

TREASURE HUNT

AN ADVENTURE OF SURVIVAL



N4 is a module in the same “novice” series as *Against the Cult of the Reptile God* and *The Forest Oracle*. All were lower level adventures, designed for “novice” games, the lowest of the low level to introduce a new group to the campaign with a challenging but appropriately powered adventure. N4, *Treasure Hunt*, was written by Hero guru Aaron Allston and although it never made a big splash is a gem waiting to be discovered by GMs and players.

Treasure Hunt actually started with zero-level characters in D&D, the lowest of low power. Such a hero had no character class yet and was simply the average citizen with dreams of glory and adventure. This adaptation of the N4 module keeps that concept in mind and is intended for the very lowest power of games, an introduction for very low point value characters who then gain more skill and ability based on their intended design and what they pick up along the way in the adventure.

This conversion of *Treasure Hunt* is for Fantasy Hero and is for very low-powered characters: four to six 50-point characters. The PCs start as Skilled Normals.

Here is the original introduction to *Treasure Hunt*:

The island of Vileldel, the mighty Sea King, was sacked by a pirate army 60 years ago. Its destruction was so complete that even the location of the island was lost and forgotten. Despite rumors of immense treasure still hidden in the ruined stronghold, no one ever found the Sea King's island again.

Until now. Through a cruel twist of fate, a small band of unwilling adventurers is washed ashore on a small, barren island, and discovers what remains of Vileldel's settlement. But they aren't alone; marauding orcs and goblins have found the island, too, and are frantically searching for the lost hoard. In this desperate treasure hunt, the real payoff may be survival.

STARTING FROM ZERO

Treasure Hunt is a Fantasy Hero® adventure for a GM and four to six 50-point characters. That's right: 50 points.

Characters for this module will not have enough power to be very distinct, they may have the minimum of any basic design - a warrior, a mage, a priest, and so on - but very little. The characters are built on *zero* points with 50 points of complications, allowing expansion later with a base of disadvantages.

In this adventure, players will not even have the slight edge of a heroic character's 175 points gives a PC over the common man. In *Treasure Hunt*, each character *is* the common man. To survive the adventure the players will have to use their wits to survive the odds and stay alive long enough to earn some experience and begin developing the abilities of a true adventurer.

All the characters will start with is their stats and a few skills bought with complication points, and their wits. Thus, GMs will need to weigh their players and their interest in such an adventure: will they enjoy this concept, will it be something their play style lends to well? Will they have the skills and wits to survive a dangerous place without their usual battery of abilities and equipment on their characters?

ADVENTURE HOOKS

Unlike many adventures, there are not a lot of different scenarios available to involve characters in *Treasure Hunt*. Since none of the characters have been adventurers in any real sense so far in their lives, they will not have the reputation or resources to attempt any adventure of this sort on their own.

Instead, the scenario has a built-in way to get the characters on to the lost Isle of the Sea King. This is a bit like railroading, but it does offer the GM a quick and simple way of gathering the PCs and introducing them into the adventure. The backgrounds and personalities of the characters are irrelevant, their origins and intents are meaningless to begin with.

However, if the GM wants alternatives, the PCs might be part of an exploratory force, or have been brought by summoning magic by the Elemental Lord to deal with the island's inhabitants, or perhaps even the Orcs mistakenly summoned the party with magic that went awry.



GM INTRODUCTION

This section is written with a first-time GM in mind. If you're a more experienced GM you will find that this introduction explains, in detail, things that are now second nature to you. Feel free to skim or skip what you don't need to read if you are such a GM, but starting Game Masters will find this section very useful and informative.

BASIC PLOT OF THE ADVENTURE

In *Treasure Hunt*, the player characters have been kidnapped from their homes by slavers and are being sailed toward one of the pirate strongholds of the Shattered Isles.

A sudden storm at sea catches the pirate ship, sending it off course, washing most of the crew overboard, and eventually crashing it upon the shores of the island once ruled by Viledel, the Sea King. The characters have the opportunity to escape or defeat the surviving pirates.

Once they've escaped or defeated their captors, they find that the island they've landed upon is now the battleground for two forces: enemy seagoing tribes of orcs and goblins who are fighting for the right to take this island as their new stronghold.

Mid-adventure they'll also learn that a very powerful Elemental that the *yrch* call a goddess is furious at the desecration of the land by the orcs and goblins. She has decided to wipe the island clean with a volcanic eruption, but will give the characters some time to escape. A limited, non-negotiable amount of time.

The characters have to survive the elements, the battles raging between orcs and goblins, and the unnatural hazards of the island, find out how to escape, and leave before the "goddess" destroys the island. In the course of this, characters will gain a great deal of experience and will be able to flesh out their characters and their abilities at that time.

THE LAYOUT OF THIS MODULE

This module has been designed so that the GM can find what they need as quickly and easily as possible. After this introductory section is a piece on how to run the *Treasure Hunt* module in terms of experience and training.

After that is the actual adventure its self, in six parts, like a story. Following the adventure details is a section on troubleshooting, to help a GM deal with things that can go wrong in the adventure.

Immediately after this section is an examination of non-player characters and special monsters in the module. Character sheets of specific important NPCs are given in detail. Then there is a section detailing the treasures that can be found on the Island, as it is after all a *Treasure Hunt*.

Then there is a section of pre-made Player Character examples the GM can hand out for players to use if they wish (or to use as replacements for casualties). And finally there are the maps, including three character maps written on leaves which the GM can print out to hand to the characters when the adventure calls for it.

In the description of many encounter areas, there are boxes of information that look like this:

This small square room is dark and quiet. It appears to be empty, and you can see nothing moving inside. The only features that are noteworthy are a pair of torch sconces on the west and east walls, empty of torches.

These are meant to be read to the players, to describe their initial view and understanding of an encounter. Special details, hidden items, and things the characters cannot yet be aware of are not given in these text boxes, and they are provided as an aid for GMs to inform players without giving too much away.

There are other text boxes scattered through the module, and they look like this:

Aye, I know about some odd bits and pieces hereabouts. The Sea King had many treasures from his years of adventuring before settlin' down here. The pirates ran off with most of 'em, but they didn't recognize all of 'em. Nor would I.

There was one, though, he gave the queen this little stick o' wood that would throb in your hand when it was near something enchanted. I never bothered with it, the thing gave me the willies. And that treasure, well it wouldn't be right, me meddlin' with it, wouldn't be my place. Nor yours either, if'n it weren't life or death. I can show you where that stick is, at least.

These are dialog boxes, to be read when an NPC is encountered or has something special to say. This gives the GM a feel for what the character in question is like and how they deal with the player characters.

ARRANGEMENT OF THE ADVENTURE

"Episode One: Sea and Storm" informs the players of their character's plight - they've been captured, stripped of all equipment, and chained in the hold of a pirate vessel. The ship crashes upon the shore of the Sea King's Island after being storm-tossed and driven to unknown lands. The prisoners must either defeat or escape the last surviving pirate. Once free, they will find that they need better shelter than the wrecked ship on rocks in the surf if they're to survive the elements this night.

In "Episode Two: Battle on the Hill" the characters stumble across a battle between orcs and goblins. They can defeat both forces by clever use of the surrounding terrain or can wait until both forces are worn down to almost nothing before attacking. Among the "loot" held by the monsters is an old man, a prisoner of the goblins, who knows where shelter is to be found.

In "Episode Three: Temple of the Goddess" has the characters reaching a structure where the Elemental Lady lives, near the Sea King's old manor. Within what the orcs and goblins call her temple, the characters have an encounter with this elemental and she displays her divine wrath and announces the doom of the island. The rescued old man tells of what he knows of the island

and its history.

In "Episode Four: Manor of the Sea King" the old man says there are catacombs beneath the Sea King's manor, a series of tunnels and chambers with treasure and a boat left as grave-goods. But to get to the catacombs, the characters must get through the manor, which is where the orc-goblin conflict is heaviest.

"Episode Five: Into the Catacombs" gets the characters into those catacombs - but the old man has actually led them into a trap. He was merely determined to seal the catacombs off so that invaders could not pilfer them, and has maneuvered the PCs into returning him there. He tries to kill the characters so they won't rob the catacombs. The characters have to survive his traps and surprises long enough to find the promised treasure and boat.

"Episode Six: Break-In" reveals that the orcs and goblins have found the entrance after all and have broken into the catacombs. In this episode of the adventure the characters must deal with intruding monsters while trying to escape. At the episode's end, the oracle's wrath is visited on the doomed island.

During the adventure, characters can find magical objects and equipment which allow them to feel what it is like to have some of the abilities of various character archetypes. They will be confronted with situations which allow them to attempt to use the skills of different professions. By the time they gain some experience they should have decided their character's fate and personality.

SKILLS AND ABILITIES

Unless the players use the premade characters printed in the back of this adventure, there is no way for the GM to know exactly every possible combination of skills and abilities the characters may possess.

Unlike many game systems, Fantasy Hero allows a character to be tailored uniquely to the player's wishes, and nearly any ability might be possessed. A GM needs to be ready to adapt to this flexibility and not just work with, but to use them to enhance the adventure.

Characters will not have the points to build very effective skills or abilities for any character, so the flexibility of PCs in *Treasure Hunt* will be more limited than most. GMs will need to remember, however, that all characters can attempt a great variety of different things even without the skills purchased to do so. All characters have recorded "everyman" skills, but that list is not comprehensive.

Any character can attempt any skill in the book, and any they can think of that are reasonable for a normal person to attempt. Any person can try to cook a meal, start a fire, climb a wall, fool a listener, pick a pocket, and so on. These skills, if not purchased, will be a roll of 8- at best (the player will roll 3D6, if the result is eight or lower, they succeed), modified by the circumstance, which usually will be listed in the book.

Climbing a rugged wall with many hand holds and a solid, dry surface will grant a bonus. Climbing a muddy, smooth wall will have subtractions. Taking extra time and having special equipment (such as ropes or spikes) will also give bonuses. Being shot at by Orcs or having too much to carry may cause penalties.

In the end of the adventure is a Character Log, which you should use as the GM to keep track of character actions. If the character attempts to use a skill, put a note by the character's name. If they succeed, note that as well. This will help you keep track of what the characters learn and how they gain experience at the end of the episode.

The characters will likely not be very proficient with weapons. That's fine for most weapons: in Jolrhos Fantasy Hero, non proficiency with common weapons is only a -1 OCV penalty (although the character cannot attempt any special maneuvers with it such as move by or martial arts). A character who picks up and uses a weapon in a fight should be noted as well. When the end of the adventure comes, they should be given a proficiency with that weapon. If they have used more than two weapons of a given proficiency group (say, common melee), they should be given a group proficiency.

Magical experimentation is also possible. There are items in *Treasure Hunt* that mimic certain magical powers. Each time a character uses such an item successfully, note that by their name in the Character Log. At the end of the episode, they gain either Magic Skill or Prayer Roll based on what they used most. Some characters may actually have some very minor magical ability such as two of the pre-made PCs in this module. Each time they cast a spell successfully, mark that down as well.

EXPERIENCE

Because the characters are so frail and need all the help they can get, you'll be assigning them experience as often as is convenient - at least at the end of every episode in the adventure. Keeping track in the Character Log will allow you to give experience more effectively and appropriately based on what the PC has done in the adventure so far. Look at the skills exercised and the abilities used. For each successful skill roll or two failed rolls, give the character a +1 roll with that skill. Once the character reaches the base roll with that skill they would have with a full purchase (say, 13- stealth because they have 18 dexterity) then they should gain no more points in that particular skill during this adventure.

Magic can be given the same way: a magic skill roll that builds up with a bonus of +1 to the roll for each successful magical ability or spell cast. The prepared mage, you will note, has only an 8- roll for his magic: he's terrible at it. However, once the character has their full magic skill roll, start to assign points to their spells instead. It is strongly advised that spell casting characters begin with only Novice-level spell power in any magical group they might know (such as Fire or Castle Magic). With their spell mastery already paid for, any new spells are simply learned along the way. GMs should not give more than five spells to any character, of the most basic type and power. A look the sample PC section on page 43 can help a GM decide what kind of spells to allow.

Other suggestions for how to grant experience will be given as the module progresses. The characters will advance very rapidly with this system and the GM should be careful to make sure the players understand this is not going to be typical for the campaign.

If the players demand an excuse for all this instead of just being glad they got a boost at the start, tell them that the accelerated experience gains of Treasure Hunt can be attributed to the extraordinary circumstances and the relative inability of the player characters, who have a lot to learn in a short period of time. Once these basics can be learned, the more sophisticated skills and abilities of adventuring will be more difficult and time consuming to master.

EPISODE ONE: SEA AND STORM

First things first: explain to the players that their characters have been captured by slavers who took away everything but their underwear when they were captured. The characters are left with very basic clothing and nothing else: no money, no hidden weapons, no hats or cloaks.

As the adventure progresses, you'll find boxed text such as the one below. Read those aloud when the situation presents itself, such as once you've announced to the players their situation:

Separately and collectively, you've all fallen into the hands of pirate slavers.

Most of you remember it this way: You were walking in the countryside near your homes, strolling from the tavern after a night's relaxation, or gone to visit some lass or lad in the village, or perhaps down to the river to collect some water.

Suddenly, you heard a thrashing in the underbrush around you, and before you could turn you felt a crushing blow to the back of your head, and everything went black in a shower of stars.

When you awoke you were in the dark, tiny, stinking hold of a pirate galley, shackled by your wrists to the sturdy beams of the slave bunks, bunks stacked like cordwood. There were several dozen other captured folk from the shattered isles also imprisoned there with you.

You were sick from the blow to your head and the tossing of the ship, from the revolting gruel the slaver pirates occasionally fed you, and from the knowledge that you were bound for one of the southern slave ports, never again to see your own home.

At this point, players might want to have a chance to escape, and if they insist you can play out a day or two on the ship: they cannot escape. They have no weapons, the pirates are cautious and more powerful, the characters are weak and chained, and few know how to sail a ship. There is nowhere to run on the ocean, but some players may need to try. Let the characters interact if they wish as well, introducing each other with slavers interrupting occasionally and beating someone for no reason other than cruelty.

Even if a character is able to pick the locks somehow (no tools are available and the lock is -1 to lockpicking attempts), there's nowhere to go. The chains are 5 defense and 2 body, so theoretically someone might manage to break them with a really good roll, pushed, and help from someone else, but again, then what?

The characters can converse with the slaver in charge of the underdecks named Hafkris: he is a psychotic, obnoxious, and odious slaver pirate with no redeeming features. He will let them know in no uncertain terms he is in charge of the "meat" or "walking cargo" aka slaves. If any character mouths off to Hafkris he will beat them with a knotted rope doing 2 body and all their stun. He tells the party they are bound for Highport, a city in the Barbaric Wastes which he considers "the greatest pirate city in the world." There they will be sold to the slave lords and the pirates will move on.

Among the slaves is a young woman named Melisana, the daughter of a wealthy merchant from Arundel. She mentions that her father Melkens would certainly pay a rich reward for her return.

Once these issues are dealt with, you can return to the narrative.

A few days after you woke up, the ship was hit by a squall which turned, after half a day of stomach torturing tossing and rolling, into a full fledge gale which blasted spray and curses into the hold every time the hatch above was opened. The seams of the ship's planks work with an alarming sound of creaking and popping, letting water through that soaks your clothes and bodies. Your jailer Hafkris took about half of your number to the decks to man the oars vacated by slaves washed away or drowned.

The storm continued another day, and Hafkris took another quarter of the slave cargo abovedecks. He looked worried last time you saw him, and there is a foot of water washing about your feet in the hold, and rising.

That was yesterday. You haven't seen any of the pirates or the slaves since then, and you haven't been fed. Early today, the cracking whips, drums to mark the rowing, and shouting faded away to nothing, leaving only the groaning and creaking timbers of the ship, the whine of wind through the ropes above, and the storm's waves and wind.

As you sit, waiting to find out what happens next, you hear an enormous grating grinding sound and crashing. The impact knocks you all to the deck, splashing into the foot and a half of water in the hold. From above you hear a terrible tearing and creaking sound and then a huge crash as the main mast breaks and topples. Held fast by your shackles and chains, you are helpless as you see the bow crushed in by rocks and water splashing in

The bow is torn completely away, and a ferocious blast of wind that numbs you with its cold and the ocean's spray. You can see that the ship has gone aground against a huge sea rock, and have stopped there, for now. The waves pound against the ship, but the rocking and tossing on the ocean has stopped, for now.

AFTER THE CRASH

Immediately after the crash, the characters are going to be trying their chains to see if any of them or their bunks are damaged enough for them to break free.

The answer is yes: one character's bunk was buckled by the impact with the boulder, and he can (after a few minutes of pulling) yank his chains free of his bunk. The shackles and about eight inches of chain still dangle from his wrists. Either choose or randomly determine the character; because of the later action, it might be good to either pick a weaker character less suited to combat or Melisana to give the players a reason to be grateful to her.

The freed character can either use wood to pry characters free or simply grab the key ring conspicuously mentioned earlier. Melisana will suggest the keys if no one else thinks of it.

INTERIOR OF THE HOLD

If the characters look around the hold for weapons or armor, they find very little of anything. There are some pieces of wood that can function as 2d6 clubs (which everyone has a weapon familiarity with) and the chains they are attached to can be used as flails that do D6-1 killing damage; both weapons have 5 STR Minimum.

There are no blankets in the hold, and no extra clothing. The characters are wearing the equivalent of underwear: bare feet, a ragged tee shirt, and boxers.

The slave hold runs about two-thirds of the length of the galley, from the bow to about a third of the way to the stern.

One hatch leads to the deck but it is held shut by the mast which snapped flush at the deck. The only other exit is the torn, gaping hole at the bow where it struck the rocks.

OUTSIDE

Characters who walk to the hole in the galley to look around will be met first of all with a renewed blast of bone-chilling cold air and driving rain. The outside air looks like a gray haze, the storm so heavy the sky and sea seeming to meet a few yards from the ship. The ocean is boiling and crashing against the stone and ship.

However, in the distance, one of the characters spots something solid: have them all attempt a perception roll. The one who succeeds by the most wins (if there's a tie, pick the one least likely to be much use in combat for a while).

The sky is blackly overcast but still day, but under it is a beach with craggy rocks and cliffs rising up into the gray mist. The beach is about twenty feet through rough surf, but if the characters move along the rocks they can reach the beach on it rather than swimming, as it is part of the cliff extending into the ocean.

The wind is sharp and fierce, gusting so hard it almost pushes lighter, smaller characters over. The rain hits so hard it feels like hail and the ocean's roar makes it difficult to be heard.

And, out there on the beach, perhaps thirty feet from the galley where vision grays out, is Hafkris staggering up and down the beach. He has his broadsword at his side; he's marching up and down the beach like a soldier on parade, singing profane sailor songs. The PCs can hear snatches of the lyrics and rough tune whenever the wind shifts their direction. He can't see the characters while they are in the darkness of the hold but might spot them if they move out onto the rocks.

REACH THE BEACH

Make the prospect of just getting to the shore seem daunting and dangerous, playing up the rough surf, the slick, slippery rocks, and the churning water. In truth, the trip is a matter of simply trying, either by swimming or scrambling on the rocks. The distance is only ten meters, but since the characters cannot move any faster than 4m per phase, it will take a few phases to reach solid land.

HAFKRIS

Let the characters discuss among themselves what they wish to do about Hafkris. From his previous attitude, the players should be aware that the brute thinks of the slaves as meat to sell and not human. He will never respond to reason or common sense suggestions, and shows little sanity at the moment.

Right now, Hafkris is drunk out of his skull, wandering up and down the beach simply to be off the galley that failed him and his companions, and trying to figure out what to do - a difficult task for one of his limited mental abilities.

Hafkris is the sole survivor of the galley's crew. The captain was a fool to sail this route in storm season to begin with, and all the crew and even the slaves that were manning the oars were washed overboard. Hafkris personally threw the captain overboard for leading them to their doom. He wishes he'd done so earlier.

Once everyone else was dead, Hafkris spent his time in the captain's cabin with the ship under bare poles, hoping it could ride the storm out. He spent most of the time drunk and is walking the beach trying to sober up. After a few hours, he'll climb back onto the ship which seems for the time being to be secure on the rocks. He'll go to his cabin to get his crossbow and some quarrels, then check to see if the walking cargo survived. Once he is sure the slaves are still safely chained in place, he'll begin to explore to see where they ran aground and to find some shelter.

ATTACKING HAFKRIS

If the characters decide to attack Hafkris, they have to decide how to do it. Give them a chance to discuss tactics and set up how they desire, they have plenty of time. This can go a lot of different ways, based on the group of players you have and the abilities of their characters. They might lure him over with Melisana's plain charms, wait until he comes to check on the cargo, or charge him on the shore. There's no way to know what they will pick, simply try to be ready and have Hafkris act reasonably based on his drunken, stupid and brutish state.

The characters can rapidly figure out that Hafkris is drunk and might figure out he's trying to sober himself, but they may just decide he's insane. Attacking the man is easier when he's drunk (he'll be half dexterity, ego, and intelligence, making his perception and combat abilities significantly lower).

The gear that Hafkris has is listed on his character sheet in the NPC section starting on page 36, but it will be scattered between him and his cabin. If the party waits until he goes to his cabin, he'll have it all, otherwise he'll only have his sword. The players shouldn't feel bad about offing Hafkris, he's an evil slaver pirate who has done far worse in his time, repeatedly.

FLEEING HAFKRIS

A second option is to simply slip by Hafkris and run away. After all, drunk or not, he's a capable fighter and is armed, while the party is practically naked, unarmed and ordinary people.

If the characters choose to wait until they "make a break for it" they can either choose a moment when Hafkris is walking away from the ship along the shore, or until he sobers up, swims to the ship and looks for his gear. While he's busy, they can get off the ship and escape. If the characters do this, skip immediately to "exposure" below.

The cliff is nearly unclimbable without equipment, as it is crumbling and slick rock that overhangs the beach at this point and even an experienced climber with good gear would shudder at the thought of fifty or more feet of that. If someone tries, they have a -4 penalty to their roll. They must make their roll twice: once to ascend the face, and another to climb around the overhang. If they succeed, more power to them, but they are now alone 50 feet up a cliff face. Climbing down is somewhat easier, only a -2 roll.

SEARCHING THE SHIP

Although Hafkris is drunk and the sky is stormy, should he be alive, he'll see characters if they try to climb out onto the deck and find what's on the ship. He will swim out to the ship with his sword and try to kill the escaping slaves at that point.

The Galley is about sixty feet long with a single mast (now broken) and two oar banks, ten men on each side. Each bench holds two rowers, for a total of forty men, and at the end facing the rowers is a seat where the drummer sat keeping time for the rowers to work together. There is no sign of the drummer, and only a few rowers are visible at the benches, clearly quite dead.

The galley was flush decked, with two hatches to the holds. The fore hatch is covered by tons of wood and cordage as the mast fell on it. The aft hatch opens into a small aft hold.

The aft hold is in little better shape than the fore hold. The impact “started” the ship’s boards, splitting them open like a barrel. The hold is awash with several feet of seawater and floating debris, water which is up to the level of the deck overhead against the stern.

There’s not much to be found here - specifically the following items:

- Four broken barrels which have spilled their contents of ale and wine into the sea water
- Dozens of sacs of grain, soaked with water and liquor, all useless
- Fifty quarrels for Hafkris’ light crossbow (only 40 if Hafkris came and got some)
- A light crossbow (unless Hafkris has removed it)
- A chest. In the chest are the captain’s log, navigational charts showing the shattered isles (including a pirate base) and the waters south along the shore to Highport, a compass the size of a textbook, and a Spellbook.

The spellbook Has every Novice spell in Fire and Mysticism magic scribed in it. The text is in *Arcanium* so most characters will not understand initially, although with study, they can begin to (this can teach characters the *Arcanium* language with successful INT rolls, one attempt per each of the six episodes). The spells scribed inside cannot be cast from the book, but they may be learned by anyone who can use magic.

Learning a spell from the book requires a Magic Research roll. Anyone who has not bought this skill but can use magic has an 8- roll to attempt to learn a spell from the book. They can attempt once a day to learn each spell. Some may simply be beyond that character’s ability to learn (no modifiers may be applied to an 8- skill roll, so extra time does not matter).

EXPOSURE

Finally, once Hafkris is either defeated or fled, the galley is searched (or abandoned) and all obvious dangers removed, a new threat reveals its self - slowly, insidiously, and inevitably. The characters are already cold; they’ve been soaked to the skin and exposed to freezing winds and rain for hours. Nowhere on the ship provides much protection from the elements, and none of them have any coats or cloaks, only a thin slave outfit made of a tunic and breeches. So, gradually, they start to get colder and colder.

Huddling together in the area most protected from the wind helps a little, but not too much. The ship by now is too soaked to burn, even if the party could somehow get a fire going. Ultimately it should become obvious that the characters will not see the next morning if they stay in the wreck of the ship. And the wreck may not stay against the rocks. It could shift and sink or break up under the battering of the waves. They need real shelter, and soon.

If the characters cannot work out that cold means death and they must find warmth, the Melisana will state the inevitable (this is an example of how she can act as the *GM voice* as mentioned on her character sheet).

