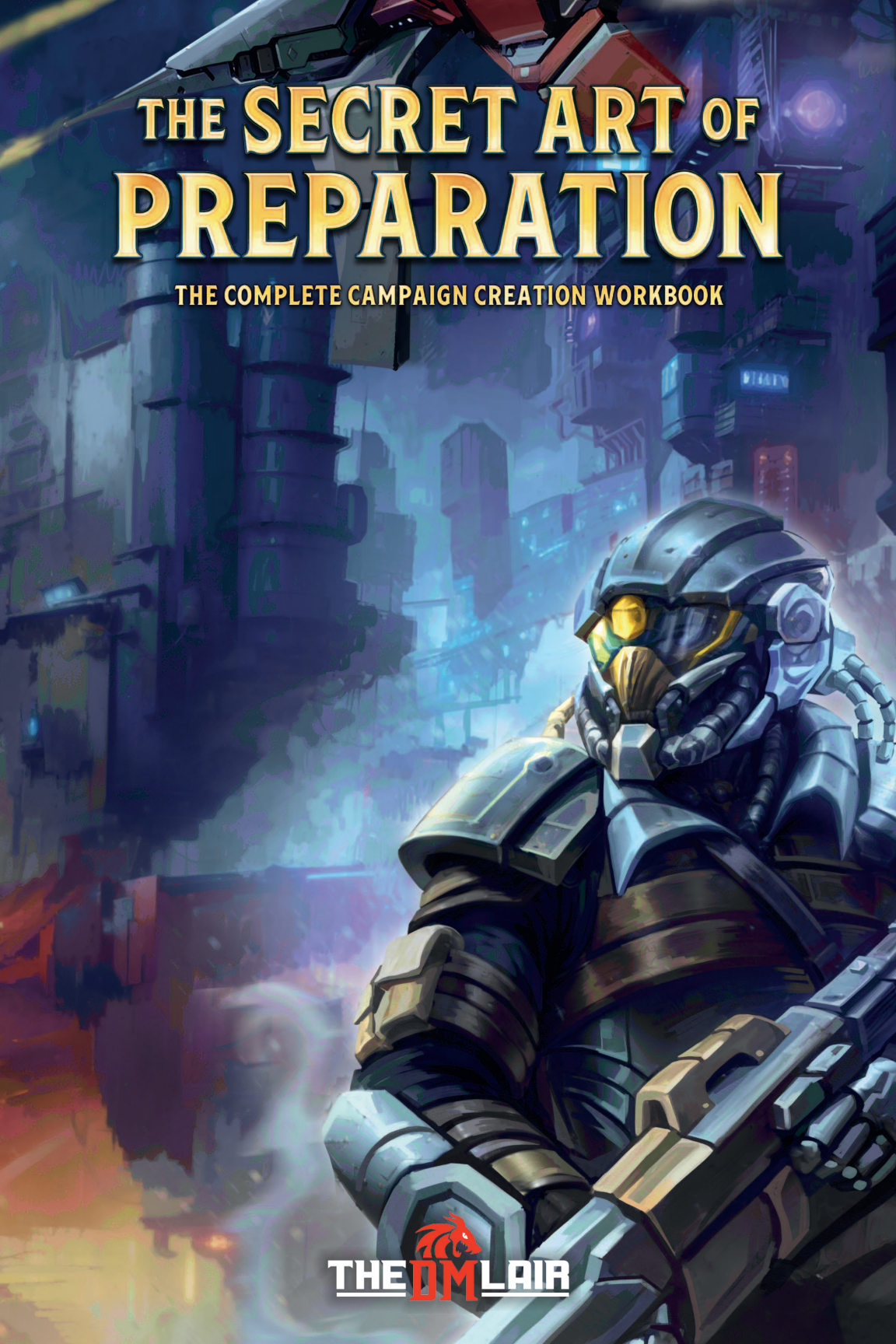
THE SECRET ART OF PREPARATION

THE COMPLETE CAMPAIGN CREATION WORKBOOK



THE DM LAIR

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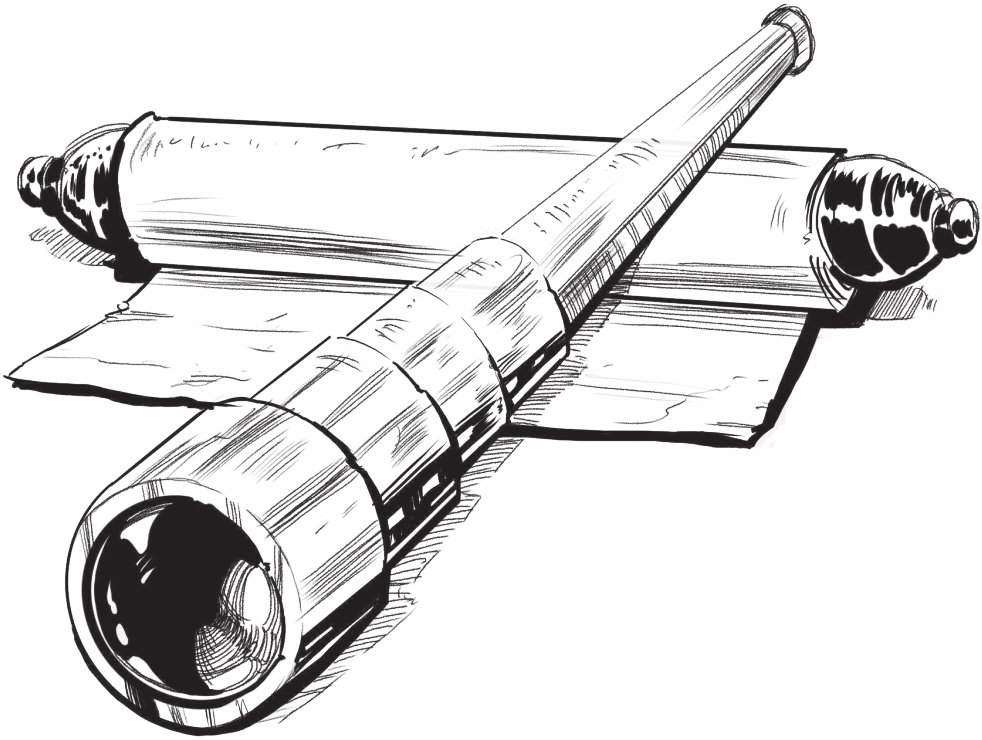
Introduction to The Workbook

This workbook is designed to help you create your campaign, from your preplanning through to getting ready to run the epic boss fight in the ultimate showdown of the game. Whether you're running a module or a homebrew campaign, this book will help you stay organized and be confident that you have everything you need.

When you're working through this book, always remember that it is meant to serve you and not the other way around. If you need it to do something different than what is written on the page, then feel free to change it to whatever suits your needs.

One last piece of advice before we dive into the meat of everything: write in pencil. The things you write on the next pages are likely to change over the course of your campaign. You could always add more pages, but rather than rewrite everything each time something changes, it's easier to just use pencil.



The Start of Your Campaign

CAMPAIGN OVERVIEW

This is the campaign overview section, and it's where the journey to campaign creation begins. Don't let its brevity deceive you; this section is no less critical than the other sections. Often, you'll have much of this information in mind when you pitch the campaign to your players, but it's always a good idea to write it down as well.

Major Campaign Themes. The themes of the campaign are the concepts that come up time and again. Warfare, subterfuge, political intrigue, or extradimensional threats are all typical campaign themes.

Conflicts in the World. This sets up the core problems that are happening. Are two nations about to go to war with each other, or is there a cult that is planning to bring some eldritch horror to the streets? Is there a plot to take people out of high office to install some more... questionable individuals? There needn't be only one thing in this section. Often there are myriad things going on in the world, and your players will only concern themselves with a few, but the things they ignore can still influence the campaign or be treated as a side quest later on.

Tensions in the World. These are things that may cause conflict in the world in the future, depending on how events unfold. Often, these will be the larger picture, general issues that may resolve themselves or may fall apart into a greater conflict. Dissatisfaction with aristocracy, rapid technological innovation, and excess power imbalances are all common forms of tension that you may want to use in your campaign.

How Are the Characters Involved? This is quite simply why the characters care about these things. Are they servants of a noble's house, or perhaps an elite special forces unit? It could even just be that they are part of an adventurer's guild that wealthy people pay to handle problems, so the characters themselves don't have any personal stakes.

More than likely, you're going to have space left over when you're done writing everything out in here. That's a good thing! You don't need to fill the entire section up right away; in fact, leaving space is usually wise because you'll want to write new information in as tensions in the world become conflicts to be resolved and new tensions rise.

Major Campaign Themes: *Political intrigue, stealth, subterfuge, warfare, low magic, modern vs. traditional.*

What Is Happening in the World: *Within the country, there is a tug of war going on, though it is hidden beneath the surface. People are vying for power, as people do, while the real powers of the world operate from the shadows. The tension in the air is palpable, with many fearing the loss of their way of life while others fear that new ways will never emerge.*

Within it all are those who are trying to preserve peace however they can. They acknowledge that there will need to be sacrifices along the way and are not afraid to do what they must so they can achieve peace. It's a fragile world they're trying to build, with the balance of the world hanging by a knife's edge.

Naturally, not everyone feels the same way. There are those who desire more to bring about chaos and let everything burn, believing that at the end of all things, they will emerge to clean up the ashes. These two opposing forces exert a hidden influence on the greater world, though few are aware of their presence.

Tensions in the World: *There are many distinct factions of people in conflict with each other; some of them want to make things better, and some want to make things worse. Ironically enough, not all of the ones who want to make things better want to do it for good reasons nor do all of the ones who want to make things worse want to do it for bad reasons. At the end of the day, there will likely be additional power struggles within each of these groups.*

A number of cities are on the verge of rebellion or even outright anarchy. Each one has its reasons, but generally, they either want to preserve their old ways or cast them off and bring in new, while the local government is apathetic or worse towards these interests.

