

*FAST-PLAY GAME*

FREE

# Dungeons & Dragons<sup>®</sup>

WORLDS OF ADVENTURE

Start

Playing

Now!



by Jeff Grubb

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**The warrior** shouldered the door open, and it creaked on hinges unused for centuries. The air smelled of damp earth and ancient, unspoken secrets. Ahead of them, a stone-lined hall disappeared into the darkness beyond.

“Let’s go,” said the wizard, consulting his map.

“Hold on,” said the rogue. “Listen!”

From the hallway ahead came the soft scraping of bone against bone, and out of the darkness stepped a skeleton, the torchlight reflecting off its polished bones. Another skeleton joined it, and then a third. Their lower jaws opened in a voiceless battle cry, and the undead warriors raised their rusted swords and charged the adventurers. . . .

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Welcome to the DUNGEONS & DRAGONS® Fast-Play Game. This booklet is an introduction to the ADVANCED DUNGEONS & DRAGONS® game—the world’s most popular roleplaying game. If you’re an experienced player who knows all this stuff, share it with someone who hasn’t played before. If you’re interested in how to play the D&D game, read on.

## What Is a Roleplaying Game?

In a roleplaying game, each individual involved pretends to be an imaginary character, much the same as an actor plays a part in a film or a play. The big difference is that in a film, the actors are following a script—but in a roleplaying game, you and the other players are writing your own lines as you play out an adventure, and the ending of the story is not determined until you get there.

One of the individuals in a D&D game is the Dungeon Master (DM for short), the person who knows what the adventure is all about and tells the players what’s happening as the story moves along. It’s always necessary for someone to be the DM, but this doesn’t have to be the same person every time you play. The other individuals are players, each one playing the role of his or her own player character (PC for short). The adventure included with these rules, titled “The Ruined Tower,” is for one DM and up to four players.

In the D&D game, player characters are heroic fighters, mighty wizards, and cunning rogues. They journey into lost ruins (the “Dungeons” of the game’s title) and battle fierce monsters (sometimes, though not always, “Dragons”). To play “The Ruined Tower,” each player picks one of the characters from the sheets on pages 5–6. If you want to play more adventures, you can use this character over and over—you don’t have to use a new character every time you play a new game.

The DM should read over all of these rules and the adventure before starting play. The players should read pages 2–4 and look over the character sheets on pages 5–6—but don’t read any farther, or the surprises of the adventure will be ruined!

## What Are Characters Made Of?

Take a minute to look at the character sheets on pages 5–6. Make photocopies of those pages if you want, cut each of the pages in half, and make sure that every player in your group has the sheet for the character he or she wants to play. Here’s what all the information on the character sheets means.

**Name:** The character’s name, already written in.

**Player:** That’s you, the player “running” this character. Put your own name here.

**Class:** D&D characters fall into general classes. Each class has advantages over the others. The character classes in this adventure include fighters (who are good at fighting with swords and other weapons), wizards (who can’t fight with swords but can cast spells), and rogues (who are okay with swords and can also do sneaky stuff like picking locks).

**Race:** In the D&D game, characters can belong to different races. In this adventure, most of the characters are human. Niles is a halfling, which is a diminutive race of beings who are known for their bravery and cunning.

**Level:** Characters can be carried over from one adventure to the next (like a “saved game”). As they have more adventures, they become more powerful. Level is a measure of how powerful the characters are. In this adventure, all the characters are level 2, which means they are still fairly inexperienced and can grow more powerful.

**Ability Scores:** These numbers are the heart of a character’s description. They tell what the strong points and weak points of the character are. (Just like real people, most characters are better at some things than others.)

**Strength** is how strong your character is.

**Dexterity** is how quick your character is.

**Constitution** is how healthy your character is.

**Intelligence** is how smart your character is.

**Wisdom** is how much common sense your character has.

**Charisma** is how appealing your character is.

Ability scores range from 3 to 18, with 3 being the lowest (and weakest), and 18 being the best.

Fighters usually have high Strength, rogues have high Dexterity, and wizards have high Intelligence. Your character's ability scores have an effect on how well he or she does at certain things. We've done all the calculations you need to play the adventure, so don't sweat it.

**Armor:** This line tells you what type of armor your character is wearing.

**Armor Class:** This number tells you the benefit of the armor your character is wearing. A low number for Armor Class is a good thing—a 3 is better than a 4.

**Move:** This number describes how fast your character moves. All the characters in this adventure move at the same rate, except for Niles the halfling. He's slower than the rest. That's important if the party runs away from danger, since Niles will lag behind.

**Hit Points:** Hit points are a measure of how much damage your character can withstand. Weapons, monsters, and falling into deep holes can all do damage to your character.

**Wounds:** This line is used to keep track of the wounds your character has taken. If this number gets to be more than your character's hit points, he or she is defeated and out of the game. Use a pencil to tally your character's wounds, in case some of them get healed. (Elanna has a healing potion that, if drunk, will restore lost hit points.)

**Gold:** Money in the D&D game is expressed in gold pieces. Everybody starts out with no money, but characters can pick up gold as a treasure or a reward during an adventure. The amount of gold your character collects goes on this line.

**XP:** Short for eXperience Points, XP is a measure of how successful you are as a fighter, wizard, or rogue. Everyone has a certain amount of XP (the number varies) so that they are 2nd level.

**Next Level:** This is the amount of XP your character needs to go to the next level. You get XP by defeating monsters and completing quests.

**Weapons:** This section tells the types of weapons each character has and how much damage each weapon causes. To find out what things like "1d8" and "1d10" mean, see the box in the next column that talks about "Funky Dice."

**Spells:** Because Thaddeus is a wizard, he has spells he can cast. His spells are listed here. He can cast one *magic missile* and one *sleep* spell during the adventure.

**Abilities:** Most of the characters have different abilities, depending on their class, race, and ability scores. These are covered here.

**Equipment:** This is a listing of other important stuff your character may have. Ordinary items like cloaks or boots aren't mentioned, but things that may be useful, like rope and torches, are.

## How the Game Works

In the D&D game, the Dungeon Master and the players team up to tell a story. The DM has a script, also called an adventure, that tells what the characters will face in the dungeon. The players have character sheets, which tell them what their characters can do and what items they can use.

The DM sets the stage, usually by reading a

### Funky Dice

Weapons (and a lot of other things in the game) come with a set of numbers, like 1d8, 2d6, and 1d4+1. What do the numbers mean?

They describe different types of dice used in the D&D game. The number after the "d" tells you how many sides the die has. A "d6" is the normal kind of die you're probably used to seeing—a cube with each side representing a number from 1 to 6. Other dice come in different shapes and have different numbers of sides: 4, 8, 10, 12, and 20.

A number in front of the "d" tells how many dice should be rolled, so 1d8 means roll one 8-sided die, and 2d4 means roll two 4-sided dice. A plus sign followed by a number means that the number should be added to the roll: "1d8+1" means roll an 8-sided die and add 1 to the result.

Sometimes, you might see a number like 1d3, which doesn't have an actual die for it. Obviously, there is no three-sided die, but you can generate the right number range by rolling a six-sided die and dividing by 2, then rounding up. Thus, a 1 or 2 equals 1, a 3 or 4 equals 2, and a 5 or 6 equals 3.

A lot of games use these dice. If you don't have them, you can get them at a game store or maybe a bookstore, or perhaps you can borrow some from someone. If you can't get them right away, here's how to use 6-sided dice to take the place of all the other sizes. This isn't a perfect solution, however, so you'll want to get your own set pretty soon if you plan to keep playing.