The temperature is a -1 Temperature Level (see the Hero System Rules for what this means) and the characters are wet and cannot get warm. If the characters try to stick it out in the Galley despite all evidence to the impracticality of it, they will start to suffer. First of all, each 20 minutes, every character is -1 Recovery and each loses 1 END that cannot be recovered until they get warmed up. That means ever hour, every character loses 3 END, and when that END reaches 0, they start losing Stun. After long enough, they will pass out and not wake up again. This damage will not recover normally, the PC must find shelter and get warm to heal the damage taken. In time, they will all die from exposure if they do not leave.

Eventually, the characters will all die (if they are idiots) or leave to scout out shelter. Once some or all the characters leave to look for shelter, you can progress to the next episode. Note: there are no caves on the cliffside which can shelter characters from the elements, and Hafkris’ armor is no help.

EXPERIENCE

As soon as the characters decide they need to find shelter and set out, immediately assign Experience Points to each character. Any skills the characters have managed to use and learn from, they should at this point as outlined on page 4. As weak as they are, the characters will need all the help they can get. Characters may have tried to climb onto the ship, use a weapon, tried to sneak up on Hafkris, use survival to light a fire, and so on, based on their player’s ideas and abilities as characters. If you kept track of all that with the Character Log this process will be significantly easier for you and rewarding for the players.

It is likely that some characters have not done anything to gain experience from (although they may have engaged in Conversation Skill without being aware of it, by talking to Melisana), but when the players see how the system works, they will likely begin to attempt various skills to see if they can learn by the end of the next episode.

Award one experience point to any player who did an extraordinary job of role-playing and staying in character, in an inspiring manner to the other players. If no one did, skip this, but it is recommended that you do so and announce why the point is being awarded. This point may be spent on *anything* the player decides. For each of the six episodes, choose a different person so that ideally by the end, each character has gotten one point for role playing. If the choice is not clear, consider having the players vote (secret ballot if needed) and choose based on that.

Hopefully this will encourage each player to role play more and try harder to be in character. This is, after all, a role playing game!

EPISODE TWO: BATTLE ON THE HILL

At the end of the last episode, you managed, by one means or another, to get the PCs free of Hafkris' imprisonment. Now, some or all of the player characters are scouting around, looking for shelter.

If the characters accomplished the defeat of Hafkris so efficiently they didn't discover how dangerous the weather was, they may not have decided to scout around for shelter. Should this be the case, you need to give them hints that will lead them on their search: their fingers, toes and nose are growing numb, and the party has insufficient clothing to face this cold.

If the party still isn't looking for shelter, consult the section on Exposure on page 8 and use the tips there to encourage the players to get their characters on the move.

FIRST IMPRESSIONS

Once the party has decided to move on, they find that the cliffs become lower and more shallow along the beach and can be climbed easily to move in shore. The rain and mist is less pronounced inland, so the characters can get a look at the island. It's certainly not a good look - dim from overcast skies and blurred by rain - but they can make out some details.

The island is very, very hilly; it's really just part of a chain of underwater mountains that rose high above the waves of the ocean. The GM should keep in mind that without some special ability or item (such as the ship's compass from the box in the aft hold) the characters will have no way of knowing cardinal directions (N, W, S, E), so use relative directions such as "left" and "right" unless they can determine north somehow.

Looking across the island, the characters can see that the highest and most forbidding hills are westward, running the entire length of the island from south to north. Northward is broken terrain, passable but not easy going, while eastward the terrain flattens out somewhat more. Since it's hilly and broken even in that direction, the characters cannot see any sign of shelter or civilization in any direction.

There's not much to be seen period. Except for some common, practically indestructible scrub growth such as Manzanita and some stunted, twisted evergreens, the island seems to be totally lifeless.

If you, as the GM, want to see more of the island, look over the GM's map of the island on page 54 and the map key in the next episode.

SCOUTING FOR SHELTER

It doesn't matter which direction the characters take when they scout for shelter; you're going to be placing the next encounter in their path, whichever direction they choose. So let them make their decision based on what they can see of the island.

Now is a time when some characters will attempt survival rolls, if they succeed, let them find some firewood and small game to eat, but no shelter yet. Depending on skills such as sailing, botany, area knowledge islands, and so on, the characters might be able to (with a successful roll) determine the following information about the island:

The prevailing winds for this storm are out of the northwest, and the plant growth appears to be shaped by winds from that facing. Thus, if there's a port on this island, it's likely to be on the slightly more sheltered eastern or southeastern coast. Clever players might be able to figure this out through questions of the GM and observation of their surroundings.

CLIMBING THE HILL

Not long after the characters pick a direction and head out, give them the following information:

You're walking along the depression between two large hills where the wind and rain are less driving and you'll be less visible to anyone out in the hills. After a few minutes of walking, you become aware of a noise - a very faint noise, like grunting voices and steel clanging on steel, barely audible over the noise of the wind and the rain. It seems to be coming from your left, beyond the hill to your left.

In the unlikely event that the characters decline to investigate, Melisana can mention that that might be at least some sign of civilization, or perhaps someone who knows where to find shelter.

MAP INSET

Take a look at the GM's map of the island on page 54. The inset on that map shows the area where this episode is taking place.

The inset map shows where the characters observe the goblin-orc fight.

(A) is the left-hand approach, where the characters can scramble over rocks to look down on the fight; they'd be behind the goblin line.

(B) is the straight approach, where the characters can climb the hillside slope to look down on the fight; they'd be among the boulders directly above the fight.

(C) is the right-hand approach, where the characters can scramble over rocks to look down on the fight; they'd be behind the orc lines, directly over the old man.

(D) is where the characters are when they first hear the noise of the fight.

(E) is where the orcs and goblins are fighting on another.

As you can see, the characters can try to circumnavigate the hill. The hillside reaches its lowest approach at points A and C, which are a couple hundred meters in either direction along this depression. If the characters choose to climb at A or C, they will be climbing over tumbled basalt rocks there. If they prefer, they can climb the hill where they are, as the approach seems to be gentler and has fewer boulders and obstacles, to reach point B, the top of the hill. Point B is strewn with boulders as well, but here they provide cover for the characters instead of impeding

Whichever direction the characters take, they can see what's going on in the ravine below without being spotted by the fighting forces.

Below you, there's a ravine separating this line of hills from the next ridge, and there's a battle going on down there.

It looks like about a dozen goblins and a dozen orcs are going at it pretty fiercely. The orcs have axes and bills, and one of them appears to have armor although the rest do not. The goblins are wearing no armor and are armed with spears and bows. All of them are wearing ragged, distinctly colored cloaks: red for orcs, green for goblins.

The orcs are lined up in a double line of bodies across the ravine marching forward to kill the orcs, and the goblins are set up in two lines, five spearmen alive in front, seven archers a few yards back from them.

About fifty feet behind the line of the orcs, there's someone lying in the ravine. It looks like a man with a white beard and tattered robes. He's lying down, twisted over to watch the fight; his arms are behind his back and look

If the characters need more details, use miniatures or a simple sketch of the battle array. The point of contact between the orc and goblin forces is directly beneath point B on the insert map.

The orc with the armor is in the center of their line, and the goblin archers are divided into two forces, split and set up slightly up on either side of the ravine to have height and fire over their own line easier. The goblins have spears and daggers, as well as shields, and the goblins on the line have set up a shield wall to some limited effect. The orcs are armed with battle axes and bills, and are hacking up the goblins well, but taking casualties from the arrows. Three goblins and four orcs have fallen so far in battle. The orc in the center with armor is giving orders.

COURSE OF THE BATTLE

If the players wish, their characters can lie and watch the battle take its course. They can also run down and join in at some point, although they are ill equipped to face an army, let alone two.

Each phase of the battle plays out like this (both forces are speed 3):

First Turn

Phase 0: Orc on the right flank is hit by arrows and dies, one goblin at the shield wall on the left dies from an axe blow. One orc moves up to take his place on the line.

Phase 4: Orc on the left flank in the second charges the goblin archers.

Phase 8: Orc commander is killed by arrows, one orc on his right is speared to death, and one goblin on the line is killed.

Phase Twelve: The final goblin is caught running dies horribly, all four orcs on the line stomping and stabbing his body and ignoring the archers. One orc dies from archers, one archer dies from the orc that circled around, and two goblins stab the orc attacking them to death.

Second Turn

Phase Four: The orcs charge the goblins, who break and run, but not before another goblin dies.

Phase Eight: two goblin archers get away, fleeing over the hills. The Remaining three orcs celebrate.

That's how the battle progresses if the characters decide to do nothing about it. Narrate the progress of the first phase of combat as colorfully as you can, then ask the players "is there anything you want to do besides watch?" If there is go on to *Interfering With the Battle* below. If not, go on to the second phase, being as descriptive as your faculties will allow, and pause again giving the players a chance to act. Continue until the battle is over or the party attacks.

Observing the battle or joining in gives each character 1 point toward the Tactics skill.

INTERFERING WITH THE BATTLE

There are several things the PCs can do in the course of the battle to interfere with it and gain some glory and equipment.

ROLLING STONES

Someone might get the bright idea that they can roll some of the numerous boulders down on the monsters as they fight. There are three boulders that can be so dislodged, the rest are either too large or too sunk into the ground to be moved. Each one requires 30 strength to move (so a character must either be immensely strong, push their strength enough to move it, or get help: each additional character on a boulder adds 5 strength and only four can get behind one boulder at once). The boulder thunders down into the armies and crashes into the lines at random, roll a d6:

- 1: Orc secondary line
- 2-3: Orc main line
- 4-5 Goblin main line
- 6: Nearest Goblin archers

For characters at location B use the straight roll. For characters at location A, add 2 to the roll. For characters at location C, subtract 2 from the roll. The boulder deals damage to all monsters in that unit.

For the damage the boulder does, roll a d6, and that many of the unit are removed by the boulder's damage. The rest are wounded and temporarily scattered, but still active.

For the first boulder rolled, add 1 to the casualty roll. For the second, take the straight roll (they are more aware of the danger) and for the third, subtract one from the roll (they are even more aware). If the party has any luck, roll that: each level of luck adds 2 to the roll and reduces the chance of being noticed by the army by 1. If the party has any unluck, roll that; it has the opposite effect (-2 to the roll for damage and +1 to be noticed).

For each boulder the PCs send crashing down, roll a single perception roll for each army: a straight 11- roll modified by luck as detailed above and any stealth rolls the party succeeded at. For the second boulder, add 1 to this roll, and for the third, add 3. If the party is noticed by the monsters, each will react. If their forces are below half in number (and in the case of the Orcs, their leader is dead), that whole force will try to retreat: they don't know how many PCs there are, and they're already in a desperate battle with another army. Otherwise, they will attack the party with some of their forces in response to the boulder attack. If the Orcs notice the PCs, they send three of their back line up to attack the party. If the goblins notice, they will turn one set of archers to fire at the party.

ATTACK!

The characters can attack the forces below using weapons taken from Hafkris and whatever they were able to scrounge up in terms of clubs or using chains. Continue the battle as written until only one side is victorious: the armies fight each other ignoring the PCs except for the specific individuals attacked by the party, who will turn and fight back.

All monsters in the fight are wounded to some degree from arrows and thrown axes or the fighting on the line; each one is at half body and stun.

If the characters are victorious, continue on to *Scavenging the Bodies* below. If the party is defeated, they likely will still be alive and will be taken captive. Head to *When Things Go Wrong* on page 40 for how to deal with this. If the party is killed, well that's it for this adventure unless you want to introduce a new batch of shipwrecked slaves (this time, they washed off the ship and managed to get to shore) who come upon the remnants of the battle and can scavenge gear.

SNEAKING

The characters could sneak down the slopes to rescue the old man while the monsters are busy. The goblins barely noticed him and the Orcs are facing away from him. The characters should have no problem getting down the slope unnoticed, give all of them a +5 to their stealth roll.

However, if someone fails, the goblins will notice this new force. If so, one goblin archer fires a shot at a random PC every other phase of action. The goblins will not attack the PCs even if they interfere and wipe out the Orcs, instead they withdraw, but if the party was noticed, they will be remembered and the goblins will know what they look like, for later.

SHADOWING

The players might be very cautious, and if so they may wish to watch the battle to its conclusion before deciding what to do. They will see the battle end as described above, with the Orcs hunting down the goblins and killing them. That process takes two turns, in which the battlefield is abandoned entirely.

After two turns, the Orcs return and take all the gear they can carry from their enemies and allies. That adds up to one spear and bow each orc plus one additional weapon (not an additional pole arm). Then they collect the old man and head off in the direction of the manor (see the GM map). At any point in this process, the party can interrupt and take any action they choose. The Orcs will try to kill the party if they see them, but will retreat if one of their number is killed.

The characters may wish to leave well enough alone and not follow them. In that case, consult *When Things Go Wrong* to see how to deal with this contingency. If, on the other hand, they choose to shadow the orc force, they may; the Orcs are tired, wounded, and not expecting pursuit.

If the characters just follow the Orcs, the monsters head straight to their headquarters near the Sea King's Manor (see the GM map). The characters see lights in the manor, barracks, stables, and also see the temple and the fact that there are no lights within, suggesting it is unoccupied.

If the characters attack the Orcs while they are on their way home, see above for how the Orcs react.

SCAVENGING THE BODIES

How much loot the characters can get from the monsters depends on when they took action and what the condition is of the fallen enemies. For instance, if the characters wiped out the armies somehow, they will be able to loot all the gear off all the bodies. If some ran away and were let go, they only get what they can off the survivors.

All the bodies (fourteen Goblins and sixteen Orcs) have cloaks of red and green which will give some protection against the cold (negates 1 negative temperature level).

Each of the Orcs has a poleaxe and a hand axe, and there are sixteen of them. One of the Orcs has a full suit of padded armor, but it is so big that only someone with a combined 30 or higher CON+BOD can wear it.

Each of the Goblins has a dagger, totaling fourteen. Each of the six Goblins on the battle line had a small shield and a spear. Each of the six archers (one was killed) has a light self bow. There are 2d6 arrows from each archer and a quiver as well.

Form the battlefield 2d6-2 (0-10) total unbroken arrows can be recovered.

There are eight throwing axes lying about the battlefield as well. None of the monsters have any money on them, but there are odds and ends such as lucky rabbits feet, copper and leather thong pendants, a pouch full of animal teeth, and so on: worthless trinkets that Goblins and Orcs carry for luck and their supposed magical properties.

There will also be d6 days of rations from the orc bodies and d6 from the goblin bodies. These are of dubious origin and flavor, but are edible and function as food. Eating them requires a CON roll at +1 because of their texture and flavor. Failing the roll means the character gags and will not eat it.

Of all this loot, only the materials the PCs can obtain will be available. The Goblins that ran and those who were killed by Orcs are lost, and their gear cannot be found.

THE OLD MAN'S STORY

Assuming that the characters finally get around to rescuing the old man, he appears to be a scarecrow of a figure. If the PCs forget or ignore him, he crawls, scrambles, and stumbles over to them. The old man's clothes are filthy, his head bald, his beard an off white from dirt, his face sallow complexion, and his eyes wide. He's very talkative, and even when not untied he'll talk and try to convince the party that he can help them, yes, lead the to shelter, tell the about the island, tell the about the orcs and goblins, tell about anything they want.

Whether they choose to talk with him or march on to ward the shelter, he'll follow (even if not rescued or untied), he will tell them at the first opportunity the following story in a wheezing, ruminating tone:

My name - haven't needed it in a long time - is Keestake, and you're the first people I've seen in more years than I can remember. It's true!

And you wouldn't know it to look at me now, but in my day, in my day, I was personal groom to himself - to Viledel, the Sea King! Yes, this is the Island of Viledel, didn't you know that?

But himself died when the pirates crushed the island years and years ago, when my hair was still black and my face smooth. I didn't fight on the day the pirates came, more to my shame, just hid in an overturned, ruined boat no one looked under, while the murdering and rape and burning went on day after day. Finally the rage and lusts of the pirates were sated and they moved on, leaving me all alone ever since. I've been living in the house of the Sea King, protecting the treasure left behind - for the fools, the pirates never found the real goods of Viledel, just some of the trinkets and furnishings of the palace - and becoming old and gray. How long has it been?

The orcs came, oh, four days ago before the storm started. They captured me and said the stories told of treasures of the Sea King never discovered, which was true enough, I guess. And they said I knew where it was which was true too, but I never told them so.

The goblins came two days ago. The orc chief and the goblin chief talked, and the goblin chief said they were there to claim the island as their new stronghold, but the orc said they were there for the treasure too, and soon as he said it the goblins wanted the goods, and there's been war ever since.

The orcs are all set up in the old soldiers' barracks, and the goblins are all in the old stables, and the manor in the middle is where they hunt around for treasure and fight one another most of the time.

But there's another place, where they went once, but leave alone now - the old oracle they call the temple of the goddess. It's on the far side of the hill over looking the manor, and if you and your friends want to take shelter there, no one will bother you. The Orcs and Goblins seem afraid of the place.

Yes, the treasure. There's a lot of it. You know what grave-goods are? Where Viledel was from, they like to bury their noble dead with presents, somewhere out east near Moskend. When the dead in the time the gods decree, he taught, they will still have their favorite play-pretties with them

Viledel had him a son who died, and the Sea King buried him with weapons and armor and sacks of gold and a few servants and his favorite little boat to sail 'em all over the seas. We can drag that boat down the catacombs to this place you can get at from the outside, but not the inside.

But gettin' at the goods is going to be hard. To get into the burial catacombs you have to get into the manor where all them monsters is killin' one another. We can figure out how to do that when we're all warmed and rested. Say, you wouldn't have any food would you?

If requested, he also draws the characters maps of the island and of any other major area of this adventure. He draws them from memory on several large leaves using a thin piece of charcoal from a camp fire. These maps are found in the end of this module and can be cut out and given to the party if they wish.

In any case, the old man eventually leads the characters to the vicinity of the "temple of the goddess" where they can protect themselves from the wind and bone-chilling rain.

EXPERIENCE

There is a lot of opportunity for skills to be learned here, as outlined earlier, and a chance for a player to shine and get an xp for their role-playing skill. Weapon skills can also have been trained in.

However, there is another opportunity this episode that the GM can assign. Have each character make a CON roll to deal with the cold and hardship. Those who succeed get a point added to their Constitution score. Each character who helped roll the stone down can attempt a STR roll as well, and those who succeed gain 1 strength.

Keep track of feats of personal ability of this sort through the rest of the adventure, they can be presence, ego, intelligence, dexterity, or any other primary stat and give a chance for a small upgrade at the end of the episode in question. For dexterity, the single character point is spent toward buying a new stat point (1/2 a point of Dex), which they can spend later experience on raising to a full stat point.

EPISODE THREE: TEMPLE OF THE GODDESS

Before launching into the third episode of the adventure, let's look at the island as a whole. Since the PCs have a source of information (the old man Keestake) they can learn all about the island, and here's what he knows.

MAP OF THE ISLAND

Take a look at the GM's Map of the Island, here's what the various areas mean:

(1) **The Cove.** This is the cove where the shipwreck took place. The ship, as you can see, has ground up on the headlands and cliff on the right side of the cove.

(2) **The Western Hills.** These hills are impassable for the party of player characters unless they come up with climbing gear or some kind of magic to fly with - which is doubtful at best.

(3) **The Temple of the Goddess.** The temple has its own map key later in this episode. This is actually an ancient oracle that predates the Sea King's reign on this island. The oracle is a very powerful, very old earth elemental that resides where the "temple" was built. It overlooks the manor of the Sea King and nearby buildings.

(4) **The Manor of the Sea King.** This large, rambling mansion once housed Viledel, his family, and retainers. It has its own map key in Episode Four.

(5) **The Barracks of the Sea King's Forces.** This building is a long, low construction somewhat like a flattened and elongated barn. It can house upwards of a hundred soldiers. The building was partly burned and sacked by the pirates and its shutters are gone, so the contents are ravaged by the weather over the years. The orc commander has set up his company of followers in this building and nailed shut the windows. About a hundred orcs occupy the barracks; at any given time 24 will be on patrol in four six-orc teams. In times of battle, most of the orcs fly to the attack leaving a token force of twenty in the barracks. There are always guards set at strategic points around the barracks and two more on the roof to keep vigil against the goblins quartered in the stables.

(6) **The Stables of the Sea King.** Once this building housed Viledel's horses and grooms, now it houses the goblins who recently arrived on the island. The stables are constructed much like the barracks with a few exceptions: dirt floors, fewer windows, larger doors, and the interior is mostly separated into stalls with a living quarters for the grooms and a storage room for tack and supplies. There are 135 goblins quartered here, though two 12-goblin patrols are outside at all times. Like the barracks, the stables are well guarded both inside and on the roof, armed with bows.

(7) **The Old City.** A town stood here, the home of many of the Sea King's minions. Now a ruin burned sixty years ago and deteriorated by six decades of fierce weather, little remains save rotting piers, a few rumbling walls and chimneys, and charred wood and rocks.

(8) **The Beach of the Orcs.** It was here the orcs arrived, en masse, in six 20-man galleys. The ships are still drawn up on the beach and surrounded by a ditch lined with outward leaning spikes cut from the scrub trees of the island. A token force of twenty orcs guards the ships.

(9) **The Beach of the Goblins.** The arriving goblin force pulled in the cove with eight boats which are drawn up on the beach. A token force of 35 goblins guards the ships. At any given time D6+6 are working in the camp repairing ships and readying supplies, 10 are on the cliff tops overlooking the cove on guard, and the rest off duty and asleep.

(10) **The Exit from the Catacombs.** This area is where the catacombs exit, only accessible from the inside. This is detailed more in the map key for episode five.

ORCS AND GOBLINS

The Orcs and Goblins encountered are equipped and armed in the same manner as the forces that were fighting in the ravine. Any Goblin force will be 50% archers, and any Orc force will have one commander with padded armor for each 12 Orcs.

The Orcs are members of the Hak-Kubra tribe, a seafaring clan of Orcs from the south. Sea Orcs are usually pirates, although they will sometimes be an expeditionary force to land and conquer an area.

Goblins are members of the Sithisila fleet, a nomadic group of goblins who move from place to place using up all the resources and taking all its treasure, then moving on to find a new place to live and exploit.

WILDLIFE ON THE ISLAND

There's not much living on the island, so you as the GM needn't worry about random encounters - the only encounters are static ones indicated on the map and in the text.

Creatures living on the island include ordinary sea birds, wild goats, and ordinary rats. The old man Keestake survived these sixty years by eating wild plants - especially the wild onions - and goats (and rats, which has not done his breath or sanity any favors).

PLAYER'S MAP OF THE ISLAND

If the players ask the old man to describe the island in any detail, he tells them that he will draw a map once they're safe in the temple. Once they reach the temple, he hunts up some scraps of parchment and a burnt stick to draw them the Player's Map of the Island. Give the players the handout containing the map at that time.

The Player's Map contains most of the information on the GM's map. Although it doesn't show the catacomb exit, Keestake can tell the characters approximately where it is, as he does not know exactly. He is delighted to tell them all about the island—where, for instance, the plumpiest and juiciest rats can be found; the hilltop the Sea King loved best; the beach where Keestake hid from the pirates decades ago, and so on. All these details are extraneous to the adventure but are a chance to develop Keestake's personality for the players as he exults over these irrelevant historical sites.

ON WITH THE ADVENTURE

As mentioned, the old man is delighted to lead the PCs to the “temple of the goddess” as the orcs refer to it. Keestake tells the characters that it is an old oracle that he never consulted but heard was very reliable. The orcs visited the temple once but became alarmed when the earth moved and rumbled and the island shook. They left and won’t be back. While Keestake was their captive, he learned that the orcs are now deathly afraid of the place. “but noble youths such as yourself,” he said, “seeking only shelter won’t cause such a reaction by the oracle.” He insists that the oracle only became upset because the orcs were trying to loot the place and caused it damage.

WHO IS THE GODDESS?

Here you as a GM have some flexibility, depending on your campaign. In the Jolrhos campaign, there are no gods and goddesses of the usual type (although some demons will pose as such), and the “goddess” is just a female-sounding elemental. You might prefer to have the temple be an actual temple and actually hold the presence of a goddess. Either way it ends up the same.

When the characters approach within a hundred yards of the temple, they see the unimpressive sight of the building. Relate to them the following:

The building before you was doubtless a beautiful structure in its day; two stories of well fitted dark hardwoods carefully crafted and carved. The windows were spacious and cheerful, closed against the wind with brightly-painted shutters; a gate of well crafted wrought iron once stood before the large front door, and a trellis for a climbing flower one leaned against the right half of the front face.

Today, after sixty years of neglect and looting, the building is a wreck. The expensive wood is old and pitted, cracked and decayed. The windows are still spacious, but most of the shutters are gone; the few that remain bang open and closed in the wind, or hang crookedly from a single hinge. The wrought iron gate is twisted and rusted badly, and the trellis is holding the sticks of a dead plant.

It’s a spectacle of gloom and disrepair, with no signs of habitation, but the walls look still solid enough to keep out the worst of the weather.

The old man leads the characters clear up to the gate at the entrance, now hanging and twisted so that it must be clambered around and over. He steps through the doors into the temple itself unless the party moves first.

Once the characters have entered, they find that the main hall where they stand is thoroughly shielded against the wind for it has no windows, and the front doors are sound. Tell them once they’ve been in the temple for a few minutes that their shakes are subsiding and their extremities are starting to feel less numb.

