WARHAMMER®

FANTASY ROLEPLAY™

TOME OF ADVENTURE
A Guide to Game Mastery & Roleplaying

Tome of Adventure
A Guide to Game Mastery & Roleplaying for Warhammer Fantasy Roleplay

The *Tome of Adventure* contains additional rules and information for the player who will be running the *Warhammer Fantasy Roleplay* sessions as the GM. It includes suggestions and guidelines on managing long-term campaigns, handling character development, and creating adventures. The book also contains background and statistics for a variety of enemies to pit the players' heroes against. The *Tome of Adventure* also features a complete introductory adventure, *An Eye for an Eye*, found at the end of this book.

CHAPTER ONE
GAME MASTERING 101

This chapter provides a general overview of Game Mastering and the pleasures and pitfalls of the role. If you think of roleplaying as improvisational theatre, your job as the GM is equal parts director, stage crew, and bit player.

You develop the story that unfolds at the gaming table, introduce events and challenges facing the other players, and take the role of all the characters the PCs meet, from the surly guard at the gate to the comically squeaking goblin shaman and the arrogant vampire count.

In and out of combat you decide enemy actions – but this doesn't mean you're in competition with the players. Quite the opposite. Your goal should always be fun for all. It's your job to keep the story moving forward (even when the players' decisions lead it to places you don't expect), to tailor adventures to your group's interests and play style, and to ensure that every game session is exciting and memorable.

YOU'RE A PARTNER, NOT AN ADVERSARY

This is perhaps the most important thing to remember. Your goal isn't to kill the characters or beat the players. You're there to keep the adventure challenging and fun. There's no one player declared the "winner" of a roleplaying game as with traditional boardgames. As long as everyone's having a good time you're doing fine, and everyone wins.

Balancing the level of challenge can be tricky. If encounters are too difficult, the players will feel overwhelmed. If encounters are too easy, they grow bored. Practice and instinct can help a GM develop a good sense of gauging challenges. The GM also has some tools at his disposal to adjust the difficulty of a challenge, as shown in **Chapter Six: Enemies & Adversaries**, starting on page 40.

The issues of balance and challenge brings up an important question many GMs face: should you "fudge" rolls? Some GMs prefer to "let the dice fall where they may" while others use a Game Master screen to hide rolls. This increases suspense, but more importantly

Your Most Important Job!

First and foremost, the GM is there for the same reason as the other players – to have fun. But more than that, the GM has a great deal of control over the course of events, how the story unfolds, how action is resolved, and how immersed his players become.

It can take a while to grow comfortable with the role, but it is a richly rewarding experience. So how do you know when you're performing your GM duties well?

It's simple – if you and your players are having fun, you're doing a good job!

it lets them cheat…for the sake of a better game experience. When a hit would certainly result in a character's untimely death, for example, they might modify the result.

Be careful with fudging rolls; if the players begin to believe they are not really put at risk by the challenges they face, they'll lose the sense of achievement for their accomplishments. Likewise, succeeding at everything quickly makes for a dull game.

Whether you roll dice out in the open or in private, or choose to reinterpret the results, is largely a matter of personal style. If you do fudge rolls, however, you should do so to create a better story or more enjoyable experience in a way that favours the characters. They are, after all, the heroes, and bad luck shouldn't strike heroes down. Villains can, fate might, but bad luck? That's just a fleeting obstacle.

Your First Session

It's easy to obsess over making your first session "perfect." Don't. The novelty will mask imperfections, and you'll have plenty of time later to work in hints, interesting story hooks, and foreshadowing. The first few sessions generally focus on learning the basics of the game system, learning the characters' abilities and motivations, and getting comfortable in your role as a GM. Make sure you're familiar and comfortable with your events and NPCs. It can also be extremely helpful if you can tailor the adventure to the characters. Here are some tips to accomplish that goal.

Building the Story

Some GMs run adventures with nothing more than notes scrawled on cocktail napkins. Others prepare detailed flowcharts, character bios, and maps for any area the characters might visit. As a new GM, you may wish to err on the side of preparation, especially for things like monster statistics and basic task resolution. Be aware that the game can slow down considerably if you need to constantly flip through several books during play.

Fortunately, combat in *Warhammer Fantasy Roleplay* plays out on an abstract battlefield instead of a grid or hex map, so you can focus on describing encounter areas rather than mapping them. Episodes are still very important, however, and should be another focus of your first effort. At least to start, it's recommended the GM use the Three Act Structure (see page 12).

Published Adventures

Warhammer Fantasy Roleplay has a rich history of existing adventures containing all the stories and challenges you need for a few evenings' entertainment. With a little customisation, you can take these adventures and tailor them to your group. Luckily, there are a few sure-fire ways to cement them in your world.

Include Character Hooks: Look for ways to link the adventure to the characters' personal stories. Slip long-sought items into the adventure rewards, replace adventure NPCs with PC allies or enemies, or set the adventure in familiar territory.

Go Beyond the Ending: There's no reason the adventure has to end with the last published page. Much like inserting locations, characters, and items from your continuity into the adventure, you can let popular or interesting aspects of the adventure integrate back into your growing world.

Bringing the Group Together

How do a thug, an apprentice wizard, a dishonoured dwarf Troll Slayer, and a wood elf hunter come to trust each other with their lives? That's a tough question. But it's also one of the most important you can answer during your first few sessions. It frames the world for the players before the action starts, giving them a common touchstone and a reason to remain together through the tough times to come.

Common friends or enemies work nicely, as do shared quests. Another, more complex option is a series of non-reciprocal connections between the characters. For example, the thug might be a low-life cousin to the apprentice wizard, who befriended the Troll Slayer during a nasty mess out in the wilds, where the Troll Slayer saved the wood elf's life, and so on. While somewhat contrived, these kinds of connections can be great fuel for future adventures. It also presents opportunities for strong roleplaying.

Reduce, Reuse, Recycle

Parts of nearly every adventure go unused. Encounters are skipped or avoided, NPCs are never met, or some combat encounters are resolved peacefully. Never fear. Work is never wasted. Save it all. Everything created can find a home in a future adventure. Simply change a few details and none will be the wiser.

Even previously used components can find new homes if enough of the details change. With a new name, a couple of different character options, and some unique quirks you can quickly transform that mercenary from three sessions ago into this week's Captain of the Guard. A bandit camp can become a missing traveller's last known location, decorated with clues to his whereabouts. Replace bay windows with arrow slits, and a manor house can double as a guard house. This tactic is especially helpful when you need to generate a person or place quickly.

Running the Game

They say no plan survives first contact with the enemy, and that's equally true of adventures. No matter how well you know your players and how much you prepare, they're going to take the game in new and unexpected directions. This can be tough, especially for a new GM who's still getting his feet wet. Here are some basic tips for handling these situations.

Maintaining Records

Another of your duties as GM is keeping track of things. Your players can help. They can share their updated character sheets after they spend experience points, change equipment, and make other upgrades to keep you up to date on their progress.

Setting and NPC updates are your responsibility. Fortunately, many monsters die, flee, or are otherwise retired after an encounter, and the rest only need to change to satisfy the needs of the evolving story. Recurring villains may require regular upgrades and notes, mainly to keep them in line with the PCs' abilities.

If your group enjoys a higher degree of realism, you may want to periodically check things like encumbrance levels and ammunition, but a degree of trust is warranted. You're mainly looking for mistakes. Players don't usually intend to deceive the GM, but it's easy to overlook fired arrows and coins spent in the thick of play.

Making Rules Calls

Warhammer Fantasy Roleplay keeps things moving with simple, broadly-applied rules rather than mountains of special exceptions and legalese. With a little experience, you should be able to handle most situations. But no set of rules covers every contingency. You'll frequently have to make quick rulings as players test the unexpected and use abilities in unforeseen ways. In these cases, fall back on these tried and true guidelines.

Fast is Generally Better than Right

When making a rules call, keep the game's momentum in mind. It's acceptable to reference an easy-to-find rule that doesn't require much reading, but otherwise you're better off making a gut call and getting on with the game. Gut calls should generally side with the players, as it's a lot easier to forgive accidentally helping the group than hindering them.

Does it Enhance the Game?

If a player wants to try something off the beaten path, be open to his suggestions. If they have ideas that sound interesting and would make for a good story and add to the excitement, you don't need to let the cards or dice dictate the outcome. It's okay to rule in favour of an interesting idea by just letting it happen, or by giving the players a chance to let it happen.

Keep the Rules Consistent

After any session when you make a gut call, you can go back to study the official rule. At that point you might decide you like your own rule more, in which case you're fine. If not, then explain to the players at the next session that you're going with the official rule from then on.

It's fine to shift the rules a bit between sessions, but it can be jarring to do it within a single session. Should you discover, for instance, that you've been misreading or misinterpreting a monster's ability, there's no reason why you can't continue with the error until you take a break. Significant rule changes mid-encounter can be disorienting, pulling everyone out of the experience.

It is rare for anyone to succeed at every attempt. Actually, when it comes to one's first attempt at magic, sometimes it's quite surprising to find anyone succeeding...at all!

In fact, I have it on good authority that our very own Supreme Patriarch, the estimable Balthazar Gelt, failed his first apprenticeship task. Due to a miscalculation, the lead from his examination was transformed not into gold, but into a wheel of sharp cheese. It was one of the most delicious failures in the history of the Colleges, so I'm told.

– Gavius Klugge, Grey Wizard

Fixing a Bad Rules Call

Sometimes you'll make a call that dramatically increases an encounter's difficulty or hinders the party. You should still go back and make a final ruling later. But what if the characters are suddenly fighting for their lives in what should be a routine combat? You have a couple of options.

First, consider ways to level the playing field. Perhaps one or more of the enemies flee. Or reinforcements arrive to bolster the characters' defences. Have you awarded the party any fortune points lately? Allowing fortune to refresh so they have more fortune points at their disposal might do the trick.

Alternately, if it looks like the group will ultimately win the day, you can increase the reward to compensate for their pain and suffering. Maybe the enemies were holding a particular item the group's been hunting, or they have more silver coins than you had originally planned. The group might find some information that advances their personal goals or gives them an edge in an upcoming encounter.

It's often a good idea to keep the players in the loop, explaining why they're benefiting from such good fortune, but not always. With enough experience, you might be able to cover your mistakes without the players ever learning what happened.

