlike the smaller ice spiders, however, this venom also runs through their ichor so that it is possible to become poisoned by wounding the creature. When a figure causes damage to a matriarch in hand-to-hand combat, all figures in combat with the matriarch should immediately make a Will Roll with a Target Number of 14 or be poisoned. Poisoned figures are treated as Wounded (*Frostgrave* rulebook, page 41) for the remainder of the scenario, or until healed by either a Heal spell or a healing potion. Undead and constructs are immune to poison and suffer no additional effects from it.

I saw the boots come running at me and assumed it was someone mucking around with invisibility. So, I swung my axe right where his stomach should have been and hit nothing but air. The boots stopped, kicked snow in my face, and ran off...

Matriarchs are master of using terrain to their advantage and will literally back up a wall to ensure that as few foes as possible can attack it at the same time. For this reason, figures only receive a bonus of +1 Fight for each supporting figure (instead of the usual +2).

Since matriarchs like to feed on fresh, warm blood, they are generally not trying to kill their prey. Instead, they are attempting to immobilize them to eat later. Make a note of any figure that is reduced to 0 Health by a matriarch. When that figure rolls for survival after the game, it may re-roll a 'dead' result. If the re-roll generates a second 'dead' result, then the figure is well and truly dead.

Matriarch						
M	F	S	A	W	H	Notes
6	+3	+0	12	+6	16	Animal, Large, No Move Penalty for Climbing and Rough Ground, Venom, Poisonous Ichor, Reduced Support Bonus, Re-roll Dead Results



Planar Lurker

CREATED BY TROY WILLIS

Planar lurkers are the semi-ethereal embodiments of magic. Although vaguely humanoid, they consisted of writhing purple shadows, that flash and flicker like flame. Thought to be the souls of ancient spellcasters lost in other planes of existence, planar lurkers can sometimes briefly break through to this reality and, once returned, their only desire is to consume as much mystical energy as possible.

Whenever a scenario calls for a planar lurker, or one is rolled as a random encounter, do not place it on the table. Instead, keep it to one side. At the end of each turn, count up the number of spellcasters on the table, and then add the number of spells that were successfully cast that turn. The player with initiative should then roll a die. If the result is equal to or less than the total number of spellcasters and spells cast, immediately place the planar lurker on the table, halfway between the two highest-level spellcasters on the table (treat apprentices as having a level equal to that of their wizard -10). If there is only one spellcaster on the table, place it 6" away from that spellcaster in a random direction. If there are no spellcasters, the planar lurker will not appear.

Planar lurkers are drawn to magic and will seek out spellcasters in preference to all others. If the planar lurker is not in combat, and there is a spellcaster in line of sight, it will ignore all others for the purposes of determining its actions, instead moving directly toward the closest spellcaster, attacking if possible.

Planar lurkers are partially immune to magic, and any damage taken from magic attacks (whether spells or magic weapons) is halved, rounding down.

Since they are not entirely of this realm, planar lurkers never suffer any movement penalties because of terrain and can even move directly through terrain, provided they have enough movement to reach the other side.

Each planar lurker also has a unique ability. Roll on the Planar Lurker Ability Table below to determine its nature.

Planar Lurker Ability Table	
Die Roll	Result
1-5	Explosive Demise. If the planar lurker is reduced to 0 Health due to a magic attack, it explodes in a burst of raw magic. Every figure within 4" suffers an immediate +4 magic shooting attack.
6-10	Magic Absorption. If the planar lurker ever rolls a natural 20 on a Fight Roll, all spells currently active on it or any figure in combat with it are immediately dispelled. Any magic weapons carried by any of these figures lose all their bonuses and are treated as mundane versions of these weapons until the end of the scenario.
11-15	Spell Reflection. Whenever a spell is cast at the planar lurker, roll a die. On a 15+ the target of the spell is switched from the creature to the spell's caster.
16-20	Spell Scatter. Whenever the planar lurker successfully makes a Will Roll to resist a spell, roll to determine a random figure within 4" of it. That figure is immediately targeted by the same spell with the same Casting Number. If there are no figures within 4" of the planar lurker, there is no effect.

Planar Lurker						
M	F	S	A	W	H	Notes
6	+2	+0	10	+6	25	Drawn to Magic, Half Damage from Magic Attacks, Immaterial (can move through terrain), Unique Ability

Reaver Wight

The Reavers were an infamous mercenary outfit in the last days of Felstad. While operating as a 'bodyguard' service, they were well-known to accept jobs of a less-than-legal nature, from theft and debt collection to assassination. With their growing reputation came growing wealth, and they built a large headquarters, complete with a crypt to house their dead. The Reavers' dead do not rest quietly, however. Callous, bitter men in life, they have become hate-filled spirits who react violently whenever their remains are disturbed.

Reaver wights are a semi-ethereal form of undead. They never suffer any movement penalties because of terrain and can even move directly through terrain, provided they have enough movement to reach the other side.

They suffer only half damage, rounded down, from non-magic weapons. Regardless of their appearance, the spectral blades wielded by Reaver wights all count as magic two-handed weapons (i.e. +2 damage modifier). If a Reaver wight is in multiple combat, it will always attack the spellcaster with the lowest health if such a target is available.

Reaver wights are immune to Mind Control, Control Undead, Bones of the Earth, Petrify, Reveal Death, and Steal Health.

Reaver Wight						
M	F	S	A	W	H	Notes
6	+4	+0	11	+6	14	Undead, Immaterial (can move through terrain), Limited Immunity to non-magic weapons, Spectral Blades (treat as if armed with a magic two-handed weapon), Limited Spell Immunity



Vapour Snake

In the annals of ancient Felstad there are occasional mentions of vapour snakes. These strange, smoky entities sometimes formed as the result of the mystical refinement process of the alchemical fuel used for much of the city's lighting and heating. Why these creatures look so much like actual snakes is anyone's guess. While the cataclysm brought an end to this alchemical refinement, damage to the various processing workshops may still sometimes causes the spontaneous generation of a vapour snake.

Whether large or small, all vapour snakes behave in the same fashion. Composed as they are of nothing more than wispy fumes, they are nearly impossible to destroy using missile weapons. Bow, crossbow, and javelin attacks do a maximum of 1 point of damage to a vapour snake. This also applies to shooting attacks generated by the Bone Dart, Explosive Rune, and Grenade spells. These creatures can generally only be killed by dispersing the fumes that form them – this is most often accomplished with melee attacks.

The fumes that compose vapour snakes are highly flammable. If they ever take damage from an Elemental Ball, Elemental Bolt, or Scattershot spell, or from an explosive cocktail, but are not destroyed, they are set on fire. If a flaming vapour snake ever moves into combat with a figure, or a figure activates while in combat with a flaming vapour snake, that figure immediately takes 2 points of damage.

It is unknown what instinct drives vapour snakes, but they do not appear to have 'minds' in the sense that is commonly understood – they are immune to all forms of mind control.

Small Vapour Snake						
M	F	S	A	W	H	Notes
6	+1	+0	11	+0	10	Shooting Attack Damage Maximum, Flammable, Immune to Mind Control

Large Vapour Snake						
M	F	S	A	W	H	Notes
5	+3	+0	12	+0	12	Shooting Attack Damage Maximum, Flammable, Immune to Mind Control