How Are the Characters Involved: *The characters are going to be part of one of the groups that are trying to control the future from the shadows. Their job will be to carry out the quiet tasks that need to be accomplished to further their goals.*

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Tensions in the World: _____

How Are the Characters Involved: _____

CAMPAIGN NPCS

This section is designed to help you document and use various NPCs throughout your campaign. Broadly speaking, they're broken into two separate categories: Allies and Villains. That said, it won't exactly be unusual for these two categories to be a little bit muddied together with significant crossover between the two. However, it's usually best to design the NPC in the section that makes the most sense for them at the time they're designed. If it becomes appropriate later, you can move them to a different section or rewrite their entry entirely if it drastically changes (such as an ally becoming an evil enemy after the party betrays them).

Name. Don't get caught by your players suddenly asking, "what's their name?" By having the name already written down, you're one step ahead of the game.

Species, Lineage, or Ancestry. Different systems will call it by different names, but this represents who this character was born to. In this section, you may also want to include descriptors such as "black knight" or "lich," if that will help inform your creation process. If you're using a pre-printed stat block, that should be included here as well.

Alignment. In this section, you don't need to necessarily use simply "good or evil," though you certainly can if it is appropriate. Consider using the tensions in your world to influence alignment. For example, if some of the tension in your world is the falling away of the old ways of life, then traditional vs. modern might be an appropriate alignment consideration.

Description. Describe your NPC here. Go beyond their appearance; how it sounds when they speak, how they carry themselves, and their general mannerisms are all useful descriptors.

Secret. The secrets that an NPC holds can be useful to know how to roleplay them or even serve as potential plot hooks. The secrets that an NPC holds are not readily known but may be hinted at in rumors, though even this is rare. Often, the players' first exposure to an NPC's secret—if they find out about it at all—is when it spontaneously arises in the game.

These are the four components that are the same across each type of NPC. In their respective sections, we'll describe the specifics for villains vs. allies.

MAJOR VILLAINS

These are the major villains that you expect your players will face in the campaign. Often, they will have a web of connections that interlock with each other. Consider, for example, that your major villain will likely have lieutenants (they may be flavored as key allies, vassals, or literal military lieutenants, but their concept and function remain the same). These lieutenants will each likely benefit from being written up in this section as villains, as they can serve as the antagonists for adventures and arcs leading up to the climactic showdown.

Means. A villain's means will influence the ways that characters and quest givers will approach thwarting them. A villain whose means rest in a financial empire will require a different approach than one whose means are political office. It isn't unusual for a villain to have two or three different means to draw from, so be sure to describe everything they have available.

Motives. Every good villain has a motive driving them. That isn't to say they have to have a deep and complex backstory that makes the players wonder if they are on the right side. Sometimes, bad guys can want to do bad things for bad reasons. Sometimes, their motivation is that they simply want to watch the world burn. But regardless of the motive you choose, a good villain will always have one.

Key Lieutenants. No villain works alone. They will always have a few people who they delegate larger tasks to or otherwise trust to accomplish their major goals. These individuals are often given some degree of command authority over the armies or minions of the main villain unless they have a unique trait that demands independence (though they're still usually accompanied by others). Typically, the key lieutenants of the main villain should be written up as villains themselves.

Minor Minions. The minor minions of a villain denote the rank and file of their forces. These range from the lowest-level grunts to skilled labor for specialized tasks. You probably won't write out every stat block that will appear, but some notes about who makes up the general forces of your villain will help you choose great stat blocks from adventure to adventure.

Name: *Junori*

Species, Lineage, or Ancestry: *Fallen Celestial*

Alignment: *Lawful Evil*

Description: *In her divine form, Junori had the appearance of a fox of unrivaled beauty. Her fur glowed in the sunlight, showing her burnt orange fur and bathing each footstep in divine light. When she fell, her glow faded, and her burnt orange fur turned black. Each step she takes kills the plants she steps on, as her very presence poisons their life energy.*

Means: *Junori has honed herself to be a master of both deception and persuasion. Though her fall has robbed her of much of her natural charisma, her mastery of these skills nevertheless allows her to convince many to join her side. Beyond that, her raw natural power lends itself naturally to her conquest, while the considerable breadth of her forces bolsters that fact even further.*

Motives: *Junori became disillusioned with the gods that she served. For many centuries she stood guard over her forest with its pristine rivers and mighty trees. However, when humanity began cutting the trees down and burning them in the name of their industries, her prayers to the heavens went unanswered. She took the protection of her forest into her own hands and began slaughtering the people who were attacking and murdering anyone she came across. Eventually, when she saw what had become of her, she swore she would have revenge against all of humanity and even the gods she once served.*

Key Lieutenants: *Chief among her servants is the fallen unicorn Mosu who once protected the forest alongside her.*

Minor Minions: *Junori has myriad servants, including a number of lesser fallen. Her most populous servants are the humans she's enslaved over the years, though she treats them as nothing more than expendable pawns to use and discard at her convenience.*

Secret: *Junori was once among the most beautiful of celestial beings, but since her fall she has lost much of it. However, in her newfound vanity, she desires nothing more than to regain her beauty and will stop at no means to attain it.*

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Species, Lineage, or Ancestry: _____

Alignment: _____

Description: _____

Means: _____

Motives: _____

Key Lieutenants: _____

Minor Minions: _____

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Alignment: _____

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Means: _____

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MAJOR ALLIES

Major allies are the NPCs that the characters will see time and again. They range from patrons who assign them quests to points of contact for exposition, providing lore, or simply giving a nudge in the right direction. Something to keep in mind is that the major allies may or may not share the same interests, motives, or even alignment as the party.

Interests. Interests are the various events, objects, and statuses that the NPC might desire. For example, a merchant might be interested in reducing highway banditry or discovering new mountain passes; on the other hand, a scoundrel might have an interest in weakening law enforcement but also in discovering new mountain passes.

Occupation. Each ally will have some sort of occupation, though it needn't be a particularly formal one. For example, an ally could have an occupation of beggar or vagrant in the right situations. The important thing is to make sure it describes what they do and how they're viewed in society.

Name: *Aislyn Ironsky*

Species, Lineage, or Ancestry: *Human*

Alignment: *Lawful Neutral*

Description: *Aislyn is an attractive woman who appears slightly older than she is. She wears her raven hair cut short with bangs over green eyes. She is of average height, but the force of her personality makes her appear taller. She is the youngest Marshall in the Windguard's history, and her pride in that accomplishment can be read in how she carries herself. However, she doesn't allow that pride to drive her to arrogance and is well respected — and in some cases feared — throughout Windvale.*

Interests: *Aislyn holds interests in the protection of Windvale and considers it to be her sole mission in life to protect it. She will fight tooth and nail to accomplish it, including hiring adventurers and stepping outside the strictest letter of the law.*

Occupation: *Aislyn is the Marshall of the Windguard, overseeing their budget, daily operations, and training. Pitting herself against the rest of the best and brightest, she rose rapidly through the ranks and was named successor to the previous Marshall in record time and is completely dedicated to the job. Because of that, she has a no-nonsense attitude and likes getting straight to the point. She doesn't have time for buffoonery or "beating around the bush."*

Secret: *Aislyn is aware that a cult of some kind is operating in the city and has done nothing to prevent it. She believes that it's little more than a novel distraction for bored merchants and hasn't seen the harm since, so far, the cult hasn't caused any trouble or broken any laws.*

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CAMPAIGN LOCATIONS

Campaigns and the adventures in them all take place *somewhere*. In this section, we'll outline the most important places that your campaign will take place. Note that this will not be every possible location in the world, nor will it even initially be every major location. Instead, we'll focus on major towns and important points of interest. You'll likely start adventures in the major town on a regular basis, and the points of interest will be the places where adventures either take place or will just occupy a significant niche when the characters find them.

MAJOR TOWNS

When we're referring to major towns, we do not just mean the largest towns in the game world. Instead, consider how important the places are for your campaign. For example, a small hamlet that will serve as the party's base of operations for the first arc of the campaign should be considered a major town, while a capital city that the characters aren't ever likely to visit is not.

Social Structure. What is the general social structure of the town? Is there a strict class-based hierarchy, an economically based hierarchy, a communal system, or something completely different (or a combination of anything else)? Also, consider how the various groups of people in town are affected by this social structure. This serves as the foundation for much of the rest of the town.

Underworld Presence. Every town has an underworld, though some are larger than others. Consider the amount of influence the underworld has on the town; some works of fiction depict extremely powerful underworld elements that function as a quasi-government or even as a source of freedom or inspiration.

Political Structure. The political structure is closely related to the social structure and is just as fundamental. When you're defining the political structure of the town, consider what will function with the social structure. For example, a highly ordered caste system based on birth as the social structure is not likely to work within a rigid meritocracy.

Religious Influences. What are the major religions in the town, and what degree of influence do they have? Consider whether members of the clergy hold official offices or have other say over the functions of the town. Also consider whether there are any underground, secret, or lesser-known religious groups that nevertheless hold power from the shadows.

Economic Systems. In this section, consider not just the ways in which money is made but also how it is distributed and its relations with neighbors. For example, an agricultural town may do a lot of trade, but if it's placed in a fiefdom, the economics may be radically different than if it is an independent city-state.

Military Presence. Consider what forms of military may be present. Some large and important towns may have permanent garrisons, while frontier villages may only have a militia or depend on their local police force for all their military needs. Typically, the larger and more robust the military, the larger the economic system needs to be to support it. However, a town that plays host to a garrison that is funded by the nation at large may prove to be an exception to this rule.

Environment. The environment is probably the most straightforward element to consider. Simply put, what is it like in the area? Is it a wet swamp or an arid desert? Consider how this might influence the other items you've written. For example, a coastal city that sees frequent storms may worship deities associated with those storms, particularly if your game is high fantasy or uses those types of themes.