Customising the Old World

You are the world for your players. You play every single character – and animal, and possibly sentient, mutated plant – in the Old World, apart from the players. Fortunately, as with so much of your job, this is a lot easier than it sounds. It starts with the following simple truth.

The Players are the Stars of the Show

No matter how much fun you have running NPCs—and it is fun—remember that they're guest stars in the characters' saga. One of the most common mistakes made by GMs is letting NPCs steal the characters' spotlight. With notable exceptions made to support the ongoing story, NPCs generally should not be faster, smarter, or more capable than the PCs. They shouldn't be solving all the PCs' problems, ordering the PCs around, or dominating events. Essentially, the PCs shouldn't take a back seat during their own adventures.

When required, NPC assistance should be plausible. Watchmen help solve crimes, soldiers help fight wars, merchants help haggle or have important information. Even when the characters call upon NPCs for help, strive to keep the PCs in the thick of the action. NPCs can be busy with other things, travelling in far-off lands, or simply may refuse to help for personal reasons. So long as the refusal makes sense given the NPC's background and personality, the players have nothing to complain about.

Building the Cast

When populating your world, keep it simple. You don't need statistics for every tailor, grocer, or barber in every city any more than you need them for every marauder, beastman, or Chaos cultist in the wild. Only the very small number of NPCs you expect to come "on stage" need to be fleshed out. And even then, you only need to provide enough detail for the players to easily visualise and interact with them.

A name, a few brief notes, and one or two personality quirks are plenty to make the average NPC memorable. Something as simple as this can suffice:

> *Heinrich the innkeeper. Very fussy, bit of a clean-freak.*
> *Thinning hair. Friendly and outgoing.*
> *Tries to sound sophisticated, even though he isn't.*

Stock NPCs

Stock NPCs are pregenerated characters you can use at a moment's notice. They come in handy when the group takes a shine to an NPC who consists of little more than a name and a few notes, or when you need to introduce an unexpected character, for when the group is venturing off the beaten path. Just tweak one or two details and you're off and running!

Many archetypes show up in the Warhammer fantasy setting: the grizzled mercenary captain, the rich merchant, the spoiled young noble, the fanatical witch hunter, and many others. These are the basis for great stock NPCs. Over time you'll expand this collection for your world, increasing the tools at your disposal and making your game more vibrant and unique.

Recurring NPCs

Players have an odd habit of "adopting" NPCs they like, making them more important than you ever planned. The party's Bright Wizard might decide to take on the masterless apprentice you added as colour, and wants to take him to train at the Colleges of Magic. The Troll Slayer, finding he enjoys Rolf the gate guard's crude jokes, might try to hire him as a mercenary. The players could decide that the obnoxious drunken noble at the tavern is a follower of Nurgle and begin trailing him. In all these cases you've got a potentially recurring NPC on your hands – a character that keeps cropping up to support or advance a particular part of the story. In this case, parts of the story are being guided by the players.

Recurring NPCs can enhance the game for everyone. They strengthen continuity and reward those involved in creating and interacting with them. They expand your stable of regular characters and cement the players in the world. However, the GM shouldn't feel forced into making every background character recurring if it doesn't serve the needs of the story. The apprentice can turn down the wizard's offer, the gate guard might be happy where he is, and following the noble might reveal a dull life of simple civil service.

Famous NPCs

There's a vast amount of supporting material for the Warhammer fantasy universe, filled with fascinating characters. It can be a lot of fun to meet and interact with these personalities, but it runs the risk of sidelining the PCs. This is especially true if those famous characters are alive and well, and facing the same challenges as the group.

As always, the GM has several options. The players could encounter a famed NPC when he's wounded, sick, imprisoned, or otherwise unable to act, but that only works in some scenarios. This can work particularly well if the group's goal is to heal, free, or assist the NPC.

Another option is to split the NPC off from the party at a critical moment, perhaps with the group taking half of a large force of enemies and the NPC taking the other. This approach allows the GM to showcase the NPC's prowess without undermining the challenge facing the group.

Funny Voices and Pretty Pictures

One of a GM's many fringe benefits is the chance to ham it up. For those so inclined, *Warhammer Fantasy Roleplay* offers ample opportunity. You can have your orcs talk like soccer hooligans,

and goblins talk like soccer hooligans who've inhaled helium. Maybe haughty nobles have classic British accents and crime lords sound like Marlon Brando in his prime, while grizzled mercenaries get the guttural Clint Eastwood treatment.

For most NPCs, you can use a generic voice by race or career. But for the really special characters, you might want to add a little flourish so your portrayal is instantly recognisable, such as a signature accent, a turn of phrase, or certain manner of speech. You can also adopt body language, mannerisms, and gestures to bring these NPCs to life.

Pictures are another great way to upgrade NPCs. There are a lot of art resources available to a GM, and with a little bit of research and time, you can quickly generate a rogue's gallery to choose from when describing a particular type of NPC or introducing a crucial personality. Players can benefit from this as well, finding images that represent, loosely or specifically, what their character looks like. They might even start with the picture and choose their character's careers and other options to match.

Small props can also give your games that extra spark. When your players discover a note on the bandit they defeated, imagine how much more immersive and realistic it is if you hand the players an actual note you created, rather than just reading from your notes. Play money, an odd ring you pick up at a thrift store, or other props can add a lot to the experience.

As with stock characters, it shouldn't take you long to build a library of all these things, letting you slip in and out of characters with ease and helping make your sessions really come to life.

Managing Encounters and Enemies

While the GM is still learning the ropes, combat can be hectic. There's a lot to track, and while each player has only one character, you often have several. It's easy to get overwhelmed. In addition to the specific options to consider during an encounter as discussed in **Chapter 6: Enemies & Adversaries**, here are some other things to keep in mind while preparing your adventure.

Balancing Encounters

A group's success is determined not just by your ability to build an effective challenge but also by the composition of the party, the group's tactics, and simple, dumb luck. When you realise an encounter is getting too easy or too difficult for the characters, watch for ways to even the odds.

If the encounter is part of a multi-act episode, enemies can flee to be encountered again later, or they can get help from allies originally planned for upcoming combats.

Fortune dice are another option when the group is struggling. Give the players a few chances to shine and reward them on the spot for seizing the day. By awarding some fortune points to the party sheet and triggering a fortune refresh, you can provide the players with some important resources without sacrificing the intensity of an encounter. While preparing the adventure, you should also look for opportunities to reward players with fortune points. Uncovering clues, interacting with NPCs, and reaching key locations are all accomplishments that could warrant fortune points.

Encounter Variety

It's important not to let encounters become repetitive. The episode and act structure helps a great deal with this, as you aren't limited to a traditional linear pattern of fight monsters, get treasure, move to the next room, repeat. But some work is still required to ensure that each encounter becomes a compelling mini-story with its own twists, turns, and surprises.

As an example, let's assume the characters are fighting their way through a beastman infested forest. They might be surprised to find giant spiders as well, plus maybe a waylaid wood elf scout held prisoner in their webs. Or perhaps they run into a small band of goblins following a strange, mushroom-induced vision.

Unexpected twists like these add spice and provide the all-important sense that there's more happening beyond just the characters' adventures. It helps the world breathe with fascinating questions, some of which can lead to new stories. What was the wood elf looking for? Where did the goblins come from and was their vision real?

Hero Death

The worst case scenario in just about any roleplaying game is losing the entire group at once. It means starting over with all new characters and no continuity. Unless the players have agreed to start fresh, the GM may want to avoid this outcome. One option is to have the characters wake up somewhere new, perhaps as prisoners of the enemy. A less severe alternative might find them saved by an intervening force that rescues them and nurtures them back to health.

Sometimes though, you may want to let events run their course, particularly if wilfully ignorant decisions or poor judgement got the characters into their current predicament. Intervening to save the players from their own folly sends a message that there's no real risk to the game and encourages them to act carelessly. Warhammer is

a grim, dark, and fatalistic world where even powerful heroes are mortal. If the players begin to think their characters are not in any real danger, a vital component of the experience is lost.

IMPROVISING

Sometimes PCs flounder despite all your clever hints. They fail to realise the innkeeper is a corrupt servant of Chaos. They ignore the eerie cavern in the hills in favour of chasing down red herrings you mentioned in passing. Or they spend an hour arguing over the best headgear for the witch hunter. In these moments, you have to get a little creative. This is when you can make the next step clear without telling the players precisely what to do.

Be careful not to go overboard, as it's neither helpful nor fun. If the innkeeper greets the group with "Have you considered joining a Chaos cult? We meet every Konistag at dusk," the characters become spectators in their own story. Players love to pick up on clues. The trick is introducing them in such a way that your group will notice and understand them without feeling they were obvious. This is mostly about you observing your players and developing stories geared for their talents and strengths.

The best hints are subtle. The innkeeper could stumble and tear his shirt, revealing—for just a moment—a thin stream of dripping pus from high on his back. Sneaking up to his window that night as he takes off his shirt, the characters might get a better look at the source: a giant, oozing eye growing through his spine.

MAGICIAN'S CHOICE

An important tool in every GM arsenal is the false choice—a set of options presented to the group that, no matter their choice, leads to the next step in the adventure. For example, the characters reach a fork in the road and can head left or right. Unbeknownst to them, either path leads to a bandit attack. Alternatively, the second road might lead to a group of goblins but after either fight the characters find clues leading to a dwarf mine.

A variation on this is useful when presenting a mystery, or any challenge in which the characters must come to one conclusion from many. Who is the real cultist? Which is the forged document? Whichever one the PCs choose! This works best when you can take the player's conclusions and reasonably apply them, accepting the group's choice as the right choice. This is a fantastic way to empower the players, reward them for their involvement, and keep the adventure on track.

When employing these tactics, it's only fair to include choices with separate and palpable consequences in later encounters. Otherwise the adventure becomes little more than a series of preordained obstacles which the group must overcome to resolve the story.

KEEP THE WORLD CONSISTENT

As with rules calls, once you declare something as true to the players, it should remain true. Unless there's a reasonable explanation, the facts should remain the facts. Everyone in the game, including the GM, relies on consistency to continue believing in the world. If the GM abandons this approach, the game starts to fall apart.

MAKE THE WORLD YOUR OWN

Despite its long and rich history, during your sessions, Warhammer is your world. If you need a new town on the Reik, add one. If you want a massive WAAAGH! to reach Altdorf and threaten the city, feel free. Stretch your imagination to decorate, populate, and mutate the setting to your heart's content.