**d4** – Roll a 6-sided die; roll over if the result is a 5 or 6.

**d6** – Roll a 6-sided die normally.

**d8** – Roll one die and add 2 to the result.

**d10** – Roll two dice and add them together. If an 11 or 12 comes up, ignore that result and reroll.

**d12** – Don't worry about a d12 right now; you won't need one in this adventure.

**d20** – Roll three dice (or one die three times) and add them together. Then, add 2 to the result.

prepared bit of text, telling the players what their characters see. This might be a brief description of the area where the characters are, or an old legend being told by the fire, or a passage from a book. The players then can ask questions and tell the DM what they want their characters to do. The DM tells the players what their characters see and hear. Here's an example of how that works:

**DM:** You see a corked bottle sitting on a shelf.

**Player:** I pick up the bottle and look to see what's in it.

**DM:** The bottle is corked, and you can't see through the glass.

**Player:** I pull the cork out of the bottle.

**DM:** A black mass of smoke swirls out of the bottle, and from the heart of the smoke a voice thunders, "At last I am free! Now I can conquer the world!"

**Player:** Uh, is it too late to put the cork back into the bottle?

You get the idea. Sometimes there is some doubt about if a particular action is successful, if you hit an opponent, or how much damage you cause. For that you need the funky dice (see the previous page). Sometimes the players will roll the dice and sometimes the DM will roll the dice, depending on the situation.

## Combat

The players are running characters who are going into a dungeon in order to defeat the monsters and take their treasure. The monsters aren't happy about this, and as a result . . . we have combat.

The players roll the dice when their characters are doing things. The DM rolls the dice for the things he controls, like the monsters, or when he wants to keep the results secret from the players. If there's any question about who rolls, the DM decides (making decisions is part of the job). In combat, players always roll for their characters.

When combat starts, each player needs to say what weapon his character is using. Darkblade, for example, may use his long bow or his long sword. Both have advantages and disadvantages.

Each of the players needs to make an "attack roll," trying to get a particular number or higher on 1d20 (a 20-sided die). In general, fighters are best at combat and wizards worst, and characters with high Strength do better than weaker ones. Each player gets to roll to see if his or her character scores a hit. In the adventure, we summarize all this and tell you what number each of the characters needs in order to hit. If you miss, there is no penalty, except that the monster is still there and takes a swing at your character in return.

On a hit, your character's weapon causes a cer-

## What Is All This Stuff?

The D&D game is set in a fantasy world, a lot like our world back in the Middle Ages. D&D characters use swords instead of guns, ride horses instead of cars, and fight monsters instead of rush-hour traffic. In the game, we throw around a lot of words describing stuff from that age. In case you're not sure what we mean . . .

Swords are good weapons, but not all swords are equal. Niles has a **short sword**, which is best for him because he's not very big. Darkblade has a **long sword**, which is longer and has a better reach. Elanna uses a **two-handed sword**, which causes the most damage of the three.

**Daggers** are sharp knives, handy for cutting things and stabbing monsters. Daggers can also be thrown to do damage.

A **quarterstaff** is a pole about seven feet long, useful for bashing opponents and testing the ground ahead.

Armor comes in several different styles. **Chain mail** is made of loose links of metal. **Scale mail** is made of overlapping metal sheets. **Leather armor** is more flexible and quieter (and therefore better for rogues to sneak around in), but it doesn't protect as well as chain mail or scale mail. Wizards don't wear armor—it messes up their ability to cast spells.

**Thieves' tools** are handy to have because sometimes it's easier (and smarter) to open a door by picking a lock instead of bashing it down. A set of tools includes bits of wire, clip-pers, metal picks, and other small items that a rogue uses to do all sorts of crafty things.

tain amount of damage. The long sword, for example, causes 1d8 points of damage to an opponent. The DM keeps track of damage to the monsters—when a monster's wounds are greater than its total hit points, the monster is defeated.

After the characters each get a chance to hit, the DM makes attack rolls for the monsters. Again, we've done the calculations already in the adventure, and we just give you the number required.

If a character is hit, the monster does an amount of damage determined by another die roll. The player marks this damage as wounds on his or her character sheet.

## What's Next?

You've got the character sheets, you've got the basic info about how the game is played and how combat works, and now it's time to get into the real action. The person who's going to be the DM should read the rest of this booklet. The rest of you will be players, so don't read any farther. When the DM is ready, you can begin the adventure.

# Dungeons & Dragons

## Character Sheet

Name: **Darkblade** Player: \_\_\_\_\_

Class: Fighter Race: Human

Level: 2

### Ability Scores

Strength	17
Dexterity	15
Constitution	14
Intelligence	11
Wisdom	13
Charisma	15



Armor: Chain mail

Armor Class: 4

Move: 12

Hit Points: 12

Wounds: \_\_\_\_\_

Gold: \_\_\_\_\_

XP: 2000 Next Level: 4000

### Weapons:

Long bow  
Damage 1d8

Long sword  
Damage 1d8

### Spells:

Darkblade has no magical spells.

### Abilities:

When attacking with his bow, Darkblade makes two attacks each round. He cannot use his bow if he is in close combat.

When attacking with his sword, Darkblade does an additional point of damage. (Roll damage, then add 1 point.)

### Equipment:

Torch  
50-foot coil of rope  
Backpack

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# Dungeons & Dragons

## Character Sheet

Name: **Elanna** Player: \_\_\_\_\_

Class: Fighter Race: Human

Level: 2

### Ability Scores

Strength	15
Dexterity	17
Constitution	15
Intelligence	13
Wisdom	11
Charisma	16



Armor: Scale mail

Armor Class: 3

Move: 12

Hit Points: 14

Wounds: \_\_\_\_\_

Gold: \_\_\_\_\_

XP: 2000 Next Level: 4000

### Weapons:

Two-handed sword  
Damage 1d10

Dagger  
Damage 1d4

### Spells:

Elanna has no magical spells.

### Abilities:

Elanna has three daggers. She may fight with one of them, or throw up to two per round. She cannot throw her daggers if she is in close combat.

### Equipment:

Torch  
Potion of Healing: This is a small bottle of liquid that, if drunk, heals 2d6 hit points of damage (or 1d6 points if half is drunk). It will not raise the drinker's hit points above their original level. The potion smells of peppermint.

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# Dungeons & Dragons

## Character Sheet

Name: **Niles** Player: \_\_\_\_\_  
Class: Rogue Race: Halfling  
Level: 2

### Ability Scores

Strength 11  
Dexterity 18  
Constitution 13  
Intelligence 12  
Wisdom 10  
Charisma 12



Armor: Leather armor  
Armor Class: 6  
Move: 6  
Hit Points: 7

Wounds: \_\_\_\_\_

Gold: \_\_\_\_\_

XP: 1250 Next Level: 2500

### Weapons:

Short Sword  
Damage 1d6  
Dagger  
Damage 1d4

### Spells:

Niles has no magical spells.

### Abilities:

Niles has two daggers. He may fight with one of them, or throw up to two per round. He cannot throw his daggers if he is in close combat.

If Niles attacks a humanoid creature from behind, he hits more easily and doubles his damage roll.

### Equipment:

Lantern

Thieves' tools: Niles may open a locked door using his tools, and will succeed on a roll of 4 or less on 1d10.

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# Dungeons & Dragons

## Character Sheet

Name: **Thaddeus** Player: \_\_\_\_\_  
Class: Wizard Race: Human  
Level: 2

### Ability Scores

Strength 9  
Dexterity 12  
Constitution 15  
Intelligence 18  
Wisdom 16  
Charisma 13



Armor: None (robes)  
Armor Class: 10  
Move: 12  
Hit Points: 6

Wounds: \_\_\_\_\_

Gold: \_\_\_\_\_

XP: 2500 Next Level: 5000

### Weapons:

Quarterstaff  
Damage 1d6  
Dagger  
Damage 1d4

### Spells:

Thaddeus may cast each of these spells once per day:

*Magic missile:* This spell automatically hits a creature and inflicts 1d4 +1 points of damage.