If the characters remain in the temple long enough, they start to recover any damage taken from exposure in Episode One. Each hour returns D6 worth of stun and body lost from the elements (but not damage sustained in combat or misfortune).

INSIDE THE TEMPLE

Take a look at the GM’s map of the temple. The individual areas of the temple are detailed below.

1. Antechamber:

The first room beyond the gate and doors is the antechamber, a small and unlit chamber. Keestake can move through it, and guide the characters through it with the confidence of utter familiarity. If the characters have some sort of light or hold the door open to look around, they see this description:

2. Hall of the Oracle:

The next room past the antechamber is the main hall. “This,” Keestake announces, “is the hall of the Oracle. The hall is unlit again, but echoes of speech make it sound very large. The floor is tiled, and there are pieces of wood like broken furniture on the floor.

This room once had plastered walls and frescoes of various historical and mythological scenes. The paint and plaster have badly flaked over the years and can barely be seen. There is no furniture in this room, only a few leaves and dust.

There are two sets of double doors in the room on opposite sides: one leading out to the storm, the other deeper into the “temple.”

The characters can try to make a fire out of the rubbish from the main hall. If they do not, the old man immediately starts to do so. He says there are no windows out of this hall, but the room is big enough and vented well enough that the smoke won’t be trouble.

If the characters order him not to start a fire, he won’t but he is convinced that this won’t be a problem with the oracle and is a wise thing to do.

If the party manages to have some light, including a cozy fire, this is what they see:

This chamber is very large, and two stories in height. There is broken furniture all over the tiled floors - it looks like the remains of chairs, tables, and perhaps low couches. Most of the wood looks aged, but you can see that the breaks are all fresh.

Everything has been smashed recently. On the east wall, in the middle, is a set of double doors, closed. On the south wall is the set of double doors by which you entered the chamber. On the north wall, at the east corner, is a very small and inconspicuous door. All the doors in the chamber are still hanging on their hinges.

The west wall is actually a flight of three shallow steps leading up to a line of pillars. Between the pillars, you can see that cloths or tapestries, now ratty and sagging, have been hung, blocking off your view of the chamber beyond.

The walls of the hall of the oracle were once plastered smooth and painted with frescoes of various events and heroic deeds. Now the paint is curling, the plaster is broken

and peeling, and there are large cracks in the plaster. Additionally, someone has taken a blunt object to the walls here and there, evidenced by deep gouges and tears in the plaster, and places on the wall have been smeared with filth.

Keestake says that the damage to the room - the smashed furniture, the damaged and befouled walls - all took place when the Orcs investigated the building looking for treasure. He suggests that at first they were breaking things to see if something was hidden, but eventually they became enraged with the lack of loot and began simply vandalizing the place. They would have done more, he explains, but for the sudden earthquake that shook the building and the booming roar from beneath it.

3. Altar Chamber:

When the characters decide to investigate the upraised room beyond the dangling curtains, they see the following:

This chamber is raised about a foot and a half above the floor of the hall of the oracle. You had to push your way through tattered curtains to enter. You can tell as you did so that those ratty cloths were once fine velvet, purple embroidered upon in gold, but now they've aged into a uniform revolting brown and you cannot tell now what the embroidery represented.

There are two items in the raised chamber beyond the curtains.

One is a statue of a crystalline female figure, sitting on a throne, looking down into the hall of the oracle. The figure is humanoid, but clearly not human. The figure is broken like the furniture; one hand is broken off, the nose is chipped off, a crack runs across the torso, and there are smears of filth across the statue.

The other object in the room is a very large, heavy, and empty brazier. It shows signs of long use but has no fuel in it now and is empty. The walls of the chamber are white and unadorned except for spatters of filth and smears of hand prints on the plaster.

The old man confirms that the damage to the statue is also recent, also a result of the orcs' angry defilement. He says that in the old days, when someone visited the oracle it would respond to proper questions when it chose to by inhabiting the statue.

4. Offices:

These are simple rooms with panelled walls and ruins of furniture - tables and chairs - scattered all over. The walls have been hacked upon by orcs looking for secret panels and passages but they found none. The floor is tile and shutters are closed over all the windows, now so swollen and jammed into place it takes 25 strength to open one (and let in the storm).

There are ordinary rats scuttling around in the rubbish here. They are not hostile, but are not particularly afraid of the PCs, either. If attacked they will run.

5. Kitchen:

This is a large room with heavy wooden tables running along most of the walls. There is a large recessed fireplace on the east wall, almost as large as a small room: big enough to mount a cross-bar and roast a bull within while simultaneously cooking several other dishes. The fireplace is in good shape, the shutters are closed and jammed shut on the windows, and the tables are in good shape. Other than a few axe swings at the plaster walls, the orcs did not do much damage to the room.

There is, unknown to anyone save Keestake, a creature living in the upper parts of the chimney. It is a ghoul. Years ago when a merchant ship crashed on these shores, it brought the ghoul, the last survivor of a storm-blown ship out of supplies and food. The ghoul was the last crew member to live, eating his fellow crew members until he died of thirst and was reborn as the monster he is today. Since then, the monster has found its self a nest in the temple and has survived on rats. It has not captured Keestake yet because he is yet able to outrun it and is paranoid enough to avoid a trap.

Keestake knows of the ghoul's presence, but will not mention the monster for his own reasons (as shown on his character sheet and revealed in Episode Five).

The Ghoul does not attack people it hears creeping about, instead huddling silently up in the chimney and attacking only if a fire is kindled beneath it or someone tries to climb up into the area. Otherwise, it waits to attack the characters when they are asleep as described later in this episode.

6. Storeroom:

This is a large room with no windows and a solid door with a broken lock. It once contained stored food, but now all the stored goods are broken, torn, scattered, rotted, and decayed. There is nothing of value here except firewood.

7. Storeroom:

This storeroom like the previous one is a large room with no windows and solid door with a broken lock. The walls are thicker, though, with large hooks attached to the ceiling. The room originally was used for hanging meats and was kept cool but now is just an ordinary, empty room.

8. Main Corridor:

Any corridor marked 8 on the map is a main corridor for the temple. Each one is similar, with weathered plaster on the walls, tiled floors with a thin coating of dust, and a few rats lurking along the walls.

9. Servant's Corridor:

Any corridor marked 9 on the map is a servant's corridor. It is not as well finished as the main corridors, using only wooden planks and doors with rotted away leather hinges and straw mats on the floor that are rotted and strewn about from chewing by the rats.

10. Maid Servants' Quarters:

There was a permanent staff living in the oracle's building, serving the visitors, keeping the place in order, and assisting the scribes who kept track of what was revealed. This chamber was used as a dormitory for the maid servants, although by now the only way to tell is to pull some of the rat nests apart and find out that the cloth used to be an old fashioned maid's uniform.

11. Manservant's Quarters:

Very similar to area 10 above, except the clothing is male's clothing, also out of date.

12. Senior Servants' Quarters:

These are a series of small bedroom chambers decked out with now-broken furniture, obviously intended for couples or higher ranking servants.

13. Storeroom:

This storeroom is rammed nearly to the ceiling with what once was chests of clothing, paper, ink, book binding equipment, scroll tubes, parchment, bedding, and so on. Now it is a mass of rats and nests, and little is of any use to anyone. Even any whole sheets of paper that can be found are crumbling and worthless from age.

However, if the party takes the time to search carefully (an hour or so) they will find pins, brooches, buttons, buckles, and so on of serviceable quality that can be used to keep clothing together, and enough cloth that, if cleaned, could be made into clothing by someone with the skill.

14. Well:

In the garden is a small well. The water in it is good, Keestake has used it all these years. A worn path leads from the well, through the garden, and down to the manor of the Sea King.

15. Garden:

This was once a nicely planted and kept garden. Now, six decades later, it has become a small jungle of overgrown plants. The stones which make up the path through it are broken and covered over. There's nothing dangerous here, but except for the path and the well it looks quite menacing and untamed.

However, any herbalism roll for plains or sea shore has a +1 bonus in this area due to the many plants growing here. However, there will only ever be as many doses of a given herb as are found initially during the time that the characters stay on the island; they will not "respawn" or have more next time the characters visit.

16. Scribe's Quarters:

All these upstairs chambers are trashed and broken, but once were comfortable and well fitted before being looted and trashed. The paneling is torn out, the walls carved up, the furniture smashed, and the floor coated with debris and rat waste. The scribes lived and worked in these rooms, transcribing the oracle's pronouncements and keeping records of history. All their work was lost when the pirates attacked.

17. Upper Floor over the Hall of the Oracle:

As the hall of the oracle is two stories high, this section is walled off from the rest of the second floor, this is merely the open air above the hallway.

KEESTAKE'S COMMENTARY

Keestake knows the details of the hall and will describe what each room was, how it was used and used to look, some of the people who used to live and work here, and what has happened over the years. He will not mention the ghoul but is free with information about anything else.

If requested, Keestake will draw the characters a map of the temple (handout 2). If they do not ask for a map, he doesn't volunteer one, they'll have to map it out themselves.

The GM may desire to simply describe the temple in short rather than have the characters carefully kick down every worthless door and explore every boring and empty room. In fact, unless players are fascinated with details and exploration for its own sake, it is recommended they do so, through Keestake's narration.

However that is the choice, give the players the opportunity to still gather anything useful out of the rooms such as chamber-pots, the clothing from the store room, wood for fires, etc, even if it means they think of it later. The reason for this is that had they gone room to room carefully taking their time they'd have been more likely to think of what they wanted than with a quick summary, so you want to give the characters the benefit of the doubt.

Should the GM take this option, make sure to detail highlights such as the statue, the well, the kitchen, and the cloth store room.

ENTER THE "GODDESS"

Eventually, the characters finish their exploration and have pumped Keestake of all the information they can think of or will get from him. It is fully dark outside, the characters are hungry and exhausted but finally war and dry, and eventually they will go to sleep. It is possible, even probable, that they will leave a guard awake. If the players do not think of this, have Melisana ask "How are we going to handle the sleeping arrangements?" She does not mean by this "who'll sleep with me" and will reject any advances.

If any guard duty is set up, the rest of the party can sleep and the hall of the oracle is the largest and easiest room to clean and set up. Have the guards make a CON roll to stay awake, if that fails, give them an EGO roll to see how long they stay awake before they drop off. If they make the roll straight on, they last until an hour before they are supposed to wake the next guy. Each point they fail by is another hour they sleep. This might mean that the guard falls asleep and nobody wakes up, leaving the party unguarded all night long.

As it turns out, the Oracle has been keeping a careful eye on the area since her precincts were vandalized and her statue damaged. She's seen the PCs enter the building and is curious about their presence and desires.

So she appears to one of them.

Typically, as Keestake says, the Oracle would show up in the crystal statue, but she does not need to. That was simply a convenient way to speak to those asking questions and the elemental liked the statue that was carved for it. So it can appear anywhere there is stone, and can even project her thoughts and image into the minds of an unguarded person, such as someone who is asleep.

WHOM DOES THE ORACLE CHOOSE?

If, during the exploration of the temple, one character seemed particularly outraged by the damage and vandalism or was particularly impressed by the art of the crystal statue, she appears to that character either on their shift on guard or in their dreams. If more than one character did so, pick the one with the lowest Ego (its easier to contact someone with a weaker will-power).

If none are upset, but a character for any reason tried to clean things up, then she will appear to that character.

If there is no obvious choice, the character with the lowest ego is her choice, and if there's a tie, she picks one at random.

APPEARANCE OF THE ORACLE

If the oracle want to contact a character that is already awake, she simply causes the crystal statue to glow slightly and if that's not enough, uses an 11d6 mind control to make the character go look at the statue, calling to him or her by name. Her voice will seem to come from the crystal, but it will be telepathic.

If the oracle speaks to a character who is asleep, then he hears the voice in his head and sees a vision in his dreams of a crystalline statue speaking to him.

THE ORACLE'S WORDS

Having gotten the character's attention, the oracle will address him soberly: "Mortal man, why are you and your companions in my temple?" She already knows, but she wants to see how honest they will be: she's been watching them and knows the way they showed up and what they've done so far.

Assuming the character tells the truth, she will go on to talk in greater length as described below. If the character lies, she will ask why they are lying and describe all they've done so far. Then she'll ask the same question again.

Having heard the character's story, she addresses them all with the following:

You see around you the results of the raid of pirates both in the past and more recent. In particular the Hak-kubra orcs were especially violent and destructive.

When men came hither three of a man's generations ago, they slew the men of this island and looted my oracular palace, slaying all of the people who served me and worked here. This raised my fury, but the pirates left soon and I rested.

But when the orcs came and the acts of debasement you see about you offended me, I choose to destroy this island and all living upon it: a proper cleansing of the stain made by the Hak-Kubra. Then none shall come to this island for riches and bring their hateful greed. Then I will depart, leaving this place a volcanic wasteland.

I see no reason for you to die for another's offense, however. So I will not cleanse this island tonight as I had planned, but will stay y hand another day, and lay waste to this place at nightfall tomorrow. If you are fled by then, you shall survive. If you tarry overlong, you too shall face the cleansing of the island. The storms which wrack this island will end by tomorrow and you will be free to sail safely.

This is a difficult test. I see you have not chosen your adventurous paths willingly. So this aid I will give you: there are items of power to be found on this island.

For the time you remain here, I will grant you the power to use any as if you were trained in their use. Should you find an object of magical power, use it wisely; perhaps it will help you toward your goal.

With this, the characters all glow and feel odd: each of them has gained a temporary 17- Invocation roll which permits them to use any magic item that requires a magic skill roll. They also can use any item regardless of any limitations on it (such as ‘Orcs only’ or ‘Priests only’). This effect lasts only until the characters leave the island, the elemental’s power only persists while they stay here. It is done because most characters will not have chosen their profession and “class” yet, and this will give them a feel for various possibilities.

Any magical item successfully used with this invocation roll does not grant any “bumps” on the Character Log because they haven’t learned anything while using the elemental’s power. Thus, they cannot gain experience in the adventure from using these items.

CONVERSATION

Make that little speech of the oracle as natural as possible; not arrogant and commanding. The Oracle has not spoken to anyone for a few decades and misses the company of her staff and visitors. Should the characters wish to speak with her during its course, let them, even if they interrupt rudely; she doesn’t get offended.

Once the oracle concludes her pronouncement, she asks if they have any questions. If one or more of the characters has any questions to ask, they may.

If anyone asks how they may escape the island, she responds that they must find that out themselves in order to prove themselves worthy.

If anyone asks to extend the time limit, she will refuse, and be completely inflexible on the topic no matter what.

If she asks information about the island’s layout or contents, they get the same information as the old man told (which confirms his trustworthiness, so they may think).

In short, they won’t learn much about their situation from the oracle. She won’t give anything away for free.

Their attitude is irrelevant to the oracle, they cannot hurt or bother her, and she does not care about words or attitudes. The PCs have absolutely nothing to give her other than a bit of company, and nothing to take away from her. Even if they are offensive jerks to her, she does not care; they’re better than the Orcs and are of no threat to her whatsoever.

WHO IS THE ORACLE?

The old man doesn’t know, the Orcs don’t know, and no one living does. The old books that explained who the oracle was destroyed in the raid. The only one who knows is the oracle herself, now.

She is an earth elemental of immense power, a “Lord” of her kind, equal in power to the dukes in hell. She has been in this place for many centuries, watching the world and learning. She can see anywhere there is stone, anywhere on the planet, and can even create smaller elementals in any of those places to interact with their surroundings, like a remote control robot. The Oracle’s physical manifestation is buried under the island in solid rock hundreds of feet through basalt where the stone is magma, and is unreachable and untouchable by anyone on the surface.

She started answering questions many centuries ago when a seawrecked sailor who went a little mad started to leave offerings and pray at a strangely shaped statue with vaguely human features at this spot.

After a while, others started to come and ask questions, and the oracle for her own reasons and whims would answer some and not others, answer clearly or with more obscurity, and sometimes be silent for weeks or months. Finding the interaction fascinating, she continued to do so, even as some would worship her and others used her as a source of knowledge.

In time, a building was built around the stone and scribes came to record what she said and all she knew. The stone was shaped and was treated as an altar of sorts until the oracle pointed out that it’s just a rock. The rock was covered over and a floor placed on it where a crystal statue was placed, made by an artist who fell in love with the oracle’s female voice. She thought that was kind and started to manifest herself in the crystal to answer questions.

The Sea King was just a pirate and adventurer when he found this place, and through careful questions, patience, and wise use of the information became more and more powerful, eventually reaching his status as a “king” of the sea in this area. He was well known in the southern countries but is largely unheard of in Morien.

If the characters ask about the oracle, she will tell them all this and be glad anyone asked. She will not answer any oracular questions anyone asks, she’s done with that and will be leaving this area once the island is destroyed, for her own reasons.

THE ORACLE DEPARTS

Once the questioning is concluded, the crystal stops glowing and is all repaired and cleaned, but still. The Oracle is done with this area and will not respond ever again, no matter who asks, how they ask, or what is done in the building (damage, offerings, etc).

LATER THAT SAME NIGHT

Ultimately as before, the characters drop off to sleep again. This time the watch need not make any rolls to stay awake, they’ve had some rest and are alert enough. There are around four hours before daybreak, and may set a guard again, or not.

THE GHOUL STRIKES

The ghoul was creeping out of the chimney when the elemental exerted her power in the main hall, which made it hide again. Now, hours later, its time for him to attack - to kill a party of adventurers and let their bodies “season” a bit before devouring.

EPISODE FOUR: MANOR OF THE SEA KING

It comes creeping out of the chimney again, stealing up the hall, through the door to the main corridor, into the east-west servant's corridor, and then through the small door to the hall of the oracle. If the party is not here, it will then go on a search to find them.

The ghouls are not particularly sneaky, and when it attacks it gibbers, screams, and generally makes a horrible racket. The ghouls are fairly dangerous and can do significant damage to the party, but between all of them, they ought to be able to defeat the single creature.

If the party loses, any unconscious characters are dragged off one at a time to the cool room (area 7) and then hung on hooks very painfully through their flesh. The trip for each body takes six of the ghouls' phases due to opening doors and the weight of the character, in which all the PCs will be recovering. They can then set up an ambush when the monster comes back and maybe defeat it. Melisana suggests using fire if the party hasn't thought of it already.

Being hung on a hook is very unpleasant. The hook tears through the character's body, doing a 1d6 killing attack and suspending them off the floor by their back. They cannot get leverage or reach around to the hook to pull themselves off, and the hooks will not come free from the ceiling from which they are hung. There is no way other than acrobatics or contortionist skill (or magic of some sort) that the character can get free alone.

However, each hook is two feet from the other, so a character could in theory use another body or help someone else get free, but doing so requires pulling on the hook they and the other character is hooked on to. To even attempt this requires a successful EGO roll, a successful strength roll, and deals 3d6 damage (full damage, no defenses) to both characters. If all the rolls succeed and the character is still unconscious, they are free. Pulling someone off a hook if you are on the ground only does 2d6 full NND damage to them.

If the ghouls slaughter the whole party, maybe it's time for another hobby for everyone involved. If things are going especially badly for the PCs, it would not hurt you as a GM to fudge a few rolls to give the party a chance; there's no fun in being killed by a ghouls while naked and largely unarmed.

EXPERIENCE

Again, skills and abilities attempted and succeeded with will grant a point toward a skill or possibly even a characteristic. Again, a single character who was particularly good at role playing (and has not already been rewarded) gains a point.

The GM should also be willing to give the party a weapon familiarity with any weapons they used against the ghouls, even if they didn't get enough points from attempts. That was a tough fight for a bunch of low-powered, naked characters.

At dawn, the characters arise awakened and refreshed, and as soon as the sun rises above the horizon they find all their wounds are healed and illnesses cured (if any). The oracle gave one last parting benefit to make sure the party was fit to move on.

The day dawns overcast and chilly, with occasional splatterings of cold rain, but it isn't the climatic nightmare of the day before. The characters can tell that they aren't facing damage and death from exposure today. The players may take this as another gift from the Oracle, although she has no power over air.

If no one asks the old man Keestake, either last night or this morning, Melisana asks him about the "objects of power" that the oracle mentioned. He seems reluctant to speak but then shrugs and goes on:

Aye, I know about some odd bits and pieces hereabouts. The Sea King had many treasures from his years of adventuring before settlin' down here. The pirates ran off with most of 'em, but they didn't recognize all of 'em. Nor would I.

There was one, though, he gave the queen this little stick o' wood that would throb in your hand when it was near something enchanted. I never bothered with it, the thing gave me the willies. And that treasure, well it wouldn't be right, me meddlin' with it, wouldn't be my place. Nor yours either, if'n it weren't life or death. I can show you where that stick is, at least.

PLAYER'S MAP OF THE MANOR

If the PCs request it, the old man as usual will sketch them a crude map of the manor of the Sea King. The map is found as Handout 3 in the back of this adventure.

When the old man gives the characters their map of the manor, he goes over it with them briefly, showing them the layout and what the various parts of the building are.

The manor of the Sea King is a single-story, large rambling manor built roughly in the shape of the letter H. Keestake has been watching the area and knows something about the activities of the monsters.

The north-west projection, or wing, is where the manor's residents lived sixty years ago. It consists mostly of bedrooms and living suites. The "little stick that throbs" is here - or at least used to be - in the queen's suite. There may be others of the magic items in the area, but there are also likely to be Orcs in the area; the Orcs normally enter the building through this wing.

The south-west wing was for servants' quarters and has many bedrooms and quarters for the family's loyal servitors, such as Keestake. Since there was no treasure here, the Orcs and Goblins do not often come here, and Keestake thinks this would be the best place to enter the manor.

The “bar,” the cross-piece joining the west wings to the east, was once a beautiful display area where Viledel had his libraries and galleries of art, most of which were carried away sixty years ago. It is possible that there are some items of treasure here, but Keestake is doubtful with all the traffic here.

The north-east wing was for manor administrative functions, and so there are man offices and records here. It is possible that here too some items might be found. Keestake also notes that this is where the catacombs entrance can be found.

The south-east wing was for manor stores and workshops. Here was where all the store rooms, food, supplies, workshops, and kitchens were. The goblins typically enter the manor from this area.

SNEAKING TO THE MANOR

Assuming that the characters do decide to go to the manor (if they do not, consult *When Things Go Wrong* on page 40), let them choose how they intend to go about it. Look at the GM’s map of the manor to familiarize yourself with the shape and layout, you can consult the map for specifics when they come up. Then, if the characters decide to get a look at the manor before approaching it, let them. They’ll probably want to observe it from the summit of their hill or somewhere far enough way that they will be safe. *If and only if* they do take a careful look, read the the following boxed text.

The mansion, just as the old man described, is an “H” shaped building, very long and low. It seems to be built primarily of granite, with clay tiles on the roof. The exterior has held up better to the elements than the oracle’s building. Unlike that structure, the windows have solid-looking, if rusty, iron bars across them. The manor looks solid, as if it was made to be defended like a castle.

You can see orcs and goblins at opposite ends of the manor. There is a cluster of orc-guards at the front of the northwest entrance and a trickle of traffic between there and the barracks, a little north-west of the manor. There is a somewhat larger cluster of goblin-guards in front of the southeast wing and a corresponding trickle of goblin traffic between there and the stables, a little to the south-east.

The terrain around the manor is made of low, rolling hills with great patches of grasses, weeds, and occasional scrub growing over it. Keestake points ot another feature - a depression, some sort of ditch or break in the ground - which starts a few hundred feet southwest of the manor and runs almost to the southwest wing.

“That’s how I’d creep up on the thing,” he says, “along that ditch. We couldn’t go in the door there, but there’s a widow on the west wall, see there near the south side, where the bars have come loose. I ‘magine we could get in that-a-way.”

Any character who makes a successful perception roll with a sight perception roll will notice the window Keestake points out.

THE PECULIAR BEHAVIOR OF THE ORCS AND GOBLINS

It is likely that the characters will, at some point, express confusion at the odd, un-goblin and un-orc-like behavior they’re seeing. Why haven’t they settled their differences in typical yrch manner with a bloody, horrible battle then pick the manor clean at their leisure?

That’s a reasonable question. If the players do become curious, give them an area knowledge roll attempt or any sailing skill roll. With success, tell them that this is how pirates of the area operate: it is part of their code to not wage open war, but to loot what they can and defend themselves and their loot from others.

Apparently, you can say, these creatures are following the code laid down by the pirates for their own reasons. In neutral ports, the pirates need to mostly stay out of trouble, and in unclaimed territory, they are to meet and work out a division of treasure if possible.

If anyone makes an INT roll, point out that the creatures probably decided that they can get all the loot easier if the other group does the heavy lifting and boring looking, then slaughter them and take what they found.

If the party watches, they’ll see a skirmish occur when a goblin wanders into orc “territory” but no all-out fighting.

GETTING INTO THE MANOR

Let the characters decide how they intend to get into the manor. If the players are particularly clever about it (especially in a manner entertaining to you and the other players) reward them with success.

Here are some possible ways to get into the manor:

KEESTAKE’S RECCOMENDATION

The characters can creep down the hill to the end of the little depression which Keestake thinks should be their approach to the manor. If the PCs try this approach, let them get to the start of the depression without incident, then have them attempt a stealth roll as they move along the depression (give them a +3 bonus, but don’t tell them: this is grassy, quiet territory and the Orcs and Goblins don’t expect trouble or visitors, so the roll is easier to attempt. Just adjust the results of their roll yourself).