One word of caution. The players are expecting to play in the Warhammer world. If you change things too much, you undermine that expectation. Pacifist orcs, Troll Slayers leading sad, contemplative lives, or removing all Chaos and magic from the setting changes it so significantly – it's no longer Warhammer Fantasy. Keep the essence of the setting intact, and no matter how much else changes, your plans should blend nicely.

LET FATE DECIDE...

Here's another handy tip to use when you find yourself having to answer a question you haven't considered and don't have the first clue how to address, such as "Is there a blacksmith in town?" You can let the dice decide.

Just grab a few fortune dice, roll them, and evaluate the results. If there are any successes, the players get the answer they're looking for. Yes, there's a blacksmith. If there are also boons, perhaps things are even better than expected. He's an expert blacksmith, or he has exactly what the characters were looking for. No successes? Sorry, no blacksmith here. The more reasonable or likely the answer is to be yes, the more dice you can roll. The more outlandish or unlikely the answer is to be yes, the fewer dice you can roll.

...BUT NEVER LET THE GAME REST ON A SINGLE OUTCOME

Allow for backup plans. It's an easy mistake to have everything hinge on a single roll, meeting a single NPC, or making a single choice. If the roll fails, the NPC is missed, or the choice is made incorrectly, the game suddenly freezes.

A classic example is the hidden secret door leading to the enemy hideout, the only way in or out. Unless the group finds that door, they never find the Chaos cult and never save the city. Adding one or two other ways to gain access offers other ways to complete the adventure, and encourages the players to keep trying.

Another example is the one and only NPC with clues leading to the next encounter. Should he die, you can introduce a backup character or, better yet, assign the information to a character the group's already met. Having multiple options encourages the players to more fully explore the story, rather than having everything hinge on one pivotal issue.

Running a Session

A typical roleplay session can last from three to six hours. This is a long time to do anything, even something as fun as roleplaying, so it's a good idea to make the environment as pleasant and inviting as possible. It should be clean and well-lit, because folks will be reading rules and checking character sheets and dice. There should be plenty of room, too. Cramped quarters lead to tipped soda cans and flared tempers. Make sure you have comfortable seats and that people can get around easily for bathroom breaks or to grab snacks.

Do your best to avoid distractions like TV, video games, laptops, and phones. Keep players focused on the game. Even when a player isn't "on stage", he can drag everyone out of the moment if his attention wanders or his phone starts ringing.

Watching the Clock

It's best to have a fixed start time and a general plan on when to end a session. When possible, try to end with a cliffhanger, right after a major fight, during an interlude between encounters, or just as the players have formulated a plan and are about to put it into action. This raises anticipation and gets people excited about the next session. Ending the evening at a lull has the opposite effect and should be avoided if possible.

Do your best to avoid ending a session in the middle of an ongoing encounter – Rally Steps are a great place to pause the game, marking progress in resolving an episode. If you stop in the middle of an encounter, you risk no one remembering the details or how far along the action has progressed. If necessary, consider fudging the end of an act to reach a Rally Step and call it a night.

Player Knowledge vs. Character Knowledge

Players sometimes learn things their characters don't. For example, the players might be present when one of the characters has a secret meeting with a local baron. All the players know what happened but the characters don't, and it's not reasonable for any of the other characters to act on that knowledge. A similar situation arises when one or more players figure out what the GM has planned in an adventure and use that knowledge to the group's benefit.

It's hard to ignore information, but in these cases it makes the game far more believable and interesting. There's a lot of fun to be had, for example, roleplaying a character who trusts an NPC that the player knows is a dangerous villain. If a player has knowledge his character doesn't have and doesn't abuse it, that's easily worth a fortune point added to the party sheet.

Absent Players

It happens. Sometimes someone can't make it to the session. Ideally, they've given some warning. It's good to have a stated absentee policy in advance, so everyone knows what to expect. In addition, the group should decide whether or not absent players earn experience points for the game session. Here are several options.

✦ The absent player's character takes care of some business "off screen" for the session. Alternately, he's considered to be "off exploring" or "fighting ineffectively."

✦ The GM controls the absent player's character for the session, effectively running him as an NPC.

✦ Another player runs the character. This is recommended as an advanced option, as it adds quite a lot of responsibility to the player in question. He has to keep track of two sets of stats and fret over whether he's playing the character the "right way." There's also the outside chance that the player abuses his control of multiple characters, perhaps having one fight recklessly to save the other.

✦ The group postpones the session until everyone can attend. This is generally the weakest option, but sometimes the game simply can't run without a particular character there, such as when the session is the climax of a very personal story arc.

On the other hand, a character often possesses knowledge that the player does not have. A player may not realise that his character is expected to stand when nobility enters the room, but his envoy character would certainly know this. It is preferable to provide players with the information their characters would reasonably know rather than to punish them for any gaps in their real-world knowledge.

Keeping the Group Together

Some GMs try desperately to keep the group together during play. This is often easier said than done. For example, the characters visit a town. Everyone wants to do something on their own. The wizard wants to chat up his fellow academics, the dwarf wants to get drunk, and the pit fighter wants to earn some coin.

Under these circumstances, give everyone a little attention but keep the exchanges brisk. Don't linger on any single player for too long, and aim to resolve any solo activities as quickly and efficiently as possible. An attentive GM will find ways to reunite the group as the story and their individual actions unfold.

Introducing New Adventurers

PCs die, players leave the game and new players join, and sometimes players just want to try something new. All these situations change the group composition.

This can be difficult to handle. It interrupts the regular flow of play with a character's departure, which is an event that deserves special attention. There's also the group's acceptance of a newcomer, which can be difficult to justify in a world as paranoid as Warhammer. Here are some suggestions.

✦ Introduce the new character as a friend or relative of one of the other current PCs.

✦ Have a trusted NPC assign the new character to the group.

✦ Make the newcomer's arrival part of a special adventure conceived to help the group bond. For example, a rigorous gauntlet through enemy territory with lots of opportunities for characters to rely on each other, work together, and get used to each other's quirks.

✦ Create a "pool" of potential characters to draw from. The previously unnamed members of a mercenary guild, or apprentices from the wizard's college that the characters are associated with. This approach offers built-in camaraderie and background.

Pacing

When things get bogged down, don't be afraid to borrow from the classics. Someone kicks in the door and starts a fight. An orc raiding party stumbles into the group. The local baron mistakes them for spies and sends his elite troops after them. Chaos cultists need sacrifices and the players find themselves in the wrong place at the wrong time. The world of Warhammer is dark and dangerous. The threat of sudden violence looms everywhere.

Let the Players Shine

Over the course of an extended campaign, the GM may consider letting characters "star" in each adventure (though not to the exclusion of the others). For example, one of the PCs is a high elf envoy. An adventure might centre around his mission to make peaceful contact with a dwarf clan that has a long-standing grudge against the high elves.

The character must win the dwarfs' trust and make amends for past wrongs, real or imagined. Along the way he undertakes a dangerous quest or two, uncovers a mystery (perhaps that the dwarfs were fooled into thinking that the elves had insulted them), and so on. Yet even with all this focus on one character, the rest of the group must be involved. Fortunately, there's plenty of opportunity here. The other PCs can help battle the monsters, solve the puzzles, and make new friends and enemies along the way.

Next time, you might focus on the group's wizard or mercenary. This is the GM's chance to speak with the players about the things they'd like to see their characters do and experience. Some might want to fight a particular monster or visit a particular location. Others might want a tragic love story or a tale of dishonour and betrayal. Use this feedback as seeds for stories that ultimately involve everyone.

Group Dynamics

There are two group dynamics to consider as the GM. The dynamic between the players, and the dynamic between their characters. In the healthiest games, both run smoothly. The players get along as friends and characters get along as adventuring companions. Not all groups enjoy this luxury though, so it's important to recognise when and how things go awry. Here are a few potential pitfalls.

Debates & Arguments

In-game debates can easily spill out of game, or vice-versa. It's critical you notice when people are no longer roleplaying an argument but actually having an argument. These heated moments warrant a time out. Tell everyone to take a quick break. Grab some drinks. Order a pizza. Take a moment to discuss the situation with those involved, individually if necessary, and listen to everything they have to say. Often this is enough to defuse the situation. But don't be afraid to dig in and get to the bottom of any real issues lingering beneath the surface.

Tension & Friction

Tension is a little less troublesome in the character dynamic and can even enhance the game. The Party Tension meter on the party sheet helps model this. The Warhammer universe is filled with allies of necessity. It's a common theme to see the forces of good setting aside their small differences lest they be overwhelmed and destroyed by Chaos.

Knowing this intellectually and accepting it emotionally are different things, of course. Keep an eye on friction and tension, but ultimately, a good GM realises that great roleplaying and stories provide opportunities to confront – and overcome – such conflicts.

Common Ground

Player characters should have enough in common to justify their continued companionship. It's easy for players to fall into a stubborn routine, crippling the group with indecision. Avoid this before the game begins by ensuring that the character concepts have some common ground, or by providing the group with a common reason to put their differences aside. For example, a threat against their common homeland could unite the group. The group's party sheet can also help them establish a common purpose.

Character Balance & Variety

During character creation, the GM may want to encourage a balance of character options. The career system has a lot of flexibility, and provides a party of characters with many options. Even with this flexibility, no single character can do everything. If the whole party consists of Troll Slayers, or any other single career, they're going to have a hard time dealing with problems outside their area of expertise.

It is a good idea for the players to sit down and conceive their characters together, ensuring they can handle a variety of situations. Can the group deal with Chaos cultists, devious traps, underhanded politicians, rampaging orcs, complex mysteries, and any other elements you throw at them? If you're planning a story that leans heavily toward one or two concepts, this is a good time to tell the group so they can make sure they're prepared.

Comfort Zones

The Old World is bleak and occasionally depraved. Even the so-called good guys may be touched by darkness. Participants in the eternal conflicts routinely engage in shocking, horrific acts. How you depict these acts, or whether you depict them at all, is entirely up to your group.

People have varying comfort levels. In a social setting like a role-playing group, it's very important to recognise and respect those comfort levels. No one should indulge actions or descriptions that make players feel uncomfortable. Discuss everyone's comfort zones before you start playing, and you stand a much better chance of avoiding potential offences.

