

TRANSYLVANIAN ADVENTURES



COMPATIBLE WITH
**DCC
RPG**

TRANSYLVANIAN ADVENTURES



**A GOTHIC HORROR SUPPLEMENT
FOR DUNGEON CRAWL CLASSICS ROLE PLAYING GAME**

Written by Scott Mathis

COMPATIBLE WITH
**DCC
RPG**

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Fonts: Adobe Garamond Pro, Hekvetica Neu, and Ghoulish Fright

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SPECIAL THANKS TO...

Joseph Goodman for DCC RPG.

Christopher Lee, Peter Cushing, and Hammer Films for keeping me up
every Friday night in my childhood.

The Austin crew for enduring a half decade in the wilds of Transylvania.

Doug Kovacs and Daniel Brown for their art, encouragement,
and first believing in this book.

My daughters, Vivian and Zinnia, for reintroducing me to wonder,
flaming alicorns, and rock-star veterinarian princesses.

My wife, Jennifer, for loving me and being my best friend
even when I was being a pretty rotten friend.

Dedicated to the memory of:


Velma King

Ray Cutcher Sr.

Dora Roberts

William Ryan

Lamar "Hawkshaw" Hutchison

A highly decorative rectangular border with intricate, symmetrical scrollwork and floral patterns, framing the central text.

· ENTER FREELY ·
AND OF YOUR OWN
FREE WILL

Dracula, Bram Stoker, 1897

WHAT IS TRANSYLVANIAN ADVENTURES?

TRANSYLVANIAN ADVENTURES IS A SUPPLEMENT FOR THE DUNGEON CRAWL CLASSICS (DCC) ROLEPLAYING GAME BY GOODMAN GAMES. THIS BOOK IS GOING TO ASSUME THAT YOU HAVE A COPY OF DUNGEON CRAWL CLASSICS AND ARE FAMILIAR WITH ITS RULES AND CONVENTIONS.

BUT WHAT IF I DON'T HAVE DCC?

This supplement focuses on the tools needed to play in a roleplaying game based on the classic monster movies from the 1960s and 1970s. Included in this book are new character classes and rule enhancements to help you get the most fang for your buck. Monsters, spells and new methods of spellcasting will be included in this book's companion volumes: *The Hanging Judge's Guide to Transylvania* and *The Transylvanian Grimoire*.

If you play any of the older editions of the "World's Most Popular Fantasy Roleplaying Game" or one of the many variants that have been released recently, you should have no problem finding something in here to have fun with.

WHAT'S UP WITH TRANSYLVANIAN ADVENTURES?

Transylvania, as discussed in this book, is a storybook setting. It's a pop-culture version of the geographical region of Transylvania chronologically corresponding to some vague point in the late 19th century. The setting is a backdrop for adventure where the exploits of the party come first and details come second, in the same way many American Westerns happen in a mythical American frontier at some point in the 19th century.

HOW IS THIS DIFFERENT FROM _____?

Compared to other fantasy settings, *Transylvanian Adventures* stands out, first, because of its technology. *Transylvanian Adventures* has muskets, steampower and flintlock pistols, even pistols and rifles. It has rudimentary electricity and the beginnings of applied science. Yet it also has alchemy and sorcery along with gypsy curses and taverns.

Transylvanian Adventures embraces these dichotomies, as well as the anachronism that most people are used to in fantasy gaming—the Monty Python jokes, assump-

tions of racial, gender and class equality in a quasi-medieval setting, and other post-modernisms that make bog-standard fantasy gaming fun.

Modern ideas like gender equality, transhumanism, post-modernism, atheism and democracy all exist in *Transylvanian Adventures* to reflect contemporary views on religion, government and gender. Playing in this setting should be about adventure—not historical accuracy. If a fiery young gentlewoman wants to play a Vampire Slayer in a Corset in your game, let her!

We're on a path to adventure here, not writing a dissertation. History and facts be damned. Corsets are awesome.

THIS SECTION IS ALREADY TOO LONG. WHAT CAN I DO IN THIS GAME?

An intrepid adventurer can find many ways to die foolishly in *Transylvanian Adventures*. In addition to mundane threats such as bandits, gypsies, wolves, and vampire bats, one might expect to accomplish one of the following in any campaign:

- ✘ A journey into the depths of a vampire lord's castle to retrieve secrets, treasure or a beautiful village girl.
- ✘ A labyrinthine crawl through the latest of Dr. Frankenstein's secret labs to stop the Good Doctor from completing his latest monstrosity.
- ✘ A search for a lost treasure mine of the sorcerous Dacian people, who lived in Transylvania during Roman times.
- ✘ A mission to find a hidden crypt of the Nehebkaten—an exiled cult who migrated to Transylvania from pre-historic Egypt.
- ✘ An investigation to uncover the identity of a werewolf who has been terrorizing the countryside in order to stop him before he kills again.

- ✦ A quest to slay one of the dreaded dragons of the Transylvanian Alps and recover its ancient treasure trove.

THE THEMES

GOThiC ASS-KiCKiNG HORROR

Transylvanian Adventures embraces the tropes of Gothic Horror and injects it with action-adventure in a quasi-historical time period. It's less about details and more about atmosphere. There will be plenty of details in *The Hanging Judge's Guide to Transylvania*. But let's take this opportunity to explore the themes of *Gothic ass-kicking horror*. Because atmosphere beats accuracy every time in a roleplaying game.

GOThiC FICTION

Gothic fiction began as a literary response to the rationalism of the Age of Enlightenment. The publication of Horace Walpole's *The Castle of Otranto* kicked off the genre in 1764. Gothic fiction romanticized the past, filling the crumbling medieval buildings of Europe with restless spirits, madness and worse. Before long, the fantastic elements of Gothic fiction had broken through to create a sub-genre all their own — Gothic Horror. From the works of writers such as Edgar Allan Poe, Mary Shelley, Ambrose Bierce and Bram Stoker, readers were introduced to mysteries, modern vampires and mad scientists for the very first time.

The ass-kicking portion of *Gothic ass-kicking horror* is the part that makes the concept click for an evening of tabletop gaming. It points out—with a capital “A”—the focus at the center of *Transylvanian Adventures*. It also helps clarify what pieces of the Gothic Horror puzzle should be brought to the forefront.

Transylvanian Adventures isn't about melodrama. It's not about uncovering deep dark secrets that trouble the minds of player characters and drive them mad. It's about putting on a tricorne hat, loading your musket, finding the lair of some fabled monstrosity and kicking its ass. The flavor is all Gothic Horror. The point is the ass-kicking.

FOUR BiG ONES

Transylvanian Adventures is built upon the themes of traditional Gothic fiction and Horror. These can be emphasized to a lesser or greater degree in a game. Here, four primary themes are broken down with ideas for how they can be applied to a campaign. Following that are three lesser, more controversial, themes that might help with some adventures but should be used sparingly.

MYTH VS. SCIENCE

The Age of Enlightenment promised utopia and dirigibles for everyone -- much like the optimism of America in the 1950s. But by the dawn of the 19th century, it appeared that this unrestrained giddiness for all things rational was unfounded. The Age of Enlightenment and its scientific achievements brought the Industrial Revolution, much like the internet in its infancy gave rise to banner ads, fanfic, and rampant identity theft. Moreover, the advances of the age appeared to skyrocket those at the top of the social strata to further heights of luxury and decadence, while the huddled masses plummeted further into squalor and despair.

The Romanticists challenged the idea that the new Science was all steam-powered effervescence. They were, to a degree, the punk rockers of the 18th century. Gothic fiction promoted protagonists, often female, who got by just fine following their instincts instead of their intellect. Moreover, Gothic Horror promoted the idea that things existed outside the understanding of science. Things such as ghosts, vampires and faeries -- creatures that could bend the fledgling tenets of Scientific Law to their will and who were ultimately inexplicable by the constraints of Reason. Gothic Horror often featured a well-educated doctor or scientist who had to set aside his Reason in order to defeat a threat using some combination of religion, superstition and ritual magic.

In a game of *Transylvanian Adventures*, this undercurrent of Romanticism is omnipresent in the antagonists. Vampires who cannot be harmed by bullets. Werewolves who defy physics, natural laws and movement rates. Ramp up the nasties on a group and they'll be counting their rosaries in no time.

Another aspect of Myth vs. Science can be presented with NPCs or “Non-Player Characters” -- the supporting cast that is portrayed by the person running the



game. Perhaps a city doctor accompanying the party is swayed to become a priest following a nasty excursion. Or a young girl's dreams hold the secrets to a mystery that the Town Inspector cannot piece together.

THE FRONTIER AT OUR DOORSTEP

While not prevalent in all works of Gothic Horror, the setting of *Transylvanian Adventures* is a dark frontier right on the edge of “civilized” Europe. The word “Transylvania” means the “land beyond the forest” -- a phrase that adequately portrays this theme. Transylvania is not one of those “points-of-light” settings that have become fashionable. Instead, Transylvania is a “points-of-dark” setting, featuring small, distant inkblots of unrelenting, ancient horror on the back door of Western progress. The focus of adventuring is often to prevent the darkness from spreading as opposed to protecting feeble points of light from being swallowed up by a predominantly dark environ.

NASTY NOBILITY

Gothic fiction emerged from a world where the divine right of nobility was under scrutiny. In most tales of Gothic fiction, the heroes are lesser nobility or from the merchant or working classes, while the upper nobility are depicted as cruel, insane and morally degenerate. That doesn't mean a player cannot play a noble of some sort. But it does mean that the Judge should consider creating noble NPCs that are demented, delirious or just plain bloodsuckers. Reference Edgar Allan Poe's *Fall of the House of Usher* for a good example of incest, insanity, and horror among the nobility.

NASTIER TRANSHUMANISTS

Mad scientists are Transhumanists. They use science to stretch and transcend the limits of nature's law. They pursue immortality, the resurrection of the dead, the creation of new life, and the continuation of consciousness with an enthusiasm that always leads to a bad end.

Science in Gothic Horror is both feared and admired. Doctors are often heroes, almost always expanding their rational worldview to encompass the Supernatural. But mad scientists are those who have gone too far. Those who have sought to go where no man has dared to go and should never, ever go.

The result is always chaos -- some monster rampaging through a community, villagers lighting torches, pitch-

forks brandished, and a castle set ablaze. (It's not clear how they do that last one but castles get set on fire all the time in this genre.) Science is one of the big bogeymen in Gothic Horror. And it's not even like Gothic Horror is anti-science. It's concerned with the fantastic and pointing out things that science can't explain -- not debunking reason as a whole.

This last part should be topical to contemporary roleplayers. From Ghost Hunting to UFOs to Vampires, modern society is obsessed with a lot of the same thematic bogeymen as the writers of Gothic Horror. But mad scientists are, most definitely, insane. They're delirious with the brain fever of human progress. What makes them dangerous is that they pay no heed to ethical or moral concerns in their work. They are one part Jack the Ripper, one part Steve Jobs, and none of Hippocrates. They are working for the “Greater Good” -- at least as they define it within their entirely sociopathic worldview.

SUPPLEMENTARY THEMES

THE MORALITY PLAY

Horror is a morality play. It is a drama in which the wicked are undone gruesomely. That's the reason why the topless cheerleader in the slasher flick gets stuffed headfirst into a woodchipper and also the reason why the guys who go out to the woods to drink and get stoned won't be coming back in the second act. That's true in Gothic Horror too.

The trick for having fun with this is to make the morality play about the NPCs -- the side characters. Try not to involve the players directly in any sweeping moral statements. They'll be on the sidelines quoting Dave Chappelle and John Cleese -- which is fine.

The morality thing isn't always fun. Not everyone wants to play in a game that reminds them to brush their teeth, eat their vegetables, and be in bed by 10 o'clock. There's no reason to force that on them. Let players make their own choices and assess the consequences from that. But if the nubile barmaid has a thing for exhibitionism, well, you'd be remiss if some vampire lord didn't come knocking on her door.

A Judge should feel free to rake any and all NPCs across the coals. Lust, lechery, and general wickedness should

be a ticket straight to the Big Bad's lair (or stomach) for most of them. This is where the morality play of Gothic Horror can shine, allowing the player characters to remain spectators to the melodrama unfolding around them.

JESUS IS JUST ALRIGHT

This will not boost sales or win friends -- from either end of the religious spectrum. But Gothic Horror has serious Christian undertones. Not Jewish. Not Wiccan. Not Buddhist. But Christian. Of the Jesus, Joseph, and Mary type.

One might wonder if this could be glossed over. If *Transylvanian Adventures* couldn't fabricate its own fantasy pantheon with the crucifix replaced with a silver circle and call it a day. But what a cop out that would be! "Back you spawn of darkness, fear the Doughnut of Light!"

Christianity carries its own symbolism and its own weight -- both good and bad. The best news is Gothic heroes aren't particularly pious. Their Christianity is pragmatic. They hold up the cross in front of a vampire, not because they believe in what it stands for -- very few of them do -- but because the cross scares the bejesus (pun intended) out of vampires.

Gothic Horror includes heroes and a supporting cast with atheistic tendencies or worldviews that border on religious apathy or agnosticism. Pretty ahead of their time, in that respect. But even the irreligious characters carry some holy water or crucifixes on them when venturing into a vampire's lair. Wouldn't you?

The topic of religion in Gothic fiction centers more around pragmatism in the face of evil -- not dogma or piety. In many Gothic tales, the Church is presented on par with the nobility in terms of their degeneracy and capacity for evil. It would not be out of genre to have a convent of flesh-eating nuns or a mad scientist posing as a village priest.

Transylvanian Adventures should not get in a group's way with a pseudo-Christian, made-up religion in an effort to spare some people offense. In *Transylvanian Adventures*, vampires are terrified of the cross. (Yes, that cross.) And holy water burns them.

If a group wants to treat those as matter-of-fact aspects of the setting, that's cool. That is completely in line with the tropes of Gothic Horror. If a group wants to

explore their devotion to Christianity with *Transylvanian Adventures* as a vehicle to profess their faith, more power to them. *Transylvanian Adventures* is not proselytizing. It's nowhere on the spectrum of religion. It doesn't have an opinion or worldview to push. But it's also not going to water down a recurring theme of Gothic Horror in an effort to promote political correctness.

SUPERNATURAL EXPLAINED

I like to call this the "Scooby Doo" ending, with a nod to the movie *Wayne's World*. Believe it or not, it was a trope introduced by Gothic fiction. In a "Supernatural Explained" situation, the heroes are thrust into a situation that, at first glance, appears to be of supernatural origin -- like a big, glowing bog monster. But, upon further investigation, the real antagonist was only a malevolent Average Joe preying upon the superstitions of the community, much like every episode of the Hanna-Barbera *Scooby Doo* cartoon.

The "Supernatural Explained" theme is listed among the supplementary themes because it is one that Judges should use sparingly. There's a reason that the *Hound of the Baskervilles* is one of the most famous Sherlock Holmes tales. And why *Scooby Doo* has outlived the *Thundercats*. It's a theme that can turn up at the end of an adventure that will keep the party on their toes. It works and it keeps them honest. But it could become tiresome if used over and over again.

SEX

In the 19th century, seeing a woman's ankles was provocative. Gothic fiction was an escape from that. Monsters and villains were openly sexual -- deviant even by today's standards. The heroes, of course, were chaste and virtuous. And, in the end, their purity worked in their favor. There's that morality play again.

In a roleplaying game, it can be difficult to divert players with modern attitudes towards sexuality into this genre trope. It can also be difficult to place players in situations where sex is an issue. The solution for this is to have it happen "off-screen". Try not to overwhelm the players with this theme, much like the morality stuff.

Sure, an NPC can be having a tryst with his brother's wife. Or the lord of the manor can be bedding the



chambermaid. But that's all on them. Try not to drag a character into it unless the player wants to go there. And if they do, skim the details. Treat it like a movie in the 1950s would. A longing look into the eyes, a passionate kiss and... next scene. Don't make everyone uncomfortable with an extended "Letters to Penthouse" monologue.

And if a player has a character who spends his free time in a brothel? Or with his boyfriend Biff? Well, so be it. This shouldn't be an issue for them. It's okay for players to be anachronistic, even hedonistic. It's a little bit out of genre but that should not be a concern. The player characters are supposed to be outsiders anyway. In that sense, *Transylvanian Adventures* isn't much different from traditional fantasy gaming. There's no bonus experience for being historically accurate. So have fun.

OH, THE HORROR!

Warning: this will get repeated. *Transylvanian Adventures* is more about atmosphere than details. The land is perpetually overcast and shrouded in fog. Wolves howl in the night. Bats chitter in the dark. Yellow eyes growl deep in the forest.

It's difficult to have a game embrace both horror and action-adventure. The two modes of play can conflict at the table. Horror in gaming functions best when the player characters are weak and uncertain. Yet adventure games require the characters to be confident and competent. It's hard to do that when your two-fisted adventurer just failed a madness check.

Like a lot of other problematic themes presented in this chapter, the solution is to take the onus of horror off the players. The horror happens around them, not to them. The player characters are able to withstand frights that might land a lesser man in their grave. The characters will have their own horrific challenges to face. Don't make them sweat seeing a dead body or a run-of-the-mill adversary like a bear or the 1000th zombie they've seen.

Transylvanian Adventures should not be a game where characters are bounced from scene to scene rolling fear checks at every puddle of blood they step in. There will be fear in the game but it should not regularly debilitate the characters. They are heroes. Much like "No one puts Baby in a corner", Van Helsing never fails a sanity check.

Moreover, a direct confrontation should be the last thing on the monster's mind. It wants to continue living, after all, and at some point it's going to realize that avoiding or eliminating the characters is its best option to survive. That said, there should be some trepidation on the part of the players once the big showdown is at hand. This reluctance should be based on how nastily the monster has treated those who've already crossed its path and what it's already thrown the party's way in regards to minions, traps and trouble.

Seed adventures with information about the extent of the antagonist's power and evil intentions. Act out some of those intentions on the supporting cast. Confront players with choices that might have horrific consequences like destroying the vampire lord's final resting place versus preventing the vampire lord from turning the beautiful love interest into one of his brides. A choice with a price. That's real horror.

WHAT ABOUT LOVECRAFT?

It's possible to include Lovecraftian cosmic horror in a *Transylvanian Adventures* game. H.P. Lovecraft was inspired by Gothic writers, though it's difficult to lump his works comfortably beneath the umbrella of Gothic fiction. On the "reason vs. belief" spectrum, Lovecraft was squarely in reason's corner. Many of his works turn Gothic Romanticism on its head, featuring rational, scientific-thinking people trying to undo the horrors brought forth by some dreamy-eyed miscreant.

But if the intent is to represent the thrill of the Gothic tale, Lovecraftian beasts work best as creatures created (or summoned) by mad scientists the heroes fight to stop. Instead of a mad poet fluting into the wind to summon an extra-dimensional being, make it a mad scientist who has built a harmonium which he programs to play music that defies the very term. And this harmonium has opened a gateway and summoned forth something unspeakable...

DON'T TOUCH THE PCs INAPPROPRIATELY

Player agency is giving players real, meaningful choices that can affect the story or game world. Putting characters in awkward sexual, moral or ethical situations robs a player of agency. Players will often march right into an awkward conflict on their own. So don't force it. It will happen if they want it to.

Don't assume that what you think would be fun for a game will, in fact, be fun for everyone. Sometimes morality, ethics, and sex come across as messing with a character. Or screwing them over. Don't be that guy (or gal).

Protagonism is what makes the “ass-kicking” in *Gothic ass-kicking horror* work. It's the capacity for a character to affect the story environment in exciting and daring ways. Horror gaming works by limiting protagonistism, usually through weaker abilities and an ablative mechanic like madness or sanity. *Transylvanian Adventures* doesn't do that. Characters don't go insane from horror. NPCs do.

WHAT ABOUT FANTASY?

Gothic horror is fantastical. There are fairy tale creatures, vampires, demons, werewolves, golems, and more. There's also magic and strange new technologies. In play, *Transylvanian Adventures* should feel a lot like a typical fantasy gaming experience, albeit re-skinned for an alternate era and setting. There aren't any elves, dwarves, or halflings. And the magic is a little different. But the experience should be comparable. In the end, it should feel different, yet familiar.

IS THERE A MOVIE I COULD WATCH OR SOMETHING?

Why yes! There's Francis Ford Coppola's *Bram Stoker's Dracula* and Tim Burton's *Sleepy Hollow*. There's also *Brotherhood of the Wolf* and classic Hammer Horror movies like *The Horror of Dracula* and *Curse of Frankenstein*. All must sees, in my opinion.

The Roman Polanski film, *Fearless Vampire Killers*, does a good job of spoofing the genre. Hideyuki Kikuchi's *Vampire Hunter D* novels and films also do a great job of capturing the feel of *Transylvanian Adventures*, albeit sans cyborg horses and laser rifles. But those might be added in a later publication...

In the realm of video games, there's the classic *Castlevania* line, as well as newer games like *Fable III*. Any of these highly recommended diversions should be more than adequate introductions to the genre. More are listed in the “Inspirational Media” chapter on page 275, along with notes on what elements mesh with *Transylvanian Adventures*.



RULES ENHANCEMENTS

Transylvanian Adventures is based on the core ruleset presented in the *Dungeon Crawl Classics Roleplaying Game* (DCC RPG) by Goodman Games. But unlike other Gothic horror settings that utilize a fantasy role-playing game for its ruleset, *Transylvanian Adventures* acknowledges that there are fundamental differences between a Gothic horror setting and a traditional fantasy setting. For that reason, *Transylvanian Adventures* offers a number of rules enhancements.

The rules enhancements presented in *Transylvanian Adventures* are summarized in three groups based on how frequently they would be used and how familiar they might already be. Some rules enhancements tweak the math of *DCC RPG* in interesting ways to account for differences in the game setting—such as characters not wearing armor. Others add to the fun of the game and help explain core *DCC RPG* rules in a way that better models *Transylvanian Adventures*' style of play.

THE BIG CHANGES

These are the differences between *Transylvanian Adventures* and *DCC RPG* with which you'll interact most frequently. They are also the changes that will require the greatest amount of attention on a regular basis. Included among them are...

- ❖ Characters have a **Ruin** score. This starts at 3 for 0-Level characters and 1 for levelled characters. Ruin helps characters stay alive when they fall to 0 hit points or below. See "Ruin, Long-Term Damage and Dying" on page 13.
- ❖ When characters are dropped to 0 hit points or below, they roll a number of d6s equal to their **Ruin** score. This roll determines the target DC for a Luck skill check to see if they stay alive. If their Luck check succeeds, they do not die. Each time a character drops to 0 hit points her Ruin score is increased by 1. "Recovering the Body" and "Bleeding Out" from *DCC RPG* are no longer needed. More information can be found in the "Ruin, Long-Term Damage, and Dying" on page 13.

OMFG! WTF WITH ALL THESE HAUS RULZ?!

In writing this book, the goal was to keep rule enhancements simple and easy to translate from one book to the other. With some of the enhancements, however, a choice needed to be made: stay true to the traditional fantasy roleplaying system or steer things in the direction of the source material.

Transylvanian Adventures is not a traditional fantasy setting—or genre even. Those who've tried other approaches to putting Hammer Horror tropes into a fantasy roleplaying context made different choices. When possible, *Transylvanian Adventures* has tried to make the smallest changes possible to achieve the intended effect..

- ❖ Characters have a **Fear** save based on their Intelligence modifier. The Judge may call for a Fear save at the start of an encounter. This may be in addition to any rules for surprise or it may be used in place of them. See "Dying of Fright" on page 13 for more information.

THE MID-SIZED CHANGES

These are the differences between *Transylvanian Adventures* and *DCC RPG* that will pop up regularly but will not require too much effort to remember or keep track of. They are...

- ❖ All Character Classes in *Transylvanian Adventures* have a **Base Armor Class**. Armor any heavier than leather is non-existent. See "Base Armor Class" on page 98.
- ❖ New options for **hit point recovery** have been added to account for an absence of magical healing in *Transylvanian Adventures*. Modifications include rules for post-combat recovery, accelerated daily healing rates, and taking Stamina damage for hit points. See "Damage and Recovery" on page 9.

- ✦ **Luck points** give a +1d4 bonus on attack rolls, saving throws, and skill checks instead of a flat +1. Multiple Luck points can be spent prior to a roll but only 1 Luck point can be spent after a roll is made. See "Alternate Luck Points" on page 9.

THE SMALL CHANGES

These are the differences between *Transylvanian Adventures* and *DCC RPG* that will not see regular use. These are the ones most likely to be forgotten or require looking up.

- ✦ *Transylvanian Adventures* uses a **modified dice chain** that eliminates the d5 and d7. See "Modified Dice Chain" on page 14.
- ✦ The *DCC RPG* rules for **recovering an ally** and **bleeding out** are no longer necessary. Characters who are dropped to 0 hit points now follow the rules for Ruin. See "Ruin, Long-Term Damage, and Dying" on page 13.
- ✦ Each level, a character rolls an **ability increase roll**. The roll can increase a chosen ability by +1 but no ability can ever go higher than 18. See "Ability Increase Roll" on page 8.
- ✦ In order to decouple fumbling from the type of armor a character would wear, **new fumble tables** were created for *Transylvanian Adventures*. Each class has its own fumble die, listed in the class description. Firearms also have their own critical and fumble tables. See the fumble tables in the "Character Classes" chapter on page 71 and firearms in "Wealth and Equipment" on page 123.

OBLIGATORY DISCLAIMER

Should a group decide to ignore these rules enhancements, parts of *Transylvanian Adventures* and its companion volumes will need to be modified (possibly on the fly) and the characters may have a harder time surviving.

CORE RULES ENHANCEMENTS

All rules enhancements listed above can be found below in alphabetical order by title.

ABILITY INCREASE ROLL

Each level, including 1st level, a player may attempt to increase one ability score of choice. To do so, the player rolls 3d6. The player may then choose one ability whose score is lower than the amount rolled on the dice. Once chosen, the player adds +1 to that ability score. Ignore any non-permanent ability damage when choosing the ability score to increase. Compare the dice rolled to the maximum ability score for that ability, not the current score (if it is lower). This is a way to increase ability scores or recover permanent damage to an ability.

Example

Johan is a 3rd level Valiant with a Strength of 11, Personality of 14, Agility of 17, Intelligence of 9, Stamina of 10, and a Luck score of 12. After advancing in level, Johan's player rolls 3d6 and gets a 12 on the die. This means that Johan could take a +1 to Strength, Intelligence or Stamina. Johan's player chooses to increase Johan's Stamina to 11. Note that Johan could not increase Luck with a roll of 12 on the dice. Had Johan's player rolled a 13 or higher,



ABILITY INCREASE ROLL

- ✦ Every level roll 3d6.
- ✦ Pick one ability score (Strength, Agility, Intelligence, Personality, Stamina or Luck) that is lower than the 3d6 roll.
- ✦ Permanently increase that ability score by +1.
- ✦ To determine which ability scores can be increased, use only the full ability score. Don't use the ability score minus any ability score damage that has not yet healed.



then Johan could've chosen his Luck ability score instead.

ALTERNATE LUCK POINTS

The cost-benefit of Luck points in the *Dungeon Crawl Classics* roleplaying game is a topic of debate. In this system, Luck points are lost and gained as per the rules in *DCC RPG* but some types of rolls receive better benefits from their use.

LUCK POINT SPENDS

- ✖ Luck points may be spent to add **+1d4 to attack rolls, skill checks or saving throws**. All other applications only add +1 per Luck point spent. Before a roll is made, multiple Luck points can be spent to add multiple d4s to a roll. So, 2 Luck points can be spent to add +2d4 to a roll.
- ✖ Multiple Luck points can be used to boost a roll only *before* the roll is made. **After a die roll is made, only one Luck point can be spent** to increase it.
- ✖ Luck points spent on any die roll that isn't an attack roll, skill check or saving throw only give a +1 in the character's favor per Luck point spent. This means things like **damage rolls, spellchecks, turn attempts, corruption rolls, fumble rolls, crits, and other table rolls only get a +1** per Luck point spent. As with adding d4s to a roll, multiple Luck points can be spent to increase a damage roll before the roll. After the roll, only one Luck point can be spent.
- ✖ Ruin rolls are considered Luck skill checks. This means that spending a Luck point on a Ruin roll adds +1d4 per Luck point.
- ✖ Character classes, like the Valiant, who receive a Luck die as a class feature would roll a Luck die *and* a 1d4 when spending Luck points on an attack roll, skill check, or saving throw -- choosing the better result of the two dice. If spending multiple Luck points, a Luck die and a d4 would be rolled for each one. For any Luck points spent on a roll that wasn't an attack roll, skill check, or saving throw, the Valiant would only roll a Luck die.

BASE ARMOR CLASS

In *Transylvanian Adventures*, characters don't run around in heavy suits of armor. Chronologically speaking, the armored knight fell out of vogue almost two centuries ago. To reflect this, each class in *Transylvanian Adventures* has a base armor class.

- ✖ All **0-level characters** have a base armor class of **10**.
- ✖ To determine a character's armor class, apply the character's Agility modifier to the base armor class listed in the class description.
- ✖ Leather and padded armor are **the only armors available** in *Transylvanian Adventures*. They offer the **same bonuses** listed in *DCC RPG*. **Shields are also available** in *Transylvanian Adventures*.
- ✖ If players insist on acquiring armor heavier than leather, charge them 20 times the price listed in *DCC RPG* and use the armor class rules and fumble tables from *DCC RPG*, instead of the base armor class and fumble tables in *Transylvanian Adventures*.

DAMAGE AND RECOVERY

Damage is determined using the same rules described in *DCC RPG*. But in *Transylvanian Adventures*, hit points more closely reflect fatigue and mental stability in the face of crisis. A character with only a few hit points remaining might be shaken, exhausted or at wit's end. But they've only taken minor bumps and bruises thus far. More serious and longer-lasting damage is reflected by ability score damage, Ruin, and the lowering of the character's maximum hit point score for the adventure.

HIT DIE DAMAGE

- ✖ Characters can take **damage to Hit Dice**, which is usually not permanent. Taking hit die damage lowers a character's number of hit dice. A character taking hit die damage during an adventure has her maximum hit point score reduced by $\frac{1}{2}$ the hit die's maximum result minus 1 down to a minimum of 1 hit point. As an example, losing a d8 hit die would lower the maximum hit point score by 3 ($8/2 - 1 = 3$). Losing a d6 hit die would lower the maximum hit point score by 2.

- ✘ If a character's maximum hit points are lowered to below the character's current hit point total as a result of taking hit die damage, then the character's current hit point total is adjusted down to the maximum hit point score -- but no lower than 1.
- ✘ A character taking damage to hit dice can never have her current hit point score reduced to less than 1.
- ✘ If a character who has been reduced to **0 hit dice** and takes further hit die damage, then that character must **make a Ruin check to see if he dies**. If the character survives the Ruin check, the character remains in a comatose state until his hit die damage is recovered. If all the character's hit dice are lost to permanent damage and cannot be recovered, the character is dead.
- ✘ Hit dice that are not lost permanently are **recovered at a rate of one per week**.

ABILITY SCORE DAMAGE

- ✘ Characters in *DCC RPG* take copious amounts of damage to ability scores. Unless ability score damage is specifically called out as "permanent", all ability score damage a character takes in *Transylvanian Adventures* can be healed over time.
- ✘ Ability score damage **recovers at a rate of one point per day of rest** with the player choosing which ability score recovers the point of damage. For example, if a character had 2 points of Intelligence damage and 5 points of Stamina damage, the player would choose whether the character recovered one point of Stamina *or* Intelligence after a day of rest.
- ✘ If sleeping in a dungeon or otherwise unable to rest, a character recovers no ability score damage.

HIT POINT DAMAGE

- ✘ Damage is applied directly to hit points. If a character is **dropped to 0 hit points**, that character takes one point of Ruin and makes a Ruin check.
- ✘ Each time a character is dropped to 0 hit points,

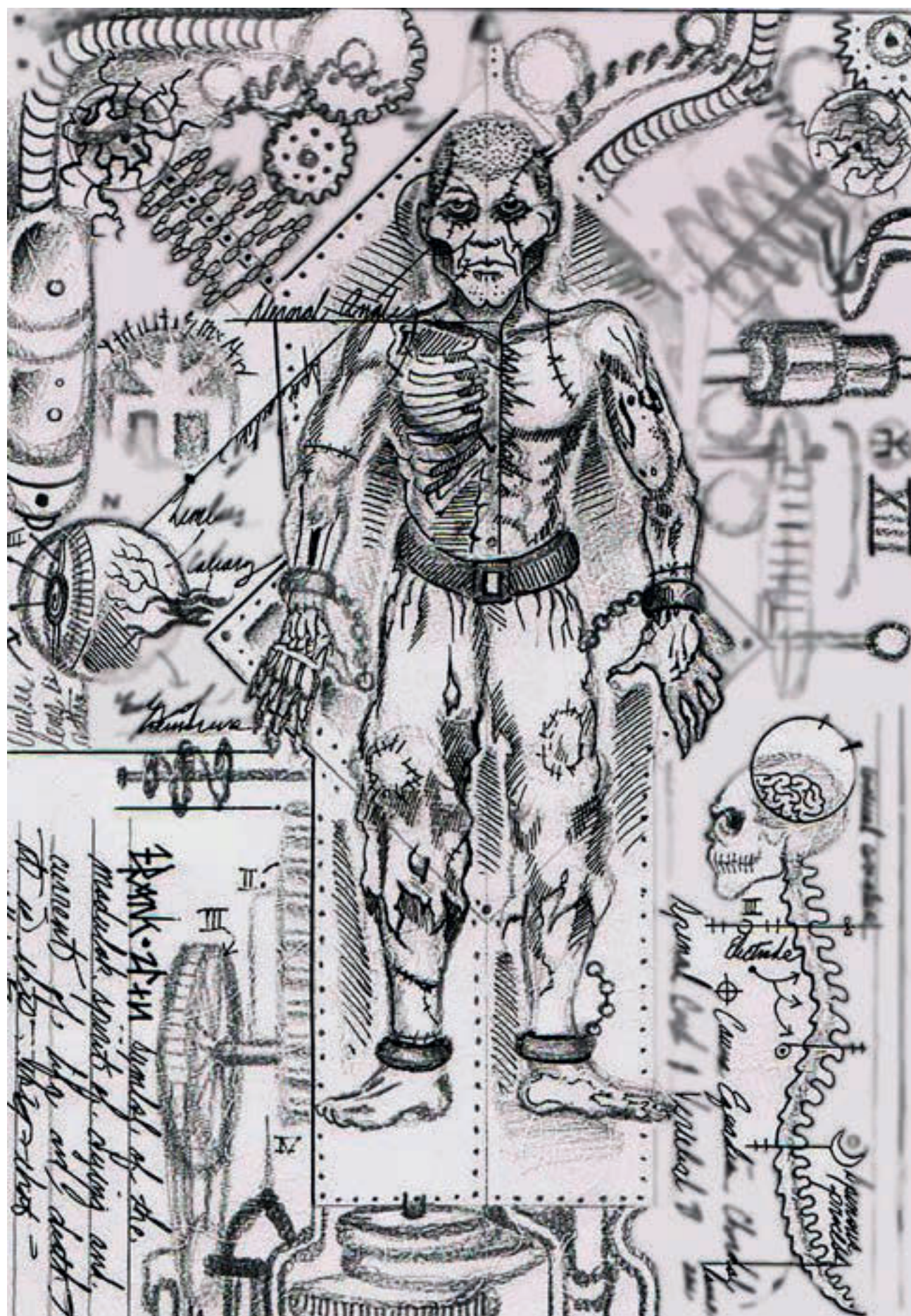
her **Ruin score is increased by one point and she takes one point of Stamina damage**.

- ✘ Some situations, attacks, or table results might **lower a character's maximum hit point total**. If a character's maximum hit points are dropped below the character's current hit point total, the current hit points should be adjusted to match the new maximum hit point total. **A character's maximum hit point total can never be decreased below 1**. So a character can never be dropped to 0 hit points from damage to her maximum hit point total.
- ✘ Unless permanent, any **damage to maximum hit points is fully recovered at the start of the next adventure** or whenever the character can get a few days rest away from fighting and exploring.

HIT POINT RECOVERY

- ✘ Characters receive a post-combat bump in hit points. Immediately after a scene or encounter, a character recovers 1d4-1 hit points. A character's hit points cannot recover beyond the character's maximum hit point score.
- ✘ At any point in time, a character can take **Stamina damage** to recover 1d6 + the character's level in hit points. A character's current hit points cannot be recovered past his maximum hit point value using this option. This takes no time and can be used during combat. The amount of Stamina damage this inflicts depends on how many times the character has used this option in a given day. The first time this is used in a day, the character takes one point of Stamina damage. The second time, the character takes two points of Stamina damage. The third time, the character takes three points of Stamina damage and so on. At some point, the Stamina damage incurred by the repeated use of this option will impact the character's maximum hit point score and Fortitude save bonus because the character's Stamina modifier will be reduced. The character will still benefit from having more hit points in the short term, however.
- ✘ After a good night's rest, a character recovers her Level in hit points, modified by her





Franklin's theory of the
modular spirit of dying and
current of life and death
at 10, 100, 1000, 10000 -

current Stamina bonus. The character cannot recover less than 1 hit point after a night of uninterrupted sleep. If her rest was interrupted or in a location where rest is challenging—such as a cold, wet dungeon or haunted castle, then the character recovers no hit points.

- ✖ Characters who are trained in the Heal Others skill can use medical supplies and roll a Heal Others (Intelligence) skill check to help allies recover 1d4 hit points. See “Heal Others” on page 113 for more information.
- ✖ These hit point recovery rules replace those in DCC RPG.

Example

Thromble makes his living robbing the tombs of the ancient noble families of Transylvania. Thromble is 3rd level and has 15 hit points. Presently, he is at full hit points.

Thromble finds himself in a particularly nasty tomb and gets attacked by a zombie guarding the tomb's antechamber. He survives the encounter, taking 10 points of damage. At the end of the encounter, Thromble has a dead zombie and only 5 hit points remaining. Never fear, he recovers 3 of those hit points immediately after the combat ends -- rolling 1d4-1. Thromble chugs some water and is back up to 8 hit points. Now he's ready to go!

After lunch, Thromble has a quick encounter with a Giant Rat. Thromble gets through the encounter taking only one hit point of damage, lowering his current hit points to 7. Following this encounter, Thromble rolls 1d4-1 and recovers only 1 hit point. This restores his current hit points back up to 8.

Next, Thromble takes a wrong turn and falls into a pit trap for 5 damage. That was either a terrible damage roll by the Judge or a very shallow pit. Thromble climbs his way out with 3 hit points remaining. After getting out of the pit, Thromble rolls 1d4-1 again and gets a result of 0.

Thromble really needs some hit points to get through this tomb. So he decides to take one point of Stamina damage to recover 1d6 + his level in hit points. Rolling 1d6 + 3, Thromble recovers a total of 6 hit points. This increases Thromble's current hit points to 9.

In the climactic final battle, a giant spider almost drops Thromble to his knees. During the encounter, he finds himself with only 2 hit points left. Thromble decides to take Stamina damage again to boost his hit points. Since

this is the second time he's done this, he takes two points of Stamina damage. This allows him to recover 1d6 + 3 hit points. A roll of 3 + his level puts him back up to 8 hit points.

But those two points of Stamina damage lowered Thromble's current Stamina from 10 to 8, meaning Thromble's Stamina modifier went from 0 to -1. As a result, Thromble's Fortitude save is reduced by -1 and Thromble's maximum hit point score is lowered from 15 to 12 to reflect the drop in his Stamina modifier.

After the encounter ends, Thromble finds himself alone in the dark with only 1 hit point left. He again rolls 1d4-1 and gets a total of 2 hit points back.

Now, instead of trying to work his way out of this death trap with only 3 hit points or taking even greater Stamina damage to boost his hit points short-term, Thromble decides to sleep in the tomb. A haunted tomb is no place to catch some shuteye! But Thromble has a sleeping sack and is able to cuddle up with a teddy bear and get some uninterrupted sleep.

Thromble awakes 1d4 + 6 hours later after recovering his level in hit points which puts him at a total of 6 hit points. He recovers no ability score damage because Thromble inadvisably slept in a tomb.

FEEL THE FEAR!

Whether or not a character is stricken with Fear in *Transylvanian Adventures* is handled by a new type of saving throw -- aptly named the “Fear save”.

ROLLING FEAR

- ✖ At the start of a combat encounter, a character rolls a Fear save if **one of the following** criteria are met:
 - » The creature is unnatural and this is the first time a character has seen a creature like this before.
 - » The creature is at least twice as large.
 - » The creatures outnumber the party by more than 2:1
 - » The creature's total number of hit dice is higher than the character's Level
 - » The creature was hiding or the character was otherwise unaware of the creature's presence.

- ✖ The DC for a Fear save is 10 + the creature's total number of hit dice.
- ✖ If the character has survived an encounter with a creature of this type before or his level exceeds the creature's hit dice, the character gets a +5 bonus to this saving throw.
- ✖ If the character is isolated and has not survived an encounter with the creature, then the character gets a -2 penalty on his Fear save.
- ✖ If the character makes the save, then play continues normally. If the character fails the saving throw, then bad things happen. Consult "Dying of Fright" below.

DYING OF FRIGHT

- ✖ A character failing a Fear save can take no action for that round. The character is frozen in terror, screaming uncontrollably, peeing his pants, running aimlessly but getting nowhere, covered in a cold sweat, checked out to his happy place, or all of the above. The character loses all actions for that round.
- ✖ After the first round of being afraid, a player can either re-roll the Fear save or take one point of Intelligence damage to snap out of it.
- ✖ This continues every round until the character either makes the Fear save or chooses to take a point of Intelligence damage.
- ✖ If a character rolls a "1" or rolls 10 or more below the Fear save DC on the initial Fear save, the character takes one point of Ruin.
- ✖ NPCs will roll morale instead of Fear or have a Fear save act as their morale roll.

WHO'S AFRAID OF THE BIG, BAD WOLF?

At any point, a Judge may call for a Fear save, even if the decision goes against the guidelines above. It's good form to hand out Luck points to the players when calling for an arbitrary Fear save, though. Note also that some monsters are so terrifying that they call for Fear saves in their description or have abilities that can force a character to roll a Fear save. Some creatures even add a point of Ruin for every initial failure.

About that "initial failure" thing. In case it wasn't clear, that's the first Fear save in an encounter or scene. Just the first one. Subsequent saves against the same crea-

ture are not considered the initial Fear save.

RUIN, LONG-TERM DAMAGE AND DYING

Ability score damage and the conditions acquired from critical hits represent the long-term physical damage a character takes during an adventure. In addition, permanent Ruin can represent long-term impairment. This can be interpreted however a player or Judge decides. It could represent self-doubt, luck running out, fatigue, a twisted ankle, nagging injury or the effects of mental stress.

RUIN

- ✖ All 0-level characters have a Ruin score of 3.
- ✖ All 1st level and higher characters begin each adventure with a Ruin score of 1.
- ✖ Each time a character is reduced to 0 hit points, his Ruin score is increased by 1 and he takes one point of Stamina damage.
- ✖ At any point in time, a Judge can use a character's Ruin like Luck points for the bad guys. It works just like Luck. Every point the Judge spends lowers a character's Ruin on a point-for-point basis. A Judge can spend Ruin from one or more characters, so long as the total of the bonus acquired equates to the total number of Ruin taken from the characters. For example, a Judge could use 6 points of Ruin to increase a Warlock's spellcheck by +6 before it is rolled. But that would lower the Ruin of the first player by 1, the second player by 3 and the third player by 2 (for a total of 6 points of Ruin). The Judge decides who he's taking Ruin from. Generally it's suggested that a Judge take Ruin from the person she's using it against. More uses for Ruin will be presented in *The Hanging Judge's Guide to Transylvania*.
- ✖ At the start of every new adventure, 0-Level characters' Ruin resets to 3 and all levelled characters' Ruin resets back to 1 or their Base Ruin (whichever is higher). Some creatures or effects might cause a character's Base Ruin to permanently increase.

THE RUIN ROLL

- ✖ Any character who is dropped to 0 hit points or below loses one point of Stamina permanently and has his Ruin increased by one point. When

a character is dropped to 0 Hit Points, he falls unconscious and may die.

- ✘ After increasing Ruin, the player rolls a number of six-sided dice (d6s) equal to her Ruin score. So if she has a Ruin score of 3, then she would roll 3d6. The player then makes a Luck skill check with the result of the Ruin dice as the target DC. This is the “Ruin Roll” or Ruin check.
- ✘ If the player succeeds on the Ruin check, then she lives. She rolls Stamina checks each round to try and regain consciousness until another character tries to wake her up (see “Back From The Dead” below).
- ✘ If the player fails on the Ruin check, then she dies.
- ✘ If a situation would result in almost certain death, the Judge should apply a modifier to the Ruin check. This modifier is added to whatever was rolled on the Ruin dice, increasing the DC of the Luck skill check. For example, an attack that yielded 58 points of damage to a character might warrant a +5 on the Ruin roll. In a similar vein, a 60’ fall might call for a +3 to the Ruin Roll. +3 if survival is highly unlikely, +5 if survival is freaking impossible and +10 if the character fell off a cliff or was standing at ground zero for a blast of dragon fire.
- ✘ Generally “Save vs. Death” situations call for a +3 or +5 modifier to the Ruin Roll.
- ✘ Luck points may be spent on the Luck check of the Ruin roll. Each Luck point spent adds +1d4 to the Luck check, just like any other skill check. Multiple Luck points may be spent before the Luck check is rolled but only one Luck point may be spent after the Luck check is rolled.

BACK FROM THE DEAD

- ✘ A character who has been reduced to 0 Hit Points loses all actions for one full round.
- ✘ After one round, the player rolls a Stamina check to try and regain consciousness. This means the player rolls a d20 and is successful if the d20 roll is equal to or lower than the character’s current Stamina. This continues each round until the character either makes his

Stamina check or fails three Stamina checks in a row.

- ✘ If the character fails three Stamina checks, then he will remain unconscious for 1d6 x 10 minutes. At the end of that time, the character regains consciousness on his own. Three strikes and you’re out for a while.
- ✘ At any point in time, an unconscious character can be revived by another character. This requires no roll, only an action on the part of another character. During combat, this action would take place instead of the assisting character’s attack for that round.
- ✘ When a character regains consciousness after being dropped to 0 hit points, she comes back with 1d4 Hit Points but cannot regain consciousness with more Hit Points than her current Maximum Hit Point score.
- ✘ All revived characters are prone at the beginning of the round and must take a move action to stand up.
- ✘ If an unconscious character takes more damage from an attack, then the character takes a point of Ruin, a point of permanent Stamina damage, and must make another Ruin roll as if the character had been dropped to 0 hit points all over again.

MODIFIED DICE CHAIN

The dice chain used for dice shifts in *Transylvanian Adventures* is: d2, d3, d4, d6, d8, d10, d12, d14, d16, d20, d24, d30. When the rules call for a -2 die shift on a d8, *Transylvanian Adventures* is talking about a d4 not a d6. For a +3 die shift on a d4, *Transylvanian Adventures* expects it to be a d10 -- not a d7. This evens out the math curve of die shifts, especially on the lower end. The dice in DCC RPG that are missing from the *Transylvanian Adventures* dice chain are the d5 and d7.

RECOVERING THE BODY

The “Recovering the Body” rules from DCC RPG are no longer necessary. When a character is dropped to 0 hit points they now use the rules for Ruin on page 13 of *Transylvanian Adventures*.

CHARACTER CREATION

EVERYBODY'S GOTTA START SOMEWHERE

Just like in the DCC RPG, characters in *Transylvanian Adventures* begin at 0-level and advance to 1st level. Upon reaching 1st level, they select one of the classes in *Transylvanian Adventures*. Unlike the DCC RPG, however, players should begin a 0-Level funnel with only two characters—not three or four. The occupation table in this chapter is a replacement for the 0-level occupation table in the DCC RPG.

A summary of the differences between 0-Level and 1st Level characters follows.

- ✘ 0-Level characters start out with a Ruin score of 3, Base Armor Class of 10, and 1d4 hit points.
- ✘ 0-Level characters have a d20 Fumble Die.
- ✘ Each 0-Level occupation has an entry for weapon training, trade goods, and wealth. Weapon training and trade goods are the same as they are in the DCC RPG. Wealth is a new option available to all characters. A character's wealth carries over to 1st Level just as weapon training or trade goods would. Wealth determines how much money a character starts out with and also how much money he has on hand between adventures. Wealth is covered in detail in the "Money and Equipment" chapter on page 117.
- ✘ 0-Level occupations have an entry for languages that determine what languages a character can speak when play begins. "Native" stands for an exotic language from the character's homeland. "Common" stands for whatever language the players are speaking when they play the game — German, English, French, Spanish, etc. Additional languages are listed as "plus languages equal to Intelligence modifier". A negative Intelligence modifier will never result in a negative number of languages, nor can a character with a poor Intelligence score lose the languages listed with his 0-level occupation.
- ✘ 0-Level occupations have an entry for literacy, signifying if a character can read and write. Those with a listing of "No" cannot. Those with a listing of "Yes" can. Those with a minimum Intelligence score listed like ("Intelligence 13 or higher") indicate that any character with that occupation and a 13 Intelligence or above can read, while those whose Intelligence score is below 13 cannot.
- ✘ If a group desires to do so, the 0-level character's "Lucky Roll" or "Birth Augur" (see DCC RPG p. 19) can be treated as either a **flat +1 bonus** or can be used as described in the *DCC RPG* (adjusting up and down as the Luck ability score changes).

0-LEVEL OCCUPATIONS

1 Nightclub Dancer

Gender: Female • Literacy: Intelligence 11 or higher • Wealth: Lower Middle-Class

Weapon Training: Long Red Scarf (1d3 and DC 8 or become entangled)

Trade Goods: Dancing Costume

Starting Age: 14 + 1d8 years

Languages: Common, Native

Description: The Nightclub Dancer is not a stripper. She is a performance artist who tours the world and specializes in modern or exotic forms of dancing, like belly-dancing. Her beauty or hypnotic dancing style may attract the attention of unholy creatures.

2 Nurse

Gender: Female • Literacy: Yes • Wealth: Lower Middle-Class

3

Weapon Training: Big metal hypodermic injector (1d2)

Trade Goods: Vial of Laudanum, Bandages, Soap

Starting Age: 17 + 1d6 years

Languages: Common

Description: Nurses are one of the few occupations of this era staffed entirely by women that allow them a degree of mobility within society. As a Nurse, a woman may find employment at any number of hospitals and clinics, nearly all of them seriously understaffed. A monster's victim might be brought to the Nurse's clinic or she might have sat at the deathbed of a victim.

4 Schoolteacher

Literacy: Yes • Wealth: Working-Class

6

Weapon Training: Wooden Paddle or Ruler (1d2)

Trade Goods: Bag of Apples

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Schoolteachers can find employment in private schools, as governesses for wealthy estates, or as teachers at a community-funded school in a rural area. A schoolteacher may have encountered an unholy creature firsthand or have taught the child of a family known to have fought monsters.

7 Teetotaler

Gender: Female • Literacy: Intelligence 11 or higher • Wealth: Working-Class

Weapon Training: Axe (1d4 -- for smashing barrels of liquor)

Trade Goods: Bible and Wooden Crucifix

Starting Age: 17 + 3d6 years

Languages: Common

Description: Teetotalers are followers of the temperance movement, which preaches abstinence from alcohol consumption. A teetotaler may find herself up against a creature of the dark by mistaking a Sorcerer for a common drunk. Or she may run across an unholy creature on a night raid to sabotage a building where alcohol was believed to have been stored.

8 Local Beauty

— Gender: Female • Literacy: Yes • Wealth: Poor

10 Weapon Training: Gothic Novel (1d2)

Trade Goods: Basket of Wildflowers, Rosary

Starting Age: 14 + 1d8 years

Languages: Common

Description: The Local Beauty is the village girl or innkeeper's daughter whose beauty is so striking that she looks like she doesn't belong in such bucolic surroundings. Having all the loveliness and grace of a noble-born princess, the Local Beauty is a constant topic of town gossip and a sure-fire target for any lustful vampire lord in the region. The Local Beauty might also be the daughter of one of the other characters.

11 Physician's Apprentice

Literacy: Yes • Wealth: Penniless

Weapon Training: Bone Saw (1d4)

Trade Goods: Medical Book

Starting Age: 14 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: The Physician's Apprentice is a young person for whom an apprenticeship to learn under a general practitioner of medicine has been bought. Though the apprentice could never hope to be accepted by the medical community at large, he can aspire to a decent life as a village doctor. The Physician's Apprentice may have treated someone with a gruesome injury from an unholy creature. Or the apprentice's mentor may have been killed by a monster, prematurely ending his one chance at avoiding a life of extreme poverty. The Physician's Apprentice might also be apprenticed to one of the other characters.

12 Puritan

Literacy: Intelligence 9 or higher • Wealth: Penniless

Weapon Training: Flintlock, Pouch with 4 rounds of ammo, Knife (1d3)

Trade Goods: Torch, Bible, and Wooden Crucifix

Starting Age: 17 + 1d6 years

Languages: Common

Description: The Puritan is a religious fanatic who has declared war on the forces of evil. Whether the forces of evil care or not remains to be seen. The Puritan may have witnessed any number of supernatural events in his travels, from demonic possession to witchcraft or even a run-in with some feral vampires.

13 Savage

Literacy: No • Wealth: Penniless

Weapon Training: Handaxe (1d4)

Trade Goods: Hide Armor or Exotic Fighting Style (+1 AC)

Starting Age: 15 + 1d8 years

Languages: Common plus Native

Description: The Savage is a laconic migrant from an exotic location. Frequently the center of attention for any social gathering, the Savage has learned how to maneuver within Western culture. Savages may be blood-bonded to another character. Or they may be following a vision or prophecy that has led them to Transylvania to fight the forces of darkness.

14 Heretic

Literacy: Yes • Wealth: Poor

Weapon Training: 12 Quills (as Dart, 1d2)

Trade Goods: Diary of a Madman, Inkwell, Pot of Ink

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Heretics are individuals who have publicly put forth a political or religious view that is so against the norm that they have been shunned from polite society. Living solely on what means they had before outing themselves, Heretics live like exiles from their home country.

15 Astronomer

Literacy: Yes • Wealth: Working-Class

Weapon Training: Sextant (1d2)

Trade Goods: Map of the Stars

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Astronomers are pseudo-scientists who are either trying to break away from the established practice of Astrology or embracing this form of celestial fortune telling to earn themselves a meager living. An Astronomer may have decoded something in the stars, followed the star charts to Transylvania, or unleashed some nascent supernatural potential through study of the constellations.

16 Physician

Literacy: Yes • Wealth: Well Off

Weapon Training: Rubber Mallet (1d2)

Trade Goods: Doctor's Bag

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Trained at a University, Physicians enjoy a busy, yet fulfilling, life. A Physician may arrive in Transylvania at the behest of a colleague who has stumbled upon the forces of evil. Or perhaps the Physician is performing academic research on a condition caused by a monster. The Physician could also be on vacation when the forces of darkness come crawling to the doorstep.

17 Archaeologist

Literacy: Yes • Wealth: Lower Middle-Class

Weapon Training: Trowel (1d3)

Trade Goods: Half of an Ancient Medallion

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Archaeologists are interested in studying ancient cultures and would be eager to uncover more about the ancient cultures, artifacts, and ruins hidden deep in the caverns of Transylvania.

18 Surgeon

Literacy: Intelligence 11 or higher • Wealth: Middle Class

Weapon Training: Scalpel (1d3)

Trade Goods: Jar of Leeches

Starting Age: 17 + 3d6 years

Languages: Common

Description: University-educated, Surgeons still have to earn the trust of the population at large. Some view Surgeons as butchers and body snatchers, while others recognize them as the cutting edge of modern science, Surgeons are still learning about many of the basics of musculature, infection, antiseptics, and anesthesia. It would not be unusual for a Surgeon to want to investigate strange wounds found on a cadaver.

19 Dilettante

— Gender: Female • Literacy: Yes • Wealth: Well-Off

20 Weapon Training: Parasol (1d2)

Trade Goods: Family Heirloom (Ring or Locket) worth 50 gp

Starting Age: 14 + 2d4 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Dilettante is a beautiful, young, unmarried woman from a wealthy family. Socially adept and skilled at using her beauty and naivete to get her out of trouble, the Dilettante often finds herself in a position to investigate an inexplicable event or a murder that the authorities cannot solve.

21 Inspector

— Literacy: Yes • Wealth: Lower Middle-Class

22 Weapon Training: Pistol with 6 bullets

Trade Goods: Bowler's Cap, Inspector's License and Fingerprinting Kit, Pipe, Smoking Tobacco, 12 Matches

Starting Age: 22 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: The Inspector is an agent of a government's investigative bureau, like Scotland Yard or the Pinkerton Agency. As such, the Inspector gets more access through official channels than an amateur investigator and the Inspector's license allows a free pass on more "messes" with local authorities. An Inspector may be hot on the trail of a fugitive who is allied with the forces of darkness. An Inspector may also be investigating a string of mysterious murders that lead to Transylvania.

23 Industrialist

Literacy: Yes • Wealth: Rich

Weapon Training: Ornamental Cane (1d3)

Trade Goods: Line of Credit

Starting Age: 24 + 3d6 years

Languages: Common

Description: The Industrialist is part of a new breed of merchants riding the wave of the Industrial revolution and new innovations in finance. An Industrialist could easily stumble upon a monster while attempting to exploit Transylvania's legendary silver mines or mythical gold reserves. Or an Industrialist may have purchased land or property in Transylvania upon which a creature has established its lair.

24 Retired Statesman

Gender: Male • Literacy: Yes • Wealth: Middle Class

Weapon Training: Golf Club (1d4), Rifle and 6 bullets

Trade Goods: Monocle, Gold Pocketwatch (from retirement)

Starting Age: 40 + 3d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: The Retired Statesman is a former diplomat or member of a government bureaucracy who has decided to live out his golden years in Transylvania. As such, a Retired Statesman is older and can be no younger than 40 years old. A Retired Statesman may have stumbled upon a monster during a hike in the Carpathians. Or perhaps his family is one of those who are marked for death by the forces of darkness.

25 Retired Military Officer

Gender: Male • Literacy: Yes • Wealth: Middle Class

Weapon Training: Saber (as Short Sword), Pistol with 6 bullets

Trade Goods: Medals for Valor, and a Pipe

Starting Age: 40 + 3d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: The Retired Military Officer is a former naval or army officer that served in the military for a Western European nation. The Retired Military Officer is now living out his golden years peacefully or in exile somewhere in Transylvania. A Retired Military Officer could be investigating the death of a close friend who was killed by a monster. Or the Retired Military Officer could be from a family marked for death by the forces of darkness.

26 Professor

—

Literacy: Yes • Wealth: Lower Middle-Class

27

Weapon Training: Pointing Stick (1d2)

Trade Goods: Messenger Bag with a few books in it

Starting Age: 25 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Professor is a scholar who is associated with an institute of higher learning in Western Europe. Perhaps the Professor is in Transylvania performing research for his next book. Or maybe the Professor was disgraced by something he published and has come to Transylvania seeking to clear his reputation.

28 Geographer/Cartographer

Literacy: Yes • Wealth: Lower Middle-Class

Weapon Training: Walking Stick (1d3)

Trade Goods: Strange Glowing Rock or a Book with Maps to Locations Not Known to Exist

Starting Age: 22 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Geographer is a university-educated professional who studied rock formations. A Cartographer is a university-educated professional who creates maps and explores uncharted regions. A player chooses which of these two Occupations fits his character's concept best. Either one could find themselves face-to-face with a monster in the course of their occupational duties.

29 Spiritualist

Literacy: Intelligence 11 or higher • Wealth: Working-Class

Weapon Training: Dried Monkey Arm Used for Divination (1d2)

Trade Goods: Bag of Tea Leaves and a Crystal Ball

Starting Age: 14 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Spiritualist is part of a new wave of metaphysically-concerned theorists and charlatans who champion creative fantasies about the spiritual realm and various methods of divination. The Spiritualist frequently makes her living telling fortunes and reading palms. Her association with the spirit world would make her a likely advisor to any supernatural investigation.

30 Burglar

Literacy: Intelligence 15 or higher • Wealth: Lower Middle-Class

Weapon Training: Crowbar (1d4)

Trade Goods: Messenger Bag with hidden pockets and a piece of jewelry worth (10 gp)

Starting Age: 16 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Burglar is someone who has taken the concept of theft to an entirely new level. Often lured by the most dangerous and riskiest heists, a Burglar could easily find herself in the lair of a monster. It is also possible that the Burglar hails from a family marked for death by the forces of darkness.

31 Chemist

Literacy: Yes • Wealth: Lower Middle-Class

Weapon Training: Two Beakers Full of Acid (1d4 damage as Flask of Oil)

Trade Goods: Accordion-style Box of chemical compounds.

Starting Age: 22 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Chemist is a university-educated scientist whose discipline straddles the line between modern chemistry and alchemy. A Chemist could easily find himself in Transylvania searching for the source of a mysterious compound, perhaps an alchemical substance from one of the fabled salt baths of Transylvania.

32 Parapsychologist

Literacy: Yes • Wealth: Working-Class

Weapon Training: Dowsing Rod (1d2)

Trade Goods: Ghost Detector Kit

Starting Age: 17 + 2d8 years

Languages: Common

Description: A Parapsychologist is an interdisciplinary scholar who is obsessed with explaining the supernatural in scientific terms. The focus of his research would give him ample opportunity to stumble into a monster's path.

33 Accountant

Literacy: Yes • Wealth: Middle Class

Weapon Training: Abacus (1d2)

Trade Goods: A Ledger and a Leather Accordion File with a Shoulder Strap

Starting Age: 24 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: An Accountant is a professional who tends to the financial ledgers of an estate, business or government bureaucracy. An Accountant might find himself on vacation in Transylvania. Or perhaps the Accountant is attempting to locate someone in the region to clear up allegations of embezzlement or financial fraud.

34 Collector

Literacy: Yes • Wealth: Well-Off

Weapon Training: Cane (1d3)

Trade Goods: Strange creature in a jar of formaldehyde

Starting Age: 26 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Collector is the quintessential occupation for those with too much time and money on their hands. Part archaeologist and part fanboy, Collectors are obsessed with discovering and acquiring novelties, especially those of an arcane nature. A Collector could find himself in competition with an adversary over a prized item. Or the search for the history of one of the Collector's items might lead him to a monster's lair.

35 Chronologist

— Literacy: Yes • Wealth: Working-Class

36 Weapon Training: 10 Pen Nibs (as Darts, 1d4)

Trade Goods: Fountain Pen, Inkwell, Journal, Box Camera, and Tripod

Starting Age: 20 + 1d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Chronologist is part-historian and part-reporter. His chosen occupation requires him to travel to locations that interest him and record what he can about their history, geography, and culture. A Chronologist might easily find himself in a monster's way. Or perhaps his research puts him in danger with an adversarial organization.

37 Bacteriologist

Literacy: Yes • Wealth: Middle Class

Weapon Training: Metal Tongs (1d3)

Trade Goods: Vial of Deadly Ichor, Crude Microscope

Starting Age: 22 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Bacteriologists are university-educated scientists at the vanguard of what will become molecular biology and epidemiology. The concept of illnesses and infections being caused by viruses and bacteria has yet to completely take hold. A Bacteriologist might find himself in Transylvania after discovering an inexplicable illness reputed to have originated in the Carpathians. Or perhaps the Bacteriologist acquired a vial of strange blood with unprecedented cellular activity.

38 Scout

— Literacy: Intelligence 14 or higher • Wealth: Penniless

39 Weapon Training: Shortbow, Quiver with 12 arrows (1d6)

Trade Goods: Moccasins

Starting Age: 15 + 1d8 years

Languages: Common, Native plus languages equal to Intelligence modifier

Description: Scouts are people from “uncivilized” lands far from Western Europe. Scouts offer their services to help urbanites safely navigate the dangers of the wilds. Scouts can encounter monsters as a hazard of their profession. It’s also possible that they come from a tribe or lineage who have chosen the forces of darkness as their mortal enemies. Alternately, a Scout might pledge his or her services to another character as part of a blood oath.

40 Linguist

Literacy: Yes • Wealth: Lower Middle-Class

Weapon Training: Satchel of Notebooks (1d2)

Trade Goods: Mechanical Phonograph Cylinder

Starting Age: 18 + 3d6 years

Languages: Common plus two languages for every point of Intelligence modifier bonus

Description: Linguists are devoted to studying and preserving the languages of the world. A Linguist could find himself in Transylvania on a quest to unlock the lost languages of the Dacian and Agathyrsen people. This would put him in all sorts of conflict with the forces of darkness.

41 Engineer

Literacy: Yes • Wealth: Middle Class

Weapon Training: Yardstick (1d3)

Trade Goods: Bag of Tools, 3 Unique Hand-Held Gadgets (One Use Each, gives +1 to a roll of choice)

Starting Age: 18 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: An Engineer is a university-educated scientist whose disciplines focus on mechanics, steampower, and electricity. An Engineer is a gadgeteer with an unquenchable thirst for innovation. The promise of a new technological discovery or rumors of an ancient advanced civilization would draw an Engineer to Transylvania.

42 Student

— Literacy: Yes • Wealth: Poor

43

Weapon Training: Cricket Bat (1d3)

Trade Goods: Stack of Love Letters

Starting Age: 14 + 1d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Those seeking a respectable university degree are often required to travel or serve internships in order to complete their education. A Student may come to Transylvania to fulfill a research project. A Student might also be serving another character or NPC as an assistant or intern. A Student could also be searching for a mentor or professor who was lost in the Carpathians.

44 Treasure Hunter

Literacy: Yes • Wealth: Working-Class

Weapon Training: Machete (as Dagger, 1d4)

Trade Goods: Unidentified, yet Elaborate, Silver Key

Starting Age: 17 + 2d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Treasure Hunters are committed to finding treasure, artifacts, and ancient texts that will secure them riches and a comfortable livelihood. A Treasure Hunter would have many reasons to travel to Transylvania with its wealth of caves and history of ancient, hidden treasures. It is also conceivable that a Treasure Hunter would encounter his fair share of monsters on his expeditions. A Treasure Hunter might also come from a family line of "tomb robbers" who have been marked for death by the forces of darkness.

45 Highwayman

Literacy: Intelligence 13 or higher • Wealth: Poor

Weapon Training: Short Sword (1d6)

Trade Goods: Thigh-high boots, a tri-corner hat, and a mask

Starting Age: 17 + 1d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Highwaymen are “land pirates” who terrorize the trade routes of Europe in an attempt to extort safe passage or commandeer precious cargo. A Highwayman is undoubtedly wanted for crimes -- some of which he may not have committed. A Highwayman may have been cast out of his merry band of thieves and fled to Transylvania to avoid prosecution for a heinous crime not of his doing. A Highwayman could have also witnessed his gang slain at the hands of a monster.

46 Deserter

Gender: Male • Literacy: Intelligence 13 or higher • Wealth: Penniless

Weapon Training: Knife (1d3)

Trade Goods: Stolen Horse

Starting Age: 14 + 2d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Deserters have abandoned their post and contractual agreement with a government's military. The penalty for desertion is death. As such, it would not be unusual for a Deserter to flee into the wilds of Transylvania to avoid punishment.

47 Demonologist

— Literacy: Yes • Wealth: Working-Class

48 Weapon Training: Athame (as Knife, 1d3)

Trade Goods: Exotic puzzlebox that can assume non-Euclidean shapes

Starting Age: 20 + 3d6 years

Languages: Common, One Arcane Language plus languages equal to Intelligence modifier

Description: Demonologists study grimoires, demons, and the people who traffic with them. A Demonologist is a pariah in proper society. It's an Occupation best kept secret. But Demonologists are sought out for all sorts of inquiries into the nature of supernatural occurrences. A Demonologist might come from a family that is marked for death by the forces of darkness. Or a Demonologist may be travelling to Transylvania to learn more about the demonic entities that reside there.

49 Circus Performer

Literacy: Intelligence 15 or higher • Wealth: Poor

Weapon Training: 5 Lead Rings (as Darts, 1d4)

Trade Goods: Small Monkey

Starting Age: 14 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Circus Performer is someone who performs in a circus as a trapeze artist, a contortionist, bearded lady, or strongman. Circus Performers might find themselves without a troupe or cast out of a travelling circus group. A Circus Performer might also be sought out by a monster who is curious about the Circus Performer's abilities. Or the Circus Performer could be from a family that is marked for death by the forces of darkness. A Circus Performer is not an Oddity (see below) -- meaning that Circus Performers are not of an unusual size or build.

50 Medicine Worker

Literacy: No • Wealth: Penniless

Weapon Training: Medicine Rattle (1d3)

Trade Goods: Mortar, Pestle, Ceremonial Pipe, and Medicine Bag

Starting Age: 17 + 1d8 years

Languages: Common, Native

Description: Medicine Workers are shamans, tribal healers, gurus, midwives or yogis who have traveled to the Western World. A Medicine Worker might have had visions that led her to Transylvania.

51 Solicitor

— Literacy: Yes • Wealth: Middle Class

52 Weapon Training: Briefcase (1d2)

Trade Goods: Briefcase with legal documents, Nice suit

Starting Age: 17 + 2d4 years

Languages: Common plus languages equal to Intelligence modifier

Description: Solicitors are lawyers who handle legal affairs on behalf of clients. A Solicitor might be in Transylvania to settle a real estate dispute or to finalize the details of a deal on behalf of a client. Or a Solicitor might be in Transylvania to settle a dispute over inheritance.

53 Alienist

Literacy: Yes • Wealth: Lower Middle-Class

Weapon Training: Meticulously Sharpened Pencils (as Darts, 1d4)

Trade Goods: Doctor's Bag filled with vials of psychoactive plant extracts, Pocket Watch for Hypnosis

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Alienists are part-psychologist, part-psychiatrist, and part-psychonaut. Alienists are university-educated scientists who are at the forefront of psychological and neurological research. An Alienist would find himself in Transylvania as part of any sort of investigation brought forward by his research. Perhaps experiments in hypnosis uncovered vampiric visitation experiences in one of his clients. Or perhaps explorations of mandalas and drug therapies unleashed a demonic entity that directed him to Transylvania.

54 Occultist

— Literacy: Yes • Wealth: Working-Class

55

Weapon Training: Candlestick (1d3)

Trade Goods: Ancient, indecipherable grimoire bound in human flesh

Starting Age: 24 + 2d8 years

Languages: Common, One Arcane Language plus languages equal to Intelligence modifier

Description: Occultists are researchers who specialize in the study of folklore and the arcane. Occultists travel to Transylvania frequently to study ancient texts and archaeological sites.

56 Circuit Rider

— Literacy: Intelligence 9 or higher • Wealth: Poor

57

Weapon Training: Wooden Stake (1d3), Vial of Holy Water

Trade Goods: Horse, Bible, and an Iron Crucifix

Starting Age: 18 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Circuit Riders are clergymen who travel by horseback through remote regions to offer services to hamlets and smaller villages who lack a church. These services include clerical tasks like reading legal documents and letters to illiterate villagers. They also include traditional religious tasks like baptisms, funerals, and weddings. From time to time, a Circuit Rider is asked to investigate supernatural occurrences or perform more dangerous ceremonies like exorcisms.

58 Artist

Literacy: Intelligence 7 or higher • Wealth: Working-Class

Weapon Training: Paint Knife (1d2)

Trade Goods: Messy Canvas Bag filled with Art Supplies

Starting Age: 15 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: An Artist is a painter or sculptor who is seeking to bring his “art” into a real form through his chosen medium. Artists are typically haunted souls who may or may not be connected in some way to the forces of darkness.

59 Libertine

— Literacy: Yes • Wealth: Lower Middle-Class

60 Weapon Training: Riding Crop (1d4)

Trade Goods: Book of Poetic Angst

Starting Age: 19 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Libertines are the punk rockers of the Gothic age, hell-bent on stretching and transcending the mores of contemporary society. A Libertine might find herself in exile in Transylvania. Or perhaps the Libertine has an experience in her past that has led her to seek out the misty Carpathians. A Libertine might also have experienced visions or read accounts of strange happenings in Transylvania, leading her to travel to the land beyond the forest by virtue of her curiosity.

61 Tinker

Literacy: No • Wealth: Working-Class

Weapon Training: Frying Pan (1d4)

Trade Goods: Cart and Mule. Trunk full of knick-knacks, encyclopedias or bibles

Starting Age: 15 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Tinkers travel from settlement to settlement selling items to villagers and townsfolk, collecting unwanted items and repairing items for a fee. Part second-hand retail merchant, part handyman, and part salvage yard, the Tinker offers a number of services to rural communities they might otherwise have to travel days or weeks to find. A Tinker’s travels might cross paths with a monster at some point. The Tinker’s life is non-sedentary and a safe livelihood for descendants of a family marked for death by the forces of evil. It’s also difficult to account for the items a Tinker might acquire on his travels. It’s not unheard of for an artifact to be passed his way from an estate sale or a grieving villager desperate to be rid of it.

62 Local Hero

— Gender: Male • Literacy: Intelligence 11 or higher • Wealth: Working-Class

63 Weapon Training: Pitchfork (1d4 damage, as Spear otherwise)

Trade Goods: Abs, Low-Cut Poet's Shirt, and a Birthmark of Destiny hidden from public view

Starting Age: 15 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Local Hero is an honorable, upstanding, and physically attractive young man for whom life seems destined to be fruitful. Unfortunately, these heroic types often find themselves tossed into the midst of an epic quest against the forces of darkness.

64 Pettifogger

Literacy: Yes • Wealth: Working-Class

Weapon Training: Letter opener (1d2)

Trade Goods: Donkey, Saddle Bag full of Law Books, and Counterfeit Money (can pass for up to 10 gp)

Starting Age: 20 + 3d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Pettifogger is a traveling lawyer with questionable ethics. In modern times, this type of lawyer would be known as a shyster. The Pettifogger may or may not be university educated and may or may not have a license to practice law. In any case, the Pettifogger makes a meager living traveling from settlement to settlement while defending criminals, lending his expertise in legal disputes and avoiding people he's represented in the past.

65 Explorer

— Literacy: Yes • Wealth: Middle Class

66 Weapon Training: Dagger (1d4)

Trade Goods: Spyglass, Pith Helmet (-1 die shift on crits rolled against you), and Waterskin

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Explorers came to prominence after the uncharted regions of the world became accessible through modern transportation. Explorers hunt out wild, unexplored locations and then seek to conquer them. Explorers are either authors or have stories written about their exploits. An Explorer could easily find himself stumbling into a monster's lair.

67 Spelunker

Literacy: Yes • Wealth: Working-Class

Weapon Training: Climbing Pole (1d3)

Trade Goods: Lantern, Climbing Rope, and Steel Helmet (-1 die shift on Crit Rolls vs. Spelunker wearing his helmet)

Starting Age: 15 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Similar to Explorers, Spelunkers seek uncharted landscapes to conquer. But the regions that Spelunkers explore exist underground. Spelunkers are a special breed of scientist, archaeologist, and adventurer who seeks to map out caverns, caves, and the world that exists beneath the Earth's surface. It's almost a given that such an Occupation would run afoul of a monster in the caverns of Transylvania.

68 Wandering Veteran

Gender: Male • Literacy: Intelligence 14 or higher • Wealth: Penniless

Weapon Training: Club (1d4)

Trade Goods: Rucksack and the clothes on his back

Starting Age: 40 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: A Wandering Veteran is a military man who has been scarred by the horrors of war and now wanders here-and-there to attempt to make sense of a world that has, for him, been turned upside down. Almost indistinguishable in appearance from a Beggar, the Wandering Veteran has a haunted look in his eye and an aura of menace. A Wandering Veteran may have already run across a monster in his military service. Or he might be coming to Transylvania with a specific purpose, such as looking up old friends from the war.

69 Vacationer

— Literacy: Yes • Wealth: Well-Off

70 Weapon Training: Unopened Bottle of Champagne (1d2)

Trade Goods: Travel Guide

Starting Age: 17 + 1d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Vacationers are members of the upper class who are on an extended holiday (or "tour") for one reason or another. It is common in this era to find a wealthy heir or heiress wiling away the hours in an exotic locale. A Vacationer may encounter monsters while touring some cave structures in the Carpathians. Or perhaps a monster takes interest in the Vacationer. The Vacationer may also be from a bloodline secretly marked for death by the forces of darkness.

71 Vagrant

Gender: Male • Literacy: No • Wealth: Penniless

Weapon Training: Knife (1d3)

Trade Goods: Stained Bedroll and a Dog

Starting Age: 14 + 2d16 years

Languages: Common plus languages equal to Intelligence modifier

Description: Vagrants make up an underclass of beggars that travel from region to region scraping together a meager existence. Vagrants would be unlikely to travel to Transylvania (much less survive) in its harsh winters. A Vagrant might be stranded in Transylvania. Perhaps he was captured as a stowaway on a ship or on a train traveling in the region. Vagrants also make good backgrounds for survivors of families with bloodlines marked for death by the forces of darkness.

72 Eremite

Literacy: Intelligence 11 or higher • Wealth: Penniless

Weapon Training: Staff (1d4)

Trade Goods: Two staves, a flat piece of hide and some twine that can alternate as a litter, a lean-to or cot

Starting Age: 25 + 4d6 years

Languages: Common

Description: Eremites are hermits who have removed themselves from human civilization. Typically, Eremites receive a calling that leads them to leave their lives behind for a meditative and solitary existence in the wilderness. An Eremite could easily come across a monster in the wilds of Transylvania. Also, a discovery of an artifact or ancient archaeological site might lead someone to take up a hermit's existence to protect the site or artifact or to keep it hidden.

73 Bondsman

Literacy: Intelligence 11 or higher • Wealth: Lower Middle-Class

Weapon Training: Crossbow with 12 quarrels (2d4)

Trade Goods: Shackles, Letter of Bond worth 50gp if secured

Starting Age: 15 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Bondsmen are bounty hunters in pursuit of felons who have somehow avoided their court date or escaped imprisonment. A Bondsman might find himself in Transylvania in search of one such target. Perhaps, the Bondsman's target is from a family marked for death by the forces of darkness. Or maybe the target is someone under the protection of a monster.

74 Tradesman

— Literacy: Intelligence 12 or higher • Wealth: Lower Middle-Class

75 Weapon Training: Hammer (1d3)

Trade Goods: Guild Membership, Tools of the Trade, Deed to an estate that you've inherited but can't find

Starting Age: 17 + 1d6 years

Languages: Common

Description: A Tradesman is an aspiring middle-class laborer who is capable of performing some form of craft. A Tradesman can be a Blacksmith, Wainwright, Jeweler, Cooper, Gunsmith, Weaponsmith or any other comparable profession. Tradesmen might come from a family marked for death by the forces of darkness. Or a Tradesman might find himself on the wrong end of a commission from a monster to upgrade the creature's lair.

76 Riverman

Literacy: No • Wealth: Poor

Weapon Training: Boatman's Hook (1d4)

Trade Goods: Half a bottle of whiskey, a tattoo of a woman you don't remember

Starting Age: 15 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Rivermen are riverboat and barge workers who ply their trade among the water traffic up and down the rivers of Romania. Winters might find a Riverman landlocked until Spring. Or a Riverman might find himself cast out from his peers because of some dire accusation or superstition.

77 Miscreant

Literacy: Intelligence 13 or higher • Wealth: Working-Class

Weapon Training: Pocket Knife (1d2)

Trade Goods: Small, locked trunk with unknown contents -- possibly stolen

Starting Age: 17 + 1d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Miscreants are individuals who have been convicted of a petty crime or series of petty crimes. The narrative of the Miscreant is such that he has served his time, yet continues to associate with the criminal underworld despite his experiences. Miscreants might be on the run from a crime boss or the authorities. A Miscreant might encounter a monster while on the run. Or a Miscreant might belong to a family marked for death by the forces of darkness.

78 Sportsman

Literacy: Intelligence 9 or higher • Wealth: Middle Class

Weapon Training: Knife (1d3), Musket, and a box with 10 rounds of ammo

Trade Goods: Waterskin and Box of Cigars

Starting Age: 15 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Sportsmen are a new breed of globe-trotting, big game hunters, and thrill-seekers who are intent on crafting the tallest tales and most impressive bragging rights amongst their peers. A Sportsman might have heard rumors of strange and unusually large creatures in the caverns of Transylvania. A Sportsman might also be paid by a community to hunt and kill specific unholy creatures like Werewolves, possibly without even knowing what a werewolf is.