If any of the characters fail their roll, they step on a large stick that breaks, or trip and curse, or sneeze or kick over a dirt pile and cause a puff of dust in the air, something that attracts attention. A single curious Orc comes to investigate. He figures it is a wild animal, but is inquisitive anyway because guard duty is boring.

This you let you play the classic movie scene where the characters freeze in the considerable underbrush (give them concealment rolls at +2 if they want, again don't tell them the bonus) as the brooding guard walks around mere inches from them. Perhaps they'll decide they must assassinate the guard silently before he can spot them, perhaps they'll panic and attack and then have to make a run for the manor before the other guards can reach them. It is hard to predict what players will do. If left alone, eventually the guard will wander off, satisfied it was just some creature.

If the party doesn't panic and decides not to attack they can eventually move on. Have them attempt one more stealth roll (again with the bonus). If someone fails again, this time the guard comes again and is looking for trouble: this time he will spot the party, and will need silencing. If he is up for more than one phase of combat, he'll yell for help and d3 Orcs will come join the fight, ending their full move 5m from the party.

If you want to make the experience even more dramatic, have the guard come check on them even if they make their rolls, then wander off, suggesting they'd have had a whole group on them if they had missed a roll.

When the characters reach the end of the depression, which is only a few feet from the manor wall, they can easily climb in the window by pushing the bars aside. They are held by one point now and swivel on it with a rusty creak that is not loud enough to attract attention but should be nerve wracking enough. The window here leads to room 18 (below).

DISTRACTION AND RUSH

Another possible tactic is to cause some sort of distraction then rush to the entrance while the guards are investigating or watching the distraction. This should work, provided the characters are sensible about it. The underbrush won't burn because of the recent weather, but one of the other buildings might. Whatever they choose, let it work if it is remotely plausible: orcs and goblins are not particularly brilliant.

However, no matter what the party does, they will not succeed in peeling off *all* the guards; two will remain at each of the doors no matter what the distraction is.

PURE STEALTH

The characters might choose to approach the manor by relying purely on stealth and the natural cover of the area. This is dangerous, but it certainly allows them to choose between all the entry points.

Because of the cover, the stealth rolls are increased by +2 (the +3 only applies when in the ditch), but any failure of a roll will bring an investigating orc as described above. How the party plans to get past the four guards at each entrance is up to them.

ATTACK!

The party can just charge the manor and attack, of course. After all they just defeated a ghoul! This is the least sound tactic, as it involves fighting four armed guards and possibly attracting attention from others moving between their living areas and the manor. However, it may be the preferred plan of action by some groups of players.

If this is done, the guards fight valiantly, and each phase of combat there is an 11- chance of another orc (or goblin) wandering down the path and joining the fight. At most two adds will join the fight, no matter how well you roll. Each additional monster will show up 2d6+10m away from the fight before it spots the action.

PROWLING THE MANOR

Once the characters are within from whatever entrance, they may begin prowling through the manor. Obviously, they're not strong enough to confront a large, heavily-armed band of orcs or goblins. However, by carefully sneaking, ambushing unsuspecting enemies, and other stratagems, the characters should be able to explore much or all of the manor, find what they may of the treasures left there, and make it mostly intact to the entrance of the catacombs.

The manor's windows are all barred save one, and the wood hammered over them cannot be removed quietly. Each one has 3 PD, 4 ED, and 2 body to tear free, and make a lot of noise (perception roll for a guard to hear and come investigate).

During day, the manor is not utterly dark; light spills in through the windows into all the rooms, and the corridors have enough residual light filtering in that the party can see normally.

NORTHWEST WING

1. Exit:

The door here is of solid wood. The bars used to barricade the door are long broken and lost. Outside the door, four orcs - all armed with bills and battle axes - stand guard, concentrating their attention outside on the grounds.

2. Corridor:

The corridor here is lined with dusty, cracked wood panels; tattered cloth indicates it was once hung with tapestries and drapes.

This particular wing housed the rulers of Viledel, so the doors lead to various rooms and suites which were once lavishly furnished and richly decorated.

3, 4. Majordomo and Chief Scribe:

These two rooms were bedrooms of the chief servants of the Sea King; 3 housed his majordomo (the man who administrated this manor), and 4 housed his chief scribe and correspondent.

Both are similarly decorated - polished wood floors (marred by axe-blows from searching Orcs), beds, chairs and couches faded and made dusty by the years, broken up and scattered about.

If the characters spend any time searching area 3, they find a signet ring showing a leaping dolphin, which Keestake angrily tries to snatch away from them, claiming it was the Sea King's seal. He insists that it has no magical power and is something historical and of no value except as part of the manor, and should be left alone. It will not advance their cause, he insists. Keestake is fine with these intruders using what they must to defeat the Orcs and Goblins and get away but not just blind faced looting.

If the party keeps the ring anyway, they will find that it will sell for up to 100 silver to a collector (but much less to others who know little or nothing about the Sea King and his history, as little as 10 silver for its craftsmanship and materials).

If the characters search around in area 5 they find several ancient and crumbly documents written in a variant of Morianic that they can barely read. They are records of items in storage, profit/loss statements, and so on. If they take the time to look at all 30 surviving pieces of paper, they will find that one is different than the others. Written on slightly better paper with unusual ink, it is beautifully hand-lettered in a single paragraph in a strange language.

This is a magical scroll (of *Shackle*), and if any character studies the scroll they will find that the words begin to make sense, and they can not only identify, but use the scroll with their increased Invocation roll, courtesy the Oracle. For more details on the scroll, consult the treasure section on page 47.

Should the characters have the *Wand of Magic Detection* that Keestake mentioned as a (wand that throbs) it will lead them straight to the scroll as it is magical.

5, 6 Princes' Quarters:

These two rooms were decorated and furnished even more lavishly than areas 3 and 4, with woven rugs (now moldy) on the floor, tatters of tapestries on the walls, delicate, intricate, and thoroughly smashed furniture all over the place. As usual, there are axe cuts and signs of orcish investigation everywhere.

7. Queen's Quarters:

This suite consists of two rooms - the sitting room, which has the door opening onto the corridor, and the bedroom, which opens only onto the sitting room.

The sitting room once featured carpets and wall hangings like the princes' rooms, though substantially richer before the years of neglect and decay. As is normal for this manor, the walls show signs of Orcish investigation: walls chopped on, floorboards pried up, furniture smashed to find hiding places, and so on.

The bedroom once featured a four-poster bed, a settee with an actual glass mirror (now in shards all over the room), and a terra-cotta bathtub behind a screen; the bathtub is painted with fish and other sea-life, and is cracked into several large pieces.

When the PCs get into the sitting room, give them a hearing perception roll at a -1 penalty. If anyone succeeds, he hears the low, muttered conversation within the bedroom, in yrchish, which is a language it is doubtful anyone understands, but in Goblin voices, which they will recognize.

If the characters decide to take a quiet peek through the slightly ajar door, they see a small party of Goblins giving some attention to a small shaft of decorated wood - an unadorned crimson wand. Yes, the Goblins have finally found and investigated the very wand that the PCs are probably looking for.

How many Goblins are there? Base that on the number and status of the PCs. For each PCs who is armed and in good shape to engage in combat (armored, and have most of their Body still), include one goblin opponent.

Any PCs who are not combatants or who are too hurt or ill-equipped to be effective in combat do not add a Goblin. Keestake and Melisana do not add any Goblins either.

The Goblins are armed with spears and daggers, but no shields. They will hear and ready themselves for the PCs if the party does not hear them, otherwise they are too busy examining the wand and discussing what it might be to hear them. If the Goblins are taken by surprise, they move last (regardless of their DEX) in the first phase of combat, but unless the party takes extraordinary measures will spot the PCs when they enter the room.

If the PCs are taken by surprise, they see the room appears empty because the Goblins are hiding on either side of the door and attack by surprise, catching most PCs flat-footed with 1/2 DCV with this initial attack. Because they have spears, all three can hit at once; one is actually perched on the large mantle piece over the top of the door and pokes down at the first PC to enter. Because they are Goblins and not very good with tactics, they will attack the first one through the door instead of waiting to get more.

Once the Goblins are dealt with, the *Wand of Detect Magic* can be taken from them and used.

8. King's Quarters:

This suite of three rooms once housed Viledel, the Sea King and so Keestake is naturally solemn and reverential when he is in here. Give the PCs a perception roll to spot the change in his attitude and demeanor when they enter the area, he seems almost afraid to defile the sanctum of his former master.

Like the quarters of the queen, these chambers are decorated in once-beautiful decay. The room whose door leads to the hallway is the suite's antechamber, filled with broken sofas and tables which once accommodated nobles awaiting the king's attention.

The next room into the suite is the king's sitting room, which features a broken desk, smashed chairs, especially hacked-up walls, a toppled bookcase (all the books burned in the large fireplace), and a large crushed desk. The destruction is worse here, and Keestake guesses that the Orcs believed that this was more likely an area to hold treasure.

There is indeed treasure here: a secret compartment in one of the larger surviving pieces of the desk. If the characters prowl through the furniture, they will spot a sliding panel which opens to reveal a dagger and a small glass flask. Naturally if the PCs have the wand, it will lead them to this compartment as well.

The dagger is a *Giantbane Dagger* and the flask is a *Potion of Heroes* (all treasures in italics are found in the Treasures section of this module on page 41). Viledel kept both in a hidden place in case there was any desperate need in his personal quarters. Sadly, he was nowhere near here and did not get a chance to reach them.

The third and most interior room is the Sea King's bedroom, also decorated in modern decay style. It features smashed tables, a broken and torn four poster bed (feathers everywhere), ruined floor planking and paneling, shredded rugs and wall hangings, and all the best furnishings of a looted room.

SOUTHWEST WING

9. Entrances:

Two doors lead into this wing: the north door into area 2 above and the south door leading outside. Both doors are of solid wood and still on strong brass hinges. As usual with the manor, the locks are broken, however.

10. Corridor:

This corridor, unlike the bright and cheerful corridor of area 2, has darker and cruder wall paneling, brackets for torches instead of lamps, and rougher finishing overall - obviously an area for servants, not the quality.

11-17 Upper servants' Quarters:

These smallish rooms seem to have only enough broken furniture in them to accommodate one to two persons. They appear to be rooms for married servants. They are in better shape than most of the manor because they were too poor to warrant much searching, but are still trashed.

18. Keestake's Entrance:

This room has the window with the loose bars. It is a dormitory-type room; numerous broken cots and storage chests litter the room with torn and filthy clothes.

19. Keestake's Quarters:

This is the room where Keestake has lived for the last sixty years. If the characters get near it during their exploration of the manor - which is automatic if they entered through room 19 or the southwest entrance - Keestake wants to see it. He hasn't been in this room since he was captured days ago.

The room is a mess. Like the other rooms, it has been worked over by the Orcs, and even the finer furniture that Keestake took from other rooms and restored for his own use have been destroyed, such as his bed, chest of drawers, tables, and chairs. He complains and moans loudly, making dubious threats against the Orcs until told to shut up by the PCs.

20-23. Dormitory Quarters:

These chambers, like 18, were once dormitory-style quarters for the servants of the manor. Now, like 18, they're just ruins.

THE CROSS BAR

24. The Hallway:

This hallway, like area 2, was once a richly appointed passageway leading to the large general-use rooms along it. As the characters should expect, it's a ruin now.

Here's an optional encounter to use if the session has not had enough combat or the party needs some excitement to break up the searching:

When exploring this hallway, just as the characters reach a point between areas 26 and 29, a party of Orcs emerges from the hallway at 31 and enters this corridor. The party of Orcs is two-thirds the size of the PC party (so if there are six PCs, 4 Orcs show). Practically simultaneously, a party of Goblins rounds the corner from area 2: the party is equal in size with that of the PCs. This puts the characters in a fix, as they are trapped between two opposing forces.

If the players are calm and clever, they'll be in little danger. The Goblins and Orcs immediately challenge each other and don't pay the party much mind. Both forces are enemies and if the party gets out of the way (such as into one of the rooms), they can wait til the two groups deal with each other. After 2 turns of combat, all that is left are two injured Orcs (with half body and stun).

If the party wants to fight both groups, they certainly can, and the Orcs and goblins will only fight back against the PCs, not seek them out until their enemies are all dead. The Orcs have poleaxe and dagger, the Goblins have spear and dagger.

25. Study:

This room had once been a study. There is the moldy remains of a rug on the floor, three smashed desks, and two ruined tables. A small door behind a moldy tapestry leads into the antechamber of 8.

26. Library:

Breathing is difficult in this room because of the thickness of mold growing here. In the room are toppled bookshelves and masses of rotting paper and leather covers - hundreds of books, all absolutely ruined. Not one is in good enough shape to recover, in fact few can even be read now. Many were obviously taken away and Keestake guesses burned for fuel in heating fires.

On the east wall is a large (8 feet tall, floor to ceiling) wooden plaque, only slightly damaged by pirate and Orc weapons. It's a piece of a relief sculpture showing a harpooner (full size) drawing back his weapon to release at against a distant whale. The plaque has been pulled bodily from the wall, presumably by those searching for secret doors or hidden chambers, and is leaning against the wall now.

If any character examines the plaque, they discover that the harpoon is a separate piece, inlaid into the wood but easily removed. It has been painted to seem to be part of the plaque, but is not made of wood: it is metallic. If the harpoon is removed the paint and lacquer flakes off revealing the metal beneath.

This is actually a *Lightning Javelin*, another one of Viledel's holdout weapons he never got to. Obviously if the party has the wand, they'll find the javelin fairly quickly.

27. Board Room:

This chamber contains little furniture: one massive oaken table cleaved in half and the ruins of about twenty wooden chairs.

28. Chapel:

Although Viledel wasn't a faithful man, some of his workers were, so a little chapel was built here and the local priest dropped by once a week for advice, blessings, and to teach the children.

The walls are plastered and decorated with harvest scenes on one wall and a bright sunrise over a field of grain on the other. Some prying and hacking has been done here, but the orcs seemed reluctant to trash the place. No treasure is here to be found in any case.

29. Gallery:

This room contains only the ruins of some picture frames and pedestals where objects were stood. Once it housed Viledel's collection of art, but it was all taken away by pirates sixty years ago. If any of the PCs is noble or of very rich heritage, they will recognize one frame as holding a picture that was seen in a noble's house in Arundel, apparently the painting has seen a lot of travel.

30. Lesser Dining Room:

This chamber, like 27, has a large oaken table, this time mostly whole but cruelly hacked. Benches enough to accommodate about 40 people are broken and scattered around the room.

This room was used, Keestake explains, when there were too many guests for the main dining room to accommodate.



SOUTHWEST WING

31. Hallway:

This hallway is functionally identical to area 10. Keestake can assure the player characters here is nothing to be found in these rooms, but if they choose to investigate, he won't complain, only express concern that the Goblins usually area active in this area. He will point out they are on a time limit, though.

This is the wing by which goblins enter the manor, so you can give the characters a random encounter with d6 goblins if they really want to investigate this wing. Like the rest of the manor, the area has been well-looted and damaged by marauding pirates, and in this case, goblins.

32. Kitchen:

Similar to the kitchen in the "Temple"

33. Meat Storeroom:

Again, similar to the cold meat store room in the "Temple"

34. Weavers, 35. Leatherworkers:

Neither of these rooms contains any useable items of clothing or armor for the party, only bits of tools and scraps.

36-46. Dry Goods Storerooms

47. Exit

Outside this heavy oak door are stationed goblin guards, paying attention to the outside, not inside. The heavy crossbar is still intact and may be used.

NORTHEAST WING

48. Dining Hall:

In this chamber are enough heavy oaken tables and heavy wooden chairs to accommodate sixty guests in grand comfort. Although hacked and bashed, and the leather on the chairs is eaten away, the chamber is in better shape than most of the manor.

29-51. Scribarium:

These chambers, all essentially identical, feature two broken desks, several broken chairs, and shelving units pulled down scattered with small moldy trays and scraps of paper. Here the scribes that administered Viledel's empire worked, keeping records and handling petty correspondence.

52. Scribe and Record Room:

This chamber is identical to the other scribarium rooms, with one key difference: it is here, Keestake says, that the entrance to the catacombs may be found. All anyone has to do is press a button atop the bookcase and the whole affair swings aside, leaving an opening.

When the characters try to use the mechanism, they can press the button, but nothing happens. There's no noise, no swinging open nothing.

Keestake isn't sure why it isn't working, he said it used to long ago when he tried it after the pirates left, but he hasn't been down there for ages.

If the bookcase is pried from the wall, it reveals a shaft leading down into the earth. However, doing so requires 40 strength-minutes of work (40 minutes for one strength, 20 minutes for 2, 4 minutes for 10 strength, and so on. At most three people at once can work on the bookshelf, adding 5 strength each to the strongest total to see how long it takes). However, the GM should be aware that moving the book case makes a lot of noise. Check for a random encounter (see below), something might hear the racket removing the shelf causes.

However, there's machinery at the bottom of the shaft that should seal the shaft behind the party. It is not delicate, secret machinery like the device that was supposed to operate the bookshelf.

53. Official Visitors:

This room was once a lushly appointed waiting room, but it is one of the most thoroughly sacked rooms in the manor and nothing remains but a fairly homogeneous mass of ruined furniture and cloth.

54. Waiting Room:

Like area 53, this suffered a terrific amount of abuse and is destroyed.

55-58. General Offices:

These rooms were used as offices for various administrators, and are now simply trashed and hacked apart.

59. Exit:

This is a solid oak door, like those at 1, 9, and 47. Unlike the others, this one is completely intact and left barred from within. The door has 5 PD, 5 ED, and 5 Body, or can be forced by breaking the bar away, which is effectively a 5 PD, 6 ED, 2 body entangle. Bashing the door down or hacking it apart would make a terrific amount of noise; check twice for random encounters.

RANDOM ENCOUNTERS

If the characters are remaining too unruffled, too undamaged, or too successful in their search of the manor; or if the players seem to want more excitement or drama; or if the text suggests the GM do so, then you may wish to drop some "random encounters" on them. Of course, there are parties of Orcs and Goblins prowling through the manor, which lends an obvious choice for trouble.

If this is done, then roll a d6: a 1 results in an encounter. If the text calls for a random check, use this method. The GM can then select from the list below or make one up themselves.

The GM can either roll randomly or choose each new section of the manor the party enters (NW, NE, Bar, etc), then choose where and when the encounter occurs. The GM can also just drop an encounter on the party at an appropriate moment. Rather than a laundry list of monsters traipsing through the area, consider these possibilities:

A small party, either of Goblins or Orcs. This would be a party that walks in on the PCs or spots them and comes running. For extra trouble, you can have one of them turn and try to get more help, such a party should number half the PCs in total, but at least 2.

A large party, either Orcs or Goblins again. This would be too many for the party to comfortably handle, with warning that there is trouble coming such as marching boots and rough Orc talk.

In such a case, the party should get a perception roll to hear the monsters coming and time to duck into a room. Have the monsters walk around near the door, perhaps stopping to talk outside it as one partly opens the door, then stops and an argument breaks out. The monsters will move on unless the party is discovered (perhaps someone can't turn down a challenge...), but it should be suspenseful before they do. Such a group should number equal to the party (Orcs) or equal to 1 1/2 times the party number (Goblins).

Caught in a Rumble, both Orcs and Goblins. In this case, like the optional encounter for area 24, the party is caught in the middle. This could happen by the party walking into a room full of at least their number in Orcs or Goblins, then hearing Orcs coming from behind. It could happen with the party opening a door and finding a fight just starting between the two groups - preferably blocking their way.

This encounter would be loud and easy to hear, and would consist of a number of Orcs equal to the party and a number of goblins equal to 1 1/2 times the party. If the PCs stay back, then the Goblins are wiped out with the loss of half the Orcs, who the PCs can then attack or let go. If they let the Orcs leave, they strip the Goblin and Orc bodies of loot.

One sneaker, a single goblin. In this case, the party spots one Goblin sneaking about with an item in his hands. This would be something of value, perhaps a magical item the PCs missed in their exploration, or just an urn or piece of shiny silver. The Goblin found it on his own and doesn't want to share. The PCs should have a chance to catch the Goblin but if they fail have to end up chasing it because he'll make a break for it to his friends in the Goblin camp as fast as possible. He'd normally be able to outrun most PCs, but is hindered by his treasure and a bag that keeps tripping him up, so he moves only at 11m.

Whatever the GM chooses, the extra encounter should be there to increase entertainment and tell the story, not annihilate the party. Don't throw something at them that they cannot survive; the purpose here is to have fun, not beat the players.

TREASURES FOUND IN THE MANOR

Make sure that players mark on their character sheet any items they find or share. This will help them remember between sessions. It is possible that they will set up a group pool of items and one person will keep track of it all, such as the *Potion of Heroism* which would be useful for several different possible characters.

KEESTAKE AND TREASURES

If anyone states that they are watching Keestae while they are acquiring loot from various rooms, tell them that he becomes quiet and subdued whenever they pick up an object.

Should they ask him why he reacts this way, particularly when it might save their lives, he will respond:

I just don't much care to see the goods of Himself gathered up like shells on the beach. They belong here.

I understand it though, you'll get no trouble from me."

He won't meet their eyes when he makes this claim: role-play him talking, eyes downcast at the end. This is giving a bit of foreshadowing to his later behavior, and clever or perceptive players may notice that he's seeming very possessive of the manor and deferent to the Sea King, even after all this time.

Do not point this out or make it too obvious, however. The eventual actions of Keestake require a bit of surprise to work properly.

ON THE PASSAGE OF TIME

Considering that the characters only have until nightfall to escape the island, they're probably going to be very interested in how much time they have remaining.

The day is about 12 hours from sunup to sundown: that's their time limit.

Walking down from the "Temple," observing the manor, then laboriously climbing down the hill and entering the building - or setting up a diversion - takes about two hours. That leaves ten hours.

Each wing of the manor explored takes about an hour. If they just walk down the hallway and don't explore that's effectively no time, but if they do a room-to-room search, that takes an hour. Figured into that time is actual searching, discussion, travel time, and moving carefully and quietly in a manor full of monsters.

Once they've entered the manor and done all the searching they are going to do, then descend into the catacombs, note how much time they've taken and how much they have left. Exploring the entire manor would add 5 hours to the time, leaving them just five to finish the catacombs, which still ought to be plenty of time.

Don't tell the PCs exactly how much time everything took. They don't have watches or any sense of time to the minute or even hour. There are no sundials and setting something like that up takes time that is pointless - and the players will likely argue any sum you tell them anyway. If they check the sun to determine approximate time, tell them it is late morning or afternoon (its still overcast).

EPISODE FIVE: INTO THE CATACOMBS

Now we enter the climactic episodes of the adventure. The players think they can smell treasure, and the characters think they can smell escape. They're right, but these things do not go exactly as planned.

PLAYERS' MAP

Should the characters have asked Keestake for a map of the catacombs at any time before this point, he draws them one (if they asked for a manor map, he put it on there automatically). This map is handout 3, in the back of this module.

However, they'll eventually find the map is no good - erroneous and even dangerous - for reasons to be discussed below.

KEESTAKE LOSES HIS MIND

The characters, descending into the catacombs, eventually reach point 1 on the catacombs map. Once all the characters who will be descending have reached that point, the characters hear the clanging of rungs and the goblin cursing that indicates they are being pursued.

A rack of torches stands near the shaft leading to the surface, and each of the party can grab a torch from the rack. There are two extras in the rack and with it a flint and steel to light the torches. Each torch will last an hour before burning out.

Keestake pulls a lever attached to the wall at point 2 (if the PCs try to prevent this, he explains that it seals the shaft and prevents pursuers from following).

Once the lever is pulled, a tremendous crash resounds from overhead and the sounds of descent change briefly to screams, then to silence. Then a cloud of dust rushes out of the shaft and a hail of fist sized to head sized rocks crashes to the bottom of the shaft. If anyone was standing there, they must make a dive for cover roll or suffer D6 hits of 2D6 normal damage each. Whatever Keestake did, it sounds permanent.

Finally a solemn silence descends over the chamber. Once torches are lit or some other light source is available, read this to let the players know what the surroundings are like for their characters:

You're in a dank chamber with rough stone walls and a damp, oppressive atmosphere. This large chamber seems to have been partitioned off into three store-rooms, each piled high with crates and jars; each store area about twenty feet broad by forty feet deep, and the areas are separated from one another by walls of red brick.

To the south, a long shaft leads deeper into the catacombs. There is no noise except for the distant drip of water, a faint scurrying, and the burning of your torches.

It is here that Keestake appears to lose his mind. Actually, he's been quite mad all the time, but only now achieved his goals and is quite willing to discuss them with the PCs. His conversation starts out low toned and evidently normal, but what he's saying should sound more and more sinister to the players.

While the characters go about their initial explorations, he begins—he can either address the whole party, or just one sympathetic character, whichever is easier to you and fits the situation best.

Well, we made it. I knew we would. Haven't been down here in a while.

Remember the worst trip I ever had to make down here. Right after them pirates left, sixty years ago. I had to do right by my sovereign, don't you think? I couldn't leave him lying up there, hacked up and stripped down. Had to prepare him right and fine for the underworld.

So I hauled his body down here. Hard work that was. Dressed it up in some clothes and goods that the pirates missed. Laid it in a crypt near his son. Hauled his queen's body down, laid it between her husband and her son. That was grisly work. I was sad. Never been so sad since.