Some topics that may test a player's comfort level include torture, extreme graphic violence, racism, sexism, or explicit sexuality. As a rule, it's best to leave evil acts to evil NPCs and keep the players firmly heroic in nature.

No one player should be allowed to unilaterally change the tone of a campaign. A common example involves interrogation. Some players leap directly to torture, thinking it's the most direct route to the information they want. Other players are disturbed by this behaviour or flatly refuse to stay in such environments. In these cases, simply pause the game and talk about it. If anyone's upset, it's time to tone the game down.

With that said, it's important to note the difference between a player's emotions and those of a character. A debate between an witch hunter and a gentle priest of Shallya over the way to treat a captured bandit can be grist for a wonderful night's play but when a player's beliefs, values, or principles are compromised, it's time to scale it back.

In general, exercise caution—especially if you don't already know your players' comfort levels. Setting clear expectations and boundaries for behaviour and acceptable play early in the campaign can prevent potential issues down the road.

Feedback and Improvement

Game Mastering is very much a skill, one that improves with time and practice. Getting good feedback from your players can have a significant impact on the quality of your sessions.

Learning from Mistakes

When you realise you've made a mistake, own up to it, apologise, and remember the error. Next time you won't misinterpret that particular rule, or leave such a gaping hole in the plot. Next time, you'll be better prepared and your adventures will be more carefully constructed.

Don't let mistakes get you down. Game Mastering is complicated. You constantly juggle group management, rules knowledge, improvisational theatre, and plot creation. Treat every mistake as a chance to learn and you're on the right track.

Asking for Advice

Don't be afraid to ask your players questions. After each session, if there's time, get feedback. Ask them to be honest but polite. Were the fights too hard or easy? Did a player feel he had nothing to do or that the encounter was geared too heavily towards one character? Would the players like the campaign to be more action oriented? Are they looking for something you're not giving them? Asking just a few questions each session can go a long way toward firming up your game and your skills.

It's also possible that some players are more familiar with the rules than you, especially if this is your first time as a GM. While you shouldn't allow players to constantly interrupt the game with minor rules questions, it can be a great help to take advantage of their expertise or willingness to help. It's never wrong to say, "I don't remember how this rule works. Do you mind looking it up while I resolve this creature's action?"

Chapter Two
Episodes & Acts

Events in *Warhammer Fantasy Roleplay* unfold and are resolved according to a variety of game measurements. Which measurement is used is based on the amount of time the events generally consume, and how they affect the advancement of the story. For instance, the largest units of measurements, campaigns and adventures, are fully developed storylines that span at least one game session and often encompass several sessions. These are discussed in their own section.

During a game session, events occur in either story mode or encounter mode. Story mode is used when the story's focus is "zoomed out". When actions are not being presented with significant conflicts, they can be resolved in story mode in a broad manner as if described by a narrator. If an event advances the story, but its individual details can be resolved with little resistance or conflict or if the order in which they are resolved is of little consequence, it is best to manage these actions in story mode.

However, when the GM or players wish to "zoom in" the story's focus, the game switches to encounter mode. This mode is useful when actions are being opposed, when resolving the order of events is important, or players wish to roleplay events in character. Often, significant events during encounter mode are presented as an episode, the game structure detailing the resolution of a series of connected scenes or activities. Episodes are generally composed of acts, more specific, focused elements of the narrative. Actions are resolved during encounter mode using rounds, turns, and phases, which usually represent relatively short units of time. The events and their outcomes may occur simultaneously, but mechanically the players describe their characters' actions, roll dice, and with the help of the GM, interpret the results to explain how the scene resolves.

The Structure of a Story

Episodes are specific events that make up a story. An episode is a single cohesive activity that usually (but not always) takes place over a short amount of time and tends to be resolved within a single setting – though that setting can be as broad as "a castle" or "the trading road". In a movie, it is easy to identify individual episodes. When the camera cuts away to a new location or the characters finish chasing someone or examining a crime scene or hacking their way through a jungle and begin a new course of action, it is a new scene or episode. The same is true in a game. When the focus of the action changes, and the characters adjust their immediate objectives, the game enters a new scene, a new episode.

An adventure's episodes are composed of building blocks called acts. Episodes in *Warhammer Fantasy Roleplay* make particular use of the three-act structure. This three-act structure is often seen in plays, with a rising action, a climax, and a falling action. In the classic format, the first act sets up the dramatic tension, the second act fulfils the tension, and the third act offers resolution. The third act may often become a springboard for the next encounter. Resolving the events of the previous act may reveal new clues and concerns which link back into the adventure or campaign, moving the larger plots along.

Specifically, an act is a single goal or action within that episode. If the characters are pursuing a fleeing band of cultists, that is the episode. It is part of the larger storyline, the characters' attempts to shut down the cult once and for all. But within that goal the episode is a clear activity with a finite duration. The individual steps of the pursuit are the acts that comprise the episode. If the cultists disappear into an old abandoned temple and the characters go in after them, then searching the temple is a single act. Battling the cultists within the cellar storeroom is a separate, second act. Stopping them from collapsing the unstable building and using the destruction to cover their escape could be the third act in this linked series of action. All the acts are part of the larger episode, but each act has a tighter focus, a narrower setting, and often its own separate set of immediate goals.

Does this mean that every time the characters explore a building the exploration should fit within a single act? Not necessarily. It depends entirely upon the building in question and what you have planned for them. If it's an active cultist headquarters, and they have traps and shrines and gruesome scenes lurking in each room, you may want to tackle each as a separate act. In such a case, searching each floor could be its own episode. In other cases, a single room may be an episode all by itself, complete with three acts: entering the room and discovering the danger, dealing with the danger, and then finding clues or artefacts or victims that answer whatever question or quest led the characters there in the first place.

Regardless of whether the third act is a complete resolution or a bridge to subsequent encounters, the episode framework helps structure and develop the encounters, allowing the GM to pace stories more effectively and keep the characters engaged throughout.

The Rally Step

A unique element to the episode structure is the link between the acts. This interval is known as a Rally Step. It is a momentary lull in the action, a deliberate pause from the frenetic pace of the encounter, a commercial break from the current episode. The Rally Step is when characters and players alike can catch their breath, bind a wound, notch an arrow, and prepare for what comes next. In out-of-character terms it is the pause for bathroom breaks, drink refills, nagging rules questions, and off-topic asides. In-game, it is a chance for characters to reorient, rearm, and refocus.

The Rally Mechanics

In addition to its function from a narrative and book-keeping standpoint, the Rally Step has mechanical significance, as well. During the Rally Step, the GM evaluates the resolution of the previous act and prepares for the next act. This is a good time to award a fortune point or two to the party sheet for the players' participation, involvement, and performance in the previous act.

Further, when a Rally Step occurs, all the participants in the encounter immediately make these adjustments:

+ Move their stance marker one step towards a neutral stance

+ Remove one recharge token from each currently recharging card

+ Recover 1 stress and 1 fatigue

+ Adjust power or favour as if it were the character's End of Turn Phase

During a Rally Step, each character has the opportunity to perform one Rally Step action. These actions can be performed in any order, or the GM may simply ask the players in turn which action they will perform. Characters can choose from the following options:

+ Perform one manoeuvre

+ Attempt a **First Aid check** on himself or another engaged target

+ Attempt an **Easy (1d) Resilience check** to recover fatigue equal to the number of successes generated

+ Attempt an **Easy (1d) Discipline check** to recover stress equal to the number of successes generated

+ Re-roll initiative for the party's lowest initiative token

+ Perform an action with the *Rally* trait

Henchmen do not get to perform any of these Rally Step actions, but the GM may allow important NPCs, creatures, and enemies to each perform one manoeuvre or action with the *Rally* trait.

Finally, during the Rally Step, the NPCs, creatures, and enemies refresh their Aggression, Cunning, and Expertise dice. Information on Aggression, Cunning, and Expertise can be found in **Chapter 6: Enemies & Adversaries**.

The Reason to Rally

Without a Rally Step, the acts flow into one another without distinction. That may sound good from a pacing standpoint – keep the energy flowing, the story rolling, and the characters running, so the adrenaline stays high and everyone stays focused –without pauses, however, everything ultimately starts to blur together. Soon the characters (and players) will have a hard time focusing on anything at all. The mind needs a break from a long sequence of action and danger. The players need a minute to look around and realise just how scary things are, otherwise they become less affected by the terror. Without a brief respite, it is hard to experience the same dramatic highs and lows. Rally Steps provide an opportunity to restore that perspective, which allows the GM to ratchet the action back up again once the next act begins.

Rally Steps are also useful character tools from a mechanical and narrative angle. They give the players a chance to adjust their characters, reacting to the end of the previous act and readying themselves for the next act. There's rarely time in the middle of the action to work out a plan, but a Rally Step is that brief moment where the characters can catch their breath and decide what they want to do next.

Why Three Acts?

Episodes can have as few or as many acts as needed to resolve the action. However using three acts is often the best choice. It is a classic foundation for drama, providing time for a proper set-up, an exciting conflict, and a clean resolution.

Add too many acts and the episode may become bloated and unfocused. The players begin to forget their objective for the episode, or lose interest as the initial complication gets buried in excess detail. Offer too few acts and an episode feels rushed or incomplete. Players feel they've been tossed into a conflict with little or no build-up, or that the conflict ends abruptly and now they're faced with an awkward scene change with too many unanswered questions.

The important thing is to run through the acts in your head before running them in the game. Do they feel right? Is there a sense of continuous motion, and of a build-up through the first act and a release of tension and resolution through the third? Does any part feel rushed, or drawn out? Does anything seem abrupt or out of place? As GMs use the episode structure more often they will get more comfortable with it. Soon, a GM will be able to assess an encounter as it forms in his head, dividing it into its component acts and setting any additional scenes aside for episodes of their own.

Keep the Players Interested

Most good storytellers introduce Rally Steps automatically. They just don't call them that, or sometimes even realise they exist. When a storyteller reaches an exciting point in the story—the hero has just confronted the tyrant king and survived a sudden assault from the enraged ruler—and pauses to take a sip of water, he knows what he's doing. He's making his audience wait. He's keeping them interested, holding their attention, increasing the suspense even as he contrasts his own temporary silence with the action and noise of the scene he just described. It's a time-honoured technique. *Warhammer Fantasy Roleplay* simply formalises this technique for the GM. It's another valuable tool the GM can employ to improve the game and increase everyone's enjoyment.