79 Inventor

— Literacy: Yes • Wealth: Working-Class

80

Weapon Training: Wrench (1d2)

Trade Goods: Ancient and Mysterious Invention, Clockmaker's glasses

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Inventors are an up-and-coming class of non-university educated intellectuals who are exploring the boundaries of new scientific discoveries to create products that will advance contemporary living conditions, earn prestige, or make the Inventor insanely wealthy. Inventors might easily run across an ancient manuscript or invention that would make them the target of unholy creatures. Or perhaps an Inventor's research leads him directly to the mist-covered land of Transylvania.

81 Bodyguard

Literacy: Intelligence 13 or higher • Wealth: Working-Class

Weapon Training: Bat (as Bludgeon, 1d3)

Trade Goods: Gold earring (5 gp), 1d3 gold teeth (1 gp each), and a menacing scar

Starting Age: 17 + 1d20 years

Languages: Common

Description: Bodyguards are intimidating fellows who have found a niche protecting clients from threats both real and imagined. Maybe a Bodyguard was hired by an individual who feared a monster's retribution. A Bodyguard might also have lost a client to the forces of darkness and want to set the record straight.

82 Dandy

Literacy: Yes • Wealth: Rich

Weapon Training: Broken Champagne Glass (as Knife, 1d3)

Trade Goods: Loaded Dice, Flask of Alcohol, Steamer Trunk

Starting Age: 15 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Dandies are complete and utter party animals. They travel the world in hedonistic abandon, spending truckloads of inherited money on trinkets and experiences they will be lucky to remember a week from today. A Dandy would travel to Transylvania on a whim, a dare, or just to see it. Any number of drunken revelries might bring a Dandy face-to-face with a monster.

83 Cemetery Man

— Literacy: Intelligence 13 or higher • Wealth: Working-Class

84

Weapon Training: Shovel (as Club, 1d4)

Trade Goods: Wooden Crucifix, Dusty Trenchcoat (+1 AC), and Wide Brimmed Hat

Starting Age: 17 + 1d6 years

Languages: Common

Description: Cemetery Men are gravediggers who have come to the realization that the forces of darkness are a real threat to mankind and have resolved to do their best to eliminate that threat. As one of the few Occupations whose existence is predicated on prior knowledge of monsters, Cemetery Men require no pretense to wind up in Transylvania. Some might be native to the region. Others might have had their path to fight the forces of evil lead them here.

85 Clergyman

— Gender: Male • Literacy: Yes • Wealth: Lower Middle-Class

86

Weapon Training: Aspergillum (as Club, 1d4)

Trade Goods: Iron Crucifix, Bible, and 2 Vials of Holy Water

Starting Age: 17 + 3d6 years

Languages: Common plus languages equal to Intelligence modifier

Description: Clergymen are priests and monks who are trained and associated with the Church. A Clergyman might be trained to confront the forces of darkness. Or might have been called to a village to investigate supernatural events.

87 Oddity

- Literacy: Intelligence 13 or higher • Wealth: Penniless

88 Weapon Training: Bludgeon (1d3)

Trade Goods: Flame-retardant, heavy black cloak

Starting Age: 15 + 1d16 years

Languages: Common plus languages equal to Intelligence modifier

Description: Unlike a Circus Performer, an Oddity has some form of physical defect or physical deformation. An Oddity might be a Hunchback, Dwarf, Giant or have another condition that significantly alters his appearance. An Oddity may have been a Circus Performer but it is his eccentric appearance that differentiates him from the other members of a circus troupe.

89 Outlaw

- Literacy: Intelligence 13 or higher • Wealth: Working-Class

90 Weapon Training: Short Sword (1d6)

Trade Goods: Big Leather Trenchcoat (+1 AC) and Tricorner Hat

Starting Age: 17 + 2d4 years

Languages: Common plus languages equal to Intelligence modifier

Description: Outlaws are individuals who are wanted for crimes which they may or may not have committed. Outlaws are on the run from authorities who would bring them to justice, usually in a trial that is so blown out of proportion that the idea of the Outlaw receiving a fair judgment is unimaginable. Perhaps, the Outlaw has traveled to Transylvania to clear her name. Or maybe she has fled to Transylvania to avoid capture.

91 Sleuth

- Literacy: Yes • Wealth: Lower Middle-Class

93 Weapon Training: Parasol or Walking Stick (1d2)

Trade Goods: Hooded Lantern, Deerstalker Hat, Magnifying Glass, and Pipe (or Compact if female)

Starting Age: 15 + 1d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Sleuths are amateur investigators who are unaffiliated with any official government or professional investigative bureau. Sleuths are excited by the thrill of solving mysteries and bringing criminals to justice. A Sleuth can easily run afoul of monsters while on a fact-finding mission. Or an unsolvable case or fantastic culprit might be enough to draw the interest of a Sleuth.

94 Pioneer

Literacy: Intelligence 13 or higher • Wealth: Working-Class

Weapon Training: Bowie Knife (as Dagger, 1d4) and Musket with 4 rounds of ammo

Trade Goods: Tobacco (5 gp) and some animal pelts (2 gp)

Starting Age: 19 + 2d8 years

Languages: Common

Description: Pioneers are people of the American frontier who have found themselves embroiled in a war against the forces of darkness. Perhaps a Pioneer's family was lost in a monster attack and maybe that trail leads her to Transylvania. Or a well-known Pioneer might be touring Eastern Europe as a member of an American "Wild West" show.

95 Librarian

— Literacy: Yes • Wealth: Lower Middle-Class

96 Weapon Training: Slingshot (1d2, otherwise as sling) and some rocks

Trade Goods: Curious and Rare Book

Starting Age: 15 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Librarians are bookhounds of the first order. A Librarian might be in Transylvania to acquire books for the library at which she is employed. A Librarian might have also stumbled upon an ancient tome that leads her to Transylvania.

97 Factory Worker

Literacy: No • Wealth: Poor

Weapon Training: Length of Pipe (as Bludgeon, 1d3)

Trade Goods: A Towel tied up into a small sack containing an old cigar box with 1d4 personal items and 2 sp

Starting Age: 12 + 1d8 years

Languages: Common

Description: A Factory Worker is someone who grew up among the dirt and grime of industrialized Europe. Perhaps the Factory Worker was abducted and wound up in Transylvania. Or perhaps her family was slain by a monster and now she seeks revenge.

98 Aristocrat

— Literacy: Yes • Wealth: Rich

00 Weapon Training: Short Baton or Fan (1d2)

Trade Goods: Family Name and Fine Clothes

Starting Age: 15 + 2d8 years

Languages: Common plus languages equal to Intelligence modifier

Description: Aristocrats are noble-born and wealthy beyond most people's wildest dreams. Aristocrats enjoy a degree of celebrity in society and must be careful to avoid scandal befalling their family name. An Aristocrat may come from a family line that has been marked for death by the forces of darkness. Or an Aristocrat might be investigating family lands or strange artifacts that their family has acquired.

FUN OCCUPATIONAL FACTS

GOING OFF TO WAR

Some occupations specify that a character has served in a war. A group may or may not want to know which war and when. The late 1800s did not feature many

high-profile conflicts but, rather, a number of colonial wars in various regions. A table for characters with wartime experience is on the following page. Find the age of the character on the table and cross-reference it with the conflict the character would have served based on his nationality.

Age	War	Who Fought and Why
18-81	American Indian Wars (1811-present)	United States. Native Americans, primarily West of the Mississippi River. Colonial War in America, mostly a war of conquest against the indigenous people.
19-30	Spanish American War (1898)	Americans and Cuban nationalists. Spanish. Partly a war for Cuban independence from Spanish rule but also a war by which the United States hoped to expand its own influence in the region.
21-33	First Italo-Ethiopian War (1895-1896)	Italians. Ethiopians with Russian and French officers aiding the Ethiopians. Colonial War in Africa.
31-40	Franco-Dahomean War (1890)	French. Dahomeans. Colonial War in Africa.
36-48	Anglo-Egyptian War (1882)	English. Egyptian. Colonial War in Egypt.
39-54	Anglo-Zulu War (1879)	English. Zulu tribesmen. Colonial War in Africa.
45-60	Franco-Prussian War (1870-1871)	French. Germans. A war between France, an established power, and the German Empire, a growing power on the European continent.
56-80	American Civil War (1861-1865)	Americans. A war among the states in the United States over a variety of issues, including slavery.

CAN MY CLERGYMAN TURN A VAMPIRE?

Short answer: Yes. There are several occupations that might reasonably have a shot at turning the unholy. Each of them turns unholy as if their caster level was 1. To carry this ability over to a subsequent class that cannot turn unholy, the character's base Ruin must be increased permanently by +1 and the character must have two ability scores permanently reduced by -1.

STARTING MONEY

A 0-level character begins play with the following amount of money based on their Wealth level. In addition, a 0-level character makes a roll on the Equipment table (Table 3:4) on p. 73 of the *DCC RPG*. If the roll result is a "Holy Symbol", re-roll on the *Transylvanian Adventures*' "Holy Symbol" table on page 127.

Reference the character's wealth level on the chart below and roll the dice indicated to determine how much money a 0-Level character starts out with.



Level of Wealth	Starting Money (at 0-Level)
Penniless	1d4 c
Poor	1d10 c
Working-Class	2d12 c
Lower Middle-Class	2d20 c
Middle-Class	2d4+1 s
Well-Off	4d4 s
Rich	5d8 s
Filthy Rich	3d20+3 s

STARTING AGE

Everyone has an expiration date. Over time, adventurers will age and eventually die.

To determine a character's birthday, roll a d12 and assign the birth month to the corresponding month on the calendar -- 1 is January, 8 is August, etc. Then roll a d30 to determine the actual date of the month for the character's birthday. It's fine to adjust the date up or down one day if a player wants. Working up a horoscope for the character is both awesome and recommended, if you have the time. The Judge can also use this random date method to determine the date and month on which the campaign starts.

Determining the character's birth year or the starting year of the campaign is not critical. The campaign could easily go along like it's always sometime in the late 1800's. If a group wants to enjoy an historical game, assume the starting year of the campaign is 1899 and derive the character's birth-year from that date. For example, if it is August 23, 1899, and a character is 21 years old and has the birthdate of August 10th, then the character's birth-year would be 1878.

EFFECTS OF AGE

As time passes, players will experience their characters growing older. Note that characters who begin the game at an advanced age may already have some of the effects described below.

- ✘ At the age of 40, the player can choose one type of non-physically exerting topic for which the character gets a +4. This could be fairly broad like "Traps" or "History". The Judge has final veto over the application of this bonus.
- ✘ From age 45 on, the character can no longer use the ability increase rolls acquired at each level.
- ✘ From age 45 on, the player must make a Ruin check at the end of every adventure. This roll is with a -5 modifier to the DC. So a 62-year old character who ends an adventure with 4 Ruin would need to roll his action die and add his Luck modifier against a DC of 4d6-5. If the Ruin roll fails, the character has died of "natural" causes. These may include (1-2) heart attack, (2) cholera, (3-4) consumption, (5-6) pneumonia, (7) scarlet fever, (8) smallpox, (9) infected wound, (10-11) influenza, (12) sudden seizure, (13) venereal disease, (14) hunting accident, (15) fall, (16) run over by a wagon, (17) struck by lightning, (18-19) complications from a prior injury, (20) unexplained illness. Feel free to substitute "unexplained illness" or "infected wound" for "venereal disease" if it is more appropriate for the character.
- ✘ At age 45 and every 5 years after, the character permanently loses one point from Stamina, Agility, or Strength. Randomly determine which Ability Score experiences the loss.
- ✘ At age 55 and every 5 years after, the character's Base Ruin is permanently increased by +1.



CHARACTER CREATION EXTRAS

THE FOLLOWING CHAPTER DETAILS A NUMBER OF OPTIONAL RULE ENHANCEMENTS AND TABLES THAT CAN BE USED DURING OR AFTER CHARACTER CREATION.

THE “LIFE’S BEEN GOOD TO ME SO FAR” TABLE

A character who meets one of the following criteria after rolling ability scores may roll on the “Life’s Been Good to Me So Far” table below. Other characters may be allowed to roll on the table at the Judge’s discretion.

- ✖ The character has no ability scores higher than 11.
- ✖ The character has an ability score less than 8 and no ability score higher than 13.

The advantage of rolling on the table is that the character receives 2 points to place in any ability score she chooses. The only limitations are (1) no ability score can be increased above 18 and (2) no penalty from rolling on the table can reduce an ability score below 3. Beyond that, have fun.

Roll 1d20 on the following chart:

-
- 1 **Confined to a Wheelchair:** An attack or accident has left you confined to a wheelchair. You get around just fine although your movement speed is reduced to 20'. You also have trouble fitting into tight corridors and without the chair your movement is 5'. The Judge may disallow certain acrobatic feats unless you provide an awesomely cool description.
-
- 2 **Alcoholic:** You need to drink. Often. Each night and before every In-Between Adventures phase, you must make a Ruin roll. If you make the roll, you stay on the wagon. If you don't, then you spend the entire night or the entire time between adventures on a total bender. If you roll a “1” on your Ruin check, then you spend the night so drunk you cannot walk or, if between adventures, you spend time in jail. Each time you spend a period of time drunk, you recover 1 Luck point. You do not need to have alcohol on your person. Sometimes you don't even know where you find it. This is because you have a problem. This is not curable. At the player's discretion, the drug of choice could be changed into something equally addictive and debilitating, like opium, morphine, heroin (a cough suppressant), laudanum or cocaine (an appetite suppressant).
-
- 3 **Lame:** You have trouble walking due to an animal attack, accident or birth defect. Your movement is reduced by 5'. One leg is fine but the other needs assistance with a cane, leg brace, or peg. Without assistance, your movement is reduced to 10'.
-
- 4 **Missing a Hand:** An animal attack, accident, or birth defect has left you without one of your hands. On the plus side, your hand has been replaced by a hook (1d3 damage) and can be replaced with a trained, one-handed melee weapon with an Upgrade (see the Character Class chapter for more on Upgrades). On the negative side, you cannot use two-handed weapons.
-

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- 5 **Jilted Psychotic Lover:** A while ago, you broke the heart of someone who is deeply disturbed. Perhaps you left her at the altar. Or maybe he was always unrequited in his affections. In either case, this is a person who has a psychotic drive to be near you and to prevent “rivals” from stealing your heart. In his or her head, you really do love him or her. You just don’t realize it yet. The Jilted Psychotic Lover can show up in any game session. Maybe he leaves you flowers and a creepy message. Maybe she tries to kill another party member that she thinks you like better than her. Maybe she shows up just in the nick of time to save you -- but only you. The Jilted Psychotic Lover is impossible to kill. The group should collaborate on wild and crazy narratives on how the Jilted Psychotic Lover survives potentially fatal situations. In the event the Jilted Psychotic Lover does wind up dead, there’s always the option to bring him back as a Vampire, Abomination, or Ghost. The Judge may introduce your Jilted Psychotic Lover into play at her discretion. It’s advised that the Judge only brings her into play sparingly, however, and at times when the Jilted Psychotic Lover’s appearance will have the most dramatic impact. Your Ruin score is lowered by one when the Jilted Psychotic Lover makes his (or her) appearance.
-
- 6 **Ginger:** You have shockingly bright red hair. You have a -1 to all Reaction rolls with Transylvanian villagers because they all think you’re a witch.
-
- 7 **Skittish:** You are easily frightened. You have a -2 to all Fear saves. You also have to make a Ruin roll each evening with a -5 modifier to the roll to determine your DC. If you do not pass the Ruin roll, you wake up with horrible nightmares and take one point of Intelligence damage.
-
- 8 **Broke:** Your Wealth is permanently dropped -3 levels and you start play with no money. If your Wealth level is already Penniless or reduced to Penniless, it cannot be lowered further. Something finally went your way.
-
- 9 **Needs Glasses:** You see fine with your glasses. But without them, you can’t even see your hand in front of your face. You have a -5 penalty to all actions when you are not wearing glasses. Any time you roll a Fumble, the Judge may rule that your glasses go flying off. You receive a Luck point when the Judge decides to do this instead of having you roll on the Fumble table.
-
- 10 **Clumsy:** When rolling on a Fumble table, roll two Fumble dice and take the worst result.
-
- 11 **Phobic:** You have an irrational fear of something, like fire, spiders, heights, snakes, or deep water. At any point in time where the subject of your phobia is present in large quantity, the Judge may call for a Fear save with a DC of 15. If you fail, you are frozen with Fear and cannot take Intelligence damage to snap out of it. You must stay frozen in fear each round until you make your Fear save. Whenever the Judge calls for a Fear save against your phobia, you gain 1 Luck point.
-
- 12 **Albino:** You have no pigment to your skin, your hair is white and your eyes are a little pink. You have a -2 to all Reaction rolls with Transylvanian villagers because they think you’re a vampire.
-
- 13 **Weird Magnet:** If a ghost haunts anyone, it’s you. If a demon possesses anyone, it’s you. If a vampire falls head over heels in love with anyone, it’s you. And the first person a monster tries to attack in any encounter is you.
-

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- 14 **Gambling Fool:** You like cards, dice, horse races, and anything that involves a wager. Your Wealth is dropped -1 level. You have to spend two points of Luck to resist any opportunity to gamble, no matter how inconvenient it is.
-
- 15 **Worldly:** You have either had a scandalous past or look a lot like someone who has. At the start of each game session, make a Ruin roll. If you fail the Ruin roll, then you will encounter someone in the session who believes they have had sex with you in the past. This person can appear in any scene or location that the Judge sees fit. Whether or not it really is you or someone who just looks a lot like you is your choice. You receive one point of Luck when the Judge brings this matter into play.
-
- 16 **Delirium:** Your mind is completely unhinged for some reason. You talk to things that aren't there. Maybe you eat bugs. Maybe you think you are a bug. You have a -4 penalty on all saves against Illusions or mind-altering magic. In addition, the Judge may insert hallucinations and random weirdness into your roleplaying experience whenever she wants. No one else sees them but you. And they might think you're crazy if you try to explain it to them. Your Ruin score is lowered by one point whenever the Judge derails you with a hallucination.
-
- 17 **Out of Time:** You come from an alternate future where the forces of evil have won. You have a -1 die shift to interact with anyone who is not a close friend, relative, or party member. You have visions of your alternate universe and are driven to save this timeline/dimension from the same fate. Either you had family and friends return with you who have all gone to complete some part of the grand mission to save the world or you have friends and family in this timeline that recognize you and take you in. Don't worry about paradoxes, unless it would seem fun to have them in the game.
-
- 18 **Sleepwalker:** Each game session you must make a Ruin roll. If you succeed, then nothing happens. Otherwise, then you will go on a sleepwalking excursion at the Judge's discretion. The Judge may have you wander wherever and into whatever she deems interesting for you. Your Ruin score is lowered by one point when this sleepwalking event takes place.
-
- 19 **Unlucky:** For you, 2s are now also 1s -- meaning you roll a Fumble if you roll a 2 on your Action Die as if you'd rolled a 1. If you have multiple dice as your Action Die, both dice must be either a 1 or a 2 for it to be a Fumble.
-
- 20 **Magnificent Bastard:** Congratulations, you have your very own "Magnificent Bastard". This person holds a grudge against you over a real or imagined professional rivalry. The Magnificent Bastard always appears to be one step ahead of you and seeks to steal your possessions or glory. He or she may also be accompanied (or represented) by thugs or henchmen. The Magnificent Bastard cannot be killed and presents an opportunity for the group to invent wild narratives on how he would survive any danger in which he finds himself. In the event that the Magnificent Bastard is killed, he returns as a Vampire or is revived by some dark sorcery or artifact -- that he likely stole from you. The Judge may bring your Magnificent Bastard into play at her discretion. It's advised that the Judge only bring him into play sparingly, however, and at times when the Magnificent Bastard's appearance will have the most dramatic impact. Your Ruin score is lowered by -1 when the Magnificent Bastard makes his (or her) appearance.
-

“MAD-LiB” CHARACTER TABLES

The tables and rules included in the following section are optional. They are intended to help you determine how your character looks, dresses, and thinks about things. The tables describe the following attributes:

- ✧ **Height:** Height determines how tall a character is and is based off a character's Strength and Personality.
- ✧ **Build:** Build describes a character's body type -- whether he is slender, athletic or stocky. It is also based off of Strength and Personality.
- ✧ **Fashion Sense:** A character's fashion sense describes her preferred mode of dress. It is determined by alignment, Personality, and Intelligence.
- ✧ **Appearance Traits:** A character may have both positive and negative appearance traits. These are short phrases corresponding to physical characteristics and describing how a character looks.
- ✧ **Hobbies:** These are subjects about which the character has an interest. They identify areas of expertise the character may have that might not be covered by the character's occupation.
- ✧ **Absolutes:** Absolutes are things that a character either always or never does. A player can use absolutes to help decide what a character would do in a given situation.
- ✧ **Principle:** A principle is an ethic, moral, or belief that serves as the character's guiding light. This is the core of what the character values and helps her to act heroically. A principle may align with a character's absolutes or conflict with them.
- ✧ **Catalyst:** A catalyst is a short phrase indicating something in the hero's past that set her on her present course. Catalysts are left vague because it is assumed the player will fill in the details before or during play.

USE SOME, ALL, OR NONE

For many groups, it doesn't make sense to roll on all of the tables when creating a 0-Level character. Some groups may roll on the tables associated with appearance, physical traits, and hobbies while waiting until a character achieves 1st level to roll on the tables for a character's principle, absolute, and catalyst.

HEIGHT TABLES

Height tables are broken out into male and female height. Read the instructions associated with each table carefully as the application of ability score modifiers differ for males and females.

HEIGHT TABLE (MALE)

Roll a d6, adding both your Personality modifier and Strength modifier to the roll.

Result	Description
-1 or lower	Freakishly Tall
0-1	Freakishly Short
2-3	Short
4-5	Average Height
6+	Tall

HEIGHT TABLE (FEMALE)

Roll a d6, adding your Personality modifier to the roll but subtracting your Strength modifier from the roll. This means that a female character with a -3 Strength modifier would add +3 to the d8 roll and a female character with a +1 Strength modifier would subtract -1 from the d8 roll.

Result	Description
-2 or lower	Freakishly Tall
-1 to 1	Tall
2-4	Petite
5+	Average Height

OPTIONAL RULE ENHANCEMENT FOR HEIGHT

Consider awarding penalties or bonuses to a character attempting an action where height would be a factor. Suggestions include:

- ✘ A -4 penalty for a short character attempting to climb or reach something taller than him.
- ✘ A -4 penalty for a tall character trying to quickly navigate a short tunnel.
- ✘ A -2 bonus to the attack roll of a tall character with a very short opponent. A +2 bonus to the attack roll of a short character attacking a much taller opponent.
- ✘ A free whack against a short character closing to melee range against a much taller opponent.

BUILD TABLES

The Build tables describe the body type of the character—whether the character is thin or wide and whether the character is physically fit. The tables are divided into male and female body types. Read the instructions associated with each table carefully as the application of ability score modifiers differ for males and females.

BUILD (MALE)

Roll a d6, adding both your Personality modifier and Strength modifier to the roll.

Result	Description
-2 or lower	Rotund
-1 to 0	Gaunt
1	Doughy
2	Stocky
3	Wiry
4-5	Slender
6	Athletic
7	Well-Muscled
8+	Chiseled



BUILD (FEMALE)

Roll a d6, adding both your Personality modifier and Stamina modifier to the roll.

Result	Description
-3 or lower	Mannish
-2 to -1	Plump
0	Willowy
1	Girlish
2-3	Athletic
4	Slender
5	Curvaceous
6	Womanly
7+	Voluptuous

FASHION SENSE TABLES

The Fashion Sense tables describe the character's preferred mode of dress. The tables are broken out by gender and alignment. It should be assumed that a character will dress according to her fashion sense to the greatest degree allowed by her wealth. It is possible that a character's fashion sense might be unaffordable to

her wealth level -- a *poor* character with a *sophisticated* fashion sense, for example. In these situations, a character may burn wealth (see page 224 of the "In-Between Adventures" chapter) to buy suitable clothes or deal with the penalty for feeling uncomfortable in her clothes (see below) until such time as suitable clothing can be acquired.

FASHION SENSE (MALE)

Roll a d6, adding both your Personality modifier and

Intelligence modifier to the roll.

Result	Lawful	Neutral	Chaotic
0 or less	Pompous	Mismatched	Discordant
1	Old-Fashioned	Disheveled	Gaudy
2	Thrifty	Second-hand	Flamboyant
3	Conventional	Well-Groomed	Unconventional
4-5	Dapper	Casual	Trendy
6	Tasteful	Contemporary	Stylish
7+	Classic	Sophisticated	Trend-setting

FASHION SENSE (FEMALE)

Roll a d6, adding both your Personality modifier and

Intelligence modifier to the roll.

Result	Lawful	Neutral	Chaotic
0 or less	Old-Fashioned	Disheveled	Conspicuous
1	Thrifty	Dated	Gaudy
2	Tidy	Comfortable	Trendy
3	Conventional	Casual	Provocative
4-5	Tasteful	Contemporary	Stylish
6	Classic	Sophisticated	Alluring
7+	Sophisticated	Trend-setting	Glamorous

OPTIONAL RULE ENHANCEMENTS FOR FASHION SENSE

- ✘ The suggestion for a fashion sense rule enhancement is to award penalties or bonuses to a character depending on how well or poorly dressed he is for an occasion. Suggestions include:
- ✘ The character receives a +2 bonus to retainer morale checks and Socialize skill checks where NPCs would find the character's mode of dress impressive.
- ✘ The character receives a -2 penalty to Socialize skill checks when under-dressed or dressed inappropriately for an occasion.
- ✘ Characters who adopt a mode of dress for an occasion that goes against their fashion sense descriptor get a -2 to all rolls related to Strength and Agility -- including skill checks, attack rolls and Reflex saves -- due to the uncomfortable fit of the clothes. A *disheveled* character having her hair done and dressing up in a beautiful ball gown would be an example of a character dressing outside of her fashion sense. A *penniless* character who could not afford clothes to match her *glamorous* fashion sense would be another.



APPEARANCE TRAIT TABLES

Appearance traits are readily noticeable aspects of a character's appearance that allow her to stand out from others. These are noticeable and defining features of the character. A character may have both positive and negative traits. Use the following guidelines to determine the tables on which a character will roll and to determine how many appearance traits a character should have.

- ✘ All characters roll one positive appearance trait.
- ✘ A character receives a number of additional positive appearance traits equal to her positive Personality modifier. For example, a character with a 15 Personality would have a total of 2 positive appearance traits (1+1) and a character with an 18 Personality would have a total of 4 positive appearance traits (1+3).
- ✘ If a character has a Personality score between 4 and 8, then the character should roll once on the negative Appearance Trait table corresponding to the character's gender.
- ✘ If a character has a Personality score of 3, then the character should roll twice on the negative Appearance Trait table corresponding to the character's gender.

CAN I LOSE APPEARANCE TRAITS?

At the Judge's discretion a character who takes permanent Personality damage could lose positive appearance traits or gain negative appearance traits if his Personality score is permanently lowered below one of the thresholds listed above. Similarly, a character's build could be affected by permanent Personality, Strength, or Stamina damage. Old age could also cause changes in appearance traits, as could corruption and even results from the critical hit tables.

Conversely, permanent changes that increase Personality, Strength, or Stamina might boost build, remove negative appearance traits, or add positive appearance traits. None of this is required. It all depends on the players, the Judge, and how much the group wants to model changes in a character's appearance over time.

POSITIVE APPEARANCE TRAITS TABLE

All characters roll one positive appearance trait. Characters with a 13 or higher Personality roll a number of additional positive appearance traits equal to their positive Personality modifier. So a character with an 8 Personality would have 1 positive appearance trait and

a character with a 16 Personality would have a total of 3 positive appearance traits. If rolling the same appearance trait more than once, re-roll again to determine a different trait.

d20	Male Result	Female Result
1	Passionate Eyes	Stunning Eyes
2	Intense, Piercing Gaze	Strong Cheekbones
3	Manly, Cleft Chin	Dimpled Cheeks
4	Twinkling Eyes	Sensual Features
5	Quick Wit	Melodic Laugh
6	Calm Demeanor	Natural Beauty Mark
7	Strong, Angular Jawline	Long, Dark Eyelashes
8-9	Straight, Aquiline Nose	Beguiling Smile
10	Smoldering Good Looks	Fetching Appearance
11	Roguish Smile	Smoldering, Seductive Gaze
12	Five O'Clock Shadow	Youthful Beauty
13-14	Strong Cheekbones	Full, Inviting Lips
15-16	Swarthy Complexion	Graceful Demeanor
17	Attractive Hair (can be curly, straight or a striking color of some sort)	
18	Boyish Charm	Rose-Kissed Cheeks
19	Faint, Masculine Scar	Cute, Freckled Nose
20	Broad Shoulders	Statuesque Figure

NEGATIVE APPEARANCE TRAITS TABLE

A character with a Personality score between 4 and 8 has one negative appearance trait. A character with a Personality score of 3 has two negative appearance

traits. If rolling the same appearance trait more than once or a trait that contradicts a positive appearance trait, re-roll a different trait.

d24	Male Result	Female Result
1	Sallow Features	Unkempt Tresses
2	Squinty Eyes	Colorless Hair
3	Narrow Face	Sunken Eyes
4	Weak Chin	Deathly Pallor
5	Close-Set Eyes	Soft Chin
6	Balding Hair	Mousy Features
7	Unkempt Hair	Long Countenance
8-9	Crooked Teeth	Crooked Teeth
10	Bushy Eyebrows	Large Nose
11	Patchy Facial Hair	Full, Round Face
12	Prominent Wart or Mole	Close-set Eyes
13	Bug Eyes	Heavy Eyebrows
14	Lazy Eye	Prominent Wart or Mole
15	Slouched Posture	Saucer-Eyed
16	Unsightly Facial Scar	Visible Birthmark
17	Hairy Back	Annoying Laugh
18	Big Ears	Hairy Features
19	Beady Eyes	Pale, Thin Lips
20	Large Forehead	Short Neck
21	Prominent Brow Ridge	Blank Expression
22	Small, Lipless Mouth	Hairy Chin
23	Red, bulbous nose	Lazy Eye
24	Extremely Short Neck	Petulant Expression

HOBBIES TABLE

Hobbies are areas of study and diversion in which a character immerses herself when she is not working toward her occupation. Hobbies are semi-occupations. There's a possibility that the character's hobby will align with her occupation. An artist may have painting or sculpting as a hobby. In these instances, the hobby can represent an aspect of the character's Occupation about which she is deeply specialized or it could represent a secondary aspect of the character's Occupation

in which she dabbles. The guidelines for rolling on the Hobbies table follow:

- ✖ A character with an Intelligence of 8 or lower does not roll on the Hobbies table.
- ✖ A character with an Intelligence between 9 and 15 rolls once on the Hobbies table.
- ✖ A character with an Intelligence higher than 16 rolls twice on the Hobbies table.

D100 HOBBY

01	Reading Books About Ancient Alchemy	18-19	Studying Cartography
02	Studying Ancient Mythology	20	Practicing Chemistry and Applied Sciences
03	Collecting Ancient Weaponry	21	Studying and Playing Chess
04	Studying Exotic Cultures	22	Coin Collecting
05	Collecting Apocryphal Texts	23	Collecting Dead Creatures, especially unusual ones (taxidermy)
06-07	Practicing Amateur Archaeology	24	Engaging in Crafts
08	Practicing Archery and Making Bows and Arrows	25	Studying Cryptozoology
09-10	Collecting Banned Books and Contraband Literature	26	Watching Ballet
11	Conducting Birdwatches	27	Reading Books on Demonology
12	Blacksmithing	28	Building Dirigibles and Flying Them Short Distances
13-14	Practicing Boxing	29	Breeding and Training Dogs
15	Brewing	30	Drawing and Sketching
16-17	Playing Card Games like gin-rummy or Bridge	31	Working with Electricity and Magnetic Fields
		32-33	Practicing Exotic Fighting Arts



34	Growing Exotic Flowers
35	Studying Exotic Religious Beliefs
36	Farming
37	Cooking and Eating Fine Food
38	Collecting and Shooting Firearms
39	Building Gliders and Airships and Flying Them
40	Studying Folklore
41	Practicing Hypnotism
42	Gambling
43	Gardening
44	Creating and Repairing Clockworks
45	Studying Genealogy and Heraldry
46	Playing Golf
47-48	Reading and Collecting Gothic Romances
49	Building New Types of Firearms and Shooting Them
50-51	Hiking and Camping
52	Breeding and Riding Horses
53	Analyzing and Betting on Horse Races

54-55	Hunting
56	Collecting and Creating Interesting Pieces of Jewelry
57	Working With Pendulums And Dowsing Rods
58	Studying Law
59	Practicing Leeching and Studying the Humours and Medieval Medicine
60	Learning Magic Tricks, especially Card Tricks
61	Studying New Advances in Medical Science
62	Studying Herbalism and Entheogens
63	Reading About Military History and Tactics
64	Studying Modern Warfare and Weaponry
65-66	Climbing Mountains
67	Listening to and Performing Music
68	Studying the Occult
69	Reading About Asia and Practicing Meditation
70	Painting
71	Reading Palms and Creating Astrological Charts
72	Building Cameras and Practicing Photography
73	Studying Psychology and Philosophy

74	Public Speaking
75	Collecting Rare Books
76	Reading About and Collecting Relics and Artifacts
77	Solving Riddles and Puzzles
78	Sculpting
79	Reading About Spiritualism and Attending Seances
80	Studying Secret Societies and Conspiracy Theories
81	Sewing
82	Reading Shakespeare
83	Spelunking
84	Reading The Cases of Sherlock Holmes
85	Stargazing and Studying Astronomy
86-87	Reading About Supernatural Phenomena
88	Tailoring
89	Reading Tales of the Wild West
90	Reading About Unsolved Crimes
91	Inventing Gadgets
92	Reading About Telepathy and ESP

93	Collecting and Studying The Works of Dr. Frankenstein
94	Reading Edgar Allen Poe
95	Trapping Small Game
96	Treasure Hunting
97	Woodworking
98-99	Wrestling
00	Writing and Reading Poetry

OPTIONAL RULE ENHANCEMENTS FOR HOBBIES

Hobbies are one-half as potent as occupations. When adjudicating how a hobby can help a character, a Judge should consider how she allows occupations to work in play and cut the efficacy of that in half. Some suggestions follow:

- ✦ If an occupation would give a character a +2 bonus, an applicable hobby should give a character a +1 bonus.
- ✦ If an occupation would give a character a +4 bonus, an applicable hobby should give a character a +2 bonus.
- ✦ If an occupation would give a character a +1 die shift, an applicable hobby should give a character a +1 bonus.
- ✦ If not having an applicable occupation gives a character a -1 die shift, then having an applicable hobby would allow the character to attempt something with a -1 penalty to the roll.
- ✦ If not having an applicable occupation prevents the character from attempting an action, then having an applicable hobby would allow the character to attempt something with a -4 penalty to the roll.

PRINCIPLE TABLES

A character's principle is the defining ethic, moral, or value which the character innately upholds in the most dire of circumstances. It defines when and where the

character steps across the line to become a hero or heroine.

Roll a d20 and consult the table corresponding to the character's alignment.

PRINCIPLE TABLE (LAWFUL)

d20 Result

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| 1 | Inner Strength: The character has a reserve of physical strength that can be called upon in times of great need. |
| 2 | Tireless: The character will never allow her accomplishments to be attributed to luck or chance. |
| 3 | Altruistic: The character upholds the law or religious doctrine without regard to reward or what others might think. |
| 4 | Confident: The character is able to journey where others are afraid to go. |
| 5 | Conscientious: The character never violates the law or his religious doctrine, even if it would be the easiest course of action. |
| 6 | Respectful: The character will sacrifice his goals and well-being for the reputation of his family or organization. |
| 7 | Cool: The character maintains her composure in the face of fear, danger and adversity. |
| 8 | Courageous: The character is not deterred by the difficulty or scale of a challenge. |
| 9 | Honest: The character will not lie to herself or others. |
| 10 | Honorable: The character lives by a strong set of values set forth by a social or religious institution and is willing to take on great risk to protect those values. |
| 11 | Idealistic: The character will put her life on the line to protect the law or her religion. |
| 12 | Kind: The character is willing to pass over his own goals or wealth to a cause or to help those in need. |
| 13 | Optimistic: The character is never discouraged by failure, gossip or negativity. |
| 14 | Persistent: Failure or the fear of failure never deters her from future attempts. |
| 15 | Protective: The character would give his life to protect children and innocents. |
| 16 | Reliable: The character will risk life and limb to make good on a promise or vow. |
| 17 | Resilient: The character is able to recover quickly from setbacks. |
| 18 | Selfless: The character is willing to sacrifice well-being or personal goals to help others in need. |
| 19 | Thoughtful: The character is good at thinking things through, even if uneducated or otherwise not that bright. |
| 20 | Visionary: The character believes their efforts on behalf of a social or religious organization will help create a better world. |

PRINCIPLE TABLE (NEUTRAL)

d20	Result
1	Tireless: The character will never allow his accomplishments to be attributed to luck or chance.
2	Altruistic: The character does what is right without regard to reward or what others might think.
3	Caring: The character will never allow those weaker or less privileged to suffer because of her goals or efforts.
4	Thoughtful: The character is good at thinking things through, even if the character is uneducated or otherwise not that bright.
5	Compassionate: The character genuinely cares about the well-being of others, especially those who are weaker or less privileged.
6	Confident: The character is able to journey where others are afraid to go.
7	Cool: The character maintains her composure in the face of fear, danger and adversity.
8	Courageous: The character is not deterred by the difficulty or scale of a challenge.
9	Humble: The character is willing to help others without promise of reward or esteem.
10	Individualistic: The character will stand up against the majority to protect those facing persecution.
11	Just: The character will never give up until she eliminates an injustice.
12	Kind: The character is willing to sacrifice his own goals or wealth to a cause or to help those in need.
13	Loyal: The character will risk her life to protect a friend or loved one.
14	Persistent: Failure or the fear of failure never deters the character from future attempts.
15	Protective: The character would give his life to protect children and innocents.
16	Reliable: The character will risk life and limb to make good on a promise or vow.
17	Resilient: The character is able to recover quickly from stressful or difficult circumstances.
18	Self-reliant: The character solves even the most intractable problems with her resourcefulness.
19	Selfless: The character is willing to sacrifice well-being or personal goals to help others in need.
20	Vengeful: The character will not stop until a wrong is made right.

PRINCIPLE TABLE (CHAOTIC)

d20	Result
1	Glory-seeker: The character will accept great risk for the promise of fame and esteem.
2	Tireless: The character will never allow his accomplishments to be attributed to luck or chance.
3	Risk-taker: The character will fly headlong into great peril for the thrill of it.
4	Confident: The character is able to journey where others are afraid to go.
5	Cool: The character maintains her composure in the face of fear, danger and adversity.
6	Courageous: The character is not deterred by the difficulty or scale of a challenge.
7	Creative: The character always receives inspiration at a time of great need.
8	Free-willed: The character is not deterred by threats from authority.
9	Idealistic: The character will put her life on the line to protect what she believes in.
10	Individualistic: The character will stand up against the majority to protect those who have been persecuted.
11	Optimistic: The character is never discouraged by failure, gossip or negativity.
12	Persistent: Failure or the fear of failure never deters the character from future attempts.
13	Resilient: The character is able to recover quickly from setbacks.
14	Romantic: The character will sacrifice everything for the person he loves.
15	Self-reliant: The character solves even the most intractable problems with her resourcefulness.
16	Single-minded: The character will not allow distractions to affect her focus.
17	Tenacious: The character will not give up until the truth is revealed or a mystery is solved.
18	Driven: The character will sacrifice her health and well-being in pursuit of knowledge.
19	Vengeful: The character will not stop until a wrong is made right.
20	Visionary: The character believes that his efforts will help create a better world.

OPTIONAL RULE ENHANCEMENTS

A character's principle is a defining feature of the character's heroic path. Violating a principle should increase the character's Ruin by +1 but not permanently.

When honoring a principle causes the character or party a hardship, it should decrease the character's Ruin by -1—also not a permanent decrease.

CATALYST TABLE

A catalyst is a phrase that signifies what life event propelled the character into a side career of monster hunting. It is presumably what caused the 0-level character to take up the call for adventure.

The catalysts are listed as open-ended phrases like “I

Swore Vengeance” or “My Family Once Lived In a Haunted House”. The intent is for a player to take a catalyst and build upon it to draw the character further and further into the campaign. It gives the player maximum leeway to shape his character’s background story.

CATALYST TABLE

01-02	Someone Broke My Heart	27-28	My Fiancee Died An Untimely Death
03-04	A Close Friend Called For Help	29-30	I Recently Learned I Am Descended From a Forgotten Line Of Transylvanian Nobility
05-06	I Committed a Costly Indiscretion	31-32	A Fugitive, Wrongly Accused
07-08	I Was Framed For a Crime I Didn’t Commit	33-34	I Bore Witness to a Ghastly Prophecy
09-10	My Family Was Cursed	35-36	My Family Once Lived In a Haunted House
11-12	There Was an Unexplained Death In My Family	37-38	Someone I Loved Died In a Hunting Accident
13-14	I Owe Someone a Debt	39-40	Someone I Loved Moved to Transylvania And The Letters Stopped Coming
15-16	I Was or Knew Someone Who Was The Target Of Demonic Possession	41-42	I Witnessed a Monster Attack
17-18	I Swore Vengeance	43-44	My Mother Told Me Something Terrible When She Died
19-20	Someone Squandered All of My Family’s Money	45-46	I Was Sent a Mysterious Journal
21-22	I Was Born Into a Family of Vampire Hunters	47-48	I Promised Something To Someone I Love As They Were Dying
23-24	I Was Powerless to Prevent a Family Tragedy	49-50	I Belong to a Secret Government Organization
25-26	My Father Made Grave Mistakes	51-52	I Have a Sibling That Has Gone Missing

53-54	My Sister's Reputation Was Ruined
55-56	I Recently Learned That Someone In My Family Is a Vampire Hunter
57-58	A vampire lord Has a Vendetta Against My Family
59-60	I Witnessed The Outbreak of a Vampire Plague
61-62	A Family Member Who Was a War Hero Told Me a Dark Secret
63-64	I Was Attacked By a Monster And Have a Wound That Will Not Heal
65-66	I Have Always Drawn Bad Luck Toward Me
67-68	I Am Targeted By An International Crime Syndicate
69-70	My Father Left Our Family When I Was a Child
71-72	I Think The Supernatural Can Be Explained And Harnessed By Science
73-74	I Was Told It Is My Destiny
75-76	I Was Orphaned at a Young Age
77-78	I Did Some Bad Things In The Past And Now I'm Trying to Do Good Things
79-80	I Was Raised Into It By The Church
81-82	I Was Raised In An Strange Orphanage
83-84	I Have Had These Recurring Dreams All My Life

85-86	I Decoded Secret Messages Left By My Ancestors
87-88	I Have Seen Something Man Was Not Meant To Know
89-90	I Dabbled In The Occult And Something Went Horribly Wrong
91-92	It Sounded Like A Good Idea At The Time
93-94	A Dark Fate Was Prophesied To Me And I Have To Do This To Avert It
95-96	I Have To Clear My Family Name
97-98	I Have To Save Someone You Love
99-00	I Was In The Wrong Place At The Wrong Time

OPTIONAL RULE ENHANCEMENTS

A character's catalyst is the starting point for a character's backstory which the player can create or discover over time. Once per adventure, a character can recover one point of Luck if a player can tie the events of an adventure back into the character's catalyst in a way that adds something new to the character's backstory. The Judge may reward particularly inventive or entertaining backstory details with other benefits at her discretion.

ABSOLUTES

An absolute is something a character tends to always or never do. A character is inclined to follow this absolute but it is not as integral to his self-identity as a principle. Ultimately, it is the player's decision whether a character acts on his absolute. Use the following guidelines when rolling on the absolute tables:

- ✖ Each character should roll once on the absolute table corresponding to the character's gender and alignment.
- ✖ Characters with a Personality score or 8 or less should roll twice on the absolute table corresponding to the character's gender and alignment.

ABSOLUTE TABLE (MALE/LAWFUL)

d30	Absolute
1	Always carefully considers every option, even if there is no time to do so
2	Always eager to use his skills or knowledge to help those in need
3	Always fights an evenly matched opponent even if the fight only seems to favor him or choosing not to fight increases the threat to the group
4	Always follows through on his word
5	Always gets his man
6	Always loyal to those close to him, even when they are in the wrong
7	Always minimizes the seriousness of his injuries when hurt
8	Always puts others' needs before his own
9	Always puts women on a pedestal, especially when he should distrust them
10	Always sees things as worse than they really are, especially when developing a plan
11	Always sees things in black and white, especially when they are not
12	Always shows up on time, even if it causes him an inconvenience or forces him to go it alone
13	Always sides with authority, especially when authority is wrong
14	Always tells people the truth, especially if it's inconvenient or unkind

15	Always wanted a wife and family even if it causes him to enter into a dysfunctional relationship
16	Always wears clothing that promotes a professional demeanor, even when it's uncomfortable or inconvenient
17	Never acts recklessly even when caution may put the group or mission at risk
18	Never asks for help especially if not doing so puts him at risk
19	Never attacks a defenseless opponent even when the opponent only appears defenseless or not attacking the opponent puts the group in danger
20	Never backs down especially if escalating a situation would put the group in danger
21	Never breaks the law even if it upholding the law would put the group or the mission in danger
22	Never capable of doing anything without planning even if time is of the essence
23	Never finds the words to express his emotions especially when those emotions might avert danger or warn the group of a threat
24	Never gives up in a fight even when it's clear he won't win and may even die
25	Never kills a prisoner even when leaving the prisoner alive is a greater danger for the group
26	Never leaves a man behind even when it puts himself, the mission or the group at great risk
27	Never lets emotions get the better of him even when anger or fear might help keep him from harm
28	Never makes the same mistake twice even if the group needs him to take the risk
29	Never puts himself ahead of the team even when his personal relationships are at risk or when his ideas might help the group
30	Never trusts anyone for fear of trusting the wrong person even if he needs to trust someone to protect the group or mission

ABSOLUTE TABLE (MALE/NEUTRAL)

d30	Absolute
1	Always appears calm and disinterested, even under duress
2	Always breaks off a relationship at the first sign of trouble
3	Always fights an evenly matched opponent even if the fight only seems to favor him or choosing not to fight increases the threat to the group
4	Always follows through on his word
5	Always gives generously to those in need, even when it causes him hardship
6	Always looks on the bright side of life, even when it is absurd to do so
7	Always minimizes the seriousness of his injuries when hurt
8	Always sleeps outside when possible, especially when threats are near
9	Always stands up against injustice, especially when the unjust are harming innocents or the powerless
10	Always stands up for his beliefs even if those beliefs place him against the group or cause him to jeopardize a mission
11	Always tries to do the right thing even if it places him against the group or causes him to jeopardize a mission
12	Always wants to learn from experience especially when study or research might avert danger for himself or the group
13	Never asks for help especially if not doing so puts him at risk
14	Never attacks a defenseless opponent even when the opponent only appears defenseless or not attacking the opponent puts the group in danger
15	Never feels comfortable in a crowd especially if he is needed to blend in to avoid scrutiny
16	Never feels comfortable unless a woman is in the group even if the woman is a divisive or untrustworthy addition to the group
17	Never finds the words to express his emotions especially when those emotions might avert danger or warn the group of a threat



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| 18 | Never gives up in a fight even when it's clear he won't win and may even die |
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| 19 | Never kills a prisoner even when leaving the prisoner alive is a greater danger for the group |
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| 20 | Never knows the right thing to say especially when he needs to use his social skills to promote the group's interests |
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| 21 | Never leaves a man behind even when it puts himself, the mission or the group at great risk |
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| 22 | Never lets emotions get the better of him even when anger or fear might help keep him from harm |
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| 23 | Never lets people down even when it puts himself, the mission or the group at great risk |
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| 24 | Never passes up an opportunity to experience something new even if his curiosity puts himself or others at risk |
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| 25 | Never pauses to think before acting especially if the lack of a plan could prove catastrophic |
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| 26 | Never puts himself ahead of the team even when his personal relationships are at risk or when his ideas might help the group |
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| 27 | Never puts material possessions above his spiritual and intellectual pursuits even if it means financial Ruin |
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| 28 | Never settles into a commitment, always packs up and leaves at the first sign of trouble |
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| 29 | Never shows emotions, especially when they would affect his ability to help the group, because he feels they show weakness |
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| 30 | Never turns down a fight especially if the opponents are larger, stronger or outnumber him |
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ABSOLUTE TABLE (MALE/CHAOTIC)

d30	Absolute
1	Always acts decisively and confidently on his first impulse
2	Always fidgets especially in situations where nervously throwing a rock, whistling or shuffling about might attract unwanted attention
3	Always flakes out when faced with responsibility or when the group depends on him
4	Always goes for the kill shot
5	Always keeps a weapon on hand
6	Always looking for the next idea or subject of study to bury himself into, especially when he is needed to be present
7	Always makes sure to get the best lodging, clothing, food and equipment, especially if he can't afford it
8	Always pushes others to take dangerous risks with him, especially when the risk involves death
9	Always questions authority, never does things because someone says so; even when it's the safest or best course of action
10	Always searching for the idealized, perfect woman; especially when a woman is looking to manipulate those ideals
11	Always stands up for his beliefs even if those beliefs place him against the group or cause him to jeopardize a mission
12	Always vainly concerned with his youth, attempting to appear youthful and associate with a younger crowd; especially if it involves a bad crowd
13	Always wants to get things done, especially if patience is the best course of action
14	Never backs down especially if escalating a situation would put the group in danger
15	Never considers the consequences for his actions even when those consequences puts himself or the group in danger
16	Never does anything he can pay someone else to do for him even if the hired help is morally or ethically challenged
17	Never feels comfortable unless a woman is in the group even if the woman is a divisive or untrustworthy addition to the group



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| 18 | Never fights fair even when fighting unfairly would cause dishonor |
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| 19 | Never hesitates to charge into battle especially when diplomacy or patience is the better strategy |
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| 20 | Never lets go of a grudge even when it may result in his Ruin |
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| 21 | Never passes up a chance to show he's better than another man especially when such macho behavior would cause conflict |
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| 22 | Never passes up a dangerous risk especially when the danger is potentially fatal |
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| 23 | Never passes up a seduction even if the tryst puts the group, mission or his relationships in jeopardy |
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| 24 | Never passes up an opportunity for adventure especially if the adventure is dangerous and has an unclear objective |
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| 25 | Never passes up an opportunity to play a practical joke even when it might cause a confrontation or embarrass the group |
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| 26 | Never settles into a commitment, always packs up and leaves at the first sign of trouble |
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| 27 | Never trusts anyone for fear of trusting the wrong person even if he needs to trust someone to protect the group or mission |
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| 28 | Never turns down a bet especially when that bet involves danger or a sum of money that he does not possess |
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| 29 | Never turns down a fight especially if the opponents are larger, stronger or outnumber him |
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| 30 | Never volunteers, especially if his expertise is really needed |
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ABSOLUTE TABLE (FEMALE/LAWFUL)

d30	Absolute
1	Always does something not asked of her to appear helpful especially when it puts the group or mission at risk
2	Always feels her actions are above reproach even when they have caused harm to the group or endangered the mission
3	Always follows the consensus group especially when she knows that the consensus will endanger them or the mission
4	Always has everything packed and ready
5	Always looks stunning even when mortally wounded or having survived a calamity
6	Always makes sure everyone else is okay before evaluating her own situation especially when she is wounded or potentially dying
7	Always sees things in black and white, especially when they are not
8	Always shows up on time, especially when it would create a socially awkward situation
9	Always stops listening in stressful situations especially if there is something she really needs to know to keep herself or the group safe
10	Always suspects that others are plotting against her even when it causes conflict in the group
11	Always takes the side of authority in a matter, even when the authority is wrong
12	Always treats the other characters like a surrogate family especially when it would interfere with the group's relationships outside of the group
13	Always tries to keep tabs on the other characters, even if it means violating their privacy
14	Always tries to make peace within the group even if it means giving up something she values or abandoning the mission
15	Always walks proudly, even in the face of humiliation or shame
16	Always wanted a husband and family or obsesses over having a family especially if she doesn't have one

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- 17 Always wears clothing that promotes a professional demeanor, even when it's uncomfortable or inconvenient
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- 18 Never breaks her word even if it means betraying the group or endangering the mission
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- 19 Never cares about what others think of her even when she has wronged them
-
- 20 Never develops attraction for men of lower station than herself especially if they would be a good partner for her
-
- 21 Never does things on her own, always needs a sidekick or buddy, especially when the group needs her to act independently
-
- 22 Never feels maternal towards anyone even when they are badly injured and need assistance
-
- 23 Never goes more than a week without spending time with her family even when it conflicts with the mission
-
- 24 Never hesitates to sacrifice herself for the greater good especially when the sacrifice is unnecessary
-
- 25 Never knows the right thing to say especially when she needs to use her social skills to promote the group's interests
-
- 26 Never lets emotions get the better of her even when anger or fear might help keep her from harm
-
- 27 Never loses her sense of self even when mentally subjugated or magically enthralled
-
- 28 Never tolerates anything out of order or messy especially when it might delay the group
-
- 29 Never tries to explain things even when a lack of details might endanger the group or mission
-
- 30 Never trusts or builds close friendships with other women especially when the group or mission requires her to do so
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ABSOLUTE TABLE (FEMALE/NEUTRAL)

d30	Absolute
1	Always depends on the other characters' happiness to determine her own outlook even if she is critically wounded or her life is falling apart
2	Always fidgets especially in situations where it might attract unwanted attention or prove socially awkward
3	Always fights unfairly especially when fighting a man or a larger opponent
4	Always follows the consensus group especially when she knows that the consensus will endanger them or the mission
5	Always helps women and children in danger especially if it puts the mission at risk
6	Always keeps a weapon on hand especially when it would be against the law or social mores to do so
7	Always keeps her feelings to herself especially when her feelings might warn the group of danger
8	Always looks stunning even when mortally wounded or having survived a calamity
9	Always makes sure everyone else is okay before evaluating her own situation especially when she is wounded or potentially dying
10	Always plans a way out even if there is no time to do so
11	Always stands up for her beliefs even if those beliefs place her against the group or cause her to jeopardize a mission
12	Always takes her time in everything she does and never hurries especially when it would endanger the group or mission
13	Always tries to keep tabs on the other characters, even if it means violating their privacy
14	Always tries to make peace within the group even if it means giving up something she values or abandoning the mission
15	Always wears comfortable clothes that she can fight in especially if she needs to dress up for an occasion
16	Never betrays a friend even if it means betraying the group or endangering the mission



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- 17 Never cares about what others think of her even when she has wronged them
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- 18 Never commits to a relationship, always runs at the first sign of commitment
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- 19 Never depends on herself, always relies on others, especially when the group needs her to act independently
-
- 20 Never establishes an emotional bond with her sex partners especially when it would cause tension in the group
-
- 21 Never falls for other people manipulating her, unless they're using magic
-
- 22 Never has fun with a group, only has fun when she's all alone, even when levity is required to blend in or make a good impression
-
- 23 Never hesitates to sacrifice herself for the greater good especially when the sacrifice is unnecessary
-
- 24 Never knows the right thing to say especially when she needs to use her social skills to promote the group's interests
-
- 25 Never lets emotions get the better of her even when anger or fear might help keep her from harm
-
- 26 Never loses her sense of self even when mentally subjugated or magically enthralled
-
- 27 Never minds solitude, just fine with being left alone for hours, even days
-
- 28 Never trusts or builds close friendships with other women especially when the group or mission requires her to do so
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- 29 Never wants anyone to do anything for her especially when the mission requires she rely on another character
-
- 30 Never wants to be the lead on anything, always wants to play a behind-the-scenes role especially when the group or mission requires her to do so
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ABSOLUTE TABLE (FEMALE/CHAOTIC)

d30	Absolute
1	Always appears innocent especially when she's done something that harms the group or the mission
2	Always breaks rules and goes against authority even when authority is in the right
3	Always changes friends, lovers and subjects of interest at the first sign of difficulty especially if the mission is at risk
4	Always dislikes anyone prettier or younger especially if she needs to cooperate with them on behalf of the group or mission
5	Always exaggerates about her injury when hurt especially if it would delay the group
6	Always fights unfairly especially when fighting a man or a larger opponent
7	Always has at least one party or get-together per week planned especially if it conflicts with a group objective
8	Always helps women and children in danger especially if it puts the mission at risk
9	Always interjects when not needed or wanted even if it escalates group tension
10	Always keeps a weapon on hand especially when it would be against the law or social mores to do so
11	Always lies instead of revealing her emotions especially if she is being manipulated by someone acting against the group
12	Always looks stunning even when mortally wounded or having survived a calamity
13	Always makes sure to get the best lodging, clothing and provisions money can buy even if she can't afford it
14	Always puts her goal as her sole focus to the detriment of everything else especially if it would cause problems with a love interest
15	Always seems smarter and wiser than her age or ability scores would indicate especially when her youth or inexperience might put her in danger
16	Always spends money recklessly when she is stressed especially if her funds are low



17	Always stands up for her beliefs even if those beliefs place her against the group or cause her to jeopardize a mission
18	Always suspects that others are plotting against her even when it causes conflict in the group
19	Always wants to be the center of attention even when blending in might keep her out of danger
20	Always wears provocative clothing especially when it is unwise to do so
21	Never commits to a relationship, always runs at the first sign of commitment
22	Never does anything she can pay someone else to do for her even when the hired help betrays the group or puts the mission in danger
23	Never fights fair, especially when she's fighting someone less skilled or smaller than she is
24	Never grasps the consequences of her actions even when those consequences puts himself or the group in danger
25	Never has any time in her schedule even if trivial activities would conflict with the group's plans or the mission
26	Never plans for the future even when the group's safety or the mission depends on executing a plan
27	Never spends more than a week or so away from an urban settlement especially if it conflicts with a group objective
28	Never stands for being left alone somewhere even when the group needs her to
29	Never trusts or builds close friendships with other women especially when the group or mission requires her to do so
30	Never wants to depend on a man for anything especially when the mission requires she rely on another character

OPTIONAL RULE ENHANCEMENTS

A character's Absolutes serve as the cornerstones of that character's decisions, along with the character's Principle and Catalyst. A character should lose -1 Luck for ignoring or violating an Absolute. A character should gain +1 Luck each time she incurs a hardship for following an Absolute



CHARACTER CLASSES

To Trevor,

If you have received this message, then I will not return from Castle Dracula. I have failed in my attempt to avenge the murder of your mother and end the terror that has plagued our family for generations. Please take the crucifix and holy water I have left for you. Leave this land and never come back. Transylvania is no longer safe for us. Travel only during the daytime. Stay to the roads. And if I should meet you by the light of the moon, I pray to God you have the strength to plunge a stake into my unbeating heart.

Your loving father,

Simon

STRANGERS IN A STRANGE LAND

The books and films upon which *Transylvanian Adventures* is based assume that the characters will be foreigners from Western Europe—travelers, investigators or adventurers of French, English, German, Spanish, Swiss or otherwise European descent. It's important to note that a group may continue with this assumption or even turn it on its head. There is no reason a party couldn't be composed of a mix of Saxon, Romanian and Gypsy characters in a meme where they help save the clueless Europeans hiking recklessly around the Carpathians. There's also no reason a character couldn't be of Asian or African descent. A Polymath can be a Taoist priest just as easily as a Reaver could be a Samurai or a Kung-Fu Fighting French explorer could be an Exotic.

The default for *Transylvanian Adventures* is a bunch of English men and women helping to protect villagers from some threat or adversary, often for gold, glory and whatever they find in the caverns. And that works fine. But the party could also be a group of Chinese dignitaries who are secretly members of a clan of monster hunters. Or maybe only one of the characters is Chinese. Maybe the Theorist is an African shaman. Or an African shaman who is also a noted scientist from a Western European university.

BUT IT GOES TO ELEVEN...

As you'll soon find out, *Transylvanian Adventures* classes go all the way up to 11th level. Why, you ask? There's really no good reason other than to pay homage to the movie, Spinal Tap, and fulfill a masonic debt. For those who have undoubtedly combed through this book already to locate the magic number to obtain this new 11th level, you need 1310 XP. That's DCC RPG experience points, by the way.

GOTTA HAVE CLASS

Transylvanian Adventures introduces eight new classes to DCC RPG that fit the themes and archetypes of adventurers in a *Gothic ass-kicking horror* setting. These classes are:

- ✧ **The Valiant** is a man or woman whom destiny has thrown into the conflict between good and evil. Valiants account for their lack of martial prowess with inspiring virtue and bravery. This class is the everyman or the girl-next-door who is thrust into extraordinary circumstances.
- ✧ **The Exotic** hails from a remote, exotic region of the world such as India, China, Africa, or the Americas. The Exotic exhibits strange, yet effective, fighting styles with seemingly inferior weapons like staves, oddly shaped knives, or bare hands.
- ✧ **The Halfbreed** was born from an unnatural union between a human and creatures of the infernal dark. The Halfbreed's supernatural bloodline is both a gift and a curse.
- ✧ **The Hunter** is a person who is singularly devoted to finding and slaying monsters. The Hunter possesses a driving vendetta against the forces of darkness and unmatched skills dedicated to their destruction.

- ✧ **The Polymath** is a scholar whose inquiries have revealed truths about the liminal areas of the world which philosophy and metaphysics cannot explain. The Polymath is an expert at distilling fact from folklore and using that information to his or her advantage.
- ✧ **The Reaver** is a stalwart warrior seeking to sharpen himself against the anvil of destiny. The Reaver chooses not to back down from any adversary and pursues the thrill of battle for its own sake.
- ✧ **The Scoundrel** is the rogue with a heart of gold. A swashbuckling ne'er-do-well, the Scoundrel swings through life on a chandelier, overcoming all obstacles with a flourish, a dashing smile and a touch of wit.
- ✧ **The Survivor's** life has been shaped by tragedy and misfortune. Survivors are pariahs among their own kind, possessing an oddness about themselves formed from encounters with the most primal and ancient of horrors.

BUT THAT'S NOT ALL...

The Transylvanian Grimoire, the proposed third volume in this series, adds one more class.

On the cusp of new trends in metaphysics and science, *The Theorist* experiments with alchemy, spellwork and revivification to transcend the boundaries of what is possible.

WHY THE NEW CLASSES?

The intent of *Transylvanian Adventures* is to create a fun, adventure-focused setting based on Gothic horror and the pop culture entertainments it has inspired. Early on, it was clear that the traditional classes presented in DCC RPG didn't fit the setting.

Adding elves, halflings, and dwarves didn't fit the source material and changed the relationship of humans to the setting. Magic in Transylvania also needed to be more subtle, more like the magic in Gothic fiction. Healing and turning also needed to be separated from the idea of the cleric. The thief was fine. But his abilities were too concentrated in one class, they needed to be spread across an entire party.

In order to follow through on the intent of *Transylvanian Adventures*, new classes were needed. Other attempts to mix fantasy roleplaying with Gothic horror fell short by not making a firm stand in one camp or the other. *Transylvanian Adventures* takes a firm stand to emphasize the Gothic and minimize the fantasy. To do that, it needs classes that represent archetypes of the genre -- tweaked, of course, to the task of adventuring and fighting monsters.



THE VALIANT

Valiants are above-average Joes or Janes for whom life just got really, really weird. Every once in a while, extraordinary circumstances are thrust upon unlikely heroes. Valiants are paragons of the virtues and values of their era -- be it working for the common good or their own enlightened self-interest.

Valiants' abilities come from their virtue, inner resolve and the degree to which others believe in them. Valiants persevere using their reserves of willpower and belief in themselves and the good they feel they uphold.

Valiants can come from any social strata. Valiants can be nobility, seeking to restore their family's honor. Or

they may be unaware of their lordly bloodline and investigating a poorly documented Transylvanian ancestry.

Valiants can come from the merchant class, searching for new markets in the Hungarian provinces. Or they may be in search of former co-workers or family members who went missing in the region.

Valiants are one of the few classes that could be native Transylvanians -- farm-boys or village girls on a mission to end the tyranny of darkness over their lands. Or perhaps seeking to end a curse on their lineage from ancestors who ran afoul of Transylvania's supernatural citizens.

CORE INFORMATION

Base Armor Class	14
Fumble Die	d16
Hit Die	d8
Spellcasting	The Valiant cannot cast spells.
Turn Unholy	The Valiant rolls turn unholy checks with a caster level of 3. Upgrade: The Valiant's Caster Level to turn unholy is increased according to the "Upgrading a Bonus" table on page 99.
Weapon Training	The Valiant is trained with the following weapons: (1) Club, (2) Handaxe, (3) Knife, (4) Musket, (5) Sling, (6) Dagger. A chaotic Valiant begins play with one randomly chosen weapon training in the upgrade list below. <i>Upgrade:</i> The Valiant receives training with one of the following weapons: (1) Crossbow, (2) Flintlock, (3) Wooden Stake, (4) Short Sword
Combat Tactics	Max Defense
Skills	At 1st level, the Valiant chooses one skill from the following list: Animal Husbandry, Heal Others, Monster Lore, and Socialize.
Class Features	Awesome Saves, Fortune's Favored, Inspire Allies, Likable Fellow, Lucky Stiff

ALIGNMENT

Although a Valiant can be of any alignment, all pursue some ideal or virtue.

A *lawful Valiant* embodies the ideals and virtues of

a society's rulers. This type of Valiant values god and country more than other character classes. She can be nobility, merchant-class or a displaced noble attempting to restore her family's name or fortune. A lawful Valiant could also be a priest attempting to follow the

tenets of the Church for the betterment of all mankind. A lawful Valiant is invested in the prevailing social hierarchy and her actions seek to preserve it, even if that means a degree of blindness to its shortcomings.

A *neutral Valiant* embodies a belief in the common man. A neutral Valiant values the common good and has a sense of justice and fairness that supersedes the law of the land. A neutral Valiant can be from any walk of life. But all believe in helping their fellow man and doing what is best, even at the expense of the individual or ruling authorities.

A *chaotic Valiant* is a paragon of individualism. He represents enlightened self-interest, often pursuing honorable goals in opposition to the group or the law. A chaotic Valiant embodies the idea that the end can justify the means and is willing to accept significant personal sacrifice to fulfill his vision of a greater Good.

CLASS FEATURES

Awesome Saves: The Valiant is an everyman sort of hero or heroine. She doesn't have a lot of flashy combat powers but gets by on Luck, charm, and survivability. The Valiant's class table lists two columns: "High Saves" and "Low Saves". At character creation, a player selects one save from Will, Fortitude, or Reflex to be the character's "Low Save" while the other two become the character's "High Saves". Of the two High Saves, the player may select one save to get a one-time bonus at 1st level. The amount of the bonus varies by alignment. A neutral Valiant gets a one-time +2 bonus to one of his High Saves, while lawful and chaotic Valiants get a one-time +1 bonus to one of their High Saves. Upgrade: The Valiant gets a +2 bonus to a save of her choice, even the Fear save.

Fortune's Favored: A Valiant recovers spent Luck at a rate equal to his Level per day but cannot recover Luck in excess of his maximum Luck ability score. This class feature cannot be upgraded.

Inspire Allies: A Valiant can inspire allies to do what otherwise may have seemed impossible. If an ally is visible and close enough to hear the Valiant's words, the Valiant can spend Luck to give the ally a bonus to any roll. This ability follows the same restriction as any Luck expenditure -- many points can be spent before a roll but only one can be spent after a roll. The bonus

the Valiant gives is based on alignment. An ally of the same alignment gets a +2 bonus per Luck point spent. An ally one-shift over in alignment gets a +1 bonus per Luck point spent. An ally of opposed alignment gets a +0 bonus per Luck point spent. Lawful Valiants recover 1 hit point for every Luck point spent on this ability. Recovered hit points can never exceed the character's maximum hit point score. Upgrade: On the first upgrade, the Valiant can spend a Luck point to allow any ally to re-roll a roll. On the second upgrade, all bonuses from the Luck point spend are boosted by +1. With the third upgrade, the Valiant may choose to heal 1d3 hit points for himself or the recipient of the Luck bonus after using this ability. Lawful Valiants still receive one hit point per Luck point spent, whether or not they use this upgraded ability to heal 1d3 hit points for themselves or the ally receiving the Luck bonus.

Lucky Stiff: When spending a Luck point on an attack roll, saving throw, or skill check, the Valiant rolls his Luck die and a d4, choosing the best result as his bonus. The starting Luck Die for the Valiant is determined according to the Valiant's alignment. A chaotic Valiant starts with a d6 Luck die. All other Valiants start with a d4 Luck die. Upgrade: The Luck Die is increased by a +1 die shift. The maximum Luck die for a chaotic Valiant is a d12. The maximum Luck die for other Valiants is a d10.

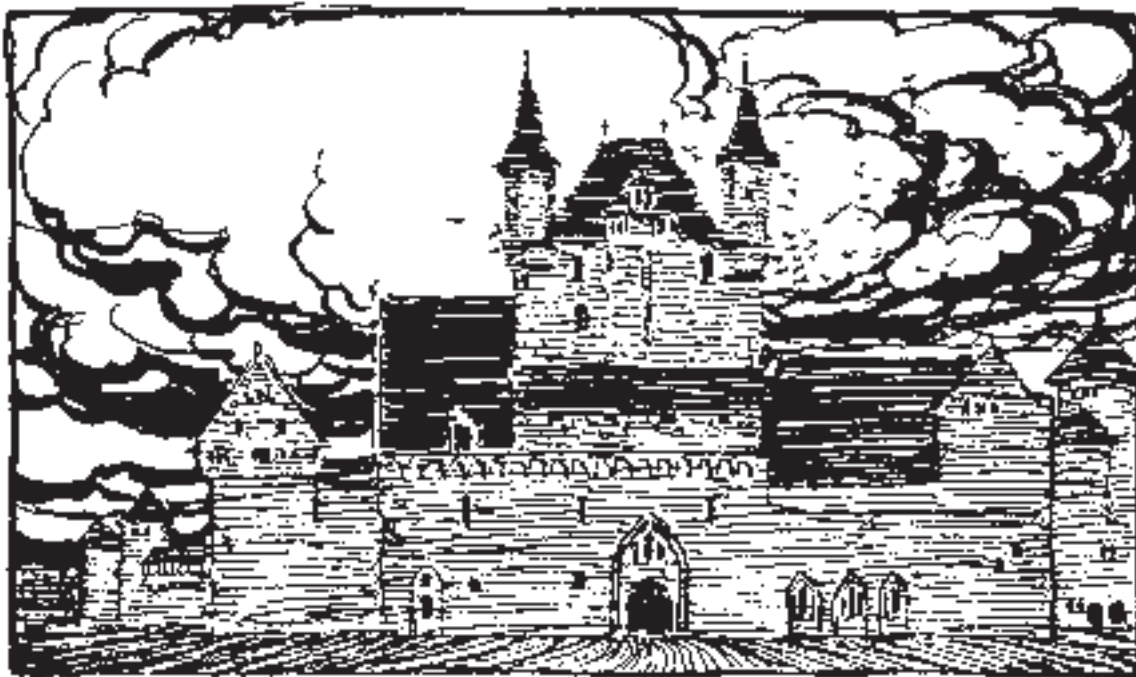
THE VALIANT'S LUCK DIE

The Valiant has a special class feature that allows her to use a Luck die. In conjunction with the rules as written in DCC RPG, this means the Valiant can roll her Luck die and take the result of the die as the bonus for her Luck expenditure.

In respect to the alternate Luck point rules on page 9, this means that the Valiant can roll a 1d4 and her Luck die for each Luck point spent. The Valiant's player chooses the die from which she will take her bonus—usually the die that rolled highest.

The use of the Valiant's Luck die does not extend to the Valiant's Inspire Allies class feature.

Level	Attack Bonus	Crit	Action Die	High Saves	Low Save	Fear Save
1	+0	1d8/l	1d20	+1	+1	+1
2	+1	1d10/l	1d20	+1	+1	+2
3	+2	1d10/l	1d20	+2	+1	+2
4	+2	1d12/l	1d20	+2	+2	+2
5	+3	1d12/l	1d20	+3	+2	+3
6	+4	1d14/l	1d20 & 1d8	+4	+2	+3
7	+4	1d14/l	1d20 & 1d10	+4	+3	+3
8	+5	1d16/l	1d20 & 1d12	+5	+3	+4
9	+6	1d16+1/l	1d20 & 1d14	+5	+3	+4
10	+6	1d16+2/l	1d20 & 1d16	+6	+4	+5
11	+7	1d16+3/l	1d20 & 1d20	+6	+4	+5



THE EXOTIC

Exotics are people from faraway lands—distant locales shrouded in legend and mystery. Exotics have strange customs and beliefs, which can appear to be magical or even diabolical to Western Europeans. But their customs and practices have efficacy that transcends reason at times.

The unique fighting styles of Exotics are legendary. They often include fighting with strange weapons or no weapons at all. Exotics are masters of these culturally distinct fighting styles that confound and amaze the average European.

Exotics can come from any of the Exotic cultures of the 18th, 19th, or 20th centuries. An Exotic could be a tribal shaman from the jungles of darkest Uganda. Or a Native American brave. Or a Chinese warrior-princess. Or an Indian Yogi.

Regardless of homeland, Exotics often travel to Europe for similar reasons. Perhaps they are bound by oath or honor to protect another player's character. Maybe the Exotic is on a diplomatic mission to learn more about the Western world and to earn the respect of its ruling classes. Or the Exotic could be an outcast from her society, seeking a fresh start in a strange, new world. Whatever the case, the Exotic is adventuring of her own free will. Exotics should not be slaves or bound in service to another character.

Exotics are not barbarians either. Europeans may consider them savages but Exotics are as cultured and, in many cases, more educated than their European counterparts. While the average European has a meager education and has enjoyed limited travel across Europe, Exotics represent the most exceptional individuals among their people. They know many languages, have traveled the world, and fit easily into many different cultures and societies.

CORE INFORMATION

Base Armor Class 16

Fumble Die d10

Armor Restriction Exotics cannot wear armor heavier than leather armor. Doing so, makes it impossible for an Exotic to use the *Deflect Missile Attacks* and *Unarmed Fighting* class features.

Hit Die d6

Attack Die The Exotic has an attack die, like dwarves and warriors in DCC RPG, and can use it for *Mighty Deeds of Arms*. **The Exotic cannot use his attack die for damage, however, only for Mighty Deeds and attack rolls.**

Spellcasting Neutral and lawful Exotics cannot cast spells. At 1st Level, chaotic Exotics can cast 0-level rituals as if they had spent an upgrade on the ability. See "General Upgrades" on page 108.

Turn Unholy Exotics cannot turn unholy.

Weapon Training At 1st level, the Exotic is trained in the following weapons: (1) Dagger, (2) Garotte, (3) Handaxe, (4) Staff, (5) Atlatl, (6) Blowgun, (7) Javelin, (8) Short Bow, (9) Dart, (10) Bludgeon.

Upgrade: The Exotic receives training with one of the following weapons: (1) Katana, (2) Nunchaku, (3) Tonfa, (4) Sai, (5) Shuriken, (6) Manrikigusari, (7) Bo Staff, (8) Kama, (9) Khopesh, (10) Tomahawk, (11) Steel Fan, (12) Longspear, (13) War Club, (14) Boomerang

Combat Tactics Max Defense and either Feint or Defensive Posture

Skills	At 1st level, the Exotic chooses two skills from the following list: Acrobatics, Animal Husbandry, Backstab, Handle Poison, Heal Others, Hide in Shadows, Sneak Silently and Tracking.
Starting Class Features	Deflect Missile Attacks, Mighty Deed of Arms, Unarmed Fighting

ALIGNMENT

An Exotic's alignment reflects her philosophical view on the nature of life and her relationship to the world around her.

A *lawful Exotic* adheres to a social structure or belief system, like Confucianism, that puts demands on him in terms of familial and social responsibility. Perhaps the Exotic is on a diplomatic mission that has been given to him by his family's patriarch. Or perhaps the Exotic follows a strict code of honor, such as the code of the Samurai or the blood oath of a Native American. Maybe the Exotic owes another character a life debt or seeks to avenge a slight to his honor.

A *neutral Exotic* believes in the cycle of life and death, the impermanence of all things, the balance of nature, and maintaining an equilibrium between this realm and the realm of spirits. A neutral Exotic may have traveled to Transylvania to correct an imbalance between the spiritual realms or end the threat undeath poses to the sanctity of the Great Wheel of Life. Taoists and animists are good examples of neutral Exotics.

A chaotically-aligned Exotic seeks new sources of power to use for his own gain. This includes new rituals to invoke, new demons and deities to entrap, and new artifacts to improve his standing in the spiritual realm. Shamen of any ethnicity qualify as chaotic Exotics.

EXOTIC CUSTOMS

Exotics do not worship the same deity as the followers of the Church. A player must choose what an Exotic worships and how. The most common forms of worship among Exotics are:

Nature Worship: The Exotic worships the spirits and animal forms of all things in nature and communes with those spirits in times of need. The Exotic may adopt a primal aspect and roam the forest in an animalistic fashion when danger or battle is imminent. For this type of Exotic, to be away from nature is to be withheld from the source of Life. This form of worship

is common among Native Americans.

Ancestor Worship: The Exotic calls upon the spirits of his ancestors for aid -- burning incense and praying to them as most would pray to any deity. To act dishonorably is extremely disturbing for this type of Exotic. She is focused on preserving her family's honor. This form of worship is common among Exotics from Japan, Africa, and China.

Strange Gods: The Exotic worships alien deities with strange iconography. Many armed-goddesses with swords in their hands and blood dripping from their tongues. Or frightening masks that represent various spirits aligned with their family or clan. Or arcane glyphs that serve as focal points for deities with unpronounceable names. The Exotic has a dedication to the service of some deity from her homeland and conducts private worship and observance much like a monk or a nun. To fail to meet these spiritual obligations is to invite the deity's displeasure. This form of Exotic Custom is common among Exotics from Africa, China, and India.

CLASS FEATURES

Deflect Missile Attacks: Once per round, an Exotic can roll a Reflex save to dodge or deflect a missile attack. The DC of the Reflex save is equal to the attack roll. A critical hit missile attack cannot be dodged or deflected but succeeding on the Reflex save against it turns it into a normal hit. This ability does not work against firearms. *Upgrade:* The first upgrade gives the Exotic a +2 bonus to the Reflex save to Deflect Missile Attacks. This is in addition to the Exotic's normal Reflex save bonus. The second upgrade allows the Exotic to use this ability twice per round and allows the Exotic to catch a missile if beating the Reflex save by 5 or more points. The third upgrade increases the Exotic's extra bonus to +4 and allows the Exotic to redirect a missile to attack an opponent. After succeeding on the Reflex save by 5 or more, the character rolls to hit as if using the missile weapon.

Mighty Deed of Arms: Exotics can use Mighty Deeds like Warriors and Dwarves do in DCC RPG. This class feature cannot be upgraded.

Unarmed Fighting: Exotics are trained to use their bare fists and feet as deadly weapons. Exotics use their hands, fists and feet as bludgeons (1d3 damage) and can fight as if using Two-Weapon Fighting with their bare hands and feet. Exotics suffer no penalties or free whacks for fighting unarmed against an armed opponent. The damage that Exotics do with their bare hands and feet counts as lethal damage. *Upgrade:* Damage for unarmed fighting improves from 1d3 to 1d4. If upgraded again, the damage is increased from 1d4 to 1d6. The third and final upgrade increases unarmed damage to 2d4.

EXOTIC WEAPONS TRAINING

The Exotic has access to a number of weapons that are unique to his class. They are listed below. Note that upgrades spent on exotic weapons also lower the Exotic's fumble die by -1 die shift as if the Exotic had spent an upgrade on weapon training.

(1) **Katana:** This is the classic samurai sword or ninja sword from popular martial arts films. It does 1d10 damage, like a two-handed sword, but counts as a one-handed weapon by the Exotic trained to use it. It also cannot be broken as a result of a fumble. Any fumble that indicates the katana has been damaged is ignored. Cost: 15g.