*Sleep:* This spell causes living things to fall into an enchanted sleep. Sleeping creatures are helpless, but can be awakened normally.

### Equipment:

Lantern

Magical Scroll: Thaddeus has a scroll with a *knock* spell on it. When he reads the scroll aloud, the spell causes a stuck or locked door to automatically open. The scroll can be read aloud only once; then it disappears.

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# The Dungeon Master's Section

*This part of the booklet is for the DM, and contains information that the DM should know, but the players should not (like what monsters are lurking behind which doors). If you just want to be a DM, keep on reading. Otherwise, pass these rules back to your DM.*

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## What the DM Does

The Dungeon Master is part director, part storyteller, part central processing unit for the game. The DM is responsible for telling the players what their characters see, telling them what the results of their characters' actions are, and keeping the game moving. The DM runs all the characters and monsters that are not controlled by the players. (That's not as hard as it might seem, because only a few of these characters and monsters are active in the story at any single time.)

This part of the D&D Fast-Play Game is an introduction to being a DM. We walk through a very simple "dungeon" adventure, which you can run for your friends. We cover the basics of combat and movement. There are a lot of numbers and tables in the AD&D game, but we've simplified everything for the adventure you're about to run—we did the calculations so you don't have to.

How do you tell who wins? Well, a roleplaying game is different from a lot of other games because there is no clear "winner." Instead, the characters all grow and improve together, and the players enjoy seeing their characters succeed in one adventure after another. The DM gets his reward by helping that growth, challenging the players as everyone gets together to tell a group story. If you and the players have fun with the game, you're all winners.

## What to Tell the Players

Some sections of the text of the adventure are inside boxes. These sections are usually supposed to be read aloud to the players, and are preceded by some line like "If the characters do such-and-such, read the following aloud." This is information that you, the DM, are giving the players—what their characters see and hear.

In addition, the players will have additional questions about what their characters see and experience. You might say, "You see a door," and the players will respond, "What does the door look like?" You check the text of the adventure to see if there's anything special about the door. If there is, you say something like "It's a large oak door with iron bands." If there isn't, you make something up. This is what the DM is allowed to do. The players won't know if it was in the text or

not (well, if you don't get carried away, that is). The DM is in charge of filling in the blanks. We can't cover everything that might happen in the text of the adventure (though we're shooting for the major ones), so the DM is encouraged to provide his own input into the game.

The DM plays the roles of particular characters from time to time. In this adventure there's an old man, the Patriarch, who sends the player characters off to the Ruined Tower, and a monstrous ghoul that shows up later. At times like this, you are asked to act "in character," as if you were the Patriarch or the ghoul. When you're "in character," you might not know certain facts. (For instance, the Patriarch doesn't know what's inside the Ruined Tower, although you, the DM, do.) Playing the parts of these characters is your chance to do a little roleplaying of your own.

## Time and Combat

Time in the game is broken down into rounds—like the rounds of a boxing match, only a lot shorter. In a single round, your character can generally do one particular thing: pull a sword from a scabbard, move around a bit, take a swing at a monster, open a door, and so forth. During most of the adventure you don't have to keep close track of time. But there are certain situations, like combat, when time becomes important.

When the characters are fighting monsters, you need to know what everybody is doing at any certain time. Here's how you keep things straight:

- Decide what the monsters you control are going to do: Who are they attacking? How are they attacking? Are they running away?
- Ask each player what his or her character is doing. Usually allow a character to do only one thing at a time. (Some characters can do some things more than once a round—shoot arrows and throw daggers, for example.)
- After all the players have said what their characters are doing, let them execute their actions. (In this adventure, the players always get to try to hit their opponents first.)
- Then execute your monsters' actions.

That's about it. The rest of what you need to know to run the adventure is in the adventure itself. Go for it.

## The Physics of a Gaming Session

You're ready to play. You've read over the scenario, you're comfortable with the adventure, and you even have a set of the funky dice.

So how do you really start?

Get your friends together, as few as one and as many as four. If you have only one or two players, you might want them to double up, each playing two characters instead of just one. Give them a choice of which character to play. One player may feel more comfortable with a fighter, another with a wizard. If more than one wants a particular character, either let them hash it out among themselves or else make multiple photocopies and let them change the names. (Just remember that in the adventure, "Bob the Fighter" uses the same combat numbers as "Darkblade.")

Get comfortable someplace with enough flat space to roll dice. Usually this means a kitchen or dining room table, but if you're just as comfortable on the floor, sitting on bean-bag chairs, go for it.

The players' dice should be rolled where everyone can see them. The DM's dice may often need to be rolled in secret, where the players cannot see them. This is because the DM may have to roll the dice, then give the players information based on that die roll, and the players might get an unfair hint on how their character succeeded (or failed) if they can see the roll. In those cases, the DM should use a book or piece of paper to shield the result from others. This isn't cheating—the DM is supposed to be fair with his rolls, regardless. It's generally a good idea to make combat rolls out in the open and let the players keep track of their characters' hit points.

The DM should sit where the other players cannot look over her shoulder (so they can't read what's coming up in the adventure). Usually this is at the head of the table, with the players on both sides. Leave enough space to roll dice in front of you.

Once you get started reading the adventure, you'll ask the players what their characters are doing. At first, you should go around the table, asking each in turn. For a lot of decisions the choice is fairly clear, and after a while the DM doesn't have to ask everyone, but at first it's a good idea to keep everyone involved. In combat, you always ask each person what his character is doing, even if he is not immediately involved in the fighting.

Try to keep everyone from talking at once. When you're reading a section aloud or

answering questions, the players should listen to you. Similarly, you as the DM should listen to their comments and actions fully. Get everyone's input before going on with the next round or action.

It may be to your advantage to know in the course of an adventure where all the characters are, exactly. If the characters in the front row step on a hidden trap door, or a monster attacks the last character in line, it's very important to know who is where ahead of time, so there are no arguments. Set up a "marching order" to determine who is in front and who is in the rear. You can do this on a sheet of paper, or you can arrange dice, counters, or miniature figures to show who is where. This is very useful when large combats with multiple opponents break out.

A group of players may have a natural party leader, or caller, who states what the characters are doing as a group. (For example: "We're all going down the hallway.") That's fine, but don't let the caller dominate the others or state their actions for them. (For example: "Bob's character will valiantly lay down his life while the rest of us escape with the treasure!") If this happens, turn to the other players and get confirmation. (For example: "So, Bob, do you *really* want to lay down your life here?")

Sometimes a character may discover something that the other characters might not know—an example might be the character who opens a treasure chest that might have an explosive trap on it while the other characters stay safely out of explosion range. If that is the case, ask that player to step aside, to a corner or another room, and quietly tell him what his character sees. That player in turn might have his own actions, which might require a die roll or two. Don't take too long, but give him the gist of what he sees or can do.

Last, players may disagree about the wisest course of action for their group. That's normal, and it's not your primary task to steer them to one decision or another. Let them find their own way of figuring out who's in front, who gets first dibs on the treasure, who has the best idea of how to fight the bad guys, and who's going to sacrifice herself valiantly while the rest escape. Just remember that a player controls her character's actions, and that she has the final decision on those actions.

That's about it for the basics. Get your friends and jump in!