Introducing Rally Steps

So how do you use a Rally Step? Do you suddenly stop in the middle of a fight and say, *"Okay, Rally Step time! Everybody get up and stretch! Your characters are frozen in mid-motion!"*?

Of course not. That's not a Rally Step, it's a freeze-frame that takes everyone out of the story. A Rally Step is intended to keep everyone in the story while giving the story a chance to catch its breath.

First of all, Rally Steps occur between acts. That means you have to be familiar with the structure of your acts before you can see where a Rally Step naturally fits and how to define it. Think about the episode you've created. How does it break down? What are the components that build the whole? Where could you introduce a scene break?

Some pauses are more obvious than others. If the characters are fending off an attack upon a manor house, the waves of attackers could be considered separate acts. Often in battle there's a brief pause between those waves, as attackers and defenders alike regroup. Those could certainly be Rally Steps.

A change of scenery within a scene is also a natural place for a pause. Take the example of the cultists hiding in the abandoned temple, as mentioned earlier. The temple itself is the setting for the entire episode, but within that temple are several rooms or areas. When the characters finish searching one room and move to the next, that could be considered a scene break—they're still involved in the larger activity and still within the larger location, but they've just changed to a different section of that location and their activity may vary accordingly. Inserting a Rally Step between rooms or floors makes sense.

Other times, a Rally Step can be more subtle. The characters are after a crooked merchant. They trick or bully their way into his manor house, and find themselves face to face with the man himself. What do they do now? It's natural to pause for a second here—the dilettante straightens up, the ratcatcher dusts off his clothes, the mercenary clears his throat.

Why? Because the characters need a second to think, to switch gears. They've managed to get to the merchant, and so the new question is "now what?" This confrontation could indicate progression into a new act, which allows the GM to introduce a Rally Step. Admittedly, at first glance it might not appear that it should. After all, the characters are standing in a drawing room facing the merchant they've been pursuing. They don't leave the room, so their location stays the same. They still plan to stop the merchant, so their goal is the same. He's right in front of them, so they aren't going to take their eyes off him if they can help themselves. Yet, it could certainly be an act change and a Rally Step.

Why? Because they've accomplished one of their objectives. They've made it into the manor house and are confronting the merchant. The characters can cross that off their list and move on to the next step. That mental adjustment signifies a Rally Step—they may not be able to sit down, bind their wounds, and eat something, but the characters do have a few moments to think about what they want to do next. And their players have that same opportunity—they can turn to each other and say "Okay, now what?" This is the time for them to get up, stretch their legs, and ponder the situation for a moment before the action starts up again full-force.

Focusing on the Task at Hand

As the GM, one of your responsibilities is to make sure that everyone takes advantage of a Rally Step. This is an opportunity to help the players focus on the task at hand, or to remind them of small details they might have overlooked but that can help them with their objectives. The simplest way to accomplish this is to ask each player in turn, "okay, what are you going to do next?" You may also want to repeat a little about what's going on around them, to help them stay in the story: "Ok, so you've got beastmen crouching on the rocks in

front of you and to the left side—to the right is a sheer drop. Behind you looms the forest from which you just emerged. What do you do now?"

The Rally Step is the perfect time to remind players about things their characters have or have done if it's appropriate. For example, you can ask one player, "Are you still holding your crossbow? You don't have a bolt in place right now, do you?" That's enough to make the player remember that: 1) he has a crossbow; 2) it's already in his hands; and 3) it isn't loaded.

You can also point out little details in the guise of narrative flavour: "The mutant snarls at you, its wide, bulbous eyes blinking. Green pus oozes from tiny mouths on its neck, soiling the richly embroidered tabard it wears." This might remind the players that those tabards all bear the same device, the sheaf and coin symbol of house Rudigor, the local count's household. And perhaps one of them may remember the signet ring they took off the count's envoy when he crossed paths with them earlier that same day.

Your goal isn't to force the players into any particular action, but to encourage them to use the Rally Step as fully as possible. It's essentially a free pass, a chance for players and characters alike to assess their situation and figure out how best to proceed. The more effectively that time is spent, the happier the players will be once action resumes, and the more enjoyment they will have in general.

Be careful, however. Rally Steps should generally only reflect brief pauses, nothing more. The merchant isn't going to stand there for an hour while the characters gather enough blackpowder to construct a crude explosive device. Nor should you let the players abuse the idea of a "game pause". Going to the bathroom, getting more food, and chatting a bit about what to do next is all well and good—drawing up detailed maps and plotting out each possible manoeuvre isn't. If you let the players sit and talk too long, you risk losing the in-game momentum that's been building. Give the players just enough time to refresh themselves and think about their next few decisions before resuming the action.

Swapping Out Acts

One advantage of the three-act structure and the Rally Step is the time it affords you as the GM to think and adjust along with your players. This brief pause to reflect on the story is important because plans and stories rarely unfold exactly as planned. A character might kill a key non-player character before that NPC reveals some crucial information, which means the characters now need a new way of finding out where they need to go next. Or they may piece together clues long before you thought they would figure things out, allowing them to bypass several elements you had planned and approach an encounter earlier than you were expecting.

That's why Rally Steps are just as important for GMs as for players. You can stop and consider what happened in the last act and see how it affects your plans for the next act, for the remainder of the current episode, and for the campaign as a whole. It can be challenging to change all your plans on the fly, so use the Rally Step to evaluate where things stand. You can shuffle NPCs about a bit, build new links between recent events and those you have planned for the future, or set a few new clues to replace ones that were destroyed or ignored.

Sometimes, minor changes aren't enough. Sometimes you have to make more drastic revisions to your plans. You may even want to replace entire acts. Why? Review the temple example again. The

characters searched the temple just as you expected. They found the cultists down in the basement, exactly as you planned. And they attacked quickly and strategically, surrounding the cultists and cutting off their escape before killing or capturing every last one. That you didn't expect! You thought they'd charge from the front of the room, allowing the cultists to slip through the concealed door at the back and try to escape back up through the temple! Now it's the end of the second act and the cultists have all been completely subdued. So what do you do now?

Your originally intended third act – the cultists fleeing and bringing the temple crashing down behind them – does not fit anymore. These cultists won't be able to lead the characters back to their hideout where the cult leader is busy summoning a daemon. You still want that confrontation – it's what you've been building toward throughout the story – so you have to find a new way to get the characters there. And you need a way to wrap this episode up before leading them in that direction.

Time for a completely new third act. Can any of the captured cultists escape? Unlikely – those who aren't dead are badly wounded, and securely bound. Could any other cultists come looking for them? That may be unrealistic – how would the other cultists know where to look, when this group ran into this temple only because they were being chased? Could the characters find something on the cultists that will lead them back to the headquarters? You might decide that's not possible – the cultists aren't that stupid, especially their leader, and he'd never have let them take such blatant clues with them.

But you also know that the cult leader is domineering, and paranoid, and has powerful magicks. He doesn't trust anyone, not even his own followers. And these cultists have been gone far too long

Relative Timeframe & Scale

There is no hard and fast rule about the duration of episodes, acts, or even rounds. A particular episode might reflect the long, slow process of penetrating an elite social circle, an extensive investigation of a crime ring with ties to a Chaos cult, or perhaps even an arduous overland expedition. In such circumstances, social interactions may be carried out by messenger or letter rather than a face-to-face encounter. A single round can abstractly represent the characters' actions over the course of an entire day.

At such a level of abstraction, relative range (engaged, close, medium, long, and extreme) can either expand to encompass broader definitions or the GM may deem them irrelevant. In the right encounter, close range might mean in the same building, while medium range becomes in the same neighbourhood, long range extends out to the city limits, and so on.

With relatively few adjustments, the existing episode and act structure is flexible enough to accommodate virtually any scene you can imagine. The amount of time that goes by is less important than whether or not the focus is on a single plot element or story concept. Here is a good rule of thumb: if it could be a single chapter of a novel, then it can be resolved in a single episode – even if it represents several weeks or months of story time.

Such prolonged episodes can be useful breaks between more active adventures. Used sparingly, they can provide interesting and realistic pacing for your campaign, while at the same time allowing injured party members to recuperate, conduct research, or engage in other lengthy endeavours. These expanded episodes do tend to de-emphasise the frenetic combat and action elements of the game, however, which for some players is the main reason they're at the table!

already. He could use his dark arts to peer through their eyes, so he can see the characters and the situation. He knows the characters are searching for him, and he needs some way to stop them. And here, in this old temple, are several freshly slain cultists, whose souls already belong to him and to his daemonic master! Perfect!

Now you have a new third act. The cult leader speaks through one of the dead cultists, taunting the characters. Then he reanimates their bodies and orders them to attack!

This would lead into a new episode, based on the characters facing the reanimated cultists. The first act could be the cult leader taunting them and the bodies rising, the second act the battle between

the heroes and the animated cultists, and the third act resolving with the defeat of the animated corpses in a way that provides a clue leading the characters back to the cult leader.

As you can see, Rally Steps give you the option of revising the acts and the direction of the episode, allowing you to adjust your plans, keep things moving, and keep the players and characters engaged. A GM can still make adjustments as he goes regardless, but the Rally Steps provide a more seamless method.

Planning Ahead

When building your story as a series of episodes, you will want to have several acts or events planned in advance. It is helpful to have a general idea of where you want the story to go, but even more helpful to identify scenes or story elements you think may develop into their own episodes.

Many GMs make up their stories as they go, confident that they can pull the elements together spontaneously and make it all appear seamless. Some of them can, too. But it's not easy, and takes a lot of practice. Mapping out some of the potential ways the story could evolve allows you to relax more and enjoy running the game instead of worrying about what might happen next.

Some GMs may be concerned about planning too far ahead, fearful of making the story feel stiff and predictable. The episode structure addresses those concerns, since the GM can customise each act during the Rally Step. Good GMs tend to do this naturally, minimising the elements the players are less interested in while focusing on the elements the players are also focused on.

It is still important to retain some flexibility in the story so it feels organic and responsive to the actions and deeds of the characters. You do not have to think "well, I have these two episodes already lined up, so they've got to go through them exactly as I've planned them, one act at a time." Instead, think of your acts and episodes as building blocks, ones that you've stacked in a particular arrangement, but which can be easily pulled out and rearranged based on what the story needs.