(2) **Nunchaku:** Another martial arts movie staple, the nunchaku consists of two hard pieces of wood attached on one end by a short piece of rope or chain. The nunchaku does 1d4 points of damage, like a club. In the hands of a trained wielder, the nunchaku can be used to lock and immobilize an opponent's weapon. If an Exotic with nunchaku does not declare any other Mighty Deed, he is automatically considered to be making an attack that will immobilize an opponent's weapon on a successful Deed. This will require the opponent to use an action in the following round to attempt to free the weapon with an opposed Strength check against the Exotic's Agility. Cost: 3g.

(3) **Tonfa:** These are two forearm-length sticks of hard wood with handles at the end. They are frequently used for Two-Weapon Fighting. If an Exotic is wielding a set of tonfa and declares no other Mighty Deed,

he is automatically considered to be using the tonfa in a defensive fashion. Rolling a 3 or higher on the Deed die gives the Exotic a +1 to armor class. Rolling a 5 or higher gives the Exotic a +2 to armor class. Rolling a 7 or higher on the Deed die gives the Exotic a +3 to armor class. These armor class bonuses last until the beginning of the Exotic's next turn. Cost: 2g each.

(4) **Sai:** Sai are dagger-like weapons with curved prongs just above the handles. Sai were prevalent throughout India and Southeast Asia long before they were introduced to the martial traditions in Japan and China. Sai are generally wielded in pairs for Two-Weapon Fighting. Sai do 1d4 damage and wielding two sai increases the Exotic's armor class by +1. If an Exotic wielding a Sai does not declare any other Mighty Deed, he is automatically considered to be making a disarm attack on a successful Deed. Cost: 5g each.

(5) **Shuriken:** These are small, star-shaped thrown weapons with which an Exotic can target a number of opponents. Each shuriken does 1d4 points of damage on a successful hit. To attack with shuriken, an Exotic specifies a group of four targets and makes an attack roll. Each target then rolls a Reflex save against the Exotic's attack roll. Those who fail the save take full damage. Those who succeed take minimum damage. A single target may be targeted by more than one shuriken. Rolling a Crit when throwing shuriken does not count as a critical hit but it does increase the DC of the target's Reflex save by +5. The Exotic is considered to have critted an opponent with a shuriken whenever the target rolls a "1" on their Reflex save. Cost: 1g each.

(6) **Manrikigusari:** These are long lengths of chain with heavy weights on either end. Manriki chains do 1d4 points of damage. They are capable of attacking an opponent over 5' away and require an opponent make a DC 12 Reflex save to close into melee range against a wielder. If the opponent fails this Reflex save, then the Exotic gets a free whack and the opponent cannot engage in melee. Manriki chains are used for entangling, tripping, and disarming. If an Exotic with a manrikigusari does not declare any other Mighty Deed, he is automatically considered to be making an entangle attack on a successful Deed. Cost: 3g.

(7) **Bo Staff:** Much like a regular staff, *bo* do 1d4 points of damage and can be used as a kind of Two-Weapon Fighting. An Exotic trained with the bo, however, does

not have to forego an attack to get a +1 to armor class. The Exotic wielding a bo for Two-Weapon Fighting automatically gets a +1 to armor class. In addition, if an Exotic with a bo staff does not declare any other Mighty Deed, he is considered to be making a trip attack on a successful Deed. Cost: 5s.

(8) Kama: Kama are small, handheld scythes with razor sharp blades that do 1d4 points of damage and may be thrown as handaxes. They come in sets of two and are used for Two Weapon Fighting. They are good for catching an opponent's weapon and twisting it from his hands. If an Exotic wielding two kama does not declare any other Mighty Deed, he is automatically considered to be making a disarm attack on a successful Deed. Cost: 3g each.

(9) Khopesh: The Khopesh is a long sickle-sword used by Assyrians and Egyptian warriors in the Middle East. A khopesh has a blunt, hooking curve on the inside of the sickle that allows the wielder to trip opponents. The khopesh does 1d8 points of damage and may be wielded one-handed by a trained Exotic. In addition, if an Exotic with a khopesh does not declare any other Mighty Deed, he is automatically considered to be making a trip attack on a successful Deed. Cost: 10g.

(10) Tomahawk: Tomahawks are small, crude handaxes used by the indigenous people of North America. Tomahawks do 1d4 points of damage and may be thrown as handaxes. They can be used together for Two-Weapon Fighting. While using a tomahawk with Two-Weapon Fighting, the Exotic gets a +1 to AC -- even if the other weapon is not a tomahawk. Cost: 3g each.

(11) Steel Fan: Steel fans are small, metal fans with a razor-sharp edge that are used by women in China as a martial weapon. Steel fans do 1d4 damage but 1d10 damage to a surprised opponent. Steel fans can be used in Two-Weapon Fighting and an Exotic using two steel fans for Two-Weapon Fighting gets a +1 bonus to armor class. In addition, steel fans are not identified as weapons until they have been used in combat. This means that an Exotic wielding a steel fan often has surprise on her opponent, allowing her to backstab him and get 1d10 damage on the first attack. Most opponents do not view the fan-wielding Exotic as a threat until they comprehend that the fans are deadly weapons. Cost: 7g.

(12) Longspear: Exotics can use long, heavy spears

similarly to bo staffs. The primary attack with a long-spear does 1d8 damage, while the secondary attack with the blunt end does 1d4. The Exotic may forego attacking with either end to have a +1 bonus to armor class that lasts until the beginning of the Exotic's next turn. In addition, if an Exotic with a longspear does not declare any other Mighty Deed, he is automatically considered to be making a trip attack on a successful Deed. Cost: 3g.

(13) War Club: War clubs are heavy maces used by Native Americans. Their use has a martial and spiritual significance. They function like war hammers, doing 1d8 damage. If an Exotic with a war club does not declare any other Mighty Deed, he is automatically considered to attempt a pushback with a successful Deed. In addition, each time a foe takes more than 6 points of damage from the war club, any retainers in the area that have failed a morale check can roll another morale check to recover their wits. Cost: 5g.

(14) Boomerang: Boomerangs are carved weapons designed to be thrown and return to their throwers. In the hands of an Exotic, a boomerang can be thrown like a dagger. It has a range of 10/20/30 and does 1d4 points of damage. If the Exotic throws the boomerang and hits, it falls to the ground after doing damage. If the Exotic misses, the boomerang sails off into the air. On the next round, the target must make a Reflex save against another attack roll from the Exotic. If the target succeeds, the boomerang lands back in the hands of the Exotic. If the target fails the save, the target takes damage and the boomerang falls to the ground. This secondary attack happens in addition to any other attack the Exotic makes that round. Boomerangs may also be used with Two-Weapon Fighting. A caught boomerang may be thrown again in the same round in which it was caught. As melee weapons, Boomerangs do 1d4 damage as well. Cost: 3g each.

BUT I WANT A HUNTER WHO CAN USE THAT!

It's inevitable. Someone will want a Hunter with a katana. Or two katanae. And maybe even a trenchcoat. Or maybe they want a Halfbreed with a steel whip (a.k.a. manrikigusari) or a "bladed" boomerang. Starting to sound familiar?

Exotic weapons are part of what make Exotics special. If a player absolutely, completely, extremely must have it then allow him to use a class upgrade with the caveat

that the character takes either a permanent -1 die shift to his hit dice (so d8s instead of d6s) or a permanent +1 increase to his base Ruin. The character must also have one ability score permanently lowered by 2 points. I'd apply the same trade off for players who want to use Unarmed Fighting with other classes as well.

It should be noted that these weapons can be re-imag-

ined however you want without doing anything to the mechanics. A bladed boomerang? Sure, no problem. It's a boomerang. With "blades". Wink, wink. An Elven blade? Mokay. Katana. There ya go.

Level	Attack Die	Crit	Action Die	Fort	Ref	Will	Fear
1	+d3	1d8/I	1d20	+0	+2	+0	+1
2	+d3	1d8/I	1d20	+0	+2	+0	+1
3	+d4	1d10/I	1d20	+1	+2	+1	+1
4	+d4	1d10/III	1d20	+1	+2	+1	+1
5	+d4	1d12/III	1d20 & 1d8	+1	+3	+1	+2
6	+d6	1d12/III	1d20 & 1d10	+2	+3	+2	+2
7	+d6	1d14/III	1d20 & 1d12	+2	+4	+2	+2
8	+d6	1d14/III	1d20 & 1d14	+2	+4	+2	+3
9	+d8	1d16/III	1d20 & 1d16	+3	+5	+3	+3
10	+d8	1d16/III	1d20 & 1d20	+3	+5	+3	+4
11	+d8	1d16+2/III	1d24 & 1d20	+3	+6	+3	+4

THE HALFBREED

Halfbreeds are un-natural hybrids born of a union between mortals and unholy creatures. There is something strange about them and they tend to fill those around them with unease and dread. Horses rear up at their presence. Dogs growl, whimper and cower. Cats hiss. Babies cry. Everything about a Halfbreed's life reminds him that he was not meant to be.

This isn't the Halfbreed's fault, however. His cursed existence was an unlikely consequence of a monstrous union. The gift of the Halfbreed is in finding and knowing, innately, how to destroy unholy creatures. His curse is to be reviled and feared by both branches of his ancestry.

The Halfbreed can be Western European or Transylvanian. His parentage means he was not raised in a human settlement. It's likely he was raised by a mad hermit, in a monastery, or made his own way on the city streets.

Most Halfbreeds are sickly and those who aren't are unnaturally hale. Halfbreeds are prone to visions and derangements. They rarely sleep well.

A Halfbreed adventures because it's what his fate demands. A Halfbreed could never settle down, raise a family, and pretend to be normal. No one would believe he wasn't undead, a witch, or cursed. The Halfbreed seeks out work that plays to his talents because that is truly all he has in this life.

CORE INFORMATION

Base Armor Class	16
Fumble Die	d12
Hit Die	d6
Spellcasting	The Halfbreed cannot cast spells.
Turn Unholy	The Halfbreed cannot turn unholy. Halfbreeds are not considered unholy, however, and cannot be turned.
Weapon Training	<p>The Halfbreed is trained in the following weapons: (1) Crossbow, (2) Dagger, (3) Dart, (4) Garotte, (5) Knife, (6) Light Crossbow, (7) Short Sword, (8) Wooden Stake</p> <p><i>Upgrade:</i> The Halfbreed receives training in one of the following weapons: (1) Heavy Crossbow, (2) Long Sword, (3) Pistol, (4) Spear, (5) Throwing Knife, (6) Whip</p>
Combat Tactics	Max Defense
Skills	At 1st level, the Halfbreed gets the Escape Bonds skill and chooses three skills from the following list: Backstab, Cast From Scroll, Climb Sheer Surfaces, Disguise Self, Find Trap, Disable Trap, Hide in Shadows, Pick Lock, Pick Pocket, Read Languages and Sneak Silently.
Class Features	Two Dark Gifts <i>or</i> One Dark Gift and Two-Weapon Fighting

ALIGNMENT

Having lived outside of society for most of their lives, Halfbreeds have an unhealthy disregard for its mores and laws but they are not necessarily malign. In fact, it's rare for Halfbreeds to embrace the dark side of their natures.

A *lawful Halfbreed* is one who was found and raised in seclusion -- generally in a monastic order or convent of some sort. By nature, Halfbreeds are uncomfortable around religious iconography. The Church can train this out of them, however, and a lawful Halfbreed has value to the Church as a monster-killing machine.

Neutral Halfbreeds comprise the majority of their kind. A neutral Halfbreed finds herself left to survive on her own at an unfortunately young age. Some are abandoned in the wilderness and raised by eccentrics or hermits. A neutral Halfbreed is the most adrift and introspective of all the alignments. She is most likely to question the nature of her heritage as well as what it means to really be human.

Many *chaotic Halfbreeds* are raised (even created) by mad scientists, theorists, witches, polymaths, or vampire lords attempting to harness and align the Halfbreed with the forces of darkness. A chaotic Halfbreed is usually taught to have no regard for the oppressive laws of human society. But at some point in the Halfbreed's education, something caused her to rebel against these nihilistic teachings. While a chaotic Halfbreed always has a kernel of contempt for the mortal world, she recognizes that she can only be safe and self-sufficient by increasing her power. And she can only grow more powerful by destroying monsters.

CLASS FEATURES

Dark Gift: At 1st level, the Halfbreed rolls one or two random Dark Gifts. For each upgrade, the Halfbreed rolls again to select a Dark Gift. If the Halfbreed already has the Dark Gift rolled, that Dark Gift is upgraded.

(1) Supernatural Linguist: The Halfbreed has the unique ability to speak with a creature or object. Roll a creature or object listed below with the Halfbreed's alignment when first taking this Dark Gift to determine what the Halfbreed is capable of communicating with, as well as the DC to successfully communicate.

- ✦ **Lawful Halfbreed:** 1: Corpses (DC 20), 2: Ravens (DC 12), 3: Ancient Stones (DC 15), 4: Dogs (DC 12)
- ✦ **Neutral Halfbreed:** 1: Fae (DC 18), 2: Owls (DC 12), 3: Wolves (DC 15), 4: Trees (DC 15)
- ✦ **Chaotic Halfbreed:** 1: Snakes (DC 15), 2: Spiders (DC 15), 3: Cats (DC 12), 4: Ghosts (DC 18)

To communicate with one of these creatures or objects, the Halfbreed takes one point of Personality damage (temporary) and rolls an Intelligence skill check. When first acquired, the Halfbreed's skill check bonus with

this class feature is +4. If the Intelligence skill check exceeds the listed DC, then the Halfbreed is able to communicate briefly with the object or creature listed.

A failed communication attempt, however, means that the creature or object is not open to communicating at that time. It does not reflect on the Halfbreed's ability to understand the creature or object's language.

To observers, the Halfbreed appears to be absorbed in a discussion with himself. Observers who are incapable of speaking with the creature or object cannot hear its replies, nor see any indication that a conversation is taking place. Upgrade: The skill check bonus is upgraded according to the "Upgrading a Bonus" table on page 99.

(2) Leech: The Halfbreed is immune to natural diseases. In addition, the Halfbreed can drink human blood to cure any effects sustained from critical hits, restore herself to maximum hit points, or heal 1d4 points of Strength, Stamina, or Agility damage. Only blood from a living human will heal the Halfbreed. Blood from a corpse or stored blood will not work.

The act of drinking human blood takes 10 minutes and boosts the Halfbreed's Ruin by +1. The Halfbreed must also roll a DC 15 Will save or kill the victim upon which she is feeding. Killing the victim makes the increase to Ruin permanent, applying the +1 to the character's base Ruin.

The Halfbreed's teeth are sharp enough to break skin but otherwise cannot be used in melee as any sort of attack.

Upgrade: With the first upgrade, the DC to avoid killing the victim is lowered to 10. With the second upgrade, the Halfbreed acquires fangs that she can use for a bite attack that does 1d3 points of damage. With the third and final upgrade, any Ruin increases the Halfbreed incurs are only ever temporary (although any she has already permanently acquired remain). In addition, the Halfbreed's bite damage is increased to 1d4.

(3) Dark Shadows: The Halfbreed can disappear into a shadow and become completely invisible. This increases the Halfbreed's Ruin by +1 each time it is used and can only be used at night. Ruin increases from using this ability are not permanent and the restriction that this ability can only be used at night holds even if the Halfbreed is indoors or underground.

While invisible, the Halfbreed can still be heard and has a scent. For someone who cannot see the Halfbreed but is aware of his presence, an Intelligence skill check with a DC of 10 + the Halfbreed's level is required to locate the Halfbreed.

The Halfbreed's invisibility lasts for a number of rounds equal to the Halfbreed's level or until the Halfbreed interacts with the environment by touching someone, attacking someone, or picking up an object.

Upgrade: With the first upgrade, the DC to detect the Halfbreed's presence is increased to 15 + the Halfbreed's level. With the second upgrade, the Halfbreed heals 1d4 hit points when disappearing into the shadows. With the third and final upgrade, the Halfbreed can spend a Luck point to use this ability, instead of increasing Ruin.

(4) Feral: The Halfbreed has claws that she can use as melee weapons. The claws do 1d3 points of damage and can be used as weapons for Two-Weapon Fighting.

Upgrade: The first upgrade increases the claws' damage to 1d4. The second upgrade allows the Halfbreed to change into the form of one specific animal at a cost of 1d3+1 points of Stamina damage. The transformation takes one full round and the Halfbreed acquires all the abilities of the animal while in animal form. The Halfbreed also retains his consciousness and any mental skills or abilities that make sense in her animal form. The animal form cannot be any creature with more than 3 hit dice and it cannot be a supernatural creature. A third upgrade of this Dark Gift adds another animal form.

(5) Elemental: The Halfbreed gets a +6 to any save against elemental attacks or damage caused by environmental conditions and only takes half-damage (rounded down) from these types of conditions or attacks. This includes things like fire, lava, ice, cold, lightning and magically created "natural" elements as well. The Halfbreed can also survive underwater without breathing for up to 5 minutes per level.

Upgrade: The save bonus is upgraded according to the "Upgrading a Bonus" table on page 99. In addition, the base time to survive underwater is doubled -- 5 minutes per level, 10 minutes per level, 20 minutes per level, 40 minutes per level.

(6) My Dark Eyes: The Halfbreed can see twice as far as normal humans in candlelight, moonlight and other conditions of poor illumination.

Upgrade: With the first upgrade, the Halfbreed can see in conditions of complete darkness. For each additional upgrade, roll a d4: (1) the Halfbreed can see up to 15' around a corner, (2) the Halfbreed can see alignment and spellcasting ability, (3) the Halfbreed can see invisible creatures, (4) the Halfbreed can see if people are in imminent danger of dying

(7) Overly Sensitive: The Halfbreed has the ability to tune in to other people's thoughts but lacks the ability to focus in on one specific mind. This gives the Halfbreed a +2 to initiative, a +1 to armor class, a +2 to any retainers' morale check, and a +2 to any skill check involving negotiation, empathy or changing the attitude of another person. The Halfbreed must take one point of Intelligence damage or be at -1 die shift to all rolls when in an encounter or scene with more non-party members than the Halfbreed's level.

Upgrade: With the first upgrade, the Halfbreed can take one point of Intelligence damage to "read" what may have happened in a 30' x 30' area. To use this ability, the area being investigated must be empty of non-party members and the Halfbreed must make an Intelligence skill check with a DC of 12. A successful Intelligence skill check allows the Halfbreed to ask the Judge three yes/no questions about what happened in the area. The Judge should answer truthfully. With the second upgrade, the Halfbreed can take a point of Personality damage to tune in to one single mind to read his thoughts. With the third and final upgrade, the Halfbreed gains the ability to issue a one word command that a target must follow for one round. Using this ability increases the Halfbreed's Ruin by +1. The Halfbreed must be aware of the target's presence to use these last two upgraded abilities. An unwilling target receives a DC 12 Will save to resist.

(8) I Feel Magic: When this Dark Gift is first taken or upgraded, a Halfbreed selects one ability from the following list. Each time one of these abilities is used the Halfbreed takes 1d3+1 points of Stamina damage.

✱ **Spectral Hand:** The Halfbreed commands an

invisible force that can push, pull, poke, and prod people or items within a range of 10 x the Halfbreed's level in feet. The Halfbreed can use this ability to move non-magical and unattended items weighing no more than three pounds up to 10 + the Halfbreed's level in feet. The ability remains in use for only one round. Spellcasters who are antagonized with a Spectral Hand while casting must make a DC 12 Will save or suffer a -4 to their spellcheck.

- ✖ **Sleight of Hand:** The Halfbreed can make an illusory item appear in her hands or a real item disappear from plain sight. Onlookers with an Intelligence of 10 + the Halfbreed's level or higher get a DC 12 Will save to disbelieve the illusion item. The effect lasts one round but the Halfbreed can take more Stamina damage to continue the effect for longer. The item must be no larger than the Halfbreed's hand.
- ✖ **Ghost Light:** The Halfbreed can infuse an item with a ghostly light. The light is no brighter than a torch and lasts 10 minutes. After 10 minutes, the light dies out. The item is destroyed once the light burns out and cannot be reused.

- ✖ **Ghoul Touch:** The Halfbreed can use this ability as a touch attack against targets with less than 3 hit dice. With a successful touch attack, the target must make a DC 12 Fortitude save or the target loses all actions for 1 round. Undead and incorporeal creatures are immune to this attack.

Two-Weapon Fighting: Some Halfbreeds have an uncanny degree of coordination.

- ✖ When using Two-Weapon Fighting, a Halfbreed rolls two Action dice at a -1 die shift (1d16/1d16 instead of a single 1d20, for example) as if his Agility were 16. For purposes of Two-Weapon Fighting a Halfbreed's Agility can be considered no lower than 16. If the Halfbreed's Agility score is higher than 16, use the actual Agility score instead.
- ✖ A Halfbreed can fight with two one-handed weapons of the same size, like two short swords.
- ✖ A Halfbreed only fumbles with two-weapons whenever she rolls a 1 on both dice.

Upgrade: This ability cannot be upgraded but it can be taken with an upgrade if it wasn't chosen at 1st level.

Level	Attack Bonus	Crit	Action Die	Fort	Ref	Will	Fear
1	+0	1d10/II	1d20	+0	+1	+1	+1
2	+1	1d12/II	1d20	+0	+1	+1	+1
3	+2	1d14/II	1d20	+0	+2	+1	+2
4	+2	1d16/II	1d20	+1	+2	+2	+2
5	+3	1d20/II	1d20 & 1d8	+1	+3	+2	+2
6	+4	1d24/II	1d20 & 1d10	+1	+4	+2	+3
7	+4	1d30/II	1d20 & 1d12	+2	+4	+3	+3
8	+5	1d30+2/II	1d20 & 1d14	+2	+5	+3	+3
9	+6	1d30+4/II	1d20 & 1d16	+2	+5	+3	+4
10	+6	1d30+6/II	1d20 & 1d20	+3	+6	+4	+4
11	+7	1d30+8/II	1d24 & 1d20	+3	+7	+4	+4

THE SURVIVOR

The Nietzschean quote -- “That which does not kill me, makes me stronger” -- holds doubly true for the Survivor. Many characters have had their lives touched by the ancient creatures of Transylvania. Some have had a relative abducted and held captive. Others have had a loved one slain. The Survivor, however, has been the direct target of an assault, haunting, or visitation.

The Survivor might be someone who escaped the psychic bonds of a vampire lord, someone who was pos-

sessed by a demon and survived an exorcism, someone who had been bitten by a werewolf but failed to contract lycanthropy, or someone who somehow survived the bite of a zombie or feral vampire.

No matter the nature of the incident, the Survivor is forever marked by her experience. Her reality is fundamentally altered and there is no turning back for her. The Survivor is adept at exploiting the weaknesses of the type of creatures who caused her harm. And the Survivor possesses an uncanny mettle that makes her appear supernatural in her own right.

CORE INFORMATION

Base Armor Class	14
Fumble Die	d14
Hit Die	d8
Spellcasting	The Survivor is touched by the unholy and knows that he has changed on a fundamental, spiritual level. But he has no means to tap into that power on his own. Most are probably too afraid that their souls are in danger to dabble in the “devil’s workings”.
Turn Unholy	<p>The Survivor rolls turn unholy checks with her action die, Personality modifier, Luck modifier and a caster level based on alignment. Lawful Survivors start with a Caster Level of 4 for Turning. Neutral Survivors start with a Caster Level of 3 and chaotic Survivors start with a Caster Level of 2.</p> <p>Upgrade: The Survivor’s caster level to turn unholy is increased according to the “Upgrading a Bonus” table on page 99.</p>
Weapon Training	<p>The Survivor is trained with the following weapons at 1st Level: (1) Club, (2) Crossbow, (3) Dagger, (4) Flail, (5) Handaxe, (6) Knife, (7) Long Sword, (8) Mace, (9) Short Sword, (10) Staff, (11) Warhammer, (12) Wooden Stake</p> <p>Upgrade: The Survivor may choose one of the following weapons in which to be trained: (1) Battle Axe, (2) Bastard Sword, (3) Heavy Crossbow, (4) Musket, (5) Polearm, (6) Two-Handed Sword</p>
Combat Tactics	Defensive Posture, Max Defense
Skills	At 1st level, the Survivor gets the Monster Lore skill and chooses four skills from the following list: Backstab, Cast From Scroll, Climb Sheer Surfaces, Disable Trap, Disguise Self, Escape Bonds, Find Trap, Heal Others, Hide in Shadows, Monster Lore (again), Pick Pocket, Pick Lock, Socialize and Tracking.
Class Features	Fearless, Mostly Dead, That Which Does Not Destroy Me

ALIGNMENT

Survivors can be any alignment. There are no restrictions to the type of person that is victimized by an attack, haunting or possession.

A *lawful Survivor* would be likely to join the Church after her experience. Perhaps the Church aided her in recovery or trained her how to fight back against her tormentors.

A *neutral Survivor* was merely lucky. Perhaps the lycanthropy didn't take or someone staked the vampire lord before that third and final visitation. A neutral Survivor's motivation would be preventing this sort of thing from happening to others.

A *chaotic Survivor* was saved from his tormentor but was forever changed by the experience. A chaotic Survivor feels a deep connection to the darkness within him and identifies with it to some degree. He seeks to tap into that power and increase it -- believing the stronger he is, the less likely he will be victimized in the future.

CLASS FEATURES

Fearless: Instead of rolling a Fear check, the Survivor can take one point of ability score damage to avoid

rolling at all. The type of ability score damage depends on the character's alignment. Lawful Survivors can take Stamina damage. Neutral Survivors can take Personality damage. And chaotic Survivors can take Strength damage. This class feature also applies to Fear effects caused by spells or a monster's special abilities.

Upgrade: With the first upgrade, the Survivor can choose to take Intelligence damage instead of the ability score associated with her alignment. With the second upgrade, the Survivor can take Strength, Stamina, Intelligence, or Personality damage. With the third and final upgrade, a Fear check may be avoided by taking one point of damage from any ability score -- including Luck.

Mostly Dead: After being dropped to 0 hit points, the Survivor uses a better die when rolling against her Ruin score. For all Ruin checks, the Survivor rolls d4s instead of d6s to determine the DC of her Luck skill check to stay alive. This class feature cannot be upgraded.

That Which Does Not Destroy Me: When rolling 3d6 to determine ability scores that the Survivor can improve, the Survivor counts all 1s rolled as 2s. This class feature cannot be upgraded.

Level	Attack Bonus	Crit	Action Die	Fort	Ref	Will	Fear
1	+1	1d12/III	1d20	+1	+0	+2	+1
2	+2	1d14/III	1d20	+1	+0	+2	+1
3	+3	1d16/IV	1d20	+1	+1	+3	+2
4	+3	1d20/IV	1d20 & 1d8	+2	+1	+3	+2
5	+4	1d24/V	1d20 & 1d10	+2	+1	+3	+2
6	+5	1d30/V	1d20 & 1d12	+2	+2	+4	+3
7	+6	1d30/V	1d20 & 1d14	+3	+2	+4	+3
8	+6	1d30+2/V	1d20 & 1d16	+3	+2	+5	+3
9	+7	1d30+4/V	1d20 & 1d20	+3	+3	+5	+4
10	+8	1d30+8/V	1d24 & 1d20	+4	+3	+5	+4
11	+9	2d20/V	1d30 & 1d20	+4	+3	+6	+4

THE POLYMATH

The Polymath is a scholar of wide-ranging knowledge whose studies have brought him to the realization that the forces of darkness exist and are quietly winning a war against mankind.

Once a Polymath makes such a discovery it is difficult for him to ignore. It is not a prerequisite that the Polymath be old and wizened. And it is not a prerequisite that the Polymath be male. But all Polymaths are academically versatile and possess an exhaustive degree of worldly -- and otherworldly -- knowledge.

CORE INFORMATION

Base Armor Class 12

Fumble Die d16

Hit Die d8

Spellcasting A Polymath cannot perform magic like Wizards and Clerics in DCC RPG but a Polymath can read spells from scrolls and cast ritual magic.

To cast Rituals, the Polymath uses her action die, the relevant aAbility score modifier (Intelligence or Personality) and her caster level. The Polymath's caster level when casting rituals is equal to her current Polymath class level.

Upgrade: The first upgrade gives the Polymath the ability to create potions. The second upgrade gives the Polymath the ability to cast 3rd level quickcast spells. The third upgrade gives the Polymath the ability to cast 4th and 5th level quickcast spells. More information on these forms of spellcasting will be included in *The Transylvanian Grimoire*.

Turn Unholy The Polymath rolls turn unholy checks with a caster level based on alignment. Lawful Polymaths start with a caster level of 8 for Turning. Neutral Polymaths start with a caster level of 5 and chaotic Polymaths start with a caster level of 4.

A chaotic Polymath, instead of destroying unholy creatures on a "D" result, can compel them to obey her commands. This compulsion lasts for 3d4 rounds, like a regular turn result, and controlling compelled creatures requires the same investment in concentration per round as maintaining a Turn result.

Upgrade: The Polymath's caster level to turn unholy is increased according to the "Upgrading a Bonus" table on page 99. In addition, the die used to roll on the Turn Unholy Mishaps table on page 102 receives a +1 die shift for every upgrade after the first -- to a maximum of d30. The Turn Unholy Mishaps die that the Polymath would use becomes a d24 with the second upgrade and a d30 with the third and final upgrade.

Weapon Training The Polymath is trained with the following weapons: (1) Bludgeon, (2) Club, (3) Dagger, (4) Dart, (5) Derringer, (6) Knife, (7) Light Crossbow, (8) Wooden Stake

Upgrade: The Polymath can choose one of the following weapons in which to be trained: (1) Crossbow, (2) Flail, (3) Flintlock, (4) Mace, (5) Pistol, (6) Short Sword

Combat Tactics None

Skills At 1st level, the Polymath chooses four skills from the following list: Cast from Scroll, Disable Trap, Forge Document, Handle Poison, Heal Others, Monster Lore, Read Languages, Socialize

Class Features Elementary, Linguist, Ritual Magic/Spellcasting

ALIGNMENT

The breadth of a Polymath's studies tends to broaden their intellectual horizons such that a Polymath can fall anywhere on the spectrum of Alignment.

A *lawful Polymath* is one who has embraced the doctrines of the Church as the only organization powerful enough to combat the forces of evil. Note that this does not mean the Polymath is a holy man (although he can be) or that he adopts the doctrines of the Church without question. A lawful Polymath believes that the Church knows how to fight evil. And he has thrown his hat in with them in order to help them in this endeavor. This kind of Polymath could be an exorcist, a monk, a Jesuit or a gnostic scholar.

A *neutral Polymath* is an intellectual who sees the creatures of the dark as an unsustainable imbalance of Natural Law. She wants to rid the world of their influence because she feels that they will forever transform the world in a way that is detrimental to nature and human survival. She is pragmatic in her choice of metaphysical weapons and would use a Church rite or ancient sorcery as suits her needs.

A *chaotic Polymath* has reached the conclusion that the victory of evil is inevitable and that the best mankind can hope for is to stave off its influence for as long as possible. This sort of Polymath would be interested in fighting the forces of darkness to buy time or pursuing the black arts for knowledge that could insure his survival when evil finally overruns mankind.

CLASS FEATURES

Elementary: The Polymath can spend a Luck point to roll an Intelligence skill check to see if she knows any relevant off-hand information about a person, place, or creature. The skill check takes 10 minutes of reflection and must be performed in a safe place where the Polymath is not in harm's way. The DC of the check is determined by the Judge and is based on how hard this information would be to research. Common knowledge is a DC 10. Uncommon knowledge would have a

DC of 15. Expert knowledge would have a DC of 20 and Lost or Ancient knowledge would have a DC of 25. The Polymath's skill check bonus is determined by alignment. A neutral Polymath has a +4 bonus. A lawful Polymath has a +2 bonus and a chaotic Polymath has a +1 bonus. This skill check bonus can also be used on all research attempts (see the "Investigation" chapter in this book). Upgrade: The skill check bonus is upgraded according to the "Upgrading a Bonus" table on page 99.

Linguist: The Polymath is literate and acquires the ability to read even if her occupation does not allow her to do so. The Polymath also speaks and reads two additional languages. If the player wants, she can leave these languages blank and fill them in as needed. A chaotic Polymath also receives one extra non-human or ancient language, such as Sylvan, Ancient Styrian, Draconic, Infernal, or Ghoul Cant. Upgrade: The Polymath gains the ability to speak either two more languages of the player's choice or one special language like Draconic, Infernal, Ghoul Cant, or Ancient Styrian.

Ritual Magic: The Polymath can perform ritual magic. To cast a ritual, a Polymath adds an action die roll, his level, and the appropriate ability score modifier together. All Polymaths begin play with the following rituals: Circle of Refuge, Pessundation of the Infernal, and Destroying a Vampire. Chaotic Polymaths also know the *Patron Bond* ritual from DCC RPG. The Polymath gains access to additional rituals as his level increases. Note that *Patron Bond* does not count against a chaotic Polymath's known spells, so a chaotic Polymath will always have one more spell than the total listed on the class table. Upgrade: Upgrades spent on the Polymath's spellcasting ability expands the types of magic available to the Polymath. The first upgrade gives the Polymath the ability to create potions as per the rules in *The Transylvanian Grimoire*. The second upgrade gives the Polymath the ability to cast 3rd level quickcast spells. The third upgrade gives the Polymath the ability to cast 4th and 5th level quickcast spells.

Lvl	Attack Bonus	Crit	Action Die	# Rituals or Spells	Max Ritual /Spell Level	Fort	Ref	Will	Fear
1	+0	1d6/l	1d20	3	1	+0	+1	+4	+1
2	+1	1d6/l	1d20	4	1	+0	+1	+4	+1
3	+2	1d8/l	1d20	5	2	+1	+1	+5	+2
4	+2	1d8/l	1d20	6	2	+1	+2	+5	+2
5	+3	1d10/l	1d20 & 1d8	7	3	+1	+2	+6	+3
6	+3	1d10/l	1d20 & 1d10	8	3	+2	+2	+6	+3
7	+4	1d12/l	1d20 & 1d12	9	4	+2	+3	+7	+4
8	+4	1d12/l	1d20 & 1d14	10	4	+2	+3	+7	+4
9	+5	1d14/l	1d20 & 1d16	11	5	+3	+3	+8	+5
10	+5	1d14/l	1d20 & 1d20	12	5	+3	+4	+8	+5
11	+6	1d16/l	1d24 & 1d20	13	5	+3	+4	+9	+6



THE HUNTER

The Hunter is obsessed with slaying monsters. Most Hunters' lives have been capsized by personal tragedy at the hands of a vampire lord, mad scientist, or werewolf. Others were trained from childhood to their vocation, usually by a family or secret organization of monster slayers.

Living a life of normalcy is not an option for the Hunter. Even if she could set aside her sense of responsibility towards those she has sworn to protect, the agents of

chaos would not allow a Hunter to threaten their existence -- even in idleness.

As long as a Hunter lives, monsters know they are hunted and monsters value their immortality. Because of this, the Hunter, his family, his friends, his children, and their children are targets. The forces of darkness can hold a grudge for generations. It's possible that a distant descendant could be preyed upon by unholy creatures because she had a great-great-uncle who was once a Hunter.

CORE INFORMATION

Base Armor Class	14
Fumble Die	d12
Hit Die	d10
Attack Die	The Hunter has an attack die, like Dwarves and Warriors in <i>DCC RPG</i> .
Spellcasting	The Hunter cannot cast spells.
Turn Unholy	The Hunter cannot turn unholy.
Weapon Training*	<p>At 1st Level, the Hunter is trained in the following weapons: (1) Bludgeon, (2) Club, (3) Crossbow, (4) Dagger, (5) Flail, (6) Flintlock, (7) Heavy Crossbow, (8) Knife, (9) Light Crossbow, (10) Mace, (11) Short Bow, (12) Sling, (13) Staff, (14) Swordcane, (15) Wooden Stake, (16) Shotgun</p> <p><i>Upgrade:</i> The Hunter may choose to be trained in one of the following weapons: (1) Bastard Sword, (2) Long Bow, (3) Long Sword, (4) Musket, (5) Pistol, (6) Rifle, (7) Warhammer, (8) Whip</p>
Combat Tactics	Focused Strike, Max Defense
Skills	At 1st level, the Hunter chooses three skills from the following list: Animal Husbandry, Cast From Scroll, Climb Sheer Surfaces, Disable Trap, Find Trap, Hide in Shadows, Pick Lock, Read Languages, Sneak Silently
Class Features	Mighty Deed of Arms, Prepared for Anything, Risky Riposte

ALIGNMENT

The Hunter is innately opposed to creatures of chaos. Most Hunters will be neutral or lawful. Once in awhile, a Hunter goes mercenary. This would indicate a Hunter has shifted alignments to chaotic.

A *lawful Hunter* is one who has been raised by a monastic order or an ancient sorority (or fraternity) of monster slayers. The lawful Hunter has a moralistic code, follows orders and answers to a hierarchy. Lawful Hunters are the most respected Hunters because they have the backing of an often-powerful and ancient



organization. The visibility of their organization also makes them the easiest targets for vengeful monsters.

A *neutral Hunter* was trained by a mentor, after being adopted or somehow indentured. A Hunter looking for an apprentice is usually driven to find a student who has experienced a supernatural tragedy in his life. Neutral Hunters may be solitary or travel with an apprentice.

A *chaotic Hunter* may have once been another alignment or may have been apprenticed to a chaotic Hunter. A chaotic Hunter is dangerous and willing to sell his services to human and inhuman patrons. A chaotic Hunter works for the highest bidder or his own self-interest. This makes chaotic Hunters dangerous wild cards and is a reason they are often considered untrustworthy.

CLASS FEATURES

Mighty Deed of Arms: Like Dwarves and Warriors in DCC RPG, a Hunter can use his attack die for Mighty Deeds of Arms. This class feature cannot be upgraded.

Prepared For Anything: The Hunter can permanently increase her base Ruin by +1 to retroactively have something planned or prepared for an eventuality -- like having a backup crucifix in her boot. Or having a wooden stake up her sleeve. Or having a locket on a silver chain around her neck. The only requirement is that the explanation for the retroactive editing be cool and that the Judge be generally okay with it. This class feature cannot be upgraded.

Risky Riposte: A Hunter learns to strike with precision and often finds she must put herself at risk to strike an opponent's weakness. If an opponent misses the Hunter in melee combat, the Hunter may take a free whack against the opponent. If the free whack hits the opponent, then the Hunter gets a bonus to damage based on her alignment. If the free whack misses, then the the Hunter is retroactively hit by the opponent's attack. A chaotic Hunter gets a +2 to the damage of a Risky Riposte. A neutral Hunter gets a +1 and a lawful Hunter gets a +0. Upgrade: The Hunter's damage bonus is upgraded according to the "Upgrading a Bonus" table on page 99.

Lvl	Attack Die	Crit	Action Die	Fort	Ref	Will	Fear
1	d3	1d10/III	1d20	+2	+2	+0	+2
2	d4	1d12/III	1d20	+2	+2	+0	+2
3	d4	1d14/III	1d20 & 1d8	+3	+3	+1	+2
4	d6	1d16/IV	1d20 & 1d10	+3	+3	+1	+3
5	d6	1d20/IV	1d20 & 1d12	+4	+4	+1	+3
6	d8	1d24/V	1d20 & 1d14	+4	+4	+2	+3
7	d8	1d30/V	1d20 & 1d16	+5	+5	+2	+4
8	d10	1d30/V	1d20 & 1d20	+5	+5	+2	+4
9	d10	2d20/V	1d24 & 1d20	+6	+6	+3	+4
10	d10+1	2d20/V	1d30 & 1d20	+6	+6	+3	+5
11	d10+1	2d20/V	1d30 & 1d20	+7	+7	+3	+5

THE REAVER

From a very young age, those around him knew the Reaver was different. Whether due to an unnatural size, strength, or tolerance for pain, a life of conflict was thrust upon the Reaver by the fortune (or misfortune) of genetics. Perhaps the Reaver was bullied as a child. Or cast out of his or her family home, treated monstrously and forced into the brutish life of a pit fighter or thug. Maybe an opportunistic boss or militiaman recruited the Reaver, seeking to exploit his natural proclivities for material gain.

Like many of the classes in *Transylvanian Adventures*, a Reaver has a hard time settling down. Born with an innate distrust of other people, the Reaver seeks solitude, justice, vengeance, or just a way to get through the turmoil of daily life. Preferably with his fists.

Because his life has been filled with exploitation and trauma, the Reaver often makes a loyal friend to those who gain his trust. His natural gifts make him a valuable ally in the fight against the forces of darkness. And the epic challenge presented by unholy adversaries gives the Reaver a sense that the fight is almost fair -- for once.

CORE INFORMATION

Base Armor Class	12
Fumble Die	d14
Hit Die	d12
Spellcasting	The Reaver would not bother to use something so indirect when her fists could solve the problem in a fraction of the time.
Turn Unholy	A Reaver cannot turn unholy.
Weapon Training*	<p>Reavers start with training in the following weapons: (1) Bludgeon, (2) Club, (3) Flail, (4) Handaxe, (5) Knife, (6) Mace</p> <p>Upgrade: A Reaver may use an upgrade to gain training in one of the following weapons: (1) Long Sword, (2) Warhammer, (3) Spear</p> <p>Upgrade: After an upgrade is spent on long sword, an additional upgrade can be spent for training with two-handed swords.</p> <p>Upgrade: After an upgrade is spent on warhammers, an additional upgrade can be spent for training with battleaxes.</p> <p>Upgrade: After an upgrade is spent on spears, an additional upgrade can be spent for training with polearms.</p>
Combat Tactics	Defensive Posture, Full Attack, Max Defense
Skills	At 1st level, the Reaver receives no skills from the skill list.
Class Features	Aura of Badass, Expanded Crit Range, Melee Damage Bonus, Not So Fast

ALIGNMENT

A Reaver can be of any alignment but most are likely to be neutral or chaotic given their troubled past.

A *lawful Reaver* is one who was raised by a loving family far away from exploitative urban centers. Perhaps a close relative or family friend helped the Reaver find work in the military or with the clergy. Or maybe the Reaver remained distant from worldly society until events conspired to enlist her into the fight against the forces of darkness. A lawful Reaver could be hunting monsters to avenge the loss of a mentor, friend, or family member. Or a lawful Reaver could be in service to an organization of monster hunters.

A *neutral Reaver* may or may not have been raised by a family. She may be orphaned, abandoned or run out into the streets. In this way, a neutral Reaver's life-story is not much different from the chaotic Reaver. In the end, however, a neutral Reaver understands that those who live by the sword also die by it. It is possible that a neutral Reaver traveled with a circus troupe, served in the military, or worked for a criminal organization before turning away from a life of crime and thuggery. A neutral Reaver may be working as a mercenary in the war against the forces of darkness, helping a friend, or attempting to find out more information about the biological parents that abandoned her.

A *chaotic Reaver* understands that she was born to battle. She was brought into backroom bare-knuckle fights as a child and felt strangely at peace amongst the blood, sweat, and broken bones. She lives to fight and feast off the adrenaline a worthy foe brings her. She is likely a mercenary or thrill-seeker fighting monsters because they put up the best fights. She has embraced an ethos of rule by force and places herself above conventional mores and laws.

CLASS FEATURES

Aura of Badass: Any opponent rolling an odd number on a melee attack roll against the Reaver automatically takes a set amount of damage. The amount of this damage is based on the alignment of the Reaver. A cha-

otic Reaver does 3 points of automatic damage, neutral Reavers do 2 points of damage and lawful Reavers do 1 point of automatic damage. This automatic damage is incurred after the opponent's attack roll and does not interrupt or prevent the attack. Upgrade: On the first upgrade of this class feature, opponents take automatic damage on odd attack rolls and misses. On the second upgrade, all opponents that the Reaver hits in melee take this automatic damage at the start of their next turn. This damage does not stack, however. So opponents that have been hit more than once by the Reaver will only take the damage once -- not twice as much damage. On the third and final upgrade, the Reaver increases her automatic damage according to the "Upgrading a Bonus" table on page 99. In addition, the damage from odd attack rolls is now incurred before the opponent's attack. This means that the Reaver can prevent a successful attack if the automatic damage reduces an opponent to zero hit points.

Expanded Crit Range: The Reaver has an expanded crit range (listed on the level table) with all trained melee weapons. This class ability cannot be upgraded.

Melee Damage Bonus: The Reaver receives a damage bonus (listed on the level table) that applies to all attacks with trained weapons. In addition, the Reaver adds his attack bonus to all damage he inflicts with free whacks. This class ability cannot be upgraded.

Dutch Courage: When taking Stamina damage to recover hit points, the Reaver gets 2d6 + her level in hit points, instead of 1d6 + level. See "Hit Point Recovery" on page 10 for more information. This class ability cannot be upgraded.

Not So Fast: Any opponent the Reaver makes a melee attack against must attack the Reaver with his next turn or the Reaver gets a free whack against the opponent. If the Reaver gets a free whack against an opponent for any reason, the Reaver receives a bonus to the attack roll based on his alignment. A lawful Reaver receives a +4 bonus to the attack roll. Neutral and chaotic Reavers receive a +2 bonus to the attack roll. This class ability cannot be upgraded.

Level	Attack Bonus	Crit	Damage Bonus	Crit Range	Action Die	Fort	Ref	Will	Fear
1	+2	1d8/III	+1	19-20	1d20	+3	+0	+0	+1
2	+3	1d8/III	+1	19-20	1d20 & 1d4	+3	+0	+0	+1
3	+3	1d10/III	+2	19-20	1d20 & 1d6	+4	+0	+0	+2
4	+4	1d10/III	+2	19-20	1d20 & 1d8	+4	+1	+1	+2
5	+5	1d12/III	+2	18-20	1d20 & 1d10	+5	+1	+1	+2
6	+6	1d12/III	+3	18-20	1d20 & 1d12	+5	+1	+1	+3
7	+6	1d14/III	+3	18-20	1d20 & 1d14	+6	+1	+1	+3
8	+7	1d14/III	+3	18-20	1d20 & 1d16	+6	+2	+2	+4
9	+8	1d16/III	+4	17-20	1d20 & 1d20	+7	+2	+2	+4
10	+9	1d16/III	+4	17-20	1d24 & 1d20	+7	+2	+2	+4
11	+10	1d20/III	+5	17-20	1d30 & 1d20	+8	+3	+3	+5



THE SCOUNDREL

Scoundrels are those who have fallen afoul of the law but still retain an inherent goodness beneath the allegations, rumors, and wanted posters. Scoundrels are individuals, first and foremost, who have made their

way anyway they knew how. Scoundrels often come from hard beginnings as orphans or from broken homes. Despite their humble beginnings, Scoundrels still manage to nurture a core of goodness and sense of honor that distinguishes them from common thieves and cutpurses.

CORE INFORMATION

Base Armor Class:	14
Fumble Die	d12
Hit Die	d8
Attack Die	The Scoundrel has an attack die, like Dwarves and Warriors in DCC RPG.
Spellcasting	Spellcasting requires a level of concentration and study that do not mesh with the Scoundrel. Scoundrels are not interested in magic, study, or magical studies.
Turn Unholy	Scoundrels cannot turn unholy.
Weapon Training	<p>The Scoundrel starts out with the following trained weapons: (1) Dagger, (2) Garotte, (3) Knife, (4) Light Crossbow, (5) Short Sword, (6) Throwing Knife</p> <p>Upgrade: The Scoundrel can pick one of the following weapons in which to be trained: (1) Flintlock, (2) Long Bow, (3) Long Sword, (4) Musket, (5) Pistol, (6) Rifle, (7) Whip, (8) Wooden Stake</p>
Combat Tactics	Feint, Max Defense, Skilled Retreat
Skills	<p>At 1st level, the Scoundrel chooses two skills from the following list: Acrobatics, Climb Sheer Surfaces, Escape Bonds, Find Trap, Hide in Shadows, Pick Pocket, Pick Lock, Sneak Silently, Socialize</p> <p>In addition, a 1st Level chaotic Scoundrel receives the Backstab skill.</p>
Class Features	Free 20, Luck Favors the Bold, Mighty Deed of Arms, Parry

ALIGNMENT

Scoundrels understand that their chosen path in life is unsustainable. Additionally, Scoundrels are seldom happy living on the run from the authorities. But each Scoundrel finds a way to justify her past transgressions well enough to make it to the next day.

A *lawful Scoundrel* is a law-abiding citizen who has been framed for a crime she did not commit. Perhaps a murderous event victimized her loved ones or featured betrayal as its centerpiece. A lawful Scoundrel would

seek to clear her name and erase the shame the accusations have caused her family.

A *neutral Scoundrel* grew up on the streets and learned to get by using the law of the urban jungle. Likely abandoned or orphaned, the neutral Scoundrel had a hard childhood and learned to trust neither those in authority or those who seek to create their own authority. The neutral Scoundrel would like nothing more than to find some treasure that would allow him to settle on a remote island, far away from the slings and arrows of the constable and the crimelord.

A chaotic Scoundrel is a happy-go-lucky, ne'er-do-well that sees life as one long outrageous reason to do what he wants and celebrate. A chaotic Scoundrel is narcissistic by nature but his condition is born of being oblivious, not malicious. A chaotic Scoundrel may be high-born or low-born but all have a naivete at their core. A chaotic Scoundrel is a child at heart and any crimes placed upon his head is easily explained as a youthful transgression, falling in with the wrong crowd, or being in the wrong place at the wrong time.

CLASS FEATURES

Free 20: The Scoundrel gets one free, natural “20”. This one free 20 can be used for attack rolls, skill checks or saving throws. The Free 20 counts as if the Scoundrel had rolled a natural 20 on the die. Once used, this feature is gone until the next interval at which it can be spent. How often a Scoundrel receives a Free 20 depends on the Scoundrel’s alignment. A neutral Scoundrel gets a Free 20 every game session. A lawful Scoundrel gets a Free 20 every adventure. A chaotic Scoundrel gets a Free 20 every level. Free 20s do not accumulate. Any Free 20 that is not used is lost when a new one is gained. This class feature cannot be upgraded.

Luck Favors the Bold: The Scoundrel recovers one Luck point per day, up to his Luck ability score. In addition, the Scoundrel gets a one-time bonus to his Luck ability score at 1st Level. A chaotic Scoundrel gets +2 to his Luck ability score, while lawful and neutral Scoundrels each get +1. Whether or not this bonus can boost the Scoundrel’s Luck ability score above 18 is at the Judge’s discretion but the Luck ability score modifier will not increase above +3 if so. This class feature cannot be upgraded.

Mighty Deed of Arms: Like Dwarves and Warriors in DCC RPG, a Scoundrel uses his attack die for Mighty Deeds of Arms. This attack die also adds to the attack roll and damage against an opponent. This class feature cannot be upgraded.

Parry: Once per round, the Scoundrel may make a Reflex save to deflect a melee attack. The DC of the Reflex save is the opponent’s modified attack roll. A critical hit cannot be parried. But a successful Reflex save against a critical hit would turn it into a normal hit. In addition, the Scoundrel gets a bonus to the Parry Reflex save based on her alignment. A lawful Scoundrel gets a +1, while a neutral or chaotic Scoundrel get a +0. Upgrade: Increase the bonus to the Reflex save for parrying according to the “Upgrading a Bonus” table on page 99.

Level	Attack Die	Crit	Action Die	Fort	Ref	Will	Fear
1	d3	1d6/II	1d20	+1	+1	+0	+0
2	d4	1d8/II	1d20 & 1d6	+1	+1	+1	+0
3	d4	1d8/II	1d20 & 1d8	+1	+2	+1	+0
4	d6	1d10/II	1d20 & 1d10	+2	+2	+1	+1
5	d6	1d10/II	1d20 & 1d12	+2	+3	+2	+1
6	d8	1d12/II	1d20 & 1d14	+3	+3	+2	+1
7	d8	1d12/II	1d20 & 1d16	+3	+4	+2	+2
8	d8+1	1d14/II	1d20 & 1d20	+4	+4	+3	+2
9	d8+1	1d14/II	1d24 & 1d20	+4	+5	+3	+2
10	d10+1	1d16/II	1d30 & 1d20	+5	+5	+3	+3
11	d10+1	1d16/II	1d30 & 1d20	+5	+6	+4	+3

WHAT'S DIFFERENT?

The classes in *Transylvanian Adventures* feature a number of modifications to how classes work in the DCC RPG. Some of these are necessary because heavy armor and healing magic are not available in this time period. Others are modifications that are intended to enhance gameplay. A summary of the class modifications is included below, followed by a detailed description of each modification in alphabetical order. Some of the rules presented in this section are referenced from the "Rules Enhancements" chapter on page 7.

THE BIG CHANGES

These are the differences between characters in *Transylvanian Adventures* and DCC RPG that you'll run up against pretty often.

- ✖ Characters only get one action and one move action per combat round. The only way a character gets multiple attacks (or actions) is via a spell, special ability or fighting with two weapons. Higher level characters get multiple action dice. But these work differently from DCC RPG. See "Action Dice" on page 98.
- ✖ Characters have a Ruin score (which starts 1 for all levelled characters) that helps them stay alive when they fall to 0 hit points. Each time a character is dropped to 0 hit points the character takes a point of Stamina damage and gains a point of Ruin. 0-Level characters have a 3 Ruin. See "Ruin, Long-Term Damage and Dying" on page 13.
- ✖ In *Transylvanian Adventures*, Polymaths, Valiants and Survivors have the ability to turn the unholy. There is also a Turn Unholy Mishaps table on page 102 for turn attempts that are unsuccessful. In addition, any class that can turn unholy can also call for divine aid. There is a new divine aid table. See "Turn the Unholy" on page 102 and "Divine Aid" on page 105.

THE MID-SIZED CHANGES

These differences between *Transylvanian Adventures*' classes and DCC RPG's classes show up in games infrequently. They vary in the scope of their modification. Some are big deals. Some aren't.

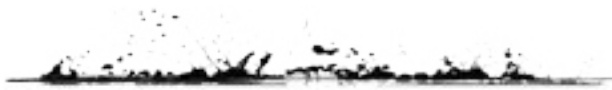
- ✖ All classes in *Transylvanian Adventures* have a base armor class. Armor heavier than leather is non-existent. See "Base Armor Class" on page 98.
- ✖ After achieving specific levels, a character gets the opportunity to select new abilities from a list of class features in the class description. In addition, each level a character has a chance to upgrade features he already has. See "Class Features and Upgrades" on page 98.
- ✖ Characters may spend upgrades on a set of common class features. These *general upgrades* include bonuses to initiative, armor class boosts, weapon training, combat tactics, adventuring skills, and other class features that would be useful to all character classes. Some general upgrades also lower the character's fumble die by -1 die shift. See "General Upgrades" and the sections following it starting on page 108.
- ✖ Players in the 0-level funnel in *Transylvanian Adventures* should have only 2 characters, instead of 4. The goal is to have a 0-level party about half the size of a 0-level party in DCC RPG.

THE SMALL CHANGES...

These changes are differences between *Transylvanian Adventures*' classes and DCC RPG's classes that will either not show up regularly or won't be that big of a deal to keep track of. Some of these will come up so infrequently they are likely to be forgotten or require looking up.

- ✖ Each class has a *fumble die* listed in the class description. Each class gets a fumble die because there is no armor to determine what a character uses to roll on the Fumble table in DCC RPG. Additionally, there are two new Fumble tables in *Transylvanian Adventures* -- one for melee fumbles and another for missile fumbles. See "Fumble Die" on page 99.
- ✖ Theorists, featured in *The Transylvanian Grimoire*, are the only class in *Transylvanian Adventures* who can cast spells like clerics, wizards and elves do in DCC RPG. This type of casting is called "Quickcasting" in *The Transylvanian Grimoire*. Polymaths use rituals to cast magic.
- ✖ A character using a weapon untrained receives a -1 die shift to initiative, attack rolls, and damage

rolls and a +1 die shift to their fumble die with the untrained weapon. See “Weapon Training and Upgrades” on page 101.



FEELING LUCKY

As mentioned in the 0-Level section on page 15, the 0-Level character’s “Lucky Roll” (see DCC RPG p. 19) can be treated as either a flat +1 bonus or can be adjusted up and down as the Luck score changes as detailed in DCC RPG. There are enough applications of Luck and Luck checks in *Transylvanian Adventures* that this simplification will not reduce the importance of the Luck ability score.



ACTION DICE

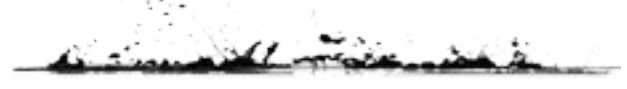
Characters in *Transylvanian Adventures* only get one move action and one regular action. This means that action dice work a little differently. When a character has multiple action dice listed for their level, it means he rolls both dice and takes the highest one rolled as his result. So having 1d20 & 1d14 as your action die would allow you to roll both a d20 and a d14 and pick the better number for your roll. To clarify, action dice in *Transylvanian Adventures* are rolled for skill checks, initiative, attack rolls, spellchecks, turn attempts and saving throws—essentially any roll where a d20 would be rolled against a DC with the exception of divine aid.

Characters with multiple dice listed as their action die only roll a fumble if *all* the dice come up a “1”. If you had a 1d20 & 1d14 as your action die and rolled a “1” and a “12”, the result you’d use would be a “12”. If either die rolls a crit, however, then the player may choose to take the crit.

Any situation that calls for a die shift to your action die affects *both* dice if you have multiple dice as your action die. If you had a 1d20 & 1d14 as your action die and took a -1 die shift, it would mean you’d roll a 1d16 & 1d12. Additionally, if you received a +1 die shift, you’d get to roll a 1d24 & 1d16.

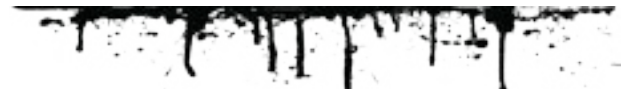
Each action in a round rolls both dice. That also means

that a character using two-weapon fighting would roll both dice in a multiple action dice pool -- applying the die shift listed on the Two-Weapon Fighting table on p. 94 of DCC RPG. For example, a character with a 12 Agility is using two-weapon fighting with two weapons in which she is trained. According to the Two-Weapon Fighting table on p. 94 of DCC RPG, she would have a -1 die shift in her primary hand and a -2 die shift in her off-hand. Assuming she has a 1d20 & 1d14 action dice set, she would roll a 1d16 & 1d12 for her primary hand attack, taking the best result, and a 1d14 & 1d10 for her off-hand attack -- again taking the best result. According to the table, she cannot score a critical hit with either hand.



ACTION DICE

- ✘ A character only gets one action and one move action per round
- ✘ If two dice are listed for a character’s action dice, roll both dice and take the one that rolls highest as the result.
- ✘ A character with two action dice only rolls a Fumble if both dice roll a “1”
- ✘ Action dice are used for attack rolls, saves, spellchecks, and skill checks.



BASE ARMOR CLASS

Transylvanian Adventures is set in an era where heavy armor was not in common use. The classes in *Transylvanian Adventures* have a *base armor class* to mitigate the effect that restricted access to chainmail, plate and other metal armors would have on gameplay. The base armor class is modified by the character’s Agility modifier to determine a character’s armor class.

CLASS FEATURES AND UPGRADES

Each class has several unique class features that help reinforce their archetype and allow players to customize characters in a number of different ways. Each class feature comes with optional upgrades that can be pur-

chased when a character gains a new level. **No class feature can be upgraded more than three times.** An upgrade may also be used to receive training in new weapons. For more on weapon training, see page 101.

CLASS UPGRADES AND BONUSES

Many class features offer bonuses to things like skill checks, saves, and other die rolls. Where a class feature says a bonus will upgrade according to the “Upgrading a Bonus” table, consult the chart below. It’s a good idea to put a sticky note on this page. This chart will be your best buddy when it comes time to level up characters.

UPGRADING A BONUS

If your current bonus is...	It upgrades to...
+0	+2
+1	+4
+2	+5
+3	+6
+4	+8
+5	+9
+6	+10
+8	+11
+9	+12
+10	+14
+11	+14
+12	+15
+14	+18
+15	+18
+18	+21

** Note that some bonus tracks here go beyond the “three upgrades” limit. This is a convenience for those Judges who want to try to run a campaign with the upgrade dial turned all the way up. The game plays better with*

THIS BEARS REPEATING

No more than three upgrades can be spent on any one class feature. It’s not like the world will end or anything. But it helps to keep things in check.

the “three upgrade” limit, however.

FUMBLE DİE

The fumble die in DCC RPG is based off the type of armor a character wears. Because armor isn’t available in *Transylvanian Adventures*, each class gets its own fumble die. Use this die when rolling on the new fumble tables included below.

If a character is using a weapon untrained, she gets a +1 die shift to her fumble die. If a character is wearing padded or leather armor, she also gets a +1 die shift to her fumble die.

THE FUMBLE DİE

- ✖ Each character class has its own Fumble Die, much like each class has its own Base Armor Class.
- ✖ Have you seen the brand, spanking new Fumble Tables? You’ll want those close by.
- ✖ Some Upgrades lower the character’s Fumble die by -1 die shift.

FUMBLE TABLES

When rolling a fumble on an attack, roll your fumble die and consult the table corresponding to the type of attack attempted -- melee or missile. If no fumble die is listed for the attacker, roll a d20. This would apply to some NPCs, as well as 0-level characters, who roll a d20 on the Fumble tables. All fumble die rolls are modified by the attacker’s current Luck bonus.

MELEE FUMBLE TABLE

0 or less	You miss badly, putting yourself at a disadvantage the next round. Your next attack is at a -1 to hit.
1	You miss wildly, pushing yourself one spot down in the Initiative order.
2	You miss and overextend yourself. You may recover with a DC 10 Reflex save; otherwise you have a -4 to AC next round.
3	You lose your grip on your weapon. You grab hold of it before it is dropped but you are at -2 on your next attack roll.
4	Mundane weapons are damaged. They can be repaired with 10 minutes of work but are at a -1 die shift to damage rolls for the remainder of this combat.
5	You slip and fall prone. You must use an action next round to stand up. Until then you are at +1 AC against missile attacks and -2 AC to melee attacks.
6	You stumble and must regain your footing. You are pushed to last in the Initiative next round.
7	You drop your weapon. You must retrieve it or draw a new one on your next action.
8	You accidentally swing at a random ally within melee range. Make an attack roll against that ally, taking a -1 die shift to your damage roll if the hit is successful.
9	You smash your weapon against a hard, solid object. Mundane weapons are damaged. Magical weapons are unaffected. Damaged weapons can be repaired with 10 minutes of work but are useless for the remainder of this combat.
10	You fall into an opponent's feint and must fight on the defensive to maintain your ground. You lose your action next round and are pushed down two spots in the Initiative order.
11	You overextend yourself and leave yourself wide open to attack. The next enemy that attacks you gets a +2 to the attack roll and scores a Crit against you if the attack is successful.
12	You fall and hurt yourself, taking 1d3 points of damage. You must use an action next round to stand up. Until then you are at +1 AC against missile attacks and -2 AC to melee attacks.
13	You wound yourself, taking normal damage.
14	You lose the grip on your weapon, sending it 1d3 x 10' in a random direction.
15	You smash your weapon against a hard, solid object. Mundane weapons are destroyed. Magical weapons are unaffected.
16+	You swing at a random ally within melee range. Make an attack roll against that ally, adding a +1d6 to damage if the attack is successful.



MISSILE FUMBLE TABLE

0 or less	You miss badly, damaging your confidence. Your next attack is at a -1 to hit.
1	You miss wildly, resolving to take more time to aim next round. You push yourself one spot down in the Initiative order.
2-3	Your grip on your weapon slips. You grab hold of it before it is dropped but you are at -2 on your next attack roll.
4-5	Mundane weapons are damaged. Your bowstring frays. The strap on the holster for your throwing knives breaks. This can be repaired with 10 minutes of work but you are at a -1 die shift to damage rolls for the remainder of this combat.
6	You drop your ammo or lose your balance. You are pushed to last in the Initiative next round as you pick up your ammunition or steady yourself.
7-8	You accidentally fire at a random ally within range. Make an attack roll against that ally, taking a -1 die shift to your damage roll if the hit is successful.
9-10	You are unable to get a good shot in. You lose your action next round and are pushed down two spots in the Initiative order the following round.
11-13	You fire at a random ally within range, doing normal damage.
14-15	Your bowstring breaks or your ammunition spills all over. Your weapon is no longer viable for the remainder of this combat.
16+	You fire at a random ally within range. Make an attack roll against that ally, adding +2d4 to the damage if the attack is successful.

HIT DICE

Transylvanian Adventures is intended to be used with the "Ruin, Long-Term Damage and Dying" rules in the "Rules Enhancements" chapter on page 7. Characters in *Transylvanian Adventures* are expected to reroll maximum hit points at the start of each adventure. See "Hit Points" on page 10 and "Ruin, Long-Term Damage and Dying" on page 13.

SPELLCASTING AND SPELLBURN

Only Theorists can cast spells in the manner familiar to those who play traditional fantasy roleplaying games. In *Transylvanian Adventures*, these are called "Quick-cast" spells. Theorists are also the only class in *Transylvanian Adventures* that can use spellburn. The Theorist class and quickcasting are introduced in the upcoming third volume, *The Transylvanian Grimoire*.

WEAPON TRAINING AND UPGRADES

Weapons and weapon training work similarly to how they work in DCC RPG. **A character using a weapon untrained gets a -1 die shift to their initiative, attack and damage rolls and a +1 die shift to their fumble die** while using the weapon. Applying the -1 die shift to the initiative roll and the +1 die shift to the fumble die is an enhancement added in *Transylvanian Adventures*. In addition, a character can never get a positive damage die shift for an untrained weapon.

Characters may be trained with new weapons, listed in their class description, by spending upgrades. Each upgrade spent on weapon training reduces the character's fumble die by -1 die shift for all weapons.

TURN UNHOLY

In *Transylvanian Adventures*, the Polymath, Valiant, and Survivor classes have the ability to turn unholy creatures. This includes undead, demons, and devils.

Turning is an action that takes the character's full attention and requires the use of a holy symbol or some other item that is effective at turning creatures. Vampires, for example, can be turned with holy symbols, rosaries or garlic. Werewolves can only be turned with wolfsbane. And demons can be turned with Witch's Grass or holy symbols.

A character can only make one turn attempt per round. Turning opponents uses the character's Personality modifier, Luck modifier, and the caster level listed in the class description. These are added to the results of an action die roll. The total is cross-referenced on the turn unholy chart on p. 97 of DCC RPG.

A successful turn's effects last for 3d4 rounds (not 3d10 minutes). The turn effect must be maintained, meaning the character doing the turning cannot attack, cast spells, perform skill checks, or move at more than ½ his normal movement rate.

A turned creature will cower or attempt to flee from the character's presence. This is a supernatural compulsion. If the character is blocking the only exit to a room, a turned creature may make one desperate attack to get the character out of its way so it can flee. Similarly, if other party members are attacking turned creatures with missile weapons, turned creatures may use force to make their way out of the area. These situations might result in the turned creatures harming the character while trying to flee. But they do not break the turn's effects.

All other special effects ("D" results, "K" results and Holy Smites) work as listed in DCC RPG.

After a failed turn attempt, the character loses his actions for that round. The character must roll on the "Turn Unholy Mishaps" table. The character's holy symbol may also be destroyed or rendered unusable. Destroyed holy symbols turn black, petrify, go up in flames, or rot in the character's hands.

A holy symbol can also be "downgraded" on a failed

turn unholy attempt. This reduces the effectiveness of the holy symbol. More information may be found on the "Holy Symbols and Turning the Unholy" table.

TURN UNHOLY MISHAPS

Transylvanian Adventures uses the Turn Unholy table on p. 97 of DCC RPG with a couple of minor enhancements. If the character rolls a "No Effect" ("NE") result, the character must roll on the "Turn Unholy Mishaps" table below. To determine the result of the "Turn Unholy Mishaps" table, roll a d20 and subtract the highest hit die total of the creatures the character attempted to turn.

Example

Archimedes, a 3rd level Polymath, tries to turn a 10 HD vampire lord with a wooden holy symbol and gets a modified result of 16. Looking at the turn unholy table in DCC RPG, we find this is an "NE" result and the minimum result required was a 30. The next step is to roll a d20 on the "Turn Unholy Mishaps" table and subtract the vampire lord's hit dice from the roll.

Archimedes' player rolls a 19 on the die, which gives him a modified result of 9. Because Archimedes is using a wooden holy symbol, the holy symbol turns to ash and Archimedes takes one point of damage. Archimedes then has the choice to increase his Ruin by one point or lose the ability to turn unholy until the next adventure.

If Archimedes had been using an iron, silver, or magical holy symbol, he would've suffered no ill effects but would've had a 2 in 6 chance of his holy symbol being downgraded. See the "Turn Unholy Mishaps" table on page 102.

WHAT'S DIFFERENT?

- ✘ A caster takes 1 point of Personality damage each time she tries to Turn Unholy whether the attempt is successful or not.
- ✘ Turn effects last for 3d4 rounds, not 3d10 minutes.
- ✘ Turned creatures might try to attack a caster in order to escape but are supernaturally compelled to leave the caster's presence.
- ✘ "NE" result: Roll on the Turn Unholy Mishaps table.

HOLY SYMBOLS AND TURNING THE UNHOLY

Type	Notes	Following a Turn Attempt
Garlic	Can only turn vampires. Destroyed after any turn attempt, successful or not.	Destroyed after any Turn attempt, successful or not. Roll on the Turn Unholy Mishaps after a failed Turn.
Wolfsbane	Can only turn werewolves. Werewolves cannot be turned by any other item. Destroyed after any turn attempt, successful or not.	Destroyed after any Turn attempt, successful or not. Roll on the Turn Unholy Mishaps after a failed Turn.
Vial of Witch's Grass Extract	Can only turn demons. Destroyed after any turn attempt, successful or not.	Destroyed after any Turn attempt, successful or not. Roll on the Turn Unholy Mishaps after a failed Turn.
Rosary	-1 die shift to turn unholy	Destroyed after any Turn attempt, successful or not. Roll on the Turn Unholy Mishaps after a failed Turn.
Wooden	Can turn unholy.	Roll on the Turn Unholy Mishaps after a failed Turn.
Iron	Can turn unholy.	Roll on the Turn Unholy Mishaps after a failed Turn.
Silver	Turns unholy with a +1 die shift.	Roll on the Turn Unholy Mishaps after a failed Turn.
Magical	Turns unholy with the magic bonus as a die shift to turn attempts. If downgraded to below +1, it downgrades to Silver.	Roll on the Turn Unholy Mishaps after a failed Turn.

✘ A result of “Destroyed” means that the item wilts, blackens, putrefies, petrifies, bursts into flames, or corrodes while the character is holding it. It is no longer usable for anything.

DURATION OF TURNING THE UNHOLY

A turn attempt may be ended at any point in time by the character lowering her holy symbol and choosing to end the turn attempt. Outside of that, the Judge secretly rolls 3d4 to determine how many rounds the turn lasts. When all turning effects have ended, creatures formerly affected by turning may act freely.

EFFECT OF TURNING THE UNHOLY ON MONSTERS

Monsters who are turned will attempt to flee from the character's presence as quickly as possible. If trapped in a corner or a room where the character blocks the only exit, the creature may charge past the character. The creature may make an attack in passing against the character with a -4 on the attack roll but will avoid

engaging the character. The creature's goal is to escape, not fight.

There is no concept of “breaking” a turn attempt. A turned creature will not attack the character performing the turn attempt (except in retreat as listed above) and doing so will not disrupt the turn attempt. A creature will not use special abilities directly against the character performing the turning. But the creature may attempt to disrupt the turn indirectly by mesmerizing another party member and having the party member attack the character. The creature may also attack the turning character indirectly by, say, having part of the roof collapse on her. Note that if the character performing the turning is rendered unconscious then the turn attempt is ended. But that's not all of it.

The creature will not use these indirect attacks as an opportunity to engage the character. It is an attempt at escape. If the creature drops the roof on the party, it will not then try to fight the party. It will leave immediately -- at its first opportunity to do so. A turned creature is supernaturally compelled to flee from the source of turning. It can be assumed that the creature will want to leave the area of a successful turning attempt even after the turning is interrupted.

MONSTER SAVES ON TURN EFFECTS

Whether or not monsters receive a saving throw against turn effects is at the Judge's discretion. If a party of five Polymaths are abusing the turn unholy rules, then a Judge should consider giving the monsters Will saves against a DC equal to the character's turn roll. It is recommended that powerful adversaries, like Count Dracula, get saving throws for any damaging or destroying effects on the turn unholy chart. Beyond that, it is unnecessary to roll saves for every monster affected by a turn. It slows down play, adds a layer of complexity and diminishes the usefulness of a pretty cool class feature.

TURNING OVERVIEW

- ✖ Only Polymaths, Valiants, and Survivors can turn unholy.
- ✖ Roll action dice + Personality modifier + Luck modifier + caster level
- ✖ Use the turn unholy chart on p. 97 of DCC RPG.
- ✖ On a roll of "20", add +5 to the turn attempt. This is a critical success.
- ✖ On a roll of "1", the turn attempt automatically fails. Subtract an additional -5 from the roll on the "Turn Unholy Mishaps" table.
- ✖ If you get an "NE" result, roll on the *Turn Unholy Mishaps* table.
- ✖ A holy symbol downgrades from silver to iron to wooden. A mishap with the specification of "A holy symbol of iron or less" would include both iron and wooden holy symbols.
- ✖ A magical holy symbol downgrades its magical bonus -- from +2 to +1 and so on. When a magical holy symbol is downgraded to +0, it becomes the equivalent of a silver holy symbol.
- ✖ Non-standard holy symbols (like Garlic or Rosaries) are automatically destroyed after every turn attempt (whether successful or not)

TURN UNHOLY MISHAPS TABLE

d20 - HD Effect

-8 or less If the caster is wielding a non-magical holy symbol, it is desecrated and destroyed. The holy symbol begins bleeding and slowly turns black in the caster's hand. The desecration of the holy symbol causes spidery, necrotic veins to creep up the caster's arm. The caster must permanently lower his hit die by -1 die shift (from d8 to d6, for example) or lose the ability to turn unholy or call divine aid. Ever. Again. For all time.

If the caster is wielding a magical holy symbol, it is automatically downgraded. A caster wielding a magical holy symbol is protected from all effects listed above.

-7 to -4 If the caster is wielding a non-magical holy symbol, it is destroyed and bursts into flames. The caster takes burning damage equal to 1d4 + the highest number of hit dice of the opponents the caster was attempting to turn. So, a caster trying to turn a 5 HD vampire and three 2 HD skeletons would take 1d4+5 points of burning damage. The caster must also permanently increase his base Ruin by +1 or lose the ability to turn unholy or call divine aid until he reaches his next level.

If the caster is wielding a magical holy symbol, there is a 2 in 6 chance it is downgraded. A caster wielding a magical holy symbol is protected from all effects listed above.

-3 to 0	<p>If the caster is wielding an iron or wooden holy symbol, it is destroyed and explodes into a black, viscous fluid. The caster and all allies standing close to her must make a DC 10 Reflex save or take 1d4 damage. The caster also takes Personality damage that drops her down to the next lowest modifier or loses the ability to turn unholy until she reaches the next level. A caster with a Personality of 10, for example, and a +0 bonus would be lowered to a Personality of 8 and a -1 bonus. This Personality damage is not permanent.</p> <p>If the caster is wielding a magical or silver holy symbol, there is a 2 in 6 chance it is downgraded. A caster wielding a magical or silver holy symbol is protected from all effects listed above.</p>
1-4	<p>If the caster is wielding an iron or wooden holy symbol, it is destroyed. The holy symbol turns black and a foul wind blows it away into a deathly swarm of black dust. The caster and all allies must make a DC 8 Reflex save or be blinded for 1d3 rounds. In addition, the caster must take 2 points of Strength damage and 2 points of Stamina damage or be unable to turn unholy or call divine aid until he reaches his next level. This Stamina and Strength damage is not permanent.</p> <p>If the caster is wielding a magical or silver holy symbol, there is a 2 in 6 chance it is downgraded. A caster wielding a magical or silver holy symbol is protected from all effects listed above.</p>
5-8	<p>If the caster is wielding a wooden holy symbol, it is destroyed and catches fire. The caster must make a DC 8 Reflex save or take 1d3 points of damage. In addition, the caster must lower his Luck score by one-half its current value (rounded down) or be unable to turn unholy or call divine aid until the adventure is over.</p> <p>If the caster is wielding an iron, silver, or magical holy symbol, there is a 2 in 6 chance it is downgraded. A caster wielding an iron, silver, or magical holy symbol is protected from all effects listed above.</p>
9-12	<p>If the caster is wielding a wooden holy symbol, it crackles, burns itself from the inside out and turns to ash in the caster's hand. The caster takes 1 point of damage. In addition, the caster must increase his Ruin by +1 or be unable to turn unholy or call divine aid until the adventure is over. This increase in Ruin is not permanent.</p> <p>If the caster is wielding an iron, silver, or magical holy symbol, there is a 2 in 6 chance it is downgraded. A caster wielding an iron, silver, or magical holy symbol is protected from all effects listed above.</p>
13-17	<p>The caster may increase his Ruin by +1 to hold the unholy at bay for a number of rounds equal to the character's <i>turn unholy caster level</i>. Unholy held at bay are not compelled to flee but cannot attack anyone near the caster. If the caster's allies attack the creatures or the caster loses concentration on holding them at bay, the effect is ended.</p> <p>There is a 2 in 6 chance an iron, silver, or magical holy symbol the caster is wielding will be downgraded. A wooden holy symbol is destroyed.</p>
18+	<p>The caster may spend one point of Luck to hold the unholy at bay for a number of rounds equal to 1 + the caster's Personality modifier (but at least 1 round). Unholy held at bay are not compelled to flee but cannot attack anyone near the caster. If the caster's allies attack the creatures or the caster loses concentration on holding them at bay, the effect is ended.</p> <p>There is a 2 in 6 chance an iron, silver, or magical holy symbol the caster is wielding will be downgraded. A wooden holy symbol is destroyed.</p>

Divine Aid

Any character class that can turn the unholy also has the ability to call upon a higher power to bail them out of a sticky situation. This is called *divine aid*. This table for divine aid replaces the rules listed in DCC RPG at the Judge's discretion.

To call for divine aid, a player spends 3 Luck points, must take a full round action, state what they'd ideally like to happen from their appeal to the heavens and then roll 1d20 + Personality modifier on the table below. Any penalties or damage the character might incur as a result of calling on the heavens is listed in the table. The effects of the roll occur regardless of whether

or not the character is killed as a result of calling on divine aid.

Divine aid in *Transylvanian Adventures* is a desperation move. None of the results are 100% positive and almost all of them offer a complication that will make the characters' lives more challenging. Most players should avoid calling upon a higher power to bail them out but those who want to perma-whinge to the gods should understand their actions will bear consequences. Like random seizures. Or being stricken dead. Or dying in an earthquake. Or a typhoon of toads.

As a parting reminder, only characters who can turn the unholy can call on divine aid.

Roll	Effect
0 or less	You have insulted the heavens. Your base Ruin is increased permanently by +1 and you take -2d4 points of damage to a random ability score. The ability score damage cannot be healed until a great task is accomplished on behalf of your deity. These impairments may act as a curse or a physical manifestation of your god's displeasure. These conditions cannot be cured by natural or supernatural means. You cannot call for divine aid or turn unholy again until your divine wounds have fully healed. If the ability score damage drops your character to an ability score of 0 or less, then the character falls into a coma or dies (Judge's choice).
1-2	The heavens send down a sledgehammer to do a claw-hammer's job. The ground shakes and rumbles. Buildings all around the caster collapse. Everyone in the area takes 6d6 damage, including the caster. All characters and intelligent adversaries may roll a DC 14 Reflex save to take only half damage. Alternately, a divine lightning storm, fire or plague of locusts could appear in place of the earthquake. But the effect remains the same. You cannot call for divine aid or turn unholy again until you have reached your next character level.
3-5	Nothing happens. Your deity is distant and unreachable. You have been forsaken by the gods! You cannot call for divine aid or turn unholy again until achieving a new character level.
6-9	The deity grants a meager request, giving the petitioner a +1 to all rolls to advance her cause. This bonus lasts until the end of the scene. You cannot call for divine aid again until after the end of the adventure.
10-14	A simple, life-affirming request is granted with one small catch: the character cannot spend Luck for anything until the next game session. Asking for something trivial, banal or harmful results in a +1 bonus for one's adversaries, with the same prohibition on spending Luck. You cannot call for divine aid again until achieving a new character level.
15-18	A simple, life-affirming request is granted at one-half efficacy. The deity is testing you to see if you have the mettle to meet him or her halfway. If you asked for enough food to feed 5 people, you only have enough to feed two. Asking for something trivial, banal or harmful offers no effect. Any further calls for divine aid in this adventure are at a -5.