Name: *Brightmar*

Current Ownership: *Kingdom of Brightmar, the royal family of Brightmar*

Description: *A large metropolitan city. It has what passes for modern innovation throughout its walls. Most people have access to clean, running water, and there is an extremely advanced sewage and waste management system in place. However, it is blighted by areas of severe poverty and crime where those unfortunate enough to be failed or missed by the kingdom are left to suffer.*

Social Structure: *Brightmar serves as the capital city of the Kingdom of Brightmar. It's ruled by the royal family that is headed by the king. All other social standings follow from that, with ranks that would be typical in Western European medieval monarchies, such as viscounts, barons, and others .*

Underworld Presence: *The underworld in Brightmar isn't noticeable everywhere, though there are pockets of the city where poverty and crime have created a thriving underworld. In these areas, much of the criminal activity happens out in the open, with the city guards largely being incapable of quelling the issues.*

Political Structure: *Brightmar serves as the capital of an absolute monarchy. It has a governor who is elected by the people, but this is nothing more than a smokescreen to keep people placated. In truth, the governor has no power and can be removed at any time by the royal family.*

Religious Influences: *Brightmar allows free practice of all beliefs, provided nothing in that practice violates existing laws. When a church is established in the city, it is required to register with the local government, leading some to believe that the free practice may not be as free as they claim.*

Economic Systems: *Brightmar operates in an oligarchic system. There is constant trade running through the city, but only those who are appointed by the king through the governor are able to establish themselves as merchants. All other traders must go through one of the established merchants to exchange their goods.*

Military Presence: *As the capital of the kingdom, Brightmar has a powerful standing military presence, easily dwarfing anything else in the surrounding area. The city guard also makes up a powerful paramilitary force, though they operate differently than the military's regulars.*

Environment: *Brightmar is situated next to a natural harbor with a mighty mountain to its back. Severe weather is rarely an issue, though each summer sees a month of solid rainfall as the trade winds shift. The winters are dry but stay relatively warm thanks to the nearby sea.*

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POINTS OF INTEREST

Points of interest are locations that may have something important to the plot of the campaign or may simply be of regional importance. Typical points of interest may include abandoned wizard towers, military fortifications, or junked freighters floating through an asteroid cloud. You can set these to certain places in the world, or you can let them be general and appear wherever you wish.

Type of Point of Interest. Give a brief, 1–2-word description of what type of point of interest this is. The idea is to make sure you have a decent variety to keep things interesting throughout your campaign.

Current Ownership. Who currently controls the point of interest? Most of the time, this will be nobody, an indigenous population, or wild animals. In some cases, it may be a faction or group that appears in your world or a specific individual.

Description. Give a brief description of the location, including what might be of interest. This may or may not be used as read-aloud text, depending on what information you want your players to have from the description.

Discoveries. Briefly explain what can be discovered here. It may be things like a magic item, valuable intelligence, or that this place is of strategic military importance. Generally speaking, the discoveries should point to a party that may be interested or be of such note that virtually anybody would be interested.

Name: *Lycan Village*

Type of Point of Interest: *Previously Unknown Settlement*

Current Ownership: *Werewolf Pack*

Description: *This is a simple frontier village, the kind with hardy inhabitants who are seasoned survivors. They have faced everything from impossibly harsh winters to dry summers and even monster attacks and come out on top. They are skilled at living on the frontier, and the racks of meat they have drying in their windows indicate that they are thriving.*

Discoveries: *This location is fairly straightforward in terms of what can be discovered. The villagers try to conceal the fact that they are werewolves, but clever characters may be able to deduce that fact anyway. Characters may notice the village has a distinct "wet dog" smell. It doesn't seem to originate anywhere but rather envelops the entire village uniformly. Additionally, they may notice that the villagers' teeth all appear to be larger and sharper than normal.*

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CREATING YOUR ADVENTURES

This is where all adventures start: the basic information. The first few lines should be fairly straightforward; simply fill in the level the adventure will be designed for and who the major antagonists are. If you're going to have some things working in the background—like the main antagonist for this adventure is a lieutenant for a bigger bad guy—that should be included here as well. Keeping track of the creatures you'll be using here is useful as well so that you can tell what stat blocks to prep at a quick glance.

Adventure Concept. This is the first trickier bit. This part should be the basic idea you have for the adventure. It doesn't need to be particularly complicated or extravagant; just the idea is plenty. Everything else will build from this starting point, so try not to write yourself into a box!

Cinematic Twists. This is the fun part. What makes this adventure unique? It could be that the party gets betrayed by an NPC—though you may want to be careful with this as it is a bit of a tired trope—or nearly anything else. The party discovering that the vessel they were sent to rescue is now floating derelict, and has been for a long time, despite only recently going missing, could be a strong twist with some deep mystery behind it.

Level: 10

Antagonist(s): *Harien the Hag Queen*

Creatures Used: *Pixie, Sprite, Gremlin, Unicorn, Harien, Fallen Shades*

Adventure Concept: *The characters have finally uncovered the location of Harien and have set about putting an end to her treachery. Once they arrive at the Fallen Halls of Old, their journey will become far more dangerous as they encounter their foes in their domain.*

The halls will be dangerous, with Harien having taken her many years to corrupt the spirits within, turning them from halls of valor into halls of horror.

Cinematic Twists: *Within the halls, the characters will encounter familiar faces from legend and from their own battles. These will be those who died in battle – including some former enemies and allies – and were destined for a life in Valhalla but were unable to pass on fully due to Harien's actions. They'll be found as shades throughout the halls.*

Adventure Background: *Harien found the Fallen Halls of Old many years ago, long before she became known as the hag queen. She set up a small operation within and began her work, with her rise to power quickly beginning to consume the lands around her. Over time, she became fond of the halls but found their inhabitants distasteful.*

Quite naturally, she elected to do something about it; however, being a hag and having access to remarkable magics, she decided not to simply destroy them. Instead, she turned the inhabitants into shades in her service, corrupting what they once were and removing any concept of valor from within their minds.

However, her seat of power has finally been revealed to the characters. They have set their sights upon her and her domain, and they are coming for blood. But will they have the strength to stand up to the fallen? Can they destroy that which remains of a fallen ally?

ADVENTURE SPECIFIC NPCS

These are the NPCs that are going to be specific to the adventure that you're preparing. Generally, you're not going to include campaign-wide NPCs here unless you want them together for convenient quick reference. If the NPC will only appear in this adventure or possibly in one more, then write it out here. If they end up getting upgraded to someone who will appear in several adventures, it's usually a good idea to give them a more detailed write-up in the campaign planning section of this book.

Name. Don't get caught by your players suddenly asking, "what's their name?" By having the name already written down, you're one step ahead of the game.

Species, Lineage, or Ancestry. Different systems will call it by different names, but this represents who this character was born to. In this section, you may also want to include descriptors such as "black knight" or "lich," if that will help inform your creation process. If you're using a pre-printed stat block, that should be included here as well.

Alignment. In this section, you don't need to necessarily use simply "good or evil," though you certainly can if it is appropriate. Consider using the tensions in your world to influence alignment. For example, if some of the tension in your world is the falling away of the old ways of life, then traditional vs. modern might be an appropriate alignment consideration.

Description. Describe your NPC here. Go beyond their appearance; how it sounds when they speak, how they carry themselves, and their general mannerisms are all useful descriptors.

Secret. The secrets that an NPC holds can be useful to know how to roleplay them or even serve as potential plot hooks. The secrets that an NPC holds are not readily known but may be hinted at in rumors, though even this is rare. Often, the players' first exposure to an NPC's secret – if they find out about it at all – is when it spontaneously arises in the game.

Name: *Deacon Hallowell*

Species, Lineage, or Ancestry: *Human Noble*

Alignment: *Lawful Neutral*

Description: *Hallowell is an older man with short, graying-brown hair and a well-maintained, curled mustache. He dresses in the finery of the aristocracy but without ostentation. He has kind eyes and a warm smile but with an air of authority that, when turned to anger, can be very intimidating. Hallowell has a reputation for being fair and evenhanded with justice while also being a welcoming host and entertaining speaker.*

Occupation: *Baron Deacon Hallowell is the Lord-Mayor of Windvale. Descended from Thane Hallowell, one of the town's founders and greatest heroes, his family is well-regarded by the townsfolk, and most feel he does a good job providing governance. Much of his good reputation among the commonfolk is due to his dependence on Reeve Hiram Elton and the Chamber of Commerce for the economic stability and growth of the town, lending a lot of his power to the community at large.*

Secret: *Baron Hallowell has a close and cooperative relationship with Dayereth Ianthrana of Grimstone. However, unbeknownst to most, including Dayereth himself, Hallowell can barely tolerate the man. He maintains good relations and puts on airs for the good of his town, but he has a strong distaste for Ianthana's arrogance and distrust of his motivations. Hallowell has placed several spies within Grimstone to uncover Dayereth's secrets.*

KEY LOCATIONS

This section serves as your quick reference to the various locations that will appear in your adventure. These should just be brief notes so that you can effectively run the location at a quick glance, rather than the detailed notes that are used in the campaign planning.

Current Ownership. There's a potential this could change by the end of the adventure but consider who owns the location at the start. Note that legal ownership, such as a lord owning a fief or a corporation owning a freighter, may differ from practical ownership, such as when rebels take control of that fief or aliens have commandeered the freighter. Depending on the situation, you may wish to note both of these owners.

Description. Give a brief description of the location. Include whatever notes you feel are appropriate to run the location and omit those that aren't necessary.

Name: *Fallen Halls of Old*

Current Ownership: *Harien the Hag Queen*

Description: *Long ago, these halls were believed to be the first stop for souls killed in battle on their way to the afterlife. Many centuries have passed since those beliefs fell to the wayside, and all that remains are stony ruins carved into the mountains. However, many riches still lay within for those brave enough to venture inside.*

ENCOUNTERS

In this section, we'll be outlining the encounters that will appear in the adventure. Be detailed enough in the notes you write that you understand the full picture you're envisioning but also be general enough that you still have flexibility in how you're going to run the encounter. Try not to write yourself into a corner where it's hard to respond to what the players do organically.

Creatures Present in the Encounter. List the creatures that you will be using. It can be helpful to include the number of each type of creature (for example, six cyborgs or seven lizardmen), particularly if you're going to need to grab minis for the encounter.

Location in the Adventure. Where does this take place? For location-based adventures, having a location marker or other definitive placement is usually the way to go. For event-based adventures, you should use whatever criteria need to be met to activate this encounter.