Himself had a ring, something he'd found adventuring. Made things happen, if you just wished for it. But they'd stabbed him in the back before he got a chance to do any wishing.

I took it off him and prayed that they'd never decay, they'd always be in one piece When it came time for the dead to rise up for the afterlife. Knew I'd done right; it always seemed after his eyes followed me. Year after year after that, he never decayed. He's in as good a shape now as he ever was, likely. Don't know for sure. Haven't been down here in a while.

You get used to your quarters, you know. You're going to be down here a piece. You're not leaving, you know. No more than me.

Y'see I really couldn't leave you wander off with the Sea King's treasures and pretties. Can't let you profane the tomb of his son. What kind o' servant would I be if I let that happen?

I wanted to get down here and shut up that shaft when the orcs first landed, but I couldn't get it open. Then they got me. You've done me a favor, got me down here so that I could close it off. Sorry that you won't be leaving. You're not going to find the entrance to the tombs.

Going to die here, like me. Say, that's a pretty good idea.

Naturally, you don't want to simply recite that monologue. As soon as the characters start comprehending that something's wrong, they may interrupt with questions. Let them; he's perfectly willing to answer.

Yes, he's lured them down here so he could seal up the shaft so they could all die so that no one, not even orcs or goblins could get the treasure or profane the tombs. Yes, he understands they are upset, but this is how it has to be. Yes, he's serving his master even though the man is long dead, he owes it to "Himself."

Improvise the monologue around his speech and their reactions and questions, if possible. Keestake isn't a screaming lunatic, he's calm and resigned to his fate. And, assuming the player characters let the loon get to the end of the speech, he decides to speed up the process of their dying down here, repeating "die here, like me" over and over again.

He won't become sane, he has to be killed or subdued, and he's worthless to them forever now. He's cracked and although completely calm and relaxed is crazy as a bedbug.

IF KEESTAKE IS ALREADY DEAD

If Keestake is already dead, or simply never encountered the PCs (they left him to the tender mercies of the orcs), they won't even have that hint that not everything is proper in these catacombs. More's the pity; and the danger to them. Even crazy, Keestake is better for them alive than dead, up to this point.

THE CATACOMBS

Take a good look at the GM's Map and the Players' Map of the Catacombs. You'll notice that they're different, more so than the old man's lousy scribbling can account for.

The old man has drawn up some bogus details into the players' map. He's listed a couple things - specifically the "Good Weapons and Armor" and "Go-Slow Hallway" - precisely so that the characters will go there. These areas are, in fact, dangerous traps.

And Keestake has totally misdrawn and mislabeled the map in regards to the last chamber (room 12 on the GM map) and the entrance to the crypts, which is actually buried in the rubbish at the back of room 8.

He's rigged up several traps in these catacombs over the course of the years, traps designed to inconvenience, injure, and kill anyone (other than himself) prowling around in the area. This is part of the danger that the characters face down here.

The catacombs are carved out of basalt, partly assisted by pockets of air and lava tunnels. The walls are rough and unfinished, but squared off. Ceilings are a uniform seven feet up, unless otherwise marked. Nowhere in here is any light source. If the PCs are utterly without light, then a few torches are stacked by the Entry Point that they can light and use.

1. Entry Point:

This is where the lower end of the descent shaft emerges, about sixty feet below the manor. As mentioned, the air is dank but reasonably fresh. Rungs, rusty but still strong, have been stapled into the solid rock and lead all the way up to the room of the concealed entrance - or did before the entry was closed off.

2. Shaft Mechanism:

This is simply a large iron lever on the wall immediately to the side of the shaft opening. The lever, if pulled, releases an ingenious series of weights arrayed in a hidden shaft which parallels part of the entry shaft. About thirty feet up, these weights cause a great mass of stones and bricks to collapse into the entry shaft, effectively blocking it.

Unfortunately, the mechanism is not as effective as it was meant to be. Although the collapse of stones sounds and appears impressive, it isn't the impenetrable wall of stone the designers envisioned.

Given a few hours of work, the orcs or goblins topside will be able to claw and pry the blockage out of the way - a circumstance which will soon distress the PCs.

3. Grain Bins:

This room contains great wooden bins which still contain a residue of the grains which they once held. Long ago Keestake and the Sewer Rats in area 9 ate the rest. The wood is damp and rotted and shows signs of chewing from (very) large rodent teeth. Still, a smoky flame can be coaxied out of it if the characters need more wood for fires and torches.

4. Cloth and Leather Stores:

This chamber contains many decayed bits of cloth, mostly utilitarian linen and wool and hanging masses of mold that once were animal hides - now unidentifiable. None of this stuff is useful for clothing or armor, but it can be used for impromptu torch wrappings.

5. Keestake's Collapsing Trap:

This chamber, falsely labeled "Good Weapons and Armor" on the PC's map, is really a trap. In the chamber, piled haphazardly almost to the ceiling, are great wood crates. The crates appear to fill the chamber from front to back and from side to side.

There's a good steel wire stretched from wall to wall at ankle level just inside the opening to the chamber. A character not watching for trouble must make a sight perception roll at -2 to spot the tripwire. If they are looking for traps and problems, then they have a straight Perception roll to spot it. If he fails to notice it, the lead character trips it when moving into the room.

If the wire is tripped, it causes the top part of the pile of crates - which are, incidentally, loaded with bricks taken from area 16 - to tumble down on all characters within that chamber. Each character in the room has a chance to dive for cover. Those who succeed suffer 3d6 normal physical damage from the crates. Those who do not suffer 6d6.

Once the dust is cleared, it becomes evident that the crates really were only piled up in a wall designed to collapse; the room is empty behind the fallen wall of crates.

6. Trip Wire Mine Collapse Trap:

Characters coming within visual range of area six see a rotted tapestry hanging across the hallway, at the line indicated. Once it is moved aside however carefully or not the party chooses, the characters see another one lie it, twenty feet further down the passage.

This second one, however, is trapped, as a successful sight Perception roll will reveal. If the tapestry is moved, it tugs another steel wire leading to counterweights further down the hallway, and the counterweights yank out the hallway's supports.

Again, the party has a chance to jump back from the area between the two tapestries with a dive for cover roll. If the roll is made, the character only suffers 3d6 from falling debris. If not, they suffer 6d6. Any character who does not make their dive for cover roll also is buried under stones that weigh 800 pounds and held in place until they are cleared and freed by someone else or their own strength.

The collapse does not block the hallway as Keestake planned, however, and the rubble can be clambered across once it has all fallen.

7. Second Chamber Series:

This chamber is functionally identical in layout to the previous one, but it has no traps.

8. Stores and Secret Door:

This chamber is piled, front to back, with dirt-filled, rubbish-filled, and earth-filled crates. It is thoroughly disinteresting - except for the fact that the secret door leading to the crypt of the Sea King is to be found at the back of the chamber.

To find the secret door, the characters have to laboriously move crates aside, then search with a sight perception roll to find the secret door. The door opens easily enough: a discolored rock turns, opening the door to area 14 with a grating sound.

If the party is completely stumped, roll a secret INT check on all the party members. The one who makes it by the most ponders on why on earth anyone would fill crates with worthless material, lug them all the way down here, and store them. They must be concealing something.

9. Stores and Giant Rats:

This chamber is identical to area 8 except that there is no secret door and the crates are empty and there is a nest of Sewer Rats in the room. There is one Sewer Rat for each party member (including Melisana) in this room, but they are not initially visible. The room does smell very bad, and anyone who has been raised in a city knows that smell is rat.

The rats chitter and swarm all over the characters if the crates are moved or examined, attacking fearlessly. They are afraid of fire, however, and any character who attacks them with a torch or brandishes it boldly at a rat will cause the creatures to retreat. They will not flee the chamber, but will crawl around and into the crates to get away from someone with fire.

The Sewer Rats are quite hungry, however, and will not run away from the fight as they normally would. They will fight to the death, in a circling, sneaky, ratty sort of way.

10. Well

This chamber is empty except for the circular, stone-lined well set into the floor and the bucket and winch apparatus erected above it. The well shaft is sunk into the self-same underground river which provides the excitement at area 11. The characters can hear water rushing far below. If they choose to use the apparatus to fetch a drink, they must somehow fashion a rope of their own, as the existing rope is so old and stiff it is worthless, and can be torn apart with bare hands.

The depth of the well appears to be around forty feet. If someone climbs down or jumps into the well, handle it as if they fell into the trap at area 11.

11. Underground River Trap

This part of the hallway, enigmatically marked "Go-Slow Hallway" has a laid stone floor which looks a bit buckled and almost... sagging.

If the characters do progress slowly across the hallway, have them roll an unluck check. Treat each character as if they have one die of unluck; if they already have dice of unluck, they now have an additional die. If no unluck is resolved, nothing happens.

If any levels of unluck are rolled, the floor collapses under the character, precipitating him down a 12 meter shaft leading down to the underground river.

The character has three chances to save himself. If he makes a Dexterity roll immediately (or rolls any luck on luck dice, should he have any), then he spins and grabs the remnants of the floor before plunging below.

If he fails that roll, he can try another DEX roll. If this succeeds, then he manages to land on a ledge 20 feet down, suffering 3d6 falling damage. He can't turn or move on the narrow ledge, lest he fall in, but he can grab at anything lowered to him. A character with contortion could, with a successful roll, squirm around to standing and then try to climb up; it is a +1 climbing roll due to hard rock with hand holds.

If he fails this roll, he can try a third DEX roll. If this succeeds, he lands on a lower ledge 35 feet down, taking 5d6 damage and in the same predicament as the higher ledge: he cannot move around without a contortionist skill roll, but can climb up if he has this

If this last roll is failed, or if a climbing roll is failed the character hits the water. Make a Constitution roll at this point. If the character succeeds, he is swept downstream toward the ocean and disappears from view. He won't be seen again until the end of episode six.

He's fallen into the river and is bruised, battered and gasping for air but will eventually emerge in sunlight outside.

If a character fails all three rolls, they bounce off the walls of the shaft, taking 7d6 damage, hit the water, are washed out to the beach.

Any character who is washed away is out of the adventure until the end of Episode Six. They can take over running an NPC if one came along, or help the GM run monsters, but they're out of the running, for now.

If the party runs across the hallway or keeps close to the walls, the floor has no chance to collapse and they make it safely. If the floor does collapse, an 18" ledge remains around the shaft on the walls on either side - sufficient room, barely, to creep across. Stones will fall from the ledge as characters cross, but it will not collapse.

12. Third Chamber Series

If the characters were given a map by Keestake, they swiftly realize that this chamber bears no relationship to the one he drew.

This chamber was obviously set up to accommodate the family of the Sea King if he had to hide away. Sadly, when the Sea King was attacked, the pirates had so infiltrated the manor that there was no chance to escape when the attack came. The large open area has had brick walls erected, dividing the chamber into ten 10x20 foot rooms.

Each mini chamber contains rotted cots and chairs, but no treasure, furniture, or weapons of worth.

13. Crossbow Room

This is one of the small rooms of area 12, but Keestake has left a last present here - a crossbow trap. Characters opening this door need to make a perception roll (just a straight one) to feel, hear, or see that there is a wire attached to the inner side of the door.

If the door is opened past a hand's breadth, it trips the trap - a crossbow lashed to a heavy chair facing the door. Someone could reach a hand around the door and unhook the wire, thus disarming the trap, if they noticed it with a perception roll.

When the crossbow trap fires, it does so at OCV 3, and typically a character will be DCV 0 at the time (although any danger sense will alert the character).

The crossbow is a heavy arbalest with a metal string. Even so, it has been considerably weakened by years of rust and sitting here cocked and ready. Thus, it does only 1d6 armor piercing KA when it hits (location 2d6+1 for area on a normal human). There is only one quarrel here, the one loaded into the trap. If the crossbow is cranked again, the metal string snaps. There are no replacement strings on the island, although a character could work one up with a weaponsmithing skill and an hour's time. There are no more quarrels on the island either, but again some could be made with the appropriate skill.

That's it for the catacombs. No treasure, no boat, no escape, until the characters can find the secret door.

FRESH AIR AND GIANT RATS

The characters may become curious as to why the air is not horribly foul and unbreathable, or why this series of catacombs can sustain the life of a nest of giant rats, when no great quantity of food seems to be present.

The answer is simple, but unhelpful. First, there's some air that comes through the underground stream passage up through the well and under the hallway in area 11. Second, there used to be a tremendous supply of grain in area three, which the rats ate up. And finally, in area 12, there are cracks - small, too small for even an infant to crawl up - but cracks that the rats can get through to reach other food sources. There used to be more but the grain supply got used up, so those rats died and were eaten. Their bones are visible in the space behind the crates in area 8.

ON THE PASSAGE OF TIME

The main problem the PCs face - and Melisana will remind them if they've forgotten - is that they are on the clock. Suffocation and lack of a biosphere for rats is irrelevant: the former oracle elemental plans to wipe the island out.

Once the characters have performed a search of the catacombs and stumbled over the traps and creatures, they must start to look for a door out of here. If they become discouraged, Melisana will remind them that the old man mentioned that they'd never *find* the crypts, which means there must be some here, or why would he go to all this trouble?

So the characters must search. Don't let them find the entrance immediately. It will take time, hours even, to slowly move the great crates away from the room in which they're piled, even assuming the characters start there.

Meanwhile, back on the surface, there are developments of which the characters are unaware. The Orcs and Goblins both now know of this secret passage that leads down into the earth. They know that neither side can dig through the jammed rocks in the way if they have to constantly fight off attackers.

Therefore, the leaders cement a quick truce. Hostilities are called off until the chambers below are reached and plundered. Once all the treasures are removed they decide that a contest of champions (the best fighters of the Goblins and Orcs) will decide which side gets the treasures. It is a measure of the desperation both sides are feeling that they're willing to cooperate.

At any rate, while the characters are busy looking for the entrance to the crypt, they gradually become aware of faint noises coming from the entry shaft. At first it is a faint pounding, ringing sound. Then some small stones rattle down the shaft to the floor. As time passes, the sounds become louder and more stones fall.

Time this to match the characters' progress with their search. If they are getting close to opening the secret door, the goblin and orc digging progresses quickly and sounds closer. If the characters are not finding the secret door, consult *When Things Go Wrong* on page 33 for how to deal with this and other possible concerns.

Eventually, the characters clear away and can open the secret door. When they do so, there is a loud crash from the entry shaft and a great quantity of stone comes tumbling down. The faint voices from above in yrch indicate that the Goblins and Orcs are close - perhaps climbing down already.

In fact, they aren't quite able to get through yet, but it will be soon.

The characters should note that their first torches are guttering out and need to be replaced by the time they finish exploring the whole area, or by the time they get the secret door open, whichever happens first.

ON TO EPISODE SIX

Once the characters have found the entrance to area 14 and the Orcs and Goblins have started to break through, it's time to progress on to episode six.

EXPERIENCE

As before, allot characters some points to their abilities and stats based on what they've done so far. Another good role player should get a point now, to help encourage role playing. If any of the characters got swept away, keep track of how much everyone else progresses on average, and give them those points too. They learned a lot while swimming and trying to get to air and freedom.

EPISODE SIX: BREAK-IN

By this point in the adventure, the player characters have discovered the entrance to the crypt and have discovered that the orcs and goblins they'd left behind area not so far behind after all. In the climax to *Treasure Hunt*, they must survive the dangers that lie behind and before them and escape the island before its final destruction.

THE CURRENT TIME

The characters have been underground long enough to have lost any real track of time. They know that it has been hours since the first descended; they also know it must not be nightfall yet, for the island is still in place. They have no way of knowing how much time is left until nightfall comes however, and the urgency of their mission should be weighing heavily upon them.

You should remind the party that they are under a deadline and time is running out, if they've forgotten it. Remind them about what time it was last they had any idea and that it's been at least an hour, perhaps two since then. The purpose here is not to torment the players, but to heighten the sense of drama and increase the excitement of the scenario.

THE CRYPT

14. Corridor Begins:

The secret door at area 8 opens inward into a rough-hewn tunnel cut out of the basalt. The air of the tunnel is danker and less wholesome than the catacombs, but it is not completely foul.

The characters may pile up heavy crates in front of the secret door before closing it, to disguise it. This will camouflage it and keep it from being discovered as quickly as it might; if this step is taken, the last PC through the door just as they finish should hear the sound of the first Orcs and Goblin forces stepping off the ladder and into area one and arguing among each other.

15. Corridor Ends:

The four hundred fifty foot long, gradually upward sloping corridor ends here. By the time the corridor reaches this point, it has risen about thirty feet.

16. Crypt Chamber:

This is an enormous chamber with a partially smooth and partially rough floor and rough-hewn walls, not less than ninety by eighty feet, plus several chambers in a niche to the east.

Any character with a mining, geology, or related skill, after examining the walls and floor, can tell that this was once a natural cave that was artificially widened by workers. The craftsmanship looks to be human in origin.

One section of the south wall (area 21) is smooth stone; a similar skill check as above will reveal that this is an artificial wall erected within an artificially widened opening - perhaps the exit?

The contents of areas 17-19 are visible to characters in area 16. The existence of area 20 is obvious, but bricked up and out of sight.

17. Empty Crypt:

This crypt is identical to 18 and 19 except that the northern wall is rough, not brick, and its completely empty.

18. Viledel's Crypt:

This chamber is thirty feet deep and twenty feet wide, with rough stone on the east wall and brick walls north and south.

In the exact center of the open area is an upraised slab of stone and lying on the center of this is the body of a man bedecked in fine blue garments and rich robes, undulled by the passage of time. Over this is a coat of bright scale mail, beside the man lies an ornate mace, and on his brow is a golden coronet.

Roughly carved in the front of the slab is the inscription:

**VILEDEL
SEA KING
TAMED THE ISLANDS
LAID LOW BY PIRATES**

Unknown to the characters this legend was carved by Keestake himself long ago when he laid his sovereign to rest. Even if he's along, Keestake has nothing to say about it.

The flesh of Viledel is not decayed but he shows some signs of damage sustained in his murder. The PCs have to draw closer to get a better look, at which point they'll notice that he is pale and has vivid bruising and a few cuts with brown blood. His eyes are open, but do not move. However when the first character draws close enough to see these details, see *Royal Greetings*, below.

19. Queen Liala's Crypt

Laid out in a fashion identical to Viledel is his lady wife.

She looks about 40 years old and would be attractive, but is (understandably) cold and pallid in death, with one great brown stain in the chest of her once-lustrous green robe; here hair is still blonde and shining.

Keestake's crude inscription on the front of her slab reads:

**QUEEN LIALA
LAID LOW BY PIRATES
RESTS BESIDE THE SEA KING**

Again, if a character comes near enough to see her eyes are open and a deep blue color, consult *Royal Greetings* below.

20. Prince Horedel's Crypt

This crypt, of course, was set up long before the destruction visited on the island; it is a proper tomb. The body of Prince Horedel is within a solid brick wall. On the front wall, facing into area 16, is a bronze plaque professionally engraved (not like the crude inscriptions carved by Keestake):

*Here lies Prince Horedel
Brought Down by Illness
In the Twentieth Year of King
Viledel's Reign*

Within those walls is the boat designed to carry the prince away when the dead are raised by the gods, so the legend goes.

Reaching the prince will require breaking down the brick wall which has 5 defense and 3 body. Remember, weapons not designed to damage barriers such as this one do half damage (picks and clubs will work well, swords and bows not, even losing any armor piercing the arrows might have).

The boat within is a small galley, rowed and able to hold the whole party and sail moderate seas for a considerable distance. The ship is a small single-masted galley sixty feet long and open to the air (like a Viking longboat), but is seaworthy and in good shape.

Within the boat lies dead Prince Horedel wrapped in linen strips and preserved against the elements. He's surrounded by various goods, such as plates and goblets and forks and spoons and knives of gold and silver, a full suit chain mail, a bastard sword, dagger, and small chests of coins (totaling 600 copper). The arms and armor are richly made and inlaid, but not enchanted.

21. Sliding Exit

At the south end of the chamber is the way out - and artificial wall, constructed with another ingenious device like that at area 2. When the lever to the right of the exit (plainly visible jutting from the wall) is pulled, the wall breaks apart and tumbles forward into...

22. The Ocean

Yes, immediately beyond area 21 is the ocean. Anyone listening at the wall can hear a distant, muffled roaring sound that regularly rumbles uncertainly. The instant the exit of 21 is opened, a great blast of cold wind crashes into the chamber - fresh air, but it is almost dark. See *Launching* below when the characters leave.

ROYAL GREETINGS

Once any character approaches within two meters of either Viledel or his queen both, as the players probably expect, sit up.

Yes, Viledel's *Ring of Wishes* combined with the imprecise, agonized, and half-mad prayer that Keestake poured into it sixty years ago, used up the final wish transforming the Sea King and his lady into something other than human.

In effect, both are now zombies, although not the rotting, inelegant zombies the party might be more familiar with. They are faster and will stay preserved for eternity if not hacked to pieces. Both are detailed in the NPC section, and both attack any character nearby them to kill.

They will also awake if the lever at area 21 is pulled, and move out to attack the ones who defiled their tomb.

TIMING THE FINALE

If everything goes right, the finale should work out something like this:

1. The PCs enter chamber 16 and begin prowling around. When they get close enough to the king and queen, those worthy individuals get up and attempt to murder the party.
2. Once that combat is concluded, the player characters set about opening the exit and breaking into the prince's crypt. This takes a while. The sky gets darker and the wind gets louder outside. The party feels a few small tremors that drop dust and small rocks on them from above.
3. Once the hole is open wide enough the characters have to slowly and laboriously drag the heavy galley out through the hole and get it into the chamber

But what about those Orcs and Goblins, the element of pursuit? It depends on how the party is doing.

If the group is fairly undamaged and now possess new weapons and armor, have a mixed party of Orcs and Goblins burst into the chamber just as the party is starting to pull the boat out of the tomb. This force will consist of one goblin per character and one orc for every two characters.

If the party has been very effective at killing Orcs and has not been seriously challenged yet in this adventure (or at least, not since the hill fight in episode 2), add in an Orc commander.

If the characters are tired and damaged, or if they haven't put on any armor or picked up any of the armor to use, let them launch the boat, clamber in, and begin rowing. Behind them a significant force of goblins and orcs bursts through the tunnel into the room and charges to the water's edge shouting and throwing axes. None of the weapons hit, but one goblin for every two characters will be pushed or thrown into the water to attack the boat, catch up, and have to be fought off the sides as they try to climb onto the boat.

Once the goblins are fought off or killed, a flight of arrows from a new group of archers reaches the boat; roll an average attack for a goblin archer and every character with a lower DCV than what it hits is struck with an arrow. Then the party is too far away and escapes.

Of course, things rarely go exactly as planned, so you as the GM will have to improvise and adjust things to what your players do or don't do. For help in this, see *When Things Go Wrong* on page 33.

DESTRUCTION OF THE ISLAND

As the characters row they are tossed and buffeted by a rough sea, rough enough that any character with a sailing background or skill will be uncertain about the survival of a small open boat on these seas. It is at this point that the blessing of the oracle that lets characters use magic items and items they normally could not fades and they are left to their own devices.

From their vantage point at sea several dozen yards offshore, they can see what happens to the island.

The sky overhead is covered in heavy storm clouds, but you can still see the island in the waning sunset almost as if it is lit by a faint glow.

As you watch, the ground begins to crack and move, a gigantic upheaval as stones grind and rise against each other, rending the turf to pieces and demolishing any standing structures. A deep, awful rumble sounds in your ears as a current and the wind steadily pushes you away from the land.

From the center of the island you see the glow increasing, and deepening to a reddish color as heavy black clouds are belched upward out of the ground its self. The rumbling becomes a roar as loud as a train whistle, painfully enormous and the island begins to split deeply and glow from within. Magma pours through the cracks and out of the center, spewing hundreds of feet in the air and landing on the land and ocean. Steam pours into the air as the magma hits the ocean and the island disintegrates before your eyes.

The chunks of land seem to turn on end, rising hundreds of feet on their side and sinking into the ocean with tremendous splashes and a sound like the end of the world. The lava continues to spew into the air with spectacular colors and bright streaks, then eventually everything is consumed in steam and smoke.

The ocean around you is dark and wracked with strange, crossing waves that defy anything any sailor has experienced. Dead fish litter the surface, cooked from deep within, and ashes are falling from the sky as you sail on, pushed by a heavy wind and current.

The island is gone, sunk beneath the waves as the volcano spreads its guts across the ocean floor and the hollow core collapses inward. The sailing is dangerous and crazy, but there is an abundance of food and soon it begins to rain, bringing water.

That's the end of the *Treasure Hunt*. The oracle has had its revenge, the orcs and goblins are obliterated (along with a few rats), and the player characters - no longer a party of innocent prisoners, now a trimmer band of adventurers - is free to sail wherever they wish.

EPILOGUE

Where the party goes from here is up to you as the GM. They do not know where they are, they have no charts, and they may not even be sailors. Yet they are alive, have food and water, and the ability to travel wherever they wish on the ocean's surface.

This can lead into the next adventure (perhaps U1, *Sinister Secret of Saltmarsh*), or simply to civilization somewhere nearby where they can sell, train, and enjoy the fruits of their labors.