19-21 A simple, life-affirming request is granted in full but the character must act in accordance with the strictures of the god's religion for the rest of the adventure or lose a level. 0-level characters are stricken dead. A harmful, banal or trivial request is granted at one-half efficacy with the same stipulation. Any further calls for divine aid by the character before the end of this adventure will result in a DC 15 Fortitude save. If the save is not made, the character dies. Yup, dies. If the save is made, then the roll is made on this chart at a -10.

22+ The wish is granted in full. But the petitioner is marked as one of the deity's chosen. The Judge may call for the character to lose bodily control -- flopping around on the ground spouting prophecies in a long forgotten tongue -- once per adventure at a time of the Judge's choosing. This lasts as long as the Judge wants in a single scene or encounter. The character receives a Luck point for his troubles. In addition, the petitioner can no longer call on divine aid. Ever. The relationship is now a "don't call us, we'll call you" hotline between the petitioner and the godhead.

AT 1ST LEVEL

Characters in *Transylvanian Adventures* begin play at 1st level with all of the class features listed in their class description and an ability increase roll (see below).

BEYOND 1ST LEVEL

Each level beyond the first, a character receives an *upgrade* which he can use to choose a new Weapon Training, General Upgrades, or to improve an existing class feature. There are a variety of options available with Class Features and Upgrades. Hopefully, this enhances the replay value of *Transylvanian Adventures*. The benefits of upgrading a Class Feature are listed in the class feature's description under "Upgrade".

In addition, a character also receives an ability increase roll at each level. This means that a player rolls 3d6 when a character advances a level. The player can select any one ability score that is lower than the result of the 3d6 dice roll and permanently increase that ability score by +1. See "Ability Increase Roll" on page 8 for more information.



BENEFITS OF LEVELING

- ✖ Each level, including the 1st, a character gets an *ability increase roll*: Roll 3d6 and give a +1 to any one ability score that is lower than the roll.
- ✖ After 1st level, each character receives an upgrade each time he gains a new level. The upgrade can be spent on *general upgrades* or to *upgrade class features* listed in his class description.
- ✖ At 1st Level a character only gets an ability increase roll and the class features listed in his class description.
- ✖ No more than three upgrades can be spent on anything. The Judge might fudge a bit and let more upgrades be spent on wealth. That's really up to the Judge.

GENERAL UPGRADES

In addition to the upgrades listed in the class description, a class may use upgrades for any of the following abilities, skills or bonuses. Note that some classes begin at 1st level with some of the adventuring skills, combat tactics, or general upgrades listed below.

- ✦ **0-Level Rituals:** A character may spend an upgrade to cast the 0-level rituals listed in *The Transylvanian Grimoire*. The character is considered to have a caster level of 0 for all casting attempts. Any additional upgrades increase the caster level of the character as if the character started with a +0 bonus on the “Upgrading a Bonus” table on page 99. No more than three total upgrades can be spent on this ability. A character will never achieve a caster level above 5 because her third and final upgrade only advances her to +5 on the “Upgrading a Bonus” chart. When first acquiring the ability to cast 0-level rituals, the character receives one 0-level ritual that she can cast.
- ✦ **Armor Class:** A character may increase his armor class by +1. Any upgrade spent on armor class lowers the character’s fumble die by -1 die shift for all weapons.
- ✦ **Combat Tactics:** A character may select one the combat tactics listed below to reflect martial training and experience he has acquired. Combat tactics cannot be upgraded. Each upgrade spent on combat tactics allows the character to select a new one. Spending an upgrade on combat tactics lowers the character’s fumble die by -1 die shift for all weapons.
- ✦ **Hobby:** A character with an Intelligence score of 13 or higher can spend an upgrade to select a new hobby from the hobby table on page 50 of the “Character Creation Extras” chapter. A character with an Intelligence score of 13, 14 or 15 can have up to 2 hobbies. A character with an Intelligence score of 16 or 17 can have up to 3 hobbies. A character with an Intelligence score of 18 may have no more than 4 hobbies.
- ✦ **Initiative:** Following the bonuses listed on the “Upgrading a Bonus” table on page 99, a character can upgrade his bonus to initiative as if he started with a bonus of +0. Spending an upgrade on improving initiative lowers the character’s fumble

die by -1 die shift for all weapons.

- ✦ **Skills:** Any of the skills listed in the “Adventuring Skills” section below can be selected with an upgrade. The first upgrade is spent to acquire a skill at the starting bonus listed -- which is based on the characters’ alignment. All subsequent upgrades can be spent to increase the skill’s bonus according to the “Upgrading a Bonus” table. But only two more upgrades can be spent in this fashion. Classes that begin at 1st level with an adventuring skill may spend three upgrades on it, giving those classes an advantage over others who must use an upgrade merely to acquire the skill. More information on adventuring skills and a table listing the *starting bonus by alignment* can be found in the “Adventuring Skills” section below.
- ✦ **Weapon Mastery:** The character’s fighting skills are honed by combating the forces of darkness, such that the character is able to cause harm and find the weak points of creatures nigh invulnerable. The bonuses from this upgrade apply to all weapons with which the character is trained. When first taken, all trained weapons wielded by the character are considered to be silvered -- even if they are not made of silver -- for the purpose of damaging creatures otherwise resistant to normal weapon damage. *Upgrade:* The first upgrade gives the character a +1 enchantment bonus to all trained weapons, allowing him to damage characters that can only be harmed by magical weapons. The second upgrade allows the character to reroll any 1s rolled on damage dice with trained weapons. The third and final upgrade -- which is only available to classes that receive weapon mastery at 1st level -- increases the character’s critical threat range by +1. So a character that normally would crit an opponent with a roll of “20” now does so with a roll of “19” or “20”. Enchantments from weapon mastery are not transferable or applicable when the weapon is wielded by someone other than the character. Enchantments granted through weapon mastery are also not cumulative with any existing magic bonus a weapon may have. So an Exotic with a +1 dagger and a +1 bonus from weapon mastery would still only have a +1 bonus, not a +2.
- ✦ **Weapon Training:** The character may spend an upgrade to train in a weapon listed in the “Weapon

Training” section of her class description. Spending an upgrade on weapon training lowers the character’s Fumble die by -1 die shift for all weapons.

- ✦ **Wealth:** A character may spend an upgrade to permanently increase his wealth by one step. Consult “Upgrading Wealth” on page 99 for more information.

COMBAT TACTICS

Combat tactics are methods by which a character can adjust her offensive or defensive fighting methods to hopefully tip the scales in her favor. Sometimes a character needs to focus on protecting herself at all costs, just to buy enough time. Other times, the character needs to sacrifice her well-being to try and get that one shot through.

Most combat tactics only apply in melee. None of the combat tactics are upgradable. Any upgrade spent on combat tactics allows the character to select a combat tactic that she does not already have. Each upgrade spent on combat tactics lowers the character’s fumble die by -1 die shift for all weapons.

- ✦ Combat Tactics involve giving up a little something to get a little something else. In all cases, the penalties and bonuses last a full round.
- ✦ In case it wasn’t clear, Combat Tactics are intended to add an element of strategy to bog-standard traditional roleplaying combat.
- ✦ Combat Tactics can be ignored if a group doesn’t care for them. They are entirely optional.

Tactic	Description	Gives Up	Gets
Defensive Posture	The character fights cautiously, less concerned about landing a blow than preventing one from hitting her.	-4 to Attacks	+2 AC
Feint	The character uses a tactic to draw the opponent in, leaving herself open to a strike in order to make an advantageous blow.	-2 AC	+1d6 damage
Focused Strike	The character focuses in on one opponent and must go last in Initiative. If the character takes damage in the round, then his concentration is lost and the character must do a standard attack. If the opponent is slain before the character can attack, the bonus is not transferable to a different opponent. This tactic can be used for missile attacks.	Goes last in Initiative -4 AC	+2 to Attack +1d6 damage Crit Range for the Attack is increased by 1.
Full Attack	The character puts himself at risk with an aggressive fighting tactic that is designed to end fights quickly against lesser opponents.	-2 AC	+2 Attack
Max Defense	The character foregoes all attack actions and does nothing but defend himself and move at a normal speed for the entirety of the round. In return, the character receives a bonus to his Armor Class that lasts the full round.	All Attacks	+4 AC
Skilled Retreat	This tactic allows the character to move away from an engaged opponent while lessening the potential for a damaging free whack.	-2 to Attacks	+2 AC against free whacks

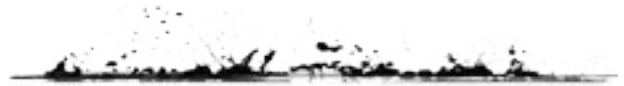
ADVENTURING SKILLS

Transylvanian Adventures fully supports DCC RPG's advice to "only make a skill check when practical descriptions by the players will not suffice". That said, skills can sometimes be a useful abstraction when an element of randomness is desired. Many of the skills listed below are described in the Thief class description on p. 38 of DCC RPG.

The "Starting/Max Bonus" table lists out the available skills and the starting bonus (and maximum attainable bonus) by alignment. Following the table is a brief description of each skill. Each new skill added in *Transylvanian Adventures* is given a more detailed description while other entries note merely what may be different from the skills listed in DCC RPG.

- ✧ Unless a character gets an adventuring skill for free at 1st level, she will never be able to spend a full three upgrades on it. This is because the first upgrade on a skill is spent to acquire it at the starting bonus.
- ✧ The same holds true for all general upgrades. Only the Halfbreed can get a full three upgrades in weapon mastery. That's because all the other classes must spend one upgrade to get weapon mastery in the first place. So they only have two upgrades left to spend on it before they max out.

- ✧ The manner in which a character achieves the results of a successful skill check can vary. A disguise may be a false nose, a change of clothes or a feigned limp or it might be a magical glamour from an innate supernatural ability or a magical cantrip. Whatever you decide to do with your character and the skills listed below, have fun and stay thematic.



MAXING OUT ADVENTURING SKILLS

Unless a character gets an adventuring skill for free at 1st level, she will never be able to spend a full three upgrades on it. This is because the first upgrade on a skill is spent to acquire it at the starting bonus.

The same holds true for all general upgrades. Only the Halfbreed can get a full three upgrades in weapon mastery. That's because all the other classes must spend one upgrade to get weapon mastery in the first place. So they only have two upgrades left to spend on it before they max out.



STARTING SKILL BONUS AND MAXIMUM BONUS BY ALIGNMENT TABLE

Skill	Lawful		Neutral		Chaotic	
	Starting Bonus	Maximum Bonus*	Starting Bonus	Maximum Bonus*	Starting Bonus	Maximum Bonus*
Acrobatics*	+1	+8 (+11)	+2	+9 (+12)	+4	+11 (+14)
Animal Husbandry*	+2	+9 (+12)	+4	+11 (+14)	+1	+8 (+11)
Backstab	+0	+5 (+9)	+1	+8 (+11)	+2	+9 (+12)
Cast From Scroll	d12	d16 (d20)	d14	d20 (d24)	d16	d24 (d30)
Climb Sheer Surfaces	+6	+14 (+18)	+4	+11 (+14)	+2	+9 (+12)
Cryptography*	+4	+11 (+14)	+1	+8 (+11)	+2	+9 (+12)
Disable Trap	+4	+11 (+14)	+1	+8 (+11)	+2	+9 (+12)
Disguise Self	+1	+8 (+11)	+4	+11 (+14)	+2	+9 (+12)
Escape Bonds*	+1	+8 (+11)	+2	+9 (+12)	+4	+11 (+14)
Find Trap	+4	+11 (+14)	+2	+9 (+12)	+1	+8 (+11)
Forge Document	+2	+9 (+12)	+1	+8 (+11)	+4	+11 (+14)
Handle Poison	+1	+8 (+11)	+2	+9 (+12)	+4	+11 (+14)
Heal Others*	+4	+11 (+14)	+2	+9 (+12)	+1	+8 (+11)
Hide in Shadows	+2	+9 (+12)	+4	+11 (+14)	+1	+8 (+11)
Monster Lore*	+2	N/A	+2	N/A	+1	N/A
Pick Pocket	+1	+8 (+11)	+2	+9 (+12)	+4	+11 (+14)
Pick Lock	+1	+8 (+11)	+4	+11 (+14)	+2	+9 (+12)
Read Languages	+2	+9 (+12)	+0	+5 (+9)	+1	+8 (+11)
Sneak Silently	+1	+8 (+11)	+4	+11 (+14)	+2	+9 (+12)
Socialize*	+4	+11 (+14)	+1	+8 (+11)	+2	+9 (+12)
Tracking*	+2	+9 (+12)	+4	+11 (+14)	+1	+8 (+11)

* Asterisked skills have been added to Transylvanian Adventures

** The Maximum Bonus column lists the maximum bonus a character of that alignment can acquire after spending an upgrade to get the skill. The bonus listed in parentheses is the maximum bonus a character of that alignment can get by upgrading a skill they acquired for free at 1st level.

SKILL DESCRIPTIONS

ACROBATICS

Skill in Acrobatics allows a character to perform two actions. First, Acrobatics allows a character to use a move action to position themselves behind an opponent. This equates to the character flipping and jumping all around until they get behind an enemy. After a successful Acrobatics check the character is considered to have an opponent flat-footed. This allows the character to Backstab them or take any other action or bonus that is dependent on their opponent not being aware of them. The other thing Acrobatics can do is decrease falling damage. A character can roll an Acrobatics check to reduce the distance they've fallen (for damage purposes) by 20'. The check for both activities is an Agility check with a DC of 20. A character can do other expected feats with an Acrobatics check at the Judge's discretion.

ANIMAL HUSBANDRY

Animal Husbandry is the ability to calm, train and take care of animals. A character with the Animal Husbandry skill can improve the disposition of any animal that can see and hear the character. The attitude of the animal can be improved one step along an axis of *violently hostile* to *unfavorable* to *neutral* to *favorable* to *friendly*. To perform the skill check a character must roll her Action Dice, apply her Personality modifier and add her Animal Husbandry skill bonus. The DC for the skill check is 10 + the animal's hit dice with a +5 bonus to the DC for creatures that are Violently Hostile. A 0 HD house cat would be a DC of 10. And a violently hostile 3 HD black bear would be a DC of 18.

ANIMAL COMPANIONS

A character with Animal Husbandry skill can use an upgrade to acquire an *animal companion*. The animal companion's hit dice can be no higher than half the character's Animal Husbandry bonus rounded down. A character with a +5 bonus in Animal Husbandry could not have an animal companion with more than 2 hit dice. An animal companion is fiercely loyal. If reduced to 0 hit points, the character may increase her Ruin by +1 to allow the animal companion to recover at the end of the encounter with one-half its maximum

hit points rounded down. If no Ruin is taken to recover an animal companion, the companion is lost for the rest of the adventure. After the adventure is over, the character and animal companion will either be reunited or the character will befriend a new animal companion. An upgrade spent on an animal companion is considered one of the three maximum upgrades a character could spend on the Animal Husbandry skill.

BACKSTAB

Backstab is the same as described on p. 34 of DCC RPG.

CAST FROM SCROLL

Casting from a Scroll is the same as described on p. 36 of DCC RPG. On the "Starting Skill Bonus and Maximum Bonus by Alignment" table on page 110, the entries for Casting from a Scroll list die types, not bonuses. This is because the entries list the die the character would use to perform the casting spellcheck. Each upgrade would then increase the casting die by +1 die shift, up to the maximum listed on the table.

CLIMB SHEER SURFACES

Climb Sheer Surfaces is the same as described on p. 35 of the DCC RPG.

CRYPTOGRAPHY

Cryptography is the ability to create and decode encoded text and scripts. The character can use Cryptography to write messages that only the intended recipient can understand or whose meaning only the character can determine. Any attempts to decipher the message requires a Cryptography skill check with a DC of 10 + the character's bonus in Cryptography. In addition, the character can decipher meaning from texts written in code. To gain a very basic understanding of an encoded text, the character must roll an Intelligence check against a DC of 10, adding in her skill bonus in Cryptography. To get more detailed information from the text, the character must roll against a DC of 15. To understand the text fully, the character must roll a DC of 20 or higher -- at the Judge's discretion. A character without Cryptography cannot decipher an encoded text, even if the character has a bonus in the "Read Languages" skill.

DISABLE TRAP

Disabling a Trap is the same as described on p. 36 of DCC RPG.

DISGUISE SELF

Disguise Self is the same as described on p. 36 of DCC RPG.

ESCAPE BONDS

The Escape Bonds skill allows a character to contort herself in ways that allow her to expertly escape bonds, shackles and even squeeze through iron bars. To escape from being tied or chained up, the character must make a skill check, adding in her Agility modifier and Escape Bonds bonus, against a DC set by the Judge. Being tied up inexpertly requires a DC 5 check. Escaping from an expert ropesman's knots requires a DC 10 check, as does escaping from shackles. Escaping from chains while suspended from the ceiling or bound by the feet and neck requires a DC 15 check. Escaping from masterwork bonds or shackles also requires a DC 15 check. Escaping from multiple chains, shackles, ropes, and such requires a DC 20 check. And escaping from multiple chains, ropes, and bonds before drowning requires a DC 25 check. A character without a bonus in Escape Bonds who is attempting to perform these actions has a +10 added to the DC of the skill check.

FIND TRAP

Find Trap is the same as described on p. 36 of DCC RPG.

FORGE DOCUMENT

Forge Document is the same as described on p. 36 of DCC RPG.

HANDLE POISON

Handle Poison is the same as described on p. 36 of DCC RPG.

HEAL OTHERS

With a full week of treatment, the character can alleviate another person's affliction, given access to the proper tools and facilities. The treatment requires the character to spend 10 x the skill check's DC in guilders and roll an Intelligence skill check, adding his Heal Others skill bonus to the check. The DC for the check is determined by the nature of the disease in question.

- ✘ A common ailment like an infection or the common cold is DC 5.
- ✘ A severe infection or dreadful illness like the flu is a DC 10.
- ✘ A heretofore incurable condition like syphilis or scarlet fever is a DC 15.
- ✘ A disease that is still feared in modern times, like cancer, polio, tuberculosis or smallpox, is a DC 20.
- ✘ A supernatural disease like Mummy Rot or Vampire Sickness is a DC 25.

Rolling 5 or more above the DC means the disease is permanently cured. Succeeding on the DC but not beating it by 5 or more means the symptoms are alleviated for the next week but whether or not the disease is cured is at the Judge's discretion.

A character who cannot spend the money required on supplies to treat the disease cannot roll the Heal Others skill check. A character cannot treat himself for a disease.

Any fumble result while treating the disease means either the character has contracted the illness or the patient has gotten worse, at the Judge's discretion.

FIRST AID

At the start of an adventure, a character with the Heal Others skill may designate an amount of money no greater than 10g x the character's level to be invested in "emergency medical supplies". Using these supplies, the character can medically assist others during an adventure.

To provide medical assistance, the character must roll an Intelligence skill check modified by his Heal Others skill bonus with 10 + the patient's current hit points as the DC. Medical assistance takes 10 minutes of time and uses up 10g in medical supplies whether it is successful or not.

If the Heal Others skill check is successful, the assisted character recovers 1d4 hit points. A character can never heal hit points in excess of his maximum hit point value. If the skill check is unsuccessful, nothing happens. If the character rolls a 1, then the assisted character loses 1d4 hit points.

A character may not use Heal Others to perform First Aid on himself. No more than one character can help another character with the Heal Others skill at a time. And a character performing Heal Others on another character cannot, himself, be the target of a Heal Others attempt. Don't allow any Heal Other daisy chains for Florence Nightingale.

Example: Jodge is a 3rd Level Polymath and has a Heal Others skill bonus at +5. He wisely sets aside 30g in medical supplies for the adventure. Later, he is called upon to assist the Halfbreed who has only 8 hit points remaining. Jodge spends 10g in medical supplies and rolls a Heal Others check. He rolls a 13 on his action die (a d20). In addition to his +1 Intelligence bonus and his +5 Heal Others bonus, Jodge easily succeeds against the DC of 18. This is good enough to increase the Halfbreed's current hit points by +1d4.

HIDE IN SHADOWS

See p. 35 of DCC RPG.

MONSTER LORE

Monster Lore measures how much a character knows about a creature. When selected, a character specifies what type of monster the lore applies to: vampires, mummies, werewolves, hydras, etc. The character is then able to apply his Monster Lore bonus to all saving throws, Fear checks and attack rolls against that monster. Further upgrades do not increase the Monster Lore bonus. Instead, the character selects another monster to which the Monster Lore bonus applies.

PICK POCKET

See p. 35 of DCC RPG.

PICK LOCK

See p. 35 of DCC RPG.

READ LANGUAGES

See p. 36 of DCC RPG.

SNEAK SILENTLY

See p. 35 of DCC RPG.

Socialize

A character with the *Socialize* skill can change the attitude and demeanor of any human with whom the character can speak and who can understand what the character is saying. The attitude of the target can only be improved one step in an encounter or scene along an axis of *violently hostile* to *unfavorable* to *neutral* to *favorable* to *friendly*. The DC for this ability is 10 + the target's level or hit dice with +5 added to the DC of someone who is violently hostile. So a 0-level commoner would be a DC of 10 and a violently hostile 5 HD sorcerer would be a DC of 20. To perform the check a character must roll his action dice, apply his Personality modifier and add his Socialize skill bonus. How the character accomplishes this socialization is entirely up to the player. The character may specialize in seduction, oratory, funny jokes, chicanery or just be really likable.

TRUSTED COMPANIONS

A character with the Socialize skill can use an upgrade to acquire a trusted companion. This companion could be a relative, sidekick, manservant or any other person who accompanies the character in a subservient role on adventures. The companion is always considered a 0-level human with average scores in all abilities and no Luck score. The companion has a number of d4 hit dice equal to half the character's Socialize bonus rounded down. A character with a +5 bonus in Socialize, therefore, could have a linkboy with 2 hit dice and 2d4 hit points. A companion is fiercely loyal. If reduced to 0 hit points, the character may increase his Ruin by +1 to allow the companion to recover at the end of the encounter with one-half his maximum hit points rounded down. If no Ruin is taken to recover a companion, then the companion is lost for the rest of the adventure. After the adventure is over, the character and companion are either reunited—the companion revives from the coma, the companion fell off the precipice into a waterfall—or the character finds a new companion to befriend. An upgrade spent on a trusted companion is considered one of the three maximum upgrades a character could spend on the Socialize skill.

TRACKING

A character with the *Tracking* skill can track creatures, animals and targets across natural terrain in wilderness environments. The character rolls an Intelligence skill check against a DC determined by the Judge, adding her Tracking skill bonus to the roll. If the character beats the DC by 5 or more, the character can determine how many targets she is tracking, whether they are injured and whether they are carrying anything heavier than 75 pounds. Additionally, the character may add her Tracking bonus to any DC to track the party's movements through wilderness terrain.

STARTING OUT WITH A PET OR COMPANION

At the Judge's discretion, a character without the Socialize or Animal Husbandry skill can forego the requirement to first take the skill in order to have an Animal or trusted companion. In this case, a character is considered to have spent one Upgrade on the appropriate skill, even though the character has no bonus or access to the skill itself.

In the instance that a character takes an animal or trusted companion with his first upgrade, the companion has 2 + the character's Personality modifier hit points -- but no fewer than 1 hit point. The companion is considered to be either a 0 hit dice creature or 0-level character.





MONEY AND EQUIPMENT

CLOSE ENOUGH COINAGE

In the interest of preserving the veneer of the Gothic era and not overcomplicating the game, *Transylvanian Adventures* renames the traditional coinage of fantasy roleplaying games. The names represent a quasi-European currency from the late 19th century. This is wholly inaccurate but fits with the literature and cinema that inspired *Transylvanian Adventures*.

It is important to note these currencies have changed in name only -- with the exception that the traditional “gold piece” is now a silver coin. If using the equipment list included with *Transylvanian Adventures* or using a list from another roleplaying game, 10 gold pieces translate to 10 guilders, 20 copper pieces translate to 20 coppers. The names have changed but the values and the relationships that the coins have to one another remain the same.

Traditional Coinage	Transylvanian Equivalent	Type of Metal in TA
Platinum (10 gp)	Sovereign (10g/1S)	Gold
Electrum (5 gp)	Drachma (5g/1D)	Gold
Gold (1 gp)	Guilder (1g)	Silver
Silver (1/10 gp)	Shilling (0.1g/1s)	Bronze
Copper (1/100 gp)	Copper (0.01g/1c)	Copper

WHY THE FUNNY MONEY?

It was confusing for playtesters to have to think in terms of gold pieces and silver pieces in the context of items that they knew cost nothing close to an ounce of gold. One playtest session was derailed by a heated discussion among the players about the price of gold in the late 19th century and how much this or that might cost. Sticking with the *Transylvanian Adventures* currency may save headaches of this sort.

It's been created to align with traditional fantasy roleplaying game currencies in the most unobtrusive manner possible. For example, 10 guilders (10g) are ten silver coins that equate monetarily to 10 gold pieces in a traditional fantasy setting. 10g = 10gp.

WEALTH

A character's wealth level is determined by her 0-level occupation. Levels of wealth range from penniless to filthy rich. The wealth level determines how much money a character starts play with at 0-level as well as how much money a character “refreshes” in between adventures. The wealth level can also limit what options are available to a character between adventures (see the “In-Between Adventures” chapter). Consult the table below to find out what you should roll at the start of play (with a 0-level character) and what you would roll before starting a new adventure at any other level.

Level of Wealth	Starting Money (at 0-Level)	Money between adventures
Penniless	1d4 c	1d12 c
Poor	1d10 c	2d12 c
Working-Class	2d12 c	2d4 s
Lower Middle-Class	2d20 c	2d6 s
Middle-Class	2d4+1 s	3d8+1 s
Well-Off	4d4 s	4d10 s
Rich	5d8 s	2d6 g
Filthy Rich	3d20+3 s	2d10 g

UPGRADING WEALTH

You can spend a class upgrade to permanently improve your character's wealth level by one step -- from *lower middle-class* to *middle-class*, for example. As with all other class upgrades, a character can spend no more than three upgrades on wealth. So a character who started out as penniless could not upgrade beyond lower middle-class.

EQUIPMENT LIST

All equipment costs are shown with the coinage introduced in *Transylvanian Adventures*: shillings (s), guilders (g), drachmas (D) and sovereigns (S). More information can be found in the "Money and Equipment" section on page 117.

When possible, equipment has retained its pricing from DCC RPG. The lone exception is a flask of oil -- which costs more now based on an increased combat efficacy. Also note that pricing converts from gold pieces to guilders on a 1:1 basis. There is no variance between using a fantasy pricelist or the more contemporary coinage of *Transylvanian Adventures*. Overall translating *Transylvanian Adventures*' pricing to traditional fantasy coinage should be straightforward.

NOTES ON WEAPONS

The following terms can be found in the Weapons table below. These terms indicate special qualities, capabilities, or limitations of a weapon

Cannot be used Untrained: Some weapons are too difficult or dangerous to use without proper training. These weapons are noted in the Weapons table. A character attempting to use one of these weapons untrained fumbles on a roll of 1-5 -- in addition to the -1 die shift to initiative, attack rolls, and damage from using a weapon untrained.

Reach Weapon: A reach weapon is a melee weapon that can attack a target over 5' away. This means a character can attack a target that is 5' away from them. If a character is engaged with an opponent over 5' away who does not have a reach weapon, the opponent must close the gap to attack the character. This counts as the opponent's movement and the opponent must succeed at a DC 12 Reflex save or the character with the reach weapon gets a free whack. In addition, the opponent does not close the gap if the free whack hits -- meaning the opponent must try to close the gap again the next round.

Two-Handed Weapon: Just like in DCC RPG, characters wielding a two-handed weapon roll a 1d16 for initiative. A weapon may be considered "Two-Handed for Initiative Purposes" even if it is, in fact, a one-handed weapon.

Weapon Training: A character can use any weapon on this list but using a weapon untrained results in a -1 die shift to initiative, attack, and damage rolls. For example, a Polymath attempting to use a two-handed sword untrained would roll a 1d14 for initiative because a two-handed weapon requires the character roll 1d16 for initiative (1d16 - 1 die shift = 1d14). Then the Polymath would roll a 1d16, instead of a 1d20, on the attack roll and 1d8 for damage, instead of 1d10, if the attack hits.

SILVER WEAPONS

Silver weapons have an effect on some supernatural creatures, though not all. Their effects could range

from an additional 1d6 of damage to an automatic crit on any successful hit, to a save-or-die for the creature, to paralyzation, or something more mundane like the ability to cause slightly more damage to a creature against a lower armor class than using non-silvered weapons.

To determine if silver has an effect on an opponent, reference the “Adversaries” and “Monsters” chapters of the upcoming *Hanging Judge’s Guide to Transylvania*. As a general rule of thumb, silver weapons cost 20 times what their non-silver versions cost. The Judge may rule that a silvered version of a weapon is unavailable.

WEAPONS

Weapon	Damage	Range	Cost	Special
Atlatl	1d8	40/80/120	2g	Cannot be used Untrained. As a ranged weapon, Strength modifier applies to damage only at close range. Requires Javelins as ammunition.
Battleaxe	1d10	5/10/15*	7g	Two-handed weapon. Can be thrown by characters with 15+ Strength. Does 1d8 damage as a thrown weapon. As a ranged weapon, Strength modifier applies to damage only at close range.
Blowgun	1d3/1d5	20/40/60	6g	A trained wielder who has surprise on an opponent uses the second damage value listed.
Bludgeon	1d3/1d6		2g	A trained wielder who has surprise on an opponent uses the second damage value listed.
Bow, Long	1d8/1d10	70/140/210	40g	Two-handed weapon but not considered a two-handed weapon for initiative . A trained wielder at close range who has surprise on an opponent uses the second damage value listed.
Bow, Short	1d6/1d8	50/100/150	25g	Two-handed weapon but not considered a two-handed weapon for initiative . A trained wielder at close range who has surprise on an opponent uses the second damage value listed.
Club	1d4		3g	Two-handed weapon.

Crossbow	2d4/2d6	80/160/240	30g	Two-handed weapon. Takes an attack action to reload. A trained wielder at close range who has surprise on an opponent uses the second damage value listed.
Crossbow, Light	1d4/1d6	40/80/160	40g	Can be wielded in one hand and reloaded with a move action. A trained wielder at close range who has surprise on an opponent uses the second damage value listed.
Crossbow, Heavy	3d4	100/200/300	50g	Two-handed weapon. Weapon fires every other round because it takes an attack action to reload.
Dagger	1d4/1d10	10/20/30	3g	A trained wielder who has surprise on an opponent uses the second damage value listed. As a ranged weapon, Strength modifier applies to damage only at close range.
Dart	1d4	20/40/60	5s	Strength modifier applies to damage only at close range.
Flail	1d6		6g	
Garotte	1/3d4		2gp	A trained wielder who has surprise on an opponent uses the second damage value listed.
Handaxe	1d6	10/20/30	4g	As a ranged weapon, Strength modifier applies to damage only at close range.
Holy Water	3d4/1d4*	10/15/20	25g	A vial of holy water is considered a two-handed weapon for initiative. Holy water can be used untrained with no penalties. A thrown vial has a 3 in 10 chance of not shattering. If a thrown vial does not break, ignore all effects listed above. A vial of holy water that is thrown will splash in a 5-foot diameter area. Any creature susceptible to damage from holy water that is directly hit by the vial takes 3d4 damage for 2 rounds. Any creature in the splash area susceptible to damage must roll a DC 12 Reflex save or take 1d4 points of damage. A thrown vial that misses its target will go 1d3 x 10 feet in a random direction. Sprinkling holy water may be used as a short-range missile attack in melee. The range for this kind of attack is 10'. There is no splash damage. The damage for a successful attack in this fashion is 2d4 hit points to creatures susceptible to holy water, followed by a second round of 1d4 hit points of damage. A vial of holy water allows 3 attacks of this type before it is empty. A vial used for melee short-range attacks cannot be used as a thrown splash attack.

Javelin	1d6	30/60/90	1g	As a ranged weapon, Strength modifier applies to damage only at close range.
Knife	1d3/1d6	10/20/30	2g	A trained wielder who has surprise on an opponent uses the second damage value listed. As a ranged weapon, Strength modifier applies to damage only at close range.
Knife, Throwing	1d3/2d4	15/30/45	4g	Considered only a knife for untrained wielders (see above). A trained wielder who has surprise on an opponent uses the second damage value listed, but only at close range. As a ranged weapon, Strength modifier applies to damage only at close range.
Mace	1d6		5g	
Oil, Flask of	2d4/1d4	10/15/20	2g	A flask of oil is considered a two-handed weapon for initiative purposes. A flask of oil can be used untrained with no penalties. A thrown flask has a 1 in 10 chance of not shattering. If a thrown flask does not break, ignore all effects listed above. There is a 2 in 6 chance the fire spreads unexpectedly. A thrown flask of oil will burst into a pool of flame encompassing roughly a 5 foot diameter. Anyone within 5' of the hit zone must roll a DC 12 Reflex save or take 1d4 points of damage. Anyone directly hit by the flask is lit on fire for 2 rounds, taking 2d4 points of damage each round. A thrown flask that misses its target will go 1d10 feet in a random direction relative to the target.
Polearm	1d10		7g	Two-handed Weapon. Reach Weapon. Opponents with a shorter melee weapon have to close, requiring a DC 12 Reflex save. If they fail their save, trained wielders get a free whack.
Sling	1d4	40/80/160	2g	Strength modifier applies to damage only at close range.
Spear	1d8	20/40/60	3g	Reach Weapon. Opponents with a shorter melee weapon have to close in, requiring a DC 12 Reflex save. If they fail their save, trained wielders get a free whack at 1d4 damage. As a ranged weapon, Strength modifier applies to damage only at close range. A spear does double-damage when used as part of a mounted charge or when set against a charging, mounted opponent.

Staff	1d4	5s	Two-handed weapon. Both ends can be used as a form of Two-Weapon Fighting. A character wielding a staff with Two-Weapon Fighting can forego her secondary attack to get a +1 to AC for that round.
Sword, Bastard	1d6/1d8	12g	Can be used two-handed. If used two-handed, counts as a two-handed weapon and uses second damage listed.
Sword, Short	1d6	7g	
Sword, Long	1d8	10g	
Sword, Two-Handed	1d10	15g	Two-handed weapon.
Swordcane	1d4/1d6	4g	A trained wielder who has surprise on an opponent uses the second damage value listed.
Warhammer	1d8	5g	Considered a two-handed weapon for initiative purposes but can be wielded as a one-handed weapon by characters with a Strength of 13+
Whip	1d4	5g	Reach Weapon. Opponents with a shorter melee weapon have to close in, requiring a DC 12 Reflex save. If they fail their save, trained wielders get a free whack at 1d2 damage. Cannot be used Untrained. Trained wielder entangles target on successful hit. Target gets DC 12 Reflex save to avoid entanglement. Trained wielder can also use as a swingline.
Wooden Stake	1d3	2c	On a crit, a trained wielder can spend a Luck point to stake and immobilize a vampire (see Destroying a Vampire on page 15) instead of rolling on the crit table. Wooden stakes can also be used to stake and immobilize a vampire that has been reduced to 0 hit points. Vampire lords can only be staked after they have been reduced to 0 hit points or while they are already prone.



AMMUNITION

Prices for ammunition are listed below. Prices for the types of ammunition that already exist in DCC remain the same.

Item	Cost
Arrows (20)	5g
Arrow, Silver-Tipped (1)	5g
Quarrels (30)	10g
Quarrels, Light Crossbow (20)	10g
Sling Stones (30)	1g
Blowgun Darts (10)	1g
Musket/Flintlock Balls (10)	15c
Bullets, Pistol/Rifle (10)	2s
Silver Bullet (1)	4s
Silver Musket Ball (1)	3s

FIREARMS

Firearms are unique weapons. They have their own fumble table, crit table, fumble Die, and expanded crit ranges. When rolling a crit with a firearm, the character uses his normal crit die but rolls it on the Firearms Crit table. In addition, a character using a firearm untrained suffers no die shifts on his attack roll or damage. Instead, a character using a firearm untrained has the firearm's fumble range doubled.

When a firearm rolls damage, the damage is always "squared". Meaning a roll of 3 on the damage die does 3 times 3 (or 9 points) of damage. Any damage bonuses are applied after the damage die result is squared. So a character with a flintlock and a d3 attack die rolling a 4 on the flintlock's damage die would do $16 + d3$ damage—adding the modifier after the damage die is squared.

Some supernatural creatures (like vampires, werewolves, and any creature immune to critical hits) are immune to the squared damage of firearms. When they are hit by a firearm, roll damage normally. Shooting a vampire with a pistol would do 1d4 point of damage—not 1, 4, 9 or 16 points of damage.

The amount of time it takes to reload a firearm also makes reusing them in combat prohibitive. Flintlocks and muskets are a once-per-combat weapon, while pistols and rifles have a specific number of shots before they are no longer a factor either.

FIREARM DIFFERENCES

- ✘ Firearms have their own fumble and crit tables (below)
- ✘ Firearms have their own fumble die and expanded crit ranges.
- ✘ Characters using a firearm untrained have the firearm's fumble range doubled instead of the -1 die shift to attack, initiative, and damage. They suffer no negative die shifts.
- ✘ On a fumble, the character uses the firearm's fumble die in place of his own.
- ✘ On a Crit, the character uses his normal crit die on the Firearm's Crit table.
- ✘ Against most targets, firearm damage is the roll on the damage die multiplied by itself. So a result of "3" on the damage die would do 9 (or 3×3) points of damage.

FIREARMS TABLE

Weapon	Dmg	Range	Fumble Range	Fumble Die	Crit Range	Cost	Special
Derringer	1d3*	40/80/160	1-2	d3	20	50g	Only two shots. Takes 6 full rounds to reload.
Flintlock	1d4*	40/80/120	1-3	d12	19-20	70g	One shot. Takes 6 rounds to reload.
Musket	1d6*	60/120/180	1-4	d12	17-20	80g	Considered a two-handed weapon for initiative purposes. One shot. Takes 6 rounds to reload.
Pistol	1d3*	60/120/180	1-2	d12	19-20	80g	Six shots. Takes 6 full rounds to reload.
Rifle	1d5*	100/200/300	1-2	d12	18-20	120g	12 shots. Takes 6 full rounds to reload.

* *Damage die results with firearms are squared. A result of 1 is 1 point of damage. 2 is 4 points of damage. 3 is 9 points of damage. 4 is 16 points of damage. 5 is 25 points of damage. And 6 is 36 points of damage. Any bonuses to damage (or extra damage from critical hits) are added after the damage die is squared.*

** *Reload rates on firearms effectively make them a once-per-combat or six-uses-per-combat style of weapon.*

FIREARMS CRITICAL TABLE

Roll the following table when rolling a crit with a firearm, instead of the crit table listed for your class.

Roll	Result
0 or less	Kickback sends the weapon flying. You inflict half damage (rounded down) and are disarmed. Determine half damage after squaring the result of the damage die: die result of 1 does 1 point of damage, die result of 2 does 2 points of damage, die result of 3 does 4 points of damage, die result of 4 does 8 points of damage, die result of 5 does 12 points of damage and a die result of 6 does 18 points of damage.
1	The bullet goes cleanly through the target's shoulder for an additional +1d4 damage.
2	The shot grazes the opponent's head. Inflict +1d3 damage and the opponent loses next action.
3	The target takes a bullet in the abdomen. Add +1d6 damage and the opponent loses an action on his next round.
4	The target is shot in the rib cage. Bone fragments splinter off internally, dangerously close to vital organs. Inflict +3d4 damage.
5	The target takes a bullet in the shoulder and drops his weapon. Add +1d4 to the damage and the target is disarmed.
6	The target takes a bullet in the chest and is staggered. The target takes +1d6 damage and has movement reduced by half and loses one action per round until the end of combat.

-
- 7 The target takes a bullet in the leg. Add +1d6 damage and the target takes a -5' penalty to movement until healed.
-
- 8 The target dodges a headshot only to have his ear blown off. Add +1d6 damage and the target takes 1d3 damage to Personality.
-
- 9 The target is shot in chest. Add +2d6 to damage.
-
- 10 Gut shot. Unless the target receives medical treatment, he will die in 1d6 hours.
-
- 11 The target takes a bullet in the leg, blasting apart his femur. Add +2d6 damage and the target takes a -10' to movement until healed.
-
- 12 Bullet punctures the target's lung. Add +2d10 damage.
-
- 13 The target is shot in the face. His jaw is dislocated. Add +1d10 damage and the target takes 1d4 Personality damage.
-
- 14 Bullet blasts the target's primary attack hand. The target has a -4 penalty to all future attacks.
-
- 15 Force of bullet knocks the target to the ground. Add +2d6 damage and the target falls prone.
-
- 16 A bullet gets lodged in the spinal column. Add +1d6 damage. The target loses next action, suffers a -2 penalty to AC and a -10' to movement until healed.
-
- 17 The target takes a bullet in the head. Add +1d6 damage and the target takes 1d4 points of permanent Intelligence and Personality damage.
-
- 18 Bullet blasts through the target's chest, shooting bloody chunks from the exit wound in his back. Add +2d6 damage and the target must make a DC 13 + PC level Fort save or die.
-
- 19 The target takes a bullet to the groin. Add +2d6 damage and the target must make a Fort save (10 + PC level) or lose consciousness and fall to the ground.
-
- 20 The target's spinal column is blown apart. Add +3d6 damage and the target must make a Fort save (DC 15 + PC level) or become paralyzed.
-
- 21 Blood gushes out of the target as the bullet severs a major artery. The target takes +2d6 damage and must make a Fort save (DC 13 + PC level) or die in 1d4 rounds.
-
- 22 The target takes a bullet to the throat. Add +2d6 damage and the target must make a DC 10 Fortitude save or die.
-
- 23 The target takes bullet in the eye. Add +3d6 damage and the target must make a DC 10 Fortitude save or die. The target is blind in one eye.
-
- 24+ The target takes a bullet in the chest and coughs up blood. Add +3d6 damage and the target must make a DC 15 Fortitude save or die.
-

FIREARMS FUMBLE TABLE

Each firearm has a fumble die listed with it. Roll that die on this table when rolling a Firearm Fumble.

Roll	Result
0 or less	Your shot misses everything by a good ten yards.
1	<p><i>(For muskets and flintlocks)</i> You are in such a hurry that you leave your ramrod in the firearm. There is a 50% chance that the ramrod skewers your target, doing +2d6 additional damage, or does 2d6 damage to a randomly determined adjacent combatant (even an ally). The firearm cannot be reloaded until you get another ramrod back in town.</p> <p><i>(For all other firearms)</i> The bullet ricochets wildly off multiple surfaces in the environment -- trees, cavern walls, dungeon walls, the ground -- everyone in the scene must make a DC 5 + your level Reflex save or take 1d4 damage, including you.</p>
2	The weapon alarms you almost as much as your target. Make a DC 10 Reflex save or drop the firearm.
3	The kickback from the firearm causes you to lose hold of the weapon. You take a -2 to your next attack as you struggle to regain your grip.
4	A bad round explodes in the chamber! The firearm isn't much use at the moment. You can try to get it working again with about 10 minutes of effort spent towards repairs.
5	This round is a dud. You lose your turn reloading the firearm or rotating the cylinder to remove the dud.
6	The kickback from the firearm sends the weapon flying. You drop it and are disarmed.
7	The weapon fires a bit too close to your ear canal, making your ears ring loudly. The next enemy that attacks you gets a +2 on his attack roll.
8	The firearm discharges smoke that burns your eyes. You take a -4 to your next attack roll.
9	The bullet ricochets and hits an ally. Roll damage for one randomly chosen ally.
10	You leave your finger on the trigger and discharge the firearm into the air before the attack. Take 1d3 points of damage as a bird, squirrel, bat, or rock from the ceiling falls on your head. Roll a DC 13 Agility check or fall prone as well.
11	The weapon explodes in your hand. You take 1d4 points of damage from powder burns and the weapon is rendered useless. It would take a gunsmith a week or so to fix it. Additionally, you are at -2 to attack rolls with the hand that was holding the weapon until you have healed.
12	You have difficulty maintaining hold of the weapon and it falls the ground. The fall causes the firearm to discharge and you take the brunt of the attack. Roll damage.
13+	The firearm fails to discharge and you do what you should never ever do. You look down the barrel to see what happened. The firearm discharges after you shake the weapon with the weapon pointed straight at your face. Roll under your current Luck score with a d20 or take 30 points of damage.

OTHER EQUIPMENT

- ✘ Consult Table 3:4 on p. 73 of DCC RPG for other equipment that is available to the party.
- ✘ 0-level characters roll on the Starting Equipment table on p. 73 of DCC RPG, to randomly select one piece of starting equipment. If a character rolls the entry for “Holy Symbol”, roll on the table below.

HOLY SYMBOLS

If rolling a “Holy Symbol” on the Starting Equipment table on p. 73 of DCC RPG, roll a d20 on the chart below.

Roll	Type of Holy Symbol	Cost	Special
1-7	Roll on Special Equipment table on page 128	--	
8-12	Rosary	1g	Can be used to Turn Unholy at a -1 die shift.
13-17	Wooden Crucifix	10g	Can be used to Turn Unholy.
18-19	Iron Crucifix	25g	Can be used to Turn Unholy.
20	Silver Crucifix	100g	Can be used to Turn Unholy with a +1 die shift.



SPECIAL EQUIPMENT

Adventurers in *Transylvanian Adventures* sometimes need to use special types of equipment in their war

against the forces of darkness. If rolling a “Special Equipment” result on the Holy Symbol table on page 127, roll another d20 and consult the table below.

Roll	Item	Cost	Special
1-5	Garlic (10 heads)	1g	A strand (10 Heads) of Garlic can be used to Turn Vampires.
6	Gambler's Draw	25g	A device that can hide a knife, derringer or cards up the sleeve of a coat -- to be ejected into the wearer's hand when a trigger is activated.
7	Grimoire	50g	A spellbook. Needed by spellcasters who wish to record spells and rituals for later use.
8	Hunter's Bow	60g	This is a Heavy Crossbow but it fires specially made Wooden Stakes that cost 1g each. It works the same as a regular crossbow but can stake vampires at range. Anyone trained with a Crossbow can use the Hunter's Bow as well.
9-13	Journal	5s	Used by characters to write about their adventures. Can be used to pass information to new characters if a previous character dies.
14	Laudanum, Bottle of	2g	Can be used to assist with the treatment of pain, removing negative die shifts and penalties related to pain for 2d4 hours. Ingestor requires a DC 8 Fortitude save or falls asleep for 1d4 hours.
15	Magical Ink	25g	The caster receives a +1 bonus to a Spellcheck for any spell in a Grimoire with Magical Ink. One pot of Magical Ink is good enough to record one spell.
16	Namol, Jar of	15g	A jar of mystical mud that is sold by Gypsies and Hucksters. There is a 1 in 4 chance it heals a point of temporary Ability Score damage one hour after it is applied to a wound. Application of Namol takes 1 hour.
17	Silver Chain, 10'	150g	A delicate length of chain that can be used to restrain or even injure some monsters.
18	Verbena Extract, Vial of	25g	After drinking, gives a +2 bonus to all saves against mind-affecting abilities of unholy creatures for one full day. Also makes the ingester immune to the mind-affecting abilities of Vampires, Bloodnymphs and Feral Vampires.
19	Witch's Grass Extract, Vial of	50g	If a vampire feeds on the blood of the drinker, the vampire takes 2d6 damage and must roll a DC 15 Fort save or be incapacitated for 1d3 rounds. Witch's Grass can also be used to Turn Demons.
20	Wolfsbane Extract, Vial of	10g	1 in 3 chance of preventing a Werewolf from turning into Wolf form if ingested prior to transformation. Acts as Holy Water against Werewolves in wolf form and can be used to turn them as well.

MAGiC

Magic in *Transylvanian Adventures* is different from DCC RPG but should feel familiar. *The Transylvanian Grimoire*, a companion book to *Transylvanian Adventures*, presents an entirely new list of spells for *Transylvanian Adventures*. These new spells are tailored to the genre that inspired *Transylvanian Adventures* and can be used as a different approach to spellcasting in other DCC RPG campaigns.

The *The Transylvanian Grimoire* will feature new tables for corruption and mercurial magic, as well as new rules for when mercurial magic comes into play. These changes reflect the subtle nature of magic in Gothic horror while retaining the unpredictability of spellcasting in the DCC RPG.

MAGiC iN THE GRIMOIRE

In a few sections of this book, there are references to the types of magic that will be included in *The Transylvanian Grimoire*. These are summarized below:

- ✦ **Ritual Magic:** Ritual magic is magic that takes a significant amount of time and effort to cast. *The Transylvanian Grimoire* will feature rituals all the way up to Level 5. Two 1st level rituals—*Circle of Refuge* and *Pessundation of the Infernal*—are included in this book.
- ✦ **0-Level Rituals:** 0-level rituals are minor spells and incantations that most characters will be able to cast with some effort. Some of these rituals are more involved and carry a greater significance in play. A good example is the *Destroying a Vampire* 0-level ritual in this book.
- ✦ **Potions:** Some practitioners of magic have mastered the art of brewing concoctions that have magical effects on those who consume them. 1st to 3rd-level potions will be detailed in *The Transylvanian Grimoire*.
- ✦ **Quickcast Spells:** In *The Transylvanian Grimoire*, the spellcasting most familiar to fantasy roleplayers is represented as “quickcast” spells. Only practitioners with extensive

magical training could hope to wield arcane forces with such efficiency. Of course, asking the right patron for a little tutoring would lessen the learning curve and possibly grant a character access to some of the spells listed in DCC RPG. 3rd to 5th level quickcast spells will be featured in *The Transylvanian Grimoire*. There are no 1st or 2nd level quickcast spells.

SPELLS FROM DUNGEON CRAWL CLASSiCS

The DCC RPG features a few spells that fit as rituals in a game of *Transylvanian Adventures*. When rolling misfires, corruption, or mercurial magic, keep in mind that magic in *Transylvanian Adventures* isn’t flashy or “gonzo”. That said, if a group wanted to use DCC RPG magic as written, they are free to do so. It would change the flavor of the game but it would not break anything.

The following DCC RPG spells would work well in *Transylvanian Adventures*.

WIZARD SPELLS

1ST LEVEL

Invoke Patron*

Patron Bond*

* *Patron spells should be researched for each Patron.*

3RD LEVEL

Write Magic

5TH LEVEL

Replication

CLERIC SPELLS

1st Level

Exorcise

NEW SPELLS FOR THE POLYMATH

Listed below are the three starting rituals for the Polymath: *Circle of Refuge*, *Pessundation of the Infernal*, and *Destroying a Vampire*. *The Transylvanian Grimoire* features the concept of **0-level rituals**. These are rituals that can be learned and cast by anyone who can cast spells or has the “0-level rituals” general upgrade.

CASTING RITUALS

Casting a ritual requires 3 spell checks. The first spell check is rolled when the ritual is started. The second spell check is rolled when the ritual is halfway through its casting time. The final spell check is rolled at the end of the ritual -- just before the spell takes effect. A one-round casting time would feature a spell check at the beginning of the round, half-way through the round and at the end of the round. A 15-minute casting time would have a spell check when the spell is first cast, another at the eight minute mark and a final spell check at the 15-minute mark.

A character capable of using spellburn can use it on any of the casting rolls for a ritual. If the caster takes damage at any point during the casting of the ritual, then the caster must roll a Will save against a DC of 10 + the damage taken. Failing that save, results in a -4 to the ritual's next spellcheck. If a caster takes further damage and subsequently fails the Will save, the penalty to the caster's next spellcheck increases by -2 -- so from -4 to -6 to -8, etc.

If the caster is rendered unconscious during the casting of the ritual or abandons the casting for any reason, the ritual immediately fails. If the ritual casting fails, it may not be attempted again that day and may cause a mishap or corruption at the Judge's discretion.

After the third spell check, consult the result on the ritual's result table that corresponds to the sum of all three spell checks. The DC for saves against any effects of a successful ritual is equal to the final spell check divided by 3 (rounded down) unless listed otherwise in the ritual's results.



MATH IS HARD

Yes, it can be. The way Rituals are handled in two of the three rituals presented in *Transylvanian Adventures* is not the same way they will be handled in *The Transylvanian Grimoire*. *The Grimoire* will feature a slightly simplified version of the rules presented here for rituals. It will be similar in approach but will involve less addition.

CIRCLE OF REFUGE ... Or *'The Protective Almacantar of Dr. John Dee'*

Level 1 Ritual	Range 10' diameter	Duration Special	Casting Time 10 Rounds (1 minute)	Save None
General	Working this ritual involves spiritually cleansing the area and drawing runic symbols on the ground where the ritual will manifest. The symbols can be marked on the ground with any permanent or semi-permanent media such as chalk, paint, crayon or even a stick scratching into the soil. The resulting 10' x 10' circle protects those within it from unholy creatures with a clear, harmful intent. When cast, it is assumed that all those within the circle are to be protected -- regardless of alignment -- in most cases.			
Manifestation	Roll 1d6: (1) A light breeze swirls around the boundary of the circle; (2) The magical symbols of the circle glows with phosphorescence; (3) The area of the circle is illuminated from within by a faint otherworldly light; (4) small, phosphorescent particles float upward from the symbols drawn on the floor; (5) the boundaries of the circle ripple perceptibly like heat waves whose temperature cannot be felt; (6) above the circle the air or ceiling crackles with energy, like a small lightning storm			
Corruption	Roll 1d6: (1) The caster becomes the most targeted individual in the party for the next 24 hours. Unholy creatures seem drawn to him; (2) The caster's ability to see threats is impaired and the caster is at a -1 die shift to all attack rolls for the next 1d4 hours; (3) Any ally within 10' of the caster is at -2 to AC, if no ally is within 10' then the caster is at -4 AC; (4-6) The caster ages 1d4+1 years.			
Requirements	<p>Cannot be cast (Can't Draw) If the caster cannot draw or otherwise make a circle on the ground, the ritual cannot be cast.</p> <p>Dispels (Another Circle) If the caster casts, or is protected within, another Circle of Refuge, then any pre-existing Circles are immediately dispelled.</p>			
Temporals	<p>-4 Penalty (Witching Hour) Casting the ritual during the Witching Hour (between 11 p.m. and 1 a.m.) adds a -4 penalty to all spellchecks.</p> <p>-4 Penalty (Full Moon) Casting the ritual beneath a full moon gives a -1 Die Shift to all spellchecks.</p> <p>-1 Die Shift (Waxing Moon) Casting the Ritual beneath a waxing moon gives a -1 Die Shift to all spellchecks.</p> <p>+1 Die Shift (New Moon) Casting the Ritual beneath a new moon gives a +1 Die Shift to all spellchecks.</p>			
Materials	<p>+2 Bonus (Silver) If a silver item can be placed at the four cardinal points of the circle before casting the ritual, all spellchecks receive a +2 bonus. All silver items used in this manner are destroyed after the casting is complete.</p> <p>+2 Bonus (Holy Water) If an entire vial of Holy Water can be poured around the circle while casting the ritual, all spellchecks receive a +2 bonus.</p> <p>+1 Bonus (Communion Wafer) If the caster can crumble four communion wafers around the circle while casting, all spellchecks receive a +2 bonus.</p>			

Roll	Effect
5 or less	<p>All those inside the circle take 1d6 points of damage each round and double over in pain as a piercing shriek echoes off the invisible walls of the circle. Creatures outside the circle are invisible to anyone inside the circle. Those inside the circle are trapped within and have difficulty breathing. Those inside the circle have no bonuses or protections from attacks originating from outside the circle and may only take one action per combat round. Those within cannot leave the circle or see any creatures outside the circle, meaning they are at -8 to hit them. Those outside the circle are at +4 to attack anyone within.</p> <p>The ritual's caster can take no actions while the circle is in effect. The caster's body is seizing and levitating about 10 inches off the ground. The caster is mumbling incoherently with his eyes rolled back in his head. The caster remains this way until the circle loses its effect, at which point the caster falls to the ground, loses his next turn and takes corruption.</p> <p>At the end of each round, roll 1d4. On a 1, the circle's effects have ended.</p>
6-11	<p>Creatures outside the circle are obscured from anyone inside the circle and those inside the circle are trapped within. Those outside the circle are at +4 to attack rolls against anyone within the circle. Those inside the circle have no bonuses or protections from attacks coming from outside the circle but they are not limited in their actions within the circle. They can attack, fire missile weapons and cast spells. Those within the circle cannot leave the circle. Creatures outside the circle look distorted and are only partially visible, giving those within the circle a -4 to hit them.</p> <p>The ritual caster can take no actions while the circle is in effect. The caster is doubled over in pain and groaning in a voice that does not belong to him. The caster remains this way until the circle loses its effect, at which point the caster loses his next turn.</p> <p>At the end of each round, roll 1d6. On a 1, 2 or 3, the circle's effects have ended.</p>
12-21	<p>+1 to AC and all saves for anyone within the circle who is not of opposed alignment to the caster. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Those protected within the circle must leave the circle to perform attacks of any sort but doing so does not disrupt the circle in any way for those remaining inside. Magical, missile or melee attacks against creatures outside the circle will disturb its boundaries and immediately disrupt the ritual. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.</p> <p>After casting the ritual, the caster may not speak and act freely. Maintaining the circle requires the caster's full concentration. If the caster leaves the circle for any reason, its effect is ended.</p> <p>Every round, the Judge rolls a d6. If the Judge rolls a 1 or a 2, the circle's protection is ended. Those protected in the circle will not know when the ritual's effect has ceased and those of opposed alignment to the ritual's caster will have no idea they are unprotected. The spell's termination and any characters not under the circle's protection will be obvious to creatures outside the circle.</p>

15-24 +2 to AC and all saves for anyone within the circle who is not of opposed alignment to the caster. Mind affecting spells cast on those protected by the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Those protected within the circle must leave the circle to perform attacks of any sort but doing so does not disrupt the circle in any way for those still inside. Magical, missile or melee attacks against creatures outside the circle will disturb its boundaries and immediately disrupt the ritual. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every round, the Judge rolls a d4. If the Judge rolls a 1, the circle's protection is ended. Those protected in the circle will not know when the ritual's effect has ceased and those of opposed alignment to the ritual's caster will have no idea they are unprotected. But to creatures outside the circle, their lack of protection will be obvious.

25-39 +2 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Those protected within the circle must leave the circle to perform attacks of any sort but doing so does not disrupt the circle in any way for those remaining inside. Magical, missile or melee attacks against creatures outside the circle will disturb its boundaries and immediately disrupt the ritual. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every minute, the Judge rolls a d4. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.

40-51 +4 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Those protected within the circle must leave the circle to perform attacks of any sort but doing so does not disrupt the circle in any way for those remaining inside. Magical, missile or melee attacks against creatures outside the circle will disturb its boundaries and immediately disrupt the ritual. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every minute, the Judge rolls a d4. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.

52-60 +4 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Those protected within the circle must leave the circle to perform attacks of any sort but doing so does not disrupt the circle in any way for those remaining inside. Magical, missile or melee attacks against creatures outside the circle will disturb its boundaries and immediately disrupt the ritual. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every 10 minutes, the Judge rolls a d4. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.

61-69 +4 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Magical or missile attacks against creatures outside the circle will not disrupt the ritual. But those protected within the circle must leave the circle to engage in melee. Doing so does not disrupt the circle in any way for those remaining inside. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every 10 minutes, the Judge rolls a d6. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.

70-78 +4 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Magical or missile attacks against creatures outside the circle will not disrupt the ritual. But those protected within the circle must leave the circle to engage in melee. Doing so does not disrupt the circle in any way for those remaining inside.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every hour, the Judge rolls a d6. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.

79-89 +8 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Magical or missile attacks against creatures outside the circle will not disrupt the ritual. But those protected within the circle must leave the circle to engage in melee. Doing so does not disrupt the circle in any way for those remaining inside. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

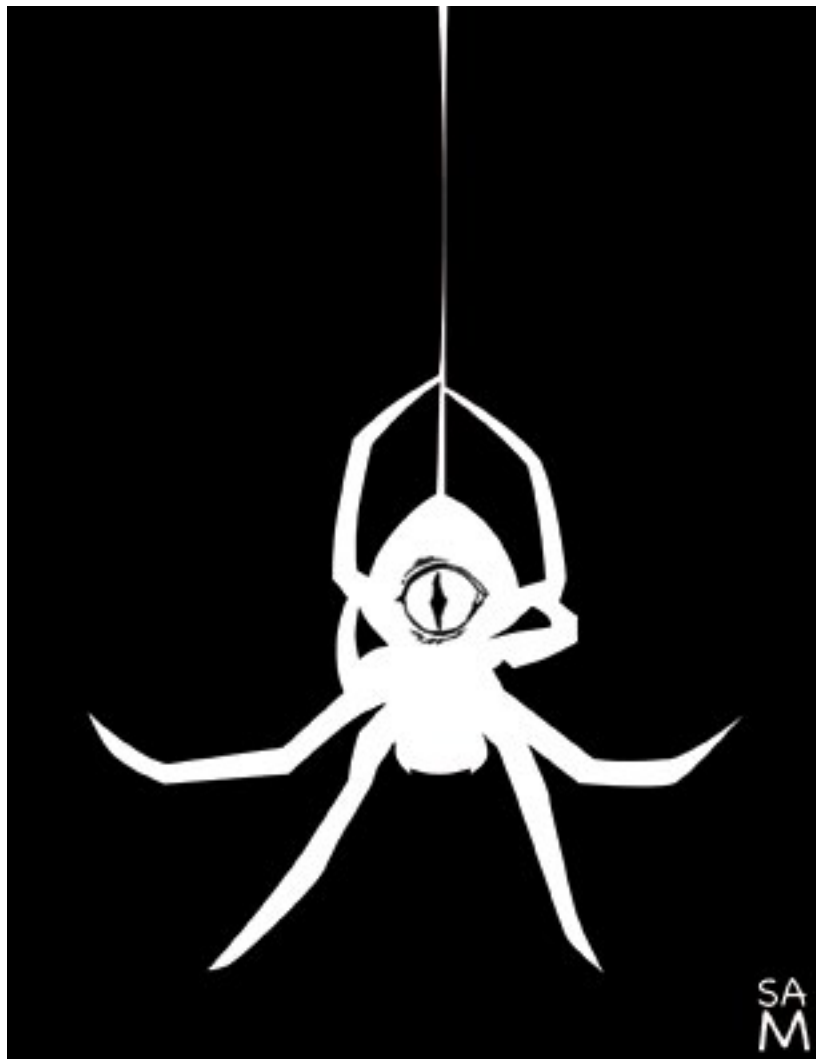
After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every hour, the Judge rolls a d6. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.

90+ +8 to AC and all saves for anyone within the circle. Mind affecting spells cast on those within the circle have no effect. Creatures outside the circle may not pass through or disturb the boundary of the circle and cannot engage in melee with those inside the circle. Magical or missile attacks against creatures outside the circle will not disrupt the ritual. But those protected within the circle must leave the circle to engage in melee. Doing so does not disrupt the circle in any way for those remaining inside. Those leaving the circle to engage in combat cannot return to the circle once they have left and are compelled to remain outside its boundaries.

After casting the ritual, the caster may speak and act freely. Maintaining the circle requires no concentration on the caster's part but if the caster leaves the circle willingly then its effect is ended.

Every day, the Judge rolls a d6. If the Judge rolls a 1, the circle's protection is ended. Those within the circle will not know when the ritual's effect has ceased.



PESSUNDATION OF THE INFERNAL

...Or "Parlour Tricks With The Bewytched And The Damned"

Level 1	Range	Duration	Casting Time	Save
Ritual	Immediate Area	Instantaneous	15 minutes for every hit die of the target	Will Save
<hr/>				
General	<p>Unlike the "Exorcise" spell in the DCC RPG, <i>Pessundation of the Infernal</i> is not intended to sever Patron Bonds for DCC RPG spellcasters. <i>Pessundation</i>, instead, attempts to remove an entity or evil influence from a person, place or thing. This ritual targets hauntings, demonic possession and prolonged mesmerism witnessed in the victims of vampirism.</p> <p>A caster takes a -1 die shift to his spellcheck if the target creature has more hit die than the spellcaster's level.</p> <p>An exorcism attempt against an entity can only be performed once within a single 24 hour period of time.</p>			
Manifestation	<p>Roll 1d8: (1) All religious symbols in the vicinity of the casting are flung to the ground; (2) All religious symbols give off heat and smoke; (3) Items weighing less than one pound fly wildly around the room of their own volition during the casting of the ritual; (4) Doors open and slam shut loudly; (5) Footsteps can be heard stomping toward the area of the casting; (6) A deep growl and demonic speech is produced from the subject -- be it a house, person or item; (7) The room grows incredibly cold; (8) The room illuminates itself despite no visible light source and shadows are cast against the walls depicting demonic entities.</p>			
Corruption	<p>Roll 1d8 modified by Luck: (1) major; (2) minor; (3) The caster becomes possessed by the entity (see the Spell Table entry under results 13-24); (4) The caster is fully possessed by the entity for 1d6 rounds, during which time the caster attacks the party. Dropping the caster to 0 hit points during this time will successfully banish the entity. Otherwise, the entity will flee back to the host after possessing the caster; (5) The caster is afflicted with an astral illness and must roll a DC 8 Fortitude save between each adventure or permanently lose one point of Strength, Personality or Agility. This illness is magical in nature and cannot be healed by medicine or natural means; (6) The caster ages 1d8+2 years as the entity reaches out and grabs him, draining him of life; (7) The caster is shown a vision of hell through the eyes of the host (or a mirror, painting or reflection). As a result, the caster is at -4 to all Fear saves until the end of the adventure; (8+) The entity touches the caster and chills him to the bone. The caster cannot get or stay warm and, as such, cannot rest comfortably anywhere. This condition lasts for one week for each hit die the entity has.</p>			

Misfire

Roll 1d6 modified by Luck: (1) The character present with the lowest Luck score is hit by a spray of demonic toxic ooze (see Poisons on p. 446 of the DCC RPG) as the target of the ritual releases a firehose of ichor over him; (2) The entity's host is slain or destroyed in the ritual. As a result, the entity flees back to its primary plane of existence but not before taking an item of the Judge's choosing from one random character present; (3) The entity's host is slain or destroyed in the ritual. As a result, the entity flees back to its primary plane of existence but not before taking the soul of one random NPC in the vicinity; (4) The entity's host is slain or destroyed in the ritual. As a result, the entity is forced back to its primary plane of existence. This results in an explosion of negative energy that causes 1d6 points of damage for every hit die the entity had in an area of 10' x 10' for every hit die the entity had. Those affected by this explosion of negative energy can make a Reflex save with a DC of 10 + the entity's number of hit dice to take half damage. Anyone dropped to 0 hit points in the explosion can be possessed by the entity (see the Spell Table entry under results 13-24); (5) The entity manifests as a demon or wraith at +2 Hit Dice; (6+) The host falls into a coma-like sleep for 2d30+2 days. The entity receives a permanent +2 bonus to all future Will saves against exorcism after the host reawakens.

Requirements**Can't Cast (Crucifix)**

The ritual cannot be cast without a holy symbol.

Can't Cast (Holy Water)

If the caster cannot expend one full vial of holy water, the spell cannot be cast.

Can't Cast (In December)

This ritual cannot be cast during the month of December.

Can't Cast (During Daylight)

This ritual can only be cast at night.

Temporals**Casting Time (1d30 minutes per Hit Die)**

Casting the ritual takes 1d30 minutes for every hit die of the entity.

-2 Die Shifts (Witching Hour)

Casting the ritual during the Witching Hour (between 11 p.m. and 1 a.m.) gives -2 Die Shifts to all spellchecks.

Materials**+1 Bonus (Smoke)**

If aromatic smoke (such as sage or incense) can somehow be used during the casting of the ritual, the caster receives a +1 bonus to all spellchecks.

+1 Bonus (Silver)

If silver can somehow be used during the casting of the ritual, the caster receives a +1 bonus to all spellchecks.

Roll	Effect
5 or less	The ritual fails spectacularly! Roll 1d6 modified by Luck: (4 or less) Corruption; (5+) Misfire. Any further attempt by the caster to use any spell against this entity is at a -2 die shift.
6-12	Misfire. Any further attempt by the caster to use Pessundation against this entity is at a -2 die shift.
13-24	<p>The entity takes the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down).</p> <p>If the entity's save is successful, the entity goes dormant for a number of hours equal to the caster's level.</p> <p>If the entity succeeds on the save by 5 or more points, then the entity can attempt to leave the host and possess one of the characters. The character being possessed must succeed on 2 out of 3 Will saves with a DC of 10 + the entity's total hit dice. Each failed save causes 1d8 points of damage. If the character fails two Will saves or gets dropped to 0 hit points then the entity gains control of the character. Possession allows the Judge to take over the character once per game session. The Judge can have the character do anything that is non-suicidal with most actions focused on making the other characters' lives miserable. The characters should have no idea if one of the party members is possessed.</p> <p>If the save is unsuccessful, the entity is banished from the material plane. As a parting shot, the entity acts out in anger and reveals through writing or verbal communication: (1) one random character's darkest secret, (2) the name of an NPC the characters know who is secretly working for an adversary, (3) the name of an NPC friendly to the characters who will be dead by sunrise, (4) the name of an NPC or character who has died that the entity vows to torment in the afterlife.</p>
25-45	The entity takes 1d4 + the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of days equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane.
46-51	The entity takes 2d8 + the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spell checks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of days equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane.
52-60	The entity takes 3d6 + the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of days equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane.
61-69	The entity takes 3d8 + the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of weeks equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane.

70-78 The entity takes $5d8 +$ the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of weeks equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane. If the save fails by 5 or more points, the caster may choose to keep the entity on the material plane and control it for a number of rounds equal to the damage taken instead of banishing it. After this time, the entity remains on the material plane and acts of its own volition. Once choosing to control an entity, a caster cannot banish that entity using this spell at any point in the future.

79-87 The entity takes $5d8 +$ the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of months equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane. If the save fails by 5 or more points, the caster may choose to keep the entity on the material plane and control it for a number of hours equal to the damage taken instead of banishing it. After this time, the entity remains on the material plane and acts of its own volition. Once choosing to control an entity, a caster cannot banish that entity using this spell at any point in the future. ###LEFTOFF

90+ The entity takes $6d8 +$ the caster's level in damage and rolls a Will save with a DC equal to the total of the caster's spellchecks divided by three (rounded down). If the entity's save is successful, the entity goes dormant for a number of years equal to the damage taken. If the save is unsuccessful, the entity is banished from the material plane. If the save fails by 5 or more points, the caster may choose to keep the entity on the material plane and control it for a number of days equal to the damage taken instead of banishing it. After this time, the entity remains on the material plane and acts of its own volition. Once choosing to control an entity, a caster cannot banish that entity using this spell at any point in the future.



DESTROYING A VAMPIRE

Level 0 Ritual	Range Touch	Duration Instantaneous	Casting Time 10 minutes	Save None
<p>General</p> <p>Destroying a Vampire is an elaborate process that involves first finding the resting place of a vampire, then consecrating the area that the vampire has defiled, opening the Vampire's coffin and driving a wooden stake through its unbeating heart. Finally, the vampire's head is removed and its body is burned or stuffed with garlic while immobilized by the wooden stake. As you can imagine, a lot can go wrong.</p> <p>Destroying a Vampire is unlike other rituals. First, there is no manifestation. It is considered a magical ritual because there are ritual activities, materials and incantations involved, generally of a religious nature.</p> <p>Second, the caster rolls a single spell check against a DC of 10 + the number of hit dice the vampire has. A caster may have up to 4 people assist in this ritual. Any assistants who roll a 10 or higher on a casting check can add +1 to the result. Any assistants rolling a 5 or lower subtract -1 from the final result.</p> <p>The party then compares the roll to the DC and consults the chart below.</p> <p>There is no mercurial magic associated with Destroying a Vampire. Death throes (on p. 384 of DCC RPG) might take place if the vampire was powerful, ancient, or both.</p>				
Manifestation	N/A			
Damage	See Below			
Requirements	<p>Can't Cast (If Not Staked)</p> <p>This ritual must be cast on a vampire that is already staked.</p> <p>Can't Cast (If Head Cannot Be Removed)</p> <p>The caster or his assistants must have some means to remove the vampire's head in order to cast this ritual.</p>			
Materials	<p>-4 Penalty (No Crucifix)</p> <p>If a crucifix is not used during the casting of this ritual, the caster receives a -4 penalty to all spellchecks.</p> <p>+2 Bonus (Holy Water)</p> <p>If the caster uses one full vial of holy water during the casting of this ritual, then he receives a +4 bonus to all spellchecks.</p> <p>+1 Bonus (Silver)</p> <p>If silver is somehow incorporated into the casting of this ritual, the caster receives a +1 bonus to all spellchecks.</p> <p>+1 Bonus (Something To Chew On)</p> <p>If the caster can place a communion wafer or head of garlic in the vampire's mouth before removing the vampire's head, then he receives a +1 bonus to all spellchecks.</p>			

Roll vs. DC	Effect
-10 or more	The vampire gives a show of force, throwing the ritual caster 10' feet away for 1d10 damage and knocking him prone. The vampire is awake and ready to party. If it's dark, the vampire will fight the party. If it's still daylight outside, the vampire will summon aid or attempt to escape to another hiding place. Roll initiative!
-9 to -5	<p>The vampire opens its eyes before the stake is driven! But it does not move. Instead it telepathically attempts to control a person nearby. The vampire will instinctively choose the character with the worst Will save. That character's player must roll a Will save with a DC of 10 + the vampire's hit dice to avoid being enthralled by the vampire.</p> <p>An enthralled character will attempt to forestall the ritual, first by entreating the party not to proceed. Then by force, if he must. The vampire will either rise and engage in combat or evaporate into mist with any delay caused in the ritual by the enthrallment.</p> <p>The enthralled character will remain mesmerized by the vampire until his condition can be cured by Exorcism or Pessundation.</p>
-4 to -2	The vampire's eyes open before the stake is driven. It then telepathically attempts to seduce the caster with promises of power or carnal pleasure. The caster must roll a Will save with a DC 10 + the number of hit dice the vampire has. If the save is unsuccessful, the caster will be unable to stake the vampire. This delay will give it just enough time to turn into mist or make good on its promises. If the save is successful, the vampire will get a +2 to Initiative and combat will begin.
-1 to 0	When the vampire is staked, it crumbles into dust and blows away in the wind. A DC 12 Intelligence skill check reveals that this is a common defense mechanism that some vampires can use to escape being truly slain. The vampire will reform itself within 1d10 minutes at a location of its choice up to 10' away for every hit die the vampire had.
1-4	The vampire is staked, beheaded, stuffed with garlic, and burned. It's nasty business. But something wasn't right with the consecration and the vampire is capable of being revived with a sacrifice of human blood. The vampire's ashes will be found in 2d10 days and resurrected by accident or intentionally by a mortal follower.
5-9	The vampire is staked, beheaded, stuffed with garlic, and burned. As is typical with these things, nothing went exactly as planned but the vampire is destroyed such that it will take 1d3 years for it to be reconstituted. Until that time, however, the vampire will haunt the dreams of everyone in the casting area with visions of its bloody vengeance when it is awakened. Once a week, roll a DC (10 + the Vampire's Hit Dice) Will save or suffer from a vivid nightmare of the vampire. Each week there is a nightmare, the character takes 1 point of Strength or Personality damage (player choice).
10+	The vampire staking was an exercise in fanatical perfectionism. Congratulations, you have really, really killed a vampire.



Magic

ADVENTURING in TRANSYLVANIA

Dr. Abraham Van Helsing—murdered.

Dr. John Seward—hung himself three months ago.

Jonathan Harker—died from a sudden illness.

Mina Harker and her child, Quincy—missing since her husband's death.

Lord Godalming—driven mad.

In light of this information, do you believe that Dracula is truly dead? That the Lord of Vampires could be slain by being stabbed in the chest with a hunting knife?

— Mssr. Christophe Corvinus, descendent of the hunted
Corvinus line of vampire hunters

IT'S HAMMER TIME

The Hammer Horror films of the late 50s, 60s, and 70s are the primary inspiration for *Transylvanian Adventures*. Just like in those films, there is no requirement that a group follow real history in their campaigns. Time moves forward in the campaign world but there is no reason for the “real” world to follow suit.

To a degree, it's impossible to keep the world outside Transylvania from moving on. A *Transylvanian Adventures* campaign may cover years or even decades. It would become a problem if the group knows that the campaign year is 1915 and there's no mention of World War I in the campaign. The easiest solution to this kind of situation would be to track the year behind the Judge's screen. This allows characters to age but doesn't broadcast a timeline of real world events. This vague approach to chronology closely follows the Hammer films.

In contrast, one of the campaign arcs discussed in this chapter mentioned that a group might find it interesting to tie the events of their campaign to real history. This is not assumed to be the case but it is one answer for time passing in a *Transylvanian Adventures* campaign.

Transylvanian Adventures could also be set in a land out of time. A campaign might feature characters who have found their way into a mythical version of the real-world Transylvania. A “through the looking glass” kind of setting created by magic gone horribly wrong or by one of Dr. Frankenstein's mortality-bending ex-

periments.

None of these approaches require an adherence to historical accuracy. For some groups, exploring and changing history is part of the fun. For others, it's no fun at all. *Transylvanian Adventures* sets no expectations either way.

THE SETUP

A *Transylvanian Adventures* campaign starts in a time period analogous to Europe in 1899. The characters begin their initiation in the war against the forces of darkness roughly five years after the end of the events in Bram Stoker's novel, *Dracula*. Jonathan Harker's epilogue at the end of *Dracula* (titled “Note”) has been circumvented, however. Dracula, his minions, or his followers have seen to it that there is no happy ending for those who challenged the Prince of Darkness.

It has also been over a century since the events chronicled in Mary Shelley's *Frankenstein*. But the two Adversaries -- Dr. Frankenstein and Dracula -- are treated as contemporaries in *Transylvanian Adventures*. A Judge might explain this by Dr. Frankenstein increasing his lifespan through mad science. Or a Judge might ignore the century of difference between the publications and treat the events of *Frankenstein* as having taken place merely twenty or so years before the start of the campaign.

Here are some notes outlining what the most infamous Adversaries of *Transylvanian Adventures* are up to at the start of a campaign:

- ✱ The vampire Dracula is believed to be dead, yet all those who claimed to have slain him are either missing, dead, or insane. Is Dracula dead? Are the reports of his demise a ruse that he is using to manipulate his enemies? Or are his mortal and undead followers -- The Society of Dracula -- enacting vengeance on those who killed their master?
- ✱ Dr. Victor Von Frankenstein is alternately rumored to be living, dead, or imprisoned. In truth, he is alive and well after escaping from

prison over a decade ago. Some will believe Dr. Frankenstein died while in prison. Others will believe him to have been hanged. Skeptics will believe him to have died long ago of natural causes, never believing a man could live as a fugitive for as long as he has. Overall, Dr. Frankenstein will be treated like a bogeyman -- an urban legend of the age. Recently, his deranged scientific research has led him to Transylvania. Why? Is the healing mud found in the hot springs of Transylvania the element he's been missing all along? Or has some greater conflict (or power) drawn him to Transylvania?

CAMPAIGN ARCS

There are a number of ways to prepare adventures and run a campaign. This section could not possibly cover all the nuances of being the Judge of a roleplaying game. Every group is different. Every player adds a new dynamic to the existing group and no assortment of players is going to equate to any other. Running a campaign is all about working with the players to create an engaging and memorable experience for everyone involved.

A campaign arc is one way to tie a series of roleplaying sessions together. Whether a game is episodic or sequential, a campaign arc can be used to bring the whole series to a satisfying conclusion. The approach is all about foreshadowing and seeding information to the players. And then pulling it all together at the end.

Great examples of this type of arc can be found in television. TV series, such as *Babylon 5* or *Buffy the Vampire Slayer*, feature campaign arcs that spanned one or more seasons, dropping in bits and pieces of an overarching conflict into seemingly unrelated episodes.