Encounter Information. Describe the encounter. What are the motives of the creatures present? What are they thinking, doing, or saying? This should be broad enough that you can effectively react to whatever the players do but also give you enough information that you don't need to improvise what you don't want to.

Something to Discover or Learn. Each encounter should include something for the characters to discover or learn. This may be related to the adventure or may not be; common discoveries include loot, hints, or some other benefit. Keep in mind, this may be hidden, and characters may not find it.

Creatures Present in Encounter: *Pixie, sprite, gremlin*

Location in Adventure: *At the mouth of the gap between worlds in the rear of the cave.*

Encounter Information: *When the characters arrive, they see a number of fey creatures climb out of the hold. Some of them literally climb, others fly, but they are led by a larger and more dangerous fey. They tell the characters they're there to reclaim what is theirs but refuse to elaborate further. If the characters oppose them, they engage in combat, particularly if they notice that the characters have dealt with any of the other fey in the cavern.*

Something to Discover or Learn: *If the characters press the fey after demonstrating their superiority in combat, they may discover the name of the person behind the incursion.*

CONCLUSION

Likely Outcome of Success: *If the characters are successful, they will have rid the region of the hag queen and will be hailed as heroes from this day forth. Feasts will be thrown in their honor and the day may even be declared a holiday.*

Those who still hold the old ways will have a deeper reverence for the characters, as victory will mean the spirits of those destined for Valhalla will have the opportunity to pass on to their destiny.

Likely Outcome of Failure: *Should the characters fail, their spirits will join the rest of the shades within the halls. It's likely that Harien will grow nigh unstoppable, as she now controls the shades of the mightiest heroes the lands can offer.*

Other Potential Outcomes: *This is a do or die mission. If the characters simply choose to walk away, there will be little difference compared to simple failure, though their spirits won't become shades in her service. Of course, they'll also be exiled from their home and potentially even branded as traitors...*

Your Adventure

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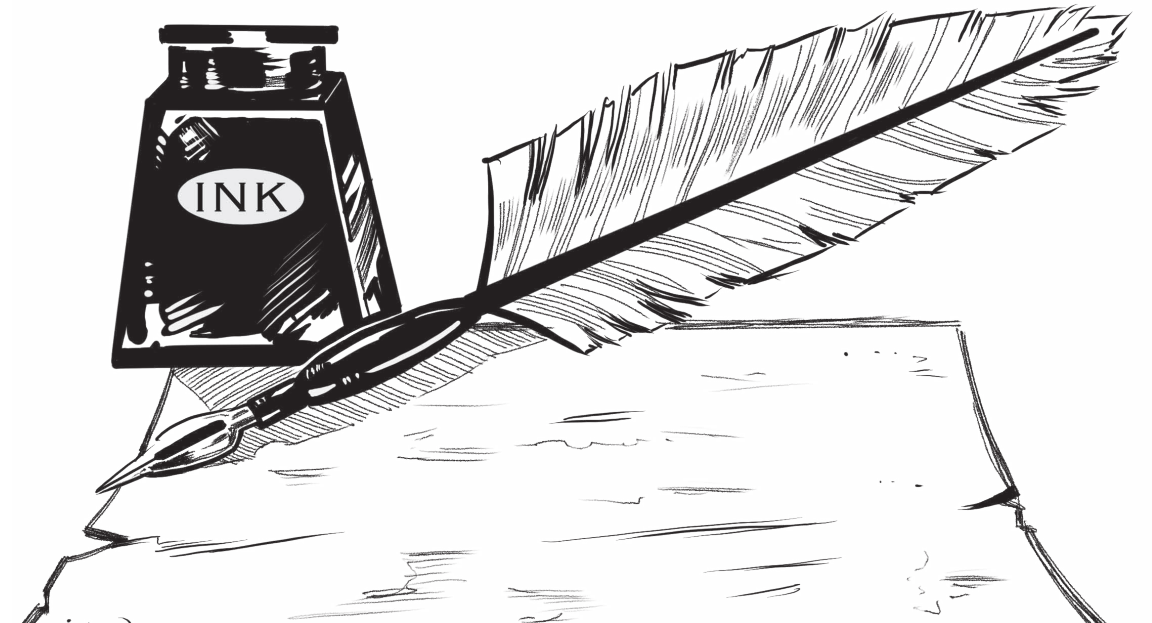

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Other Potential Outcomes: _____

Your Adventure

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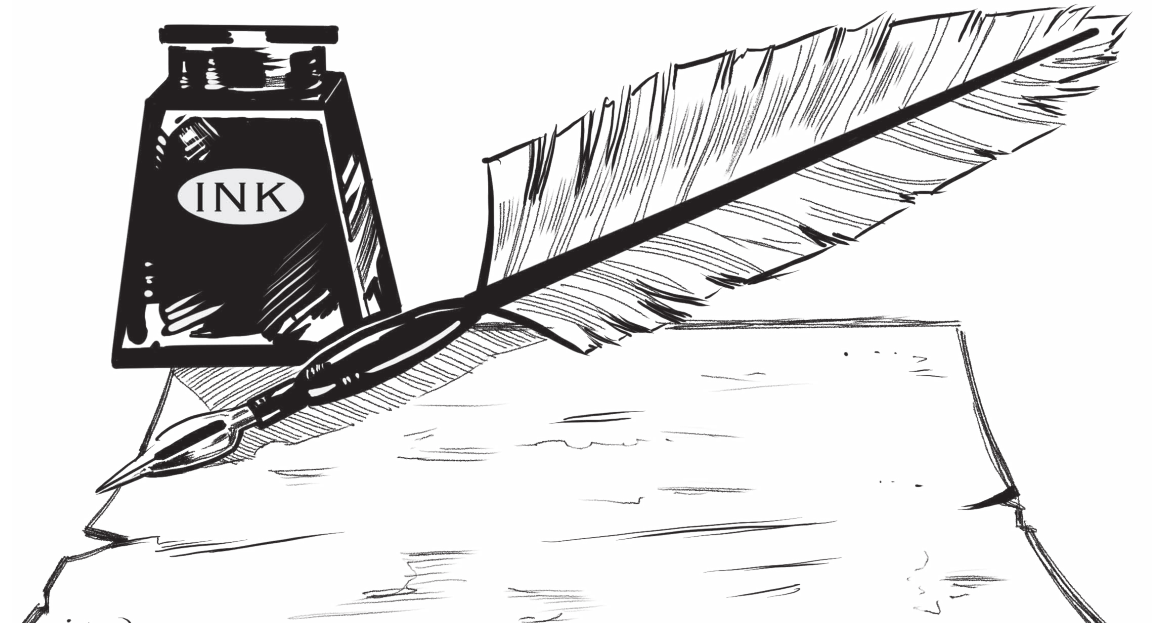

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Other Potential Outcomes: _____

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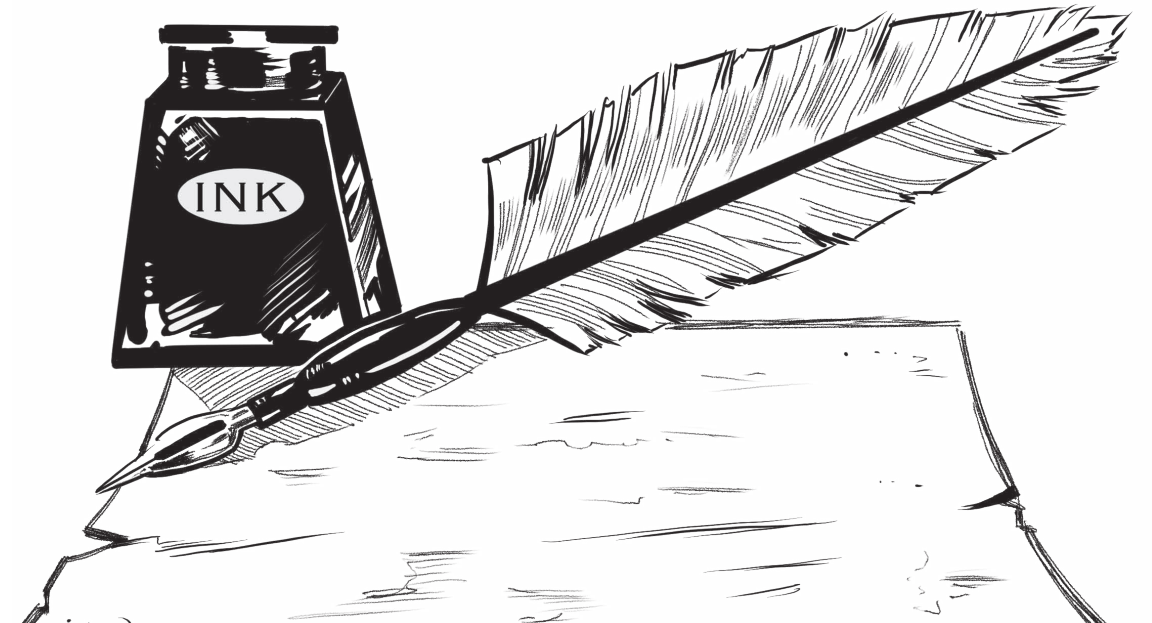