CASH VALUE OF TREASURES

The materials looted from the manor and tomb sell for quite a bit, although getting full value will require a trade skill roll and some negotiation, not to mention the proper buyer. Here's the tally sheet of mundane items:

Expensive dinnerware: 100sp

The prince's arms and armor*

Chain Mail: 35 sp

Shield: 45 cp

Bastard Sword: 10 sp

Dagger: 5 sp

The Chest of coins: 600 cp

Viledel's coronet*: 50 sp

The Prince's Galley: 120 silver

Viledel's Signet Ring*: 60 sp

Map Showing location of Highport (reward): 25 sp

*Items marked with an asterisk are of historical interest and would sell for 50% more to a collector or museum.

THE REWARD FOR MELISANA

If Melisana survived, she is true to her word and her father offers the promised 200 silver reward.

Unless otherwise persuaded, Melisana returns to her original plan of taking over her father's business when he retires and finding a nice man to run the business and marry. A particularly persuasive or romantic player character could convince her to stay with the party, in which case she becomes a Priestess of Purity and will adventure with them.

TAXES

Unfortunately, all that money won't make it into the pockets of the PCs. All that money they get is taxed by what ever authorities the party arrives at. When they sell their goods and arrive in their ship, they will have to explain where it all came from. That boat? Subject to a salvage tax. Those coins? Need a money changer, they aren't local coin of the realm. Those items you sold? You have to pay taxes on them. Just getting into a walled city may involve taxes.

In all, assess a 10-25% tax on the party, based on the culture and political situation where they land and sell. They still walk away with a considerable sum of money, it just isn't as much as they'd hoped.

Always remember to do this in any adventure you run; it not only adds verisimilitude to your campaign, but it will give the party opportunities for breaking the law, following the rules, or changing how things work in the campaign politically. That all adds up to more role playing opportunities. Taxes also keep the characters hungry, by shortening their money supply.

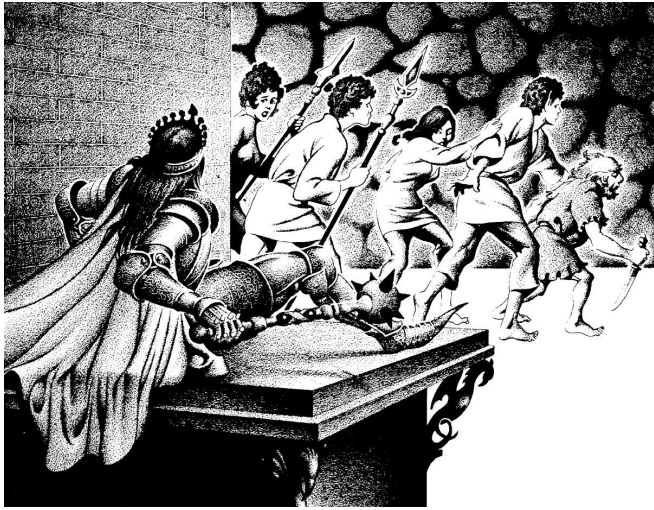
EXPERIENCE

Having completed an extended adventure and gone away with glory and honor, the party is entitled to 2 character points at least, to be spent however they wish. This is in addition to the 1 point each character will have gotten by now (the final character should hopefully have gotten their point as they sail away) for role playing.

Now the full amount of training and experience can be assessed the party. How much this adds up to is up to you as the GM and the kind of campaign you plan to run and the kind of characters you want the players to have.

Starting out at 50 points makes the party a group of skilled normals, perhaps the kind a real hero might have as a follower or a Dependent NPC. The Hero System Rules suggest a starting point total for characters games such as Fantasy Hero of 175 points. For very young, starting heroes of the sort that begin in this adventure, 100 total points is suggested, giving the rough equivalent of "2nd or 3rd level" characters in D&D.

That means that the characters who started out in this adventure will have gained fifty total points in a hurry, then begin to gain points more gradually as time goes on. This can simply come in the form of formal training, costing 1 silver per character point added to the PC and 1 week training time for each point as well.



WHEN THINGS GO WRONG

CHARACTER DEATH

Treasure Hunt is not designed to kill characters. In fact, it is set up to give the player characters a chance to survive well if they aren't particularly stupid. The point here is a challenge that is fit for beginning adventurers, a launching point for a future of excitement and glory. It wouldn't be an adventure if there was no danger, however, so the characters can die.

It is possible to bring in new PCs when the "first batch" starts dying off. There were a lot of slaves on board the galley before the storm hit, and although the initial batch didn't see any when they hit the rock and escaped, that does not necessarily mean all the slaves have died.

Therefore, when you need a new player character, have the player create the new character (or use one of the premade ones, should any be left over) at the moment most appropriate to the episode being played. For instance:

Episode One. If a character dies in the action against Hafkris, introduce the new character at the end of this episode, as the characters are leaving the confines of the cove. He stumbles into their midst in much the same shape as the others. Alternatively, if the party is recaptured by Hafkris, one of the "new" PCs could have observed the fight from the cliff top and waited until Hafkris goes off on a scouting mission, then descends and rescues the others.

Episode Two. If a character dies in action against the orc and goblin forces, the surviving characters can stumble across the new ones on the trail toward the temple, perhaps even passed out from exposure.

Episode Three. If the characters perish in the fight with the ghoul - certainly a possibility - the new character can be encountered in the morning, sleeping in the doorway, having stumbled in that night. Alternately, they can run into someone who found shelter elsewhere in the night on their way to scout out the manor. It is also possible that the pirates found some prisoners and one of them could be in the midst of some orcs or goblins being escorted to the manor, encountered on the way to scout it out.

Episode Four. If the characters perish while searching the manor, they can run into a new PC that is hiding in one of the rooms that's explored, possibly being menaced by goblins or orcs. Perhaps they were caught and brought to the manor to show the around, presuming that any human living here is a local.

Episodes Five and Six. Unfortunately, there's no way to introduce a new PC into the midst once the party has descended into the catacombs. However, see below.

From all the adventuring that was done in this module, the party should have gained somewhere between ten and fifteen points, depending on all they did and what they succeeded with in terms of skills. This will build a framework of a character that the player can build on with the remaining points you assign them at this point.

For example, a character who spent a lot of time sneaking and opening doors and listening and trying to steal will have a basis for a stealthy roguish fellow or some burglar. Or a character who fought a lot of battles, stood up to combat and faced challenges bravely will have weapon familiarities, strength, constitution, and presence increases, and the basis for a warrior.

In the end, the party will have characters that were built based on the play style and desires of the players as they developed naturally during the course of an adventure.

One final note on experience: based on what the party went through here, it is strongly suggested they are given at least a transport familiarity with boats and at least a familiarity with survival at sea and in temperate areas.

THE END

That's it, the end of *Treasure Hunt*. You as a GM have run a complete module and your players have gone through a full adventure, starting with rags and fear and ending with glory and riches. The characters all have a basis to buy equipment, training, spells, mounts, and so on for a career of adventuring.

You as a GM have gained experience in running an adventure, what to look for, how to deal with player ideas and interaction, and a basis on how to encourage and work with role playing.

Congratulations, now you're ready for your next adventure! A good follow up to this would be the *Keep on the Borderlands*, which might be the first place the PCs find civilization in when they finally get to shore, low on food and fresh water. Heading inland, they make their way through several days worth of wilderness and finally reach the Keep.

MAXIMUM NUMBERS AND FINAL NOTES

There were only seven prisoners taken up in that second batch of rowers. Therefore, if for some reason you have seven deaths in the course of the adventure (!) that's the limit on replacements from the slaves.

There is an alternate option available to the GM, however: Melisana can be converted from an NPC to a player character at any point, giving an eighth alternative, if she's still alive and with the party.

SPECIFIC EPISODE PROBLEMS

Here are some of the episode-by-episode problems that can arise and their suggested solutions.

ONE: Characters don't try to escape

Although it does not speak well toward their adventurous spirit, it is possible that the PCs will not try to escape Hafkris and the prison galley.

At this point you have to monkey with the "script" somewhat. An hour or so after Hafkris leaves to go about his scouting (remember to impose the exposure damage on the characters), a party of orcs appears. These are orc scouts, with Keestake in tow.

The orcs should be able to take the PCs captive (if they wouldn't resist one armed man, they are not likely to resist six armed orcs) and head back to the barracks.

En route, however, they are attacked by a goblin party - yes, the same goblin party they were to encounter in Episode Two in the same little ravine, with the same positions.

If the players are finally ready to show some backbone, they can wriggle out of their bonds while the orcs and goblins fight. They can run away unnoticed, or if they are so inclined, fight the returning orcs, armed with local weapons.

If they just lie there passively while the fight is going on, have the two sides annihilate each other, the last orc and goblin killing each other with their final blows. Now the characters have the choice of lying there and dying of exposure or wriggling free and seeking shelter. You can only hope they show a little more creativity and courage in the next episode.

ONE: Hafkris Survives, Captured

If the characters capture Hafkris alive, they can either leave him behind when they depart the boat, or bring him along.

If they leave him behind, he eventually escapes from his bonds - 6 hours later. At that point he comes after the characters. Look at *Hafkris Survives, Uncaptured* below for how that works out.

If the characters take him along, he goes, apparently peacefully. He bides his time, working unobtrusively on his bonds. Once they are loose enough that he can pull his hands free any time he likes (3D6 hours later), he chooses the worst possible moment from the players' point of view to make his escape; in the middle of the ghoulish attack or when the characters are creeping around silently in the manor, for example.

Hafkris runs or, if the opportunity presents itself, grabs the nearest convenient weapons and tries to recapture the player characters. He's very single minded and psychotic after all, and it is technically his job.

You should consider springing this incident especially if the characters are breezing through the manor exploration too easily.

ONE: Hafkris Survives, Uncaptured

This takes place if the PCs just ran away while Hafkris wasn't looking or they somehow otherwise got away while he still survives.

As you might expect, he comes after them, slowly and methodically tracking them. He's no tracker, and the weather makes matters even more difficult, so he does not make good time. Hafkris can now show up at any particularly inopportune moment that the GM wants to inject more excitement or challenge to the party where things are going too easily. Some examples:

- While the PCs are fighting the orcs and goblins
- While the PCs are fighting the ghoul
- While the PCs are creeping up on the manor
- While the PCs are trying to set up a distraction
- While the PCs are sneaking around the manor
- While the PCs are about to climb down into the catacombs.

Hafkris will ignore anything else that's happening (such as a battle against a horrid undead monster) and try to capture the PCs. If he's been disarmed by the PCs, he's managed to come by some padded armor and a battleaxe from an orc.

TWO: Characters Don't Recover Keestake

The party may very well just watch the orcs and goblins fight then see the orcs depart with the old man. They might just ignore him bound on the hillside and loot the bodies, then head for shelter (if they leave him behind, Melisana will bother them).

If that happens and the characters don't follow the goblins, then Keestake manages to escape his captors late in the night and goes to the temple for shelter. This can be played up as a dramatic moment for a guard, after the oracle has spoken to the PCs. Late at night, all is dark... what's that sound? Something is moving around over there, what could it be?

It is possible to play this scenario without either Melisana or Keestake, but it means a lot more guesswork and a lot more random exploration and unexpected encounters by the PCs. For example, they might ignore the temple and hunt around, finally discovering the Manor and trying to stay the night there.

If they are doing this, you can use large bands of pirates roaming the land to discourage and "herd" them toward the temple area. You can also use the weather, reminding them how cold they are and that exploration might not find anything but the temple is *right there*.

However, they might still not go there, which leads us to the next problem:

TWO: Characters Don't Go to the Temple

The characters might, for any number of reasons, decide not to go to the temple. Maybe it's a trap, it looks too good to be true, etc. This leaves the party with three possible fates: they die of exposure, they get captured by the orcs, or they find their way into the manor somehow and find shelter there.

If the characters just continue their explorations, they continue to suffer exposure damage until they die or find shelter. If they keep going, well maybe this fantasy role playing stuff isn't right for them.

If you have pity on the party, you can just have them get captured by a group of goblins and put into the shelter of a shed near the manor. The goblins figure these must be locals on the island and want them alive, so they capture the PCs rather than just kill them. In the morning, they plan on using them to find the good stuff in the manor. Only Keestake has any idea where anything is, but the goblins don't know that.

You can have the PCs get a chance to escape because of a light or slumbering guard, let them role play the part, but that might not be pretty - the goblins aren't above using torture to get what they want, after all they don't need *all* of the PCs to find the treasure - or let them escape within the manor when under watch by a token force (say half the party number of goblins).

If the party tries to break into the manor for shelter, they can find the broken window grate at area 18. In the cover of the storm the guards will have a straight -1 penalty and double range modifiers for perception rolls. While in the manor the party can set up a bed and bar a door, the orcs or goblins aren't likely to check an area they've already torn apart. The oracle will contact everyone in their sleep and go through the interrogation and explanation in Episode 2 as normal in this case. There's no ghoul attack, so you should have an orc encounter at some point to replace it.

THREE: Characters Try to Seize an Orc or Goblin Ship

There's a chance that the characters, even when they know about the treasure and the boat in the catacombs, will decide to leave the dangerous manor alone and try something else, like finding and seizing one of the boats belonging to the pirate forces, and sailing home in that.

There are two ways to deal with this approach. The brute strength approach is to have the characters need to fight their way through all the guards, who will have little problem spotting anyone approaching the boats (they can see in the dark and there's no cover).

You should point out that the storm is so bad that nobody can set sail in it at this point anyway, using Melisana's voice of experience. Even with the characters as a crew, they are not capable of sailing such a large vessel in anything but the mildest of weather.

However, it might happen that through a combination of brilliant planning, luck, and skills such as the players might have, they can manage to get the ship and sail away.

If so, let them have it: you have a large section of this module unplayed, but better than railroad the party into your predetermined story against the will of the players. They have a rough time ahead of them, especially if you decide to have the orcs spot them sailing off and take off in pursuit (with a full complement of rowers and boarding strength). The party has no supplies so they'll have to hit other islands - which they have no way of knowing the location of - and who knows what lives on them? That's all outside the scope of this adventure, so all that is up to you.

THREE: Characters Build a Raft

This is easy to deal with: it won't work. You cannot successfully ail the local ocean on a flat raft, even if the party could build one with the limited supplies, and not in this weather. If they manage to cobble together some sort of raft, the thing sinks not far out to sea in the rough ocean, and the party has to swim back.

They barely make it back alive, suffering half their body and taking impairing damage in legs, back, and chest (if you use the optional rules) that slow their movement and cuts their CON and STR in half for the rest of the day. Plus they take exposure damage as detailed on page 7. Melisana strongly advises against the raft option, as does Keestake.

FOUR: Captured!

If the characters are captured while prowling through the manor - or even before they reach the manor - you can abandon most of the events in Episodes Five and Six. The characters are taken to and imprisoned in the headquarters of whatever group captured them. Just pick a spot in the Manor and put the PCs in there. Area 3 or 4 in the Manor work well enough.

Once you've settled the characters in their new captivity, they can try to escape. They'll have to sweat out the details of how to get out of their bonds, get past the guards, and get through the manor. Make sure the whole process takes huge amounts of time so that there's no time to explore the manor. Let the bookcase switch work instead of being broken, so it opens properly. If Keestake is with them, he tells about the mechanism, but if not they can figure it out with an INT, mechanics, or traps roll.

However, the party will be closely pursued by the Orcs and Goblins each step of the way, barely able to move ahead without having to fight another scouting group.

FIVE: Characters Never Find Crypt Entrance

If the characters simply cannot find the crypt entrance through a combination of really bad luck and incompetence, then start episode six by having the zombie king and queen open the entrance from within and march out to destroy the characters, having somehow sensed the danger to their crypt and the island.

GENERAL TROUBLESHOOTING

The problems listed above constitute only a fraction of the ways that things can go contrary to what is expected in this adventure. Player characters are endlessly clever and often seem to take perverse delight in messing up your plans. So, whenever they do something that the adventure can't cope with, you will have to "trouble-shoot" - fix the problem and get the adventure going again.

Basically, when confronted with such a situation, call a break, get something to drink, and try to figure out how to get the story back on plot. If the characters have done something that won't allow the adventure to be played to the plotted conclusion, then throw away the plot and come up with something new and entertaining. Don't muscle the characters back into a plot they've effectively wrecked, reward their creativity with something new, challenging, and fun.

Remember, the reason you are running a game is to facilitate the fun of the fun for the players, and have a good time while doing it. Thus, you want to challenge the players, give the characters a chance to shine and gain experience, and let the good guys triumph.

So whatever happens, make sure its about fun and overcoming hardship, rather than a predetermined story or your exercise of power over the players.

Ultimately all you want by the end of the adventure for success is to have the players have fun, you to have fun, the characters to escape the island, and everyone learning a bit along the way. However you get there is part of the fun of running a game. Its true that following the modules storyline will give ideal results in terms of experience and story, but another path may work just as well or better.



NPCS OF THE ADVENTURE

Treasure Hunt has fewer NPCs than most modules, because the threats are often based on the environment and the relative weakness of the characters than the enemies they must face. Still, there are a few that require some specific attention.

Any of the incidental or basic creatures of the adventure such as the Ghoul and the Sewer Rats are monsters that are in the *Jol-rhos Bestiary*. If you don't have or don't use that source for monsters, then you can use any giant rat and ghoul write up you want, such as from the *Fantasy Hero Bestiary* by Hero Games - just make sure they are appropriate for the power level of the characters.

The NPCs that join the characters (Melisana and Keestake) are non-combatants, and are not able to provide much in the way of tactical support other than carrying weapons and bandages. Melisana is detailed below, but Keestake is just an old man who lives on the island, and is not given a character sheet.

All the other NPCs are in the following section, including their gear, motivations, and notes on how to play them. Following the bad guys are Melisana and the sample pre-made player characters that can be used by players for this adventure (or replacements, should something go wrong).

Anything found on any of the NPCs that is not a standard item is written up in the treasure section, following this section.

The Hak-Kubra pirate Orcs are not a very hardy band of Orcs, which is why they took to sea to begin with. For Orcs, they are kind of wimpy. For the PCs, they are still a pretty rough fight at this power level. The Zombie King and Queen are written up here because they are non-standard zombies created with magic.

The Sithisila Goblin fleet are standard Goblins, armed with spears, daggers, and some have bows. Any goblin archer will have a dozen arrows on them.

Sithisila are a roaming group of Goblins who move from place to place, looting, ravaging, and consuming like a pack of locusts. They have already cleared out two previous islands and are scouting for a new one. This island looks like an ideal place to start again, it is big enough to last years.

Other than a few scattered animals, the island is devoid of monsters. Anything big enough to eat was long ago hunted for meat by the pirates, and anything dangerous was killed even longer ago by the Sea King and his men.



HAFKRIS**Humanoid, Human**

Val	Char	Cost	Roll	Notes	
18	STR	8	13-	Lift 320kg: 3½d6	
14/7	DEX	8	12-	OCV: 5/2+ DCV: 5/2+	
15	CON	5	12-		
11	BOD	1	11-		
5/3	INT	-5	11-	PER Roll: 10-	
8/4	EGO	-2	11-	OMCV: 3	DMCV: 2
15	PRE	5	12-	PRE Attack: 3d6	
6	COM	-1	10-		
5	PD	3		Total: 8 (3 rPD)	
4	ED	2		Total: 7 (3 rED)	
3	SPD	10		Phases: 4, 8, 12	
7	REC	3			
40	END	4			
30	STN	5			
20	MAN	0			
					Total Characteristics Cost: 64

Movement:

Running: 12m/24m
 Leaping: 4m/8m
 Swimming: 4m/8m

Cost Skills and Talents

8	Combat Skill Levels: +1 all combat
6	Combat Skill Levels: +2 with called shots
3	Combat Sailing (large sailing ships)
2	PS: Sailor 11-
4	Weapon Familiarity: Common weapons
3	Trading 12-

Total Powers & Skills Cost: 26**Total Cost: 90****PTS Complications**

- 25 Psychological Limitation: Must finish the job VC/T
- 10 Distinctive Looks: ugly brute Concealable/Noticable
- 15 Slaver: Hunted by authorities (Non combat influence, more powerful, 8-, limited geographic area, severe penalty)

Total Complication Points: -50

Ecology: Hafkris is a brute, a thug hired to keep slaves in line and ready them for market, and he loves his work. Dumb, somewhat unbalanced, and direct, Hafkris thinks of slaves as little more than mobile meat, cargo in the shape of humans and he'll get them to market, no matter what it takes.

When not working, Hafkris tends to be drunk and often in prison for bothering women. He is as unsubtle as a stampede and clumsy to boot, so he is not often successful with women he doesn't pay first for their company.

Personality/Motivation: Hafkris doesn't think much about what he's doing, he just likes power and being paid. He likes booze and he likes getting his job done well, and he doesn't care what he has to do or what happens to anyone else in the pursuit of those goals. Hafkris will kill or enslave with the same lack of emotion he does everything else.

Powers/Tactics: Other than being very strong and tough, Hafkris is a basic fighter. He has no special skill with a weapon beyond physical prowess and the ability to target specific areas on a foe, but is tougher than the PCs are and better equipped.

Hafkris will prefer not to kill any of the slaves if he can help it; that's bad for business and he likes to get his cargo to market safely. Hafkris believes that the stupidity of the captain has already ruined a lot of the cargo, so he'll try to preserve as much of it as he can. Thus, he'll aim for legs and arms and wounding, crippling attacks rather than killing shots, and he's pretty good at it. Hafkris never runs from a fight, *ever*.

While drunk, Hafkris is not nearly as capable a fighter (his drunk stats are listed after the slash in the characteristics section).

Campaign Use: Hafkris is the first threat the PCs deal with, the face of their captor and oppressor. He's dangerous but the group of them should be able to deal with him.

Appearance: Hafkris is ugly as a walrus, which he somewhat resembles. He is very big and seemingly fat, but under that smooth fat is a powerful body. He is mostly hairless except for the ugly sparse attempt at a beard and moustache, and he has scars lacing across all exposed portions of skin. Hafkris is missing several teeth, perhaps they escaped from the rotting, yellowed, stinking horror of his mouth. Like many from Ugrika, Hafkris has reddish skin and wavy dark black hair to his shoulders.

Equipment:

Bastard Sword
 Dagger
 Light crossbow
 10 quarrels
 Full suit of Cuir Boullis
 12 copper and 2 silver pieces
 Ivory pipe
 10 ounces of pipe weed
 2 bottles kvass (a liquor made from distilling molding bread)

HAK-KUBRA ORCS

Val	Char	Cost	Roll	Notes	Humanoid, Yrch
13	STR	3	13-	Lift 160kg: 3½d6	
14	DEX	8	12-	OCV: 4/5 DCV: 4	
13	CON	3	12-		
10	BOD	0	11-		
8	INT	-2	11-	PER Roll: 12-	
8	EGO	-2	11-	DMCV: 3	OMCV: 4
13	PRE	3	12-	PRE Attack: 2 1/2d6	
6	COM	-1	10-		
5	PD	3		Total: 7 (2 rPD) (+1)	
3	ED	1		Total: 5 (2 rED) (+1)	
3	SPD	10		Phases: 4, 8, 12	
6	REC	2			
30	END	2			
26	STN	3			
20	MAN	0			
Total Characteristics Cost: 48					

Movement: Running: 14m/28m
Leaping: 8m/16m
Swimming: 6m/12m

Cost	Powers	END
3	Tireless: Strength 1/2 END Cost	1
3	Tireless: Running 1/2 END Cost	1
6	Tough: Resistant Protection 2 PD, 2 ED	--
5	Night Eyes: Night Vision	--
2	Swift: Running +1" (7" total)	1
3	Hardy: Life Support vs temperature extremes	--
10	Hardy: Power Defense 10	--
3	Keen Senses: Enhanced Perception +1 (all senses)	--
2	Strong: Leaping +4m (8m total)	1

Cost	Skills and Talents
3	Combat Skill Levels: OCV +1 with one weapon
3	Survival 11-
2	Language: local trade language (fluent conversation)
1	Language: local human language (basic conversation)
4	Weapon Familiarity: Common weapons
2	PS: Sailor 11-
1	Navigation (aquatic) 8-

Total Powers & Skills Cost: 53

Total Cost: 101

PTS Complications

-15 Psychological Complication: Greedy (Common, Strong)

Total Complication Points: -15

Ecology: The Hak-Kubra Orcs are sailors and pirates, a tribe that took to the sea because they were too weak to compete even with local goblins on the mainland. Seizing human boats, they became pirates, preying on the weak at sea and having great success at it. There is an old story among pirates that the combined army that wiped out the Sea King always knew there was more treasure than was recovered and split up, as rich as that was.

The band that has landed on Viledel's island are here to find the legendary Sea King's missing loot. They also hope to turn the island into a base for their pirating, and more than one hopes to become the new Sea King.

Personality/Motivation: Orcs are brutal, rough, and merciless. They approach each problem with how to do it the easiest and most violent, and revel in blood, conquest, rape, and destruction. Orcs are just plain bad guys, although each one might have his own reasons and personality.

Powers/Tactics: Orcs in general use any weapons and armor that they can get their hands on, and while they can make their own, of good quality, they prefer the best they can get. Orcs are tough and can fight without tiring long after other races have collapsed. Orcs also have resistance to cold and heat, and are protected from draining magics.

The Hak-Kubra Orcs are fairly uniform in their equipment because of a raid on a ship filled with weapons headed to the Barbaric Wastes to sell. They are not very organized or tactically brilliant, but unlike most Orcs will not fight amongst each other and work well as a group.