These shows can serve as an inspiration or supply a straight-up metaplot to drive your game. Don't be afraid to graft a familiar television series onto a long-running campaign. Change the names. Alter some sub-plots. Protect the innocent. The only thing you really have to fear is your players figuring it out.

The two biggest considerations with a campaign arc are the final conflict and what is at stake. The final conflict is important because it needs to be epic. Having a location in mind for the final conflict is a good idea. It allows a Judge to foreshadow the campaign's climax

months before it occurs, even if she doesn't really know exactly what's there or how the adventures leading up to it will play out. This gives the illusion of a campaign being planned months ahead that could turn a run-of-the-mill campaign into a masterwork.

Determining what is at stake is important because the characters are bound to falter at some point. A powerful indication of the group's protagonism is how thwarted their Adversaries are. Knowing what the group's competition ultimately wants allows a Judge to show the players the world the bad guys seek to create without having to explain it all at the very end.

Don't be shy about having the players take on the role of a group of doomed NPCs as a prelude to the campaign or an adventure. It will give you the chance to demonstrate how powerful the adversary is, as well as give the players a glimpse of what they risk losing if the bad guys win.

Having the players roleplay a scene with the Judge as the master villain and the players as the henchman is another fun way to show the players what is at stake. Walking a mile in their opponents' shoes will work wonders for increasing the tension in a campaign and give the players a chance to see, firsthand, how well they are doing in the campaign.

Following are a few sample campaign arcs that will hopefully inspire you to create your own awesome campaigns and adventures.

GOING AFTER THE BIG D

A typical fantasy roleplaying campaign arc might feature a magical artifact that must be retrieved to destroy an evil monster or prevent a world-endangering event from occurring. The campaign may require several items to be found in order to construct the artifact. This is a time-tested campaign trope and has been used in space opera, super-hero, and even horror roleplaying. This sort of campaign is right at home in *Transylvanian Adventures* and this campaign arc is all about that.

The final conflict in this campaign arc is destroying Count Dracula, the Prince of Darkness. As one might guess, it's not an easy thing to do. And a simple stake or Bowie knife won't be enough to get the job done. The party must first find what they need to survive the final climactic confrontation.

This campaign arc comes in two flavors. In the first, Dracula is alive and pretending to be dead to flush out his enemies. In the second, Dracula is really dead and his followers are trying to resurrect him. The first campaign arc would feature Dracula operating in the shadows for a time and then coming after the party when it becomes apparent that they are the greatest threat to his existence. The second arc would feature cultists gathering the items they need to revive the Count.

- ✦ *What is at Stake:* Either the resurrection of Count Dracula or Count Dracula erasing forever any means of destroying him, effectively green-lighting the diabolical plans he has for the world at large.
- ✦ *How it Goes:* This is a campaign arc that could sneak up on the party. Initially, the party might be working for Mina Harker or a descendant of the Corvinus, Radu, or any other family whose descendants are hunted by Count Dracula and his minions. The Van Helsing family works here too. The party does not need to know -- at first -- that they have been enlisted in a war against Dracula. This can be revealed later. Early on, the party might face cultists from the Society of Dracula. Then some vampires. Perhaps a interim master villain in the form of a cult leader. Then more vampires. This continues until it is finally revealed that Dracula has been their nemesis all along.
- ✦ *The Final Conflict:* Throughout the campaign, the party will be attempting to either acquire artifacts (or pieces of a single artifact) that would kill Count Dracula or trying to prevent artifacts from falling into the hands of the Society of Dracula. The final conflict would feature either the party facing down Dracula himself or the cultists' final ritual -- with or without all the artifacts needed. And who knows what sort of creature they might bring into the world without meeting all the ritual requirements? If facing off with Dracula, consider a climactic battle atop a castle tower in a violent lightning storm. For a climax involving the cultists, the ritual site is of utmost importance. Perhaps it takes place at an ancient Dacian fortress high atop the Carpathian Mountains. Or maybe deep within the hidden Tomb of Dracula.

THE CARPATHIAN FIVE

The great nations of the world have decided to come together and send a group of occult "ambassadors" to Transylvania. In this campaign arc, there is a truce between the realms of men and all things that go bump in the night. The party are the deputies sworn to uphold this truce on behalf of the mortal world.

This campaign arc is lifted straight from the *Babylon 5* television series and may or may not have a safe haven where mortals and the forces of darkness are sworn to set aside past grudges. Non-mortals would include fae, vampires, werewolves, shadows, and ghouls.

In this campaign arc, the truce is magical in nature and the mortals are at a major disadvantage should it be broken. The cause for concern would be Dr. Frankenstein -- whose experiments are breaking the truce with every soulless Abomination he's created. Not only would the party need to track down and destroy the Abominations, they would also need to find and detain Dr. Frankenstein. All the while, they would be called upon to bring unruly supernatural creatures into line as the weakening magic of the truce allows all sorts of demonic creatures into the mortal world.

- ✦ *What is at Stake:* If the truce is broken, the world goes post-apocalyptic. All the nasties pop out of the shadows to gobble up what they can before tearing the mortal realm apart. It would be a lot like Black Friday at a Wal-Mart. Only with fangs.
- ✦ *How it Goes:* This sort of campaign would feature the characters starting out as important people in the setting -- albeit secretly important. They would have assistants to act in their stead while they traveled off to stop the latest outbreak or to try to kill or capture Dr. Frankenstein. At some point, a supernatural player will emerge as aiding Dr. Frankenstein. Someone wants the war to go off and it should probably be someone the party knows well.
- ✦ *The Final Conflict:* Despite it all, the whole shebang will come down to one final scene. Either Dr. Frankenstein is loose, finally perfecting his re-animation technique and creating an abomination that definitively and irreversibly breaks the truce. Or Dr. Frankenstein's first creation, filled with

loneliness and hatred at his soulless existence, is guided by his supernatural mentors to play the role of Lee Harvey Oswald to the mortal plane. A good site for this final scene might be a ring of coal black obelisks where the treaty between man and monster was first made. Each of these standing stones would be over 60' high and could each serve as their own platform for battle.

THE DIOGENES CLUB

Noteworthy members of the British government have become aware of a threat to mankind and are looking to mobilize a force to meet this threat. The seriousness of the threat should be highlighted by the party's 0-Level funnel adventure. This is the event that convinces the British Empire that they must act for the good of all mankind. Or that's what they'll tell the characters...

A great contact with whom the party should be affiliated is Mycroft Holmes -- Sherlock Holmes' older brother and a high-ranking member of the British Secret Service. Mycroft is a co-founder of something known as the Diogenes Club, which is headquartered in London. The Diogenes Club is a splinter group of British intelligence which has been tasked with taking care of "things that go bump in the night" while furthering the interests of the British Empire.

After the 0-level funnel, the members of the party will be approached by Mycroft or one of his associates to join the Diogenes Club and act as agents on its behalf. Whether or not the party knows that the club is a branch of British Secret Service or not depends on how much intrigue a Judge wants in her game. Of course, the terms of membership are debatable but the characters should accept them whether or not they truly trust the founding members of the Diogenes Club.

This campaign arc could be used in conjunction with any of the other arcs in this chapter or it could feature a world-shaking cataclysmic event at its climax. Perhaps the awakening of an ancient god or the explosion of a zombie apocalypse. The general arc of the campaign should be familiar to fans of the Marvel Comics' *Avengers* movies and comic books.

Ultimately, the party should be made aware that the Diogenes Club is working on behalf of the British gov-

ernment and that they hold the interests of the British Empire paramount. This offers a great opportunity for moral dilemmas. The Diogenes Club will ask the party to make decisions that cause loss of Romanian life in an effort to protect the interests of the British Empire. There is also a great opportunity for intrigue as existing institutions, like the Church and the Order of the Golden Dawn, come into conflict with the party. It is also likely that the German and Russian governments have their own paranormal groups that correlate to the party.

- ✦ *What is at Stake:* If the party breaks away from the Diogenes Club or dissolves as a group, no one will be able to stop an impending zombie apocalypse, demonic invasion, or awakening of an Elder God.
- ✦ *How it Goes:* After the 0-level funnel, the party will be approached by Mycroft Holmes or one of his associates and asked to join the Diogenes Club. A series of adventures on behalf of the Diogenes Club will then lead to a point of conflict where the party discovers that the British government is using the information gained by the party to create powerful, new weapons or that the British government has a secret pact with the realm of the fae who are masters of the Diogenes Club once-removed.

This will be juxtaposed by competing groups—representing other governments or more sinister organizations—that pose an even greater threat to mankind. The choice presented to the party will be to stay true to their sense of ethics and avert apocalypse or to disband and watch everything blow to pieces.

- ✦ *The Final Conflict:* The final conflict will happen at the place where the hellgate appears, the Elder God awakens, or the zombie apocalypse breaks out. This could be the mouth of a dead volcano high in the Carpathians, the ruins of Sarmizegetusa, or a forgotten graveyard.

A TASTE FOR THE HISTORICAL

As the 19th century approaches its end, the nations of Europe are engaged in an occult war that dates back to the days of Dr. John Dee. In this campaign arc, the party would be working for the British government

or the Church in a capacity similar to secret agents. They would be trying to prevent German, Russian, Japanese, French, Austrian, and American agents from acquiring artifacts of power. It would be a campaign that featured intrigue, exploration, and adventure as opposed to monsters and supernatural adversaries.

This campaign arc can make use of an almanac to introduce historical events into the campaign. If it's February of 1901 in your campaign, you can use what happened in the real February of 1901 to kick off an adventure. Or use the characters' efforts to explain—or rewrite—something that really happened.

- ✦ *What is at Stake:* History can be drastically rewritten. World War I can turn out differently if the Germans and Austrians have Abominations and Werewolves among their ranks. Everything we know could be erased and replaced with something much worse.
- ✦ *How it Goes:* In this campaign arc, the group needs a primary adversary. Maybe it's a proto-fascist German occult leader—possibly a member of the Teutonic Knights. Or an Austrian warlock whose heritage traces back to Ancient Styria. Or a race of advanced sub-humans bent on changing the course of human history to their will. Or it could be a Professor Moriarty type of criminal mastermind, always one step ahead of the party.
- ✦ *The Final Conflict:* The tumultuous undercurrents of the late 19th century led to World War I—a terrible and little understood war. The final conflict of this campaign arc might be a key to the prevention or resolution of that war. The campaign arc might feature the primary adversary obtaining an object of power—like the Spear of Destiny—that will make him a superhuman of unequalled power. Perhaps the party had found this object beforehand and sought to destroy it by summoning the blue flames of the Carpathians to devour it once and for all. Sound familiar? The Dacian ruins of Sarmizegetusa would make a good location for just such a finale.

CHARACTER ARCS

A character arc describes the path by which the story of a character in a movie, book, or roleplaying game develops. One classic example is Robert E. Howard's *Conan* stories which follows a barbarian thief whom the readers know is one day destined to be a king. The emergent path of most fantasy roleplaying characters is similar. A typical DCC RPG character begins as a peasant, becomes an adventurer, and evolves into a ruler or hero.

The story arc for characters in *Transylvanian Adventures* is slightly different. Most characters do not start out as peasants. Most characters are scholars, explorers, or adventurers. Most characters in *Transylvanian Adventures* start out a step above the farmers and beggars.

Moreover, the geopolitical landscape in *Transylvanian Adventures* is already set. There isn't much room for the warlords that fantasy roleplaying characters become. Because of this, the emergent storyline for *Transylvanian Adventures* depends much more on the campaign arc. The campaign arc helps to define where and how the characters can develop at the end of their journey. They may not become kings but they could become respected scholars, industrialists, celebrities, or nobles.

In many fantasy roleplaying groups, this character arc is not important. The focus of play is on adventures, exploration, and the accumulation of levels. *Transylvanian Adventures* can be played in this way too. Perhaps the party is a group of monster hunters exploring the darker side of Transylvania.

This is why the tables in the “In-Between Adventures” chapter are helpful in a game of *Transylvanian Adventures*. There is no well-trod character path like in a traditional fantasy roleplaying game. What happens between adventures is given importance as another avenue through which a character can develop. Love can be found and lost. Estates can be gained. Tragedy can strike. The result of the In-Between Adventures tables can help drive a character's story and answer the nagging question: “What's next?”

CHARACTER ARCS DRIVING CAMPAIGNS

Sometimes a character's story can be used to drive a campaign in a similar fashion to the Campaign Arcs described earlier. Conan is a great example of this. This

is possible in *Transylvanian Adventures* as well as in traditional fantasy roleplaying games. But it is probably not the best idea.

Using one character's arc as the glue that binds months and months of roleplaying sessions runs a risk of alienating the other players. There are roleplaying games (such as Eden Studios' *Buffy the Vampire Slayer*) that have done this without diminishing the value of the players portraying the supporting cast. But it is difficult to pull off.

It is also risky to make one character integral to the resolution of a campaign. So much of roleplaying is emergent. What if the one character who was the only character who could destroy the MacGuffin fails a saving throw and dies? A clever Judge could dig herself out of this corner. But it's more likely the case that such a campaign-breaking event brings play to a halt. If an adventure or campaign hinges on one character, event, or course of action to proceed, then it's probably best to rethink that crucial element.

It's recommended that a group focuses on a campaign arc, treating all of the characters in the game as integral to the completion of the campaign. Not from the standpoint that they are necessary to successfully defeat the party's enemies or resolve the global threat at the center of the story. But more from the standpoint that the key NPCs in the campaign all want something from the characters.

Aside from the major adversaries, the characters are the central actors in the campaign. If an NPC is trying to get something done, it should involve the party. If it's not something the NPC would request from the party, it should somehow place the party in conflict such that the action has to go through or around the party's activities to succeed.

Characters in *Transylvanian Adventures* will develop their own arcs. If a group uses the In-Between Adventures tables and a Judge places engaging NPCs at each stop using the random NPC tables on page 255, it's impossible for characters to avoid creating their own stories in the game world.

ADVENTURE AUTOPSY

Running a successful *Transylvanian Adventures* game is all about using the tools in this book to create a cycle of emergent play. What happens between and during adventures should give an intrepid Judge more than enough material to keep the characters' stories moving. Having some sort of campaign arc in mind will help a resourceful Judge inject elements into play that make her series of adventures feel interconnected -- as if she had planned it this way all along.

The bones of a *Transylvanian Adventures* session should be familiar to experienced roleplayers. The usual order of events would go as follows:

1. The characters are put on the road to adventure by a patron, mysterious benefactor, or tragic event that requires their expertise.
2. The party spends some time in town researching and planning for the adventure. The party's rivals or adversaries may or may not introduce complications. Tragic events may or may not unfold during this phase.
3. The party travels to the adventure site, armed with knowledge and a clear path to the location of the adventure's final conflict. Events may or may not occur during this phase as well.
4. The characters take the fight to the adversaries in their lair or headquarters. This is where the climax of the adventure takes place and usually involves a dramatic confrontation.
5. The characters return to their point of origin to tie up loose ends and reflect on the events that have transpired.
6. Players consult the In-Between Adventures tables to determine how long it is before the next challenge passes their way and what their characters have been up to. The Judge may or may not divulge the results of the tables, allowing some events to unfold dramatically during the next session.
7. The Judge takes the information from the adventure's resolution and the In-Between Adventures tables to brainstorm new ideas for the characters in the next adventure.

Most *Transylvanian Adventures* campaigns spend as much time in research and in the urban areas as they do in dungeons and crypts. Because research and investigation are so integral to gameplay, parties cannot afford to face off against an adversary without some knowledge that levels the playing field. The adversary die mechanic (see page 153) also puts inquisitive parties at a significant advantage. Whereas most fantasy roleplaying game sessions might feature a party intent on diving into a dungeon or cavern, it might be perilous for a *Transylvanian Adventures* party to do so.

This gives *Transylvanian Adventures* more of a build-up to the adventure. Keep that in mind when designing an adventure location. There's little need for an exhaustive network of tunnels and corridors. The time spent in the actual dungeon might be one session out of three. Or even half of a session. The emphasis on a party arming themselves with knowledge gives *Transylvanian Adventures* a natural cadence—it's own adven-

ture arc. A Judge can use this foreknowledge to plan her sessions accordingly.

LEVELS AND THE GAME WORLD

Now that we've covered some campaign arcs and the rough outline for a series of *Transylvanian Adventures* sessions, let's look at what it means to adventure and be an adventurer in this game. The following table lists the scope and place of the adventurers in the setting, which indicated by these columns:

- ✦ *Level*: The level of the character
- ✦ *Renown*: How the character is known and how well the character is known.
- ✦ *Approached By*: Who is likely to contact the character for assistance.
- ✦ *Known By*: Who is likely to be aware of the characters, among those who are engaged in the supernatural.

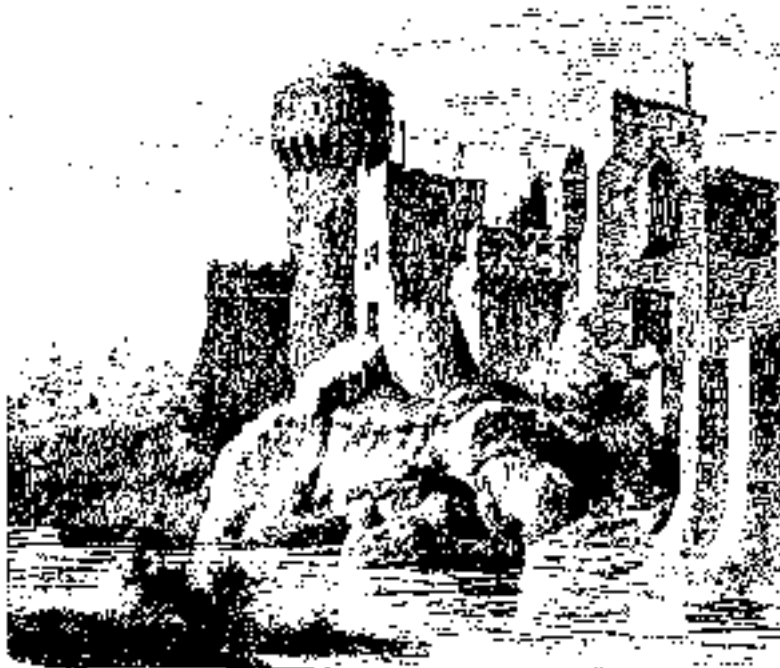
Level	Renown	Approached By	Known By
0	Atomic. You are known to be good at some things by those who know you and work with you. A few may know you have an interest in the supernatural.	Relatives, friends, or desperate strangers in need.	No one.
1	Direct. Those whose lives your actions have saved know of you. You are a hero to a few people and hold fame in an area of roughly one hex.	Friends, relatives, desperate people of the lower classes, or acquaintances of those whose lives you have affected.	The shadowy information gatherers who skirt the outer boundaries of the supernatural.
2	Local. Your fame has spread throughout the neighboring villages, such that you are known by deed and reputation in all villages and hamlets in an area 6 hexes in diameter.	Village priests, village elders, or working class people who have been directed to you by those who already know you.	The low and dark. You have caught the interest of the underbelly of the supernatural world. Possibly enough to warrant a pre-emptive strike.
3	Regional. Your exploits have gained notoriety to the point that you are known by deed and reputation in all towns, villages, and hamlets in an area 12 hexes in diameter.	Town priests, town elders, town bosses, burgomeisters, middle-class people in need, and the wives of the merchant class in nearby cities.	The lesser dark. You have been identified as a threat by the lesser creatures of the dark. They will attempt to hunt you, while shadier organizations will attempt to court you and recruit your services.

4	Cosmopolitan. You are now well-known in the region. Your exploits are recounted in all cities, towns, villages, and hamlets in an area 24 hexes in diameter.	Regional bishops, mayors, low-born members of the upper class, and leaders of Gypsy clans.	A major player. A larger organization in the supernatural realm is aware of you and will seek to ascertain your mettle and loyalties.
5	National. Your deeds are known throughout Transylvania. People will not know you by face or name, but they will have heard of what you've done.	Lesser nobility, individual members of monster hunting families, non-tenured professors from regional universities, and representatives of the Black Church.	The minor players. Most smaller supernatural organizations are aware of you.
6	International. Your deeds will be well known in Romania, Austria, and even Germany.	Barons, baronesses, professors from German and Transylvanian universities, fringe intellectuals, and minor celebrities like actresses, poets, and dancers.	The neophytes. You have become someone to emulate among those deeply interested, yet unskilled, in the supernatural. If one can track you down, you will attract a follower who will want to apprentice with you or journal your exploits.
7	Continental. Your deeds are known throughout Europe. You will not yet be widely known by face or name, but you will be known in some fashion by most Europeans who follow the supernatural. Your fame is far-reaching but you remain relatively unknown, similar to figures such as H.P. Lovecraft and Arthur Machen.	Dukes, Duchesses, heads of criminal organizations, military leaders, sorcerers, professors from universities across Europe, and leaders of eccentric religious groups.	The greater dark. Unholy creatures know you to be a threat. Lesser creatures may be afraid of you -- or at least your reputation. Among the forces of darkness, the powerful view you as a threat with whom they must be deal.
8	Global. You are world-renowned and enjoy a minor degree of celebrity, either wanted or unwanted. You will enjoy a notoriety similar to John Dee, Annie Oakley, Buffalo Bill, and Harry Price.	Princes, Princesses, Marquis, Marquesses, wealthy capitalists, well-known intellectuals, heads of secret intelligence organizations, and truly famous celebrities like writers, inventors, and well-known political figures.	The major players. Most large supernatural organizations are aware of you to the degree that they would want to keep tabs on you or enlist your services.
9	Historical. Your exploits will have a historical footprint. Much like Harry Houdini, Aleister Crowley, or Rasputin. You will be known by name as a figure of historical curiosity.	Kings, Queens, and rulers of lands great and small.	The adepts. You have attracted enough influence that you could form a society of your own. You attract 3d4 followers, whether you want to or not.

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| 10 | World changing. Your historical footprint will be known to have changed the course of history, like Cleopatra, Sir Francis Drake, or Thomas More. You will be known by name as a figure of historical relevance. | Heads of important arcane societies, the head of The Church, High Sorcerers, and powerful secret societies | The lesser powers. Demons, angels, fae lords, vampire lords, and high sorcerers would know you by reputation and name. The more cowardly among them would rather parlay than face you in combat. Lesser creatures of evil would recoil at your presence for fear of their life. |
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| 11 | Legendary. People will write fantastic tales about you and your name will live on like Sherlock Holmes, Robin Hood, and King Arthur. | Fae Lords, vampire lords, greater demons, angels, and minor deities. | The greater powers and anyone who picks up a wooden stake.

The character's original (and rare) journals would be considered "required reading" for anyone interested in fighting the supernatural.

In addition, the greater powers (like Fae Lords and Dracula) would know the character by name and reputation. While major powers and even the heads of arcane organizations would view the character as an equal. |
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CHARACTER AUTOPSY

The levels that a character achieves in *Transylvanian Adventures* have an arc as well. In *The Hanging Judge's Guide to Transylvania*, there will be more information on these level arcs and how they tie in to the path a character chooses to take. But for now, the general flow of a character's life through the levels should approximate the following.

- ✘ The character is a fairly normal person who is dropped into a horrifying situation and somehow survives.
- ✘ Due to the character's experiences, she finds it difficult to re-assimilate back into her normal life and is continually drawn into supernatural problems by those needing her aid.
- ✘ At some point, the character begins to immerse herself in the fight against the forces of evil. This becomes a calling, of sorts, but the character feels she is able to manage it and keep it separate from her "normal" life.
- ✘ All along, the character's life outside of slaying monsters is fraying at the edges and ripping at the seams. The demands of monster hunting slowly wear away at the character's humanity, typically while the character remains unaware.
- ✘ A cataclysmic event drives home the fact that the character cannot keep her double lives separate. Moreover, it reveals that her monster hunting activities put those for whom she cares in mortal danger. The character feels she must choose. But in reality, her choice was made long ago.
- ✘ The character is forced to further separate herself from the life she had at the beginning, losing friends, family, and chunks of her humanity. She realizes at some point that fighting the forces of darkness may, in fact, have led her to become more of a monster than the creatures she is slaying.
- ✘ It is at this point that the character is able to introspect on the wasteland her life has become. She is often asked to retire, chooses to stop, or is forced out of the hunt by injuries, illness, age, or melancholy. But her exploits by this time have attracted others to her. Others she feels obligated to instruct out of concern for their safety. But at what cost? She will have to consider how many lives she will Ruin by initiating followers into the war against evil. Yet how many more will suffer if the fight does not continue.
- ✘ The final chapter in the level arc reveals the long-brewing revenge of unholy forces against her. When the character is at her weakest both physically and emotionally, the forces of darkness will seek to destroy her as an example for all of her kind. This will not be a simple murder but a humiliation... a degradation... a defilement of everything the character symbolized.
- ✘ This shapes the crossroads for the character and the final chapter in her story. Perhaps she will exact revenge. Perhaps she will be destroyed, sacrifice herself to defeat her enemies or save those whom she loves, or welcome the release from her suffering.

While hunters age and grow weary, the forces of darkness lie in wait. Never sleeping. Never dying. Only waiting for a time when their cold-blooded retribution will have its maximum effect.

HELP IS ON THE WAY

More information on the monsters, adversaries, organizations, and campaign arcs of *Transylvanian Adventures* will be presented in the second volume—*The Hanging Judge's Guide to Transylvania*.

STARKWEATHER MOUNTAIN

A Sample Adventure for 0-Level Characters

A brief, yet startling, earthquake has left the characters stranded in the village of Ravenwald. A late night search party for a missing village girl leads the characters to an abandoned lab of Dr. Frankenstein. The characters will test their wits against the Good Doctor's dastardly traps, a Hunchback assistant, and a few of Dr. Frankenstein's abominable experiments.

This adventure is designed for 8-10 0-level characters or 4-5 1st-level characters. Note that the addition of Ruin and the advanced healing options should make things more survivable for a smaller number of 0-level characters. Based on playtests, half the party can be expected to survive but reckless parties will experience a much higher number of casualties.

This adventure focuses on traps and Dr. Frankenstein's abominations. The abominations are not difficult to kill but they tend not to stay dead. In the event that the players don't catch on to the abominations' tendency to spring back to life, it's best to assume that each one will only do so once after it is first killed. And even then, save that lone revivification for a horribly frightening moment.

The traps in the adventure are devious and capable of killing a character (or two) outright. Here again, the Ruin rules should help. In playtests, many of the traps were never set off. For this reason, don't sweat lethality too much. A cautious party will be able to avoid a number of these hazards. An incautious party will learn to be more cautious.

THE ADVERSARY DIE

The sample adventure includes a new mechanic called the *adversary die*. This is explained in more detail in the "Mysteries and Investigation" chapter. Basically, the adversary die is an extra die that the Judge rolls for the creature designated as the adventure's main adversary.

In practice, the adversary die is a second die that an adversary rolls with initiative, skill checks, attack rolls, saves, and spellchecks. Basically, the adversary rolls and additional die any time a d20 would be rolled. It works

like multiple action dice in that the adversary chooses the best result of the two dice rolled and can only fumble if both dice roll a "1".

In addition, the Judge can roll the adversary die with other monsters and traps in the adventure. I'd recommend using this sparingly. For monsters, it allows them to roll the adversary die as the adversary normally would with any d20 type of roll. For traps that roll an attack, it works the same. For traps that have a DC to save, the Judge rolls the adversary die and adds +1 for every point above 10 on the die. So a roll of 13 on the adversary die would convert a DC 12 Reflex save into a DC 15. Consider it as if the save had rolled a "10" on one die to establish the base DC and the adversary die only comes into effect if it results in a roll higher than 10.

Using the adversary die to augment the rolls of a monster or trap that is not designated as an adversary awards the affected character a Luck point.

In this adventure, the adversary die starts at d14. The adversary in this adventure is Anton in the final room. The party has several opportunities to lower his adversary die throughout the course of the adventure.

Over the course of the adventure, a party will have the opportunity to perform actions or make deductions that will lower the adversary die. Each action or event that lowers the adversary die drops it down 1 die shift. When the adversary die is dropped below a d10, it goes away for good.

BACKGROUND

Dr. Frankenstein has been using a cavern in Starkweather Mountain as a secret laboratory for some time now. The laboratory was conveniently located close to Kronstadt and the transient population passing through Ravenwald gave him the freedom to travel without suspicion.

After several failed experiments in bringing the dead back to life, Dr. Frankenstein began analyzing metaphysical factors, such as the soul and love, believing

that a subject must have one or both in order to be brought fully back into the world of the living.

Several weeks ago, two events coincided that presented Dr. Frankenstein with the perfect opportunity to test his hypothesis. First, a large-bodied thug was hanged to death outside the village of Ravenwald after murdering another man over a gambling debt. Then Dr. Frankenstein's hunchbacked assistant, Hugo, ran over a handsome, young man from the village with Dr. Frankenstein's coach.

Under the cover of darkness, Hugo retrieved both bodies and Dr. Frankenstein went to work transplanting the brain of the young man (Anton) into the huge body of the criminal. Dr. Frankenstein successfully revived the corpse and discovered that it did, indeed, retain some of the essence of its past life. His new creation even showed signs of emotion and love. Then things took a turn for the worse.

Anton, now reborn in the body of a brutal giant, began sneaking back to the village to be near his beloved fiancée, Drusilla. When Dr. Frankenstein became aware of these love trysts, he demanded that Anton end them immediately. This did not go well. On his last escape, Anton burst into Drusilla's home and took her back to the cavern with him.

After returning with Drusilla, the Doctor believed Anton was another failed experiment and quietly made preparations to leave. When Anton plead with Dr. Frankenstein to restore him in a better body, the struggle resulted in both Anton and Drusilla falling to the cavern floor.

When Anton awoke, he found the body of Drusilla crushed beneath him. He became furious and attacked Dr. Frankenstein's machines with all of his bodily strength. At the start of the adventure, Anton has dislodged the metal heat-rods of the Thermal Generator that Dr. Frankenstein was using to power the cavern's electrical equipment. In doing so, the village of Ravenwald was shaken by an earthquake. Anton was buried beneath a pile of rubble that fell from the cavern ceiling during the quake. Anton should finally succeed in digging himself out about the time the characters make it to the final room.

After freeing himself, Anton will resume his attacks on Dr. Frankenstein's Thermal Generator. If Anton is not stopped, the mountain will explode in a volcanic eruption killing the characters and the residents of Ravenwald.

ENCOUNTER TABLE

1-1: Low Hanging Fog and Covered Pit (1 XP)

1-3: The Chasm and Hugo (3 XP)

1-5: Three Frankendogs and Torch Trap (3 XP)

1-6: The Halfbomination (2 XP)

1-7: Stalagmite Room (possibly Hugo or Frankendogs) (1 XP)

1-8: The Poisoned Note (1 XP)

1-10: Heat Waves, Anton and the Machine (4 XP)

Completing this adventure should net the party 15 XP. This is more than enough to advance a 0-level character to 1st level and should give the party a head start towards 2nd level as well.

THE ADVERSARY

Anton is the adversary in this adventure and begins with a d14 adversary die. This can be reduced by 1 die shift for each of the conditions met below:

- ✘ When the party first concludes that Anton is the creature and that he is in love with Drusilla.
- ✘ If Anton is shown Drusilla's locket which can be found in Room 1-7.
- ✘ If Anton is shown Drusilla's body which can be found in Room 1-9.
- ✘ If the party is reduced to 1/2 its starting roster. So when a party of 8 characters experiences 4 casualties, the adversary die goes down 1 die shift.
- ✘ When the party determines that Dr. Frankenstein has fled the cavern.

If the adversary die is dropped below d10, it goes away for good.

PLAYER INTRODUCTION

The village of Ravenwald (X17 on the hexmap in *The Hanging Judge's Guide to Transylvania*) can be found about 5 miles northwest of the town of Wolkendorf (Y18). For the last decade, Ravenwald's only industry has been serving as a waystation for foreign travelers on their way from Kronstadt (Z17) to the Transylvanian interior.

This evening the village of Ravenwald is overloaded with travelers due to a brief, yet powerful, tremor that shook the region shortly before noon. Some travelers have had journeys delayed due to the earthquake. Some coachmen are superstitious of the mountains to the south and refuse to travel tonight. Other travelers may have had their coach damaged by the quake and are awaiting repairs in Ravenwald before continuing their journey.

Foreigners and scholars from Kronstadt (Z17) have been arriving all evening to investigate the tremors, which they claim were felt all the way down to Kronstadt, Transylvania's largest metropolis. They have arrived with trunks full of scientific instruments and a variety of theories on what caused the earthquake.

The village of Ravenwald has an inordinate number of inns for a settlement of its size but the community is unprepared for this influx of tourism. The largest inn in the village is the Stoker's Hammer, where you all have gained board for the night at an exorbitant cost of 5 shillings a night. Those of you who lack the money to pay such a high rate for lodging are left to your own devices in the cold Transylvanian night.

The inns in Ravenwald have worked together on short notice to feast travelers at the longhall which also serves as the community's meeting space. Here the villagers of Ravenwald hold community gatherings and judicial hearings but tonight the longhall is lined with wooden tables, benches, and wild, speculative fictions. The cost for dinner in the longhall is 5 coppers with an additional 3 coppers for a mug of ale or beer. If the fare is too pricey, then hopefully the characters have brought their own food. Any character who won't or cannot eat must reduce his Maximum hit points by -1—to a minimum of 1—until the end of the adventure.

Tonight, the longhall is abuzz with local gossip and theories about the cause of the earthquake in the mountains...

RUMORS IN THE LONGHALL

The adventure begins with the characters engaged in conversation and collecting rumors about the adventure ahead. There are two rumors that **must** be given to the players. They are listed below. Roll other rumors randomly using the chart following the two mandatory rumors.

Read all rumors as they are written (or paraphrase) and use the supporting characters listed as you see fit. This is a great opportunity for players to introduce their characters, learn more about the adventure and ham it up. When the players are ready to move on, proceed to "Villager, Interrupted".

MANDATORY RUMOR #1

Supplied by Bernard, a middle-aged, portly farmer who enjoys socializing with travelers. Bernard is overly superstitious and quick to laugh off skeptical inquiry of his beliefs. He feels strongly that people who are not afraid of things like ghosts and vampires are foolish and not worth arguing with. If someone says something he disagrees with, he laughs with a big belly laugh. Often inappropriately.

Bernard says: "The quake was the angry ghost of a giant who was hanged in Ravenwald about a month ago. That man was massive and he had a furious temper. He got into a fight with some fellow over money and punched the man so hard he killed him. That giant was hanged. The gallows had to be reinforced just to hold him! But the next morning, the giant's body was gone and has not been found."

And then sits back like he's figured it all out for everyone. He guffaws at anyone who suggests the earthquake was not caused by the malevolent spirit of the angry dead giant.

MANDATORY RUMOR #2

Supplied by Randall -- a slow-witted church bell-ringer. Randall is in his mid-twenties and is unkempt and thin. He's at the Longhall because he doesn't know where else to be and this looked like a place to go. The innkeepers do not charge Randall for his food because he doesn't understand why he'd have to pay. Randall has trouble following a conversation and tends to drift off subject randomly. He'll start out with the first bit of information and then give up the rest of the information if asked. Or interject it as if the characters had

asked, even if they're talking about something else.

1. "I heard Father Peter talking to Anton's girlfriend while I was cleaning up the church pews. She swore she'd talked to him. She's pretty. And talks nice."
2. "You know, Anton who was run over by that wagon. He was my best friend in the whole world. That hunchback run him over didn't even slow down. Anton was nice. That shouldn't have happened to him."
3. "Anton's girlfriend's been talking to Anton through her window at night. Only he won't let her get a good look at him. I think Anton's probably a ghost. I hope I get to talk to him soon."

Anton was friendly toward Randall, so this last statement will make him sad. If pressured for more information after he gets depressed, Randall will cry and throw his plate in frustration. At which point a tavern hostess will help escort him from the longhall and everyone will look at the characters like they are unbelievably cruel.

OTHER RUMORS DISCUSSED IN THE LONGHALL

Roll 1d6 and pick two random rumors to share with the party. Listed in parentheses at the end of each rumor is the truth of the rumor. Do not read this part to the players.

1. "There used to be a dragon in the Carpathians. I heard stories about it when I was a boy. Didn't seem like it was anywhere near here. But maybe it moved. Or woke up. I wouldn't want to be here if that thing gets hungry." (**Partially True:** There are dragons in the Carpathians. But they are nowhere near Ravenwald and have nothing to do with the earthquake.)
2. "There is a mad hermit that lives on Starkweather Mountain. I've seen him! He's hunchbacked and has one red eye. He's a sorcerer too, associates with gypsies and werewolves. Don't let him stare at you with that red eye. Likely it will kill you. He's the one that caused the earthquake. He must be stopped!" (**Partially True:** There is a hunchback up on Starkweather Mountain. But he is Dr. Frankenstein's mute lab assistant. And has no magical powers.)

3. "My grandmother told me a story about a cave full of Dacian gold in the Mountains when I was a little girl/boy. There are ghosts in those caverns that warn people to stay away. There must be bandits up there trying to get that gold. The old Dacian kings are angry that those bandits are after their treasure." (**False:** There is no Dacian gold on Starkweather Mountain.)
4. "Events of this nature are perfectly explainable, really. The Carpathians are known for their natural gas deposits. An event that might cause an explosion or shifting of the gas under the tectonic plates would cause a bit of a rumble. This is all fairly common and not a danger at all." (**False:** Anton caused the quake by attacking the underground thermal power generator that Dr. Frankenstein was using to generate electricity from the mountain's core.)
5. "The devil awakened something in those hills. You know there used to be people up in those hills that worshipped things. Terrible things. And they'd give them babies and virgins and blood sacrifices to make them happy. I think one of those things woke up and it's trying to tell us it wants its due. You all talk about your quakes and gold. I'll be in the church. Likely it's the only safe place to be." (**False:** The quake has nothing to do with these sorts of horrors.)
6. "I took a daytime hike to Starkweather Mountain about a week before the earthquake. I met an odd gentleman climbing around on his own. He introduced himself as a Geologist -- Professor Pieter, I think -- and said he was studying mineral deposits. I didn't catch where he was from but he was a well-read fellow and keen on researching any volcanic activity around Ravenwald. I was hoping to catch him here at the longhall sometime but I haven't seen him since. I hope he's alright. Those mountains are crawling with wolves, you know." (**Partially True:** The gentleman on the hill was Dr. Frankenstein. He was feeding misinformation to the person relaying this rumor.)

VILLAGER, INTERRUPTED

The lively discussion in the longhall falls silent when a battered farmer stumbles in. His face is pale, swollen and covered in clammy sweat. The farmer wheezes out indecipherable words and coughs up bloody chunks from the internal wounds he has suffered. He falls to the floor and crawls the last few feet on his knees. In a panicked and pleading voice, he tells you: "It took her! The giant! He hanged a month ago but I seen him with my own eyes. He took my daughter, Drusilla. Came through her window and carried her off like a doll. I tried to stop him. But look what he's done to me!"

The farmer is the father of Drusilla, the village girl who is in love with Anton, the young man whose brain now resides in Dr. Frankenstein's newest creation. Drusilla's father has a difficult time breathing and clutches his chest when he speaks. He will fluctuate between incoherence and repeating what he has just said over and over.

As an added touch, he will mumble something indecipherable when people ask his name. The villagers in the longhall will just note that he is Drusilla's father. If the players get too antsy about a villager with no name, his name is Edgar Blythe -- father of Drusilla Blythe. But everyone can get a decent laugh prying that information out of the wounded farmer or villagers.

About 10 minutes after his announcement Edgar -- Drusilla's father -- falls unconscious. If the party thought to tend to his wounds, he is just unconscious. If not, he is dead. Helping to keep the farmer alive requires no skill check but the attending character can roll an Intelligence skill check at DC 12 to determine the extent of the farmer's wounds and also get an idea of how many hit dice Anton has and how much damage he does with his primary attack. Make sure to have some village woman scream in a B-Movie fashion if Edgar dies.

After the farmer passes out, the villagers jump to conclusions about what might be happening on Starkweather Mountain. They gather torches and pitchforks and the characters are swept off with the rampaging villagers. Those who do not join them are viewed with suspicion and must sneak away under cover of night -- disqualifying themselves from the 0-level funnel.

STARKWEATHER MOUNTAIN

A heavy fog hangs low along the ground around the base of Starkweather Mountain. The villagers press forward, some stumbling over rocks or fallen branches that are difficult to detect beneath the fog. The villagers press forward up the mountain. "Over here!", one of them yells just as the mountain begins to shake with fury.

(Continue on to 1-1: Low Hanging Fog and Covered Pit)

It's already dark when the party leaves the longhall. In addition, the trip to the mountain takes a good 2 hours by foot. By the time the search party reaches the mountain, there is a low hanging fog along the ground. It's difficult to see your feet beneath the blanket of mist. Another tremor, milder than the last one, shakes the mountain. Each party member must roll a DC10 Reflex save or fall prone. **There is a 50% chance that any character falling prone has his light source extinguished, if he is carrying one.**

After the quake, the villagers begin to disperse. Some shout encouragement and directives to climb the mountain and save Drusilla. But the quake has frightened the least brave among them. If the party dawdles too long climbing up the side of the mountain, a scream is heard in the forest as one of the villagers ahead of them falls into the pit in area 1-1, leading them to the clearing on the side of the mountain where the pit (Area 1:1) is waiting.

Note that the fog hanging closely to the side of the mountain is an unnatural thing. It is directly related to the thermal generator that Dr. Frankenstein is using to generate electricity. If a party remarks on the oddness of the low hanging fog, lower the adversary die by 1 die shift and inform them that it is an unnatural meteorological event. If they look for the source of the fog, inform them that it appears to be coming from within the mountain itself and dissipating between 5 feet off the surface of the mountain.

1-1: LOW HANGING FOG AND COVERED PIT

After the last tremor subsides, the sounds of wildlife cautiously return to the mountainside. Owls hoot and wolves howl as the steep climb up Starkweather Mountain levels out to form a narrow, wooded plateau. A low hanging fog rolls along the ground, like a mist boiling at your feet.

Everyone in the party must roll a DC 5 Reflex save to avoid a pit that is covered with a soiled canvas tarp. The hole drops straight down and the fall does 4d6 damage. Only one character will fall into the pit. This will be the character who rolls the lowest save under the DC of 5 or the character with the worst Luck score if the saves are tied. If no one falls into the pit, then the character who rolled highest on the Save accidentally kicks up the tarp and discovers it lying on the ground.

To find the covered pit, a party would need to be searching along the ground despite a heavy fog covering the landscape. A character could use a torch to burn away the fog just enough to discover the canvas tarp but otherwise the pit is impossible to detect unless the party has foreknowledge that would lead them to know it's there. There is no DC to find the pit. A player only needs to state how he is searching along the ground and why.

Investigating the area around the pit will reveal that the canvas tarp was a trap set by men, most likely, because one end was looped around an iron spike set deeply into the ground. This investigation takes 10 minutes and adds a 3 in 6 chance for a random encounter with wolves (see below).

The villagers are all but gone by now. A few torchlights are visible from this vantage point. But most remain farther down the mountain or are heading back to the village after the last tremor.

If looking down the pit from above with no torch, a light is clearly visible at the bottom of the pit. But it is no brighter than a candle flame.

Anyone who climbs down the pit, proceeds to area 1-2.

WOLVES

Init +3; Atk bite +2 melee (1d4); AC 12; HD 1d6; HP 4; MV 40'; Act 1d20; SV Fort +3, Ref +2, Will +1; AL Lawful

Special: Does 1d4+2 damage when another wolf is already in melee with the opponent it attacks.

GENERAL FEATURES OF THE CAVERN

Low-Frequency Hum: The entire cavern is filled with a low-buzzing noise that gets louder as the characters go deeper. It is barely audible outside the cavern. But the closer the characters get to area 1-10, the more pronounced the sound grows.

Smell of Formaldehyde: Any encounter with an abomination is preceded by a strong chemical smell.

Hair Standing on End: In the laboratory (1-6), Drusilla's cavern (1-9) and the final room (1-10), hair stands on end and one's skin feels tingly.

Dark: The cavern is not lit, save for the green glow of the machines in the laboratory (1-6) and the red hot pylons in the final room (1-10). Without illumination, the characters are completely in the dark. Abominations and Hugo can all see in the dark like monsters, however. The darkness does not hinder them.

Natural Stone Floors/Walls: The cavern is not shaped or formed by man-made tools. The rocks are bumpy and the footing is unsure. Running in the cavern requires a DC 8 Reflex save or the character will fall prone.

Quakes and Tremors: Every time Anton attacks the thermal power generator in area 1-10 a seismic event occurs. From the time the party reaches the bottom of the pit (area 1-2), there are 5 quakes that can happen before Anton destroys the generator. Keep track of them. Display them prominently as unlabelled checkboxes and mark them off as they happen for all the players to see. When they put it together, the party will get seriously motivated to not find out what happens after that last box gets checked.

After the fifth and final quake, the mountain explodes with volcanic activity, killing the party and destroying the village of Ravenwald. It would not hurt to inform a scientifically-inclined character that there is a chance the mountain could erupt at some point midway through the adventure if they haven't already figured it out.

1-2: THE PIT

(FROM ABOVE)

Beneath the soiled canvas tarp is an 8' x 8' irregularly shaped natural rock chimney that goes 40' deep into the earth. A slow but steady breeze of warm, dry air comes from the pit and the bottom is barely visible from above with a light source.

- ✧ If a character looks down into the pit without the aid of a light source, a very faint—but steady—light source can be seen from a lantern in area 1-3.

- ✘ Climbing up or down the pit is not difficult due to the natural handholds from the stone. A party using a rope to go up or down the rock chimney does not need to make a Climb check. Making a descent or ascent without a rope is a DC 5 Climb skill check because the rock is slick and wet towards the entrance but gets drier deeper into the pit.
- ✘ Failing the skill check means merely a delay, not a fall. Rolling a 1 results in a fall. Falling down the pit does 2d6 points of damage to the character falling as well as any characters below him on the climb. If no one is beneath the character who falls, then the character takes an additional +1d6 points of damage.
- ✘ Any torch that is dropped, as a result of a fall or otherwise, has a 50% chance of going out.

FROM BELOW (EITHER DUE TO DESCENT OR SURVIVING A FALL)

At the bottom of the pit, a light source is visible around a pinched pathway about 20' straight ahead. The passageway in front of you is 8' wide and 8' tall at its widest and tallest point and goes down to 3' wide and 5' tall at its narrowest point.

- ✘ Characters will need to proceed in single file through area 1-3.
- ✘ Once through the squeeze-point between areas 1-2 and 1-3 the characters can identify the light source as a lantern placed carefully on a rock on the other side of the chasm in area 1-3.

1-3: THE ENTRYWAY

As you work your way around the narrowest point of the passageway, you find a 7' wide chasm with a thick, wide wooden board lying on the cavern floor on the other side of the chasm. Warm, dry air gusts upward from the chasm. A lantern is placed carefully on a rock across the chasm. Just past the lantern, the passageway forks to the left and right.

- ✘ The passageway has uneven flooring and a couple of squeeze points. It is not possible for characters to proceed in any other way besides single-file.
- ✘ Running in the cavern requires a DC 8 Reflex save. If the save is unsuccessful, the character falls prone.

- ✘ There is a note hung from an iron spike on the rock wall separating the left and right paths.

THE CHASM

First the party needs to figure out a way to get across the chasm. Just jumping across is a DC 18 Strength skill check. Failing by 5 or less allows a DC 10 Reflex save to grab a handhold and not fall down the chasm. Failing that save or failing the Strength check by more than 5 points results in a fall. Any character falling into the chasm is dead.

- ✘ A Judge should be lenient with the way characters plan to cross the chasm. This is an opportunity for them to be creative. Reward creativity with a safe passage to retrieve the board.
- ✘ Once across the chasm, the party can set up the board such that it forms a narrow bridge for other party members. Getting across the chasm on the board is tricky. The board can only support the weight of one character at a time and requires a DC 10 Agility skill check to cross.
- ✘ For each character, the first failure causes a character to pause for a moment (one combat round) on the board, perhaps regaining balance or becoming frightened by the dark chasm below. Immediately after the first failure, a character must make a second Agility check. A second failed Agility check indicates a fall. A success on either Agility check results in the character crossing the chasm. Any character rolling a 1 indicates that the board snapped in half. Any character falling down the chasm is dead.

THE NOTE

The piece of paper spiked to the wall reads "The Doctor Is In". The writing is faint and the paper is old and ripped from what looks to be a bound journal. It can be read from across the chasm if a character has a lantern and takes the equivalent of a full combat round to do so.

HUGO THE HUNCHBACK

Hugo the Hunchback is hiding about 10' down the right fork of the left passageway -- just outside area 1-4. When a character sets up the board to help the party cross the chasm or when a character takes the

note from the rock face between the two passageways, Hugo will fire his crossbow. Hugo has a +4 to hit with his first shot. Hugo also has darkvision, so he can see without a light source.

Spotting Hugo before he is able to fire requires that a character actively looks for someone down the left fork leading to 1-4 and 1-5, as well as succeeding at a DC 13 Intelligence skill check to spot him. Investigating in this fashion will provoke Hugo to fire the crossbow. Hugo cannot be seen from the other side of the chasm. Both the lantern's light in 1-3 as well as the shadows cast down his passageway obscure him from view.

If anyone charges Hugo, he will jump down the slide in 1-4 and go down to area 1-7. Anyone pursuing him has to make a DC 14 Reflex save or fall down the slide, taking 1d4 points of damage and falling prone in area 1-7. Voluntarily going down the slide does no damage but does drop the character prone in area 1-7.

- ✖ If Hugo is left to his own devices, he will fire no more than 3 crossbow bolts and then slide down area 1-4 to area 1-7.
- ✖ If Hugo is captured, the party will discover he is mute and illiterate. He is not dumb, however, but may pretend to be in order to gain enough trust from the party to escape from them.

Hunchback

Init +2; Atk bludgeon +2 melee (1d3+1), crossbow +2 missile (2d4/one shot every other round); AC 12; HD 2d6; HP 9; MV 30' (15' leaping); Act 1d20; SV Fort +2, Ref +3, Will +1; AL C.

- » The first time Hugo is hit by a melee attack, he gets a 15' leap in any direction immediately following the attack. This leap does not give the party any free whacks.
- » Hugo is not hampered by the terrain of the cavern. He can proceed at full movement without fear of tripping and falling.
- » Hugo takes no damage from sliding down the rock slide in 1-4. It's one of his favorite things to do.
- » If the party makes it to Hugo fully intact, Hugo's first shot with the crossbow would be a great time to introduce the adversary die. This could also potentially help out

the character with the lowest number of Luck points, assuming Hugo misses.

EVENT: CAVERN-QUAKE

After Hugo kills a party member or once he is removed as a threat, Anton/The Giant will attack Dr. Frankenstein's power generator in area 1-10.

- ✖ There is a 50% chance the board falls into the chasm if no one is using it to cross at the time of the quake.
- ✖ Any character crossing the chasm on the board must make a DC 14 Reflex save or fall. Falling into the chasm is instant death.
- ✖ All other characters must make a DC 5 Reflex save or fall prone. Anyone rolling a 1 takes 1d4 points of damage and is trapped beneath fallen debris.
- ✖ This seismic activity makes the passageway behind the characters nearly impassable. It would take hours to dig out the passageway and there is no guarantee the ceiling would hold if another quake occurred.
- ✖ A sharp crack and buzzing, zapping sound can be heard following this latest quake, along with a low, growling and tortured scream that echoes through the cavern. After the seismic activity, the air in the cavern feels warmer, drier and more tingly.
- ✖ If tracking the number of seismic events until the mountain goes nova, make sure to mark off one of the 5 remaining boxes in full view after the quake has passed.

1-4: THE SLIDE

The area here is a slide of slick, polished stone that Hugo has worked on to serve as a quick way up and down the cavern. Dr. Frankenstein would not use it because it was far too dangerous a means of conveyance for him. Hugo is capable of climbing up and down the slide, although normal people cannot climb up it. A character with a bonus in the "Climb Sheer Surfaces" skill would be able to do so with a DC 16 Climb Sheer Surfaces (Agility) skill check, however.

- ✖ Each member of a party cautiously approaching area 1-4 gets a DC 8 Reflex save to avoid falling

down the slide. A party approaching the area incautiously gets a DC 14 Reflex save. On a failed save, a character takes 1d4 points of damage and falls prone in area 1-7.

1-5: THE FRANKENDOGS

The tunnel curves sharply to the right, revealing a makeshift iron portcullis at the end of the passageway. Beyond the portcullis is a 30' x 20' cavern room. Across the room from the portcullis is an open cavern entrance leading to what appears to be another passageway. On either side of this exit are two unlit torches in makeshift, iron wall sconces. One appears burned out, while the other appears as if it has never been lit.

- ✖ The portcullis is on the inside of the room's entrance and linked by a pulley and chain to an identical portcullis on the chamber's exit. The pulley and chain are bolted into the ceiling of the room. In addition, there are 3 Frankendogs skulking in the room. The Frankendogs are deathly silent, hungry, and patient. They will lurk in the shadows until the party opens the portcullis to enter the room.
- ✖ Lifting the portcullis is only a DC 8 Strength skill check. Its main purpose is to keep the Frankendogs pinned in and to prevent nosy investigators from finding Dr. Frankenstein's favorite route to his quarters (1-8B down to 1-8). Once the portcullis is lifted, the characters will hear a clanking noise as a portcullis is lowered to block the passageway leading to the exit on the north end of the room.
- ✖ Detecting the Frankendogs prior to opening the portcullis requires a DC 14 Intelligence skill check. The abominations know the party is coming from a mile away and make no natural sounds of their own. The party may be able to make out canine shadows or see movement from yellowish, hairless creatures inside the room. The Frankendogs are likely to be hiding just inside and to the right of the entrance—ready to pounce upon anyone who enters the chamber.
- ✖ The wall sconces on the exit are trapped (see below) and the exit leads to a winding, narrow tunnel that leads to an alternate entrance (1-8B) to Dr. Frankenstein's quarters (area 1-8).

FRANKENDOGS

The Frankendogs are wolves upon which Dr. Frankenstein practiced his re-animative experiments. They are unfed and frenzied. They have strange scars from where the Doctor has performed inexplicable exploratory operations on them. Their hair is burned and shaven in areas from the Doctor's experimentation. All have had their vocal capacity removed at the Doctor's whim, so they cannot bark or whine. The only sound they make, outside of their sharp black claws on the rock, is a wet, slobbery clamping sound as their jaws snap at the characters.

Characters must roll a DC 12 Fear save when attacked by the Frankendogs. The Frankendogs will attack when the party enters the room. The Frankendogs get a +2 to hit and damage when attacking someone who is frozen with fear.

Frankendogs

Init +2; Atk bite +2 melee (1d4); AC 12; HD 1d6; HP 3; MV 40'; Act 1d20; SV Fort +3, Ref +3, Will Immune; AL C.

- » The Frankendogs see in the dark and are not hindered by a lack of light source.
- » If one Frankendog successfully attacks an opponent that another Frankendog has already damaged in that round, then the opponent is knocked prone instead of taking damage for the second attack.
- » When attacking a prone opponent, the Frankendogs get a +2 to hit and to damage.

THE SCONCES

There are two sconces on either side of the exit out of area 1-5. In the sconce to the left, there is a torch that is unlit. In the sconce to the right, there is a torch that has burned out. The burned out torch is useless. The unlit torch can either be lit or saved for later and then lit. Lighting this torch sets off a trap. When in contact with flame, the unlit torch explodes in a super-hot flare. The person holding the torch takes 3d6 damage and gets a DC 12 Reflex save to avoid taking 1d6 damage the following turn. Anyone standing within 10' of the person holding the torch takes 1d6 damage and gets a DC 12 Reflex save to avoid taking 1d4 damage the following turn.

THE DEAL WITH ABOMINATIONS

An abomination cannot be killed. An unintended side effect of Dr. Frankenstein's re-animation methods is that the life force of his creations have nowhere to go after they are slain.

Each round after an abomination is dropped to 0 hit points, there is a 1 in 4 chance it awakens again. If no one is watching, then the abomination appears wherever it needs to in a kind of slasher-flick teleportation. If someone is watching the abomination, it will wait until that person is close enough to attack or wait until they look away to pop in behind them. If someone attacks an abomination while it is down, it immediately awakens prior to the attack and takes a free whack rolling twice the number of damage dice listed for its main attack.

The only way to kill an abomination is to burn it to the point where it can no longer stand or move—even then body parts still twitch and eyes open—or to chop it up into little tiny pieces—all of which exhibit their own mobility.

The other deal with abominations is that this re-animation thing gets old if it happens over and over and over. For most monsters, assume that the abomination will rise again once and then head out if it's killed and raised a second time. abominations don't like to die. It's painful and disorienting for them. If abominations are faced with an opponent that will repeatedly kill them, they are likely to call it a day and go munch on a weaker victim.

1-6: THE LABORATORY

A low, mechanical humming can be heard as the stone passageway snakes to the right and back to the left, with a pale green light emanating from up ahead. You enter an irregularly-shaped, large cavern room with a high ceiling and mostly level floor. An exit is visible on the opposite corner of the chamber about 40' away. The glowing green light is coming from three metal machines in the far corner to your left that are crackling and humming with energy. In front of these machines are two large wooden tables swivel-mounted onto a pair of thick iron legs bolted to the cavern floor. Both table surfaces are currently parallel to the ground. One table is empty. The other table has the cadaver of a dead man whose bottom torso and legs have been removed. The cadaver's internal organs (intestines, stomach and such) are still connected to him and piled

neatly below his ribcage on the table. There is no smell of rot or decay from the cadaver. But the room is saturated in a heady, chemical smell.

- ✖ Both tables are parallel to the ground but may be cranked to a 60 degree incline in either direction using a crank found at the top of the iron leg on the left side of each table.
- ✖ If the characters examine the cadaver on the table, they will note there is no blood and no stench of decay from the body. Decomposition is not occurring and the corpse appears to be resting peacefully. If a character touches the cadaver, it immediately awakens and takes a free whack on the character. The half-cadaver will pull himself off the examination table and drag himself across the room until he dies -- which happens roughly every three rounds

Halfbomination

Init +0; Atk choke +4 melee (Special); AC 10; HD 2d6; HP 7; MV 5'; Act 1d20; SV Fort +4, Ref +0, Will Immune; AL C.

- » The Halfbomination causes a DC 13 Fear check when it first awakens.
- » If this unfinished abomination succeeds with a grab attack, the target is pulled to the ground for 1 point of damage on the first successful attack. On a second consecutive successful attack, the Halfbomination does 1d4 choking damage, increasing to 2d4 the next round and reaching a maximum of 3d4 damage the third round until the Halfbomination misses with a choking attack.
- » If reduced to half hit points or less, the abomination gets a new attack: slam +4 melee (1d6+3) with successful hit knocking an opponent back 5'.
- » The Halfbomination bleeds out 2 hit points a round while in combat

THE CORD

A thick, black cord connects the three machines in the corner next to the tables and runs along the far wall and down the exit. Anyone with a background in science will recognize this as a high-voltage electrical

cord. Cutting this cord with a weapon and insufficient protection will result in 2d8 damage.

In addition, a DC 10 Fortitude save must be made by someone adjacent to the character cutting the cable to separate the character being electrocuted. Failure on this save results in 1d8 damage for the character attempting the save and establish the need for them to be saved as well.

Any character that is being electrocuted is immobilized and continues to take 1d8 damage until rescued by another party member. A successful save to rescue an electrocuted comrade sends both party members 10' toward the other side of the room, where they fall prone and are dazed for one full combat round.

TREASURE

There is a set of black rubber gloves on top of one of the machines in the laboratory. These gloves allow the wearer to handle items without risk of physical injury from burns or electrocution. They will come in handy in area 1-10 if a character attempts to stop the thermal generator from blowing up.

THE EXIT (1-8A)

The exit on the other side of the cavern reveals an alcove with a large hole in the floor leading straight down. The black electrical cord can be used as a rope to climb up and down this vertical tunnel, unless the cord is cut. If the cord is cut it must be secured against something as if it were a rope.

With no rope or electrical cord, the climb is a DC 5 with no penalty for failure -- just a delay in the climb down. If more than one failure is rolled by the party on the climb down, then there is another seismic event requiring characters to roll a DC 10 Reflex save or fall prone. Falling down the tunnel causes 2d6 points of damage.

This climb leads to the 1-8A entry point in the Doctor's Quarters (area 1-8).

1-7: THE STALAGMITE ROOM

This room is an expansive chamber filled with stalagmites along the ground and stalactites along the ceiling. The ceiling is easily 40' tall and many of the stalagmites are in excess of 5' tall, obstructing view across the chamber. The chamber is too large to be illuminated by one light source, giving the room a dark and foreboding appearance.

GETTING LOST

If exploring, the characters must each roll a DC 8 Intelligence skill check or become lost in the room. A character getting lost in this room is at a -2 Fear save penalty against any creatures in the room. If a group attempts to help a character who is lost, it takes roughly 20 minutes to regroup. Taking time to regroup gives Anton enough time to attack Dr. Frankenstein's thermal power generator again, resulting in another seismic event.

HUGO THE HUNCHBACK

If Hugo is alive, he will be here waiting to attack with a dagger (1d4 damage). He will make an attack against any character who is lost or the character with the lowest Luck score -- or the lost character with the lowest Luck score if more than one character is lost. Hugo will be using guerrilla tactics in this room and will flee back up the slide if injured.

THE FRANKENDOGS

If Frankendogs were left intact in area 1-5 and the entrance gate to area 1-5 was left open, then surely one or two of them will be lurking among the stalagmites. The Frankendogs will stalk the characters and attack whoever has the lowest Luck score. The characters will find Hugo's mangled body lying dead among the stalagmites if the Frankendogs are here.

ANTON ATTACKS

If the party takes too long to get through this room, Anton will get another swipe at the doctor's generator. This results in a DC 10 Reflex save or fall prone. In addition, each character should roll a Luck check. Any character failing the Luck check must follow with a Reflex save at a DC of 12 or take 1d4 damage from falling stalactites. Prone characters are at -2 to this save. It should be stressed at this point that the quakes are becoming more significant and the cavern is becoming more and more unstable.

THE RUBBLE AND DRUSILLA'S LOCKET

There is a pile of rubble along the south wall of the cavern blocking a passage into area 1-10. Buried amongst the rubble is a small wooden box of Hugo's belonging, including a locket that previously belonged to Drusilla. Clearing the rubble will take all the characters succeeding at a DC 5 Strength skill check. *All* the characters must make the check. If one or more characters

fail at the skill check, they are free to try again after 10 minutes has passed.

If the party decides to clear the rubble (as opposed to climbing back up the slide in area 1-4), the party will be able to feel the heat from area 1-10 and see the red hot glow emanating from the lava and heat rods once the rubble starts to give way. While clearing the rubble, the character with the highest Luck score will find the box with Drusilla's locket.

The necklace is a delicate silver necklace with a locket attached. The locket is worth 10 shillings (10s) and contains small paintings of a girl and young man. An inscription engraved on the back reads "Vous et nul autre" ("You and no other" in French). Anyone familiar with the town of Ravenwald will recognize the girl as Drusilla and the boy as Anton—her suitor who was killed in the stagecoach accident a month ago.

1-8: THE DOCTOR'S QUARTERS

This room is a large, natural stone cavern is roughly 40' x 50' with a sloping ceiling that goes from 8' in the north-eastern corner to just under 4' tall at an exit in the south-eastern corner. Just inside the entrance, there is a bent lattice of thin iron bars lying on the ground. There is also a stone slab balanced on two large rocks, forming a low wide table. In the northeast corner, a crude, straw mat is visible. Midway down the eastern wall there is another exit.

THE LATTICE

Characters entering from the tunnel immediately notice a makeshift iron-lattice door that had been bolted into the stone wall at the 1-8A entrance. It has been ripped from the wall by a powerful creature of some sort. Upon investigating, the characters discover that the iron lattice has hinges that were bolted to this side of the entrance toward the tunnel leading up to the laboratory (area 1-6).

THE STONE TABLE

On top of the stone table, the characters find a burned out candle placed in a silver candle holder (worth 1 shilling), a quill pen sitting in a dried up inkwell and another note. The table and all items on top of it are covered with a gray, powdery dust. This dust obscures the text of the letter.

Blowing away the dust to read the letter requires an

immediate DC 15 Fortitude save. If unsuccessful, the character dies from breathing in the powdered poison left behind by the Doctor. The letter reads: "Please excuse the housekeeping. I was not expecting visitors. Sincerely, Dr. Frankenstein"

THE STRAW MAT

Beneath a rock near the straw mat are a pair of protective goggles, a small journal, a small pouch containing 3 shillings and 1 guilder. The goggles protect the wearer from the effects of the blinding flashes of light in 1-10 and do not inhibit sight otherwise, despite the darkness of the lenses. When worn, the goggles give a +4 to avoid being blinded and protect the eyes from critical hits and splashing attacks. The journal contains handwritten lab notes from Dr. Frankenstein himself. It can be used for the research of alchemical formulae and mad science, as well as researching Dr. Frankenstein and his abominations. See "Frankenstein's Journal" on page 166 for rumors relevant to this adventure.

1-9: DRUSILLA'S BODY

As you enter this room, you find yourself standing on a 20' x 25' irregularly shaped ledge overlooking a 20' drop straight down. The ceiling in this room is 15' above your head and fully 40' from the bottom of the chamber. As you examine the room, you see the body of a beautiful young girl lying with arms and legs akimbo. It is certain that this is the body of young Drusilla. A red glow is visible from a large opening across the chamber and the air here is insufferably hot.

THE BODY

A cursory examination reveals that Drusilla died from a fall. There is a look of shock and horror on her face that the characters will not easily forget. This is the room where Anton told Drusilla the truth and convinced her that he was now in this monstrous body. Dazed with terror, Drusilla fell off the ledge. The fall was enough to kill her.

If the party returns Drusilla's corpse, the community of Ravenwald will be saddened but relieved to have Drusilla's body. If the party leaves her there to rot, she will return as a wraith in 3 days' time to terrorize Ravenwald and the party. She will target the character in the party that has the highest Personality rating and will not cease her haunting until that character is dead. Or until she can be laid to rest.

ANOTHER QUAKE

If the party spends too much time in this area (10-Minute Rests, etc.), Anton will get another attack on the thermal power generator in area 1-10. This results in a DC 10 Reflex save or fall prone. In addition, each character should roll a Luck check. Any character failing the Luck check must follow with a Reflex save at a DC of 12 or take 1d4 damage from falling stalactites. Prone characters are at -2 to this save. It should be stressed at this point that the quakes are becoming more significant and it is evident that the cavern is becoming more and more unstable with each subsequent quake.

1-10: THE MACHINE

You enter a 50' x 40' chamber with a high 40' ceiling that is bathed in the heat and red glow of magma and molten metal. Immediately to your left is a large metal box to which a thick black cable is attached that winds back into the cavern the way you came. Just around the corner from this box are two cylindrical metal rods, easily 1' in diameter that have been driven into the mountain's core about 3' from the floor of the chamber. Where the rods are inserted into the mountain rock, there are cracks that are bleeding volcanic lava which is starting to ooze down into the floor of the chamber. Suddenly, you hear a loud roar as a heavily sutured man of an immense stature charges you.

ANTON

Anton is trying to destroy the laboratory. He has a broken heart and an appetite for destruction. His attacks on the thermal generator are what has been causing the quakes in the area. From the time the party entered the cavern (area 1-2), Anton had only 5 attacks left on the generator before it was destroyed. Depending on how long the party took in other areas of the cavern, he should now have between 1 and 3 attacks left. Attacking the generator takes Anton's full action in combat. Once the generator is destroyed, the mountain will explode in a volcanic eruption that will immolate not only the party but also the village of Ravenwald. The party is tasked with stopping Anton from destroying the generator. Anton will charge anyone who is holding Drusilla's body (or anyone in between him and that person) or whoever has the lowest Luck score (if the party left Drusilla's body in area 1-9).



ANTON'S LAMENT

"You ... see me... as a... monster! But I'm not half the monster that he is. That Dr. Frankenstein!"



LAST CHANCE TO KILL THE ADVERSARY DIE

Seeing Drusilla's body will lower Anton's adversary die by 1 die shift. Seeing Drusilla's locket will also lower Anton's adversary die by 1 die shift. A character may attempt to reason with Anton. A good enough dialogue will not prevent Anton from trying to destroy the thermal generator but it will reduce his adversary die by 1 die shift.

Anton (adversary: d14)

Init +0; Atk slam +5 melee (dmg 1d8); AC 14; HD 5d6; HP 28; MV 30'; Act 1d20; SV Fort +5, Ref +1, Will Immune; AL L.

- » On a natural 19 or 20, Anton knocks an opponent 5' back and they fall prone.
- » If reduced to 10 hit points or less, Anton immediately gets an attack against everyone engaged in melee with him: +1 melee (dmg 1d4)
- » If no one is adjacent to Anton at the start of his turn, he will attempt to destroy the generator which takes his full action (movement and attack) for the round. His attacks against the generator automatically succeed but he takes 1d6 points of damage from each one.

HEAT RADIATION

On the map there are bands of heat radiation depicting where the heat from the damaged thermal generator is hot enough to hurt the characters. Anyone caught in this area must make a DC 10 Fortitude save or take 1 hp of damage per round. Anton starts out in this area and must be drawn away from it. Otherwise, he stays close to the generator in order to destroy it. The easiest way to lure him away is to be carrying the body of Drusilla.

THE BLACK BOX

An examination of the black box—which sits on the cavern floor at the large eastern entrance to area 1-10—reveals several thick black cables attached to the metal rods at various locations. Any attack on the black box results in an explosion of electrical power that does 2d6 points of damage to everyone within 10' of the box and blinds them for 2 rounds. Characters can attempt a Fortitude save at DC 10 to take half-damage and avoid the blinding effect. Being blinded, in this instance, means the character takes no actions for 2 rounds. Anton is immune to the damage but not the blinding effect.

THE THERMAL GENERATOR

If the characters have the black rubber gloves from the laboratory (area 1-6), then one of them can attempt to repair the thermal generator to prevent a volcanic eruption. The attempt requires the character to have some working knowledge of science and is an Intel-

ligence check with a DC of 14. The attempt to repair the thermal generator can be rolled many times with each failed attempt lowering the DC by -1. The characters cannot repair the thermal generator without the black gloves in room 1-6. Attempting to do so burns their hands so badly that they can no longer use them. In mechanical terms, it does 1d10 points of damage and ruins their hands.

THE EXIT

About 20' into the chamber, an exit in the southwestern corner is visible. This is the way out. The characters can run for it (as Dr. Frankenstein did) or stay and try to stop Anton. If Anton is left here by himself, he will destroy the thermal generator and the mountain will erupt. If Anton is stopped and left here for dead, he will flee the cavern without destroying the generator and become an adversary for the party -- attempting to thwart, murder, and harass them to avenge Drusilla. If the characters have 3 or more attacks left on the thermal generator when they make a rush for the exit, they can escape the blast radius before the mountain erupts. The town of Ravenwald and Anton will be destroyed but the characters will survive.

ENTRIES FROM DR. FRANKENSTEIN'S DIARY

- ✱ “Hugo and I have finished the thermal generator for my latest experiment. I think I have finally unlocked the secret of controlling my creations. A steady tonic of glandular secretions will make them more pliable to my commands—like my dogs. One ingredient I may have been missing is the capacity of the subject to love. That inherent psychological weakness may stabilize the subject enough to make them obedient after the process.”
- ✱ “Hugo has recovered the body of a young man he struck with the coach the other day. I have preserved the brain but the body is twisted and beyond repair. Reportedly, this strapping lad was engaged to that farm girl, Drusilla. A capacity for love?”
- ✱ “The oversized murderer's hanging was a mockery. But what a physical specimen! With the brain of the boy and the body of the brute, I may have my answers yet!”

- ✦ “The boy lives again. The tonic has helped to assuage his aggressive urges but he is haunted by the memories of his past. I caught him again sneaking to that girl’s window. My theories need more work. This creation is imperfect, like so many others.”

WHERE TO GO FROM HERE

If the village is still there, the villagers in Ravenwald will be eager to report that a solemn gentleman dressed in fine clothes was driving his own coach through the center of the village towards Kronstadt shortly after the search party left for Starkweather Mountain. Investigation will reveal a researcher in Kronstadt who has had a breakthrough in the study of hormones and the endocrine system. Not a bad lead for a scientist the Good Doctor would contact for help with his serums.

Anyone who survives the trip to Starkweather Mountain will be treated as a hero. If the party brings Hugo to justice, he will be hanged for the murder of Anton

(and likely Drusilla because no one will believe tales about the Giant). If the party retrieves Drusilla’s locket or Drusilla’s body, the family of Drusilla will be grateful. If the party returns her body, she will be laid to rest. If not, she will rise as a wraith to haunt both the town and the party in three days.

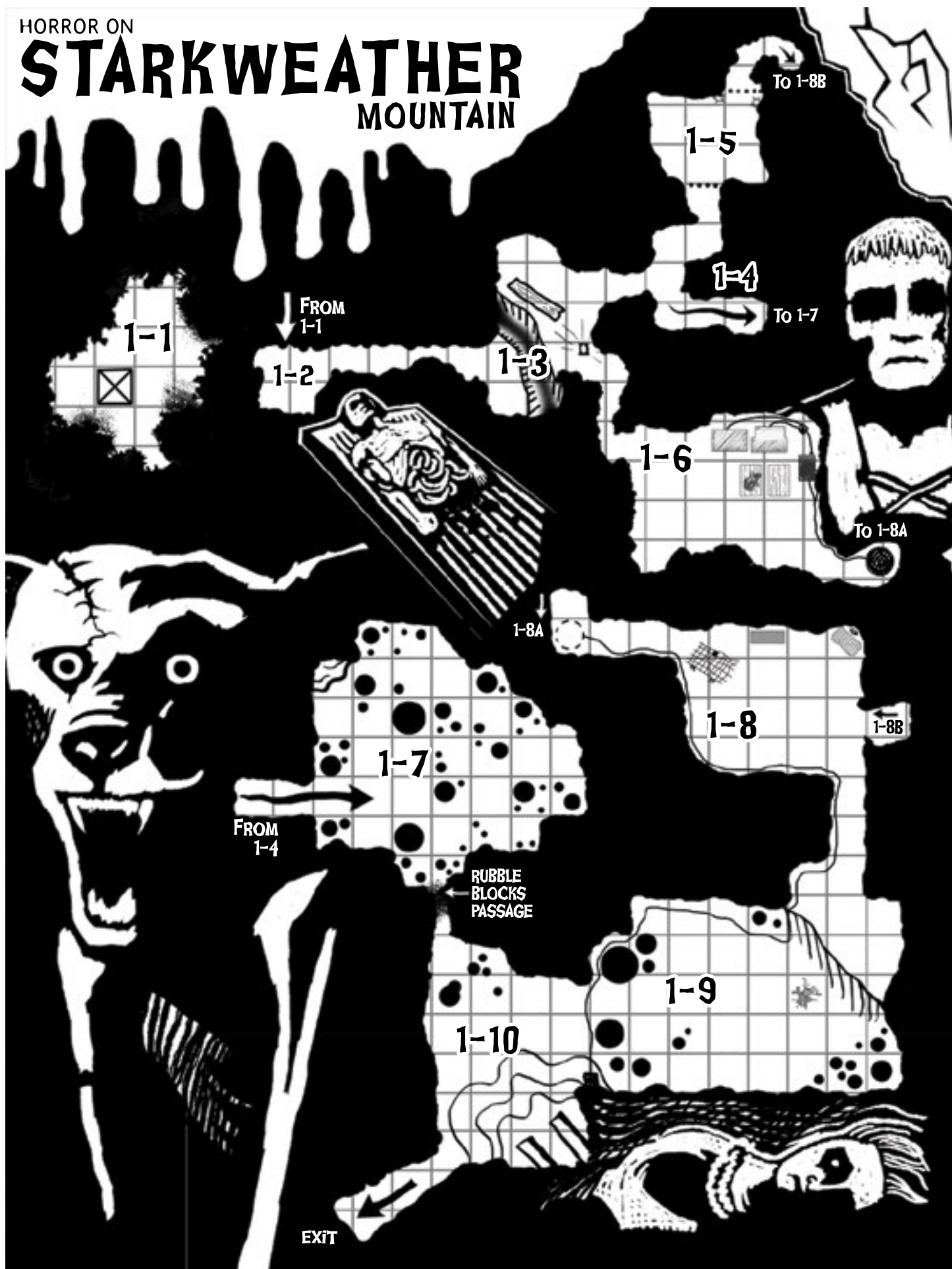
The trip to Starkweather Mountain will also bring interest the party’s way. If the party retrieves Dr. Frankenstein’s journal, a foreign man will offer them 100 guilders for it -- no questions asked.

An older gentleman will also approach the party about an opportunity in the foothills of the Carpathians—a chance to investigate a castle that once belonged to a Transylvanian noble family who all died of mysterious causes. A plague has afflicted the villagers who live close to the castle. The man offers them each 5 shillings a week plus expenses to investigate. If the party accepts the offer, the man hands them an iron crucifix, a wooden stake, and a vial of holy water.

“Great,” he says. “We can leave at first light!”

HORROR ON

STARKWEATHER MOUNTAIN



MYSTERIES, RESEARCH AND INVESTIGATION

Most games of *Transylvanian Adventures* will start with an investigation of some sort. During this time, players will be trying to discover information concerning where the monster's lair is, who the monster is, who is in league with the monster, or what rituals would work to foil or destroy the monster. The following advice, rule enhancements, and tables help groups deal with those situations effectively.

BUILDING A MYSTERY

Not every game of *Transylvanian Adventures* requires a session devoted to investigation. The sample adventure, "Horror on Starkweather Mountain", bypasses the investigative phase altogether, replacing it with a quick scene at the beginning where the characters collect all preliminary information. Traditional methods of characters hearing rumors in a tavern or arriving at the adventure location with incomplete information are viable. But there are times when a Judge or group will want to work their way through a series of clues that lead to a confrontation in some monster's lair.

THE ADVERSARY DIE

The adversary die is at the center of a *Transylvanian Adventures* investigation. When establishing a mystery for the players to solve, a Judge will need to identify a number of core discoveries. Fundamental discoveries are things like the monster's lair, the identity of a monster who can pose as a mortal, or how to disrupt the adversary's ritual. Fundamental discoveries give the players the opportunity to move on to the dungeon or climactic event where the characters will confront the adversary and attempt to foil its plans.

Supplemental discoveries include information like the adversary's motive, the identity of a co-conspirator, information about the adversary's lair, or knowledge that might aid the characters in their confrontation with the adversary.

For every discovery the Judge puts to paper, the adversary die is increased by 1 step, starting at d10.

The adversary die can be no greater than d30 and the number of discoveries a mystery can reveal is limited to

a maximum of 7. The adversary die also is eliminated once it is shifted below d10.

No. of Discoveries	Adversary Die
1	d10
2	d12
3	d14
4	d16
5	d20
6	d24
7	d30

WHAT IS AN ADVERSARY DIE USED FOR?

The adversary die is an extra die that the Judge rolls for the adventure's main "adversary" -- which is the "boss monster", "big bad guy", or villain. The adversary die is used with any roll for which the adversary would roll an action die or d20. This includes initiative, skill checks, attack rolls, saving throws, and spellchecks. The adversary die works exactly like multiple action dice. An adversary rolls the adversary die with his normal dice and chooses the best result of the two dice rolled. If the adversary has an adversary die, he can only fumble if both dice roll a 1 but crits if either die rolls a 20.

A further use of the adversary die is to boost the adversary's save DCs. If an adversary has an ability that forces the characters to roll a saving throw, the adversary rolls his adversary die (and only his adversary die) and adds +1 to the save DC for every point rolled above 10. An adversary rolling 12 on the adversary die would convert a DC 15 Fortitude save to avoid his poisonous sting into a DC 17. And an adversary rolling a 16 on the adversary die would boost a DC 10 Will save to resist his mind control powers to a DC 16. But a roll of 10 or below on the adversary die would neither increase nor decrease a saving throw's difficulty.