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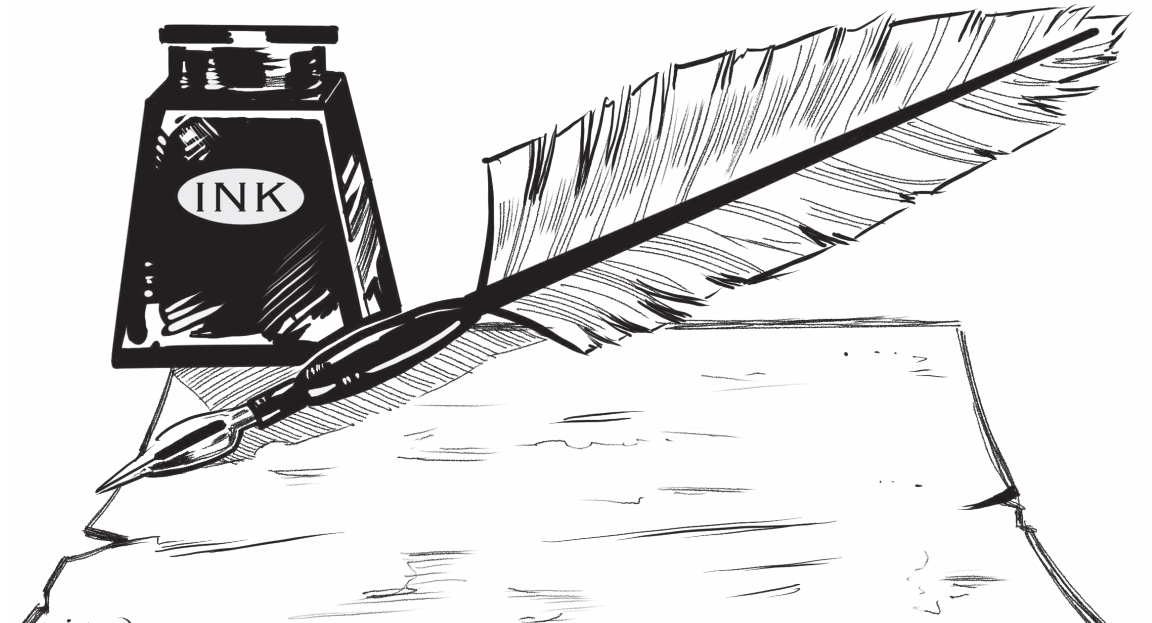

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Other Potential Outcomes: _____

Your Adventure

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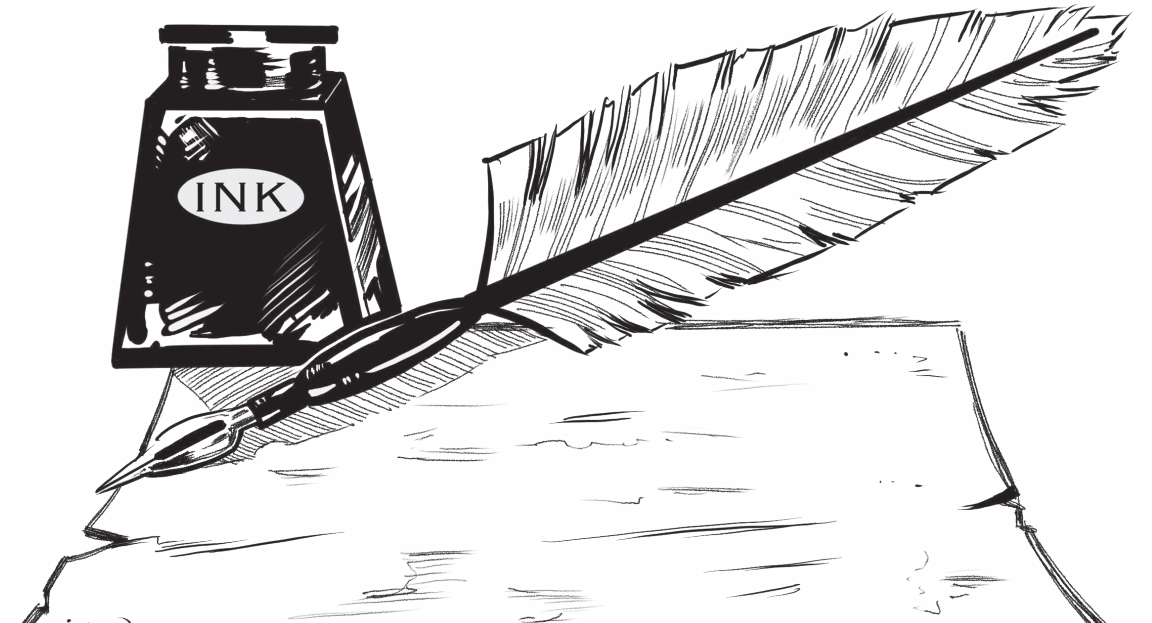

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Other Potential Outcomes: _____

Your Adventure

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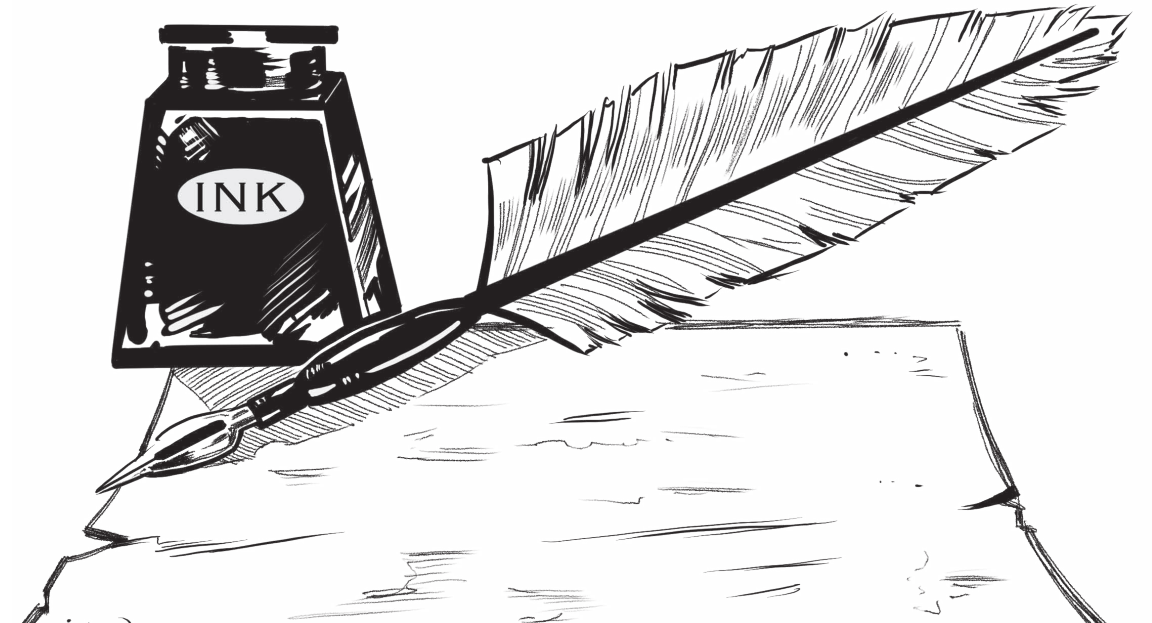

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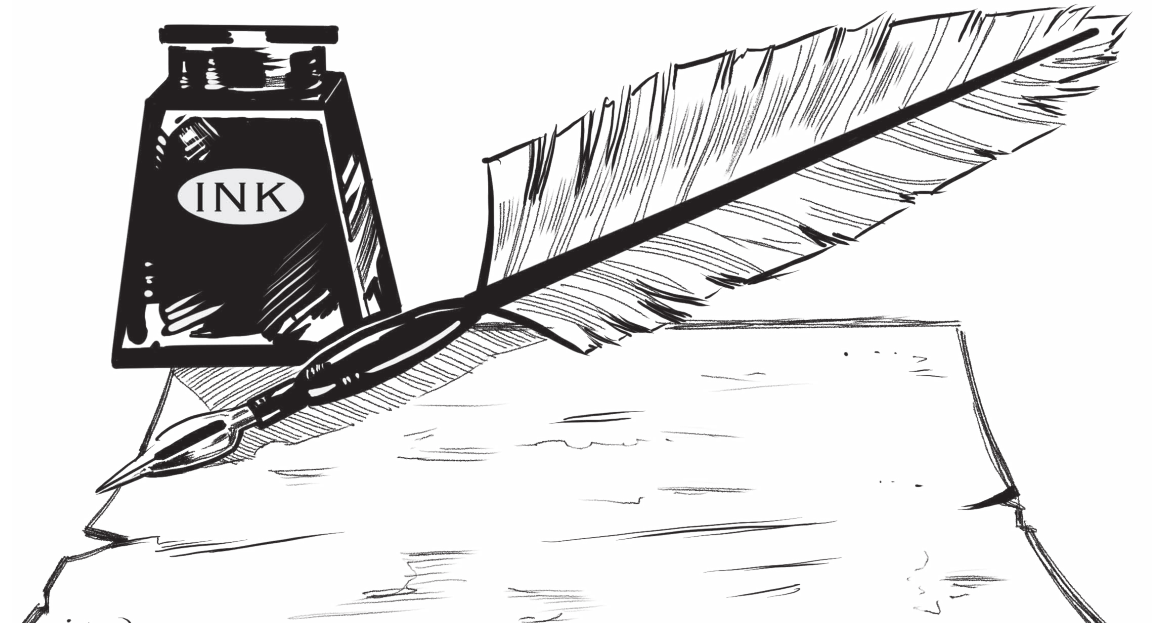

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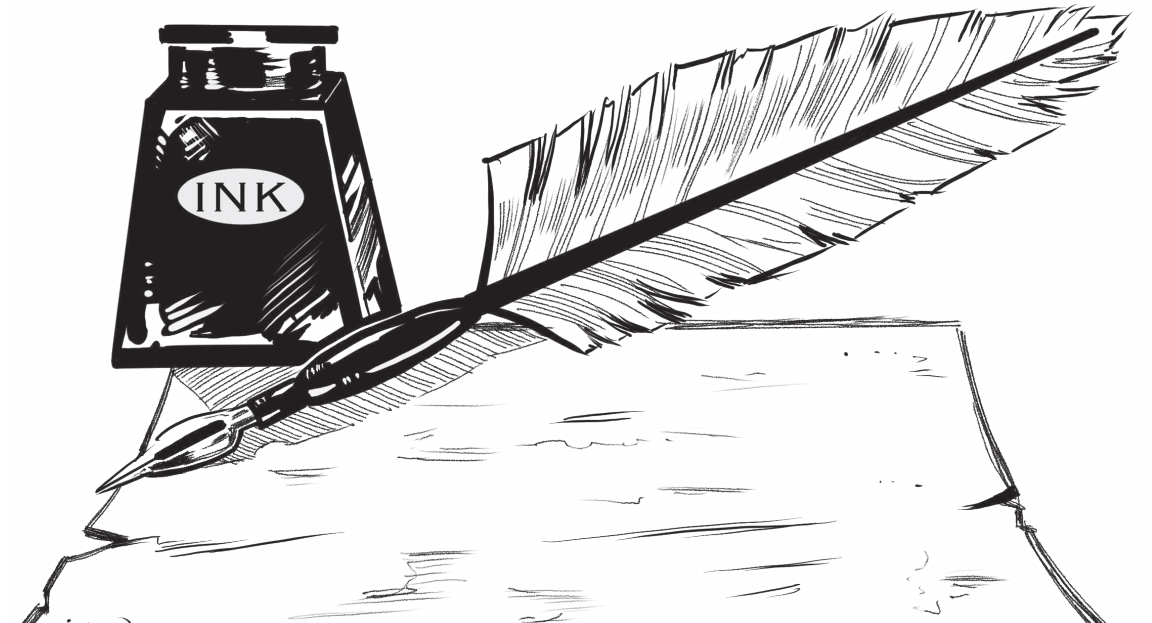