With this approach, if the characters wander left when you had thought they'd go to the right, ignoring the old ruins in favour of the tavern, you can simply push the "ambush in the ruins" act out of the way and pull the "strange rumours and an awkward reception at the tavern" act to the forefront. You may have to make some adjustments to the episode, but if you already have a good feel for the acts involved this becomes an easy adjustment to make.

Events and Actions Outside of Episodes

Does this mean that any events that occur in encounter mode must be part of an episode with individual acts? Not at all. Some scenes simply do not need that level of detail or that sense of building tensions and anticipation. You only need to rely on episode structure when it feels appropriate.

There are several questions you can ask yourself when considering whether to run a scene as an episode.

Question 1: How long is this encounter? If a scene is too short to accommodate acts separated by a Rally Step, it may be better off as a standard scene in encounter mode – or possibly resolved in story

mode – rather than a structured episode. If a character wanders into a shop to buy a new pair of boots, how much time does he spend doing that? A few minutes? Is there enough time during this transaction to accommodate several acts and Rally Steps? Not really. Not if he goes in, selects a pair of boots, pays for them, and leaves. Even if there is some haggling involved or dialogue with an NPC, if it is a simple transaction, it does not warrant more than a single act to accomplish.

Question 2: Does the scene have any real stakes involved? Dramatic impact is also a factor. Buying new boots is a mundane activity. Unless something out of the ordinary occurs, it has very little dramatic impact on the story. In this case, it is unlikely you will want to use the episode structure, let alone a "zoom in" to use encounter mode.

Question 3: How many characters are involved in the scene? If only one character is involved, you may want to remain in story mode to move things along. This decision can be less about whether the scene feels important than about giving equal time to all your players. However, sometimes the encounter is significant enough, either to the character or to the story or to both, that it does warrant the episode approach.

Question 4: Does the act structure feel like a natural fit? Once a GM gets comfortable using the act structure, he'll develop a sense of when a scene or encounter would benefit from using a more structured approach over a free-form approach. When in doubt, trust your instincts.

SWAPPING STRUCTURE MID-STREAM

Players do not necessarily need to know what sort of structure you're using for a scene. The GM doesn't tell the players, "Okay, this is an episode, and we're in act one!" or "This is not an episode, just so you know – no Rally Steps this time around." This gives you the flexibility to change your mind based on how the scene resolves.

For a scene at the local tavern, you might expect the characters to just wander in, grab some food, maybe ask a few questions, and then depart. Instead, one of the characters decides to start a barroom brawl! As luck would have it, one of the guys he picks to beat on is someone you had already decided would have important information the characters could use. Someone with several friends watching his back.

The scene has just gone from a quick cutaway of the characters getting food to a brawl that could have a significant effect on the story. The stakes have gone up, the length of the encounter has increased, and the dramatic impact has shot up as well. This is a great opportunity to resolve the scene as an episode, rather than resolve it in story mode the way you originally planned.

Here's one way to expand the scene into an episode. The GM takes a moment to consider the scene now, and what might happen next. The characters are picking a fight with some of the locals. The shady figure and his friends are among their targets, and fight back. These men are armed and carry themselves like hardened mercenaries. That changes the stakes for the characters, and they might want to take a moment to reassess and draw their weapons. That is a good opportunity to use a Rally Step.

This transition depicts the start of the brawl as Act One, and the conflict with the mercenaries becomes Act Two. If the characters look like they are winning, the mercenaries will toss a few tables at them and make a break for it, dragging their wounded with them. If the mercenaries win, they take the characters captive and drag them off to ask a few pointed questions of their own. Either provides grounds for Act Three, leading to another scene with the mercenaries.

This also works the other way. The GM may have originally planned the entire bar room brawl as an episode, but the characters don't oblige – they ignore the mercenaries' taunts and manage to defuse the situation without coming to blows. The GM no longer needs a structured episode. After dodging the issue of a brawl, the characters pay for their food and leave. A few of the mercenaries follow them. Whether the mercenaries ambush them or the characters notice their shadows and turn the tables, this situation might evolve into its own episode. Regardless, the scene in the tavern is finished.

With a little planning, the GM can be prepared to adjust the scene structure when events change. This allows him to accommodate the story's needs and keep the players engaged and their characters on their toes.

Sample Episodes

The concept of structured episodes and acts to resolve encounters may be quite new to some GMs. Some examples are provided to help showcase the flexibility and usefulness of this approach.

The Hostage Negotiation

Overview: Someone has been kidnapped or taken hostage, and the characters have to rescue the victim using their heads instead of their sword arms.

Act 1: Opening Moves

News of the kidnap reaches the characters. The stage is set. The enemy's demands are made known. This may be a very short act and may play out in story mode. The act ends when the PCs decide where to go to deal with the situation.

Act 2 : Tense Negotiations

The characters arrive on the scene. Negotiations begin in earnest. Stakes are raised, tensions mount. A Progress Tracker resolves this scene, with tokens for the negotiation team, the hostage-takers, and potentially for any more direct rescue attempt. This act ends when the negotiator succeeds, the hostage-takers cut off negotiations, or a rescue attempt results in combat.

Act 3: The Resolution

The negotiation succeeds or escalates to bloodshed. Can the hostage be saved? Based on the results of Act 2, this act could be as simple as escorting the former hostage to safety or as complex as a rescue mission.

Possible Complications

The kidnapper is extremely powerful and unpredictable (such as a Chaos sorcerer), the kidnapper has nothing to lose (he'll be hanged if he survives), time is of the essence (the hostage is bleeding and will die unless treated quickly), violence is not an option (the kidnapper is the baron's son and the baron demands he not be harmed), the hostages don't want to be rescued.

The Ambush

Overview: The party is caught off guard and ambushed by a lurking threat.

Act 1: Blindsided!

The characters are blissfully unaware of what's about to happen. This act starts out in story mode – after all, if they're asked to roll for initiative, they'll suspect something is up! Some clues may alert them, and at a minimum someone should make an Observation check. This act ends either when the trap is sprung (when the PCs enter the kill-zone or the GM decides enough time has passed), or when the PCs detect the would-be-ambushers.

Act 2 - The Fight in Earnest

If the PCs failed to detect the ambushers, the attackers could receive some sort of bonus during this act - extra dice on their Initiative checks, faster recharge on their powers, or bonus fortune dice during the early stages of the fight. The GM can set up a Progress Tracker to monitor progress during this stage – either have it move at a set rate (making the Act X rounds long) or a rate modified by the circumstances (one per round and two for each attacker killed, for example). Reaching the end of the Progress Tracker triggers Act 3.

Act 3: A Change of Plans

The fight changes in an important way – perhaps the attackers flee, or their leader reveals himself. The ambush bonus goes away here, as during the Rally Step the PCs reorient themselves. Alternately, Act 3 can trigger if the PCs change tactics – perhaps they decide to flee, for example.

Possible Complications

The weather works against the players (heavy rains, sleet), it's dark and at night, the characters were lured into the ambush and are unsuspecting, the characters are using themselves as bait and hoping to be ambushed.

Mistaken Identity

Overview: A member of the party is mistaken for a known fugitive or hated foe.

Act 1: A Strange Feeling

The characters get a vibe from the crowd. Growing tension and uncomfortable reactions pour from NPCs. An accusation is levied. This act is probably played out in story mode, with a Progress Tracker to represent the level of suspicion the PCs are generating. Each time the suspected PC draws attention to himself, advance the progress marker. If the PCs skip town before reaching the end of the Progress Tracker, the episode ends. Otherwise…

Act 2: A Cry for Help

The crowd raises an alarm or a cry for help. NPCs continue to accuse the character. Militia shows up to intervene or confront the PCs. Tensions mount. During this act, the PCs must use some fast talking and cunning tricks to talk the local law enforcement out of arresting the suspected PC(s). Once the law enforcement agree to let the PCs go, make their arrest, or encounter armed resistance, Act 3 begins.

Act 3: Clearing Things Up

If someone drew steel, then Act 3 is a fight probably with elements of chase mixed in. It will probably end with the escape of the PCs, but may also end with them waking up in a prison cell! If an arrest was made, Act 3 may be a trial or audience with the local leader, during which hopefully the mistake can be cleared up and perhaps a new objective can be revealed – perhaps the next episode will see the PCs agreeing to hunt down the real criminal.

Possible Complications

Someone has planted false evidence against the characters, the militia have a warrant with an uncanny resemblance, the crowd is bigoted against the character (based on race or career).

Chapter Three
Game Master Resources

The GM has a variety of resources at his disposal to reward player actions, encourage a particular play style, and keep his players invested and interested in the game. As a GM gains experience, he will develop a feel for how to best use these resources to create the sort of game experience he and his players will most enjoy.

Fortune points

Fortune points are the most immediate and engaging reward a GM can provide his players. Whether rewarding good roleplaying, a clever idea, or even just a particularly hilarious line of dialogue, fortune points are incredibly useful and highly desirable to all players – but not so powerful that a GM needs to be overly concerned about awarding too many.

In fact, a GM probably should be awarding fortune points to his players with regularity. Doing so rewards "good" behaviour by the players and helps to confirm that they're on the right track. Fortune points can also be used to enhance immersion – if the players receive a boon of fortune points after cleansing a desecrated shrine to Sigmar, for example, or after asking a priest for his blessing, then they will have a feeling of the gods of the Old World being involved in their story.

Experience points

Experience points are best awarded at the end of the session, since spending them mid-stride can be both time-consuming and awkward from a storytelling perspective. When awarding experience, it can be helpful to indicate why the PCs are receiving this award. There's nothing wrong with giving out 1 or 2 experience points at the end of every session as a simple way to keep the game moving forward, but explaining that the PCs earned 1 experience point for defeating the goblin threat or 1 experience point for identifying the murderer helps increase their sense of accomplishment.

Awarding a small number of bonus experience points after the climax of a story arc – particularly if the climax involved an unusually perilous or difficult encounter – is entirely appropriate, and will be received by the players as a satisfying reward for a hard job well done!

Experience points are the most tangible and significant means to upgrade a character. Awarding bonus experience points based on defeating an enemy by force of arms, a session of good roleplaying, or advancing the story significantly sends a very clear message to the players about what sort of activities they should be engaging in during the game!

The Power of Yes

While there are a variety of resources for a GM, saying "yes" to your players is perhaps the single most powerful tool you have available. When the GM approves a player's idea or allows him to attempt an off-beat action or unusual tactic, it encourages creativity and cooperation, as well as affirms the GM's role is not as an adversary, but as a story facilitator.