## Getting Started

Let's say you're going to be the DM for this evening. It's always a good idea to read through the adventure before you run it, just so you know what's coming. You bring to the table this adventure, either some 6-sided dice or a set of the funky dice (if you have some), some scratch paper, pencils, and some graph paper (if you want—it's not a necessity). If you can, photocopy the character sheets so the players can use them without writing on the originals. It should take about an hour to play this adventure, more if you take your time, less if you speed right along.

You should have between one and four players for this adventure, three or four being the ideal. If you have only one player, let him run two characters—the monsters in this adventure aren't too tough, but they could be too much for just one character to handle. It's good if the players have a chance to read pages 2–4 of this booklet ahead of time, but that's not a necessity. You can fill them in on things as they go along. It will just be easier for them if they already have a handle on the basics.

Once you get settled, here is what you, the DM, say:

What we're going to do here is tell a story, a story that you're going to help create. Each of you has a character: a fighter, a wizard, or a rogue. The story takes place in a world filled with monsters, treasure, and adventure.

I'm going to be the Dungeon Master, or DM. I'll describe what your characters see, and you're going to tell me what your characters do in response. Do well, and your characters will be rewarded with treasure and increased power. Look at your character sheets and we can run down what the various numbers and items mean.

Give the players a chance to review their character sheets and ask any questions. You should know most of the answers about what the numbers mean from reading the first section of these rules. Ask each of the players to introduce their characters to the rest of the group. For example:

"I've got Niles, a halfling rogue," says one.

"I'm running Darkblade, and he's a fighter, and he's got a bow," says another.

"I'm playing Elanna. She's real strong and has a sword that does lots of damage," says a third.

This would be a good time to explain about the funky dice to the players if they don't already know. Don't worry about when you need to roll them—we'll tell you as the adventure progresses.

## Beginning the Adventure

Once the players are comfortable with their characters, read the following aloud.

All of you are natives of the Vale, a small farming community made up of a number of small towns scattered along a broad, wooded valley. The Patriarch is the spiritual leader of the Vale, and he has asked you to come to his shrine when the noon bell sounds.

The noon bell is just striking as a servant ushers you into the Patriarch's study. The old gray-bearded man is bent with age and wisdom. He motions for you to have a seat.

Now you, the DM, are going to speak in the role of the Patriarch. You can give him an "old man" voice if you want, or just talk normally. There's a little bit of acting involved here, but you don't have to do anything you feel uncomfortable with.

"I am pleased to see that you have come," says the Patriarch. "The Vale has need for your talents, and your bravery.

"A week ago, some hunters found the ruins of an old tower in the forest. They did not like the looks of it, and quickly moved elsewhere. Now there are stories that something nasty has been raiding farms, and it might come from that tower. I'd like you and your friends to go to the tower and investigate it. Our very safety may depend on your bravery and heroism."

Now comes the players' chance to respond to the old man's request. They may have other questions about the tower and the raids on the nearby farms. Here's what you can tell them (and you can use the "old man" voice to do it, to show that this is the Patriarch speaking, and not the DM).

- No one knew about the tower before. Some hunters found it while chasing a wounded deer. However, long ago there was a powerful magician who lived in this valley. It might have been one of his towers, or his home.
- No one has seen what is raiding the farms. Several sheep have been carried off, and pens have been broken down. This always happens at night. No farmers have been attacked, but they are worried about their flocks.
- Any treasure they find, in the form of money or magical items, may be kept by the player characters. All the Patriarch asks is that any books or other useful items be turned over to him so he can learn more about the history of the Vale (he'll pay, of course).

- He tells the characters that the location of the ruined tower is off the beaten track, but easily found. (No map is provided for the Vale in this adventure, so this map is an imaginary one. If you want to have a map of the Vale to show the players, take a moment to sketch one out.) If no one brings it up, merely say, “The Patriarch unfolds a map and shows you the location of the tower. There should be no problem reaching it.”
- The Patriarch does not have any guards or assistants to spare for the expedition. If he did, he would have sent them instead of the adventurers.
- Heroes only have what supplies are on their sheets; there isn’t an opportunity for them to get anything else before starting.

## The Ruined Tower

Once the players get everything squared away with the Patriarch, the group of heroes (known as “the adventuring party” or simply “the party”) heads out toward the ruined tower with orders to investigate it and report back. Read the following to the players:

The trail to the ruined tower passes through the rolling farmland of the Vale and into the forest. The trees and undergrowth quickly grow dense, and you hear the sounds of small creatures moving through the underbrush. The thick shade of the forest cuts off a lot of the sunlight, and you move through a twilight-colored world of shadows.

Suddenly you come upon a small glade in the heart of the forest. A squat stone tower has been built into the side of the hill at the far side of the glade. The tower has been shattered, and all that remains is a ragged stump of fitted stone. Large blocks of granite litter the clearing, and some of these are covered with thick moss.

The tower is shown on the map on page 10. Use the information from this text and the map to describe the area. Don’t show the map to the players—that would tell them too much about what they are going to discover later in the adventure.

Ask each player what his or her character is doing. Most likely their responses will be along the lines of “I am looking at the tower.”

The tower is a wreck—it looks like it has been blasted by a bolt of lightning. Originally it might have been 40 feet tall, but now it is a blasted stump that does not extend more than 10 feet high. The tower wall nearest the characters is

no more than a low wall a foot high, and can be easily stepped over.

When the first member of the party enters the area of the tower itself, read the following to that player. The other players can listen in.

You step over the wall and see that the inside of the tower is filled with rubble and debris. Dead leaves, shattered stones, and rotted timbers are scattered around the floor. You see, partly buried by fallen timbers, a door on the far wall, leading back under the hillside.

As you notice this, you also see a pile of leaves rustle slightly to your left. A large rat pokes its head out from beneath the debris. It hisses a warning at you, showing long, razor-sharp teeth. It lunges forward, and behind it, three more leap from their hiding places.

There are four giant rats among the debris within the tower, and they are defending their territory. The rats are grayish-brown, about two feet long, and have wicked, sharp teeth and red, feral eyes.

They only attack characters in the tower area, and will not climb over the walls. If there is only one character in the tower area, all four attack him. If there are two characters, two attack each character. If there are three characters in the tower area, two attack the first character who entered, and one attacks each of the others. If there are four characters in the area, then one rat attacks each of them.

Each of the players needs to roll a particular number or higher on 1d20 to successfully attack a giant rat:

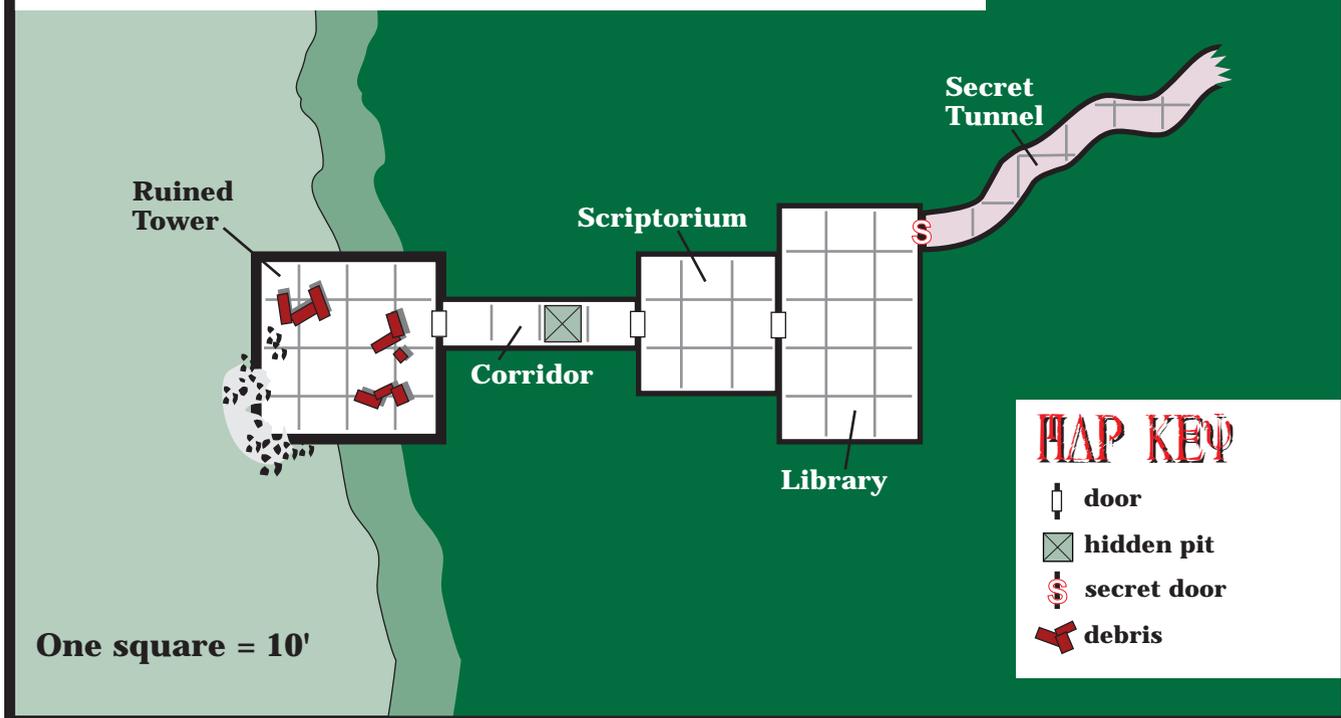
- Darkblade needs an 11 or higher to hit. If he hits with his sword, he does 1d8 damage, and then adds 1 point. If he uses his bow, he can attack twice in a single round, even against different rats, and do 1d8 damage on each hit, but he cannot use his bow against rats that are attacking him.

- Elanna needs a 12 or higher to hit. If she uses her two-handed sword, she rolls 1d10 to determine how much damage she does. If she uses her dagger, she rolls 1d4 to determine damage. She can throw her daggers at rats that are not attacking her directly.

- Niles needs a 13 or higher to hit. He causes 1d6 damage if he uses his short sword, and 1d4 if using his dagger. He causes 1d4 damage if he throws a dagger, but can only throw daggers at rats that are not attacking him.

- Thaddeus needs a 13 or higher to hit. He causes 1d6 damage with his quarterstaff. Thaddeus’s specialty is not combat, but magic spells. If he casts his *magic missile* spell, he does 1d4+1 points of damage to a rat of his choice (no attack roll

# MAP OF THE RUINED TOWER



needed). If he casts his *sleep* spell, all the rats immediately fall into an enchanted slumber and are easily defeated.

Each rat starts with 3 hit points. If a character inflicts 3 or more points of damage, the rat is defeated. If a rat takes less than 3 points of damage, note on a piece of scratch paper how much damage the rat took. Subtract that number from 3, and what remains is how many hit points the rat now has.

Any rats not defeated get their chance to attack back. For each rat, you roll 1d20 to try to hit a certain character. The rats are all equally vicious, but they need different numbers to hit the characters because the characters are wearing different types of armor and have different Dexterity scores.

- To hit Darkblade, the rats need a 16 or higher.
- To hit Elanna, the rats need a 17 or higher.
- To hit Niles, the rats need a 13 or higher.
- To hit Thaddeus, the rats need a 10 or higher.

Needless to say, it's better if Thaddeus stays away from the rats. Rats bite for 1d3 points of damage.

A rat attacks a chosen character until that character leaves the area of the tower or is reduced to 0 hit points; then the rat chooses a new target from the remaining characters. If all the characters are

reduced to 0 hit points, or if they leave the tower area, the rats burrow under the debris and flee.

It's likely that the characters will defeat the rats with minimum damage to themselves. Any damage that was taken by the characters remains until the characters go back to the town or someone uses Elanna's potion of healing to restore lost hit points.

Defeating the rats gains experience points (XP) for the surviving characters. The rats are worth 15 XP each, so four of them are worth 60 points. That means if a single character stayed in the tower area and defeated all the rats, he gets all 60 points. If two characters defeated two rats apiece, each surviving character gets 30 XP. If three characters took part in the combat, each survivor gets 20 XP, and if all four characters helped (even if some were defeated by the rats), each survivor gets 15 XP. Have the players mark the XP earned on their character sheets. Each sheet tells how many experience points that character needs to advance to the next level. (Obviously, no one will get there very fast just by defeating rats.)

There is no treasure among the debris, but if the players want their characters to look, let them do so. When they decide to move on, they should want to investigate the door partly hidden by the

fallen timbers, which can be easily moved aside.

The door is a heavy oak door, with a lock that's rusted out and useless. However, the door is swollen in its frame and badly weathered, and the characters will have to use brute strength to open it. Let the players choose which character will open the door (it makes sense to give this job to the character with the highest Strength score), and have that player roll 1d20 to determine if he succeeds. In this case, a low result is better than a high result, which means:

- Darkblade needs a 10 or less to open the door.
- Elanna needs an 8 or less to open the door.
- Niles needs a 6 or less to open the door.
- Thaddeus needs a 5 or less to open the door.

Any character can try to open the door as many times as he or she wants. There is no penalty for failing—it just takes a while longer to get the door open. Also, Thaddeus may use the *knock* spell on his scroll to open the door. The door opens immediately if he does this, but as Thaddeus reads the spell, the words on the scroll fade from the paper and the spell cannot be cast again. (Make sure the player who's running Thaddeus understands this before the scroll is used.)

When the characters open the door, go to the next section.

## The Corridor and the Pit

To start this section of the adventure, read the following paragraph to the players:

You force the door open, and a puff of damp, musty air billows out of the doorway. The dust settles, and you are looking down a long corridor leading back into the hillside. The walls and floor are made of finished stone, and are stained from water damage. The ceiling is supported by heavy oak beams. The corridor disappears into darkness about 20 feet away.

Now would be a good time for the party members to think about lighting their torches or lanterns. It only takes one torch or lantern to throw enough light to see by—but note that anyone who is carrying a lit torch or lantern has to use one hand to do so, so weapons like bows or the two-handed sword cannot be used. A lantern can be set down easily if someone suddenly needs to use both hands, but a torch goes out if it's laid on the floor. If the party heads down the corridor in darkness, tell the players that it's getting harder and harder to see . . .

This is part of roleplaying. You and the players consider the imaginary world as if it were a real one, so little things like what you're carrying in your hands or who's opening the door are some-

times important. Don't get bogged down in the details, but just keep an eye on what is going on and where.

When at least one character lights a torch or lantern, add the following information:

You see that a 10-foot-wide corridor continues into the hillside. The walls and floor have been heavily damaged by water, and the flagstones of the floor are pitched up in places from uneven settling. About 40 feet away, you see a door. There seems to be something written on the door, but you're too far away to make out what it says. What are you going to do?

Ask the players in what order their characters are moving down the corridor. (There's enough room in a 10-foot-wide area for two characters to walk or run side by side. This makes it easy for them to fight without bashing on each other.) One way to arrange the group is to put the well-armed, strong types in front to protect the guys with the lower hit points in the back. If the characters are afraid of being hit from behind, they may put a fighter in the front and one in the back.