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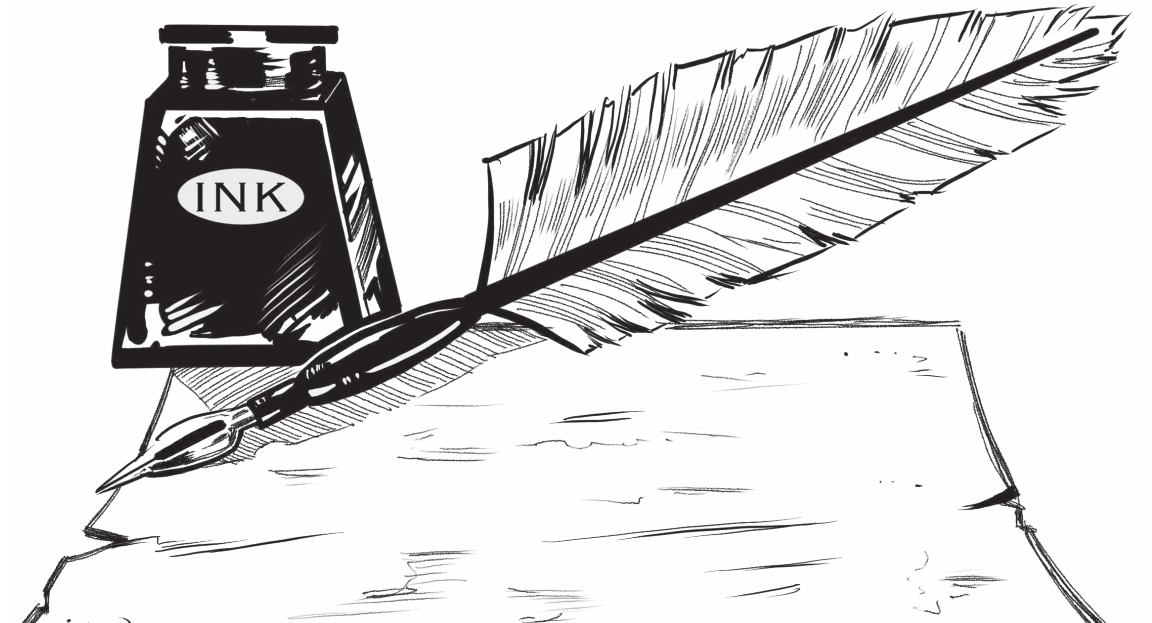

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Conclusion

Likely Outcome of Success: _____

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Other Potential Outcomes: _____

Your Adventure

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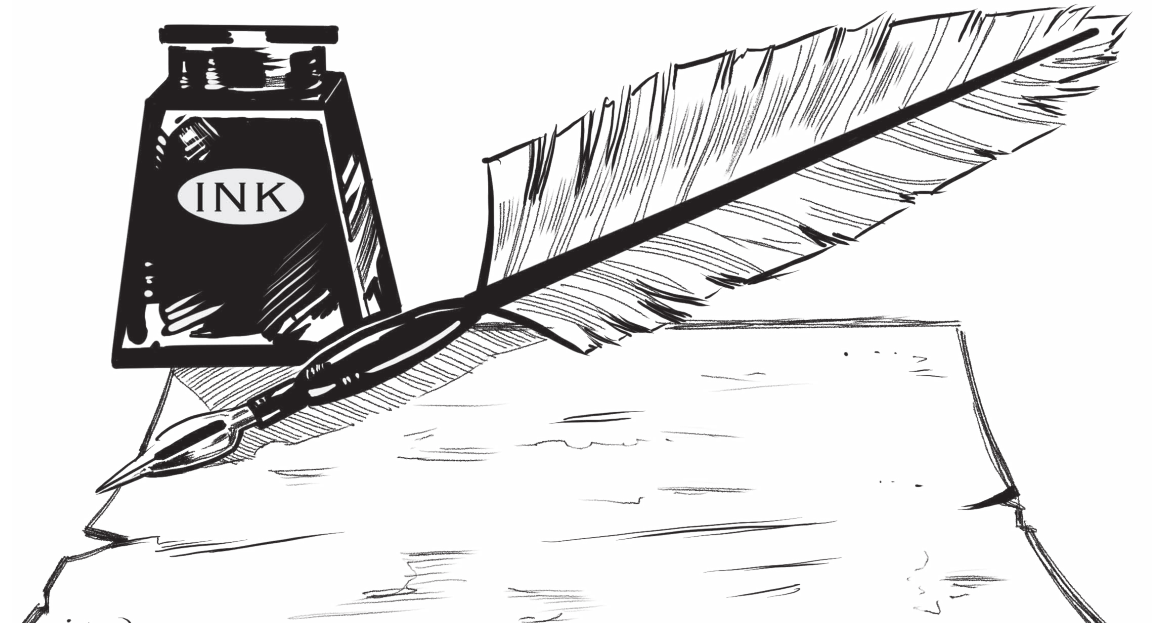

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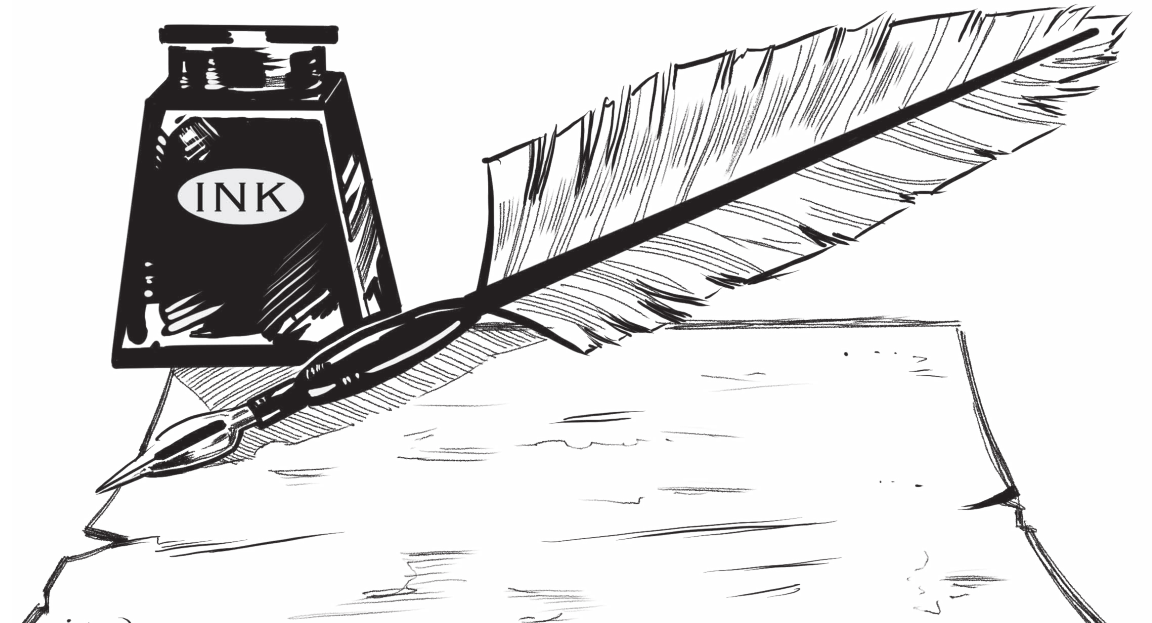

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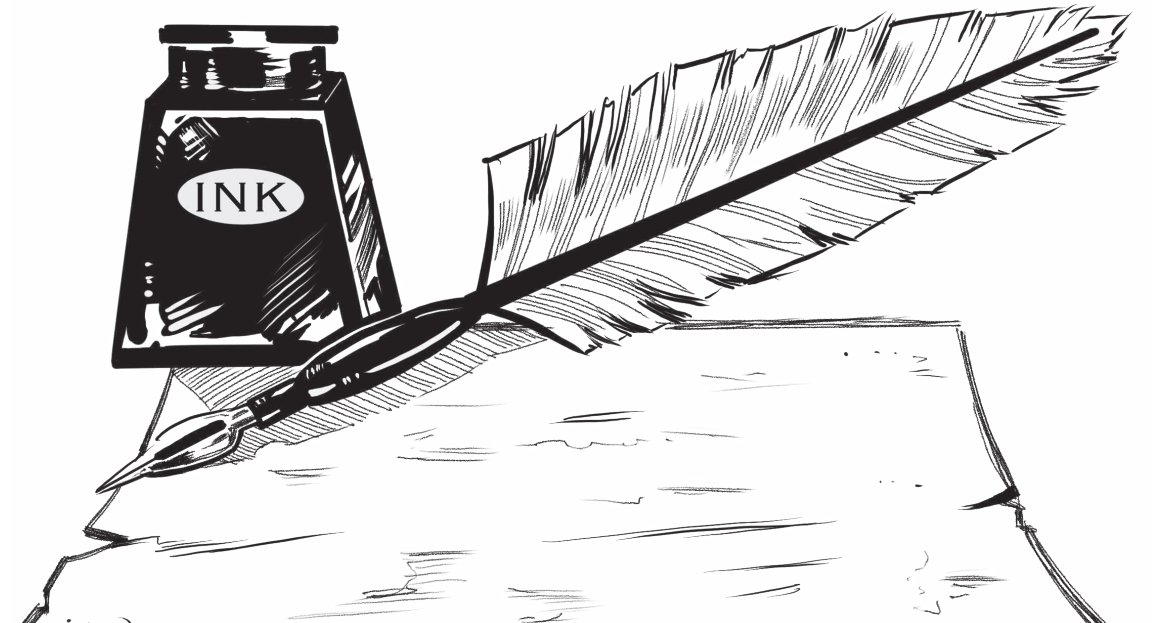