The Judge can also use the adversary die with traps, hazards and other monsters in the adventure. For monsters, the Judge rolls the adversary die as the adversary normally would. For traps that roll an attack, it works for attack rolls. For traps that have a DC to save, the Judge rolls the adversary die, and add +1 for every point above 10 on the die. Using the adversary die to augment the rolls of a monster, hazard, or trap that is not the adversary of the adventure awards the characters affected by the roll a Luck point.

As mentioned earlier, the adversary die starts at a value equal to the number of discoveries a party can find during the Investigative phase of a *Transylvanian Adventures* game.

Over the course of the adventure, a party will have the opportunity to perform actions or make deductions that will lower the adversary die. Each action that lowers the adversary die drops it down 1 die shift. When the adversary die is dropped below a d10, it goes away for good.

DISCOVERIES (A.K.A. REALLY IMPORTANT CLUES)

Setting up the investigative phase of a *Transylvanian Adventures* requires the Judge to identify some vital deductions or “Discoveries” that will help the characters to:

- ✧ Determine the location of the adventure site (dungeon, castle, cavern, etc).
- ✧ Determine what type of foe the adversary is (vampire, werewolf, warlock, mad scientist, etc.)
- ✧ Determine what the adversary wants to do (cast a vile ritual, awaken a slumbering evil, kill someone)
- ✧ Determine why the adversary wants to do it
- ✧ Determine what can hurt the adversary (crosses, silver, holy water, etc.)
- ✧ Determine what countermeasures might foil the adversary (a counter-ritual, destroying an amulet that gives the adversary power, etc.)
- ✧ Uncover any spies or betrayers close to the party who might compromise their efforts to stop the adversary

An adventure may have a few, some, or all of these discoveries. There is no requirement for how many or how few a Judge chooses to use.

As an example, consider the 0-level adventure, “Horror on Starkweather Mountain”, which is included in this book. For the sake of keeping the sample adventure brief, several clues are revealed in a classic roleplaying trope of “You Heard It In A Tavern” at the start of the adventure. An enterprising Judge could just as easily turn this into an adventure with an Investigative phase followed by a trip to Starkweather Mountain.

First, let’s identify the main discoveries of the adventure.

- ✧ *What type of foe is the adversary?* Anton -- an abomination.
- ✧ *What does the adversary want to do?* Destroy the lab inside of Starkweather Mountain.
- ✧ *Why does the adversary want to do it?* Because the woman he loved is now horrified by him and fell to her death.
- ✧ *Where is the adventure site?* It’s a hidden lab inside Starkweather Mountain.

From this listing, we would give Anton a d16 adversary die. Note this differs from the d14 he’s assigned in the adventure.

THREE CLUES FOR EACH DISCOVERY

After determining our discoveries and the size of our adversary die, we create at least three clues for each discovery. The hope is that players will uncover these clues during the investigation in order to develop a solution about what is really going on. When creating clues, try to make one that can be found in book research, one that must be seen or retold by an eyewitness, and one that could be found at a site. This covers the three biggies of research, interviewing, and searching a site. It wouldn’t hurt to have one or two to address the other facets of an investigation—the stake out and the informant.

With this in mind, let’s come up with three clues for each discovery we listed for “Horror on Starkweather Mountain”.

Discovery	Clues
Anton is an abomination.	<p>Two corpses were stolen recently. Anton and an over-sized murderer. (Research or Interview)</p> <p>Graverobbing and strange lightning storms are indications that someone is pursuing Dr. Frankenstein's mad experiments. (Research or Informant)</p> <p>Drusilla's father or an eyewitness to Anton's abduction of Drusilla can describe Anton as freakishly large, incredibly strong and horribly scarred. (Interview)</p>
Anton wants to destroy the lab.	<p>Evidence at Drusilla's family home shows a creature capable of great destruction. (Searching)</p> <p>Drusilla's younger sister, who eavesdropped on her late night conversations with the re-animated Anton, heard him say he would destroy all of Ravenwald if he could not be with her (Interview)</p> <p>The body of the murderous giant was immensely strong. He once punched a hole in the wall at an inn. If the characters investigate, they will find that the re-plastered hole is roughly the same size as the hands that caused the damage in Drusilla's family home. (Searching)</p>
Anton is angry because the woman he loved is horrified by him.	<p>Drusilla's best friend will express concern over Drusilla because Drusilla had begun talking about Anton not being dead, saying she had spoken with him late at night but he would not let Drusilla look at him (Interviewing)</p> <p>Hidden in Drusilla's room is a box of poems and love letters Anton had written her. These documents demonstrate the depth and passion of Anton's love for her. (Searching)</p> <p>Study into abominations will reveal that they have a great capacity for murder and a self-destructive bent, especially when emotionally invested in someone or something. (Research)</p>
The lab is inside Starkweather Mountain.	<p>Several large crates of electrical equipment including two huge metal rods were delivered to Ravenwald over a year ago. (Research)</p> <p>A hunchback frequently traveled from the direction of the mountain and back for a period of 18 months or so but hasn't been seen since he ran over Anton with his coach. (Interview)</p> <p>Investigating the path an eyewitness would point out will show a wagon trail that leads up to the mountain. (Searching)</p>

For "Horror on Starkweather Mountain", we would begin with Drusilla's battered father rushing into the inn. The investigative phase would end with the earthquake on the mountain. At that point, it would be clear that the threat is coming from Starkweather Mountain. The players (as a group) propose a solution detailing what they think is going on from the clues they've gathered. For every deduction that matches or

approximates one of the discoveries listed above, the adversary die is lowered by -1 die shift.

Note that resolving the adventure does not depend on solving the mystery. At some point, it becomes evident where the characters are needed -- even if they don't fully understand why they are needed or what they will be facing.

SUPPLEMENTAL DISCOVERIES

Supplemental discoveries are discoveries that give characters some sort of advantage in the latter portion of the adventure. These are bonus revelations that may give characters a mechanical edge or just enough information to get the upper hand. Supplemental discoveries are not necessary so it isn't as important to flesh them out with three or more clues of different varieties. Between one and three clues is usually plenty.

Let's list out some supplemental discoveries for "Horror on Starkweather Mountain" with some sample benefits associated with their unearthing.

- ✖ The lab belongs to Dr. Frankenstein. Bonus: -1 die shift to the adversary die.

- ✖ There is a large cavern in the side of Starkweather Mountain that goes right into the heart of the mountain. Bonus: Ignore pit trap in area 1-1.
- ✖ The locket Anton gave Drusilla was an important symbol of their love. Bonus: Players will know to find the locket in the cavern and potentially use it to prevent Anton from destroying Dr. Frankenstein's power generator.

Note that a supplemental discovery could also be used to lower the adversary die. Supplemental discoveries work just like regular discoveries. If they make it into the players' Solution, then they get the bonus listed. Now let's add some clues to nudge the players towards the "bonus" deductions.

Supplementary Discovery	Clues
The lab belongs to Dr. Frankenstein.	A cartographer will be able to describe a man he met on the mountain a few months back whom he has not seen since. He was finely dressed and introduced himself as a geologist. (Interviewing) A learned man came through the village about 2 years ago. He was a strange fellow. And drove the same coach that the hunchback was seen driving months later. (Interviewing)
There is a large cavern in the side of Starkweather Mountain that goes right into the heart of the mountain.	Trappers, hunters and some old timers will note that there is a cavern on the side of the mountain that goes so deep into the heart of it, you can feel heat from the center of the earth. (Interviewing)
The locket Anton gave Drusilla was an important symbol of their love.	Anyone spending time combing through Anton's love letters and poems will discover that the locket is a recurring theme in his correspondence. (Research)

THE INVESTIGATION

Now all that's needed to run the investigative phase of a *Transylvanian Adventures* game is a kickoff and a few other details. For "Horror on Starkweather Mountain", our kickoff is Drusilla's father bursting into the inn and begging anyone for help. The investigative phase will continue for a few days until the first earthquake hits—at which point the villagers begin to riot.

Players should gather as many clues as they can before an event happens or a defined period of time elapses. Then the players propose a group solution. Each aspect of the players' solution that correlates to a discovery lowers the adversary die by -1 die shift. There should only be one solution per group.

WILDLY APPROXIMATE GUESSES

Some players will hear the words "hunchback", "grav-robbing" and "learned man" in the same half-hour time-span and immediately blurt out: "Dr. Frankenstein!" Does a Judge then award the players for just taking a stab at it and getting it right? I would.

The players will be wrong enough times that it's okay for them to benefit from a little genre knowledge. Because one day that Hunchback will be graverobbing for a Ghoul Lord. Or the learned man will be a Warlock in desperate need of a few spare parts.

INVESTIGATIONS

Once a Judge has defined her discoveries, supplemental discoveries, and created groupings of clues for each one, the investigative phase can commence. But there are a few things a Judge might want to plan beforehand.

KICKOFF

The *kickoff* is the event that catalyzes the entire adventure. Drusilla's dad comes crawling in, beaten almost beyond recognition, and begs for someone to help save his daughter. Not all adventures need that. Some only require a *point of contact* and a few additional details. Other adventures might suggest kickoffs all on their own. Perhaps a vampire hunt begins first with a character finding out his sister is being preyed upon by a vampire.

The point of the kickoff is to give the characters something to do *right now* and some motivation to do it. Every kickoff should specify whether there is a point of contact who can be interviewed, a site to search or stake out, or information that can be used to spark research in a library.

There is a table of kickoffs in the Adventuring chapter on p. XX. Feel free to use them if you have an adventure, the bones of an investigative phase, and just need to get the party off the ground.

HENCHMEN

Events are things that happen during the investigative phase while the characters are busy figuring out what's going on. Some events dictate that the characters get attacked by lesser minions of the adversary. It's a good idea to have an understanding what that might be. Note that the characters getting jumped during an investigation doesn't need to be related to the adversary. Bandits, thugs, ruffians, and wolves make an accessible repertoire of encounters. But if the adventure features a ghoul lord as the adversary, it wouldn't hurt to have a few ghouls or giant rats on hand.

For "Horror on Starkweather Mountain", our henchmen could be wolves or bandits up on the mountain. Or thugs and ruffians closer to town. Perhaps the former gang of the murderous giant who was hanged comes in for payback. Or maybe his slightly less imposing brother.

MURDERS

Other events in the investigative phase state that an NPC has been murdered. It's a good idea to have an idea for who might be doing the murdering and some thoughts as to why. These murders don't have to be related to the adversary or the adventure.

Some ideas for "Horror on Starkweather Mountain":

- ✖ In the forest, the characters find the body of a victim whom Dr. Frankenstein mutilated.
- ✖ The murderous giant's younger brother is killing villagers whom he believes were responsible for his brother's hanging.
- ✖ Bandits along the path to Starkweather Mountain killed someone.
- ✖ Dr. Frankenstein murdered someone whom he thought could identify him or someone who had papers that could trace Dr. Frankenstein to Ravenwald.

PLAN Z (A.K.A. THE VERY UNHAPPY PATH)

The life of a Judge ain't easy. Say you've got 6 discoveries, 18 clues, 4 supplemental discoveries, a cavalcade of NPCs, a map of the village of Urbitanitz, a fully fleshed out megadungeon, and a kickoff that would make Ridley Scott and Stanley Kubrick want to roll up a character.

But the players sit there. Looking bored. Crickets chirp. Cheetos crunch. And?

It happens to the very best of Judges. Call it an off-night, but don't let it throw you. Some players just get a hankering to watch the world burn while they go hunting for kobolds with some rope, a live chicken, and a 10' pole.

That's where *Plan Z* comes into effect. Plan Z is a rough idea of what happens if the players do abso-freaking-lutely nothing.

In "Horror on Starkweather Mountain", the mountain blows. The village of Ravenwald is destroyed. Everyone who lives there is destroyed. The characters all die -- if they're still in range of the blast. And that hex forever becomes a blighted little patch of volcanic crater that they'll never be able to travel through again. And it will likely be infested with wights.

Furthermore, the volcanic blast will cover the skies and

block out the sun for 3 days. This will allow wights and feral vampires to swarm the nearby towns of Wolken-dorf, Neustadt, Russenau, Marienburg, Honigberg, and the cosmopolitan metropolis Kronstadt. Villages will be laid waste. More feral vampires will be spawned. And the amok will run for years.

Hopefully, none of this will happen. But it's good to have a bird's eye view on Plan Z, if only to note how far you'd be willing to derail the setting if things go horribly wrong.



ELEMENTS OF AN INVESTIGATION

Evidence: Evidence includes details and items that characters collect from *searching* a location.

Eyewitness: Eyewitnesses are NPCs that the characters can *interview* to get more information on monsters, locations or other NPCs

Informants: Informants are NPCs known to the characters before the adventure who may have valuable information such as new locations or possible eyewitnesses

Location: A location is the site of a crime or suspected monster activity. Characters can *search* and *stake out* locations.



TIME LIMITS

Along with Plan Z, this is the other cautionary tale with the investigative phase. Some groups dig it *too* much. I have groups that wanted to spend the entire session doing nothing but research, searching, interviewing, staking out, carousing and fleecing informants for information. This shouldn't be surprising, though.

Players can engage with the setting as much or as little as they want. There are twists, turns, and all sorts of emergent play. The setting comes alive with a mechanical system that will auto-spawn events, complications, and rewards in a tabletop perpetual motion machine powered by d20s.

It is often helpful to set a time limit on the investigative phase. For "Horror on Starkweather Mountain", the time limit should be about 3 days. There's nothing academic about that. That's just about how long it

will take for the heartbroken Anton to realize that the kidnapped Drusilla will never love him again and for the Good Doctor to show up, recognize the signs of another failed experiment, and bail.

Other time limits could be how long it takes to cast a ritual. Or waiting for the right phase of the moon. Or needing a certain number of ritualistic murders or vampire visitations until the adversary's plan is brought to fruition.

RUNNING AN INVESTIGATION

An investigative phase starts with a *kickoff* or *point of contact* and goes from there. A kickoff is a prior event whose details have been relayed to the characters. A point of contact is a person who brings information to the characters in the hope of enlisting their aid. Each starting point contains multiple directions for the players to pursue.

When the investigative phase begins, characters can:

- ✧ *Stake out* a location
- ✧ *Research* a location, item, person, monster, or other piece of information
- ✧ *Interview* eyewitnesses
- ✧ *Search* the site of a murder or monster attack for evidence
- ✧ See if they have any *Informants* in the area and find out what they might know
- ✧ *Carouse* to find out the identities of eyewitnesses or other possible sites to search
- ✧ *Shop* for equipment, weapons, or materials needed for ritual casting
- ✧ Spend a day *resting and healing*

Time during the investigative phase is sped up. A character can only perform one of the listed actions *per day*. If there are 4 days before the next full moon, the characters only have 4 days to figure out the identity of the werewolf. That's only 4 actions per character.


Most investigative actions carry requirements that must be met. A character needs an eyewitness to interview, a location to search or stake out, and some piece of information on a person, place or thing that she can use to begin her research. Carousing allows characters to gain more locations and eyewitnesses. Shopping is



IS THIS ROLE-PLAYING OR ROLL-PLAYING?

Short answer: It's whatever you want it to be. As a Judge, you could roleplay all interview, search, carousing, or shopping actions. I wouldn't recommend role-playing a stake out in real time but stranger things have happened.

The rules are here to give you options and to support how you want to play. Research can be a quick exchange of dice-rolling. Interviews could hinge upon in-character dialogue between an NPC Eyewitness and the players—with no dice-rolling.



a non-investigative activity that, nonetheless, counts against the investigation. And characters could always spend a day resting and healing.

All characters enter the investigative phase with full hit points but carryover any ability score damage from the previous adventure -- if any remains after the duration specified in the In-Between Adventures rules on p. XX. Characters performing any of the actions listed above are not considered to be resting and therefore cannot heal ability score damage or any hit points lost during the course of the investigation.

Once the players choose what they want their characters to do for the day, they follow the instructions listed under their choice of action. Most actions require a skill check against a DC with consequences resulting from failure. Successes grant the characters clues, which were determined above with discoveries and supplemental discoveries. If two or more characters are trying to do the same thing, they both roll and the best result is taken.

Now's a good time to point out that actions during the investigative phase have a variable DC. This means that the number of dice listed with the action are rolled and the result of the dice roll is the DC of the action. Research, for example, is an Intelligence skill check with a variable DC of 3d8. The Judge rolls 3d8 and comes up with a DC of 12. The player must now roll an Intelligence skill check of 12 or higher to succeed at the Research attempt.

The adversary die comes into play here as well. In addition to the dice listed, the Judge rolls the adversary die and uses either the total of the listed dice or the number rolled on the adversary die as the DC. Applying this to the Research example, say the adversary has a d24 adversary die. The Judge rolls 3d8 and a d24. She rolls 12 on the 3d8 but a 21 on the adversary die. The character must then beat a DC of 21.

No rolls or charts are necessary for a character who decides to rest and Heal for the day. A resting character recovers 1 point of ability score damage and his level in hit points.

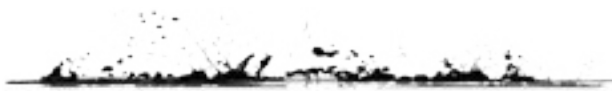
After all players have taken an action, an *event* is rolled on the Event table. The event is then resolved and play continues to the next day. This repeats until the time limit is reached or the adversary has completed his plan. After the time limit is up or the adversary's plan has come to fruition, the players must present their collective solution. The adversary die is adjusted down -1 die shift for each correct deduction the characters reach. After this, play moves to the adventure site for a good, old-fashioned monster crawl.

Results from the Events table and consequences for investigative failures introduce new sites to search or stake out and often new eyewitnesses to interview. Rarely do groups come to a dead end. If they do, it may be time to pre-emptively hit the time limit.

A Judge should avoid telling the players what the discoveries are outright. The players should use the clues they've acquired to guess them. That's one fun part of the investigative phase. The adversary die is then given a -1 die shift for each "guess" the players get right. There's a sense of accomplishment in watching the adversary die shrink or disappear. But the players shouldn't immediately know why it did so. They'll find that out in the dungeon or adventure site.

EVENTS

At the end of each day, the Judge rolls the adversary die against the Events table to determine if there is going to be an event on that evening or the next day. Events include things like the characters being ambushed, an NPC getting murdered, a new monster being introduced into the area, or the adversary getting closer to his goal.



VIVA LA REVOLUCION

The chaotic wing of our gaming culture have surely had a collective a-ha moment by now. Yes, this could all be used to create random adventures on the fly with the Random Adventuring tables on page 227. Everything but a random dungeon is fully possible with just this book.

Moreover, the *far* chaotic wing might note that the Judge could improvise clues, allowing an almost Judge-less investigative phase to reveal information that the Judge could then use later in the session with either a drawn-up dungeon or a completely improvised adventure site.



EVERY PLAN NEEDS A TRIGGER EVENT

When an event reveals that the adversary has moved one step closer to his objective or to the completion of his plan, the Judge should make a mental note of it. Once the adversary has received three results of this kind, his plan has either succeeded or reached a point where the characters can no longer delay.

This point in time can be signified by a *trigger event*. This is a singular event that tells the characters where the adventure site is located and stresses that they need to go there *right now*. Here are some examples of trigger events:

- ✧ One of Dr. Frankenstein's more horrific (and sizable) monsters rampaging through the streets, leaving an obvious trail back to the adventure site.
- ✧ A stream of otherworldly light pulsing from the adventure location into the night sky.

- ✧ The villagers figure it out and gather their torches and pitchforks. First at you, then at the adventure site.
- ✧ A horde of creatures from the adventure site (zombies, giant spiders, or zombies riding giant spiders) flood the area and take all women of child-bearing age back with them to the adventure site.
- ✧ The adversary, assured of his victory, sends a messenger to invite the characters to the adventure site.

It's a good idea for a Judge to consider what the trigger event will be in case it is needed. The trigger event would absolutely be the first exit ramp onto the Plan Z highway (see above). It's advised that the trigger event borrow elements from Plan Z and carry a sense of urgency such that the characters would find it untenable to wait until morning.

If the trigger event hits, the characters will either go immediately to the adventure site or turn around and go as far away from it as they can.

EVENTS TABLE

Roll the adversary die at the end of each day in order to determine whether or not an event will occur. Some events will not be apparent to the party until after they reach the adventure site. Others will be immediately obvious. When an event is introduced is up to the Judge. In some cases, the result on the events table will coincide with the result of an *investigative mishap*. This sort of serendipity is not uncommon and allows a Judge a great deal of flexibility in building a story from these tables.

After the adversary die is rolled, reference the result on the table below.

Result	What happens...
1-4	Murder Most Foul: A victim has been found murdered. The murdered NPC is not someone known to the characters. This gives the party a Location to Investigate.
5	Unsafe Passage: One route to the community is no longer safe to travel. The adversary's plan is one step closer to completion. Once the community is completely closed off, the people living there are sitting ducks.
6	Nothing to See Here: An influential community leader attempts to put a stop to the party's investigation. This might be a person affiliated with the Church, the military, the city guard or perhaps just a village elder. This person attempts to have the characters detained or run out of the community.
7	We're Not Gonna Take It: The villagers get restless and hold secret meetings to plot how they are going to take matters into their own hands. This usually ends badly for the characters who wind up on the wrong end of a lynch mob. Carousing, interviewing, and researching are impossible at this time. No one wants to talk and there's too great a risk that any materials the characters are seen reviewing will wind up in a bonfire.
8	A Traitor In Our Midst: An NPC known to the party is working for the adversary. This is discovered when the NPC disappears, taking some item the party needs with him. The adversary's plan is one step closer to completion, when the NPC acts. The adversary die is lowered by -1 die shift after the adversary's ally is revealed.
9	The Adversary Strikes: The adversary or one of the adversary's henchmen or minions ambush one of the characters. The goal of the attack is to impede the party's investigation. The adversary or henchman will not fight to the death. If the fight does not appear to be going the henchman's way, it will try to escape after one round. The ambush gives the party a location and leaves behind evidence about the henchman or adversary which the party can research.
10	Close To Home: The adversary or one of the adversary's henchmen or minions ambushes an NPC known to the characters. The Judge must pick an NPC and roll an attack against the NPC. If the adversary or henchman causes enough damage to kill the NPC, the NPC is dead. This gives the party a location to investigate.
11	Sacrificial Lamb: The Judge chooses one NPC for the adversary or his henchmen to attack. A player of the Judge's choice must then choose whether to take 1d4 Stamina damage or have that NPC die. Either way, the character is unable to participate in investigation the following day.
12-13	No Event takes place.
14	Reinforcements?: A third-party interjects itself into the Investigation in direct or disguised competition with the party. This third-party can be a rival, another adversary, or a monster hunter or group.
15	Encroaching Darkness: Either a creature from the adventure site has been released into the area or the adversary has created a new minion that is now terrorizing the community. The adversary's plan is one step closer to completion.
16-17	No Event takes place.
18	Boo!: The next location the characters stake out or investigate is haunted or inhabited by an entity or creature who is not in league with the adversary but is interested (perhaps even Awakened) by his efforts.

19	<i>Foggy Bottom:</i> The fog rolls in and remains until the end of the adventure. Any non-human creature that attacks the party at night gets an automatic surprise round. This fog lasts until the characters reach the adventure site. The adversary die is lowered by -1 die shift.
20	<i>A Guy Runs In With a Gun:</i> The adversary's henchmen or a third party ambushes the party as a group. This event gives the party evidence to research and possibly captives to interview.
21	<i>Haunting Visions:</i> The Judge selects a character. This character must re-roll her maximum hit points for the adventure with a -2 die shift to her hit dice. During the night, the character receives a horrifying vision or visitation. The details of the dream or encounter can provide evidence which may be researched. The adversary's plan is one step closer to completion.
22-23	No Event takes place.
24	<i>Quarantined:</i> Neighboring towns and villages have quarantined the community and militiamen are blocking travel into and out of the region. The adversary's plan is one step closer to completion and the adversary die is lowered by -1 die shift. The quarantine will starve the community if they are not able to get supplies to plant crops in the spring or prepare stores for the winter. The next time the adversary's plan is moved closer to completion, the community will riot and violence will erupt between the community and the militiamen.
25-26	<i>Murder Most Foul:</i> A victim has been found murdered. The murdered NPC is not someone known to the characters. The murder moves the adversary's plan one step closer to completion. The adversary die is lowered by -1 die shift. This Event gives the party a Location to Investigate. Evidence at the location can be researched to deduce more about the adversary's plan.
27	<i>Stars Are Right:</i> The constellations are in alignment. Any DC the characters face to resist magical effects, special abilities or spells at the adventure site is increased by +2. The characters are aware of the astronomical event and can research it. The adversary die is lowered by -1 die shift. The adversary's plan is one step closer to completion.
28	<i>Forces of Darkness Arise:</i> The power of evil gains strength. Either the number of creatures at the adventure site is doubled or the creatures at the adventure site all receive a +2 to hit and damage with all attacks. The adversary die is lowered by -1 die shift.
29-30	No Event takes place.

RESEARCH

Research is integral to the *Transylvanian Adventures* experience. Bookish academics pouring through stacks of books to figure out where the monster may strike next -- all while sharpening their lucky wooden stake and cleaning the barrels of their shotgun -- is a staple of *Transylvanian Adventures*. In other game settings, scenes involving research can take a while, offer little opportunity to roleplay, and generally provide the characters with less than optimal information. The following tables and rule enhancements help bring Research to life in *Transylvanian Adventures*.

USING RESEARCH

If you have no Locations or evidence, blind research will tell you...

- ✖ locations that the party can search for evidence

If you know the adventure site, research will tell you...

- ✖ what magic items might be there
- ✖ what treasure might be there
- ✖ information about traps or any special defenses
- ✖ whether or not there are secret ways in or out

If you know the type of monster an adversary or henchman is, research will tell you...

- ✖ powers a monster might have
- ✖ weaknesses or vulnerabilities a monster might have
- ✖ the monster's motive
- ✖ locations to search or stake Out in order to find the monster's lair

If you collected evidence from searching a location, doing research on the evidence will tell you...

- ✖ what type of monster or adversary this is
- ✖ an eyewitness to interview who may have been at the location

ROLLING RESEARCH (DC: 3D8)

Roll 3d8 and the adversary Die. Select the highest result to determine the DC of the Research attempt. The player then rolls an Intelligence skill check. A Polymath character adds her bonus from the Elementary class feature to the Intelligence skill check. A successful skill check reveals a discovery of the Judge's choosing. A skill check that succeeds by 5 or more also reveals a bonus reward listed on the Research Bonus Reward table.

RESEARCH BONUS REWARD TABLE

d10	Roll 1d10 or Select the desired reward
1	Find secret exits or entrances: Know the location of a secret door in the dungeon or a secret way in or out of a location.
2	Find hidden location: Find an adventure site that is hidden or know where a treasure or item can be found within a dungeon.
3	One Step Ahead: Figure out who the adversary's next victim may be or where the adversary may be seen next.
4	Safe Passage: Gain safe passage through a dungeon. Bypass a trap or encounter.
5-6	Know the Enemy: Know the type or identity of a creature in the dungeon. Give a bonus of +2 to all Fear saves against the monster, avoid one special ability of the creature or receive a +2 to saving throws against one of the creature's abilities.

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- 7 **Find a Weakness:** Find a weakness of a creature that the party can exploit or locate an object that the party can use against that creature. This includes things like finding a substance that acts as holy water against the creature or a type of metal or wood that acts as a +1 weapon against the creature.
-
- 8 **Capture the Snitch:** Someone is spying on the party for an enemy. You find an Eyewitness who might know who the spy is or might actually be the betrayer.
-
- 9-10 **Find a Spell/Ritual:** Find a Spell or Ritual that will assist the party. Determine the level of the spell sought.
-

RESEARCH COMPLICATIONS TABLES

When a character fails on a research skill check, the Judge rolls a d20 on the following two charts. The first chart determines what the character's failed research attempt found, if anything. And the second chart lists a complication that resulted from the failed research skill check.

WHAT WAS FOUND...

d20	Result
1-2	A Dead End. No clues are found and any information gained from this line of inquiry will be false, non-applicable, or misleading. Ideas for this result: the book doesn't really exist, the final information is written in a dummy code that is indecipherable because it's a hoax, or the initial reports leading down this path of inquiry were written by a charlatan. Roll a complication.
3-4	No clues are found. But the character does find information that could be a research bonus reward. In actuality, the benefit is a penalty equal to the opposite of a randomly rolled reward (i.e. the treasure isn't where they think, there is a different type of trap there, there's no secret room to find, etc.)
5-6	No clues are found. The researcher finds a research bonus reward instead. It's okay to make the party suspicious of this information.
7-12	No clues are found.
13-16	No clues are found. But the researcher finds another location that can be searched or staked out.
17-20	No clues are found but the research informs the party whether one assumption about a known eyewitness, location, adversary, or piece of evidence is true or false. The player whose character is performing research can either ask the Judge a yes/no question directly or the Judge can determine what item of information she wants to support or debunk.

COMPLICATIONS THAT RESULTED...

d20	Result
1	The character finds an account of others seeking this information meeting a dire fate. The character doing the research is at -2 to all Fear saves until successfully navigating a trap or hazard, finding a treasure, or slaying a creature with more than 3 hit dice.
2	The character finds a handwritten message in the books, papers, or archives. The message acts as a dire warning. The character is at -1 to all saves in relation to this topic until successfully completing the adventure.
3	The character receives a false account that the information can be found in a book in the possession of an individual residing in a settlement 1d8 hexes in a random direction. Roll a name on the NPC name tables on page 247 as well as a random NPC using the tables on page 255.
4	The character's research has earned unwanted attention. The character is being closely watched and followed. Until the end of this adventure, all future Research attempts by this character are at -1 die shift.
5	The character discovers that all those seeking this information have met an untimely end. This is false information but it should be used to make sure that the character is sufficiently paranoid. Go so far as to roll a random encounter and write some stuff down. The character is at -2 to all Fear saves until 3 days pass or she figures out there's no real danger, whichever comes first.
6	The character's research reveals that all those seeking this information have met an untimely end. Use this information to make the character sufficiently paranoid. Then roll a random encounter and have the character ambushed when alone or most vulnerable. The ambush will happen within the next 3 days. The character is at -2 to all Fear saves until the ambush happens.
7	The character discovers that the book, letters, or archives the character is using are cursed. The character should wake up with night sweats and bad dreams for the next 3 days. In addition, the character rolls d8s instead of d6s to determine the DC for Ruin checks until the end of the adventure.
8	The character deduces that the information might be found in a book in the possession of an individual residing in a settlement 1d3 hexes in a random direction. Create a random NPC using the tables on page 255 or use one that has already been created. The character gets a +4 to a research attempt of his choice once being allowed to study the book.
9	The character discovers the information is in a book that has been bought, stolen, or is in the possession of an NPC who is either overseas or whose whereabouts are unknown. If the character acquires the book, the character receives +8 to one research check of his choice.
10-11	The character discovers that the information is in a book that is in the possession of someone in the nearest city or town, if in a settlement smaller than a city or town, or in the possession of a private collector in the city or town in which he is located. Create a random NPC using the tables on page 255 or use one that has already been created. If the character is able to research the book, the character receives +2 to a research check of his choice.

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- 12** The character discovers that the information is in a book that is in the possession of someone either in the nearest city or town, if in a settlement smaller than a city or town, or in the possession of a private collector in the city or town in which he is located. Roll a name for the NPC using the tables on page 255. When the NPC is located, the character discovers that the NPC is either (1) missing, (2) presumed dead, (3) left the area suspiciously or (4) recently deceased. The book is also gone but the character has a location he can search for clues.
-
- 13** The character discovers that the information is in a book that is in the possession of someone either in the nearest city or town, if in a settlement smaller than a city or town, or in the possession of a private collector in the city or town in which he is located. Roll a name for the NPC using the tables on page 255. When the NPC is located, the character discovers that (1) the NPC's home has been ransacked and the NPC is missing, (2) the NPC's home has been burned to the ground and the NPC is missing, (3) the NPC has committed suicide and the book is missing, (4) the NPC's home has been ransacked and the book is missing, (5) the book was recently stolen, (6) the NPC recently sold the book to a stranger for an exorbitant amount of money.
-
- 14** The character finds that (1) the page that might offer the full information has been ripped out, (2) the words have been scratched out with a quill pen, (3) ink has been spilled on the page, (4) blood has been spilled on the page and left the ink illegible, (5) water damage or mildew has claimed much of the text or (6) the author's writing is barely legible.
-
- 15-16** The character is discouraged or otherwise limited in access to the information. The character's next research attempt is at a -2.
-
- 17-20** No complications. Research yields no clues.
-

CAROUSING

When an investigation begins or leads dry up, characters can start asking around about locations to search or eyewitnesses to interview. Carousing involves going to places where people are, talking to them, and finding out what you can.

USING CAROUSING

If you have no evidence, locations, or eyewitnesses, carousing will tell you...

- ...locations where weird things have happened that warrant a search
- ...eyewitnesses who can be interviewed

If you have an eyewitness, carousing will tell you...

- ...if the eyewitness has been acting suspiciously

If you have a location, carousing will tell you...

- ...if there are legends or rumors about any monsters in the area

CAROUSING ROLL (DC: VARIES)

Roll a d6 and consult the *Carousing DC And Cost* table below. This table tells you how many people would know anything regarding the topic about which the character is curious. It also gives a variable DC for the carousing attempt and a cost.

After establishing a variable DC and cost, roll a d12 and consult the Carousing Complications table that follows. This table determines if there's anything unusual about this inquiry that might make it more difficult or costly for the character.

Roll the dice listed for the DC and the adversary die, adding in any modifiers for from the Carousing Complications table. Select the highest result for the DC of the carousing attempt. After rolling a DC, the player does a Personality skill check. A character with the Socialize skill can add his skill bonus to the Personality skill check. A successful check reveals a discovery of the Judge's choosing.

If a character fails the Personality skill check or cannot pay the listed cost for the Carousing activities, roll on the *Carousing Mishaps* table.

CAROUSING DC AND COST TABLE

d6	Who knows this information	DC	Cost
1	This information is known only to one person. That person is attempting to evade the characters and hostile. The DC reflects the effort required to locate this individual and get them to talk. The cost is relative to how much money it requires to track the person down.	3d10	4d8 g
2	This information is exclusive to a secret society, cult, married couple, or other tight knit group that is bound to protect each other's secrets.	3d8	3d6 g
3	This information is exclusive to a family, criminal organization, or group of very close friends. It will be difficult to locate who has the information and get on the inside to find out what you need to know.	3d8	2d4 g
4	This is not common knowledge. Perhaps there is only one or a few people who know it. Or perhaps it's known by a larger, but exclusive, group. The DC is appropriate for a mystery affecting a large manor with servants, a country club, or even a murder with a witness who is frightened but eager to help with the investigation.	3d6	3d12 s
5	A large group of unrelated people know it. Maybe 1 out of every 3 people. Maybe there were a lot of witnesses. Or maybe it's made the gossip rounds	3d6	3d4 s
6	It's fairly well known. Most people to whom you have access have a good idea what's going on.	3d4	3d10 c

CAROUSING COMPLICATIONS TABLE

d12	Result
1	The only people knowledgeable about this subject are into really creepy stuff, like devil-worshipping, human sacrifice, or something along those lines. Do not change the DC.
2	The only people who will talk about this subject are social pariahs and/or completely mad. Add +4 to the DC.
3	The people who know this information do not understand why it is such a big deal. Subtract -2 from the DC.
4	The people who know this information are withholding it out of a sense of loyalty to one of the party's rivals or adversaries. Double the cost.
5	The people who know this information are withholding it due to loyalty to those whom they believe will be most harmed by its release. Add +2 to the DC and double the cost.
6	People knowing this information are afraid for their lives. Add +4 to the DC.
7	A rival is also seeking the information and willing to pay more than you. Add +2 to the DC and double the cost.
8-12	No complications.

CAROUSING MISHAPS TABLE

d20	Result
1	The source tells the party an honest to goodness discovery. Not a clue. But a real discovery. But the party will never believe it. Because they failed their roll or couldn't pay the initial cost. And they rolled a '1' on this chart. But don't tell them that. Ha!
2-3	The source requests a secret meeting to discuss the matter in private. You find the source's dead body when you arrive. Roll a Luck check. If you fail, you are suspected of murder.
4-5	The source requests an interview tomorrow but disappears overnight. Roll a Luck check. If you fail, foul play is expected and you are the primary suspect.
6-7	The source does not divulge any information. As it turns out, the source has already told a rival or adversary the information and informs the rival or adversary that the party was asking around.
8	The source tells the characters a clue but is found murdered the next morning. The party hears about the murder from a third party. Roll a Luck check. If you fail, you are a suspect in the death. If you succeed, the murder was successfully staged as a suicide.
9-10	The source wants to know what's in it for him. Triple the cost. If you can pay it, the clue is yours.
11	The source has already told one of the party's rivals or adversaries the information. If you pay double, the source tells you what they told the rival and you get a clue. If you pay triple, the source will tell you who they told the information to or a piece of information they didn't tell the rival/adversary.

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- 12** The source wants one random non-weapon piece of equipment that is currently in the character's possession. Cut the cost in half.
-
- 13** Instead of the cost, the source wants (1) a vial of the character's blood, (2) a lock of the character's hair, (3) a bottle of the character's breath, (4) one of the character's toes, (5) one of the character's internal organs, (6) the character to take an undisclosed curse that's been placed on the informant, (7) a year off the character's life, (8) to sign over an infernal blood contract to the character, (9) the character to assume a visitation, ghost or haunting that is currently targeting the source, (10) one of the character's memories.
-
- 14-15** The source legitimately doesn't know anything of value but doesn't know that he's misinformed. Roll a Luck check. If you succeed, the source knows a partial clue.
-
- 16** The source tells you false information that he believes to be true.
-
- 17** Double the cost. The source says he'll meet you at a specified location later that day. When the party arrives to meet the source, a group of henchmen attack the party. If the party fights off the henchmen, they get a clue
-
- 18** Double the cost. The source says he'll meet you at a specified location later that day and does. He knows something that's true and something that's false about the adventure. But believes it all to be true.
-
- 19-20** Double the cost. The source says he'll meet you at a specified location later that day and does. But a rival or adversary is with him and gloats about how he suckered the party. When the party gets back to their room, they find it's been sacked and one possession is gone.
-

INTERVIEWING

When a party has found an eyewitness, characters can do an interview see if they can uncover any clues about the adventure. Interviewing requires knowing the identity of an eyewitness, setting up a meeting with an eyewitness, and conducting a question-and-answer session to collect the eyewitness' testimony.

USING INTERVIEWS

*If you have an eyewitness,
interviewing the eyewitness will tell you...*

...attributes a monster might have like if it's big, hairy, red eyes, incorporeal, etc.

...abilities a monster might have

...the identities of other eyewitnesses who have been acting suspiciously

...locations to search or stake out

If you have an eyewitness that you suspect may be helping the adversary, interviewing the eyewitness will tell you...

...whether the eyewitness is in league with the monster -- or is the monster!

INTERVIEWING ROLL (DC: 3d6/3d10)

If you are trying to determine if the eyewitness is assisting the adversary or *is* the adversary, roll 3d10 and the adversary die. For all other interviews, roll 3d6 and the adversary die. Take the highest result as the DC for the Personality skill check. Then roll a d20 and consult the Interview Complications table below, applying any modifier from the table to the result of the DC you just rolled.

After determining the DC, roll a Personality skill check. A character with the Socialize skill can add his skill bonus to the Personality skill check. A successful check reveals a discovery of the Judge's choosing. If the character fails the skill check, roll on the Interviewing Mishaps table.

INTERVIEWING COMPLICATIONS TABLE

d12	Result
1-3	The eyewitness fears for her life. Add +4 to the DC.
4-5	The eyewitness has a loved-one whose life is in danger. If the eyewitness tells any information to the characters, the eyewitness' (1) spouse, (2) mother, (3) daughter or (4) lover will die. Add +8 to the DC.
5-7	The eyewitness has a loved-one whose life is in danger. If the characters do not successfully complete the adventure, then the eyewitness' (1) spouse, (2) mother, (3) daughter or (4) lover will die and the eyewitness will blame the characters. Subtract -2 from the DC.
8	The eyewitness is not in league with the adversary but revealing information to the characters would prove that the eyewitness (1) murdered someone, (2) is having an adulterous affair, (3) is stealing money from the community, (4) is taking actions that would damage the community in some way, (5) is a fugitive, or (6) is using a stolen identity and pretending to be someone whom he is not. Add +4 to the DC.
9	The eyewitness has an irrational hatred for the characters based on his (1) religion, (2) ethnicity, (3) nationality, or (4) profession. Add +4 to the DC.
10	The eyewitness is non-communicative because of (1) an accident or stroke that left him incapable of speech, (2) a trauma that makes him psychologically unable to speak, (3) a physical defect that makes him mute, or (4) a mental handicap. Add +8 to the DC.
11	The eyewitness is paranoid and distrusts everyone in the community. Add +2 to the DC.
12-13	The eyewitness is an attention hound and wants the characters to be impressed with his stories. Add +10 to the DC. If the characters succeed on the skill check, it means they are able to glean a discovery from the eyewitness' fantastical tales. If not, do not roll on the Interviewing Mishaps table. It merely means the eyewitness really doesn't know anything and is telling the characters a load of mularkey.
14-20	If the Personality check is unsuccessful, do not roll on the Interviewing Mishaps table. The eyewitness really doesn't know anything.
16-20	No complications.

INTERVIEWING MISHAPS TABLE

d20	Result
1-2	You find the eyewitness' dead body when you arrive. Roll a Luck check. If you fail, you are suspected of murder.
3	The eyewitness has disappeared.
4	The eyewitness refuses to tell the characters anything. As it turns out, the eyewitness has already told a rival or adversary the information and informs the rival or adversary that the party was asking around.
5	The eyewitness tells the characters a clue but is found murdered the next day. The party hears about the murder from a third party. Roll a Luck check. If you fail, you are a suspect. Otherwise, the murder was staged as a suicide.
6	The eyewitness wants to know what's in it for him and asks for 5d10+5 guilders. If you can pay it, the clue is yours.
7	The eyewitness is being coerced by local authorities or a prominent member of the community not to tell you any information. If you roll under your Personality score on a d20, the eyewitness divulges that she is under coercion but will not say who or why.
8	An intermediary informs you that the eyewitness does not want to be interviewed. Try again tomorrow.
9	The eyewitness is either a magical practitioner, an alchemist, or believes herself to be one. She wants (1) a vial of the character's blood, (2) a lock of the character's hair, (3) a bottle of the character's breath, (4) one of the character's toes, (5) one of the character's internal organs, (6) the character to take an undisclosed curse that's been placed on the informant, (7) a year off the character's life, (8) to sign over an infernal blood contract to the character, (9) the character to assume a visitation, ghost or haunting that is currently targeting her, or (10) one of the character's memories.
10	The eyewitness legitimately doesn't know anything of value but doesn't know that he's misinformed. Roll a Luck check. If you succeed, the source knows a partial clue.
11	The eyewitness tells you false information that he believes to be true. He is under the deception or compulsion of the adversary.
12	When the party arrives to meet the eyewitness, a group of henchmen attack the party because the eyewitness is either willingly or unwillingly aiding a rival or the adversary. If the party fights off the henchmen, they get a Discovery.
13	The eyewitness knows something that's true and something that's false. But believes it all to be true.
14-15	When the party arrives to meet the eyewitness, a group of henchmen attack the party because a rival or the adversary has already abducted the eyewitness. If the party fights off the henchmen, they get a discovery.
16-17	The eyewitness leaves a note informing the characters that she'd rather discuss this matter tomorrow.
18-19	The eyewitness agrees to tell you what she knows on the stipulation that she accompanies you on the adventure.
20	The eyewitness pretends to want vengeance or glory and agrees to tell you what she knows on the stipulation that she accompanies you on the adventure. But the eyewitness is actually working for a rival or the adversary and will betray the party at a critical moment.

SEARCHING

Characters can search known locations for clues. Locations are found through research, carousing, and interviewing. Searching cannot be done if the characters have not found a location. Searching involves a rigorous mapping of the location, collection of any evidence that is found, and an exploration of the surrounding area.

If you have a Location, Searching will tell you...

- ...the general nature of any supernatural activity in the last 24 hours
- ...if there were any eyewitnesses present
- ...if there is any evidence at the site that might be researched to determine monster abilities or attributes

If you have enough clues to concoct a reasonable solution and a location that you suspect may be located near the adventure site, searching will tell you...

- ...if a site leads to a monster's lair or the adventure site

SEARCHING ROLL (DC: 3d8)

Roll 3d8 and the adversary die. Select the highest result to set the DC of the Searching skill check. The player then rolls an Intelligence skill check against the DC. A successful check reveals a discovery of the Judge's choosing. If a character fails the Intelligence skill check, roll on the Searching Mishaps table.

SEARCHING MISHAPS TABLE

d12	Result
1-2	The characters only find a clue related to a supplemental discovery. No other clues are available.
3-4	The characters at the location are attacked by a rival or the adversary's henchmen.
5	Local authorities are on the scene and restrict access to the characters.
6-7	The location has already been sacked by another group, who have either removed all evidence or destroyed the location sufficiently to cover any trace of it.
8-12	No mishap occurs. The characters simply do not find any Evidence at the site.

STAKE OUT

Characters can stake out known locations. Locations are found through research, carousing, and interviewing. A stake out involves observing a location for a long period of time from a hidden or non-descript vantage point.

If you have a Location, a Stake Out will...

- ...show you if a monster or adversary is revisiting the location, which will give you clues about the monster or adversary's attributes
- ...show you if the adversary has sent any henchmen back to the location
- ...show you new eyewitnesses when they return to the location

If you have a location and an eyewitness, a stake out will...

- ...show you if the eyewitness is visiting the location on behalf of the adversary

If you have enough clues to concoct a reasonable solution and a location that you suspect may be located near the adventure site, a stake out will tell you...

...if a site leads to a monster's lair or the adventure site

STAKE OUT ROLL (DC: 3d8)

Roll 3d8 and the adversary die. Select the highest result to set the DC of the stake out. The player then rolls a Luck skill check. If the character is trying to establish whether or not the location is the adventure site or the monster's lair, a successful check tells the character definitively whether or not it is. Otherwise, the Judge rolls on the Stake Out Success table. If a character fails the Luck skill check, nothing happens and the characters see nothing that night.

STAKE OUT SUCCESS TABLE

d6	Result
1	You get a glimpse of the adversary or a monster, enough for a clue about an attribute -- such as the size, appearance or obvious abilities a monster or adversary might have.
2-3	You observe something that gives you a clue to a discovery or supplemental discovery of the Judge's choosing.
4	If an eyewitness is in league with the adversary, you witness events that prove this. If not, the Judge may reveal an eyewitness of her choosing to be aiding the adversary or give you another clue for a supplementary discovery.
5	You observe either a new eyewitness or an eyewitness who previously denied knowledge of any events visiting the location, opening an opportunity for a follow-up Interview with a +4 to the interview skill check.
6	You observe henchmen at the location. informing you as to the type of creature the henchmen are and possibly what type of creature their master might be.

INFORMANTS

At the start of an investigation, characters can check around to see if they have any contacts or informants in the area that could help them find clues. Getting details from an informant involves contacting the informant, setting up a meeting, and then determining if he knows anything valuable to the Investigation.

USING INFORMANTS

If you have no evidence, locations, or eyewitnesses, an informant may tell you...

- ...locations where weird things have happened that might warrant a search
- ...potential eyewitnesses who could be interviewed

If you have an eyewitness, an informant may tell you...

- ...if there is anything in an eyewitness' history that suggests he may be helping an adversary or rival

If you have a location, an informant may tell you...

- ...if there are legends or rumors about any monsters in the area

If you know the monster, adversary, or have an idea of the adversary's plan, an informant may tell you...

- ...if there are any spells or rituals that may help you combat the adversary

INFORMANT ROLL (DC: VARIES)

Introducing an informant into the adventure costs 2 Luck points. Roll a d12 and reference the result on the Informant table to determine what type of informant is available to you. If an informant expects payment, you need to be able to pay the informant or she won't tell you anything.

To determine what the informant tells you, roll a Personality skill check and add the number of Luck points you spent as a bonus. Reference your result on the Informant Results table below. You may select any single result at or below the result you rolled. If your result was an 18, you could select the result at 13, 10, or 8.

INFORMANT TABLE

d12	Who knows this information
1	A villager who has aided the adversary in some way brings you information on the condition that you protect him from the adversary. If this informant dies, you will be unable to spend Luck for the rest of the adventure.
2	A rival of a character in the party offers information in exchange for an item in the party's possession.
3	The informant is a known practitioner of the black arts. He offers information in exchange for (1) a vial of the character's blood, (2) a lock of the character's hair, (3) a bottle of the character's breath, (4) one of the character's toes, (5) one of the character's internal organs, (6) the character to take an undisclosed curse that's been placed on the informant, (7) a year off the character's life, (8) to sign over an infernal blood contract to the character, (9) the character to assume a visitation, ghost or haunting that is currently targeting the source, or (10) one of the character's memories.
4	The informant is a (1) bandit lord, (2) mad scientist, (3) werewolf, (4) psychopath, (5) murderer, (6) witch, (7) demon, (8) vampire, (9) political prisoner, or (10) adulterer who is currently in custody. The informant offers information in exchange for her freedom.
5	The informant is a (1) bandit, (2) con man, (3) burglar, (4) drug addict, (5) deviant, (6-8) villager, (9-10) gypsy who wants payment for the information. The informant wants 1d10 x 10 x your level in guilders. If you cannot pay then the Informant walks. If you were 3rd level, an Informant rolling a 3 would want 3 x 10 x 3 or 90g. Add +4 to the roll on the Informant Results table.

6	The informant is a (1) vagrant, (2) child, (3) villager, (4-5) gypsy, (6) relative of a town elder who wants payment for the information. The informant wants 1d10 x your level in guilders. If you cannot pay then the informant walks. Add +2 to the roll on the Informant Results table.
7	The informant is a nosy little old lady who seems to know a little bit about everyone and everything. You get the information for free but the informant tends to pop up at the most inopportune moments during the adventure -- always appearing with the latest gossip from around the village.
8	The informant has a stake in the adventure. The informant wants either vengeance, glory, justice, or the safe return of a loved one. The informant agrees to tell you what she knows on the stipulation that she accompanies you on the adventure.
9-10	The informant is a local scholar.
11	The informant is one of the party's mentors or peers and has contacted the party by mail.
12	The informant is a world-class expert who is (1) vacationing, (2) visiting family, (3) performing research, or (4) writing a book in the area.

INFORMANT RESULTS TABLE

PER check + Luck spent	Result: Results lower on the table may be chosen instead of the one rolled
4 or less	A clue for a supplemental discovery of the Judge's choice.
5-9	A location to search or stake out.
10-12	An eyewitness to interview.
13-16	A discovery of the Judge's choice.
17-20	A discovery of the Judge's choice and an eyewitness to interview.
21-25	A discovery of the Judge's choice and a location to search or stake out.
26+	A discovery of the Judge's choice and a supplemental discovery of the Judge's choice.

SHOPPING

Instead of assisting in the investigation, a character make take a day to shop for weapons, items of interest, or other materials. To shop, determine the DC of finding the item in question using the Shopping DC table. Then roll a Luck check against this DC. If successful, you've found the item and may purchase it. If the Luck check is not successful, roll on the Shopkeeper Complications table.

SHOPPING DC TABLE

Situation	DC
Very common item, reasonably found in most settlements	5
Slightly less common, reasonably found in most towns or cities.	8
A trade item that might be hard to find -- like a backpack, handaxe, lantern, wooden crucifix, or dagger.	10
A trade item that's on the cutting edge of current technology -- bullets, guns, explosives, etc.	12
A rare trade item, like holy water or an iron crucifix	15
A masterwork item or a silvered weapon	15
An extremely rare or valuable item, one of a few in a country	18
An extremely rare or valuable item, one of a few in the world	20
A unique item, the only one of its kind	25
Shopping is occurring in a settlement smaller than a town	+2

** If the characters are looking for a number of items, increase the DC by a reasonable amount. If the characters are looking for multiple items on one shopping attempt, use the highest DC and add +2 if the items are unrelated -- like a sword and rations.*

SHOPKEEPER COMPLICATIONS TABLE

d20	Result
1-2	The shopkeeper claims not to have the item or know anyone who does. The shopkeeper then informs a rival or adversary the items for which the characters were looking.
3	The shopkeeper does not have the item but knows another shopkeeper that might have it. Roll a Personality skill check against the same DC.
4	The shopkeeper claims not to have the item or know anyone who does. But the shopkeeper is under coercion by a rival or adversary of the party.
5	The shopkeeper claims not to have the item or know anyone who does. But the shopkeeper is under coercion by members of the community for some reason.

6	The shopkeeper does not have the item but can describe a rival or adversary who recently purchased it.
7	The shopkeeper claims to have the item but wants a service in return.
8-10	The shopkeeper will sell the item for 20% more than its value.
11	The shopkeeper claims not to have the item or know anyone who does. But he is very interested in acquiring the items for his own inventory or collection and will assist the party to the best of his abilities.
12	The shopkeeper is flooded with business. He claims to have the item but wants to talk before selling it. The shopkeeper asks the party to come back later. But when the party arrives the Shopkeeper is gone and the shop has been ransacked. The item(s) are gone or destroyed.
13	The shopkeeper has the item(s) and sells them to the party. But they are faulty. There is a 2 in 6 chance that they are spoiled or unusable. If the item was a weapon, it breaks on any attack roll of 5 or less on the die.
14	The shopkeeper has the item(s) and sells them to the party at a -10% discount. It's your lucky day.
15	The shopkeeper has the item(s) and sells them to the party at a -10% discount. But one of the items is cursed. The character is at a -2 to all saves. Maybe the character figures it out. Maybe not.
16-20	The shopkeeper doesn't have the item. Sorry.

HEALING

During an investigation, the characters are actively trying to solve a mystery and, therefore, are not considered to be resting. Instead of participating in an investigation, a character could spend the day healing. A character recovers 1 point of ability score damage and his level in hit points for each day spent resting. The player may choose the ability score in which she wants to recover damage.

INVESTIGATION XP

The Judge is free to award experience for an investigation. The Judge should use the same guidelines for awarding XP that are detailed on p. 359 of *DCC RPG*.



AN EXAMPLE INVESTIGATION

To prepare for the session, the Judge (Sara) sat down to brainstorm discoveries and supplemental discoveries for the investigation phase of the adventure. She writes down the following basic idea:

“There is a tomb with an entrance in the North Woods. Inside it is a short dungeon adventure with the main adversary being a Vampiress.”

What Sara knows before fleshing out the investigation is that the adversary is a vampiress and the dungeon (which she already has on hand) is in the woods to the north of the village. Sara then works out the following discoveries:

- ✘ The *adventure site* is a crypt in the woods to the northeast of the village.
- ✘ The *adversary* is a vampiress.
- ✘ The vampiress *wants to take over the village*

because she believes it rightfully belongs to her family. She wants to use the village as a base of operations to expand her power in Transylvania.

- ✘ Being a vampire, the vampiress *can be hurt in all the usual ways* a vampire can be hurt: crosses, silver, holy water, etc.
- ✘ The vampiress has *two spies*. The first one is the burgomeister’s wife. She is the witch who awoke the vampiress. The second are the bandits in the hills to the south who are in league with the vampiress’ plans to take over the village.

If Sara wants to count the “spies” twice, the vampiress would have a d24 adversary die. But Sara leans towards the cause of the players and assigns the vampiress a d20 adversary die, believing the adventure will be difficult enough on its own.

Sara then creates clues for each of the discoveries she’s created:

Discovery	Clues
“The adventure site is a crypt in the woods to the northeast of the village.”	<p>A boy from the village has seen a lady dressed in white walking out of the woods at sunset. (Interview)</p> <p>Researching village folklore reveals that there once was a village hero who slew a forest nymph with a silver arrow. (Research)</p> <p>A book in the Burgomeister’s library will reveal a report of a hiker in the north woods finding a strange cave. (Research)</p> <p>If the party stakes out the woods to the north, they will discover the path by which the vampiress enters and leaves the forest. (Stake Out)</p>
“The adversary is a vampiress.”	<p>A young girl imprisoned for witchcraft shows signs of vampire predation. (Interview)</p> <p>An ancient book in the church library documents the story of a family of nobles that once ruled the area. The family was believed to be devil worshippers and perished in an outbreak of the plague. They were so reviled that they were buried in a tomb in a remote location and their castle was dismantled by the villagers brick-by-brick. (Research)</p> <p>Searching the village archival records will show that two young women have died from a wasting disease in the past two years and one tinker was found dead along the road to the north, his throat ripped out. (Research)</p> <p>Investigating the grave sites of the two young women above will reveal their coffins to be empty. (Searching)</p>

<p>"The vampiress wants to take over the village because she believes it rightfully belongs to her family. She wants to use the village as a base of operations to expand her power in Transylvania."</p>	<p>The daughter of the village priest has taken ill. The village priest and his family will need to leave to go to Klausenburg. There will be no priest in the village for a while. (Carousing)</p> <p>There is a young girl accused of witchcraft. She is enthralled to the vampiress and speaks crazily about her mistress' return, like Renfield. (Interview)</p> <p>The leader of the bandits to the south points out that his agreement with the White Lady is that they will move on after she tells them to. (Interview)</p>
<p>"Being a vampire, the vampiress can be hurt in all the usual ways a vampire can be hurt: crosses, silver, holy water, etc."</p>	<p>There was an ornate stone cross at the well in the center of the village square. It was desecrated by the girl in jail who has been accused of witchcraft. (Carousing)</p> <p>Inspecting the stone cross will reveal that the desecration of the cross was done with an inordinate amount of care and attention to ritual detail, suggesting the young girl had instruction in the dark arts. (Searching)</p> <p>The burgomeister's wife has an eye for silver. Tinkers from all around go to her first to sell any silver they may have, creating a shortage of silver in the area. (Carousing)</p>
<p>"The vampiress has two spies. The first one is the burgomeister's wife. She is the witch who awoke the vampiress. The second are the bandits in the hills to the south who are in league with the vampiress' plans to take over the village."</p>	<p>The burgomeister's wife has no children. The burgomeister seems saddened and troubled but his wife shows no maternal emotions at all. (Interview)</p> <p>Investigating the archives in the church reveal that the burgomeister's wife has forged birth records. (Research)</p> <p>Inspecting the village priest's daughter reveals no signs of vampire predation, although one could not say her illness is natural. (Interview)</p>

Before we continue, let's take a look at what Sara has put together. First off, it took *me*—not really Sara—about 25 minutes to come up with the premise for the adventure, the list of discoveries, *and* the list of clues. Here are a few things that Sara (or you) would have had that would help you do this even faster:

- ✦ *An actual dungeon.* If I had a dungeon or adventure site in front of me, I could've seeded more information about what's in the location. From the clues written, I'd say there are at least two female vampires, the vampiress, and probably some bandits.
- ✦ *Some results from the Adventuring Tables included in this book.* Not only would these tables have helped me determine discoveries, such as who might be helping the vampiress or not, they would have also helped me develop clues based on their results.
- ✦ *Previous history.* Knowing where the players have been, who their rivals are, and what might follow

them from their previous adventures is a huge help. Not knowing any of this, I pulled together a sample premise and adversary based on sheer gut.

Now, back to the example.

After creating the adventure's clues, Sara has the following list of NPCs: a little boy, an imprisoned young woman accused of witchcraft, a group of bandits, two neophyte female vampires, the village priest, the village's priest's wife, the village priest's daughter, the burgomeister, and the burgomeister's wife. A Judge can use the Random Name tables and Random NPC tables in this book to build out these NPCs quickly. It also never hurts to have a few extra NPCs on hand, in case you wind up needing one.

After preparing a list of NPCs, Sara should try to connect them in terms of family, station, and love interests. For example, what if the little boy was the younger brother (family) of the girl in the jail? Or what if the burgomeister's wife was sleeping with (love interest)

the leader of the bandits? What if the young woman in jail was working as a housekeeper (station) for the burgomeister? It helps if the NPCs form one cohesive ball of conflict that the players can painfully unwind.

The last pieces that Sara needs before running her investigative phase are a Plan Z, a trigger event, and a kickoff.

Plan Z is the worst thing that can happen. What happens if the vampiress wins? Well, the burgomeister is slain, the bandits kill the priest and his family, and the vampiress moves in and subjugates the village, most likely killing or completely ruining the burgomeister. The area becomes a little black spot of misery on the hexmap and the vampiress begins to move upward and onward through human society, creating more little black spots of misery all along her way.

A *trigger event* is the key event that will trigger Plan Z. If the players goof off too much or don't follow up on the investigation, the trigger event happens. This should tell them: "You need to go *here* now or this whole thing goes up in flames". Sara decides her trigger event will be the young woman in the jail breaking free, murdering a guard, and kidnapping her little brother. She, of course, is taking him off to the crypt in the woods. If the players shrug their shoulders at that, not only will the villagers be displeased, but the vampiress will go all godfather on them and Plan Z will happen.

It might be a short evening of play but it would be memorable.

As for a *kickoff*, it could be either a point of contact or a kickoff event. Both can be randomly determined using the tables in the Adventuring Tables chapter of this book. But Sara decides that the burgomeister contacted the party without his wife's knowledge. The good thing about a kickoff is it gives the party a launching pad for the investigation. From this kickoff, we know the characters can interview the burgomeister and his wife, possibly even searching their house if they make a good impression.

Sara is free to use or amend all, some, or none of this. The purpose of this preparation is to provide a Judge with a quiver full of discoveries, clues, NPCs, and story information. This enables the Judge to react quickly to the players' actions. There is no requirement that the Judge use everything she's written down. Nor is there any requirement that the Judge write everything down

as presented here. It's far more important to be nimble, entertaining, and consistent than it is to be dogmatic, thorough, and correct.

Preparation is something to lean on, not a binding contract.

THE INVESTIGATION BEGINS

To recap, Sara has finished prepping the investigative phase that, hopefully, leads the party to the crypt in the woods where the vampiress and her bandits await. Sara's group consists of:

- ✦ Sara, The Judge.
- ✦ David, who has a 3rd Level Polymath named Desmond.
- ✦ Paul, who has a 3rd Level Hunter named Pieter.
- ✦ Jennifer, who has a 3rd Level Survivor named Josephine.
- ✦ Alec, who has a 3rd Level Half-Breed named Archimedes.

(The burgomeister sent the party a letter asking for their assistance investigating a possible case of witchcraft -- the young woman in prison. After receiving a letter from the burgomeister, the party heads to the village and arrives late in the afternoon. The burgomeister's wife greets them coldly. David plans to do something about that.)

DAVID: Desmond has a +2 Socialize. Can I try to get the burgomeister's wife to chill out or... warm up?

SARA: *(eyeroll)* Sure. Give it a go.

DAVID: *(rolls a 8, +1 Personality modifier, +2 Socialize)* I got an 11!

SARA: Sorry, that falls just short. Do you want to spend a point of Luck?

DAVID: *(quizzically)* Hmm... That's weird. I wonder why her DC was so high...

(After David's failed attempt at schmoozing the burgomeister's wife, the party is ushered to an abandoned home just off the center of town where the burgomeister says they are free to stay.)

SARA: What do you all want to do this evening?

ALEC: There has to be someplace to chat some people up around here.

SARA: There's a tavern towards the center of town.

ALEC: I'm going there to party with the rabble and find out what's going on in this podunk.

PAUL: Pieter is with Archimedes!

JENNIFER: I don't like this house. Josephine is going to search it. Try and figure out why it's abandoned.

(This is something Sara both did and did not anticipate. On the fly, she decides that this is the house belonging to the family of the young girl in prison. She also concocts that the girl and her little brother lived there alone, after their parents died a few years ago. The little brother would be living with... the tavernkeeper!)

DAVID: Desmond is going up to the church. I want to take a look at their records.

SARA: Anyone talking to the burgomeister or his wife?

DAVID: It's late and I think we pissed her off. Maybe that's something for tomorrow? Try and catch the burgomeister away from his main squeeze?

PAUL: Good idea. That lady was not cool.

(At this point, the group heads for the investigation tables. Paul and Alec's characters -- Pieter and Archimedes -- are carousing at the tavern. Jennifer's character -- Josephine -- is searching the house where they are staying. And David's character -- Desmond -- is going to the village church to find the archives.)

SARA: Okay, Paul and Alec, we'll start with you. What do Pieter and Archimedes want to find out?

PAUL: Well, Pieter wants to know more about this witchcraft thing.

ALEC: I just want to find out if anything weird has been going on in the area lately.

(Sara starts with Paul. She has a good idea already about who would know more on the witchcraft case and chooses option #5 on the Carousing DC and Cost table. To set up the DC, she needs to roll 3d6. As for costs, it will cost 3d4 shillings.)

SARA: *(Rolling 3d4)* Okay. That costs 8 shillings.

PAUL: Got it. Here you go.

(Sara rolls a d12 on the Carousing Complications table. She rolls a "3", meaning people in the community don't understand why the witchcraft thing is a big deal. They likely don't believe it's true or don't understand what's going on. This reduces the DC by -2.)

SARA: Alright Paul, you start asking around at the tav-

ern, buying a few drinks. The customers know about the incident but they don't see why it's so important. They think it's all hooey and that the girl had a nervous breakdown after her parents died and orphaned her and her little brother. Roll.

(Notice how Sara ad-libs a bit here. To resolve this, Sara rolls 3d6-2 and 1d20-2 -- the adversary die also modified -- and takes the highest result. She gets a modified "3" on the adversary Die and modified "13" on the 3d6-2. The DC for the check is 13. Paul has no Personality modifier and no Socialize skill bonus, so he rolls a straight d20.)

PAUL: I got a 12...

SARA: *(points at her dice)* 13.

PAUL: I'll spend a Luck point.

(Paul spends one point of Luck. He succeeds because the lowest result he can get is a 1. Remember skill checks get a +1d4 on a Luck spend.)

SARA: Cool. One of the customers of the bar points to a short, blonde-haired boy that's helping out around the tavern. "See him?", he says. "That's her brother. He probably knows well enough if she's a witch."

(Sara, again, has an idea who would have information about weirdness in the area and chooses option #4 on the Carousing DC and Cost table. To set up the DC, she needs to roll 3d6. It will cost 3d12 shillings.)

SARA: *(Rolling 3d12)* This isn't common knowledge, Alec. It's going to cost you 28 shillings.

ALEC: What?! Are you kidding?

SARA: No. You're funding a drinking game for a group of rough-looking locals. What do you want to do?

ALEC: I don't have that much money. Paul, can I borrow some of yours?

PAUL: Sorry, man, I've only got a few coppers left.

ALEC: *(sighs)* Alright, bring it on.

(Because Alec can't pay the cost of Carousing, Sara now rolls on the Carousing Mishaps table. She rolls a d20 and gets a "5". Archimedes acquires a contact but the contact will disappear over night.)

SARA: You're in luck. Once the drinking mellows out, an old man pulls you aside and tells you he knows something. He says his name is Samuel and he'll talk to you tomorrow midday at the churchyard.

ALEC: Why doesn't he want to talk now?

SARA: Because he might say things that present company wouldn't want to be heard.

ALEC: Ohhh-kay.... So I guess we're done?

SARA: For the night, yes. Jenn, are you searching the abandoned house?

JENNIFER: Yes. What do I roll?

SARA: A d20 plus your Intelligence modifier.

(Sara rolls 3d8 and the adversary die to establish her DC. She rolls a 10 on the 3d8 and a 1 on the adversary Die. The DC is 10.)

JENNIFER: *(rolls a 14 with her Intelligence modifier of +2)* I've got a 16.

SARA: Great! You find a journal in a cigar box hidden beneath a mattress in one of the rooms. It appears to belong to a girl with the same name as the girl accused of witchcraft.

JENNIFER: So this is her house!

SARA: Could be...

JENNIFER: Awesome, here I am. Stuck all alone in witchy McWitch house. Thanks, guys!

SARA: Alright, so David. Desmond is heading to the church to get to the archives?

DAVID: Yep.

SARA: You arrive and the village priest looks a bit frazzled. He explains that his daughter's been very ill. He is not sure that visitors are a good idea.

DAVID: Oh. I ask if I can examine her. I tell him who I am and that I'm a doctor.

SARA: Okay, roll Socialize. And add +4 to the roll for your occupation.

(Sara is winging it. So she picks up 3d8 to roll the DC. She rolls a 9. David's final roll is 13.)

SARA: The village priest allows you in.

DAVID: I check out the daughter.

SARA: She's covered in a cold, clammy sweat. She looks deathly pale. She's lost in waking visions and non-reponsive to aural or visual stimuli. David, roll an Intelligence check.

(Technically, this examination is a Searching action. Sara rolls 3d8 and the adversary die to establish her DC. She rolls a 9 on the 3d8 and a 10 on the adversary Die. The DC is 10. David rolls an 18 on the die with no modifier.)

DAVID: What did I find out?

SARA: Well, Desmond is certain that the girl is terminally ill. But after some lengthy examination and blood sampling, Desmond is also certain that this disease is not natural.

DAVID: Vampires?

SARA: No, you're sure it's not vampire sickness.

DAVID: Witchcraft?

SARA: Maybe.

DAVID: I tell the village priest and his wife.

SARA: They thank you for that information. They suspected as much but appreciate the conclusiveness of your findings. The village priest says they are heading to Klausenburg the day after tomorrow to see a specialist. Someone in the Church who is highly skilled in these matters.

DAVID: I tell them I think that will be a good idea. And I ask about the archives.

SARA: The village priest says to come by tomorrow and he'll introduce you to the caretaker. He says he'll make sure to tell the caretaker to give you access to the archives while he's away.

DAVID: Cool.

SARA: So that's the first day of the investigation. I'm going to roll to see if any events happen tomorrow. I assume you all are convening to put together the clues you've gathered.

JENNIFER: I think that's a good idea. So guys...

(While the group discusses their plan of action for Day #2, Sara rolls on the adversary die on the Events table. She rolls a 7, which means the villagers are going to be in an uproar sometime this evening or tomorrow. Sara decides on the fly that this is going to be due to a spell the burgomeister's wife is casting.)

The group devised a plan for Day 2. Josephine decided to interview the little boy. Desmond wanted to return to the village church and research the archives. Archimedes was heading to the churchyard at mid-day to meet with the old man he met in the tavern. And Pieter was going to hang back at the house and research the diary which Josephine found. That makes Josephine's action an interview, Desmond's action a research, Pi-

eter's action also a research, and Archimedes stuck getting hung out to dry.

As a result of the event, Sara will run a scene in the town square with Archimedes under threat of being hanged for the old man's disappearance. Following that, the villagers will burst into the house and take the girl's diary away from Pieter. The villagers will burn the diary and attempt to drive the party away from the village. The burgomeister will intercede on behalf of the party. But that might not go well.

Investigation continues in this fashion until three events that advance the vampiress' plan are rolled or the village priest leaves for Klausenburg. Sara could, in theory, delay the priest's departure to give the party

more time if she wanted to. Or not. It depends on how the Investigation phase is going.

Assuming the trigger event happened right now, the group might deduce: "The girl is really a witch and she's gone off into the forest to meet with a coven and sacrifice her little brother. She's bewitched the town and trying to raise her parents back from the dead".

An entertaining guess, no doubt. But it falls way short of any discoveries listed earlier. So the vampiress' adversary die would remain a d20. When Sara reveals that the adversary die did not change, it should fill the group with a sense of dread. Not only were they wrong. But they were completely wrong. And they will have to face a full-strength adversary.

IN-BETWEEN ADVENTURES

Sometimes what happens when the characters aren't adventuring can be just as interesting as the dungeon itself. We hope that's not always the case. But there are times when activity back in the civilized world can make for an interesting evening of play. *Transylvanian Adventures* offers a subsystem that can be used between adventures to keep the fun going.

Following an adventure, roll on the *Time Between Adventures* table to determine how long it's been since we last saw the characters. Make sure to heal up ability scores and hit dice according to the amount of time the party has been inactive. Then determine what the characters are working toward in their "off time" and roll on the appropriate tables, accounting for the amount of money they are willing to invest in the activity. As a final step, re-roll the characters' maximum hit points using their current hit dice and get ready for the next adventure!

NO REST FOR THE WICKED

Here's what you do between adventures...

1. The party rolls on the Time Between Adventures table to determine how long they have before the next adventure
2. Each character re-rolls maximum hit points. This becomes the maximum hit point value for the next Adventure.
3. Each character recovers as many damaged ability score points as the Time Between Adventures table result allows.
4. Each player decides whether her character will pursue Magical Research, Attend to Mundane Matters, or Party Like It's 1899.
5. Each player assigns an amount of money in guilders towards this pursuit. This money is spent no matter the results from the following steps. At best, you might recoup half of it (rounded down).
6. Each player makes a roll for *Very Bad Things* and assesses the result (if any) towards the next roll.

7. Each player rolls to pursue Magical Research, Attend to Mundane Matters, or Party Like It's 1899.
8. Characters who are penniless or poor cannot Attend to Mundane Matters and must, instead, roll on the Eating Gruel table.

TIME BETWEEN ADVENTURES

Roll a d20 and add the party's level to find out how much time has taken place between the end of the party's last adventure and the start of this one.

d20 + Party Level	Length of Time
1-8	1 week
9-12	2 weeks
13-14	1 month
15-16	3 months
17-18	6 months
19-22	1 year
23-25	2 years
26-27	5 years
29+	A decade

SPENDING YOUR TIME OFF

Here is where you determine what you want to do between adventures. First, decide which of the following tables you'd like to roll on: *Magical Research*, *Attend to Mundane Matters*, or *Party Like It's 1899*. Then determine how many guilders you are willing to spend on this pursuit from the money you have on hand following the last adventure.

After assigning a monetary expenditure, you roll to see

if Very Bad Things have happened to complicate the character's In-Between Adventures vocation. After assessing any Very Bad Things that might come up, you roll on the table corresponding to how you'd like to spend your time between adventures.

Note that spending bonuses for the tables are divisible by 50s and 100s. There's no use spending 51g or 110g because bonuses are always rounded down. It's wise to round off expenditures to easily divisible numbers.

After determining the outcomes of the tables below, recalculate your maximum hit points using the hit dice your character currently has. Then roll your wealth to determine how much additional money you have at the start of the next adventure. The tables below might affect either your hit dice or your wealth for the following adventure, so it's best to roll those after determining the effects of the In-Between Adventures tables.

VERY BAD THINGS

The life of a monster hunter is hard. You know things other people don't. You fight things other people couldn't even look at. A monster hunter is constantly embattled with forces that threaten the world around them and are inconceivable to those whose lives you save.

The Very Bad Things table lists the side effects of the monster hunting lifestyle. Fighting the forces of evil wears on a character's psyche and inevitably spills over into the character's "real" life.

To determine if a Very Bad Thing has happened to a character, roll a d20. If the roll is equal to or lower than the character's level, consult your d20 roll on the Very Bad Things table. If the roll is higher than the character's level, nothing too bad happened to them.

Note that many of the results on the Very Bad Things table apply a die shift to the roll on the In-Between Adventures table that the player has chosen. If a Very Bad Thing negates a roll on the In-Between Adventures table, the character regains one-half the money put toward the table roll (rounded down) unless stated otherwise on the Very Bad Things table.

VERY BAD THINGS TABLE

What Happened	Effect
1 Re-living The Horror You are afflicted with waking visions of the horrors you have seen, constantly forced to relive them over and over.	Take a -2 die shift on your In-Between Adventures table roll.
2 Guano Crazy You are overcome with crazy impulsiveness, foregoing all responsibilities to immerse yourself in wanton hedonism.	You roll on the Party Like It's 1899 table and spend all of your money in doing so. Any relationship you have that is threatened is automatically broken.
3 Hurting The Ones You Love You grow increasingly irritable and aggressive, lashing out at those closest to you.	Your closest relationship is threatened or broken if already threatened. You have a -1 die shift on your In-Between Adventures table roll.
4 Nightmares Of Mine You cannot sleep. Your dreams are filled with horrifying visions of the terrors you have seen.	You have a -1 die shift on your In-Between Adventures table roll. You can only heal one-half (rounded down) of the ability score points you could normally heal In-Between Adventures. You must re-roll your max hit points with a -2 die shift to your hit dice.

<p>5 <i>Sleep It Off</i></p> <p>You simply can't wake up and sleep for days at a time.</p>	<p>You have a -1 die shift on your In-Between Adventures table roll.</p> <p>Your closest relationship is threatened or broken if already threatened.</p>
<p>6 <i>I'm Not Crazy</i></p> <p>Your trauma expresses itself in threats of violence against those close to you or suicidal actions on your part. Your loved ones fear for their safety (and yours) and have you locked away in an asylum.</p>	<p>All of the money you have on hand was spent on your care. The Judge should assign suitable care based on how much that was.</p> <p>You do not get to roll on an In-Between Adventures table.</p> <p>Your closest Relationship is threatened or broken if already threatened.</p>
<p>7 <i>Wander The Earth</i></p> <p>You simply cannot immerse yourself in the mundanities of the mortal world. You pack your things and disappear.</p>	<p>You spend all of the money you have on hand wandering.</p> <p>You do not get to roll on an In-Between Adventures table.</p> <p>Your wealth is permanently lowered by -1 level.</p> <p>Any true love or marriage relationship you have is threatened or broken if already threatened.</p> <p>Any other threatened relationships you have are also broken.</p>
<p>8 <i>Out To Get Me</i></p> <p>You see occult symbology and conspiracy behind even the most trivial details. You cannot be convinced that you aren't under some form of curse or the focus of a conspiratorial plot.</p>	<p>Your closest relationship is threatened or broken if already threatened.</p> <p>Your wealth is temporarily lowered by -1 level because you have spent so much on protecting yourself and your family.</p> <p>You have a -1 die shift on your In-Between Adventures table roll.</p>
<p>9 <i>Seen A Ghost</i></p> <p>You are visited by the ghost of a former friend, rival, adversary, or lover. This individual haunts you for a time and plays on your fears by insinuating that a reunion is pending.</p>	<p>You have a -2 die shift on your In-Between Adventures table roll.</p>
<p>10 <i>Penpals</i></p> <p>Someone begins writing to you, asking for assistance in dealing with the psychological trauma of an experience with monsters. This may or may not be someone you know.</p>	<p>You establish a relationship with this NPC if one does not already exist.</p> <p>You have a -1 die shift on your In-Between Adventures table roll.</p>
<p>11 <i>The Intern</i></p> <p>An NPC hounds you for training in fighting the forces of darkness or learning the secrets of magic. This may or may not be someone you already know. Ultimately, you relent and take this person on as a Student.</p>	<p>You establish a relationship with this NPC if one does not already exist.</p>

LIFE OUTSIDE THE DUNGEON

Transylvanian Adventures characters are assumed to have a life outside of adventuring and fighting monsters. This is reflected in the results of the In-Between Adventures tables. Here are a few items that can be created, threatened, and destroyed from table results.

RELATIONSHIPS

Relationships are the close, inner circle of a character's life. These are mentors, family members, lovers, and best friends. A player can build a relationship with any NPC, given the Judge's approval and a plausible reason for doing so. During an adventure, a character gets double efficacy for all Luck points spent when performing an action to help out an NPC with whom the character has established a Relationship. So the character gets a +2 or +2d4 for every Luck point spent as long as the character is performing an action to defend, rescue, or otherwise aid the NPC.

Relationships can be *threatened*. Most often this happens as a result of the tables in this chapter. When a relationship is threatened, the character has a -1 die shift to his hit dice at the start of the next adventure. So a character with a threatened relationship and 3d8 hit dice would roll 3d6 to establish his maximum hit points at the start of the next adventure. This effect is not cumulative. A character with 3 threatened relationships will suffer the same ill effects as a character with 1 threatened relationship.

Threatened relationships can be healed by Attending to Mundane Matters following the next adventure, rescuing the NPC, or aiding the NPC in the way detailed on the table result which threatened the Relationship.

A threatened relationship that is again threatened in a subsequent table result is *broken*. A relationship is also broken when the NPC with whom the character shares the relationship dies. When a relationship is broken, the character takes 2d4 points of Luck damage. 1 point of this Luck damage is permanent.

TRUE LOVE

True love is a special kind of relationship. A character may fall into true love as a result of the In-Between Adventures tables. A character may only be in true love with one NPC at a time.

A character may find true love with multiple NPCs over a lifetime. Because true love is so unique, it offers powerful benefits. But when true love is threatened or broken, the character suffers gravely.