The corridor is treacherous and uneven, and has been damaged by water seeping through the ancient walls. About 20 feet from the door, the

## A Map for the Players

The players may choose to start making their own map of the dungeon at some point. A map is often helpful because it's a reminder of how rooms fit together, where things are located, and where the exits are in case of emergency. (Remember, the players don't get to see the map we've provided for you.) If the players bring up the idea of making their own map, and you want to let them give it a try, here's how to do it.

Give them a piece of regular graph paper (four squares to the inch will do nicely), and have each square represent 10 feet. You then describe the room or area based on the text and the map we've provided. For example, there are different ways to describe a corridor, such as:

"The corridor runs ahead of you 40 feet and ends in a door. The corridor is 10 feet wide."

"The corridor runs east 40 feet to a door on the far end. You are at the west end of the corridor."

Or, if you want to be sure the players understand where they are, you can simply make a sketch on the graph paper and let them look at it. As their characters move into a different area, add another piece of information to their map, according to what the characters would see, so that step by step it starts to resemble the map you're using.

ground is so badly eroded that any pressure on the floor will cause the floor to collapse. On your map, that place is marked by the big symbol for a pit. (This is one reason you don't show the players the DM's map—you want this place to be a secret until the characters get there.)

If the characters merrily march down the corridor, heading for the door, the characters in front fall into the pit that suddenly appears before them as the floor disintegrates. Read the following aloud if this happens:

You walk down the corridor. About halfway down, the ground suddenly shifts beneath your feet and falls away, revealing a black chasm beneath you. The stones you're standing on slip into the blackness, and you follow.

The pit is 10 feet deep and filled at the bottom with water and soft earth. Each character that falls into the pit takes 1d4 points of damage. They also get muddy from the experience. The edges of the pit are rough and sloped, so it is relatively easy to climb out.

If the characters are a bit more cautious (and if the players listened to you when you told them about all the water damage in the hallway) and indicate that they are checking out the corridor as they move into the hillside, read the following:

You move cautiously down the hallway, making sure you have a firm footing on the uneven flagstones. One of the stones beneath your feet shifts as you touch it, and you pull back quickly. With a deep rumble, a large hole opens directly before you. Another step, and you would have fallen into a large, muddy pit.

If the characters were cautious, give each of them 10 XP. (As the DM, you're allowed to reward players for smart thinking.)

The pit is a ragged hole in the floor, and once it has opened it will remain there permanently. There is enough of a ledge around it that the characters can get past it easily.

Note that this is a natural pit caused by erosion. Some evil creatures put pits in their lairs just to catch those foolish enough to trespass, and sometimes those pits are filled with sharp spikes or poisonous snakes. (Just thought you'd want to know.)

When the characters reach the door at the other end of the corridor, they see it is badly rotted, and its hinges and latch are extremely rusted. There are words carved on the door, almost invisible because of the damage. The sign reads:

## SCRIPTORIUM DO NOT DISTURB

A scriptorium is a place where scrolls and books are copied, usually by scribes or monks. (You can tell the players that—it's something that their characters would likely know.)

The door is almost completely rotted out, and will disintegrate at the first touch. Go to the next section.

### The Scriptorium

When any character first touches the door (tries the knob, leans against it, knocks on it, whatever), read the following aloud:

The rotted door falls apart at the first touch. The wood cascades into a pile of splinters, and the hinges and knob clatter to the floor.

On the other side of the doorway is a large, square room, about 30 feet on a side. There is another door directly opposite yours at the far side of the room. The floor in here is more level and dry than the corridor was.

The room holds six copy desks and stools. Four of the desks are occupied by what look like monks, dressed in robes that at one time were fine but are now old and rotting, their bodies hunched over.

One of the monks looks up at you, his hood falling back as he does so. He has no skin or flesh, only a skull with small flickers of red flame burning in the pits of his eye sockets. He raises a bony hand and points at you.

As if by silent signal, the other three monks get off their stools. Their robes fly open, revealing that they are nothing more than animated skeletons. They all carry rusted, triangular daggers. They move toward you.

There are four skeletons, though only two may attack a particular target. If the characters stand their ground in the doorway, then only the front rank may be attacked. The characters get to make their attacks first, then the skeletons.

Because the skeletons are magically animated bones, they are less affected by weapons that cut. Swords, arrows, and daggers cause less damage when used against a skeleton.

- Darkblade needs an 11 or higher to hit. If he hits with his sword, he does 1d8 damage, then adds 1 point for his high strength. Find the total damage he causes, then divide by 2, rounding up (2<sup>1/2</sup> becomes 3). If he uses his bow, he can attack twice, even against different skeletons, and do 1d8 damage. Again, divide the damage by 2 after it is rolled. Once the skeletons get close enough to attack, the bow is useless.



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- Elanna needs a 12 or higher to hit. If she uses the two-handed sword, she rolls 1d10 to determine how much damage she does. If she uses her dagger, she rolls 1d4 to determine damage. Again, divide the result by 2.

- Niles needs a 13 or higher to hit. He will cause 1d6 damage if he uses his short sword, and 1d4 if using his dagger. Divide the result by 2 to determine how much damage Niles does to the skeleton he attacks.

- Thaddeus needs a 13 or higher to hit. He causes 1d6 damage with the quarterstaff—and this result is *not* divided by 2. The quarterstaff is a blunt weapon, not a cutting weapon, so it does full damage to the skeletons. If Thaddeus casts his *magic missile* spell, he does 1d4+1 points of damage to the skeleton of his choice (no attack roll is needed). If the player running Thaddeus wants to cast his *sleep* spell, you should mention that the spell would have no effect because the skeletons are not alive and the magic of the *sleep* spell only works against living creatures.

The remaining skeletons get their chance to attack back after the characters get their chance to hit. For each skeleton, roll 1d20:

- To hit Darkblade, a skeleton needs a 15 or higher.

- To hit Elanna, a skeleton needs a 16 or higher.

- To hit Niles, a skeleton needs a 12 or higher.

- To hit Thaddeus, a skeleton needs a 9 or higher.

A skeleton causes 1d6 damage when it successfully hits a character. The skeletons have 5 hit points each.

The skeletons fight until either they are defeated or the characters are. If the characters flee the room back the way they came, the skeletons will chase them. The skeletons can't catch the human characters, but they are faster than the halfling and will overtake Niles before he escapes the underground area. (The other characters should want to turn around and come back to help if that happens. One way or another, they're going to have to deal with these skeletons.)

Skeletons are worth 65 XP each, so four of them are worth 260 XP total. Just as you did with the rats, divide up the experience points between all the characters who took part in the combat.

When the skeletons are defeated, the players may have their characters search the room. They find nothing in the desks—the scrolls the skeletons appeared to be working on are nothing more than tattered scraps. The triangular daggers the skeletons carried are of an archaic design, and, though stained with rust, are still useful. The Patriarch gives the characters 5 gold pieces per dagger if they bring them back (20 gold pieces total if they part with all of them).

When the characters get around to checking the door out of the room, read the players the following text:

The door at the far side of the room is made of heavy wood and bound with bands of iron. A large plate of metal is mounted to the door, and that plate is inscribed with a symbol of a bull's head. The door has been locked and secured from the other side.

This door is not just stuck, like the one at the start of the adventure—it has been locked by the inhabitants of the room beyond. The characters may think of a number of ways to try opening the door.

- **Force it open:** They can try to force the door open with brute strength, but it is tougher than they are. It will not open, even if two or more characters try to force it open at the same time.

- **Hack it down:** The characters can try to hack the lock and hinges off the door. Up to two characters can hack at the door, the door is hit automatically (it can't get out of the way), and takes 20 points of damage before it springs open. The downside of hacking at the door is that it warns the inhabitants of the library (the room behind the door) immediately, and they can prepare. (See the next page for more information on this.)