Campaign Use: Part of the main threat on the island, the Hak-Kubra Orcs are the tougher of the two forces, but only slightly.

Appearance: Hak-Kubra Orcs are small for their kind, only about two meters tall but still very strongly built, like a very big human. Like all their kin, these Orcs have long arms, short legs, very broad, strong bodies, a wide, strong jaw, sloping forehead, small eyes, and pointed ears. Their fingernails grow into points like claws, and their skin is tough and strong. Some Orcs grow lower teeth into short tusks that jut from their lips. Hak-Kubra Orcs tend to be heavily tattooed and have bluish gray skin.

Equipment: The Orcs in this module have no armor except for the commanders, but are armed with hand axes and pole axes. A few have throwing axes as well.

14- chance: d6 copper

11- chance: d6 more copper

Orc Commanders are the same as their normal pirate brethren, but have padded cloth armor for 1 resistant PD and ED added to their defenses. They also will have 2d6 copper on them.

If the GM wishes to give the orcs some more flavor items on them than just weapons, roll a few times on the table below for additional, worthless loot:

ROLL	RESULT
2	Mouse skull
3	A shiny rock
4	knucklebones
5	A pair of dice
6	A Rabbit's foot
7	A sharpening stone
8	20 feet of fishing line (no hooks)
9	A ball of twine
10	A filthy spoon and fork
11	A set of wooden beads on a thong
12	A rock laced with fool's gold (iron pyrite)

MELISANA OF VENTRIS**Humanoid, Human**

Val	Char	Cost	Roll	Notes	
6	STR	-4	10-	Lift 60kg: 1d6	
11	DEX	2	11-	OCV: 4	DCV: 4
11	CON	1	11-		
8	BOD	-2	11-		
13	INT	3	12-	PER Roll: 12-	
11	EGO	1	11-	OMCV: 4	DMCV: 4
11	PRE	1	11-	PRE Attack: 2d6	
14	COM	1	12-		
2	PD	0		Total: 2 (0 rPD)	
2	ED	0		Total: 2 (0 rED)	
3	SPD	10		Phases: 4, 8, 12	
4	REC	0			
20	END	0			
17	STN	-2			
20	MAN	0			
Total Characteristics Cost: 27					

Movement: Running: 12m/24m
 Leaping: 2m/4m
 Swimming: 4m/8m

Cost	Powers	END
-1	Weak Jumper: Leaping -2m (2m total)	1

Cost	Skills and Talents
3	Bureaucratic 11-
3	Conversation 11-
3	High Society 11-
2	KS: Trade routes 11-
1	Navigation (aquatic) 8-
3	Paramedics 11-
3	Riding 11-
1	Trading 11-
3	Transport Familiarity: carts, boats
2	Weapon Familiarity: Common melee weapons

Total Powers & Skills Cost: 23**Total Cost: 50**

PTS	Complications
-10	DNPC: Father 11- (Useful noncombat skills, normal)
-5	Distinctive Features: Wealthy merchant EC/N
-10	Psychological Complication: Fear of Spiders Common/ Moderate
-15	Psychological Complication: Driven to succeed Common/ Strong
-10	Watched: Rival merchants 8- (more powerful, Non combat influence)

Total Complication Points: -50

Ecology: Melisana, daughter of the merchant Melkeras of Ventriss, is a good-natured and insightful young woman, of sufficient wisdom not to have grown up spoiled by her overindulgent parents. She is determined to run her father's business when he retires from the day-to-day management, and has set herself the task of becoming a good sailor and merchant, a goal she is accomplishing. She is not violent of nature, though the need for survival will prompt her to help her allies if they are endangered.

Personality/Motivation: Melisana is a very ambitious young lady, driven by two goals: to expand and enrich her father's business and to care for her father. Somewhere beyond all this she'd like to find a fine man to marry and help run the business, but that can wait until she's gotten a few more goals in the mercantile business completed. She's good natured and discerning, with a lot of common sense, even if she has been a bit sheltered from the harder aspects of life.

However, Melisana changes over the course of this adventure and finds a greater goal in life, and that's to help the needy and purge disease and darkness from the world. She never gets over her fear of spiders, though.

Powers/Tactics: Melisana is no warrior. She is able to use most common weapons because various sailors and men at her father's business have taught her a few things to keep her safe, but she is not especially capable in combat.

If she has to fight, Melisana prefers to stay behind more capable sorts and use a ranged weapon. She's unskilled with a bow, but learns quickly.

Campaign Use: Melisana is the voice of the GM. She is a device to help the GM offer suggestions or counter really foolish ideas without speaking as a voice on high. When not needed, Melisana will tend to be quiet and observant. She knows these adventures is not her area of expertise and is relying on the others to get through this. And, although she tries to hide it (and will tend to deny it), she's frightened.

It is not impossible that Melisana might end up a romantic interest for at least one of the PCs. She does not accept any physical advances beyond keeping warm, but might open her heart to someone who is brave, handsome, good, and ambitious.

Appearance: Melisana is slightly tall for a young lady her age of 19 at 5'5" and not model-thin at 130, but has a pretty face and a winning personality. Melisana has light brown hair and blue eyes and a ready smile.



THE SEA KING AND HIS BRIDE

Val	Char	Cost	Roll	Notes
18	STR	8	14-	Lift 320kg; 3½d6
13	DEX	3	11-	OCV: 4 DCV: 4
0	CON	0	-	
10	BOD	0	11-	
1	INT	-9	9-	PER Roll: 9-
0	EGO	0	-	DMCV: n/a DMCV: n/a
18	PRE	8	13-	PRE Attack: 3½d6
1	COM	-2	8-	
5	PD	6		Total: 6 (1 rPD) (+5 Viledel)
3	ED	3		Total: 4 (1 rED) (+4 Viledel)
3	SPD	10		Phases: 4, 8, 12
4	REC	0		
20	END	0		
0	STN	0		
20	MAN	0		
Total Characteristics Cost: 37				

Movement: Running: 12m/24m
Leaping: 0m
Swimming: 6m/12m

Cost	Powers	END
45	Undead: Cannot be Knocked Out (loses abilities)	0
15	Undead: Does not bleed	0
35	Undead: Life Support (full)	0
22	Sense Life: Spatial Awareness	0
12	Tireless: 0 END Cost on STR, all movement	0
4	Tireless: 0 END Cost Running	0
9	Undead: Power Defense 3 Defense	0
5	Undead Strength: Hand-to-Hand Attack 1d6 (4½d6 with STR); 0 END Cost, Only to add to Strength damage	0
9	Durable: Resistant Protection 1 PD, 1 ED	0
1	Undead Strength: Swimming +2m (6m total)	0
Skills		
2	Familiarity: Common Hand-to-Hand Weapons	
2	Familiarity: Common Ranged Weapons	

Total Powers & Skills Cost: 161

Total Cost: 198

PTS	Complications
-20	Physical Complication: mindless drone
-5	Vulnerable: x1 1/2 from Presence Attacks by Holy Men
-5	Vulnerable: x1 1/2 Body from Holy Attacks
-5	Vulnerable: x1 1/2 Effect from Holy Attacks

Total Complication Points: -35

Undead

Ecology: These zombies were created when Keestake used the Sea King's wish ring to preserve them from rot or decay for all eternity. The wish was muddled and poorly worded, resulting in a zombies, of a sort.

The Sea King and his Queen do not decay, nor do they age, need food, or any other living creature's requirements. They feel nothing and only exist to serve Keestake in a strange reversal.

Personality/Motivation: Viledel and his wife have no personality or mind. They are simply animated shells who do whatever they were last told by Keestake. In this case, it means they attack anyone who violates their tomb.

Powers/Tactics: Neither Viledel nor his Queen are in any way clever or tactically skilled in combat. They close on the nearest target and hit it until it falls over, then move to the next. Because their perception is quite poor, these creatures may miss key things in combat and because they are mindless, will react poorly to them anyway.

Viledel has a mace he uses to attack with, the queen merely uses her fists. Viledel is considerably more dangerous than his queen because of his armor and weapon, and he does not shuffle about slowly like normal zombies. The Queen fights with her fists.

Campaign Use: The final threat in the adventure, the inevitable walking dead that lurks in fantasy crypts and tombs. The King and his Queen are the "final boss" for Treasure Island.

Appearance: Viledel is dressed in very fine clothes that have molded and rotted with the years and a coronet on his forehead. He looks bruised and beaten, but otherwise almost alive. His hair is peppery gray and white with a bit of black still in there, and he has a very short cropped beard and moustache.

The Queen is a woman who was once lovely and aged gracefully, a bit plump but retains most of her auburn hair with only some gray showing. She wears what was once finery but decay has ruined it all. Like Viledel, she looks like she was beaten and attacked recently.

Equipment: Viledel is dressed in a suit of finely crafted Scale Mail (slightly lighter and more valuable than normal) and wields a star iron mace. His wife has no special equipment. Viledel wears a coronet worth considerable money, especially to a collector.

TREASURES OF THIS ADVENTURE

GIANTBANE DAGGER: Enchanted to kill giants, this dagger took a more powerful enchantment than normal. It is a finely crafted *Star Iron* weapon, but when attacking any giant, it is +1 OCV and does increased damage (as shown below in the weapon chart). However, giant is defined as any creature larger than the wielder (so any creature with at least three feet taller than the wielder will qualify).

LIGHTNING JAVELIN: This golden colored javelin is enchanted with a powerful magic that only will work once. When thrown, the javelin turns into a powerful thunderbolt that acts as a Line Area Effect attack starting at the character and doing the javelin's damage to everything in the line. The javelin is consumed when used.

POTION OF HEROES: This golden liquor tastes of iron and ozone but grants great power for a full hour: +2 combat levels for all combat, +3 lightning reflexes for all attacks, +5 strength only to use in combat, and +10 presence (defensive only). It has two doses. This potion sells for 8 silver per dose.

SCROLL OF SHACKLE: This parchment scroll is written in *Ar-canium* (which, temporarily in this adventure, anyone the party can read) but when read will cast the spell *Shackle*.

To read the scroll requires the character do nothing but read out loud at ½ DCV for a full phase. This scroll takes both hands to hold out and light to read by. It sells for 5 silver intact, but when read burns up and is gone.

VILEDEL'S ARMOR: This scale mail is very well crafted *Dwarven Steel* armor, so well made that it is lighter and has hardened defenses on a 14- activation roll.

VILEDEL'S MACE: Also of well crafted Dwarven Steel, , this mace is very durable and has a 14- chance to be +1 OCV.

WAND OF DETECT MAGIC: This plain red wand of *Helvorn* does not require any special ability to use. When held out the wand will tingle and throb when within ten feet of any magical item, the throbbing gaining in strength and frequency the closer the item is. It does not identify the item and its properties, but the wand has no charges and always works. Each use of the wand uses up 1 mana from the character holding it. The wand sells for 47 silver.

WEAPON AND ARMOR SUMMARY

Any special weapons or armor found in the game are detailed below for convenience.

ARMOR	rPD	rED	PD	ED	KG WT	ARMOR DEF	BOD	CP COST
Viledel's Armor	6	5	6	5	10.08	8	13	122

WEAPON	OCV	RNG MOD	DAM	STN MOD	STR MIN	DEF	BOD	KG WT	CP VALUE	NOTES
Giantbane Dagger	+1	--	d6-1	--	4	6	2	.85	250	
vs "giants"	+2		d6+1							Only vs giants
Lightning Javelin	--	-1	1d6	--	7	4	3	1.25	750	Consumed, Line effect vs ED
Viledel's Mace	--	--	d6+1	+1	8	9	6	1.92	111	14- Chance +1 OCV

GM'S CHARACTER LOG

[illegible]

PRE-MADE PCS

These characters can be used as either replacements or to hand out to any player who does not have a character made or does not have time to build one. They are very basic frameworks for characters, designed to give some skill and personality with room for players to inject their own ideas.

Bundled with the zip file that includes this pdf of the Treasure Hunt module are the Hero Designer files for each of these characters, allowing you to print them off if you choose to rather than copying the information here to paper.

The GM should encourage players to make these characters their own, even to the point of modifying the disadvantages if desired. Some of the disadvantages these characters have will not take effect in this adventure (such as Melisana's DNPC of her father) except in a role playing sense - she will miss her father, mention worrying about him, work to get home to be with him because he needs her there, and so on.

Any of the genders of characters (other than Melisana, who starts as an NPC) can be swapped with minor changes to the character sheets a the desire of any player.

And remember, Melisana can always be used as a replacement PC if something awful happens to one of the starting ones, or you have a late addition to the game.

MAKING NEW PCS

Most players prefer to play their own characters, which is the preferable state of affairs. If they do so, make sure they understand that these are *not* adventurers, they are not people who go looking for trouble, and they have no history of dungeoneering or saving damsels in distress. That is not to say that they cannot have some combat, survival, or adventuring skills, just that their experience must come from other sources.

For example in the premade characters, there is a former militia member, an athlete, and a mage for hire. Each of these gives some foundation for a potential adventurer, but these characters should be absolute novices, with *no* adventuring background.

However, that is not to say that the characters must be young, only young in their adventuring career. A middle aged woman might take up a greater focus on her healing career after being taken a slave and shipwrecked. An elderly man who dabbled in magic might study it more closely and become an adventurer. Both unlikely, its true, but always a possibility.

DEMIS

Val	Char	Cost	Roll	Notes
10	STR	0	11-	Lift 100kg: 2d6
13	DEX	6	12-	OCV: 3 DCV: 4
15	CON	5	12-	
12	BOD	2	11-	
11	INT	1	11-	PER Roll: 11-
10	EGO	0	11-	OMCV: 3 DMCV: 3
10	PRE	0	11-	PRE Attack: 2d6
8	COM	-1	11-	
4	PD	3		Total: 5 (1 rPD)
3	ED	2		Total: 4 (1 rED)
3	SPD	10		Phases: 4, 8, 12
5	REC	1		
30	END	2		
24	STN	2		Total Characteristics Cost: 38

Movement: Running: 10m/20m
Leaping: 4m/8m
Swimming: 4m/8m

Cost	Powers	END
1	Leathery: Resistant Protection 1 PD 1 ED	--

Cost	Skills and Talents
3	Combat Piloting (boats) 12-
3	Navigation (marine) 11-
3	PS: Pilot and navigator 12-
2	KS: Meteorology 12-
1	Paramedics 8-
2	Weapon Familiarity: Ships weapons
-2	Sea Legs: Running -2m (10" total)

Total Powers & Skills Cost: 12
Total Cost: 50

PTS	Complications
-15	Psychological Complication: Meticulous Common/Strong
-10	Psychological Complication: Loves excitement and adventure (Common/Moderate)
-10	Distinctive: leathery and weathered old salt Common/Noticed
-15	DNPC: any ship he's serving on or piloting 8-

Total Complication Points: -50

Demis is a professional navigator, working his way up from a common sailor to a sailing master and pilot. Quickly learning the finer points of deep sea navigation, sensing the weather and skill at cartography, he has steady work. His long years of work at sea have given him a very leathery, weathered appearance and a very tough body. He is able to use gaffs, clubs, sabers, axes, and nets with some ability due to his long years at sea practicing and using these weapons.

Demis is very careful and complete in his work, even if it means he has to take longer than others do. He will doublecheck and be very careful to get things just right the first time. However, despite this tendency, Demis is less cautious in his personal life and will take risks out of the sheer enjoyment of seeing how it turns out and what's around the next corner.

ALOHORA

Val	Char	Cost	Roll	Notes
8	STR	-2	11-	Lift 80kg: 1½d6
13	DEX	6	12-	OCV: 4 DCV: 3
9	CON	-1	11-	
8	BOD	-2	11-	
14	INT	4	12-	PER Roll: 14-
13	EGO	3	12-	DMCV: 3 OMCV: 3
10	PRE	0	11-	PRE Attack: 2d6
17	COM	1	12-	
2	PD	0		Total: 2 (0 rPD)
2	ED	0		Total: 2 (0 rED)
2	SPD	0		Phases: 6, 12
4	REC	0		
18	END	-1		
17	STN	-2		Total Characteristics Cost: 32

Movement: Running: 14m/28m
 Leaping: 3m/6m
 Swimming: 4m/8m

Cost	Powers	END
4	Magic: Novice Castle, Novice Illusion	var
5	Elf: Ultraviolet Vision (racial ability)	--
2	Elf: +2m" running (racial ability)	1
7	Elf Light Tread: Gliding 14m only on surfaces	1
3	Elf: Lightsleep	--
3	Elf: Longevity (1000 year life span)	--
6	Elf: Perception +2 (all senses)	--

Cost Skills and Talents

3	Persuasion 11-
1	Literacy
1	Arcanium (basic conversation)
3	Perelen (completely fluent)
2	Elencal (fluent conversation)
1	Magic Research 8-
3	Magic Skill 12-
1	WF: Staves
3	Conversation 11-

Total Powers & Skills Cost: 58

Total Cost: 80

PTS Disadvantages

-15	Psych Lim: Distracted by handsome men
-10	Psych Lim: Impatient (C/M)
-5	Distinctive: mage guild member (EC/N)
-5	Reputation: Mage for hire 11-, small group
-15	Psych Lim: Insatiable desire to learn magic (C/S)
-10	Distinctive: Looks like an elf (Concealable with Effort, Noticed)
-10	Vulnerability: x1 1/2 effect from flash attacks
-5	Reputation: Uppity elf (11-, not in some cultures)

Total Disadvantage Points: -80

Alhelora is an elf who has spent many years picking up profits from the slight magic he knows, and is a fluent linguist. Her magic is mostly practical, as she was raised among humans.

Notes: As Alohora is an Elf, she has several racial bonuses and abilities that set her apart from other characters. She is slightly more vulnerable to some attacks, but is also able to run on top of snow and mud, for example. To pay for these abilities, she has a set of more disadvantages added to the character to balance them all.

SPELLS: These are Alohora's spells. She knows only a very few spells as she is young and has not spent much time studying her magic.

All are -1 to her magic skill roll to attempt. Except for Detect Magic, all her spells require one of her hands free, the ability to speak audibly, and a staff as a focus. The GM should allow her to use any staff for this purpose, but only on this island and only due to the elemental's power helping her.

Blur (+1 DCV, costs 2 END to start, and 0 to maintain)
 Candle Light (generates a small light)
 Cauterize (stops bleeding and heals ½d6 body)
 Clamor (create the illusion of simple sounds)
 Compass (creates a visible arrow that points north)
 Detect Magic (finds and examines magic in an item)
 Distant Hand (remotely manipulate items across a short distance)
 Farscape (see at a distance more clearly)
 Ignite (start a fire)
 Silver Tongue (makes the caster very persuasive)
 Smudge (make an area difficult to see into clearly)
 Whisk (cleans an area rapidly)

GOFIN

Val	Char	Cost	Roll	Notes
5	STR	-5	10-	Lift 50kg: 1d6
17	DEX	14	13-	OCV: 4 DCV: 5
13	CON	3	12-	
9	BOD	-1	11-	
10	INT	0	12-	PER Roll: 11-
10	EGO	0	11-	OMCV: 3 DMCV: 3
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
2	PD	0		Total: 2 (0 rPD)
3	ED	1		Total: 3 (0 rED)
3	SPD	10		Phases: 4, 8, 12
4	REC	0		
28	END	2		
19	STN	-1		
20	MAN	0		
Total Characteristics Cost: 38				

Movement: Running: 12m/24m
Leaping: 4m/8m
Swimming: 4m/8m

Cost Skills and Talents

- 3 Contortionist 13-
- 2 PS: Net fisherman
- 3 Stealth 13-
- 1 Survival (temperate/subtropic coast) 8-
- 3 Transport Familiarity (rafts, small boats)
- 1 Weapon Familiarity: blades

Total Powers & Skills Cost: 12

Total Cost: 50

PTS Complications

- 10 Psychological Complication: Greedy (Common/Moderate)
- 15 Psychological Complication: Curious (Common/Strong)
- 5 Reputation: Thief 8-
- 10 Watched: Coastal authorities 11- (more powerful, Non combat influence, limited area)
- 10 Distinctive: very thin and gaunt (Concealable /Noticed)

Total Disadvantage Points: -50

This character, a resident of an island in the Shattered Isles, is a fisherman, skilled at dragging nets to catch fish. Gofin compensates for a serious lack of strength by relying on his amazing agility and natural stealth and double jointed nature.

He's been a sailor for long enough to be capable at sea, but his curiosity and natural stealth has made him an object of suspicion to many on the coast.

LYTHANDAR

Val	Char	Cost	Roll	Notes
17	STR	7	12-	Lift 280kg: 3½d6
14	DEX	6	12-	OCV: 4 DCV: 3
14	CON	4	12-	
12	BOD	2	11-	
13	INT	3	12-	PER Roll: 12-
4	EGO	-6	10-	OMCV: 3 DMCV: 1
13	PRE	3	12-	PRE Attack: 2½D6
10	COM	0	11-	
3	PD	1		Total: 3 (0 rPD)
3	ED	1		Total: 3 (0 rED)
3	SPD	10		Phases: 4, 8, 12
6	REC	2		
28	END	2		
26	STN	3		
20	MAN	0		
Total Characteristics Cost: 37				

Movement: Running: 12m/24m
Leaping: 4m/8m
Swimming: 4m/8m

Cost Skills and Talents

- 2 PS: Smith and Bowyer 11-
- 4 WF: Common Melee Weapons, Common Missile Weapons, ballista
- 4 Weaponsmith 12- (common melee and ranged weapons, ballistae)

Total Powers & Skills Cost: 12

Total Cost: 50

PTS Complications

- 15 Psychological Complication: Gullible (Very Common/Moderate)
- 15 Psychological Complication: Shiftless, easily distracted (Common/Strong)
- 10 Reputation: Gullible 11-
- 10 Hunted: Brother who hates him 11- (as powerful, limited area, harshly punished)

Total Complication Points: -50

Lythandar is an apprentice weaponsmith and part time bowyer. He has never been much of a success at any job, due to his amazingly low will-power he constantly is getting in trouble and sticking to any job without constant supervision. He is, however, very strong and capable with weapons and has served in the local militia. His work with the local keep has trained him on the proper use and maintenance of a ballista.

MARAK

Val	Char	Cost	Roll	Notes
14	STR	4	12-	Lift 180kg: 2½d6
12	DEX	4	11-	OCV: 4 DCV: 4
13	CON	3	12-	
12	BOD	2	11-	
6	INT	-4	10-	PER Roll: 10-
12	EGO	2	12-	OMCV: 3 DMCV: 3
13	PRE	3	12-	PRE Attack: 2½d6
10	COM	0	11-	
5	PD	3		Total: 5 (0 rPD)
3	ED	1		Total: 3 (0 rED)
3	SPD	10		Phases: 4, 8, 12
6	REC	2		
25	END	1		
26	STN	3		
20	MAN	0		Total Characteristics Cost: 40

Movement: Running: 12m/24m
Leaping: 4m/8m
Swimming: 4m/8m

Cost	Skills and Talents
3	Conversation 12-
2	KS: Jewelry and Gems 11-
2	PS: Jeweler 11-
2	Weapon Familiarity: Common melee
1	Trading 8-

Total Powers & Skills Cost: 10
Total Cost: 50

PTS	Disadvantages
-15	Psychological Complication: Slow of thought (Common/Strong)
-10	Psychological Complication: Claustrophobic (Common/Moderate)
-15	Psychological Complication: Protective of Innocents (Common/Strong)
-10	Enraged: Innocents harmed 11-/14-

Total Disadvantage Points: -50

Marak is a jeweler's assistant from Arundel. While not particularly bright, Marak has good common sense, plus good physical strength and endurance. He is very protective of those he feels are innocent or in need of protection, and very much dislikes small enclosed spaces.