WHEN IN TRUE LOVE, THE

CHARACTER RECEIVES THE FOLLOWING BENEFITS:

- ✖ **The character's hit dice are at a +1 die shift.** A character in true love with 3d8 hit dice would roll 3d10 when determining her maximum hit points at the start of each adventure.
- ✖ **The character gets one "d30 re-roll" per adventure.** This means the character can re-roll the result of any one action die roll during an adventure, using a d30.
- ✖ At the start of each adventure, the character's **base Ruin is considered 2 points lower** than it actually is. So a character in love who has the default base Ruin of 1 will start an adventure with a base Ruin of -1. A character whose base Ruin has been permanently increased to 3 would start an adventure with a base Ruin of 1.

WHEN TRUE LOVE IS THREATENED, THE CHARACTER SUFFERS THE FOLLOWING CONSEQUENCES:

- ✖ The character receives no benefits from the relationship.
- ✖ The character takes a **-1 die shift to her hit dice** when rolling maximum hit points at the start of the adventure.
- ✖ A true love that is threatened may be repaired by meeting the requirements set forth in the table result that threatened the relationship or Attending to Mundane Matters before the next adventure.
- ✖ True love is considered broken when a threatened love is further threatened, when the object of the character's affections dies, or is otherwise removed from play. A threatened true love that is again threatened in a subsequent table result is broken.

WHEN TRUE LOVE IS LOST, THE CHARACTER SUFFERS THE FOLLOWING PENALTIES:

- ✖ The character's **base Ruin is permanently increased by +1.**

- ✧ The character becomes *heartsick*. This manifests itself as **1d3 points of ability score damage to every ability score except Luck, which takes 2d4 points of damage**. 2 points of the damage to Luck is permanent. Otherwise, this ability score damage is not permanent and can be healed over time.
- ✧ In addition, the character **cannot recover or spend Luck again** until either the ability score damage is fully recovered or the character has avenged his lost love. The vengeance part assumes that the character's true love was slain by a monster, rival, or adversary. Vengeance is not possible if the true love was lost by neglect or the character's foolhardy actions.

MARRIAGE

Characters may find themselves wedded to an NPC. A character's spouse does not have to be a true love. A character can be married to any NPC, if the character is not already married. Following matrimony, a relationship (see above) is established and confers additional benefits as follows:

- ✧ A Married character receives a **+2 to all In-Between Adventure rolls for Attending to Mundane Affairs** for as long as the marriage relationship is not threatened.
- ✧ The character's **wealth rating is increased by +1** while married, unless the spouse's wealth level is two or more levels below the character's wealth rating.
- ✧ A character married to his true love gets a +4 to avoid any effect that would threaten his relationship with his spouse. If the threatening roll is an ability score check -- such as roll under his Personality score on a d20, the character adds +4 to his current Personality score before attempting the roll. If the threatening roll is a normal skill check with a DC, the character adds +4 to his skill check.
- ✧ A character married to an NPC that is not her true love gets a +1 to avoid any effect that would threaten his relationship with his spouse for every 5 years (rounded down) she has been married to the NPC. If the threatening roll is an ability score check -- such as roll under his

Luck score on a d20 -- and the character has been married for 11 years, the character adds +2 to his current Luck score before attempting to roll under it. If the threatening roll is a normal skill check with a DC, the character adds +2 to her skill check.

A marriage relationship broken by any circumstances besides the death of one of the spouses signifies a separation or divorce. In addition to the usual penalties for a broken relationship or true love, a broken marriage **permanently lowers the character's Wealth by -1 level**. In addition, the Judge may take **one item of her choice from the character**. This is an item that the former spouse has taken from the character out of spite. It should be fairly important to the character and more than likely will wind up in a rival or adversary's hands.

KIDS

Children born out of wedlock confer no bonuses or benefits. Children born in wedlock, however, create a Relationship between the character and her child with the following benefits.

- ✧ The child immediately has a relationship with the parent that confers the same benefits listed above.
- ✧ The relationship between parent and child **can be threatened but never broken**, unless the parent or child dies.

A character cannot have more than one child with an NPC per year. A character who has more than 4 children (including those out of wedlock) has his wealth lowered by -1 level. A character who has more than 10 children (including those out of wedlock) has his wealth lowered by an additional -1 level.

FAMILY TIES

At the Judge's discretion, a character may extend the same benefits of a parent-child relationship to another NPC to whom the character is close. Most often, this would be a twin, sibling, or close cousin. The differentiator between these relationships is that they may be threatened but never broken, except by death.

ASSETS

Assets represent the character's material holdings. As-

sets may be acquired through adventuring or increasing wealth, even temporarily. The number of assets a character has is based on the character's wealth, according to the following table.

Wealth Level	Number of Assets
Penniless, Poor	0
Working-Class	1
Lower Middle-Class	2
Middle Class	3
Well-Off	6
Rich	10
Filthy Rich	15

BENEFIT OF ASSETS

Assets give various benefits depending on what type of asset it is. A horse, for example, gives the character a horse to ride. A stable would give the character horses and a carriage. Benefits are listed in the Types of assets table below. When a character's Assets are threatened or his wealth level is temporarily reduced, an asset of comparable value is put at risk. If the asset is lost or wealth level is permanently lowered, the asset is gone for good.

Note that a character must have a place to live. Penniless characters are homeless, unless they can successfully manage their mundane matters to find lodging between adventures. A character who has no place to live cannot heal hit points, hit dice, or recover ability score damage. A character in this situation must roll current hit dice at the start of an adventure and take the *lowest* total between the characters' current hit points and the result of the hit dice roll.

TYPES OF ASSETS

Type	Points	Description	Benefit
Squalor	1	This is a roof over your head for which you pay rent every month. Presumably enough for a small family, a lab, or a library. But only one. Hosting homeless party members or ailing family members will threaten any Relationship you may have with other occupants.	You have a place to crash. You can heal and roll hit dice normally.
Home	2	This is an ample housing situation to which you have some degree of entitlement -- either through ownership, family contacts, or a long-term lease agreement. This is big enough for a small family and either a lab or a library. Hosting homeless party members or ailing family members will threaten any Relationship you may have with other occupants.	You have a place to crash. You can heal and roll hit dice normally.
Estate	3	This is a townhome in a city or small manse which you own. It is big enough for a lab, library, and several family members. Homeless party members may stay here. But long-term stays by homeless party members will eventually threaten relationships with other occupants.	You have a place to crash. You can heal and roll hit dice normally.

Grounds	2	Requires an estate. This turns an estate into a mansion. Basically, it takes an estate and adds gardens, a groundskeeper, and a large expanse of land that the character can use at his leisure. This offers a degree of privacy and enough room to house family members and homeless party members for an extended length of time.	Ignore any In-Between Adventures result where your home has been sacked. If you have grounds, home intrusion of that sort is no longer possible.
Library	2	This is a collection of rare tomes that you can use to research monsters, folklore, and magic.	You get a +2 to research rolls, including magical research In-Between Adventures, when using your library.
Lab	1	This is a laboratory where potions can be concocted and experiments conducted.	You get a +2 to spellchecks to create potions when using your lab.
Family Name	1	You have a good family name, which is well-respected.	If applicable, you use spend your Family Name on a skill check, just like a Luck point, once per adventure.
Title	2	This is a low-ranking noble title, like a knighthood or a barony.	You get a +1 to any Personality checks where your title is applicable.
Greater Title	4	This is a high-ranking title like a duchy or marquis.	You get a +2 to any Personality checks where your title is applicable. You can also use your title to have people arrested and to get out of trouble.
Reputation	2	You are well-respected in your field.	You get a +2 to any Intelligence checks where your reputation is applicable.
Swayback	1	This is a mule, donkey, or infirm horse that you may use for transportation. It is assumed you have stablery for your animal at a low-rent stable or nearby farm, who also uses your mount as a pack animal.	You can ride a horse, albeit a slow and stubborn one.
Horse	2	This is a fine steed that you may use for transportation. It is assumed you have stablery for your animal at a stable or nearby estate.	You can ride a horse.
Stable	4	Requires an estate and grounds. A stable allows a character to have a horse and buggy that can carry 2 characters, a carriage that can carry up to 3 characters or up to 4 fine riding horses.	You and your friends can ride horses, if you have access to your stable.

Examples

Oliver's character, Gnorri, has a wealth level of working-class. This gives him 1 asset. Because it makes no sense at all to have anything else without a roof over his head, Gnorri's asset is squalor. Gnorri rents a flea-ridden apartment near the party's base of operations. Jennifer's character, Camilla, is filthy rich. This gives her 15 assets. She gives Camilla an estate (3), grounds (2), a stable (4), a family name (1), a title (2) and a second estate (3) she uses when visiting London.

MAGICAL RESEARCH

Using one's spare time on magical research may help you find or create new spells or rituals. In order to roll on the Magical Research table, your character must be able to cast magic -- ritual or otherwise. If so, determine how much money your character wants to spend on magical research. Then roll a d30 on the Magical Research Results table below and add +1 for every 100g spent. If a character cannot spend at least 50g, apply a -2 to the roll on the Magical Research Results table.

Successfully researching a new spell gives a character the opportunity to learn the spell as per the rules on p. 315 of DCC RPG in the section under "Learning new spells with level advancement". If the researched spell is a ritual and the character cannot learn a new spell or

does not wish to wait for a new level to acquire a new spell slot for the researched spell, the character may take the ritual as a "one-off". This means the spell or ritual can be cast once and only once. One-off rituals do not count against the character's known spells.

Characters who have no known spell limit can only research and learn one-off rituals. A character who is not a Polymath or Theorist can only research one-off rituals. More information on rituals, one-off rituals, and other details of using magic in *Transylvanian Adventures* will be featured in the third volume, *The Transylvanian Grimoire*.

When the tables below mention rolling a Luck check, they mean rolling a d20 against the character's current Luck score. If the roll is equal to or below the current Luck score, it is successful. If the roll is higher than the current Luck score, the Luck check is unsuccessful.

MAGICAL RESEARCH RESULTS TABLE

Roll a d30 and add +1 for every 100g spent on Research.

Subtract -1 if less than 50g is spent on Research.

1-17	Whoops! Roll on the Magical Research Mishaps table.
18-19	You earn 1 XP for your efforts and make some headway on magical research. But you find no new rituals or spells.
20-21	You successfully research a random 0-level spell. 0-Level spells and rituals for the DCC RPG will be introduced in <i>The Transylvanian Grimoire</i> .
22-23	You successfully research a random 1st level spell.
24	You earn 1 XP and get a +1 to spellchecks for the duration of this adventure with the one random spell that you researched.
25-27	You earn 2 XP and successfully research a random (1) 0, (2-4) 1st or (5-6) 2nd level spell.
28	You earn 2 XP and are persuaded to postpone your magical research to give a lecture. If you roll your Personality score or below on a d20, you acquire a follower who will work as your assistant for room and board.
29-30	You earn 1 XP and can either choose a 1st level spell or randomly select a (1-3) 1st, (4-5) 2nd, or (6) 3rd level spell.
31	You earn 3 XP and can choose a permanent +1 to all spellchecks with a randomly determined Known Spell or re-roll the Mercurial Magic effects for a spell of your choice.

32	You earn 3 XP and receive a research grant from a mysterious patron. Your wealth level is increased by one until the start of the adventure after this one.
33-34	You earn 1 XP and can choose a 1st or 2nd level spell or randomly select a (1-4) 1st, (5-7) 2nd, (8-9) 3rd, or (10) 4th level spell.
35	You earn 4 XP and have been elected (1) Grandmaster, (2) Secretary, (3) Treasurer, or (4) Head of Research for a secretive group of magically-inclined individuals.
36+	You earn 4 XP and can choose a 1st, 2nd or 3rd level spell or randomly select a (1-5) 1st, (6-10) 2nd, (11-13) 3rd, (14-15) 4th, or (16) 5th level spell.

MAGICAL RESEARCH MISHAPS TABLE

d30	Result
1	Roll 1d10, applying your current Luck modifier to the result. Reference the result on the Major Corruption table from the DCC RPG or the upcoming Transylvanian Grimoire.
2-3	Roll 1d10, applying your current Luck modifier to the result. Reference the result on the Minor Corruption table from the DCC RPG or the upcoming Transylvanian Grimoire.
4	You fall for someone assisting in your research -- the housekeeper who is hired to help clean up, an apprentice, or the man who delivers your cadavers. These romantic overtones distract you from your research. Your relationship with any existing lover(s) is threatened. If you are not currently in an intimate relationship, roll a Luck check. On a success, your assistant is a true love. If not, the relationship falls apart before a connection is made.
5-6	You spend so much time working on magical research that you've neglected everything else. Roll on the Mundane Mishaps table.
7	You return with an armful of research materials to find that your laboratory has been foreclosed, condemned, or you have been evicted. You have been so absorbed in your research that you have forgotten to pay your taxes, rent, or mortgage. Roll a Personality skill check with a DC of 12 (3d6). A success indicates that you must pay 3d6 x 10 guilders in fines beyond what you paid for magical research. A failure means your wealth level is permanently lowered by -1 level. You earn 4 XP. If you have an estate and grounds, ignore this result and take 1 XP instead.
8-9	The burden of your studies has taken a toll on your finances. Roll a Luck check. If successful, you lose all the current gold that you have. If not, your wealth level is permanently lowered by -1 level. You earn 2 XP.
10	One of the tomes you obtained for research is cursed! You are at -2 for all spellchecks and must roll on the Mercurial Magic table each time you roll an odd number on a die for any skill check, saving throw, or spellcheck. You earn 3 XP.
11	Your personal power hits an ebb. You suspect a binding spell has been placed upon you. But who would do such a thing? For this adventure, you must roll a Luck check with each casting or the spell fails to work. You earn 4 XP.

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- 12** You succeed at researching a spell or ritual of the Judge's choosing but at a cost. A strange visitor called upon you one midnight and offered you the secrets to the magic you sought but asked for something in return. The visitor wants: (1) something that is or will come to be in your possession, (2) to age you 1d10 years, (3) for you to kill someone of his choosing, or (4) for your magics to have no effect on him or his kind. The visitor is either a demon or a fae. Your end of the agreement goes into effect at the end of this adventure.
-
- 13** A poltergeist or phantasm has taken up residence in your laboratory as a result of your research. The ghost died from: (1) untimely illness, (2) murder, (3) sentenced to death rightfully, (4) sentenced to death wrongfully, (5) house fire, or (6) magic. You earn 2 XP.
-
- 14** Shades of the demonic planes have been attracted to you. For the next adventure, you are treated as if you had a Luck score of 3 for purposes of Luck checks and determining who monsters attack. You earn 3 XP.
-
- 15** Ka-blooeey. Your laboratory (and the better part of any neighboring structure) is destroyed. You must come up with 1d6 x 100 guilders to cover the damages. If you cannot pay for the damages, you go into debt with a loanshark, crime lord, rival, or the local government. Roll a Reflex save with a DC of 8 (3d4). If you fail, you take 2d4 damage to Agility and Strength. This damage is not permanent.
-
- 16** You successfully research a spell of the Judge's choosing -- or so you think. The Judge allows you to think you succeeded but will roll on the Mercurial Magic table whenever the spell is cast and double the effect of the result listed. You earn 2 XP.
-
- 17** You black out. Roll a Fortitude save with a DC of 10 (3d6). If you fail, you take 1d4 points of Stamina damage. If you succeed, you take no damage. One of your party members discovers you lying on the ground with your eyes rolled back in your head. You anticipate you've been that way for 1d24 hours. The walls of your laboratory are scribbled with arcane symbols in a language you've never seen before. You earn 1 XP.
-
- 18-19** Flash! Bang! A magical whoops leaves you in a dreadfully sorry state. You take 1d4 points of Strength or Agility damage (your choice). You earn 3 XP.
-
- 20** You contract some sort of astral disease. The manifestation of this disease is: (1) Your skin slowly turns ashy and grey, (2) You develop an itchy rash from which small black hairs or spines can be pulled, (3) You can feel and see black insects crawling beneath your skin, or (4) Your skin cracks and bleeds unless submerged regularly in warm water. The disease begins in a small portion of the body like a finger and slowly makes its way to the rest of the body. It is magical in nature but non-fatal. Roll a Luck check at the start of each adventure. If the Luck check is not successful, you lose one point of Personality permanently. This continues until you find a way to identify and cure your malady. You earn 4 XP.
-
- 21** Zzzzzap! Something goes terribly wrong and one of your hands is magically burned. The hand appears blackened and is painful to use. It can be healed by magic but is a supernatural wound that will not normally heal. You take 2d3 points of Stamina damage and one point of Ruin. You are at -4 to any actions that use the hand (which should not be your primary hand). You are at -2 to any actions that use both hands. You earn 3 XP.
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- 22** You earn 2 XP. You are incredibly close to making a discovery when some angry locals show up at your house with torches and pitchforks. Roll a Personality skill check with a DC of 12 (3d6). If you succeed, you convince them they have the wrong sorcerer and they go on their merry way. As an added benefit, you get to finish researching the spell. If you don't succeed on the skill check, your house is burned to the ground and you are tarred and feathered. If you have an estate and grounds, the DC for this skill check is lowered to 8 (3d4).
-
- 23** Some local kids disrupt your research by throwing a rock in your window or sneaking into your house and messing something up. As a result, some vile creature is set loose and you have to contain it pronto. Roll an Intelligence skill check with a DC of 13 (3d6). If successful, the creature is stopped. If not, the local kids are torn to shreds and the creature escapes. You may be suspected in these brutal murders. You earn 2 XP.
- Ignore this result and take 1 XP if you are conducting your research on an estate and grounds.
-
- 24** The locals are fed up with your strange goings on. A mob confronts and attacks you, leaving you for dead somewhere. You awaken with all your possessions gone and your maximum hit points reduced by -4 for this adventure. You earn 2 XP.
- Ignore this result and take 1 XP if you are conducting your research on an estate and grounds.
-
- 25** Someone's been digging up bodies in the graveyard and the authorities think it's you. Roll a Personality skill check with a DC of 10 (3d6). If you succeed, you're okay. Otherwise, you're in jail until one of the party members can get you out. Roll a random NPC for a cellmate. You earn 1 XP.
-
- 26** A gruesome murder has occurred and the authorities want your help in divining who might've done it. Roll an Intelligence skill check with a DC of 10 (3d6). If successful, you can tell them one thing about the murderer (roll it on the random NPC table). When you get back to your house, however, it has been ransacked and one possession of the Judge's choice is missing. You earn 2 XP and 1d4+10 guilders. If you are conducting research on an estate and grounds, your home is not ransacked and you lose no possessions.
-
- 27** Your research is cut short by a nasty case of the flu. You start out this adventure with your maximum hit points reduced by -4. You earn 1 XP.
-
- 28** You are notified that a (1) relative, (2) close friend, (3) mentor, (4) former travelling companion, (5) buddy from back home, (6) former lover has died. The information you receive indicates (1) the death was under suspicious circumstances, (2) they left you 2d20 x 100 guilders, (3) they left you an old pet, (4) they wrote to tell you they felt they were under threat from supernatural forces. You have to cut your research short to attend a funeral. You earn 1 XP.
-
- 29** A rival academic comes to town and challenges you to a debate. Roll an Intelligence skill check with a DC of 12 (3d6). If you succeed, you win the debate but earn the ire of the rival academic, as well as 2 XP. If you fail, you look foolish, gain no XP, and have lost the reputation asset -- if you had it. The reputation asset can be restored later by Attending to Mundane Matters.
-
- 30** A rival sorcerer or organization attempts to thwart you in your studies. They either summon a monster, create a monster, or send cultists/thugs to attack you. Roll a random encounter and then a Strength skill check with a DC of 12 (3d6) + the number of hit dice of the opponent. Add your level to your roll. If successful, the attack is thwarted but your research is ruined. If the check is not successful, your house is trashed, you take 1d4 points of Stamina damage, and the Judge picks one item of yours that the attackers take back to your rival. You earn 3 XP.
- If you are conducting your research on an estate and grounds, ignore this result and take 1 XP.
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ATTEND TO MUNDANE MATTERS

Characters who are not penniless or poor can spend their time between adventures tending to worldly matters. First determine how much of the character's current money you would like to spend on mundane affairs. Then roll a d30 and add +1 to the roll for every 50 guilders spent, consulting the Mundane Results table below. You may choose any result at or below the one you rolled. So if you rolled high enough to improve a threatened relationship but had no threatened relationships, you could choose an XP reward instead.

Characters who are penniless or poor have no mundane affairs to attend. They must follow the guidelines listed under Eating Gruel table below.



ALL IN THE FAMILY

With results that specify a family member, use following table to determine what type of family member it is. Roll a d12 for a close relative and a d24 for a distant one. Re-roll for results that don't make sense or have some fun and find a way to make nonsensical results work. For example, maybe a youthful tryst produced a child. Or maybe the character has a sibling or twin of which she was unaware.

Roll	Result: Roll d12 for a close relative and d24 for a distant one
1	Son
2	Daughter
3	Spouse
4	Twin/Triplet
5-6	Sibling
7	Mother
8	Father
9	Grandmother
10	Grandfather
11-13	Niece/Nephew
14	Uncle
15	Aunt
16-18	Cousin
19	Great Aunt
20	Great Uncle
21-22	Second Cousin
23-24	Cousin Twice-Removed

MUNDANE RESULTS TABLE

Roll 1d30 and add +1 for every 50g spent. You may select any result at or below the result rolled. On a

modified roll of 23, for example, a character could gain Luck, repair a relationship, or take 1 XP.

Result: Roll d30 and add +1 for every 50g spent

1-17 Roll on the Mundane Mishaps table.

18-19 You receive 1 XP.

20-21 If your current Personality score is 10 or higher, you may repair one threatened relationship.

22 You gain 2 points of Luck. But Luck cannot exceed your maximum Luck score.

23-25 You repair or rectify one asset-related issue.

26 If your current Intelligence score is 12 or higher, you have your wealth temporarily increased by your Intelligence modifier until the start of the adventure after this one. This means your wealth will be temporarily higher for your next In-Between Adventures roll. If you are already filthy rich, you can temporarily take on assets with a total cost equal to your Intelligence modifier, instead.

27-29 You repair a threatened relationship, regardless of Personality score. Or you may solidify an existing true love or relationship with marriage or kids.

30-31 Rest and relaxation did you well! When re-rolling maximum hit points, give your hit dice a +1 die shift.

32-33 Your wealth level is temporarily increased by one level until the start of the adventure after this one. This means your Wealth will be temporarily higher for your next In-Between Adventures roll. If you are already filthy rich, then temporarily take on a new asset with a cost no higher than 3.

34+ You receive 3 XP and recover 3 points of ability score damage (your choice which Ability Scores).

MUNDANE MiSHAPS TABLE

Roll an unmodified d24. When the table asks you to “roll a Luck check”, roll a d20 and refer to the character’s current Luck score. If the roll is equal to or below the current Luck score, the Luck check is successful. If the roll is higher than the current Luck score, the Luck check is unsuccessful.

d30	Result
1	A close family member falls deathly ill. You must spend another 1d6 x 25g in doctor’s bills to maintain the family member’s health. Not being able to pay is not an option. You go into debt with a loanshark, crime lord, or rival if you need to. You earn 2 XP.
2-3	A distant relative decides to move in for an extended visit. Roll a Luck check. If unsuccessful, the relative decides to join you as a 0-level assistant on the next adventure. If you succeed on the Luck check, the relative is called away beforehand. Roll on the Random NPC table to create the relative. You earn 1 XP.
4	A (1) great aunt, (2) grandmother, (3) great uncle, or (4) grandfather has fallen on hard times and needs to move in. Roll on the Random NPC table. You earn 1 XP. If you live in squalor, your relationship with anyone sharing your home is threatened. If you have no room in your home due to having a lab, library, and no extra space, these assets are in jeopardy and cannot be used until the relative leaves your home.
5	You get a message from an NPC with whom you have a relationship. The message suggests an adversary or rival from one of your previous adventures has been in contact with them. You suspect the NPC is in danger. Your relationship will be threatened until the NPC can be taken out of harm’s way. You earn 2 XP. If you have no relationships, you receive a threatening anonymous letter, instead, and lose -2 XP. XP loss cannot remove any level advancement but it does set you back for further advancement.
6	An NPC’s (1-2) spouse, (3) adult daughter or son, (4-5) sibling, or (6) parent has developed an inconvenient infatuation with you. Roll a Personality skill check with a DC 13 (3d6). If you succeed, the person’s infatuation goes on the back burner for a while. If you fail, the infatuation (1) flames out dramatically and causes a rift between you and any current romantic relationship or (2) the infatuated NPC feels scorned and decides to work against you and your loved ones secretly. If you have a relationship with the NPC to whom your admirer is related, it is immediately broken on a failed Personality skill check. If the Relationship cannot be broken, it is merely threatened. You earn 3 XP.
7	You earn 2 XP and fall in love with someone at first sight. If you are not already in true love, roll a Personality skill check with a DC of 13 (3d6). If you succeed, the relationship moves forward and blossoms into true love. If not, you have a brief exchange of glances with a potentially recurring NPC. If you are already romantically involved, roll a Will save with a DC of 13 (3d6). If you succeed, it’s cool. You manage to avoid temptation and remain true. If you do not succeed on the Will save, your lover or spouse discovers your dalliance and your relationship is threatened.
8-10	<p>You earn 1 XP and someone with whom you are romantically involved or someone who thinks that they are involved (or should be involved) with you wants to up the ante. A male NPC will ask the character to marry him in a very public fashion. A female NPC will suggest marriage and then her father will announce it at a public gathering as if the character had proposed. The character must make a DC 15 (3d10) Personality skill check to evade this situation without sore feelings or agree to the marriage.</p> <p>If the character is already married, this result signifies turmoil in the relationship as opposed to a Relationship moving into a more serious (and potentially unwanted) commitment. Roll a Personality skill check at DC 12 (3d6). If successful, you smooth it over. If unsuccessful, your marriage is threatened.</p>

11 You earn 1 XP.

If your character is a male, an NPC of the Judge's choice with whom you have had relations is pregnant and notifies you of such. If your character is a male who is romantically involved and the NPC who is pregnant is not your spouse or paramour, your Relationship with the spouse of paramour is threatened. The pregnant NPC will attempt to blackmail the male character with remarks that she will tell the character's spouse or lover of the pregnancy. If the character's spouse or lover finds out, the relationship or marriage will be broken.

If your character is female, a female NPC known to you is pregnant. There is a 2 in 6 chance that the circumstances of the pregnancy are scandalous -- as in out of wedlock or not the woman's spouse -- and the woman seeks your help which could threaten your wealth or any reputation or family name assets.

12 Your estate requires repairs totalling 2d4 x 100 guilders. You have until the start of the adventure after this one to come up with the money for these repairs or your Wealth will permanently drop by one level. You earn 3 XP.

13 Your family has fallen on hard times. Your wealth level drops by one level until the start of the next adventure -- meaning your Wealth will be at -1 level for the next roll on the In Between Adventures tables. You earn 1 XP.

14 Your stipend has dried up for this adventure. You do not roll any money from your wealth at the start of this adventure. You earn 2 XP.

15 An NPC shyster or bureaucrat, possibly working with a rival or adversary, is taking legal action against your estate for tax evasion, embezzlement, or some other false claim. Legal fees cost 1d6 x 10 guilders and you must make a DC 10 (3d4) Personality skill check or have your wealth permanently dropped by one level.

16 A loved one has gone missing. A rival or adversary has taken them. The Judge decides what it is the Rival or adversary wants and the relationship with the NPC is threatened. You earn 1 XP.

17 You earn 2 XP.

If you are a male character, an NPC of the Judge's choice with whom you are romantically involved is going to have your child. Roll a Luck check with a d14. If you roll your current Luck score or under on the d14, all is well. An odd success indicates a male child. An even success indicates a female child. If you roll over your current Luck score, something unfortunate occurs. If you rolled an odd success, the child did not make it. This will threaten your relationship with the mother of your child or break the relationship if it was already threatened. If you rolled an even success, the mother did not make it but the child did. This breaks the relationship with the mother. If you rolled a 14 and it was over your current Luck score, both mother and child failed to make it through childbirth.

If you are a female character, you may choose whether or not you want to have a child with the NPC to whom your character is married or romantically involved. If you want to leave it up to the dice, roll a regular Luck check. Try to roll your current Luck score or lower on a d20. An odd success brings a male child. An even success brings a female child. A failure indicates no child.

18-19 A relative or loved one who, up to this point, was believed to be uninvolved in the fight against the forces of darkness passes along a journal, lockbox, or other item that details her long history of hunting and slaying monsters. They give it to you under the pretense that they know you will keep it safe and they feel they are in danger now. Less than 24 hours later, the relative goes missing.

20-21 The locals get riled up about something and go on a late night rampage, causing 1d4 x 50 guilders in damage to your home. You earn 2 XP.

Ignore this result and take 1 XP if you have an estate and grounds.

22 A neighboring landholder is trying to take you to court over a civil dispute. Legal fees cost 1d4 x 50 guilders. Roll a Luck check. If successful, you defend your claim and the neighbor pays your legal fees. If unsuccessful, you pay the fees and your wealth is lowered by -1 level until you advance another character level. You earn 1 XP.

23 A relative of the Judge's choice dies unexpectedly. It might be natural causes. It might be foul play.

24 One item of the Judge's choosing goes missing after it is revealed that a close relative, friend, or confidant betrayed you. Your relationship with the betraying NPC is broken. If it cannot be broken, it is threatened. The Judge chooses which NPC betrays you.

25-27 A rival circulated a letter, essay or paper that calls your expertise into question. Roll a DC 12 (3d6) skill check of the Judge's choosing. If successful, you roast your rival in a rebuttal and the rival retains a grudge. If unsuccessful, you are hampered professionally and are at -2 to any occupation-related skill checks until successfully completing another adventure. You earn 1 XP.

28-30 Your focus on adventuring activities has strained your relationships with those closest to you. Roll a DC 12 (3d6) Personality skill check. If the skill check succeeds, your relationship stays at its current status. If not, your closest relationship is threatened. If already threatened, the relationship is broken. You earn 2 XP either way.

EATING GRUEL

Characters who have a wealth level of penniless or poor roll on this table instead of the Attend to Mundane Matters table. Even if your wealth level is only temporarily lowered to penniless or poor, you must roll on this table.

Roll 2d10. The amount rolled is the amount of your

living expenses in guilders. If you pay your expenses, roll on the Hard Work Pays Off table. If you don't have enough money to cover your living expenses, roll on the Grueling Mishaps table below. You cannot use money from other PCs to cover your costs. You either have the money or you roll on the Grueling Mishaps table.

HARD WORK PAYS OFF

Roll 1d6 on the table below if you are able to pay the full amount of the money owed from your daily living expenses. Add +1 for every 10 guilders paid.

Result: Roll 1d6 and add +1 for every 10g spent.

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|----|--|
| 1 | Hard work is good for the soul. You recover 1 point for an ability score that has been permanently damaged. |
| 2 | Sometimes Luck favors the hard working, you gain 1 Luck point. |
| 3 | You earn 1 XP and acquire a stray dog as a pet. The animal will not stop following you and wants desperately to be your friend. The dog is (1) old, (2) mangy, (3) emaciated, (4) missing a leg, (5) a puppy, (6) mistreated by previous owners, (7) blind in one eye, or (8) roll twice and combine the results. The dog gets a +4 to all Morale checks and gives a +2 to the Morale checks of any followers or retainers in the party. |
| 4 | Work was hard to come by but you got to spend time with the people closest to you. A relationship issue that might have been troubling you improves. You earn 1 XP. |
| 5 | You earn 1 XP and your work ethic impresses a co-worker to the point that he or she decides to join you as a follower. Your friend gets a +2 morale bonus and is willing to work for half of what another retainer might ask. |
| 6 | You perform an heroic act and earn the gratitude of a local family because you (1) pulled a child out of a burning house, (2) saved a family member from drowning, (3) recovered a family heirloom from a thief, or (4) helped to exonerate a wrongfully accused family member. This family is indebted to you and will go out of their way to help you at some point in the future. You earn 2 XP. |
| 7 | You earn 3 XP and a promotion for your hard work. Roll a Luck check. If you succeed, you'll be able to keep your job after this adventure and start the next adventure with a +1 boost to your wealth level. If not, you lose the job but get 1d8 shillings in severance. |
| 8+ | You earn 3 XP and receive word that a distant relative has left you a small fortune. Your wealth level is permanently increased by +2 levels. |

GRUELING MiSHAPS

Roll an unmodified d30 if you cannot afford to pay the amount of guilders rolled.

d30	Result
1-2	You are desperate for money and knowingly assist one of the party's rivals or adversaries in exchange for some coin. You receive three times the amount in guilders that you were supposed to pay. It's up to the Judge what you did and the secret is yours (and the rival's) until such time as the rival reveals it. You earn 2 XP.
3	You experience unlikely good times. Your wealth level is boosted by +1 level until the start of the adventure after this one. This means that you'll have a wealth level one level higher for the next In-Between Adventures session.
4-5	<p>You earn 2 XP and have fallen in love with someone of a higher station than yourself. To ultimately win their hand, you must improve your wealth by +1d6 levels. This is a true love relationship and your partner will wait for you until you gain enough wealth to be married or the relationship is broken.</p> <p>If you are already in love, married, or have an intimate relationship, your significant other leaves you for someone of +1d4 wealth levels higher -- instead of you falling in love with someone else. The marriage or true love relationship you shared was broken.</p>
6-8	<p>You earn 2 XP and have met someone you really, really love. Roll a Personality skill check at DC 10 (3d4). If you succeed, the object of your affections loves you and the two of you establish a true love. If not, the target of your longing has no idea that you exist.</p> <p>If you are already in love and roll this result, your significant other wants to get married. Roll the aforementioned Personality skill check to avoid nuptials without threatening the relationship. Or just get hitched.</p>
9-10	Something happened to you that messed you up pretty bad. Maybe you were roughed up by thugs. Or got ran over by a cart. The end result is you take 2d4 Stamina damage and are at -10' movement for this adventure. You earn 3 XP.
11-18	You take up a soul-sucking menial job in order to make ends meet. You take 1d4 Strength damage and 1d4 Stamina damage. You earn 1 XP.
19-20	You are beyond broke. You can pawn off one possession (of the Judge's choosing) for this adventure but must buy it back for 4 times its value after this adventure. If you have no possessions that the Judge feels are pawn-worthy or you don't want to pawn a possession, you have no place to sleep and cannot recover hit die or ability score damage. You earn 2 XP.
21	Your landlord or the authorities have kicked you out of your house. You either fell behind on rent, failed to pay a loan, or the quarters were condemned or seized. You and your close relatives have nowhere to live. All your worldly possessions were confiscated during the eviction. Roll a Luck check. If you succeed, you secure lodging for your family with a close friend or distant relative. If you fail, they're coming with you on this adventure and you've had no rest. You earn 2 XP.
22	You had to spend time in debtor's prison or on a workfarm. You take 1 point of permanent Strength damage and 2d4 Stamina damage. You earn 2 XP.
23	You were attacked by ruffians. They took all your money and one possession of the Judge's choosing. You take 1d4 Strength damage. You earn 2 XP.

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- 24** A close friend or family member was attacked by ruffians or a rival organization. They are now in critical condition and need 2d4 x 50 guilders for medical care. If you can pay it before the start of the next adventure after this one, everything is fine. If not, the relative or friend dies. Either way, the relationship is threatened and breaks upon death. You earn 1 XP.
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- 25** A family member has fallen ill from a horrible disease. You need to come up with 2d4 x 50 guilders for medical care. If you can pay it before the start of the adventure after this one, everything is fine. If not, roll a Luck check. If you succeed, the family member pulls through but is (1) blinded, (2) crippled, (3) lame, or (4) a little crazy. If you fail, the family member dies. You earn 1 XP.
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- 26** A distant relative or old friend passes away but you receive word that the death was due to foul play or supernatural dealings. Roll a Luck check. If you succeed, the friend or relative had money and left you some of it. Your wealth is permanently boosted by +1 level. If you fail the Luck check, you receive an item in the post from the friend or relative which a rival organization or adversary would kill to collect and which causes you to be treated as if you had a Luck of 3 for purposes of determining whom monsters attack or gets hit by traps. You earn 1 XP.
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- 25-27** Roll on the "Party Like It's 1899" table.
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- 28-29** You are taken with an illness. It's pretty bad but you're recovering. You are at -2 to all saves, attack rolls, and spellchecks for this adventure. You also take 1d3 Stamina damage. You earn 2 XP.
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- 30** A loved one has been abducted by a rival organization or adversary. The rival wants some item another member of the party has or for you to sabotage the party during the next adventure. The Judge decides what the rival wants. If you choose to do it, roll a Luck check with a -4 to the die. If you roll under your Luck, the adversary holds up his end of the bargain. If you fail, the adversary kills your loved one anyway. You earn 3 XP.
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PARTY LIKE IT'S 1899

Some characters spend their hard-won treasure and fleeting youth on the nightlife. First determine how much of the character's current money you would like to spend on partying. Then roll a d20 and add +1 to the roll for every 50 guilders spent beyond the first

50g. If you spent only 50g, it gives a +0. But 200g would grant a +3. Once you have spent your coin, consult the I Am A Golden God table below. If you are in a settlement smaller than a town, roll a d16 instead of a d20. If you choose to spend no money or spend less than 25g on partying take a further -1 die shift, meaning a d16 in a city or a d14 in a village.

I AM A GOLDEN GOD TABLE

Result: Roll a d20 and add +1 for every 50g spent. In settlements smaller than a town, roll a d16 instead. Take a -1 die shift if less than 25g is spent.

1-14	Roll on the Party Fouls table
15-16	After a night on the town, you earn 1 XP and 1 Luck.
17	You earn 1 XP and win (1) an impromptu beauty contest, (2) a drinking contest, (3) a poetry competition, (4) an arm wrestling tournament, (5) a talent show, or (6) a card tournament. You gain 1d10 guilders for your troubles.
18-19	You earn 1 XP and discover yourself fast friends with a follower who is willing to work for free until the end of this adventure.
20	You earn 1 XP and find a bag of money in your room the next morning. Your wealth is increased by +1 level until the start of the adventure after this one.
21-22	You earn 1 XP and you hear some words of wisdom from a companion on your revelries that results in a breakthrough. You resolve either a relationship or asset-related issue.
23	Your antics earn you a place in local legends. You get a +1 to all reaction rolls in this area until your actions might negate such goodwill. You also earn 2 XP.
24	You earn 3 XP and throw a party for the ages. One of the attendees happens to be an individual of considerable wealth or influence. You have earned the respect of this person and they will go out of their way to get you out of a jam at some point in the future.
25	You earn 3 XP and wake up having acquired an exotic pet of some sort. Roll a random creature on the "Find Familiar" (Table 7:5 on p. 318 of DCC RPG). This pet does not have to be of the same alignment as you.
26+	You earn 4 XP and are elected (1) to head up a secret society of wealthy people who like to party a lot, (2) mayor, (3) to be the chosen sacrifice for a group of cultists who are now trying to kill you, or (4) one of the top 100 eligible bachelors/debutantes of the year.

PARTY FOULS

Roll an unmodified d30.

1-2	You earn 1 XP. You get completely hammered and blurt out everything you know about vampires, werewolves, monsters, and monster fighting. You wake up in the mud on the outskirts of the settlement and find you are barred from the community. And if you had been protecting the identities of Dracula's enemies...
3-4	You have an unfortunate, drink-induced tryst with an NPC. Roll a Luck check. If you fail, you're now (1) married, (2) engaged, (3) sought after by the NPC's family, (4) sought after by the NPC's spouse, (5) sought after by one of the NPC's suitors, or (6) sought after by the authorities because the NPC (who was found dead) was last seen with you. You earn 2 XP.
5	You earn 1 XP. You have an unfortunate, drink-induced passion-fest with a stranger, prostitute, or guy/gal at the tavern. Roll a Luck check. If successful, everything is okay. If unsuccessful, there is a further complication -- the prostitute's handler is looking for you, the guy/gal at the tavern is infatuated with you, or your one-night-stand has a jealous spouse or fiancée. If you roll a 20 on your Luck check, you have contracted syphilis. Use "Mummy Rot" on p. 446 of the DCC RPG to adjudicate the effects of Syphilis.
6-7	In your frivolity, you don't notice the company you attract. You wake up the next morning robbed of all the possessions you had on you. You earn 3 XP.
8-9	You get the reputation of someone who lives a rock-n-roll lifestyle. Double the cost of everything you try to buy in this settlement. In addition, you gain 2 oafish 0-level hangers-on who will not leave you alone. You earn 1 XP.
10	You wake up in a room with someone who has been murdered. Roll a Luck check. If successful, you get your stuff and get out of there before anyone sees you. If not, you're a noted suspect who is now wanted for murder. Roll a random NPC to find out who was killed. You earn 1 XP.
11-12	You wager something remarkable and a town boss, crime lord, or regional noble in the community intends to hold you to it. Determine what you lost randomly: (1) 1d6 x 1000 guilders, (2) an item of the Judge's choosing that belongs to any member of the party, (3) a night between the sheets, or (4) a criminal (not carnal) favor.
13-14	You get so smashed that you fall down and wind up with a sprained ankle. Your movement is reduced by -10' for this adventure and you need crutches to get around. You earn 2 XP.
15-16	<p>You earn 1 XP.</p> <p>You make a complete scene when community members, tavern keepers, or fellow partygoers attempt to usher you back to your room. If male, you start a fight that erupts into a bar brawl. You wake up in jail with 2d4 x 10 guilders in fines on your head. Roll a Strength skill check against a DC 10 (3d6) to determine if you won the fight.</p> <p>If female (or not combat-inclined), you embarrass yourself beyond repair. You are at -2 to all Personality skill checks in this community forever. The best reaction anyone in the community who is not a close relative or friend will give you is "Unfriendly".</p>
17-18	You were drugged by agents of a rival or adversary during your revelry. You wake up face down in your room with one item of the Judge's choice missing. You earn 2 XP and potentially lose a kidney.

19-20 You insulted some gypsies last night and awoke with a gypsy curse which leaves you at -2 on all attack rolls, saving throws, and damage rolls until the end of the adventure. You earn 1 XP.

21 You wake up in an unfamiliar room in a tavern in which you've never seen before. You don't remember how you got there and no one remembers you coming in. There's no record of you checking in or owing any money. Unbeknownst to you, you were given a magical suggestion by a warlock, witch, or vampire last night. When you next hear or see a trigger, your character will do something of the Judge's choosing. This only happens once and the Judge decides what the trigger is. You earn 2 XP.

22 You earn 4 XP.

If in a city, you are taken to a secret location where deviants are gathering to have intercourse with non-human creatures. You see half-human, half-serpent women, a beautiful man who can turn into a black panther, a giant, and what looks to be a human-sized faerie. Pick your poison because, as drunk as you are, there's no turning back.

Permanently increase your base Ruin by +1 and roll a DC 15 (3d12) Will save. If you fail, you're addicted to doing the nasty with really nasty things and suffer a -2 penalty to resist any creature's mind-affecting special abilities. What's worse is that these creatures can smell it on you. They know what you're about. If you go through an adventure without finding a deviant club of this sort, your hit dice are lowered to d4s for the next adventure.

Welcome to the world of Monster Sex Addiction.

If you're in a town or smaller settlement, you wind up at a Black Mass or a ritual to some Lovecraftian god-thing out in the forest. Roll a Fortitude save at DC 10 (3d8). If you succeed, you wake up after a night of orgying it up with only a black mark somewhere on your body that's easily concealable. Yep, you're marked by the Devil. You can no longer turn unholy or call for divine aid. Rough night.

If you fail the Fortitude save, you blow chunks all over the ritual space bringing down the ire of the cult and the god-beastie upon you. You manage to escape death. But just barely. You wake up with 2d3 points of Stamina damage and your base Ruin permanently increased by +1 point.

23 You black out during the evening and start scrawling Satanic symbols all over the place. You wake up where you started out but the place is now desecrated, meaning vampires and other monsters can move in freely. A pack of feral vampires will be drawn to the location tonight. You may or may not know this. But a lot of people are going to die soon. You earn 2 XP.

24 You're sloshed and wandering around when you encounter someone whom you thought dead. Turns out they aren't and they're working for the other side. You are robbed and take 1d4 Stamina damage. You earn 2 XP.

25 A good samaritan takes you in and protects you from yourself. Turns out the samaritan is (1) a fellow monster hunter, (2) from a rival organization, (3) a cannibal, or (4-6) a random person just doing a good thing. Obviously, the cannibal would try to eat you. But the rival organization might try to hold you hostage or want to have you owe them a favor. You earn 1 XP.

26 In a moment of drunken clarity, you decide it's a great idea to do the adventure on your own. You awaken, all alone, at the adventure site about an hour before sunset. The rest of the party will arrive soonish, assuming they're searching for you. You have no idea what day it is or how long it took you to get here. You earn 3 XP.



27-28 During the night, a stranger pulls you aside and tells you something terribly important that might actually save your life on the adventure. But you can't, for the life of you, remember what it is. You wake up at noon with a horrible headache. You are at -2 to all attack rolls and saving throws until at least sunset. You earn 1 XP.

29 You earn 2 XP. If female, you wake up with a mean hangover. Nothing looks or feels right. You take 1 point of Personality damage.

If male, you wake up with an Exotic woman to whom you are now married. It doesn't matter if you're already married or not. If you choose to break off the relationship, you will be subjected to the equivalent of a gypsy curse (see the gypsy curse table in *The Hanging Judge's Guide to Transylvania*). Your new bride will follow you wherever you go and will refuse to leave your side. If you are already married, this immediately threatens your existing marriage. Your marriage will be broken if your spouse finds out about your new wife.

30 You wake up to someone banging a fist on your door. It's the authorities and they want to bring you in. You can't remember what happened last night. And you have no idea of why they want you. Or what you did. Or didn't do. You earn 1 XP.

INCREASING AND DECREASING WEALTH

Wealth can be increased by a character trading in the treasure they have found during the adventure.

To temporarily increase wealth, calculate the difference between your current wealth level and the wealth level you want to acquire. If you pay this amount in guilders, then your wealth level is increased to the desired level until the end of this adventure.

To permanently increase wealth, you must pay 10 times the calculated difference.

WEALTH INCREASE TABLE

Level of Wealth	Cost to Boost
Penniless	0
Poor	25
Working-Class	75
Lower Middle-Class	100
Middle-Class	300
Well-Off	500
Rich	5000
Filthy Rich	50,000

The amount required to boost from one level of wealth to another is cumulative across all levels in between. For a penniless character to be filthy rich for this In-Between Adventures phase, it would cost that character 56,000g. To make the transition permanently, it would cost the character ten times that amount or 560,000g (25+75+100+300+500+5000+50,000).

DECREASING WEALTH FOR CASH

A character can temporarily lower his wealth by one rank for an amount of money equal to 1/10 of the difference (rounded down) between the two levels of wealth. This decrease in wealth lasts until the start of the next adventure. A poor character could temporar-

ily lower his wealth level to penniless to acquire 2g. Similarly, a filthy rich character could temporarily lower his wealth level to rich and gain 4500g. Assets can be threatened by a temporary drop in wealth but are not lost unless a mishap between adventures threatens them a second time.

The decrease in wealth is not cumulative, unlike increasing wealth. So temporarily lowering a character's wealth from filthy rich to penniless, only gains the character 5000g. For this reason, lowering high levels of wealth is not as advantageous as lowering lesser levels of wealth.

A character can choose to permanently lower his wealth. This will give the character a one time payout in guilders equal to the difference between the two levels of wealth listed on the table above. A character who is filthy rich can permanently lower his wealth to rich. Doing so will give the character 45,000g. Assets in excess of the character's current wealth are lost.

Just like temporarily lowering wealth, the amount of money gained is not cumulative per rank of wealth. A character permanently lowering his wealth from filthy rich to well-off would gain 49,500g. A character permanently lowering his wealth from lower middle-class to working-class would receive 25g. A character permanently lowering his wealth from lower middle-class to poor would gain 75g.

EXAMPLE OF PLAY

It's been a long week or so for our adventurers. They journeyed into the depths of the crypt and destroyed the vampiress. Or at least they *think* they destroyed her. Now it's time for our intrepid heroes to go back to their homes and families. Or their labs and libraries.

Generally, it's best to roll the In-Between Adventures results immediately after an adventure ends. This allows the Judge to take notes and run a session around the events that happened while the characters weren't off adventuring. If a group prefers not to do it that way, it's acceptable to read off the results of the rolls at the table. My experience, however, has been that groups enjoy the In-Between Adventure scenes a good deal.

The group in the example of play includes:

- ✦ Sara, The Judge.

- ✖ David, who has a 3rd Level Polymath named Desmond.
- ✖ Paul, who has a 3rd Level Hunter named Pieter.
- ✖ Jennifer, who has a 3rd Level Survivor named Josephine.
- ✖ Alec, who has a 3rd Level Half-Breed named Archimedes.

One thing this example is going to be missing is context. These are 3rd level characters. They've survived many adventures. So we'll be missing what's happened to them in previous In-Between Adventures phases. I'll do my best to recreate the life situations in which these characters will become entangled. But experience tells me that a 3rd level character's life is going to be fairly messy. For this example:

David's character, Desmond, is rich and has a home, a horse, a library, a good reputation, a good family name, and a lab. Desmond is also married but his wife is not a true love.

Paul's character, Pieter, is poor and has no assets at all but he does have a relationship with his mentor, who loves him like a son.

Jennifer's character, Josephine, is working class and lives in squalor. She has found a true love and hopes one day to marry him and escape squalor.

Alec's character, Archimedes, is middle class. He has a home but cannot yet afford a library, which he is hoping very much to acquire one day.

David decides Desmond is going to pursue magical research in his time between adventures. Paul says that Pieter is going to Attend to Mundane Matters. Jennifer's character Josephine is also going to Attend to Mundane Matters. Alec decides his character, Archimedes, will Attend to Mundane Matters as well.

First, Sara rolls a d20 on the Time Between Adventures table, adding the party's level (3) to the result. She rolls a 17, which gives her a modified result of 20. This means it will be a full year before the party's next adventure.

Then, each player rolls on the Very Bad Things table to determine if a character's experiences during the last adventure haunt him in the mundane world. To be affected by the nightmares and traumatic stress of Very Bad Things, a player must roll under her character's level on a d20. So any result of 1, 2, or 3 will be refer-

enced against the Very Bad Things table.

Jennifer, Paul, and Desmond roll above their characters' levels. But Alec rolls a 2. This means Alec rolls on the Party Like It's 1899 chart instead of Attending to Mundane Matters. The stress of the adventure has sent Archimedes on a year-long bender.

Jennifer goes first. Jennifer's character, Josephine, has no money on hand that she'd like to put towards her roll, so Jennifer rolls an unmodified d30. She rolls a 14. This calls for a roll on the Mundane Mishaps table. She rolls a 21 on that table and discovers that her neighbors went on a rampage and tore up her building. The landlord is saying she owes him 100 guilders in damages. Josephine gets 2 XP. Josephine is able to pay 50 guilders now but promises the remainder soon. The landlord threatens to charge interest if the debt is not paid. This becomes something that Josephine will need to attend to in the game and may, ultimately, affect her chances at marriage with her True Love.

Paul goes next, only his character, Pieter, is Poor so he can't Attend to Mundane Matters. Paul must roll on the Eating Gruel table. First, we determine Pieter's living expenses with a 2d10 roll. The result is a 15, so Pieter owes 15 guilders. He easily covers that with his earnings from the last adventure and follows up with a roll on the Hard Work Pays Off table, rolling 1d6 and adding +1 for every 10g he spent on living expenses. Paul rolls a 2, which gives him a result of 3. Pieter works hard, pays his bills, and makes a new friend -- an old dog -- which Paul says his mentor gave to Pieter before the mentor went off on a journey to the Antarctic.

Next is Alec, who is not happy that Archimedes is having to live the life of a wastrel. Archimedes has a fair amount of money saved but Alec was hoping to use that savings to boost Archimedes' wealth so he could afford a library asset. So Alec decides to spend the bare minimum of 50 guilders and avoid having to roll a d16. He rolls a modified 17 and wins back 5 guilders for first prize at a poetry competition.

David finishes out, rolling for Desmond on the magical research table. Desmond is rich, so David is willing to spend 200 guilders on research. This gives Desmond a +2 on the roll. David rolls a 3 on the d30, giving Desmond a modified result of 5. David must follow that with a roll on the Magical Research Mishaps table. David rolls a 5, which instructs him to roll again on the Mundane Mishaps table. He rolls a 29 and fails his

Personality skill check, which means his relationship with his wife has been strained by the time spent on his adventuring and magical research.

The strained relationship means Desmond begins the next adventure with 3d6 hit points, instead of 3d8 hit points.

Sara could have chosen to write down all the results of these die rolls on a notepad and prep a session where the group would play out Josephine discovering that her apartment has been destroyed and the subsequent fight with her landlord. Or Archimedes' poetry slam triumph. Or the conflict between Desmond and his wife.

I will often ask other players to assume the roles of the NPCs in these situations to enable a sort of free-form improvisational scene. Most people are at least passingly familiar with the types of challenges these tables present, so the scenes are always enjoyable to sit back and watch. But there are also times when the group really wants to move the game forward and we just roll through the results, as I've illustrated in the example.

There's no right or wrong way to do it but the results of the In-Between Adventures tables lend themselves to characters with fuller life stories over the course of a campaign and for whom the question "What's next?" is never unanswered.



ADVENTURING TABLES

The tables in this chapter offer two different ways a Judge can find inspiration to create a new adventure for a *Transylvanian Adventures* campaign.

The first section is a set of tables that can be used to randomly generate an adventure. A Judge using these will still need to handle the dungeon portion of preparation. But the first group of tables -- called the "Random Adventuring" tables -- will provide the dramatic details that give a *Transylvanian Adventures* session its atmosphere and mystery.

The second section -- "Kickoffs" -- is a single, large table that gives Judges a starting point for an adventure. The focus is an event or situation that will hopefully inspire the players to investigate. That would be the "kickoff". It provides characters with a situation that hopefully drives them to investigate or engage with the adventure.

The Random Adventuring and Kickoffs tables can be used separately, together, or in support of an existing adventure. Judges are encouraged to not feel constrained by the results of any of these tables. Select the option which works best for the adventure you have in mind and ignore any results that don't fit with the planned session of play.

These tables are here to generate inspiration and ideas -- to spark imagination, not inhibit it.

RANDOM ADVENTURING TABLES

To use the Random Adventuring tables, roll on them sequentially as directed. Ignore or re-roll any results that don't fit with what you have planned.

1. POINT OF CONTACT (VARIES)

The *point of contact* is the person who approaches the party (or specific characters within the party) with information that starts them down the path of investigation. The information the point of contact has could be something rolled on the Kickoffs table or any other piece of information the Judge decides is pertinent.

The die used to roll on the Point of Contact table is



WHAT'S A _____?

Some entries in these tables mention monsters that will be presented in the upcoming *Hanging Judge's Guide to Transylvania*. Just wing it for now. Help is on the way.



determined by the party's level. Consult the Point of Contact Die table first, then roll the listed die type. Reference the result of the die roll on the Point of Contact table.

To determine who the point of contact approaches, have each player roll a d6. The player who rolls highest is the one whom the point of contact first meets with. In the case of a tie, then all tied players are approached by the point of contact at one location.

In the event that the point of contact is someone the characters are supposed to know, it is up to the Judge to determine who that point of contact is. In the event that the point of contact is a relative of one of the characters, it is up to the Judge which relative it is. In the event that players tie on determining who is meeting the point of contact when that point of contact is a relative, it is up to the Judge's discretion to whom the point of contact is related. Or if there is a secret relation binding multiple characters of which the characters were previously unaware.

POINT OF CONTACT DIE TABLE

Party Level	Die to Roll
1	d6
2-3	d10
4-5	d14
6+	d20

POINT OF CONTACT TABLE

Roll the die listed for the party level in the Point of Contact Die Table.

Result	Type of Contact
1	<i>Dumb Luck:</i> A third party is already in the midst of an investigation when you show up. Roll again with a d20 or on the Bystanders table.
2	<i>Acquaintance:</i> Someone who is familiar with your pursuits has overheard or read something about which he or she feels you might be interested.
3	<i>Mentor:</i> An older, more experienced monster hunter approaches you with a case. If your party has no designated mentor, it is a new NPC who has taken an interest in your exploits.
4	<i>Grapevine:</i> You overhear gossip on the street that leads you to investigate.
5	<i>Anonymous Tip:</i> An unsigned letter is dropped off in your post. There is no return address, only an anonymous lead to the investigation.
6	<i>Roll Twice:</i> Two Points of Contact are somehow involved in the investigation.
7	<i>Village Priest:</i> A priest from a village approaches you to ask for assistance in a case.
8	<i>Mysterious Lady:</i> A beautiful young woman approaches you with a tale of woe and a case ripe for investigating.
9	<i>Benefactor:</i> A wealthy person approaches you and offers 100 x your Level in guilders to solve a case.
10	<i>Distant Relative:</i> A cousin, aunt, or uncle contact you for help.
11	<i>Academic:</i> A professor has uncovered something strange in his studies and asks for your help.
12	<i>Doctor:</i> A doctor has a patient whose wild tales or bizarre symptoms have led him to seek your help.
13	<i>Close Friend:</i> A close friend is in jeopardy.
14	<i>The Matriarch:</i> The matriarch for a family of monster hunters seeks your aid to help her family.
15	<i>Omen:</i> A portent in the skies or a fateful prophecy leads you to take action.
16	<i>Church Official:</i> A Bishop or other high-ranking member of the church privately asks for your help.
17	<i>Immediate Family:</i> A member of your immediate family is in danger!
18	<i>Rival:</i> A rival seeks your help in a grave matter.
19	<i>High Society:</i> A (1) member of the high-ranking nobility, (2) wealthy capitalist, (3) chief inspector, or (4) high-ranking member of a European government agency approach you for help with a case.
20	<i>Monster Mash:</i> A (1) Warlock, (2) mad scientist, (3) vampire lord, (4) Werewolf, (5) Witch, or (6) Fae Lord seeks your help with a matter of concern.

2. THE MISSION (d20)

The Mission table describes a goal for the adventure. The result of this table may not align with an existing adventure and should be ignored or amended if so. Where mentioned, the term “location” indicates the adventure location, such as the site of the dungeon or the adversary’s lair.

Use the Investigation Starters from this table or roll on the Kickoff table below if you want to begin the adventure with an Investigation phase (see the Investigation chapter). Ignore the Investigation Starters otherwise.

d20	Result
1	<p>Retrieval: The characters must enter the location and bring back a person or an important item.</p> <p>Investigation Starters: An item or person has been taken. For an Investigation, you start out with the Site where the person or item was last seen and an Eyewitness who had last seen the item or person.</p>
2	<p>Exploration: The point of contact has brought you information about an unknown area. The mission is to enter the location and check it out.</p> <p>Investigation Starters: The point of contact brings you a book or map that she cannot figure out but feels is important for some reason. For an Investigation, you start out with a document to research which may lead you to a location to stake-out or search.</p>
3	<p>SOS: A trapped party sends word that a group of bad guys are planning something very big. The mission is to travel to the location and try to subvert their plot, hopefully rescuing the trapped party in the process.</p> <p>Investigation Starters: The point of contact gives you enough information for you to understand something serious is going down. For an Investigation, you start out with a tidbit of information -- possibly even a document -- to research and the point of contact may be treated as an eyewitness. This type of investigation should have a very short timeline.</p>
4	<p>Let the Games Begin: There is a contest to gain access or knowledge that leads to the location. The mission is to win this contest.</p> <p>Investigation Starters: In this type of mission, the Location isn’t the goal of the Investigation, finding out about the contest is. At the start of the adventure, you may or may not know that the contest is necessary to gain access to the adventure site. The point of contact knows someone who has disappeared. This person entered the contest and you need to find them. You start out with a document from the point of contact to research and can also stake-out the missing person’s residence.</p>
5	<p>Casino Royale With Cheese: There is a contest and the characters have to spy on someone in it to gain access or knowledge that leads to the location. The mission is not to win but to protect this individual and gain information from him or her.</p> <p>Investigation Starters: In this type of mission, the location isn’t the goal of Investigation, finding out about the contest is. At the start of the adventure, you may or may not know that the contest is necessary to gain access to the adventure site. The point of contact knows someone who has disappeared. This person entered the contest and you need to find them. You start out with a document from the point of contact to research and you can also Stake-out the missing person’s residence.</p>

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- 6 **Under Siege:** A group is under siege by some terrible force. The mission is to find a way to get them out.
- Investigation Starters:** The point of contact is from someone associated with the group under siege. The goal of an Investigation is to determine where the group is trapped. For an Investigation, you can research the document the point of contact brings. This type of investigation should have a very short timeline.
-
- 7 **Oooo Shiny:** There is something that somebody needs. Or maybe something the party just found out about that the party wants. The item is at the location.
- Investigation Starters:** The goal is to determine where the Item is. For an investigation, you can start with research about the Item.
-
- 8 **Shiny Go Smash:** There is something at the location that needs to be destroyed.
- Investigation Starters:** The goal is to determine where the Item is that needs to be destroyed. For an investigation, you can start with research about the Item.
-
- 9 **Hex Clearing:** Very bad things are in an area. The mission is to remove the bad things from the area. By force if necessary.
- Investigation Starters:** People have experienced something awful. The catch is: they can't remember where it was. The goal is to find out where the bad things are. For an investigation, you can start with 1d3 eyewitnesses.
-
- 10 **Whyyyyyyeeee?:** Something bad happened and made the location the way it was. The mission is to explore the location and find out why it is the way it is.
- Investigation Starters:** People have experienced something awful. The catch is: they can't remember where it was or it was so long ago that the details have gotten foggy. The goal is to find out where the bad things are. For an investigation, you can start with 1d3 eyewitnesses.
-
- 11 **Dirty Deeds Done Dirt Cheap:** An adversary or rival has information on the party or one of the party's close friends or family members. This mission is to do what the rival/adversary needs done and try to find a way to deprive him of the ability to blackmail them again. Roll for another mission.
-
- 12 **Fair Escape:** Some bad guys did some bad things and escaped to the location. The mission is to go to the location and bring them to justice.
- Investigation Starters:** You need to figure out where the bad guys are. For an investigation, you can start with an eyewitness who last saw the bad guys and the site where the bad guys were last seen.
-
- 13 **I Need Parts:** The mission is to capture or kill some kind of creature at the location and bring it back. Or at least bring parts of it back.
- Investigation Starters:** This sort of investigation features a point of contact who needs something but doesn't know how to find it. You start with 1d3 monster abilities and traits to research.
-
- 14 **The Stars Are Right:** An adversary is planning something big and bad at the location. The characters have received advance warning. The mission is to travel to the location and subvert the plan.
- Investigation Starters:** The point of contact warns you about the plot but doesn't divulge the location where it is taking place. There are enough details about the adversary and the plot to start researching them in the hope of finding a possible location.
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- 15** *Something's Happening Here:* An inexplicable change has taken over the community -- inclimate weather, a blight, violent tension in the village, paranoia, or mass hallucinations. The mission is to travel to the location to find out why and fix it.

Investigation Starters: At the start of this kind of mission, you'll know something is wrong with the community. But you'll have no idea that the cause of it is at the location. You can start the investigation with 2d3 eyewitnesses.

- 16** *Take On Me:* The mission is for the characters to escort someone to the location for some reason.

Investigation Starters: For an investigative phase in this kind of mission, the characters must figure out where to escort the person. Either the person or the point of contact can function as an eyewitness and you can research details about the person to figure out why the person needs to be escorted.

- 17** *Take Me On:* The mission is for the characters to deliver an item to the location for some reason.

Investigation Starters: For an investigative phase in this kind of mission, the characters must figure out where to take the item. You have the item and can perform research to figure out where it must be taken.

- 18** *Born to Run:* The mission is to retrieve a fugitive or kidnap a target from the location.

Investigation Starters: The goal of the investigative phase is to determine where the person or fugitive is currently hiding. For an investigation, you can research the fugitive and you can also interview the person with whom the fugitive was last seen.

- 19** *Mop Up Duty:* A bad thing has already happened at the location. The characters have to go clean it up and try to keep it from getting worse.

Investigation Starters: The goal of the investigative phase is to determine where the location is. The point of contact cannot be aware of the exact location. Perhaps she was drugged or taken there with a blindfold. For an investigation, you can research the details of whatever the bad guys were doing and you can also interview the point of contact as an eyewitness. If the point of contact was not a person, then it includes the name and address of one who can serve as an eyewitness.

- 20** *Best Served Cold:* Whatever is at the location hurt someone that the point of contact cared about and they want revenge. The mission is for the characters to exact revenge on behalf of the point of contact.

Investigation Starters: The goal of the investigative phase is to determine where the location is. The point of contact has an awareness of what happened to his loved one but no more details than that. For an investigation, you can interview the last person with whom the victim was seen as an eyewitness. You can also search the victim's residence for evidence.

3. THE TWIST (d20: 2 in 6)

Not all adventures need a *twist*. But a twist here and there can make things interesting. Roll a d6. On a 1 or a 2, roll a twist on the following table. If the twist doesn't make sense or doesn't seem like a good match for your adventure, re-roll it or ignore the result.

d20	Result
1	And Then Things Got Real: While the characters are working on the mission, something significant happens in the campaign setting that is going to have serious repercussions. The characters are not made aware of the event or the event does not take place until the characters are finished with the v.
2	Gingerbread House: The location of the mission is not believed to be dangerous.
3	Familiar Foe: The adversary is either a rival or adversary who is previously known to the party or a new adversary working on the old adversary's behalf.
4	The Deep, Dark Woods: Travel to the location is through a very hazardous area.
5	Friendly Rivalry: The adversary is someone that the party believes to be an ally.
6	Holy \$*&#: There is something in the location for which the characters are not prepared. Maybe the adversary completed the ritual ahead of schedule or the monster is larger or more powerful than expected.
7	Is That What I Said?: The characters receive bad information at the start of an investigation. Something they believe to be true is not. The opposite is actually true.
8	It's a Trap: The point of contact was a plant. He will lead the characters just far enough to imperil them. Make sure that the location appears absent of danger until the characters reach a point of no return.
9	Let Me Go Or I'll...: The adversary has something dangerous and diabolical planned to insure he is not captured. The characters will be in a position where they must let the adversary go or risk something horrible happening.
10	Listen All Y'all, This Is Sabotage: A third party is very interested in making sure the mission is unsuccessful.
11	Man With The Plan: The characters will need someone to help them find the location or complete the mission. This NPC either has other reasons for wanting to go to the location, is working on behalf an adversary or rival, or wants the characters to pay him to go there.
12	Mega-Boss: The adversary in the mission can't be defeated in the normal manner. The characters must find another way to defeat him or her.
13	Sleeping With The Enemy: To complete the mission, the characters will need to ally with an adversary or a third party with questionable ethics.
14	Sneaky, Sneaky: The mission must be accomplished without alerting anybody.

-
- 15 **Squirrel!:** The point of contact sent the characters on the mission in order to distract them. If the characters are significantly engaged in the mission, a third party or adversary will be able to move forward with their plans.
-
- 16 **Stationary:** An item or person that is part of the goal of this mission cannot be moved from the location.
-
- 17 **Switcheroo I:** Re-roll on the mission table. The actual mission is the newly rolled mission. But the characters think they are on the originally rolled mission.
-
- 18 **Switcheroo II:** The location of the mission has been moved. The characters will learn this at the end of the existing mission.
-
- 19 **Three's Company:** There is a third party that wants something from the location as well. They are competing with the characters to complete the mission or working on a separate mission in the same location.
-
- 20 **Tick-Tock:** The Mission must be completed within a specific timeframe or things go apocalyptic.
-



4. LOCATIONS (D24)

The Locations table determines where an adventure would take place. On the table, there are two types of locations discussed. One is a *dungeon* and the other is a *lair*. A dungeon is an adventure site that exists below ground. It could be a cavern, catacombs, or a good, old-fashioned dungeon. A lair is an adventure site above ground like a castle, fortress, tower, or something similar. The Locations table gives an idea of where each type of adventure site might be found in relation to the location rolled.

When discussing a location being a number of hexes in a random direction, the point from which the measurement begins is the closest human settlement of the Judge's choice to the adventure site. This may or may not be the characters' current location. It may be a town, village, or city to which the characters must first travel.

When the table specifies where an event might occur, the table identifies sites where a kickoff (see the Kickoff table in this chapter) or an investigative event (see the Investigation chapter) could happen. If the characters are fumbling for clues and time is running out, it might help to have something happen close to where the adventure site is hidden. These are ideas for where that might be.

d24	Result
-----	--------

- | | |
|---|--|
| 1 | Abandoned Monastery: Something horrible happened at this location long ago, leading the Church to abandon it and leaving the nearby villagers to slowly forget about its existence. It is also likely the Church doesn't want the truth about the monastery to be revealed. |
|---|--|

The abandoned monastery is located 1d3 hexes in a random direction on the map.

For an event, the investigation site is at the monastery itself. For a lair, the site is hidden from view by magic, only visible at certain times or located 1 hex in a random direction. For a dungeon, the entrance to the dungeon is somewhere in the abandoned monastery.

- | | |
|---|---|
| 2 | Agathrysi Vault: The Agathrysi (pronounced "agh-uh-THEER-see") were a pre-Roman civilization known for their treasure vaults and mastery of the black arts. Their vaults are hidden throughout Transylvania, often protected by dark magic and creatures of nightmare. |
|---|---|

The Ruins leading to the vault are located 1d3 hexes in a random direction on the map, hidden from view by some geological formation.

For an event, the investigation site is at the geological formation. For a lair, the site is hidden from view by magic, only visible at certain times, located 1 hex in a random direction or at the Ruins themselves. For a dungeon, the entrance to the dungeon is somewhere in the vault or possibly the vault itself.

- | | |
|---|---|
| 3 | Dacian Fortress: The Dacians (pronounced DAY-see-uhns) were a civilization back in the days of early Rome. They were known to have an affinity for wardings and bindings. They also were led by a group of Warrior-Priests who had the ability to transform themselves into wolves. More information on the Dacians will appear in <i>The Hanging Judge's Guide to Transylvania</i> . Dacian Fortresses were built high in the mountains and are often rumored to be guarded (or haunted) by wraith-like beings. |
|---|---|

The fortress is located in the nearest Hill or Mountain in a random direction on the hexmap.

For an event, the investigation site is in the foothills or a ravine below a tall cliff. A lair could be a separate building 1 hex in a random direction or the fortress itself. The entrance to a dungeon would be found somewhere within the fortress.

-
- 4 **Disused Cemetery:** An ancient cemetery has been forgotten and fallen into disuse for generations. Townsfolk no longer remember its location or who is buried there.

The cemetery is located 1d3 hexes in a random direction on the map.

An event would occur at the cemetery. A lair would be located 1 hex in a random direction with clues to its location being found in the cemetery. The entrance to a dungeon would be found in a mausoleum or family crypt, likely through an empty sarcophagus with a false bottom or a secret door.

- 5 **Dread Waterfall:** Generations ago, a broken-hearted maiden threw herself from a cliff. Or perhaps an innocent (or infernal) child was pushed to his death by his mother. Whatever happened, this waterfall is considered a very bad place to be.

A waterfall of this sort would be found in a mountain or hill hex up to 1d3 hexes away.

An event would have happened at the base of the falls. A lair could be located at the top of the falls, perhaps hidden from view. The entrance to a dungeon would be a cave behind the falls, requiring the characters to walk through the waterfall to find the entrance.

- 6 **Forgotten Crypt:** Many noble families have risen and fallen throughout the centuries. This crypt belonged to one of them and may now be haunted by their spirits or re-appropriated by more malevolent beings.

The crypt is located 1d3 hexes in a random direction on the map.

An event would occur in the same hex as the crypt, often leading to clues for its discovery. A lair would be located 1 hex in a random direction with clues to its location being found in the crypt or perhaps a secret passage that leads from the crypt into the lair. The entrance to a dungeon would be found in the crypt itself.

- 7 **Forsaken Asylum:** Plague victims, the insane, and the dying were all forced into this building at some time, transforming it into an existential black hole. What's worse is the inmates of this asylum were often used as guinea pigs for scientific or occult experiments.

The asylum is located 1 hex in a random direction on the map.

An event would occur in the same hex as the asylum, often leading to its discovery. A lair would either be the asylum or located 1 hex in a random direction from it. The entrance to a dungeon would be found in the basement of the asylum.

- 8 **Ghost Village:** A fire, disease, invasion, or some other tragedy laid waste to this village. Now, no one lives there and only the very old remember anything about it.

The village is located 1d2 hexes in a random direction on the map.

An event would occur in the village. A lair would be located 1 hex in a random direction from the village and likely visible from it. The entrance to a dungeon would also be 1 hex in a random direction from the village but would not be visible from the village.

- 9 **Haunted Estate:** No one is sure if anyone still lives at this palatial estate. The grounds still appear to be maintained but no groundskeeper has ever been seen.

The estate is located 1 hex in a random direction.

An event would occur at the estate. A lair would likely be the estate. The entrance to a dungeon would be found in the basement of the estate or somewhere on its grounds.

-
- 10** ***Head For The Hills:*** In Transylvania, the mountainous regions are a wild, uncharted land where strange humanoid creatures are rumored to lurk in the night and bats as large as dirigibles are believed to hunt.

The hill or mountain in question would be the nearest hill or mountain area in a random direction on the map.

An event would occur at the foothills of the mountain or in a ravine below a tall cliff. A lair or dungeon would be hidden in the hills or high atop the mountain.

- 11** ***An Ill-Met Path:*** This road was always considered a treacherous path, especially now that bandits and highwaymen have taken up residence.

The road is located in the nearest hill or forest hex in a random direction.

A lair or dungeon would be hidden in the forest or hills just off the road.

- 12-14** ***Remote Castle:*** This is what it's all about, folks. There is a castle on high ground. No one knows if it is still inhabited but some say that lights are still seen there from time to time.

The castle is 1d2 hexes in a random direction.

If in a mountain or hill hex, it is atop the mountain or hill. If on a plains hex, it is on a slight, defensible slope with a low wall around it. If on a river or water hex, it is located on a small island in the body of water. If in a forest hex, it is overgrown in the forests and not visible outside of them.

An event would occur either at the castle or near it. A lair would likely be the castle, while a dungeon's entrance would be found within the castle.

- 15-16** ***Ruined Keep:*** Generations ago, the villagers rose up and burned down the castle. The noble family that inhabited the castle were seen as so vile and reprobate that the villagers were left with no other option than to slay the entire family and burn their home to the ground. No wonder this place still seems cursed.

The keep is 1d3 hexes in a random direction. If in a mountain or hill hex, it is atop the mountain or hill. If on a plains hex, it is on a slight, defensible slope with a low wall around it. If on a river or water hex, it is located on a small island in the body of water. If in a forest hex, it is overgrown in the forests and not visible outside of them.

An event would occur either at the keep or near it. A lair would likely be the keep, while a dungeon's entrance would be found within it.

- 17** ***Scene of Tragedy:*** A twisted and dark tree stands alone in a clearing. At this site, witches were burned, warlocks were hanged, or perhaps monster hunters were put to death by a community who did not understand them. Persecution has tainted this land.

The location is 1d2 hexes in a random direction.

An event would have occurred at the site. A lair would be visible but perhaps only under certain conditions. A dungeon's entrance would be found in the roots of the malevolent tree.

- 18** ***The Sewers:*** Sewers are most often found beneath the larger settlements of Transylvania but a village may have been built on the site of a settlement from a previous civilization that may have used various underground caverns as a sewer system. In short, a village may be sitting atop sewers and not know it.

The sewer exit is 1 hex in a random direction, typically opening into some large body of moving water.

An event would have occurred at the sewer's entrance. A lair might be visible from the sewer entrance or only accessible from the sewer. A dungeon's entrance would be found in the sewer itself.

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- 19** **Spooky Forest:** All the trees in this forest look like they have clawed hands on the ends of their branches and anyone passing into this forest gets the strange feeling they are being watched.

This forest is the nearest forest hex more than 1 hex away in a random direction.

An event would occur at the edge of the forest. A lair or dungeon entrance would be hidden deeper in the forest.

- 20** **That Place:** This is a place that is just evil. Nothing grows here and even freshly fallen snow looks somehow corrupted and blackened in this area. This is a place that even animals avoid.

This location is 1d2 hexes away in a random direction.

An event would occur at the location. A lair would be visible from the location but somehow hidden from view otherwise. A dungeon entrance would be hidden somewhere at the location.

- 21** **Unnatural Area:** Strange things happen in this area. Snow stays on the ground even in summer. The wind is always howling at night, even when there is no wind. Or perhaps it rains frogs.

This location is 1d2 hexes away in a random direction.

An event would occur at the location. A lair would be visible from the location but somehow hidden from view otherwise. A dungeon entrance would be hidden somewhere at the location.

- 22** **Ghastly Ferry:** There is an abandoned dock. If you go there at the right time and with the right payment, an empty boat will appear from the mists and take you somewhere.

This ferry would be on a body of water 1d2 hexes away in a random direction.

An event would occur at the dock. A lair or dungeon entrance would be on the other side of the ferry.

- 23** **Sleepy Bridge:** There is a bridge that is known to be bad luck or possibly haunted. Bad things happen at the bridge.

This bridge is 1 hex away in a random direction.

An event would occur on the bridge. A lair would only be visible at certain times when passing through the bridge. A dungeon entrance might be underneath the bridge or, like a lair, only visible and accessible when crossing the bridge at a certain time.

- 24** **Poisoned Well:** There is an abandoned well out there. It is covered with a large, heavy piece of rock. A long time ago, someone died there. Something terrible happened. And, now, people are afraid to go near that well.

The well is 1d2 hexes away in a random direction.

An event occurs near the well. A lair would be visible from the well but somehow obscured from normal view. A dungeon entrance would be at the bottom of the well.

5. ITEMS (d20)

If an adventure or a result from one of the other Random Adventuring tables specifies that an important object is required, roll on the Items table. Otherwise, skip this table and continue on to the Bystanders table.

d20	Result
1-2	Gem: A rare and precious jewel is secreted away in the location. It's worth is enough to boost one character's Wealth by +1 level. But it may also have magical significance. Or a curse.
3	Grimoire: A scroll or book that contains a unique ritual of significant power or at least a major part of one. The characters could be preventing this knowledge from falling into the wrong hands. Or maybe they need it to fight a greater evil. Or they could be acquiring this magical knowledge to sell to the highest bidder.
4	Holy Relic: A holy relic is at the location. This relic would be instrumental in fighting the forces of darkness. Evil powers would not want the relic to be found or they might be seeking to desecrate the relic for an unholy rite.
5	Map/Journal: A map or journal is at the location that will help the characters find an important site, like a treasure vault, a vampire lord's secret crypt, or the laboratories of an infamous mad scientist.
6-7	Magic Item: An item of magical significance is at the location. This is not a weapon, in the sense of a melee or missile weapon, but it is an item that can be used to combat the forces of darkness.
8-9	Unholy Artifact: An item of evil purpose is at the location. The characters must either destroy it or keep it from falling into the wrong hands.
10	Cure: The cure or a ritual to cure an illness or permanent injury of a supernatural nature is at the location.
11	Deed: The legal documents transferring land to their holder are at this location. The land has not transferred ownership since its last owners "died". If the characters can obtain these documents, they will secure a site for a headquarters, library, laboratory, or home.
12-13	Innocent: A person is at the location that is unusually valuable. Perhaps the sacrifice of that person is needed for a powerful ritual or their death will prevent a ritual from being cast. Perhaps their blood is needed for a powerful potion or, again, for a ritual. Or perhaps the person was an eyewitness to an event that reveals a scandalous secret of an organization or individual. No matter what the reason, this person is unique and the only person in this generation that can convey this information or affect/prevent this ritual. Roll on the Bystanders chart.
14	Key: An item or information that gives the characters access to an important site, like a treasure vault of a vampire's crypt. This could be a key made of iron, silver, bronze, or gold. Or a combination to a lock. Or the answer to a riddle protecting the entrance. Or a ritual that will reveal a magically hidden door.
15	Mad Science: A journal, grimoire, experiment, or jars of monster organs are at the location. These would be extremely valuable to a mad scientist.
16-17	Magic Weapon: A weapon that will help the characters fight the forces of darkness. Or a weapon that they do not want to fall into the hands of their enemies.
18-19	Secret: A journal or grimoire is at the location that contains a dark secret about an adversary or organization in the setting. This could be information about a prominent official, a vampire lord, the Church, or a monster hunting family that could be damaging to them.
20	Treasure Haul: Gold coins and jewelry dating back to the Agathyrsi and Dacian civilizations. This trove contains enough valuables to boost every character's wealth by +1 level, unless they're already Filthy Rich.