- **Pick the lock:** Rogues are very good at opening locks, and if Niles is present, you can tell the players this. The player running Niles needs to roll a 4 or less on 1d10 in order to pick the lock. Niles can try three times to open this door. If he succeeds on one of those tries, he unlocks it without notifying the beings on the other side. If Niles fails to pick the lock after three tries, the lock is too tough for him to open by using his tools. The characters will have to try something else.

- **Cast the *knock* spell:** Thaddeus has a scroll with a magical spell on it. If he casts the *knock* spell, the lock clicks open immediately (and the spell disappears from the scroll).

## The Library

As soon as the characters have managed to open the door, read the following to the players:

On the other side of the door is a large, well-furnished room. The walls are lined with shelves that are filled with large, water-stained books. The floor is littered with bones.

Directly before you are two zombies, unliving humans with their flesh dried and pulled tight over their bones. Their bodies are missing chunks of flesh. It looks as if something has taken bites out of their arms, legs, and

torsos. They have blank, mindless expressions on their faces.

Behind these two monsters is another creature that resembles a human, but this one is more savage-looking. Its skin is the purple color of a bruise, its eyes glow with a yellowish light, its hair is mangy and patchy, and its teeth are inhumanly sharp. It is a ghoul, an undead creature of deadly power. The touch of its taloned hands or bite can paralyze a living creature.

The ghoul points at you and hisses, “Kill them! Kill the living intruders!” At his command the zombies shuffle toward you.

The ghoul in the library is the one responsible for the missing livestock on the nearby farms, and the bones scattered around the room are from the goats and lambs that it has stolen. The zombies are in its service, and it uses them as bodyguards.

The ghoul does not want to fight, but instead tries to flee with its treasure. How successful the ghoul is in getting away depends on how much warning he had before the characters entered the room. (If they tried to force the door or hack it down, the ghoul is alerted to their presence.)

Here’s what the ghoul would prefer to do. As soon as it realizes that it’s about to be visited by the characters, it goes to a shelf along the east wall and grabs a small chest that contains its “treasure.” That takes one round. Then it goes to the northeast corner, where there is a secret door covered by a bookcase. That takes another round. It takes two more rounds to shove aside the bookcase and open the door. After the ghoul passes through the secret door into a tunnel that leads to the surface, the monster is gone, leaving the zombies to fight the characters.

Summarizing, here are the ghoul’s actions, round by round:

- 1 – is made aware of the heroes outside.
- 2 – goes and gets the small chest from the shelf.
- 3 – goes to secret door.
- 4 – shoves aside the bookcase.
- 5 – opens the secret door.
- 6 (or later) – escapes through the tunnel.

This “schedule” means that if the characters take too long bashing in the door, the ghoul is well on its way to escaping. On the other hand, if the characters pick the lock or use the *knock* spell, they can catch the ghoul flatfooted. Where the ghoul is in the room depends on when the characters enter. If they take a long time to get into the room, they find the secret door open and the ghoul standing in front of it. The ghoul tells the zombies to kill them, and dashes into the tunnel in the next round.

The ghoul tries to escape, letting its zombies

handle the adventurers, unless the characters manage to cause damage to it. If it is damaged (by a hit from a weapon or by the *magic missile* spell), the ghoul gets mad and attacks the party along with the zombies.

The players need to roll different numbers on 1d20 for their characters to hit the zombies or the ghoul. The ghoul’s a little tougher than the zombies are.

- Darkblade needs a 10 or higher to hit the zombies, and a 12 or higher to hit the ghoul. If he hits with his sword, he does 1d8 damage, and adds 1 point for his high strength. If he uses his bow, he can attack twice in one round, even against different targets, and do 1d8 damage, but cannot use it in direct combat.

- Elanna needs a 11 or higher to hit the zombies, and a 13 or higher to hit the ghoul. If she uses the two-handed sword, she rolls 1d10 to determine how much damage she does. If she uses her dagger, she rolls 1d4 to determine damage.

- Niles needs a 12 or higher to hit the zombies and a 14 or higher to hit the ghoul. He causes 1d6 damage if he uses his short sword, and 1d4 if using his dagger. As a rogue, Niles gets a special benefit for attacking from behind. If he manages to sneak up behind a zombie, he needs only an 8 or higher to hit, and if he gets behind the ghoul, he needs a 10 or higher. In addition, he does *double* damage—multiply the result of his roll by 2.

- Thaddeus needs a 12 or higher to hit the zombies and a 14 or higher to hit the ghoul. He causes 1d6 damage with the quarterstaff. If he casts his *magic missile* spell, he does 1d4+1 points of damage to the zombie of his choice or to the ghoul (no attack roll is needed) If he wants to cast his *sleep* spell, tell the player running Thaddeus that there would be no effect—the zombies and ghoul are not living things, and aren’t affected by the magic.

The zombies have 9 hit points each, and cause 1d8 damage when they hit.

- To hit Darkblade, a zombie needs a 15 or higher on 1d20.

- To hit Elanna, a zombie needs a 16 or higher.

- To hit Niles, a zombie needs a 12 or higher.

- To hit Thaddeus, a zombie needs a 9 or higher.

The ghoul has 14 hit points and, unlike the zombies, can make multiple attacks against the same target. The ghoul tries to hurt the character that wounded it, but if it has to fight its way through others it will do so. It can attack with both of its claws, each causing 1d3 points of damage (roll 1d6 and divide the result by two), and its bite, which causes 1d6 points of damage. However, if it is carrying its chest of treasure in one hand, it can only make one claw attack. If the ghoul loses the chest or puts it down, it can use both of its claws.

- To hit Darkblade, the ghoul needs a 15 or higher on 1d20.
- To hit Elanna, the ghoul needs a 16 or higher.
- To hit Niles, the ghoul needs a 12 or higher.
- To hit Thaddeus, the ghoul needs a 9 or higher.

The ghoul also has a special ability. Each time it claws or bites an opponent, it has a chance of paralyzing that individual. A paralyzed character can't fight, move, or talk, so zombies can hit him automatically. This paralysis lasts for 1d6+2 rounds. A character can avoid the effects of this paralysis if the player makes a successful die roll using 1d20. This roll is called a *saving throw*. As with combat, each character has his or her own number to avoid the effect of the ghoul's special ability:

- Darkblade, Elanna, and Thaddeus all need a 14 or higher to avoid being paralyzed.
- Niles needs a 13 or higher to avoid being paralyzed.

If a character makes his saving throw, then the ghoul's touch has no effect. A new saving throw must be rolled every time a character is clawed or bitten by the ghoul—avoiding the paralysis once is no guarantee that it won't happen next time.

The characters can choose to let the ghoul escape, but they won't get any experience points for defeating it, and they won't get its treasure. Defeating the ghoul is worth 175 XP, which means 44 XP for four characters, 58 XP for three, and 88 for two.

The zombies are worth 65 XP each, so two of them are worth 130 XP total. That breaks down to 33 points per character for four characters, 43 points for three, and 65 XP for two characters.

The room contains no monetary treasure, but the books are valuable beyond belief to the Patriarch. If the characters bring them back to the Patriarch (or simply bring news back to the Patriarch of the library's existence), he gives each of them 400 gold pieces.

### The Ghoul Might Fight!

The way we've set up this adventure, getting away is more important to the ghoul than seeing that the characters are defeated—but you, as the DM, can have the ghoul act any way you want. With some lucky dice rolls for the ghoul and some unlucky ones for the characters, the ghoul might be able to paralyze and defeat all the characters if it decides to stay around and fight. This might be a cruel thing to do to the characters (and their players), but it would be a good way to show the players how dangerous a monster like the ghoul can be. (And you can always back up and start the adventure over, or just replay the scene in the library, if you want to give the characters another chance.)