That's not to say the GM should simply say "yes" to each and every request. Some players may try to abuse the GM's position if all requests are approved without a second thought. If a player's request is creative, interesting, and reasonable, but seems perhaps a bit above and beyond what a character could typically accomplish, the GM can impose a cost to the request. As you've seen, *Warhammer Fantasy Roleplay* includes a number of resources that allow GMs and players to work with each other to reach a mutually agreeable cost to the proposed action.

These costs can be reflected by suffering fatigue or stress, requiring the character to perform a certain manoeuvre, or introducing misfortune dice into the action's dice pool. Further, the GM can impose a specific penalty for failure – perhaps if the action fails, the character falls prone, suffers a wound, or his action cards incur several recharge tokens.

If the player agrees to the proposed costs, the GM and player have reached an agreement. The player gets to perform his action, and the GM gets to say yes to the player while retaining a level of control and believability.

Once they reach an agreement, neither side has room to argue based on the results. If the action fails, the player can chalk it up to pushing his luck or assuming too great a risk. If the action succeeds, the GM can applaud the player's creativity and willingness to accept the additional costs, succeeding in the face of the odds.

Distributing experience points preferentially to individual players is discouraged. Favouritism can destroy a game group, and even well-intentioned, individually customised experience awards can make one character more powerful than the others, or create unneeded tension between the players.

Wealth

Some PCs (and players) are extremely wealth-oriented. Others, for whatever reason, are relatively disinterested in tiny pieces of precious metal. A GM should be able to swiftly identify which end of the spectrum his players lie on and respond appropriately.

Wealth is a valuable resource to the GM because it can be both given and taken away, but players seldom respond well to having anything taken from them! Far better to give them a good reason to give it away themselves.

On a related note, wealth is only valuable to the players if they feel that they have sufficient things to buy with it. Giving the players something they want to save up for can, by itself, make wealth more valuable to the players!

Unlike experience, wealth should come and go through in-story means or the immersion will suffer. Keep in mind that wealth is not limited strictly to gold coins or letters of credit. Characters can acquire hard-to-find items, receive access to restricted locations or knowledge, earn parcels of land, receive trade goods that can be exchanged in another location, and accumulate wealth or station in a variety of other interesting ways.

Fatigue & Stress

Fatigue and stress are resources the GM can both give and take away. Like fortune points, individual points of fatigue and stress are can be assigned or restored to reward behaviour or provide a visible indicator of how a player's actions impacts his character.

When the PCs suffer fatigue, the players immediately understand that they are becoming exhausted. When they have stress restored, they understand that they are more clear-headed and relaxed. If nothing else, fluctuating levels of fatigue and stress are a roleplaying aid. If the PCs recover 1 stress the first time they come across the beautiful hidden waterfall, the players will respond positively to the place. If the PCs suffer 1 stress when they walk into the Chaos temple, the players are unlikely to want to return!

Fortune & Misfortune

Ultimately, fortune and misfortune are bargaining chips the GM and players use to negotiate control over and immersion in the story. Misfortune dice enable the GM to say "yes" to his players when they attempt an action that is interesting or exciting, yet clearly difficult or dangerous. Although failure is still a possibility, players are more likely to accept failure of their hare-brained schemes in good grace than accept a simple "No, you can't do that" from the GM.

Further, fortune dice allow the GM to reward clever thinking or advantageous situations that the rules don't expressly cover. The rules may not specify that you get an advantage for swinging from a chandelier, but if a player wants to do so and the GM feels that it fits the spirit of the scene, then by all means award a fortune die to the action!

Party Tension

The tension track on each party sheet is a subtle way the GM can help resolve conflicts between players or their characters. When the party's focus starts to wander, or in-character arguments threaten to cross over into player arguments, the GM can advance the party's tension a space or two. If the characters are working together especially well, the GM can move the tracking token a space or two back to the left. The goal is not to punish or embarrass the players, but rather provide a simple, visual cue that things are escalating in a way that may be counterproductive.

Renown

As the intrepid heroes brave the threats facing the Empire, they may gain renown. Acquiring renown, popularity, and particular reputations are great ways to flesh out characters, the party, and the setting. The gain or loss of renown is a great resource a GM can use to show that a character's actions have impact beyond the mechanics of the gameplay.

If the characters defeated a dangerous giant spider terrorising the area, perhaps the locals refer to them as the Spiderbane, or spin tall tales about the heroes over a mug of ale at the local tavern. If the party treats people in town with respect and concern, other townsfolk may react more favourably toward them. Likewise, if the party is rude, condescending or violent, they may quickly earn a reputation that keeps the townsfolk from willingly sharing information or cooperating with the characters.

Environmental Complications

Sometimes a pre-written adventure will offer some clear rules for the effects of the environment on gameplay. Most of the time, however, it will be up to the GM to describe the scene and determine what effects (if any) the environment has on the characters.

In most cases, the environment can be very easily modelled by using one of the most common resources a GM will learn to rely on – adding fortune or misfortune dice to relevant checks. Does the slope of the hill give the PCs the high ground in a battle? Give them a fortune die to their Weapon Skill and Ballistic Skill checks while they maintain that advantage. Does the driving rain reduce everything to mud? Add a misfortune die to ranged attacks and Athletics checks. For more pronounced advantages and disadvantages, simply add extra dice.

Remember to reward clever thinking and player ingenuity. If you describe a low wall running across the field and the party's scholar elects to take cover behind it, go ahead and add a misfortune die when the goblins throw their javelins at him even if you hadn't planned for it beforehand. In this sense, the terrain and environment are extensions of the general fortune and misfortune rules.

Some more specific terrain effects may manifest through Chaos Star or Sigmar's Comet results in the dice pools. Perhaps the first floor of the old inn is rotten and decaying, and anyone rolling a Chaos Star on his first check falls through to the ground floor. Maybe the soothing effect of the shrine to Sigmar restores fatigue and stress on a Sigmar's Comet.

Other environmental effects may be more immediate. A character under water has his movement impaired. A character under water for too long may drown. How precisely to adjudicate these effects is up to the GM. In general, the environment can inflict fatigue, stress, or wound damage directly on characters subjected to its effects, but if the PCs are suffering these effects with no way of escaping or avoiding them you could wind up with a very short adventure!

Random Environmental Damage & Effects

To randomly determine the effects of conditions that can potentially harm or damage a character, roll challenge and misfortune dice as you would for a check of that difficulty level, supplementing the dice pool with fortune or expertise dice based on the situation or relevant skills and abilities of the afflicted character.

The effect then imposes damage based on the net results in the dice pool:

💀 Suffer 1 fatigue

✖ Suffer 1 wound

☼ Suffer 1 critical wound

When deciding what effects to give to an environmental condition, consider the relative impact or severity you want the effect to have. This usually manifests as complications to succeeding at tasks, or risks to health. You can use the difficulty modifiers for checks as a benchmark to help you consider how to proceed.

Trivial (0d) complications have no effect on characters, though they can help establish the mood and setting. Examples: a light mist, a gentle slope, a cloudy day, a puddle.

Easy (1d) complications may impose a misfortune die to relevant checks, or require a manoeuvre to navigate. Examples: light rain, a short drop, thigh-deep water.

Average (2d) complications might make some actions impossible or cause them to recharge more slowly, add multiple misfortune dice, inflict 1 fatigue, or force a character to choose between an action and a manoeuvre on his turn. Examples: heavy rain, a drop about the height of a man, deep but still water, rushing thigh-high water.

Hard (3d) complications may inflict wounds, fatigue, or stress on a regular basis, possibly restrict actions, or add multiple challenge dice to checks. Examples: torrential rain, a drop of more than several paces, deep rushing water, fire, smoke inhalation.

Daunting (4d) complications may be instantly or gradually fatal. Obviously, saying "you fall off the waterfall and die" isn't terribly fun for the player whose character just perished. However, building a four-space progress tracker and saying "when your token

reaches the event space, your character will fall off the waterfall and die" is sure to motivate the player! Examples: lightning, gale-force winds, a drop from a dizzying height.

INTEPRETING THE DICE POOL

The players may be tempted to evaluate the dice pool as quickly as possible, then scoop up all the dice for the next roll. Resist the temptation – taking a few moments to consider what the results of the dice pool reveal is well worth it. Since each type of die has a very specific function, and provides a specific mix of possible results, every roll of the dice has a story to tell.

Succeed or fail, each check generates a series of symbols that can be interpreted in a variety of ways. The depth of the dice system in *Warhammer Fantasy Roleplay* provides the GM and players with an unmatched level of information and detail – the dice reveal both whether a task succeeds or fails, as well as *why* or *how* a task succeeds or fails.

Successes on the characteristic dice indicate that the character's innate abilities played an important part of the check. Successes on the stance dice show how the hero's risk management and posture affected the outcome. Successes on expertise dice represent how skill and training contributed to the check. Successes on the fortune dice show how fate, luck, or happenstance assisted the character.

Likewise, challenge symbols or banes on the challenge and misfortune dice indicate how much the forces opposing the check contributed to its outcome. Challenge dice represent the inherent difficuly of the task being attempted, while the misfortune dice show how the odds, fate, or strange coincidences stacked up against the hero's best attempts.

*B**ah! If that pointy-eared, beardless oathbreaker says "Let's just take a moment to consider our options" one more time, by Grimnir's Beard I shall cleave him in twain myself!*

– Gurni Thorgrimson, Dwarf Troll Slayer, illustrating a perfect opportunity to increase the current Party Tension

DICE POOL EVALUATION

What do the following three sets of dice pool results have in common?

Each of these dice pools reflect a successful check – after all other evaluations are made, at least one 🏹 success symbol remains in each pool. By taking a closer look at these three examples, we can delve deeper into the information the dice pools provide by exploring *how* each of these dice pools succeeded. Let's assume these checks represent a hero attacking a goblin. Each dice pool tells a different story. For a complete list of the dice symbols and their effects, please see the **Warhammer Fantasy Roleplay Rulebook**, page 44

Dice Pool 1 – Reckless Rewards: The only successes appear on the reckless die, so this character is fortunate he adopted a higher risk stance, otherwise he surely would have failed. His innate abilities provide him with a slight edge, overcoming misfortune (more boons on the characteristic dice than on the misfortune die). Finally, his skill shines through (the Sigmar's Comet on the expertise die), allowing him to inflict critical damage with his attack.