PRETOS

Val	Char	Cost	Roll	Notes
13	STR	3	12-	Lift 160kg: 2½d6
15	DEX	10	12-	OCV: 4 DCV: 3
12	CON	2	11-	
10	BOD	0	11-	
8	INT	-2	11-	PER Roll: 11-
9	EGO	-1	11-	OMCV: 3 DMCV: 3
10	PRE	0	11-	PRE Attack: 2d6
10	COM	0	11-	
3	PD	1		Total: 3 (0 rPD)
2	ED	0		Total: 2 (0 rED)
3	SPD	10		Phases: 4, 8, 12
5	REC	1		
25	END	1		
24	STN	2		
20	MAN	0		Total Characteristics Cost: 32

Movement: Running: 14m/28m
Leaping: 6m/12m
Swimming: 4m/8m

Cost	Powers	END
2	Running +2m (7m total)	1
1	Leaping +2m (6m total)	1

Cost	Skills and Talents
3	Ambidexterity
2	Navigation (marine) 11-
2	PS: Sailor 11-
2	PS: Knots and rope tying 11-
3	Trading 11-
2	Transport Familiarity: small and large boats
1	Weapon Familiarity: blades

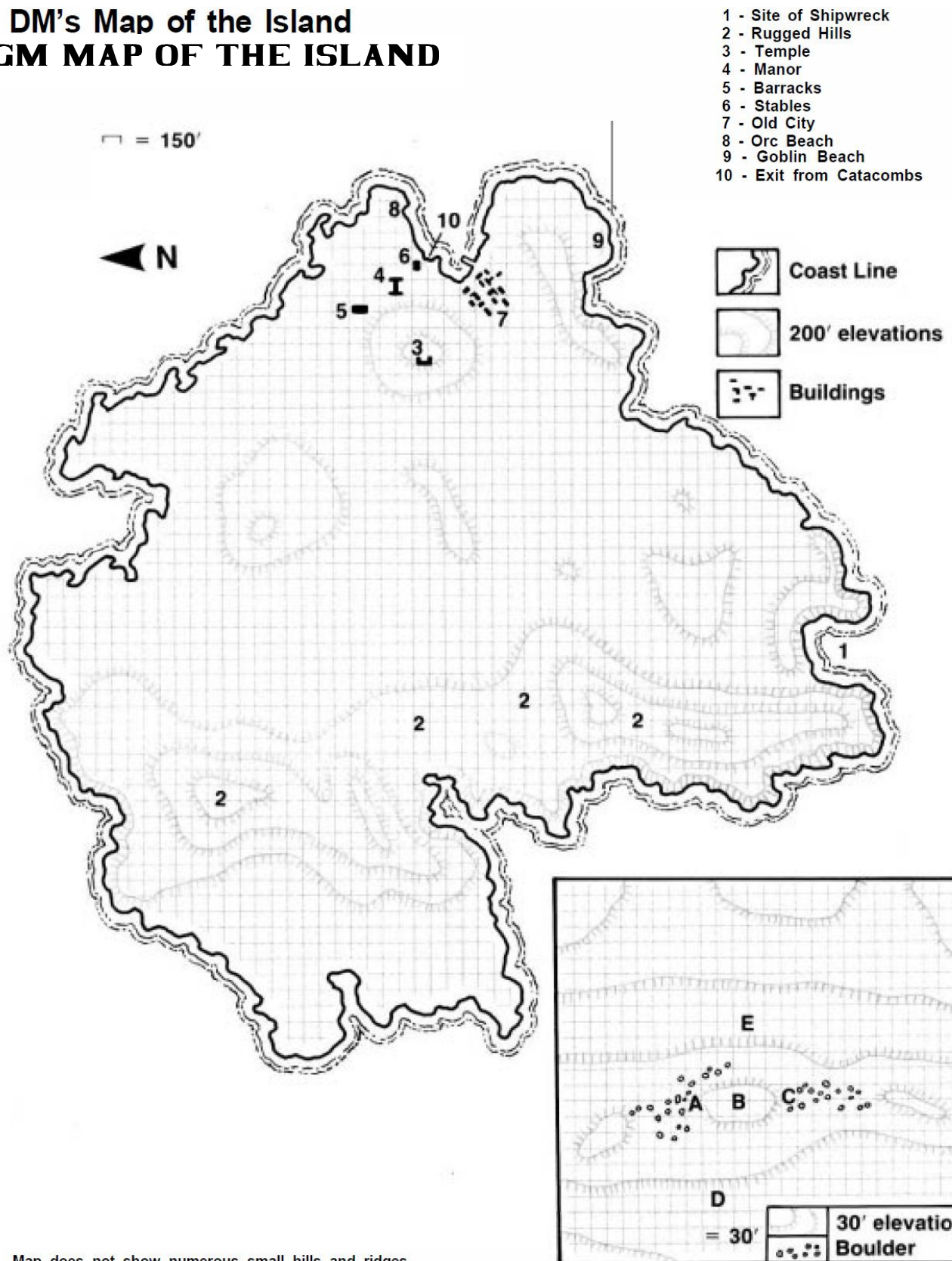
Total Powers & Skills Cost: 18
Total Cost: 50

PTS	Disadvantages
-15	Psych Lim: Very competitive (C/S)
-20	Psych Lim: Never abandon a friend (VC/S)
-5	Rivalry: Romantic (any nearby lady)
-5	Unluck 1D6
-5	Distinctive Features: Famed athlete

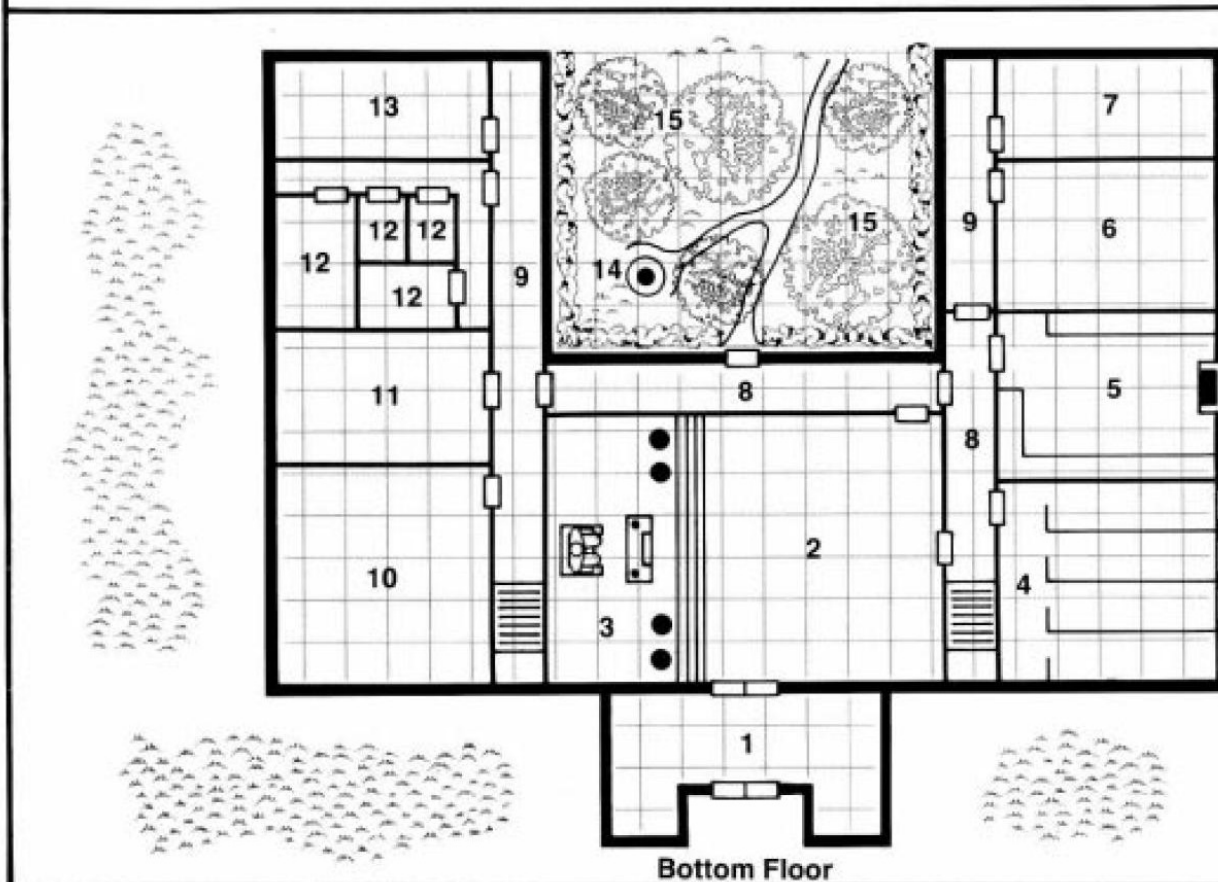
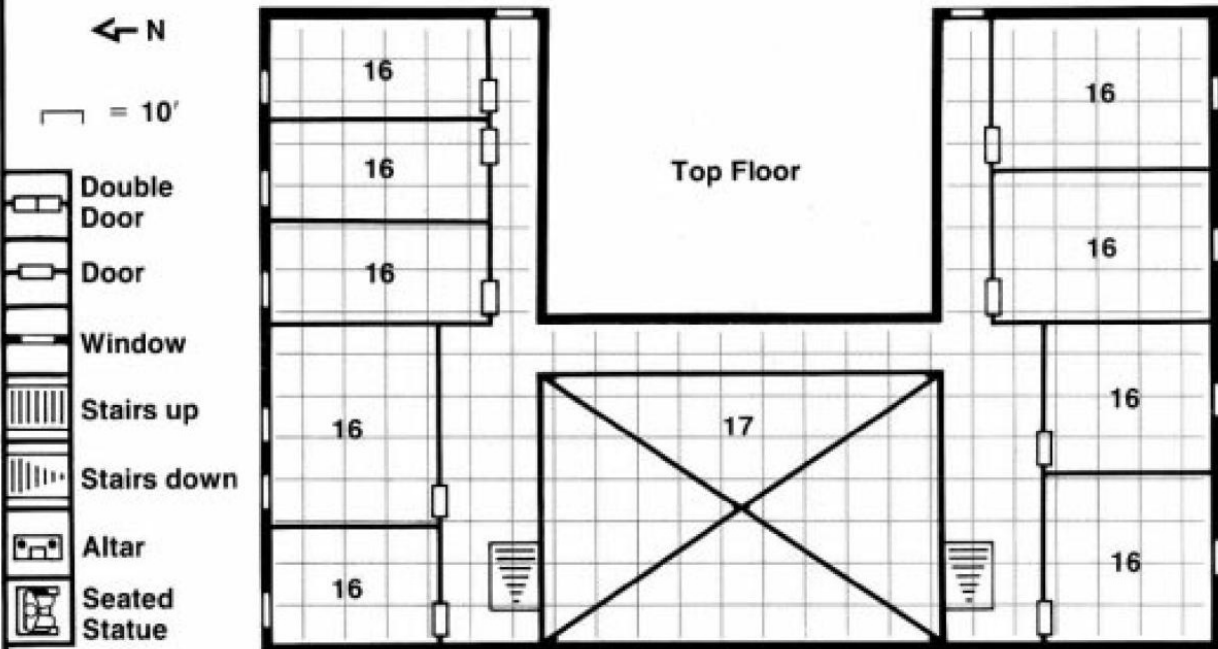
Total Disadvantage Points:

Pretos is a salt water sailor with several years of experience on merchant ships. If the Denis character is also used, they have been good friends for years. Pretos is an athlete of some reknown, having competed for a few years in local races and contests.

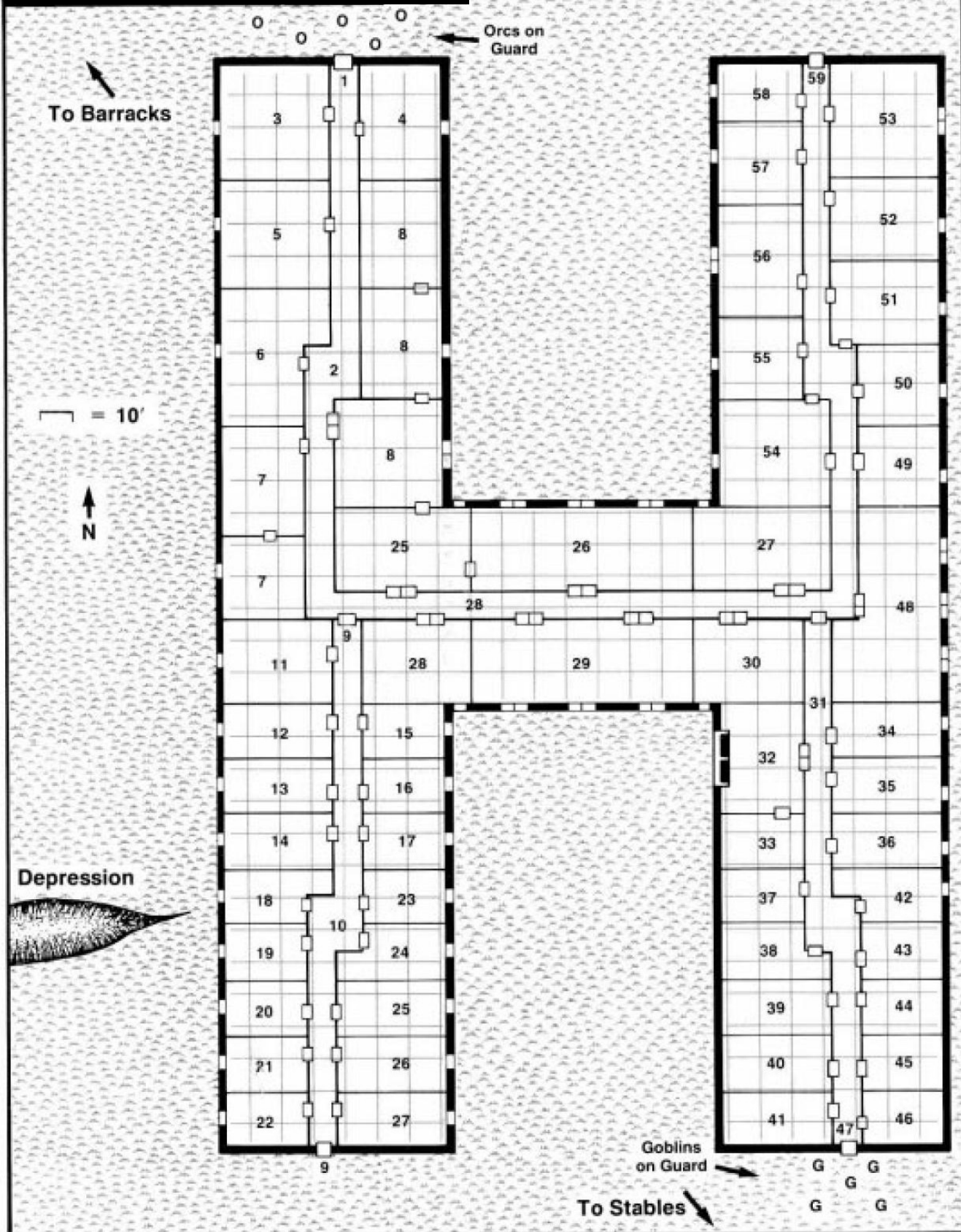
DM's Map of the Island GM MAP OF THE ISLAND



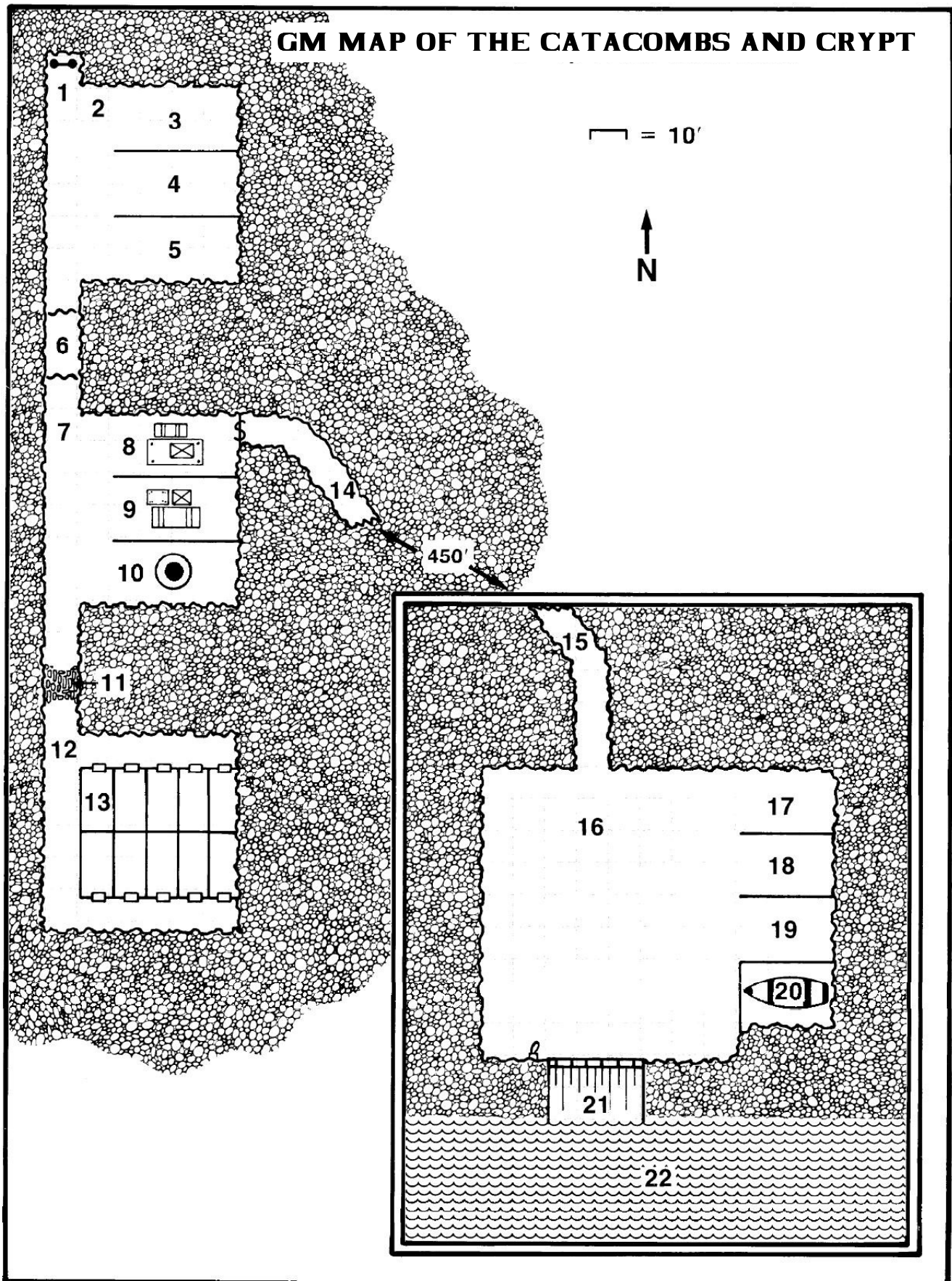
GM MAP OF THE TEMPLE



GM MAP OF THE MANOR



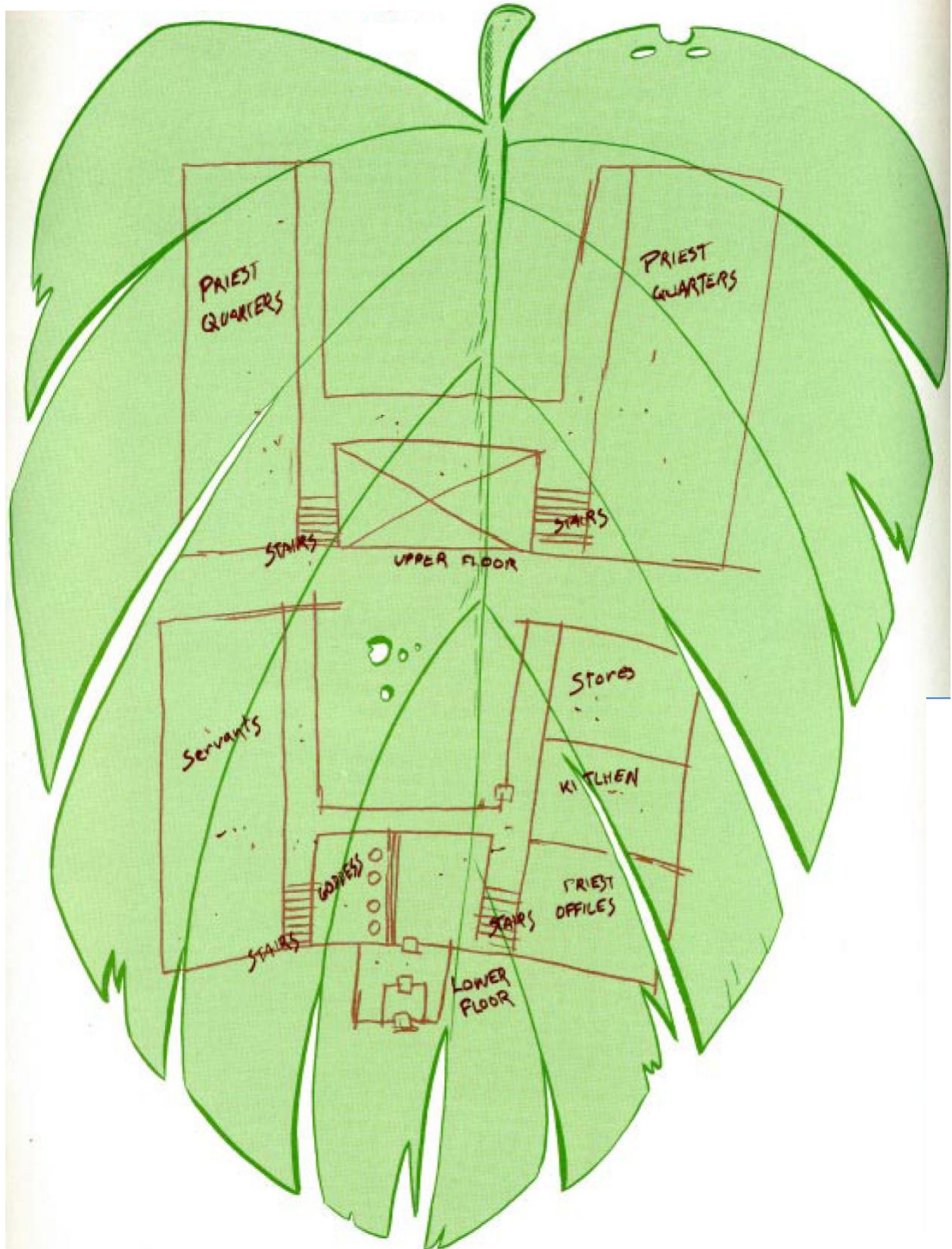
GM MAP OF THE CATACOMBS AND CRYPT



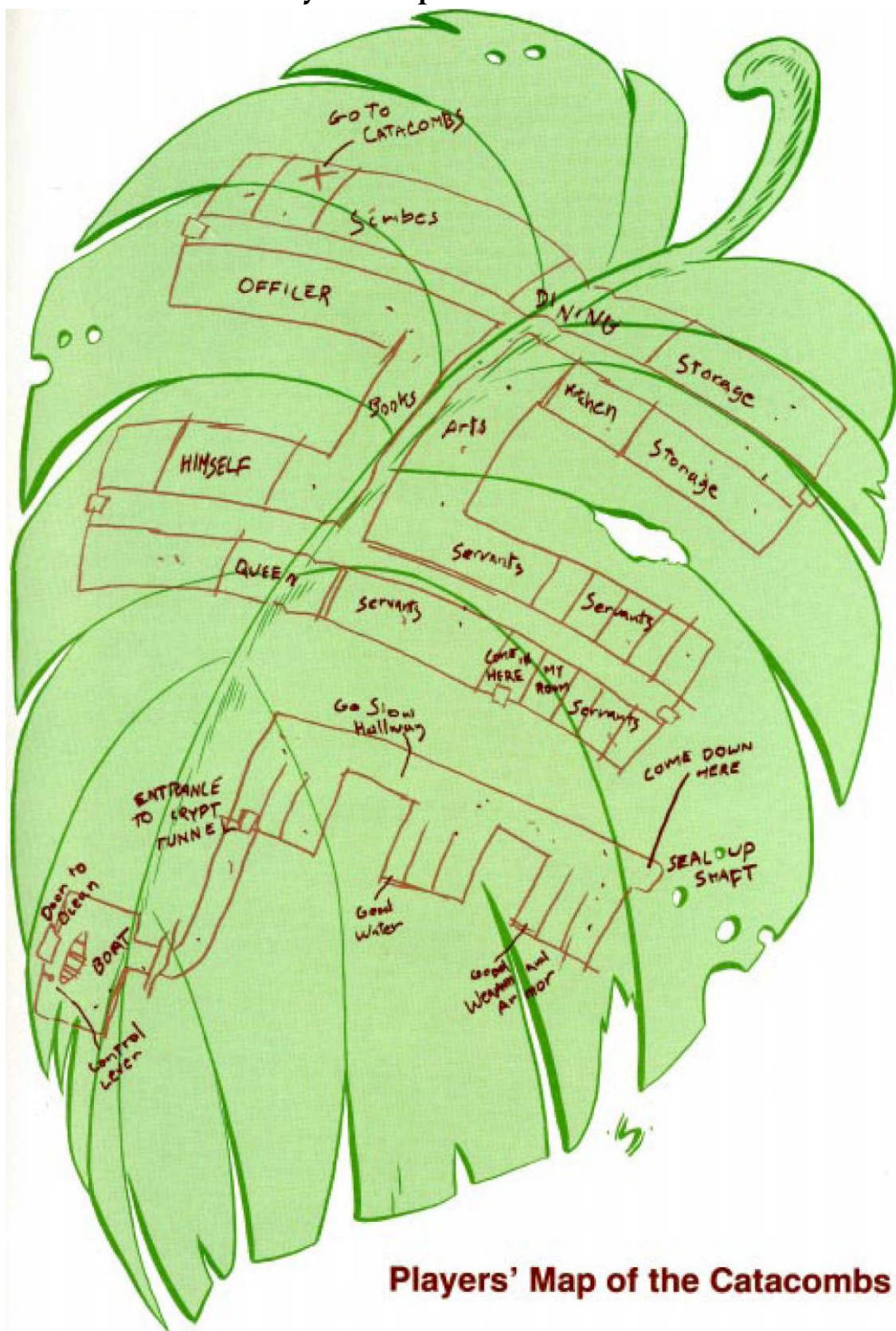


HANDOUT ONE: Player's map of the island

HANDOUT TWO: Player's Map of the Temple



HANDOUTTHREE: Player's map of the Manor and Catacombs



Players' Map of the Catacombs