The chest that the ghoul was guarding contains its personal treasure of gems and magical items. The chest is locked. Niles has a 4 in 10 chance of opening the lock (roll of 4 or less on 1d10), or the *knock* spell can be used, or the lock can be bashed in (one hit from a sword or dagger will do it). Within the box are the following items:

- 12 black pearls.
- A scroll.
- A bottle similar in shape and size to Elanna's potion of healing. If a character pulls the cork, the liquid inside smells like peppermint.
- A dagger with symbols carved along the blade in an unknown language.
- A sack made of blue cloth.

The characters may play around with the items, seeking to figure out what they are, or they can take them back to the Patriarch. The items are explained in the "Wrapping Things Up" section.

If the characters caught the ghoul by surprise and defeated it before it reached the secret door, they might not find the door (unless someone thinks to move the bookshelf aside). If they find the secret door, it leads into a narrow, dark tunnel that burrows for about 50 feet and finally surfaces on the far side of the hill from the tower. This tunnel is how the ghoul made its entry to and from his lair. Otherwise the characters can get out of the ruined tower by backtracking, and then return to the Patriarch with their information.

## Wrapping Things Up

If the characters are defeated in the dungeon beneath the ruined tower, read the following:

Alas! For all your bravery, you failed to discover and defeat the secret of the ruined tower. You awaken a day or two later, resting at the church in the Vale. Hunters found and rescued you. Your wounds are healed, so perhaps it is time to make another foray into the ruined tower.

If you want to, you can try the adventure again, either from the very beginning, or with whatever changes occurred because of the characters' actions. For example, the corridor may already have the pit in the middle of it, and there may be fewer (or more) rats.

If the characters discover some of the secrets of the ruined tower, but then turn back before reaching the ghoul's lair, read the following:

You return to the Patriarch and tell him what you have discovered. The old man is very excited by your news, and believes that there is greater treasure and knowledge beneath

the ruined pile of stones. He asks if you will return to finish the job, or if you would prefer that someone else gets the honor of discovering the secret of the ruined tower.

Again, you can run this adventure again, either from the very beginning, or with the changes that have happened because of what the characters did the first time they visited this place.

If the characters found the library (whether or not they defeated the ghou), read the following:

The Patriarch is extremely pleased with your discovery of the library beneath the ruined tower! He believes that it may have belonged to an ancient and powerful wizard, whose lair has not yet been discovered and whose treasure still lies out there, waiting for brave adventurers to find it! Congratulations!

If the characters defeated the ghou, add this:

The Patriarch is happy that you have defeated the ghou that was plaguing the local farms and homesteads. With this menace put to rest, he can turn his attention to other matters, such as finding the hidden tomb of the wizard who once ruled the valley.

As stated above, the Patriarch gives each character 400 gold pieces to reward them for their discovery of the library. If they defeated the ghou, he gives them an additional 100 gold pieces each.

Give the undefeated characters a special story award of 200 XP for completing the story, even if they didn't actually defeat the ghou. Remember, the Patriarch wanted information, so they still accomplished a lot.

The Patriarch will gladly identify the magical items the characters found:

- The pearls are worth 100 gold pieces each.
- The dagger is made of magically sharpened and reinforced metal. It is a *dagger+1*, which adds 1 point to a character's attack roll and 1 point to any damage the attack causes.
- The scroll contains spells, which a wizard may cast. It has a *knock* spell, a *magic missile* spell, and a *lightning bolt* spell—which shoots a bolt of lightning that causes 6d6 points of damage.
- The liquid in the bottle is a potion of *extra-healing*, which heals 3d8+3 points of damage, or 1d8 if a third of the potion is drunk.
- The bag is bigger on the inside than on the outside. It is a *bag of holding*, and can hold up to 250 pounds of stuff while still being easily lifted.

The players can work out their own ways of dividing up the treasure. The best way to split up

the gold and gems is to give every character an equal share. Magical items can be divided up according to usefulness—the wizard should get the scroll, one of the fighters the potion, the other fighter the dagger, and the rogue the bag, for example. Or, the players can roll dice and the high roll gets the first choice.

Each character has a new XP total now—the original number plus any XP earned during the adventure. When a character goes over the “Next Level” number, he or she gains more power, more hit points, and more abilities.

The number of gold pieces a character has is recorded in the “Gold” blank on the character sheet. As the game goes on and characters have more adventures, they can buy things with their gold—better weapons and armor, magical scrolls, and other handy items.

Once the treasure is divvied up and the XP and gold recorded on the sheets, the characters retire to the local inn for a fine meal to celebrate their adventures and brag about their success. They might even buy some more equipment in The Vale. The players can bring these characters back to play again, through another adventure, on another day.

## Where Do We Go From Here?

Congratulations! You've run your first D&D adventure. If you've had a good time, you might want to know what you can do next.

Other D&D adventures are for sale at your local hobby shop or bookstore. For starters, look for *Wrath of the Minotaur* and *Eye of the Wyvern*.

If you think you've got a handle on playing the D&D game, you might check out *Introduction to Advanced Dungeons & Dragons*. This big box of game materials gives you more of the nitty-gritty of the rules and gets into more detail, while still being easy for a new DM and players to follow.

If you want to leap into the deep end (and admit it, you really want to), you might want to check out the *Advanced Dungeons & Dragons*® hard-back rulebooks, also available at many stores. These books contain all the information you need to start and play an entire series of adventures.

To learn more about the D&D game by visiting the Internet, go to our website at [www.TSR.com](http://www TSR.com) and get a look at everything we've got to offer.

What happens to Darkblade, Elanna, Niles, and Thaddeus? They'll still be around for the next time your players want to run them in another adventure. Or your players may want to create their own characters, have their own adventures, and make their own legends.

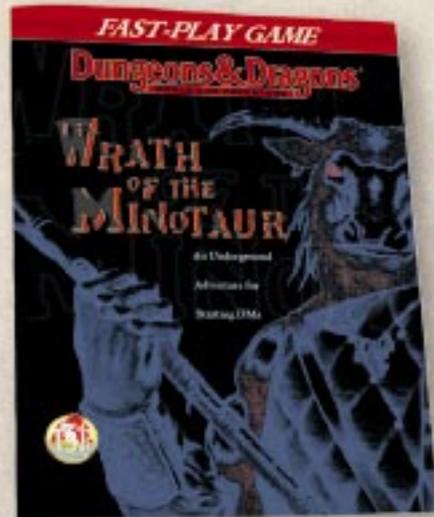
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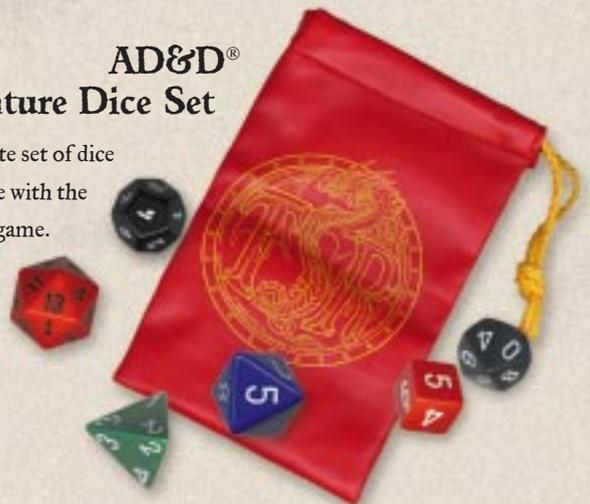
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