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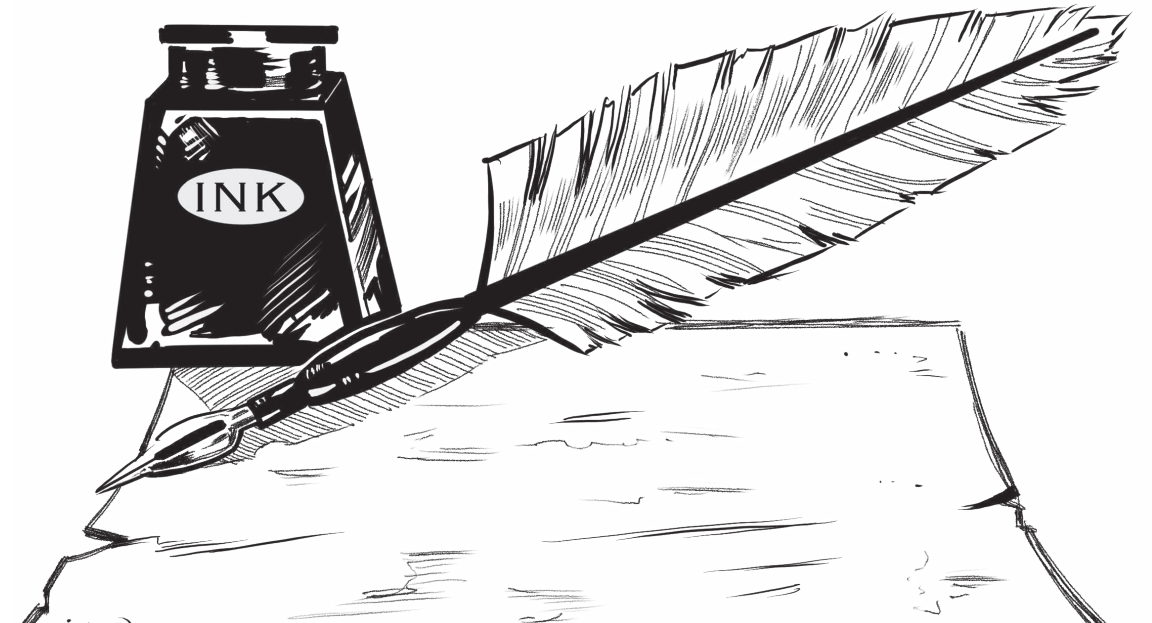

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Conclusion

Likely Outcome of Success: _____

Likely Outcome of Failure: _____

Other Potential Outcomes: _____

Your Adventure

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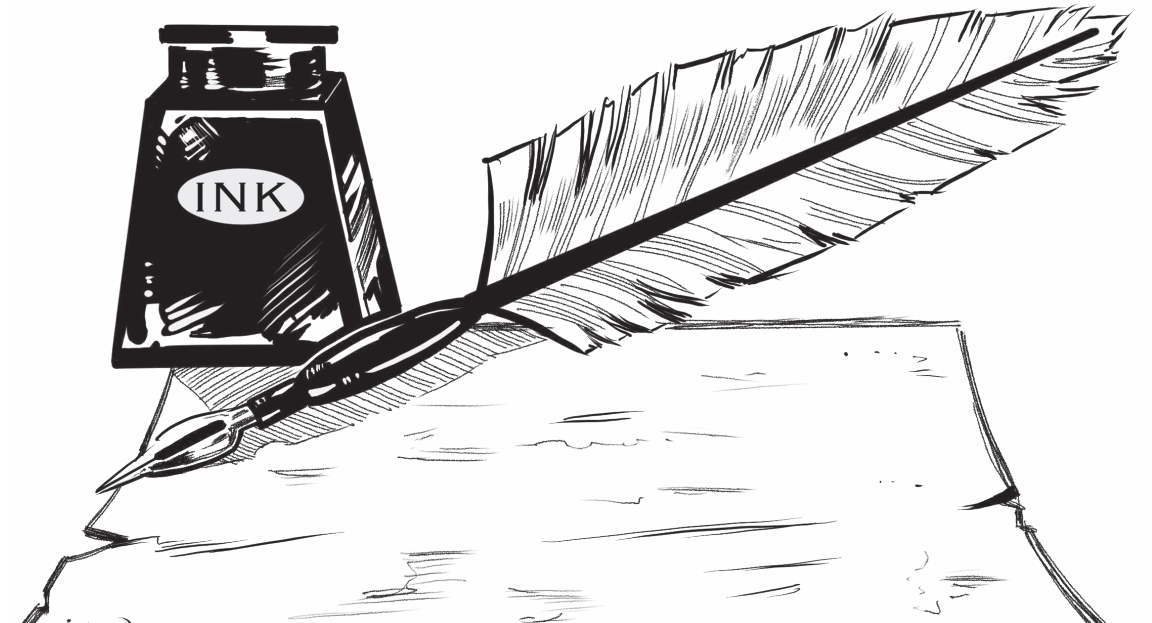

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Other Potential Outcomes: _____

Your Adventure

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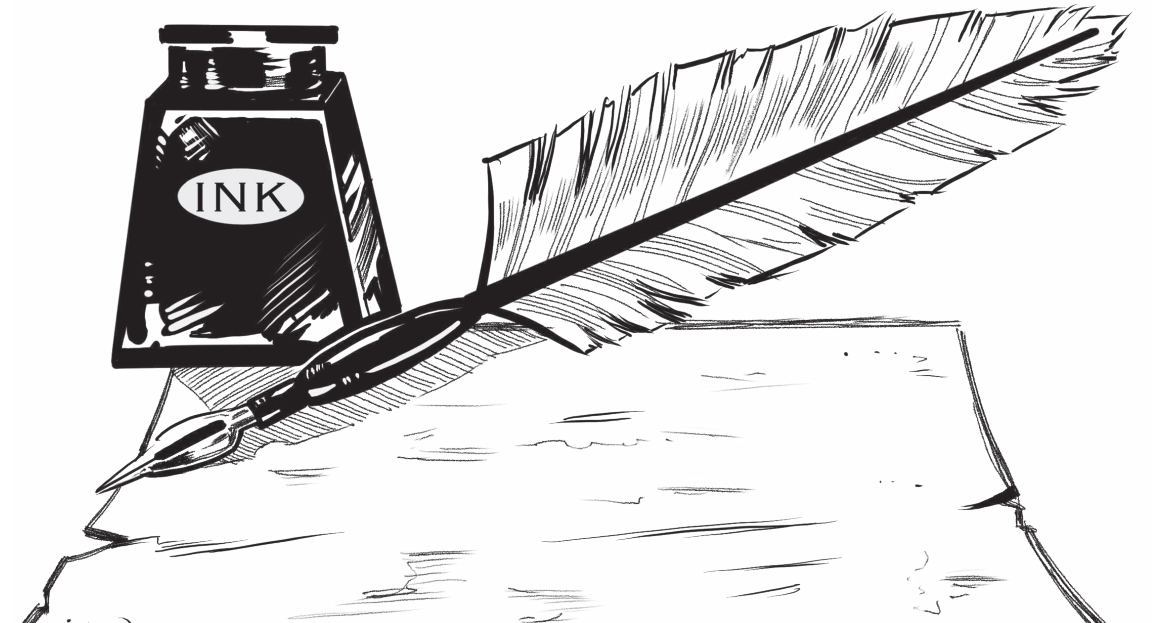

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Your Adventure

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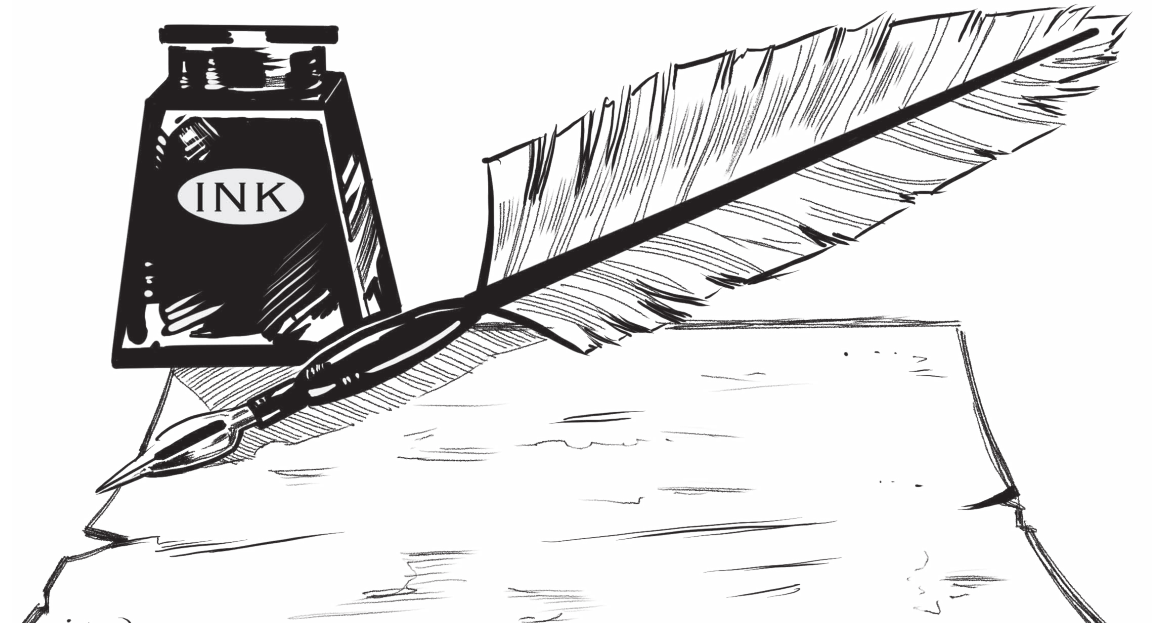