6. BYSTANDERS (D20)

Bystanders are important NPCs who are in danger. Roll on this table to find out who needs to be rescued or protected. If the Mission you rolled does not call for a Bystander, move on to the Adversaries table.

d20	Result
1	<i>Gypsy Girl:</i> A beautiful girl from a gypsy clan has gotten into trouble. Perhaps she is from a bloodline the gypsies are trying to protect. Or maybe she was bred to be a sacrifice for some warlock or vampire lord's ritual.
2-3	<i>Beautiful Maiden:</i> A young woman from (1) Europe, (2) a nearby village, (3) the nearest town or city, or (4) parts unknown has run afoul of the forces of darkness.
4	<i>Villager:</i> A run-of-the-mill commoner was in the wrong place at the wrong time.
5	<i>Starry-Eyed Man-Child:</i> An impressionable young man has either fallen in love with the wrong person or the object of his affections has been the target of an evil plot.
6	<i>Nosy Kids:</i> Amateur monster hunters have opened a can of proverbial worms.
7-8	<i>Tourist:</i> A European (1) capitalist, (2) noble, (3) debutante, or (4) researcher has stumbled upon something vile.
9	<i>Child:</i> The youngest and most innocent among us has wandered into an adversary's plot.
10	<i>Deranged Poet:</i> A European writer has been led by dreams, visions, or research into the center of events beyond his or her control.
11	<i>Friend/Mentor:</i> One of the characters' acquaintances or mentors is the focus of a diabolical plan.
12	<i>Foreigner:</i> An Exotic from distant lands has been led to or forced into a bad situation.
13	<i>Descendent:</i> (1) The last descendent of a dying line of monster hunters, (2) a young maiden from a line of known witches, (3) a descendent from a noble line that secretly had vampires in its past, or (4) a young maiden from an ancestral line of ritual significance has been embroiled in a plot that takes advantage of their lineage.
14	<i>Relative:</i> One of the characters' relatives is at the center of an evil plan.
15	<i>Rival:</i> One of the characters' rivals has found themselves in a compromised situation and needs the characters to bail him or her out.
16	<i>Noble:</i> A member of one of the noble families of Transylvania needs the characters' help.
17	<i>Elder:</i> A prominent community member is under threat.
18	<i>Occultist:</i> A student of the occult sciences has walked into something that is more than he or she can handle.
19	<i>Ghost:</i> The spirit of a powerful spellcaster, historical figure, or ritually significant person of interest has been captured and cannot go to its final rest.
20	<i>Hero:</i> A regional or national hero (or a descendent of one) has found more than he bargained for.

7. ADVERSARIES (d20)

If you're having a tough time figuring out a big bad for the characters to face off against, roll a d20 on the following table.

d20	Result
1	Bandits/Highwaymen: A clever group of bandits has turned a location into a base of operations, using either trickery or magical prowess to bend its supernatural inhabitants to their will.
2	Bloodnymphs: A band of bloodnymphs plague a community, feeding upon its children, maidens, and lecherous old men.
3	Occultist: A practitioner of the dark arts is doing more than practicing.
4	Abomination: A mad scientist's creation has run amok or infiltrated the community.
5	Noble: A deranged noble has a master plan to the detriment of his or her subjects.
6	Magnificent Bastard: A con-man is working an elaborate scheme, perhaps on behalf of a greater evil.
7	Werewolf: A werewolf is on the hunt.
8	Witch Hunters: An unethical cadre of monster hunters terrorize an area, seeking to eradicate the forces of darkness at any cost.
9	Big Ass Monster: A large monster is rampaging in the area. It must be stopped.
10	Cult: A group of hill-people or a secret group within the community are worshipping something that Should Not Be.
11	Feral Lord: A rogue vampire and its minions are setting up residence, devastating the community.
12	Criminal Mastermind: A puppetmaster moves his puppets to enact a bold scheme that endangers the characters.
13	Witch: There are good witches and bad witches. This is one of the latter. And she is secretly using her innate talents to harm those she deems threats.
14	Demon: A corporeal or incorporeal malevolent entity is working to destroy the community.
15	mad scientist: A mad scientist has a secret laboratory somewhere nearby.
16	Society of Dracula: The secret society of mortals who have pledged their allegiance to Count Dracula are acting in his stead.
17-18	vampire lord: A vampire lord in the area is working an evil plan to increase his or her holdings.
19	Warlock: A powerful spellcaster seeks to gain more power.
20	The Church: A sinister plot from deep within the religious hierarchy reveals spies and betrayers at every level of the Church.

8. STAKES (d20)

Stakes represent what is at risk with the successful or unsuccessful completion of the adventure. Sometimes adventures require a sacrifice, so a stake might be lost in order to stop a greater threat. Other times, stakes are what is at risk or why it is important. This table will spice up any adventure and hopefully present the characters with difficult and memorable choices.

d20	Result
1	Whoops!: Successfully completing the mission will result in historical locations, religious sites, magically significant areas, artifacts, or holy relics being destroyed. These items or sites that might have been useful to the characters later in the campaign.
2	Bring Out Your Dead: Successfully completing the mission will result in a great loss of life in the surrounding community. Perhaps a plague is released. Or there is an explosion or natural disaster as a result. Or the characters' have to choose between completing the mission or preventing loss of life.
3	The Future is Blight: Successfully completing this mission will result in either crops being lost, villagers losing their homes, a noble losing his family lands, or an area becoming unlivable.
4	Friend or Foe: Successfully completing this mission will result in a current acquaintance or mentor becoming an enemy or rival of the characters.
5	4 XP and a Funeral: Successfully completing this mission will result in the death of one of the characters' family members or mentors.
6	On My Word: The characters' honor rests on the successful completion of the mission. If they fail, they will be seen as untrustworthy and their fame will turn to infamy.
7	Dishonorable Mention: Successfully completing the mission will trash the characters' honor. They will either have to turn back on their word or perform an action that makes them look dishonorable.
8	Collateral Damage: A bystander will perish if the characters successfully complete this mission.
9	Crime and Punishment I: If the characters successfully complete the mission, a bystander will be punished for something he or she did not do.
10	Crime and Punishment II: If the characters successfully complete the mission, someone who is wrongly accused will be set free. But this bystander will be a bad person who is guilty of past crimes and resolved to commit worse crimes in the future.
11	Crime and Punishment III: If the characters successfully complete the mission, a bad person will escape punishment for a crime.
12	Shifting Allegiances: If the characters successfully complete the mission, it will complicate a relationship they have with a mentor or organization. Perhaps revealing something about that organization's intentions or past that the characters did not know. Or putting the completion of the adventure in direct conflict with the mentor or organization's objectives.

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- 13 **Ethical Dilemmas:** To successfully complete the mission, the characters will have to kill a Bystander, hand a Bystander over to certain doom, or otherwise sacrifice an innocent party.
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- 14 **Everything Riding On This:** The characters will be known throughout their career for how this mission turns out. No pressure.
-
- 15 **Everything Riding On That:** If the characters successfully complete the mission, their reputation across the land will be negatively impacted.
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- 16 **Let's Keep This To Ourselves:** To successfully complete the mission, the characters will have to suppress something they find out to be true or lie to cover up a truth that is revealed.
-
- 17 **Mum's The Word:** Successfully completing the mission means the characters discover something about a mentor or organization with which they are associated. This information is a Ruinous secret that the characters cannot let the mentor or organization know they've found out.
-
- 18 **Money Pit:** Successfully completing the mission will result in financial Ruin for the characters, resulting in all characters' Wealth being reduced by -1 level permanently.
-
- 19 **Easy Come, Easy Go:** To successfully complete the mission, the characters will have to give up treasure that is available at the location. Perhaps the dungeon or lair collapses on the treasure vault. Or stopping the vile ritual requires the party to sacrifice the gold crown or gems they've found.
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- 20 **With Great Power:** To successfully complete the mission, the characters will have to give up something in their possession which makes them more powerful. This could be a magic item, class ability like turn unholy, or even something like the use of their legs or a hand.
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KICKOFFS

Kickoffs are events or situations meant to draw the players into the adventure. They can be used in conjunction with the Random Adventuring tables or in place of them.

d100	Result
01-02	A (1) trapper, (2) European hiker, (3) precocious child, or (4) deranged poet claims to have found (1) an ancient ruin, (2) an unmarked tomb, (3) a cache of gold, or (4) an abandoned castle in the mountains.
03-04	A hunter has been arrested for the murder of another man and has reached out to the party for help clearing his name. He (1) was framed, (2) committed a crime of passion, (3) thought the man was a monster, or (4) was acting in self-defense.
05-06	A (1) tinker, (2) travelling priest, (3) neighboring villager, or (4) European hiker has found a (1) hamlet, (2) monastery, (3) mine, or (4) caravan where all the villagers/monks/miners/travelers appear to have been murdered -- all at once.
07-08	An (1) important holy relic, (2) famous work of art, (3) ancient artifact, or (4) important book has gone missing.
09-10	A (1) group of bandits, (2) secret society, (3) consortium of private collectors, or (4) group of rogue academics sell off (1) a powerful artifact, (2) a grimoire, (3) a cursed gem, or (4) a rare and important map to the highest bidder. And now it appears they are dying off one by one.
11-12	A (1) hale, young man, (2) child, (3) young maiden, or (4) prominent community member has fallen ill after finding what he/she has described as a (1) strange ruin, (2) haunted cavern, (3) abandoned castle, (4) cursed monastery, (5) ancient crypt, or (6) apparition in the woods.
13-14	A (1) group of bandits, (2) rogue monster hunter, (3) private collector, (4) unnamed organization, (5) auction house, or (6) foreign spy is looking to sell (1) a powerful artifact, (2) a grimoire, (3) a cursed gem, or (4) a rare and important map to the highest bidder and tries to arrange an (1-4) auction, or (5-6) meeting with the party.
15-16	A (1) Church, (2) cemetery, (3) religious statue, or (4) mausoleum of a prominent community member has been desecrated by (1) the ritual mutilation of a domesticated animal, (2) blood, (3) ritual markings, or (4) an unholy presence.
17	A group of cultists have (1) committed a ritual mass suicide, (2) had their secret meeting place discovered nearby, (3) been arrested, (4) escaped from custody, (5) escaped from an institution, or (6) been murdered one by one
18-19	An (1) acquaintance, (2) mentor, (3) village priest, or (4) former monster hunter has just moved to a remote area where the incidents of bizarre illness and inexplicable accidents are at a stunningly improbable high rate.
20	A husband and wife are found brutally murdered in their home.
21-23	Several (1) businessmen, (2) academics, (3) teetotalers, or (4) randy young men have gone missing after visiting a (1) brothel, (2) abandoned castle, (3) haunted forest, or (4) enchanted body of water.

24-25	The bones of a strange creature were dug up (1) in the forest, (2) on a farm, (3) beneath the altar of a church, or (4) from a grave in a village cemetery.
26-27	A number of nubile young women have been murdered in the area. The (1) town elders, (2) military, (3) church, or (4) community wishes to keep the deaths a secret. The characters are asked to investigate and restore justice by someone close to one of the victims.
28-29	A (1) pregnant woman, (2) child, (3) young maiden, or (4) town leader has gone missing. The community fears the worst.
30-31	A (1) young gypsy woman, (2) Exotic maiden from a foreign land, (3) woman from a disgraced noble family, or (4) woman from a line of monster hunters who married into a Saxon (German) family had her child abducted. No one in the community is willing to help her find her child. Her husband asks you for help.
32-34	Treasure seekers went to investigate (1) a blue flame in the mountains, (2) a site on a treasure map they found, (3) an ancient ruin rumored to be filled with gold, or (4) a legendary treasure vault deep in a cavern and never returned.
35-36	The body of (1) a young lady who died of fever, (2) a murderer hanged justly, (3) a murderer hanged unjustly, (4) a suspected witch, (5) a well-known occultist recently deceased, or (6) an investigator who died under suspicious circumstances has gone missing.
37-39	A (1) Bishop, (2) well-known Spiritualist, (3) blind old Occultist, or (4) famous poet is afflicted with terrible nightmares about a (1) Ruin, (2) cavern, (3) castle, (4) abandoned monastery, (5) ancient crypt, or (6) haunted forest and seeks the party's help in finding this place to avert (1) his death, (2) the death of a loved one, (3) the exposure of a secret, or (4) an ancient evil from awakening.
40-42	The body of a young lady was found murdered (1) at the edge of a forest, (2) in a cemetery, (3) in a church, (4) on the side of a road, (5) in a field, or (6) in the town square.
43-45	A family fears their house (1) is haunted, (2) is cursed, (3) has a vampire living nearby, or (4) is the focus of demonic activity
46-47	A local morgue or cemetery has been plagued by graverobbers.
48	A family was murdered and their youngest daughter, just a child, has gone missing.
49	The party is invited to (1) a mansion retreat, (2) a masked ball, (3) a debate, (4) a lecture on the occult sciences, (5) spend the night in a haunted building, or (6) a funeral.
50	An infamous (1) warlock, (2) murderer, (3) mad-scientist, or (4) anarchist has turned himself/herself in and plead guilty to the crime of murder. He/She is asking to be executed by hanging as soon as possible.
51-52	A (1) young Gypsy girl, (2) rival gypsy boy, (3) young village girl, or (4) newlywed bride has been found murdered and (1) the son of a prominent community member, (2) a relative, (3) a monster hunter, or (4) traveling priest is believed to be responsible.

53-54	A (1) woman of ill repute, (2) gypsy girl, (3) known adulteress, or (4) suspected witch was brutally murdered in the village. Community members heard the murder taking place but ignored her screams. Someone in the village wants justice for her.
55-57	A (1) reclusive antiquarian, (2) former monster hunter, (3) debauched noble, (4) retired military officer, (5) deranged poet, or (6) celebrated scientist with a taste for (1) alchemy, (2) black magic, (3) promiscuity, or (4) seances has gone missing. There are signs of a struggle and a (1) book, (2) map, (3) artifact, or (4) key of importance that was known to be in his possession is also missing.
58-59	A (1) child, (2) young maiden, (3) young woman betrothed to be married, (4) prominent community member, (5) well-known poet, or (6) patriarch of a line of monster hunters has fallen ill with a disease that appears to get worse and worse but which no doctors can identify.
60-61	(1) A wealthy noble, (2) the patriarch of a family of monster hunters, (3) a Bishop, (4) a government official, (4) a member of a prominent family with an infamous occultist in its line, (5) a mentor, or (6) an acquaintance believes he/she is targeted by the forces of evil and attempted to gain safe passage for a loved one. The patron's (1) wife, (2) daughter, (3) son, or (4) lover is now missing and the party is contacted to find him/her.
62-65	The tomb of a noble family (1) formerly believed to have had vampires, (2) of a storied line of monster hunters, (3) of an infamous line of warlocks, or (4) known for madness and debauchery has been disturbed.
66-67	A (1) secret sect, (2) family clan, (3) troupe, or (4) clueless amateur group of monster hunters has gone missing in the area
68-69	A (1) monster hunter's journal, (2) map to an important site, (3) powerful ritual, (4) malevolent grimoire, (5) family history of a line of monster hunters, or (6) ancient artifact has been stolen by a (1) spy, (2) former hunter, (3) acquaintance, or (4) burglar -- who is now trying to get it into the hands of very bad people -- and must be stopped.
70	A (1) young farmboy, (2) village bully, (3) group of drunken hunters, or (4) nobleman shot and killed a strange creature while hunting in the woods.
71	(1) Stagecoaches and their passengers, (2) lone travelers, (3) tinkers, or (4) clergymen have been inexplicably disappearing after passing down a certain road.
72-75	A (1) priceless artifact, (2) magic item, (3) grimoire, or (4) a map has been stolen from the vault of (1) a private collector, (2) a university, (3) a monster hunter organization, (4) a family of monster hunters, (5) the Church, (6) a government official, (7) a prominent family with an infamous occultist in its line, (8) a monster hunter's mausoleum, (9) a believed practitioner of black magic, or (10) a museum.
76	A previously missing (or believed dead) monster-hunter has turned up in an asylum raving mad.
77	A book written by a madman has been acquired by a (1) collector, (2) deranged poet, (3) Bishop, or (4) capitalist who has fallen gravely ill with a sickness that doctors seem incapable of treating
78-80	A village priest claims to have discovered the cause of multiple deaths in the area. The village is (1) digging up graves in the cemetery, (2) preparing to burn down a castle, (3) slaying wolves in the forest, or (4) searching for a girl who is believed to be a witch in order to free themselves of this terror.

81-82	A (1) regional noble, (2) burgomeister's son, (3) priest, or (4) libertine poet left a village girl who spurned his advances stranded in the woods. She was never found and now he believes she has returned from the dead to exact revenge as a (1-3) ghost, (4) wraith, or (5-6) vampire.
83-84	A family believes their daughter/son (1) has been possessed, (2) has been cursed by a witch, (3) is a werewolf, or (4) is suffering from vampire attacks
85-86	Surrounding villages have quarantined a village because it is (1) afflicted with plague, (2) cursed, (3) evil, (4) haunted, (5) marked for death, or (6) the site of a terrible tragedy that caused many deaths.
87	A group of bandits are found dead (1) with a strange artifact in their possession, (2) and preternaturally aged, (3) and buried in a mass grave, (4) but their heads cannot be found, (5) and hanging by their feet from ropes tied to the trees, or (6) from unnatural wounds
88-89	An (1) eccentric capitalist, (2) deranged poet, (3) curious child, (4) young couple, (5) renowned skeptic, or (6) young noblewoman has gone missing after trying to explore (1) the catacombs of an abandoned monastery, (2) the dungeons of an uninhabited castle, (3) chambers of an ancient cavern, (4) grounds of a haunted ruin, (5) the path to a mythical site, or (6) tomb of an ancient crypt.
90-91	A community has experienced (1) a religious statue ominously crying blood, (2) a series of farm animal mutilations, (3) an inexplicable rise in madness and delirium, (4) a complete break off of communication with the outside world, (5) a series of sightings of ghosts and spirits, (6) an unexplainable blight on crops and livestock, (7) a plague of flies that has devastated the area, (8) several cases of spontaneous combustion, (9) raining frogs and fish, (10) raining blood, (11) sightings of people out of time, or (12) an increase in demonic possession.
92-93	A friend or mentor who was investigating a site is (1) accused of black magic, (2) accused of chicanery, (3) framed for the murder of a village woman, or (4) missing.
94-95	Villagers believe a (1) down-on-his-luck noble, (2) former monster hunter, (3) libertine noble and poet, or (4) scandalous noblewoman is to blame for the misfortune that has befallen them. The villagers are seeking to take violent action.
96-97	A (1) young maiden, (2) woman and her children, (3) child, or (4) young woman and her lover have gone missing amid rumors of (1) werewolf attacks, (2) ghost sightings, (3) vampirism, or (4) black magic.
98-99	An (1) archaeologist, (2) geologist, (3) cartographer, (4) young nobleman, (5) acquaintance, or (6) mentor has gone missing in the wilds of Transylvania
00	Murders are occurring in the area at a rate of one person every 6 days. This happens every 33 years and tends to stop after 9 people have died. 1d4+2 people have already died.

RANDOM NAME GENERATOR

Following is a *Transylvanian Adventures* random name generator to assist with creating NPC or character names.

NPCs WHO ARE NOT FROM TRANSYLVANIA (d12)

d12	Chart
1	Hammer
2	Eccentric
3-7	British
8-10	German
11	Romanian
12	Gypsy

NPCs WHO LIVE IN TRANSYLVANIA (d10)

d10	Chart
1	British
2-3	German
4-8	Romanian
9-10	Gypsy

HAMMER NAMES

The following table is inspired by the names of characters, writers, actors, and directors in Hammer's Gothic Horror films of the 1950s, 1960s, and 1970s. Roll a d20 twice -- once for the character's birth-name by gender and a second time for the character's surname.

d20	Male	Female	Surname
1	Arthur	Caroline	Asher
2	Ashton	Domini	Beswick
3	Bernard	Freda	Byron
4	Christopher	Hazel	Carlson
5	Clifford	Hira	Collinson
6	Giles	Ingrid	Court
7	Grant	Isla	Cushing
8	Jules	Josephine	Gaunt
9	Laurence	Lalla	Harcourt
10	Miles	Llewellyn	Hayden
11	Moray	Lynne	Krempe
12	Munro	Marianne	Lumley
13	Oliver	Marne	Marsh
14	Paul	Martine	Meinster
15	Peter	Mina	Mitterhaus
16	Rupert	Pippa	Paxton
17	Sheridan	Valerie	Pitt
18	Terrence	Veronica	Romain
19	Thorley	Yutte	Sangster
20	Warren	Yvonne	Talbot

ECCESTRIC NAMES

Roll a d20 twice -- once for the character's birth-name (by gender) and a second time for the character's surname.

d20	Male	Female	Surname, pt. 1	Surname, pt. 2
1	Abraham	Antonia	Cephala...	...bright
2	Acheron	Bliss	Crypti...	...court
3	Algernon	Carinthia	Dirigi...	...drake
4	Almeric	Cassandra	Ecto...	...dyne
5	Ambrose	Clemency	Etheri...	...gaard
6	Artemis	Daphne	Helio...	...geist
7	Athelstan	Dorothea	Hema...	...lace
8	Cosmo	Elvira	Macabra...	...lock
9	Fitzherbert	Euphemia	Metri...	...mind
10	Hugo	Hippolyta	Opti...	...morte
11	Ichabod	Hyacinthe	Plasmi...	...moss
12	Maximillian	Iona	Quadra...	...nimbus
13	Mortimer	Lucretia	Raven...	...nov
14	Odric	Matilda	Spectra...	...shard
15	Quatermass	Necrota	Strata...	...stein
16	Ruthven	Octavia	Superna...	...thorne
17	Sholto	Poppy	Techni...	...watt
18	Sinclair	Sybilla	Therma...	...wick
19	Tobias	Tesla	Ultra...	...wolfe
20	Wilfrid	Theodora	Umbra...	...zorne

BRITISH NAMES

Roll a d20 and a d6 twice -- once for the character's birth-name (by gender) and a second time for the character's surname. If the d6 rolls an odd result, take the name in the left column. If the d6 rolls an even result, take the name in the right column.

d20	Male (A-J)	Male (J-Z)	Female (A-J)	Female (J-Z)	Surname (A-L)	Surname (L-Z)
1	Albert	Jonathan	Alice	Julia	Abney	Luxford
2	Alexander	Lionel	Amanda	Kate	Adams	Lyttleton
3	Alfred	Martin	Anne	Lily	Bathurst	Marsham
4	Benedict	Matthew	Arabella	Louisa	Cavendish	Miller
5	Bertram	Nigel	Barbara	Lucy	Crowe	Milton
6	Claude	Oscar	Beatrice	Lydia	Davies	Parker
7	Colin	Patrick	Caroline	Margaret	Drummond	Pierce
8	Cyril	Percy	Cecelia	Mary	Fane	Powell
9	David	Phillip	Charlotte	Olivia	Fenton	Pumphrey
10	Dudley	Quinton	Clara	Priscilla	Frye	Pym
11	Edgar	Raymond	Constance	Rachel	Gathome	Russell
12	Ethan	Richard	Diane	Rebecca	Granville	Scott
13	Geoffrey	Roderick	Dorothy	Rosalyn	Hamilton	Somerset
14	George	Samuel	Elizabeth	Samantha	Hardy	Spencer
15	Harold	Sebastian	Emily	Sarah	Hastings	Stewart
16	Henry	Simon	Evelyn	Sophia	Hodges	Tennant
17	Humphrey	Thomas	Georgianna	Sylvia	Huddleston	Tessamar
18	Ian	Timothy	Gwendolen	Veronica	Killingsworth	Ward
19	James	Victor	Harriet	Violet	Lamb	Watson
20	Jeremy	William	Jane	Wilhemina	Lockhart	Wynter



GERMAN NAMES

Roll a d20 and a d6 twice -- once for the character's birth-name (by gender) and a second time for the character's surname. If the d6 rolls an odd result, take the name in the left column. If the d6 rolls an even result, take the name in the right column.

d20	Male (A-J)	Male (K-Z)	Female (A-G)	Female (H-Z)	Surname (A-M)	Surname (N-Z)
1	Adler	Karl	Ada	Hanna	Bauer	Neumann
2	Albrecht	Kaspar	Adeline	Hedda	Becker	Peters
3	Aldo	Kiefer	Agatha	Ilma	Diehlman	Richter
4	Anton	Konrad	Amelinda	Ilisa	Dries	Schaefer
5	August	Kurt	Angelika	Isolde	Duerr	Schmidt
6	Bertram	Manfred	Anja	Ivonne	Fischer	Schneider
7	Conrad	Markus	Annaliesa	Jana	Fuchs	Schroder
8	Dieter	Otto	Anneke	Jannike	Hartmann	Schulze
9	Dirk	Rickert	Bathilde	Katrine	Hoffman	Schwarz
10	Eckhart	Rudolph	Belinda	Klara	Jaeger	Traugott
11	Erich	Rupert	Bridgette	Kristen	Jung	Velten
12	Ernst	Sigmund	Carla	Lena	Keller	Vetterman
13	Franz	Theodor	Christina	Liesel	Kirchner	Wagner
14	Friedrich	Thomas	Claramond	Rebekka	Klein	Walter
15	Fritz	Udo	Elisa	Rosamund	Koenig	Weber
16	Gerhardt	Ulbrecht	Elsabeth	Sofia	Krause	Weiss
17	Gottfried	Viktor	Emmaline	Verena	Kruger	Werner
18	Gunter	Walther	Frieda	Wanda	Lang	Wolf
19	Hans	Wilhelm	Gertrude	Wilda	Meier	Zeller
20	Jurgen	Wolfgang	Gisela	Zelda	Mueller	Zimmerman

ROMANIAN NAMES

Roll a d20 and a d6 twice -- once for the character's birth-name (by gender) and a second time for the character's surname. If the d6 rolls an odd result, take the name in the left column. If the d6 rolls an even result, take the name in the right column.

d20	Male (A-M)	Male (M-Z)	Female (A-L)	Female (M-Z)	Surname (A-M)	Surname (M-Z)
1	Anghel	Mihail	Adelina	Magda	Antonescu	Mondragon
2	Anton	Mirca	Alicia	Margarita	Arcos	Olaru
3	Bela	Nicolae	Ana	Marica	Barbu	Ozera
4	Boris	Petar	Angela	Martina	Boroi	Parasca
5	Claudiu	Petru	Aurica	Monica	Capraru	Patrescu
6	Constantin	Radu	Brigita	Nadia	Cardei	Pavenic
7	Damian	Sergiu	Carmen	Natalya	Cosma	Radacanu
8	Demetri	Silvestru	Claudia	Olga	Dimitru	Saguna
9	Dragos	Simion	Corina	Patricia	Dragomir	Savu
10	Emil	Sislau	Daniela	Phillipa	Gilca	Silivasi
11	Enric	Sorin	Dorota	Rodicka	Grasu	Spirlea
12	Gabriel	Stanislav	Elena	Roxana	Grul	Stanescu
13	Igor	Stefan	Elisabeta	Simona	Ilica	Stanga
14	Janos	Teodor	Florina	Sophie	Iorga	Tarus
15	Ladislau	Toma	Gina	Steliana	Istok	Tomescu
16	Liviu	Tomescu	Irina	Tereza	Korzha	Urzica
17	Lucian	Vasile	Julia	Thialda	Lazar	Vadim
18	Marius	Vilhelm	Laura	Violeta	Lupescu	Vadu
19	Marku	Virgil	Liana	Viorica	Melinte	Vulpes
20	Matai	Vlad	Lorea	Zara	Miklos	Zeklos

GYPSY NAMES

Roll a d20 twice -- once for the character's birth-name (by gender) and a second time for the character's surname.

d20	Male	Female	Surname
1	Andrezj	Astrid	Balogh
2	Azzo	Drina	Baltazar
3	Baldo	Esmerelda	Barbalescu
4	Beznik	Everilda	Corsi
5	Emil	Fifika	Denikov
6	Fonso	Florica	Dobobrov
7	Hanzi	Jaelle	Domanoff
8	Luca	Katari	Grujic
9	Marko	Loiza	Ivanov
10	Mircea	Luminita	Knappek
11	Nicu	Lyuba	Komarov
12	Pali	Mariska	Konstantinov
13	Pesha	Mirela	Lacatus
14	Punka	Nadya	Martinov
15	Sergiu	Nuri	Micklea
16	Stevo	Simza	Petrova
17	Tamas	Talaitha	Sacula
18	Tobar	Tshilaba	Sadrinovic
19	Yoska	Tsuritsa	Sarov
20	Zindelo	Violca	Veres



RANDOM NPC TABLES

The following tables can be used in conjunction with the tables in the Character Creation Extras chapter, as well as table 6-7 on p. 319 of DCC RPG, to help create NPCs for a game of *Transylvanian Adventures*. How a Judge uses these tables (and whether a Judge uses these tables) is up to the Judge and how she like to prepare for her games.

Not all tables need to be rolled for every NPC. Sometimes a Judge will have a good idea what the Occupation for an NPC will be or may decide the NPC isn't going to play an important enough role in the game to note the NPC's Accomplishments.

OCCUPATION, INTERESTS, AND QUIRKS

Use d% to roll on the three columns of following table. As a rule of thumb, not all NPCs need a Quirk. In general, somewhere between 50-80% of the NPCs should exhibit some sort of Quirk. From time to time, an NPC's Occupation will be assumed. If a Judge is needs a Village Blacksmith, roll an Occupation is unnecessary.

%	Occupation	Interests	Quirk
1	Agent: A professional hired to act on behalf of an estate, government or organization	Alchemy	Accommodating. The NPC is overly accommodating, suspiciously so
2	Alewife, Bartender or Innkeeper	All Things Occult	Affectionate Drunk. NPC is an alcoholic, always telling people how much he loves them, and wanting hugs when inebriated
3	Allspice, Grocer	An Eccentric Perversion	Airy Laugh. Punctuates each conversation with an airy and very fake laugh that makes everyone around the NPC want to punch him
4	Almsman, Beggar	Ancestry	Alibi. The NPC is deathly afraid that someone is trying to frame him for something and is quick to protest his innocence, giving reasons why something could not be his fault or his problem
5	Apothecary: A pharmacist, doctor, dentist, and general storekeeper	Ancient Maps	All Together Now. The NPC does not say the words "I" or "You" but instead substitutes the word "We" whenever speaking. The NPC also assumes the PCs are in agreement with him and reacts negatively with surprise whenever that is not actually the case

6	Apprentice: Reroll on table to determine the occupation into which the NPC is apprenticed	Ancient Weaponry	Arrogant. Anything you can do, this NPC has done or feels he can do better
7	Archivist: Keeps historical records on behalf of an estate, university, or local government	Archaeology	Back in My Day. The NPC frequently redirects the conversation to talk about things he's done and experiences he's had that are often non-sequiturs to what the PCs are talking about
8	Artist: Painter, Street Artist, or Sketch Artist who sells his art to travellers	Bawdy Tales	Big Fish. The NPC likes to tell stories about false accomplishments and places to which the NPC has never been in an effort to impress the PCs
9	Bagman: A traveling salesman who hands out samples, takes order for a manufacturer, and delivers orders when they are completed.	Birdwatching	Blinky. Squints while listening. Blinks pronouncedly before speaking.
10	Ballad Monger: Itinerant poet who sells sonnets to passersby for money	Brewing	Blocker. The NPC crosses his arms whenever speaking and begins each statement by shaking his head. Instinctively, the NPC answers "No" to all requests
11	Barber: Serves community as a Surgeon, Bloodletter, Bonesetter, and Hair Stylist	Bringing Others Down into Debauchery and Scandal	Bookish. The NPC reads voraciously and is disinterested in conversation
12	Bawd: Tasked with acquiring customers for and driving business to a brothel	Candies and Confections, especially Chocolates	Bookworm. Extremely well-read. Rifles off quotes from any text the PCs mention
13	Bell Ringer: Rings the church bells	Card games like gin-rummy or Bridge	Catchphrase. The NPC has a phrase that he repeats incessantly during conversation
14	Blacksmith	Cartography	Chatterbox. NPC will not shut up. Just talks and talks. Won't stop to let the PCs talk either
15	Blacksmith	Coin Collecting	Chicken Little. NPC always assumes the worst. Always
16	Bluffer/Landlord: Makes his money by renting property that he owns or on behalf of an estate which owns the property	Collecting Dead Creatures, especially unusual ones (taxidermy)	Church Lady. The NPC interjects "Well, isn't that nice!" randomly in conversation

17	Bookseller/Librarian	Contraband Erotica	Clumsy. The NPC drops items, trips over furniture, or spills drinks once per scene
18	Brewer	Cryptozoology	Cruel. The NPC pulls wings off flies, beats dogs with a stick, or kicks cats without thinking. The NPC sees no problem with this sort of behavior
19	Butcher	Dance/Ballet	Deadbeat. NPC will not pay for anything. Always looking for a handout or payment
20	Cabbie: Conveys passengers through the area via a horse drawn carriage	Dark Secrets	Defensive. The NPC always acts like something the PCs say is an accusation
21	Candlemaker	Demonology	Devil's Advocate. The NPC will find fault or a flaw in the PC's plans every time
22	Carpenter	Dog Breeding	Distracted. The NPC looks away randomly while talking with the PCs
23	Castrator: Laborer who is paid to castrate farm animals	Drawing/Sketching	Drama Queen. The NPC assumes the worst in every conversation, often throwing himself into mock indignation or self-pity with a grandiose and dramatic gesture
24	Chimney Sweep: A laborer who is paid to scrub the soot out of chimneys and flues	Exotic Customs	Easy Going. The NPC goes along with whatever
25	Clerk: A worker who handles menial duties for a shopkeeper, business, or government	Exotic Flowers	Eeyore. The NPC is depressed, chronically so, and won't tell anyone why
26	Tailor/Clothier: Makes/Sells clothes	Exotic Pleasure Tomes	Enumerator. Counts out what he wants to say: "Well, first... then second... thirdly..."
27	Coachman: Drives coaches on behalf of an estate, business, or organization	Fashion	Exhale. NPC sighs before every statement
28	Cobbler/Shoemaker	Finding a missing relative	Exhaust Pipe. The NPC takes on a look of disgust and exhales disdainfully before speaking

29	Constable: A government official who is responsible for enforcing local laws	Fine Cheeses	Fanboi. Overly enthusiastic and effusive with praise. "Wow, that's so amazingly awesome!" and "Remember that time when you did that thing?!"
30	Cook: Cooks food on behalf of a business or estate	Fine Food	Fearful. The NPC is very jumpy and will get overly excited by any event or story
31	Cooper/Barrelmaker	Fine Jewelry	Fidgety. The NPC wrings his hands and bites fingernails while talking with the PCs
32	Courier: Delivers messages on behalf of a business or government	Firearms	Forgetful. The NPC means well but will not remember things that are asked of him
33	Crocker/Potter	Fishing	Frank. The NPC is overly honest. To the point of insulting the PCs without thinking
34	Duffer: An individual who sells cheaply made goods from a cart	Gambling	Gawker. Raises eyebrows exaggeratedly and nods habitually while engaged in conversation
35	Dustman/Janitor/Garbage Collector	Gardening	Good Manners. The NPC has impeccable manners, always saying "Please", "Thank You", and "Excuse Me"
36	Engraver: A professional who carves designs and names into stone and metal, often on behalf of a mortician, cemetery or church	Gossipmongering	Greedy. The NPC engages every discussion with a sneer and asks "What's in it for me?" at least once in every conversation whether it's applicable or not
37	Entertainer: Actor, Musician, Troubadour	Heraldry	Haggish. The NPC speaks with both sides of the mouth pulled down. And likes to point fingers at people while talking
38	Farmer	Hidden History	Hand Talker. Uses hands habitually while talking -- waving, gesturing, making circles with them, etc
39	Farmer	Holy Scripture	Hard of Hearing. The NPC will ask the PCs to repeat things a lot. And will randomly misinterpret their words
40	Farrier: A professional who shoes horses and performs veterinary services	Horse Husbandry	Hoover. NPC breathes heavily through the mouth when not speaking
41	Forester: Works to keep poachers off the lands of an estate	Horse Racing	Humorless. The NPC finds nothing funny and just doesn't get it. Ever.

42	Fulker/Loanshark/Pawnbroker	How Much Money You Have	I Am Sam. The NPC is illiterate but takes great pains to appear learned and present himself otherwise
43	Furrier: A merchant who sells, buys, and makes furs	Hunting	I Vant Your Blood! The NPC talks like Bela Lugosi's portrayal of Dracula with weird pauses and incorrect emphasis on random words and syllables
44	Gardener: Tends the grounds of an estate	Inventing	Idiot Savant. The NPC will appear to be brain dead but then speak up randomly with something relevant and insightful
45	Gravedigger: Digs graves in cemeteries for either the church or local government	Law	Impatient. The NPC is always wanting the PCs to get to the point and becomes rude and uncomfortable when he feels his time is being wasted
46	Guide: Itinerant laborer who takes money to help tourists navigate the local community	Learning Foreign Languages	Jailbait. NPC looks extremely young, like a child. But is actually a mature adult
47	Haberdasher: A shopkeeper who sells men's accessories -- hats, gloves, ties, etc.	Leeching	Jellyfisher. The NPC will find some fault with the PCs and be the first to forgive them for it
48	Hackney Man: A merchant/stabler who rents horses and carriages	Letting You Buy-In to this "great opportunity" that will make us all rich	Jolly. The NPC laughs at anything the PCs say, as if it's the funniest thing the NPC has ever heard
49	Houndsman: Raises and trains dogs for an estate, often for hunting	Life After Death	Know It All. The NPC is an expert at everything and wants the PCs to know about it
50	Jailer/Turnkey/Warden	Magic Tricks	Lip Biter or Masticator: If female, the NPC bites her bottom lip randomly during conversation. If male, the NPC makes chewing motions with his jaw while listening
51	Jeweler	Maintaining Appearances	Loud. The NPC talks at full volume or not at all
52	Journalist: A reporter in the employ of a newspaper who is seeking a story	Making Everyone Happy	Madly, Deeply. The NPC has fallen hopelessly in love with one of the PCs. Or at least appears to be so.
53	Keelman/Bargeman: Works on river-boats and barges	Making Money	Magoo. The NPC is near-sighted and has trouble seeing anything that isn't right in front of him

54	Lamplighter: Lights the streetlamps at night	Making the World a Better Place	Morbidly obese. The NPC has trouble getting around and takes great offense at any acknowledgement of his weight issues
55	Locksmith	Medical Science	Mumbler. The NPC has trouble enunciating and will randomly mumble things that are mostly inaudible
56	Maderer: A merchant who grows and sells garlic out of a cart or market stall	Military History	Narcoleptic. Whenever put in a position of duress, the NPC will pass out for 1d3 hours
57	Mason/Stonecutter	Mountain Climbing	Neat freak. Cannot stand any untidiness. Will wince and become uncomfortable in the presence of something that isn't perfectly so
58	Medicine Peddler: Travelling salesman who sells elixirs of questionable efficacy	News from afar	Non-Committal. The NPC will not look the PCs in the eye. And will neither agree nor disagree with the PCs or commit to any one course of action
59	Merchant: A professional who profits from the buying and selling of a variety of products	Opera	Wiggler. NPC has a lusty demeanor. Wiggles eyebrows a lot
60	Midshipman: The second or third son of a wealthy nobleman who is not in line to inherit the family fortune but benefits from a family stipend	Palm Reading	Oblivious. The NPC doesn't notice details and doesn't follow details either
61	Midwife/Physician/Nurse: A medical professional who works in the community	Performing Music	Observant. The NPC is keenly aware of his surroundings at all times such that he can rattle off details of persons in his periphery or descriptions of events that happened months ago with a near photographic level of accuracy
62	Miller	Political Science	Older than Dirt. Extremely old.
63	Miner	Proving themselves as more masculine or desirable than anyone else	Decrepit. Loses train of thought and falls asleep randomly

64	Mudlark: A worker who cleans the sewers and riverbanks, scavenging valuables for extra income	Psychology and Philosophy	Ominous. The NPC is overly superstitious. He is fearful of any random event and exhibits strange, ritualistic behavior intended to protect him from harm.
65	Muffin Man/Baker	Public Speaking	Optimistic. The NPC thinks the best of people. Always
66	Night Soilman: A laborer who empties cesspits and ashpits on behalf of the local government or as an independent contractor on behalf of estates	Rare Books	Outraged. Reacts overly angry. Takes offense at random slights
67	Nightwalker/Nightwatchman/Bellman	Reading Gothic Romances	Overly curious. The NPC will always ask three questions for every one thing the PCs say. "Why?" is the default
68	Noble/Aristocrat	Relics and Artifacts	Packrat. The NPC is paranoid and carries hidden weapons. He believes one of the PCs is out to get him for some reason and will try to trick the PCs into revealing their true intentions
69	Post Rider: Someone who carries mail on horseback or by wagon on behalf of the government or a private business	Reliving the good old days	YepNope. The NPC only says "Yes" or "No" and just stares at the PCs otherwise
70	Printer: A professional who works a printing press	Seances	Pat. You can't tell if the NPC is male or female. The NPC will take great offense if you ask.
71	Prostitute/Harlot/Courtesan	Secret Societies and Conspiracy Theories	Personable. NPC always smiles and likes to pat people on the shoulder
72	Roll on 0-Level Occupations Table	Sharing a litany of physical ailments	Personal Space. The NPC reacts angrily if touched by anyone.
73	Scholar/Academic/Professor	Speaking ill of everyone in line of sight and out of earshot	Pigpen. NPC is sloppy and unkempt. He scratches his head while thinking and leaves possessions lying around by accident.
74	Scrivener/Notary/Bureaucrat	Spelunking	Quippy. The NPC is very proper in conversation and will, at times, throw out barbed observations directed at no one but obviously aimed to put the PCs in their place.

75	Servant: A professional who works in a downstairs position for the estate of a local lord	Supernatural Phenomena	Read My Lips. The NPC ends every statement with three short hand chops timed with emphatically speaking the last three syllables of his statement, as if those last syllables are something worth remembering.
76	Shanty-Man/Lumberjack	Technology and Gadgets	Rule of Three. The NPC refers to everyone in the third person, even himself.
77	Smith: Silversmith, Goldsmith, Tinsmith, Whitesmith (Iron/Lead)	Telling tales from the war	Senile. The NPC will pause in the middle of statements and then ramble off something completely unrelated.
78	Snow Warden: A laborer who insures that snow is even on the community roads so that sleigh runners can travel easily across the snow	Telling you about a rapturous, spiritual experience	Sexist Pig or Matchmaker. The NPC believes that women should be barefoot and pregnant and may not mind helping them become so.
79	Stabler: Works in or manages a local stable	That there is not one spot of dust anywhere in sight	Show-Off. NPC wears a lot of jewelry and smells of sweet perfumes.
80	Stevedore: A laborer who loads or unloads cargo from barges and riverboats or supervises said activities.	The Misfortune of Others	Shrivelled. The NPC's face gets all scrunched when he talks, like he just swallowed a lemon or something.
81	Steward: A person entrusted with the care and management of another's estate or household.	The Works of Dr. Frankenstein	Shruggery. Shrugs randomly before, after, and while speaking.
82	Stone Picker: An itinerant laborer who removes stones from a farmer's land before plowing.	Theatre	Sibilance. The NPC prolongs all S's in conversation. Asssss if it'ssss sssssomething fasssshionable.
83	Tailor	This fantastic cure-all that actually worked for them	Sightseer. The NPC is easily distracted by members of the opposite sex, and often trails off in conversation to admire and comment on them.
84	Tanner	Torture: Means, techniques and instruments to induce pain	Slammer. Slams fists or hands on things when making a point. If there's nothing to slam, then he pounds a fist into his open palm.
85	Tax Collector: A professional who collects taxes on behalf of a regional lord or the local government.	Treasure Hunting	Snazzy. The NPC is incapable of dressing appropriately and shows up either overdressed, underdressed, or dressed outlandishly to every occasion.

86	Taxidermist	Vampires	Sniveler. The NPC talks through his nose.
87	Teacher/Schoolmaster	Vice	Sob Story. NPC cries easily and always keeps a handkerchief nearby.
88	Timekeeper: A professional that tracks time for trains and coaches' arrivals and departures.	Voyeurism: The NPC likes to spy on people, especially in their most private moments.	Social Drunk. The NPC drinks a lot but never appears drunk. The NPC forgets broad portions of the evening with regularity.
89	Town Crier: A professional in the employ of the local government who announces current events in the street or town square.	What the characters are up to	Space Cadet. NPC speaks naively and talks with a blank expression, only half-listening to any conversation.
90	Tradesman	Woodworking	Stardate. The NPC emphasizes every word, like Captain Kirk.
91	Shopkeeper/Craftsman	Writing Poetry	Stiff. The NPC will sit stiffly and speak through partially clenched teeth. The NPC will react negatively to any frivolity.
92	Upholsterer: A professional who places padding and cloth on furniture.	No Interests of note	Suspicious. The NPC thinks the PCs are trying to pull one over on him. He will try to get to the heart of how the PCs are trying to screw him over by announcing what he thinks their real intentions are.
93	Watch Finisher/Clockworker	No Interests of note	Taciturn. NPC only speaks in short phrases of three words or less.
94	Water Carrier: A laborer who transports and sells fresh water.	No Interests of note	Teetotaler. With Bible in hand, the NPC will lecture the PCs on every vice known to man -- from drunkenness to venereal disease.
95	Way Man/Roadwarden: Surveys roads and keeps them safe for travel	No Interests of note	The New Surprised. Listens to others with eyes open as wide as possible, giving the NPC the constant look of complete and utter surprise.
96	Weaponsmith: Bladesmith, Gunsmith, Fletcher, Bowyer	No Interests of note	Thin Air. The NPC keeps his nose in the air and acts thoroughly unimpressed by the PCs. He talks slowly and snidely, emphasizing the PC's statements with "Well, THAT'S something..."

97	Weatherspy/Astrologer/Fortune Teller	No Interests of note	Vain. The NPC checks his appearance at every opportunity and makes inappropriate eye gestures at members of the opposite sex.
98	Wellmaster: A professional tasked with assuring that the village or community well continues to provide fresh water.	Roll twice on this table, combining the two Interests in a unique way	Verbal Kint. The NPC walks with a limp and stutters when nervous.
99	Wright: Cartwright (carts, coaches, wagons), Wainwright (wagon wheels), Boatwright (boats/barges), Arkwright (chests)	Roll twice on this table, combining the two Interests in a unique way	Whisperer. The NPC talks very quietly. Most have to strain to understand him.
00	Wright: Cartwright (carts, coaches, wagons), Wainwright (wagon wheels), Boatwright (boats/barges), Arkwright (chests)	Roll twice on this table, combining the two Interests in a unique way	Whistler. The NPC whistles during conversation to highlight pieces of information that he feels are important.

ACCOMPLISHMENTS AND WEIRDNESS

Roll d% on both columns. These table results do not guarantee that NPCs will have either Accomplishments, Weirdness, or Tragedy. Rolling on these tables is not a requirement for NPCs, either. But it's nice to know that even if a roll is made, a result is not guaranteed.

%	Accomplishment	Weirdness and Tragedy
1	A family member, or ancestor, is a war hero of some sort. But the NPC is resentful of his family history.	The NPC is currently in thrall to a vampire.
2	A relative squandered the family fortune. The NPC seeks to restore the family fortune or get revenge on the relative.	The NPC is known as someone to whom weird things and unlucky things happen.
3	An ancestor founded a community in Transylvania that is now thriving. The NPC is proud of this fact and takes every chance to relish in it.	The NPC acquired a wealthy life through a deal with dark forces. The dark forces now seek their due and claim the life of one of the NPC's loved ones.
4	An ancestor was a high ranking official in the Transylvanian Diet. The NPC aspires to meet the high bar set by his ancestor, whether or not he has the aptitude to do so.	All males in the NPC's direct family line have died before their 33rd birthday.
5	An ancestor was an artisan of considerable skill. The NPC's family has long aspired to continue the family heritage as masters in the craft and routinely push the descendants of the line as the heir to the ancestor's legendary skill.	All males in the NPC's family have died with valor during battle, except the NPC. A fact, for which, the NPC feels great shame.
6	The NPC's ancestry is traced back to a mythical hero. The NPC is proud of the fact and can recite legends about the ancestor verbatim. The NPC is known to ramble about the ancestor from time to time.	An ancestor Ruined the NPC's once-respected family name with scandal. People associate the NPC with the scandal, often teasing the NPC about it.
7	The NPC comes from a family that is feared in the community for some reason. The NPC enjoys using his family's reputation to his advantage.	An ancestor slew a vampire lord once and now vampires have hunted the NPC's family for generations. The NPC lives an outwardly normal life under an assumed name and has evaded the vampires' pursuit thus far.
8	The NPC comes from a long forgotten line of Transylvanian nobility. The NPC seeks to discover more about his ancestry.	The NPC is believed to be infertile but has been secretly offering children to a creature in the forest in an attempt to keep the community safe.
9	The NPC comes from a noble Transylvanian line that holds no lands or wealth but whose name still carries weight. The NPC seeks to restore the family's fortunes and protect the family name.	The NPC is believed to practice black magic and commune with the devil. But the NPC is actually a laconic poet who dresses in black and is afraid someone will read his poetry.

10	The NPC comes from a wealthy and well-connected family that remains wealthy and well-connected. The NPC seeks to preserve and protect the family fortune.	The NPC belongs to the Society of Dracula.
11	The NPC comes from a wealthy family that prides itself on paying its debts and being able to manage its money.	Both of the NPC's parents died of plague. The community believes the NPC is bad luck.
12	The NPC is considered an authority or expert on a topic. The NPC is over-eager to share any knowledge.	The NPC can see and converse with ghosts but avoids doing so. The NPC rarely reveals everything a ghost says.
13	The NPC's family is known for having a close relationship with gypsies. The family is said to have a spell of protection cast on them from helping out a clan of gypsies.	The NPC caught a spouse making love to someone from outside the community. That person's body is now buried somewhere on the NPC's land. The NPC is haunted by the spouse's lover and the spouse is deathly afraid of the NPC but feels powerless to do anything about it.
14	The NPC is proud of the family's acceptance in two rival communities and seeks to broker peace between them.	A close family member of the NPC was wrongly convicted of a crime and hanged. The NPC is considered to be of a bad lineage due to the scandal.
15	The NPC's family is rumored to have a magical item of note.	The NPC could not have children but made a pact with an unholy creature. The child that was born acts strangely and has a murderous aspect.
16	The NPC fell into a mysterious fortune. The NPC is believed to have received a windfall from a distant relative's passing. The NPC refuses to discuss it.	The NPC is either blackmailing several high-ranking community officials or embezzling money from his community, family, or employer.
17	The NPC lives better than most and is proud of his ability to save money and spend it wisely.	The NPC is cursed by Gypsies and seeking to pass that curse along to one of the PCs.
18	The NPC had a prior occupation with which the NPC still identifies. The NPC was considered good at his trade but now lives a different life due to a change in fortune.	The NPC desecrated the local church by having adulterous sex on the altar. No one in the community knows that the church's protective capacity has been breached.
19	The NPC has a child of whom the community thinks highly. The community believes the child is an epic beauty or will one day become a community leader.	The NPC desires to kill a close relative (sibling, father, etc).
20	The NPC has a child who is widely considered a virtuoso. The NPC is eager to flaunt his child's talents.	A distant ancestor of the NPC aided Hun or Ottoman invaders in an assault on the community. The NPC's entire family is widely shamed by this ancestor's actions.

21	The NPC has a mysterious lineage. The NPC's family constitute a cabal of healers, sorcerers, alchemists, or astrologers. The NPC is proud of the family's secret but seeks to protect it at all costs.	The NPC does not believe in magic or superstition but is currently being hexed by a witch.
22	The NPC has a strong tolerance for alcohol. The NPC believes he (or she) can drink anyone under the table.	Nothing seems to go NPC's way. The NPC is always ill or sickly.
23	The NPC has a wide network of friends and is well-liked by all of them. The NPC takes pride in knowing the right people and being in their good graces.	The NPC is drug addled but keeping it a secret.
24	The NPC has never backed down from a dare. This fact is so well-known that other community members often place bets on whether the NPC will turn down a dare.	The NPC's family is believed to be descended from gypsies. They are widely regarded as spellcasters and devil-worshippers.
25	The NPC has never been sick, not even a single day. The NPC is known for and takes pride in his uncanny health.	The NPC found something that is very valuable to a dangerous organization or adversary.
26	The NPC has never lost a fight. For a female NPC, this could be a fight of the verbal kind.	The NPC gambles recklessly and foolishly.
27	The NPC takes pride in always getting the better of rivals.	The NPC got away with a crime for which an innocent man was hanged. The NPC is afraid everyone suspects the truth
28	The NPC helped rid the community of a supernatural threat. The NPC is still haunted by the experience and avoids any mention of it.	The NPC graduated from the Scholomance and is, therefore, a Warlock and immortal.
29	The NPC helped rid the community of some supernatural threat. The NPC was the only survivor in a supernatural calamity that befell the community. The NPC is proud of his bravery and eager to tell everyone tales of what happened on "that night". But the tale keeps changing with each telling, leading some to suspect the NPC was hardly even there.	The NPC had a torrid affair with another NPC. No one speaks of the affair but there are those who seek retribution and feel cuckolded.
30	The NPC is a fine, upstanding member of the community. A fact, of which, the NPC is very proud and would kill to protect.	During her youth, the NPC had a well-known affair with another NPC of her age. The NPC wound up marrying someone else, although most suspect there are still feelings that remain.
31	The NPC is a published writer of a well-known novel, play, or collection of plays. The NPC is known to read or quote his works and is eager to discuss forthcoming publications which are yet to be completed.	The NPC hangs with the "wrong crowd" and follows a group of close friends whose antics and revelry often put the NPC into danger.

32	The NPC is well-known for work helping the poor and misfortunate. The NPC is eager to regale listeners with a listing of all the wonderful things he has done for the community.	The NPC has a child who is hideously deformed. The child is kept locked away or has been raised in nearby caverns.
33	The NPC is known as a great father, mother, school-teacher, or nanny.	The NPC has a driving interest in occultism. The NPC has a secret library of books he's collected that would get him burned as a heretic. The NPC cannot perform magic, however. He just likes to read about it.
34	The NPC is known as the most beautiful or handsome person in the region. The NPC may still be or may long for days past when she was in the flower of youth.	The NPC has a treasure map that has been passed down from generation to generation.
35	The NPC is known, and enjoys being known, for his generosity and hospitality. The NPC will take offense if either is questioned.	The NPC has a twin that was given up when parents chose one of the two. The twin has since located the NPC and wants to assume the NPC's life and take revenge.
36	The NPC lives in a historic home where either a great hero or community member once lived. The NPC is interested in discussing the history of his home as well as the accomplishments of those who lived there before.	The NPC has been a werewolf since puberty but has successfully kept it a secret for years.
37	The NPC lives in the nicest house in the community. The NPC is very house proud and eager to show off his good fortune.	The NPC has had multiple ongoing affairs that are the worst-kept secret in the region. The NPC also has a jealous spouse that is waiting for the right moment to betray the NPC.
38	The NPC loved someone in his youth who is now famous throughout Europe. The NPC is proud of their dalliance and keeps mementos of their time together.	The NPC has strange luck and always seems to wind up on top of situations.
39	The NPC married into a wealthy family. The NPC struggles to attain the approval of the family into which he or she married. The NPC has thus far been a disappointment.	The NPC is horribly scarred.
40	The NPC married the most desirous person in the community but was an ill match. The spouse's other suitors hold a grudge and the NPC is insanely jealous from having married so highly above his station.	The NPC is in a love affair with someone who is wholly inappropriate due to age, gender, or social class. The love affair is ongoing and unhealthy for both parties.

41	The NPC owns a pet that exhibits uncanny intelligence or displays some strange ability such as the ability to understand human speech or predict the weather. The NPC is eager to show off the pet to those unfamiliar with its abilities.	The NPC is in the service of the Scholomance.
42	The NPC performed heroically during a disaster that afflicted the community. The NPC acted as a nursemaid to the sick or rescued children from a fire. The NPC is well-known for his bravery or compassion and takes pride in this public image.	The NPC is a Dhampir -- a half-human, half-vampire -- and currently in the service of a powerful vampire lord.
43	The NPC is rumored to be an exceptional lover. The NPC relishes the flirtatious attention this brings but seldom gives in to advances.	The NPC is the leader of a cult of some sort.
44	The NPC saved a sibling from drowning.	The NPC is known as an individual who breaks agreements and promises. The NPC is not someone to be trusted.
45	The NPC takes pride in being recognized as the "good brother/sister" even if the NPC's sibling resents the NPC or is, in actuality, a better person.	The NPC lost a loved one in a regional disaster, like a fire or plague.
46	The NPC saved a well-known community member from certain death. The NPC is proud of the recognition this event gained him.	The NPC recently lost an infant. The cause of death was negligence or even murder but the NPC was not implicated.
47	The NPC served as a diplomat. The NPC spent time in an exotic locale and takes pride in his multi-culturalism and knowledge of the world outside the community.	Madness runs in the NPC's family line. Most family members succumb to it by middle age.
48	The NPC showed an early virtuosity in music or art as a child that was squandered. The NPC now lives a life in denial of past talents.	The NPC's mother was turned into a vampire by a vampire lord. This is widely known but the community does not speak of it.
49	The NPC spent time as a vampire or werewolf hunter but is now crippled, elderly, or otherwise unable to continue hunting. The NPC keeps her past activities secret but is still proud of her time fighting the forces of darkness.	The NPC murdered someone out in the woods years ago. The body has not been found. The NPC's spouse discovered the NPC's murderous past. The spouse is terrified of the NPC but no one knows why.
50	The NPC spent time in a royal court. The NPC has impeccable manners and etiquette. The NPC takes great pride in being mistaken for royalty.	One of the NPC's parents died while the NPC was an adolescent. The NPC was responsible but the community does not suspect anything because the death looked like an accident.

51	The NPC spent time living off the land. He is a very capable hunter, tracker, and gamesman.	The NPC is a Peeping Tom, either literally or figuratively. He either likes to observe strangers in their private moments or to know all the salacious gossip about a person.
52	The NPC studied at a university in England. The NPC is eager to prove his scholarly worth.	The NPC is psychically enslaved to an Olde Thing that the NPC found while exploring a cavern.
53	The NPC was an accomplished athlete as a youth but had to give it up for some reason. The NPC avoids sporting activities but is still very proud of his accomplishments.	The NPC runs a protection racket where the NPC fleeces the other villagers for protection from a threat real or imagined.
54	The NPC is well-traveled and knows many languages.	Someone the NPC loves dearly is now a vampire. The NPC knows it and is actively trying to protect the vampire. The NPC will thwart efforts of the community to locate the vampire and would be willing to kill anyone who found out the truth.
55	The NPC won a regional contest for cooking, brewing, or gardening. The NPC likes to demonstrate his skill at every opportunity.	The NPC spent a summer with a well-known and scandalous celebrity, like Lord Byron or Aleister Crowley.
56	Years ago, the NPC followed ghost lights to a treasure buried in the caverns. Now the NPC keeps the treasure secret on his own land, travelling far away to sell pieces of it when money is needed.	The NPC is stealing money from the community. The community does not suspect anything but one person is about to put the pieces of the puzzle together.
57	No accomplishments of note	The NPC has been afflicted with suicidal tendencies. No one really knows why but the urge for self-destruction runs strong in this NPC.
58	No accomplishments of note	The NPC is suffering from advanced stages of syphilis, acquired on the streets of Budapest. The NPC is outwardly normal but has committed several gruesome murders.
59	No accomplishments of note	The NPC swore false testimony in another NPC's trial that led to a terrible punishment
60	No accomplishments of note	The NPC's family keeps a demon bound in the forest or in a cellar. They use the demon to get things they want or to gain an unfair advantage over their rivals. If the demon can ever be found, it would take vengeance on the family.

61	No accomplishments of note	The NPC has found a non-Euclidean space and figured out a way to gain passage in and out of it. The NPC is keeping something valuable to the PCs there or may be using it to hide someone who could be helpful to PCs.
62	No accomplishments of note	The NPC is trained in the arts of love by exotic courtesans. One of the NPC's former patrons seeks to blackmail the NPC by revealing his torrid past.
63	No accomplishments of note	The NPC was bitten by a wolf as a child and survived. The NPC is believed to be a werewolf but isn't.
64	No accomplishments of note	The NPC was once caught celebrating a Black Mass.
65	No accomplishments of note	The NPC was targeted by a vampire assault as a teenager and survived.
66	No accomplishments of note	The NPC will not walk on holy ground. Churches and cemeteries just creep him out.
67	No accomplishments of note	No weirdness or tragedy
68	No accomplishments of note	No weirdness or tragedy
69	No accomplishments of note	No weirdness or tragedy
70+	No accomplishments of note	No weirdness or tragedy



WHAT THE NPC WANTS/NPC TWISTS

Like the Accomplishments and the Weirdness/Tragedy tables, roll a d% on both columns of this table. Not all rolls will generate NPC Wants or Twists.

%	What the NPC Wants from the Party	NPC Twists
01-02	The NPC needs key information on something about which the PCs know or of which the NPC feels the PCs can find out.	The NPC's family had to beg for food and shelter. Now the NPC despises all who are less fortunate.
03-04	The NPC needs the PCs help to end an oppressive situation for a third party.	The NPC's family were servants. Now either the NPC is pretending to be above her station or the NPC's family is pretending to be above their station.
05-06	The NPC wants the PCs to acquire something for him by surreptitious means.	Any misfortune that befalls the NPC is due to a family debt owed to a regional villain. The NPC is blameless outside of doing what the NPC must to keep his family from harm's way.
07-08	The NPC wants the PCs to find a missing loved one.	The NPC's family or reputation is undeserved and fraudulent.
09-10	The NPC wants the PCs to help acquire special components for a ritual.	The NPC has an identical twin. The two of them conspire and switch places often, pretending to be just one person. But now one wants the other out of the way.
11-12	The NPC wants the PCs to protect an item or loved one from a rival.	The NPC is being bribed by another NPC or organization that wishes the PCs harm.
13-14	The NPC wants the PCs to retrieve an artifact that the NPC can use as a weapon against a rival.	The NPC has an illegitimate child who is now seeking to harm the NPC or his family.
15-16	The NPC wants the PCs to return an artifact to its proper resting place.	The NPC owes a large sum of money to a villainous relative or NPC. The NPC is doing nasty deeds on their behalf to avoid paying the debt.
17-18	The NPC wants the PCs to save a loved one from supernatural predation	The NPC is a lover of one of the PC's rivals.
19-20	The NPC wants the PCs to slay a supernatural adversary.	The NPC is a spy for an adversary the PCs have not yet met.
21-22	The NPC wants the PCs to help deliver an item.	The NPC was scandalously disgraced somewhere far away from the community. A villain has discovered this information and is using it to blackmail the NPC.

23-24	The NPC wants the PCs to transport a person somewhere.	The NPC is possessed by an adversary or agent of an adversary known to the party.
25-26	The NPC wants to acquire information so that the NPC can write a book.	The NPC was scorned by another NPC and has an unrequited love for that NPC.
27-28	The NPC wants to be a hero so that the NPC can increase standing in the community.	The NPC works for one of the PCs adversaries and seeks an alliance with the PCs -- for personal reasons, possibly protection from the adversary or to achieve goals that run counter to the adversary's wishes.
29-30	The NPC wants to clear family name or improve family status by having PCs perform a dishonest or even murderous act.	The NPC believes an unknown adversary will reward the NPC's affections if the NPC performs certain tasks on behalf of the adversary.
31-32	The NPC wants to find an item that had belonged to the NPC or the NPC's family.	The NPC has her soul on contract to the devil or an Olde Thing. The NPC wants to use the PCs to delay or get out of the terms of the contract.
33-34	The NPC wants to learn more about a location the PCs have been to.	The NPC is a close family relative of one of the PC's rivals.
35-36	The NPC wants to learn more about an artifacts the PCs have encountered.	The NPC was saved by a rival or an adversary, who is now using them against the PCs.
37-38	The NPC wants to prove the innocence of herself or close family member.	The NPC is acting to prevent harm to a loved one.
39-40	The NPC wants to punish a rival for a crime of which the rival is guilty.	The NPC is acting under false pretenses. The NPC believes that he is acting with honor and has been deceived by one of the PC's rivals or adversaries into thinking so.
41-42	The NPC wants to put PCs in a position to be framed for a dastardly deed the NPC seeks to accomplish.	The NPC believes he is the chosen one. The NPC is convinced, rightly or wrongly, that he is destined to play a central part in the events.
43-44	The NPC wants to put PCs in a position to kill a rival.	No Twists
45-46	The NPC wants to use the PCs to disrupt a rival.	No Twists
47-48	The NPC wants to use the PCs to find an artifact.	No Twists
49+	The NPC doesn't Want Anything from the NPCs.	No Twists

USING THE RANDOM CHARACTER CREATION TABLES TOO

The following guidelines will be helpful if you want to use the tables in the Character Creation Extras chapter to help define an NPC.

- ✖ Roll Height, Build, and Fashion Sense normally, assuming either a +0 or -1 modifier at your discretion.
- ✖ There is a 2 in 6 chance the NPC will have a hobby.
- ✖ For appearance traits, roll 3d6 as if the NPC were rolling a Personality score. On a 3, roll 4 times on the negative appearance traits table. On 4-5, roll 3 times on the Negative

Appearance Traits table. On 6-8, roll 2 times on the Negative Appearance Traits table. On 9-12, roll once on the Negative Appearance Traits table. On 13-15, roll once on the positive appearance traits table. On 16-17, roll 2 times on the Positive Appearance Traits table. On 18, roll 3 times on the Positive Appearance Traits table. Yes, the player characters are set up to be better looking than NPCs.

- ✖ Roll absolutes as needed. Usually, they won't be necessary.
- ✖ Most NPCs will not have a catalyst or principle. In the event that one is seems appropriate, roll on the corresponding table.

INSPIRATIONAL MEDIA

Beginning with Emily Gerard's xenophobic *The Land Beyond the Forest* in 1888, Transylvania became synonymous with vampires, hauntings, and all sorts of fantastic folklore. Though ghost-haunted moors and vampiric noblemen predated her book, it was as if the tropes of Gothic fiction had found a homeland with its publication. This tradition has continued on through fiction, art, movies, and video games for over a century.

The following section presents a listing of movies, fiction, video games, and roleplaying publications that inspired *Transylvanian Adventures*. Of all the items listed, *Horror of Dracula*, *The Curse of Frankenstein*, and *The Brotherhood of the Wolf* are quintessential viewing. Those movies would give one the abridged version of what has inspired *Transylvanian Adventures*.

HAMMER HORROR

"Hammer Horror" refers to a series of films released between 1955 and 1974 by the British production company, Hammer Films. These films offered many reboots of classic Universal horror monsters -- such as Dracula, Frankenstein, and the Mummy -- often with new twists. What distinguished Hammer Horror was its salacious combination of eroticism and gore. But this proved to be a Faustian bargain.

As other filmmakers began to follow Hammer's lead, fans of the horror genre became desensitized. Hammer Films, in turn, decided to pour its focus into greater degrees of vulgarity at the expense of plot, character development, and quality. By the end of the 1970s, Hammer Horror had degenerated into camp and borderline softcore pornography, even parodying itself in the hopes of re-establishing a foothold in the genre.

Like the titular character of its *Dracula* series, the 21st century has seen Hammer Films emerge from the ashes. Modern Hammer Films have received critical acclaim and have helped to rebuild Hammer's reputation for creating well-crafted movies in the horror genre. During the three decades between its collapse and rebirth, Hammer Films' influence remained strong in pop culture -- surfacing in music, films, television, books and video games.

THE DRACULA SERIES

One of Hammer's most successful series of films featured Christopher Lee as the nefarious Count Dracula with Peter Cushing often playing the part of his adversary -- always a relation to Van Helsing.

✧ **Horror of Dracula (1958):** This is the one that started it all. Christopher Lee establishes himself as the menacing count but the real star of the film is Peter Cushing as the determined vampire hunter. Jimmy Sangster does a superb job with the story and this remains one of the better Hammer films.

✧ **Brides of Dracula (1960):** Even though Christopher Lee does not appear in this film, this is one of my favorite Hammer Horror movies. Peter Cushing's Van Helsing makes the most of his full spotlight in this film and it offers one of the best stories in the series.

THE FRANKENSTEIN SERIES

Hammers' Dr. Frankenstein series served as the progenitor of what was to become Hammer Horror. Instead of focusing on Frankenstein's creations, the Hammer films explored the twisted mind of Dr. Frankenstein who was always flawlessly portrayed by Peter Cushing.

✧ **Curse of Frankenstein (1957):** Peter Cushing gives a career-defining performance in one of the best films in the Hammer Horror catalog. Christopher Lee stars in an early role as the monster.

✧ **Revenge of Frankenstein (1959):** Hammer Films followed their successful *Curse of Frankenstein* with a solid sequel.

✧ **Frankenstein Created Woman (1967):** Aficionados of Hammer Horror remain mixed on this film but it stands as my third favorite of the series. The story is somewhat flawed, as are most of Hammer's later films, but *Frankenstein Created Woman* stands out from the other sequels with a weirdly existential sub-text.

OTHER HAMMER FILMS

Curse of the Werewolf (1961): Due to mixed success at the box office, *The Curse of the Werewolf* did not spin off into a series like Hammer's *Frankenstein* and *Dracula* films. It remains as one of the better movies of the Hammer Horror era, though, and is regarded by some critics as one of the best werewolf movies ever made.

✧ **Vampire Circus (1972):** Hammer Horror had already started going off the rails into arthouse gore, camp, and softcore pornography by the time this film was made. As a wild romp through the genre, *Vampire Circus* remains an entertaining, if unintentionally comedic, film. Hammer Films made quite a few vampire films in the '70s. This is one of the better ones if not taken too seriously.

✧ **Captain Kronos, Vampire Hunter (1974):** In a sort of last gasp to pull itself from the ashes, Hammer introduced the character of Captain Kronos -- a wandering vampire hunter and impeccable swordsman. There is little doubt that Kronos informed both the character of *Vampire Hunter D* as well as having a slight influence on *The Brotherhood of the Wolf*. Kronos never caught on and sits uneasily in the Hammer back-catalog. As a film, it ranks as one of the best horror films that Hammer made in the 70s. It's a bit cheesy nowadays but gives an accurate representation of an adventurer's life amidst the backdrop of a mythical Transylvania.

✧ **Let Me In (2010):** Hammer Films awoke from its torpor with the release of this remake of the 2008 Swedish film, *Let the Right One In*. Devoid of the elements that had defined and ultimately denigrated its films thirty years earlier, *Let Me In* is one of the few American remakes of a foreign film that surpasses the original. While not included in a true Hammer Horror filmography, *Let Me In* is just a good movie. One of the best in Hammer's collection and well worth the mention.

BROTHERHOOD OF THE WOLF (LE PACTE DU LOUPS)

The 2001 action-horror film, *Le Pacte du Loups*, explores the French legend of the Beast of Gevaudan, a gargantuan man-eating wolf that terrorized the French

countryside in the 18th century. Released in the United States as *The Brotherhood of the Wolf*, this movie features secret societies, black magic, kung fu fight scenes, a terrible monster, and its share of twists and turns. More than any other cinematic work, *The Brotherhood of the Wolf* defines the atmosphere and tone of a *Transylvanian Adventures* game. It is recommended viewing, for sure, but be warned that the movie suffers from a protracted denouement -- where the screenwriter attempts to hurriedly tie all the loose ends together in a heavy-handed and clumsy manner. It is a much better film if the video is stopped about 20 minutes early. When you see screaming and rain -- all macho-American style, you'll know it's time to step away.

OTHER MODERN FILMS

- ✧ Sleepy Hollow (1999)
- ✧ Sherlock Holmes (2009)
- ✧ Sherlock Holmes: A Game of Shadows (2011)

EDGAR ALLAN POE

The literary genius of Edgar Allen Poe requires no introduction. He is one of the most influential authors in American literature. He is widely regarded as the father of detective fiction, as well as a seminal figure in the Gothic Horror revival of the late 19th century. In addition to Poe's innovations, he was a master of short story form as well as an accomplished poet. Edgar Allen Poe's darker works of horror influenced every horror writer who followed, including Clive Barker and Stephen King. In short, if you've never heard of Edgar Allan Poe or never been exposed to his work, there is an English teacher in your past who deserves a Gypsy curse or two.

WORTHY READS

- ✧ "The Black Cat"
- ✧ "The Cask of Amontillado"
- ✧ "The Fall of the House of Usher"
- ✧ "Ligeia"
- ✧ "The Masque of the Red Death"
- ✧ "The Murders in the Rue Morgue"
- ✧ "The Tell-Tale Heart"

M.R. JAMES

Most roleplaying enthusiasts are familiar with the works of H.P. Lovecraft or have even stumbled into the writings of Clark Ashton Smith. Almost all of them are familiar with movies like *The Ring* (2002), its Japanese predecessor *Ringu* (1998) or 2009's *Drag Me to Hell*. But almost no one knows about Montague Rhodes James -- which is a shame. Because he showed them all how it was done.

M.R. James was an accomplished medieval scholar and remains a luminary in that field to this day. A bookish academic by day, he transformed into the -- well -- "Chuck Norris" of ghost story writing. You may be passingly familiar with the well-worn Lovecraftian trope of an academic stumbling across some ancient text or item and inadvertently releasing some ancient and indescribable monstrosity into the world. M.R. James thought that up. Not Lovecraft. In fact, both Lovecraft and Clark Ashton Smith were very much fans of M.R. James and you should be too. Otherwise, it's a bit like knowing what a halfling is but not knowing who J.R.R. Tolkien is.

WORTHY READS

- ✧ "Count Magnus"
- ✧ "Casting the Runes"
- ✧ "The Wailing Well"
- ✧ "Oh, Whistle, and I'll Come to You, My Lad"

GOthic HORROR

Gothic Horror spanned over a century of literary fiction. One of its greatest wordsmiths (Edgar Allan Poe) has already been mentioned in this chapter. On the whole, Gothic fiction both entertained and tortured with its predictable tropes. The landmark works of the era, however, remain as some of the most well known, best loved, and imaginative masterpieces ever put to paper.

WORTHY READS

- ✧ *Frankenstein*, Mary Shelley
- ✧ *Dracula*, Bram Stoker
- ✧ *Carmilla*, Sheridan Le Fanu

- ✧ *The Vampyre*, John William Polidori
- ✧ "The Signal-Man", a short story by Charles Dickens
- ✧ "The Last Lords of Gardenal", a short story by William Gilbert

WEIRD TALES

Misanthropic pulp tales exploded into the collective consciousness of the early 20th century. Many of these writers, such as H.P. Lovecraft, were in open rebellion against the Gothic clichés that had dominated popular literature for generations. But, even still, any roleplaying session benefits from a touch of the non-Euclidean vibe from the "Weird Tales" era. My favorite weird authors include H.P. Lovecraft, Robert E. Howard, Clark Ashton Smith and Ambrose Bierce.

WORTHY READS

- ✧ "The Youngest Vampire" by Clark Ashton Smith
- ✧ "The Hound" by H.P. Lovecraft
- ✧ "The Outsider" by H.P. Lovecraft
- ✧ "The Damned Thing" by Ambrose Bierce
- ✧ "An Occurrence at Owl Creek Ridge" by Ambrose Bierce

CASTLEVANIA

Castlevania was a series of video games by Konami that began with the very first *Castlevania* in 1986. Unique in its time for combining elements of Gothic Horror with action-adventure in a console video game, *Castlevania* titles featured a combat-heavy romp through a demonic castle stewing with Gothic Horror imagery that often culminated in a battle against the dread lord -- Count Dracula. Doesn't that sound a lot like what a *Transylvanian Adventures* game should be like?

GAME ON!

- ✧ *Castlevania* (1986)
- ✧ *Castlevania: Symphony of the Night* (1997)

ROLEPLAYING GAMES

The adoption of classic Gothic horror tropes, often via the blood-streaked lens of Hammer Horror films, began with a seminal adventure for the “World’s Most Popular Fantasy Roleplaying Game” written by Tracy and Laura Hickman. This adventure, whose name rhymes with “Hassle Glaivencroft”, was published in 1983 and set a bar for innovation in roleplaying adventures that has been seldom met since. There are many, many resources now for Gothic Horror, Weird Fantasy, and Hammer-style roleplaying. The resources I list below all helped to guide, influence, and inspire me to write the best *Gothic ass-kicking horror* supplement that I could.

GAME ON!

- ✦ *The original module!* by Tracy and Laura Hickman
- ✦ *Cthulhu by Gaslight* by William Barton
- ✦ *GURPS Horror* by J. M. Caparula and Scott D. Haring
- ✦ *Lamentations of the Flame Princess* by James Edward Raggi IV
- ✦ *GURPS Blood Types* by Lane Grate, Dan Smith, Scott Haring and Jeff Koke
- ✦ *Dungeon Crawl Classics* by Goodman Games

Last Will and Testament of: _____

_____ XP

_____ XP To Next Level

My Story

My name is _____

I am a _____ year old _____

_____ from _____

I am _____ with a(n) _____

_____ build. I wear _____

clothes and enjoy _____

People who meet me immediately

notice my _____

I am a very _____ person

who _____

_____ I am pursuing

the supernatural because _____

ALIGNMENT

CLASS

LEVEL

OCCUPATION

Armor Class

ACTION DICE



+ ☐ ATTACK BONUS

Hit Points

MAX: _____ HIT DICE: _____

_____ INITIATIVE

_____ CRIT RANGE

_____ SPEED

_____ CRIT DIE

_____ FUMBLE DIE

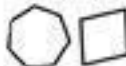
_____ CRIT TABLE

Ruin

BASE: _____

Two-Weapon Fighting

PRIMARY



SECONDARY



Weapons

TRAINED:

UNTRAINED:

Skills

Equipment

Class Features

CURRENT SCORE MODIFIER

☐ ☐

Strength

PERMANENT/ MAX SCORE

MELEE BONUS MELEE DAMAGE



SAVES

☐ ☐

Stamina

PERMANENT/ MAX SCORE



FORT

☐ ☐

Agility

PERMANENT/ MAX SCORE

MISSILE BONUS MISSILE DAMAGE



REFLEX

☐ ☐

Personality

PERMANENT/ MAX SCORE



WILL

☐ ☐

Intelligence

PERMANENT/ MAX SCORE

LANGUAGES



FEAR

☐ ☐

Luck

PERMANENT/ MAX SCORE

LUCKY BONUS



1 POINT OF LUCK = +1d4 ATTACKS, SAVES, SKILL CHECKS

+1 ANY OTHER ROLL INCLUDING: DAMAGE, SPELLCHECKS, TURN UNHOLY, ETC.

DCC RPG

TRANSLANTIAN



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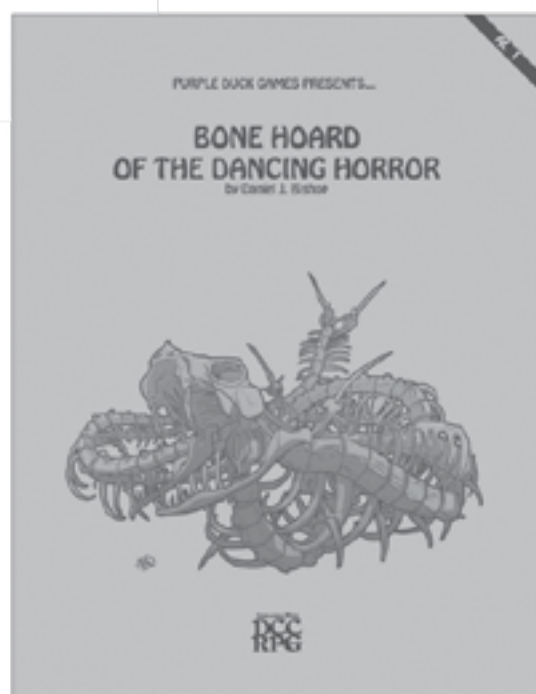


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