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Conclusion

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Other Potential Outcomes: _____

Your Adventure

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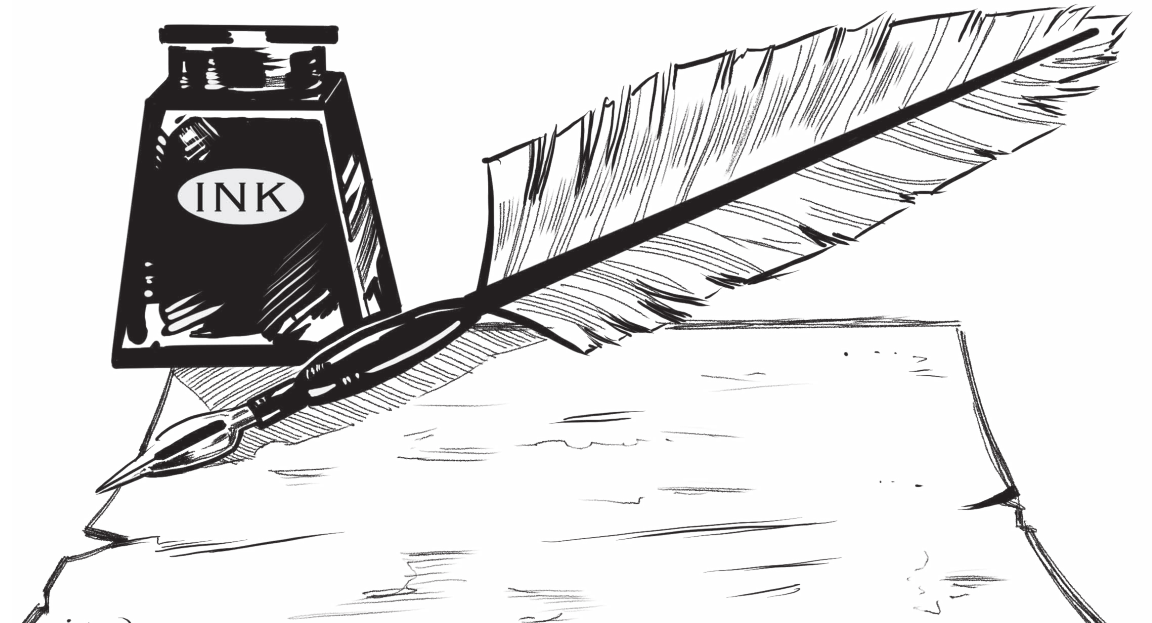

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Your Adventure

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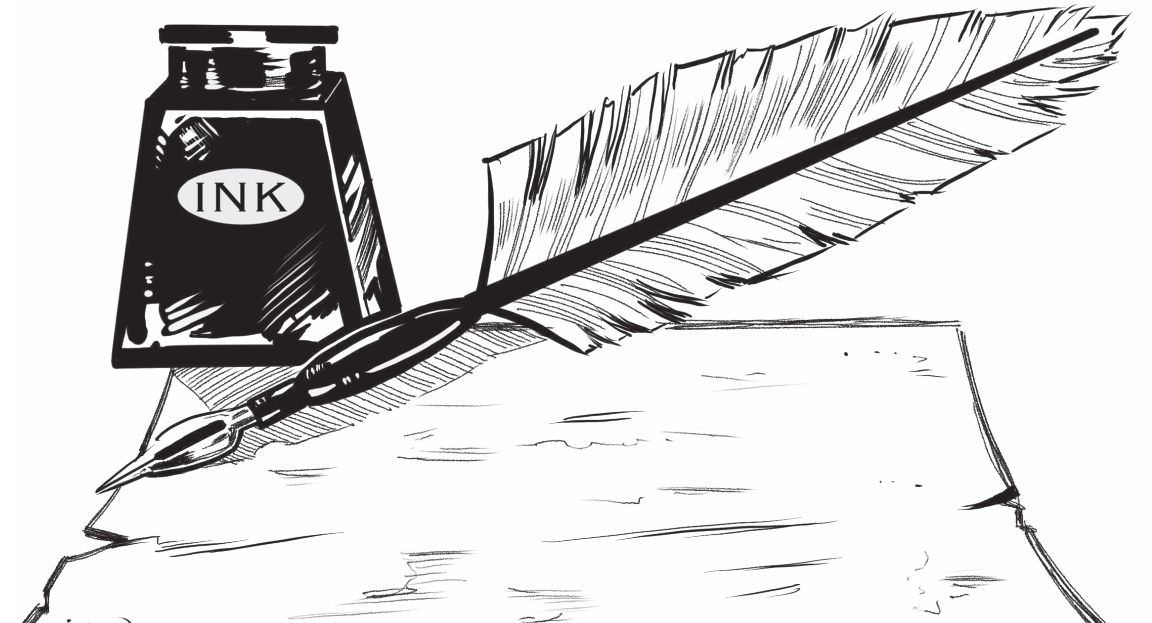

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Your Adventure

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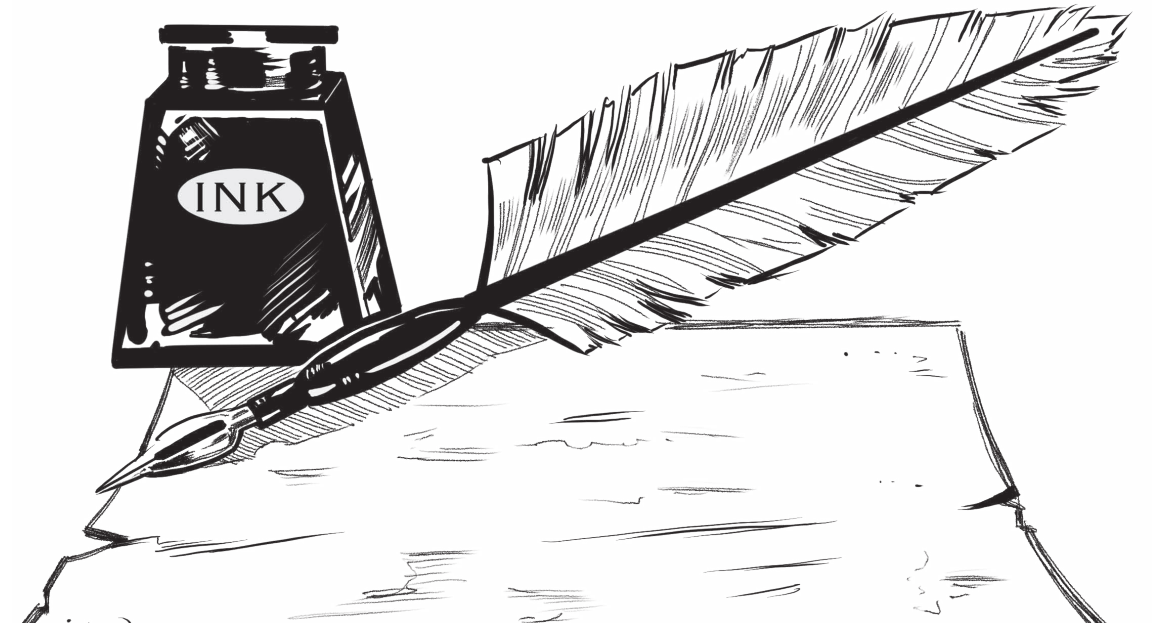

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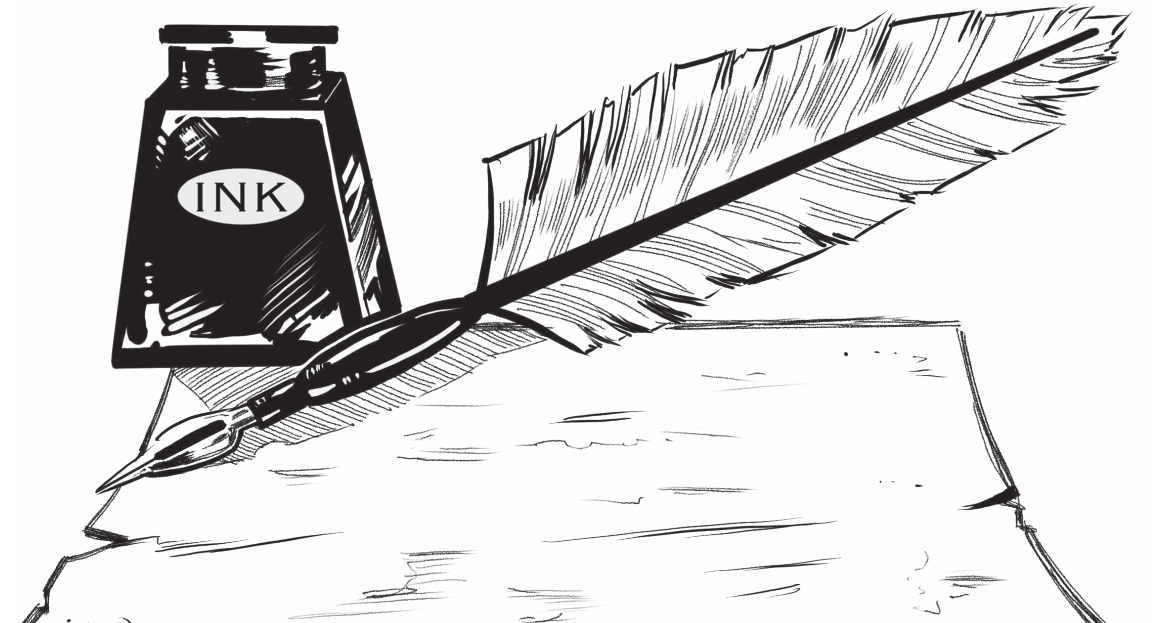

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