"The goblin wasn't prepared for your aggressive tactics, and you quickly press the advantage. Soon, your superior weapon training shines through, as thrust after thrust reaches past the goblin's weak attempts to parry. Your final thrust slides through his flimsy armour, inflicting significant damage."

Dice Pool 2 – Patience Pays Off: The challenge and misfortune dice impose significant difficulty to this check, and the hero's innate characteristic by itself is not enough to succeed. Thankfully, his conservative approach generates three successes, indicating that a more cautious approach made the difference. The generation of a delay symbol indicates this cautious approach came at a price –taking a bit more time than expected.

"The goblin turns aside your tentative thrusts with his spear, deflecting blow after blow. But soon your patience pays off, as the goblin swings wide with a clumsy counter attack. It's just the opening you need to land a strike."

Dice Pool 3 – It's Good to be Lucky: The hero's characteristic dice generate a lot of boons, and without any banes opposing the check, that means the hero's innate ability provides an edge, sure to trigger some positive side effect. The reckless approach generates a success, but also an exertion symbol, causing the hero to suffer fatigue. With two successes on two fortune dice, fate is surely on the hero's side, and he wins through despite the challenges.

"You and the goblin fight to a near stand still. Then, the goblin slips slightly in the mud. You seize the fortunate opening and rush forward. The battle took a bit more out of you than you expected, but once the opening presented itself, you took down your foe quickly."

CHAPTER FOUR
THE PROGRESS TRACKER

Another valuable GM tool used in *Warhammer Fantasy Roleplay* is the Progress Tracker. This tool can be used to keep track of various events during the game. The Progress Tracker is built by assembling the puzzle-fit pieces, similar to building a character's stance meter. The neutral centre pieces form "event" spaces on the tracker, while the coloured stance pieces form "progress" spaces .

Using the Progress Tracker manages a lot of the bookkeeping that traditional note-taking accomplishes, while providing more information at a glance. It is also flexible and re-usable. The GM might track food during a wilderness adventure, or trade goods spoiling over a long journey while travelling with a trade caravan, or how many torches the group has left during a long underground adventure.

The Progress Tracker can also be used for a lot more than just material goods. Virtually anything with clear goals can be charted using the tool. Tracks can be assembled to show how quickly certain events take to resolve or pass, when the weather starts to worsen, how close the Skaven are to locating the party – and countless other possibilities!

ONE TOOL, MANY USES

The Progress Tracker is generally used in one of two ways – tracking the progress of a single event or occurence, or tracking competition between multiple parties.

Starting at one end and moving toward the other end with one token suggests something will happen, it's just a question of how soon. For example, a storm is brewing on the horizon. The thunderstorm will break sooner or later. However, the characters want to try and reach the safety of the village before the storm arrives. The track could represent the number of hours before the storm breaks, and the GM moves the counter along the track based on how long it takes for the characters to travel and resolve encounters. Once the marker reaches the end of the track, the storm erupts.

Using two or more tokens on the track can represent multiple party's interests being resolved. If the party is chasing cultists, they have very different goals! The party wants to catch the cultists, and the cultists want to escape. By having two tokens that advance along the track based on different circumstances, the GM can

PROGRESS TRACKER EXAMPLE: CHASING THE CRIMINAL

The party answers a plea for help from the local watchman, only to arrive at the jail and see that Berthold the Bloody, renowned criminal, has escaped from his cell! The watchman pleads with the party to find Berthold and capture him before he escapes for good.

The GM creates an 11-space track, placing two tokens on the first space, one for the party and one for Berthold. Some encounters may specify where along the track to set the tokens, or provide some factors that may modify its position, but in general, the GM starts at one one end or in the middle and works toward the extremes.

The group decides to split up and see if they can learn more about where Berthold may have gone. One of the players rouses the unconscious guard and learns that Berthold left just a few minutes ago. He also realises that Berthold stole the guard's cloak. That means they're close behind, and will have a better chance at identifying Berthold. The GM moves the party's tracking token one space to the right, one step closer to finding Berthold.

Another player heads to the local tavern and spends some coin to see if any of the locals have heard anything. The barkeep confesses he "might know something" but it's not worth him risking his neck. The character bargains with the barkeep and eventually learns that Berthold had kept a sword and a small pack of supplies hidden in the hayloft out by the stables. The GM moves the party token another space to the right.

A third character decides to try and follow Berthold's tracks. Fortunately, it had rained the entire day before, and the ground is muddy. Unfortunately, the character utterly fails his Observation check, follows the wrong set of tracks, and ends up back at the jail, wasting valuable time. This pushes Berthold's token toward the right.

As Berthold covers his tracks or the characters reach dead ends or become distracted by other things, his counter may progress further to the right. If it reaches the first event space before the party token does, he is able to recover his cache of supplies from his hideout. If his token ever reaches the far right event space, Berthold has escaped the party's clutches—now they'll have to either assemble a full manhunt or give up trying to recapture him.

By following up on clues, coming up with clever ideas, passing certain skill checks, and flexing their creativity, the party can advance the token further to the right. If it reaches the final event space before Berthold's token, they locate Berthold and can encounter him. What the characters do then is up to them...
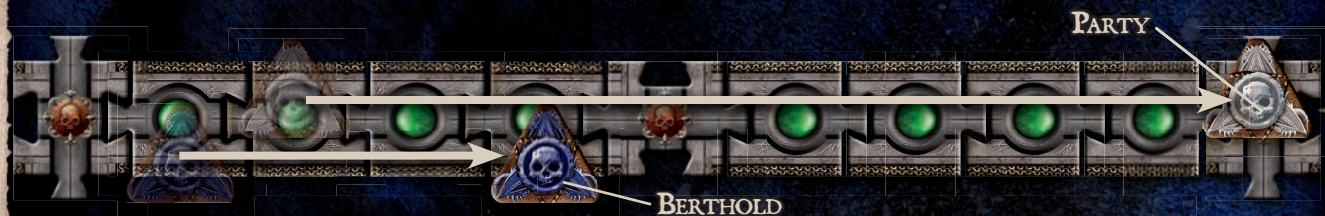
determine which party achieves its goal. If the party token reaches the end of the track first, they've caught up to the cultists. If the cult token reaches the end, they've escaped!

GMs can even use more than one tracker at a time, to monitor several events at once. For example, if the players are tracking a fugitive, seeking a treasure map, trying to evade a band of killers, and (unbeknownst to them) about to be attacked by a crazy cultist, the GM may employ several trackers. Keeping them clearly labelled is important, so the GM can see at a glance how each event is progressing, or how soon any of them might intersect. This is one of the many advantages of using the Progress Tracker. The visual layout of the tracker allows the GM to quickly gauge how soon an event might occur, letting him prepare for it in-game.

Most of the time, the GM won't show the progress trackers to the players. Sometimes, however, it can give them some increased incentive if they catch a quick glimpse. That way, they know the GM is tracking something, but not necessarily what is being tracked. They'll wonder what it means, what the GM has planned for them, and this introduces some excitement to the session. A little added player motivation can go a long way!

PARTY TENSION

Each party sheet has its own built-in version of the Progress Tracker to manage the party's tension and the friction amongst its members. Typically, friction builds over time until it boils over. The track printed on the party sheet is used to manage the party's current tension level. The tracking token starts at one end and moves toward the other end, as tension mounts.

This is particularly useful because friction and tension almost always exist but can vary wildly from day to day. A GM trying to keep notes on all the inter-character influences and frictions may be constantly erasing and rewriting. With the Progress Tracker, he can simply shift the token back and forth as tensions ebb and flow.

Certain elements push it one way or the other. The GM could decide that having a dwarf and a high elf in the same party, for example, might start the track a few spaces further to the right, representing their innate mistrust and dislike for each other. A soothing conversation and calming words by the Priestess of Shallya, on the other hand, could diffuse a potentially volatile situation and reduce tension by a space or two.

PARTY TENSION

TRACKING TOKEN

Each Party Sheet has its own custom Progress Tracker for managing Party Tension. At the beginning of a session, the GM should place a tracking token on the 0 space of the Party Tension track.

As events unfold that would increase or decrease party tension, the token is moved left or right along the track. Some of these triggering effects may come from certain spells, blessings, or actions.

At other times, the GM may decide to move the tracking token based on the party's behaviour and roleplaying.

When the tracking token reaches the first event space, everyone in the party suffers the effect listed, such as suffering a level of stress. When the marker reaches the far end of the track, the friction and tension are so high that the next effect is triggered, as well. At this point, tension boils over, and the tracking token resets, and is placed back on the first space on the Party Tension track.

Encounters with NPCs or enemies can also affect tension. When the black orc shouts and bellows a fearsome challenge at the group as he charges, the characters may need to make a Discipline check or risk their tension ratcheting up a point or two.

Social Encounters

The most basic social encounter uses a progress tracker to indicate how close the party is to convincing their target to undertake some desired action. This can be as simple as a 10-space track, with each successful social action moving the party's token several spaces depending on how well they accomplish their goals and how well they roll. When the token reaches the end of the track, the target gives in.

The progress tracker can be used to model a more complex social encounter, as well. By adding an opposing token to race the party down the track, the encounter gains a risk of failure (whether this token represents the arguments of an opposing force or the limits of the target's patience or available time). By adding an event space to the track, the timbre of the encounter can be shifted at the mid-point – perhaps the baron summons his advisors and the party's arguments become more difficult, or perhaps a priest of Sigmar joins the party and lends his support!

Task Completion

If the default assumption is that the party will succeed at the task, a progress tracker is probably unnecessary (unless, perhaps, how quickly they do so is relevant, such as during a combat encounter). If failure is possible, the progress tracker should be built with this in mind. In general, a second token should be used to track the failure condition – moving the same token back and forth on the track for success and failure is likely to result in a stalemate where the task is neither completed nor failed.

A number of specific examples follow.

Success Under Pressure

One or more members of the party (or NPCs acting on the party's behalf) are working on a particular task while the rest of the party defends them from danger. For example, the party Smuggler is using her Skulduggery skill to unlock a complicated door mechanism while the rest of the party keeps enemy skeletons at bay.

Each successful Skulduggery check unlocks another layer of the door, and moves the progress tracker. Each failure does nothing. The progress track is five spaces long, and once the door is open the party can retreat through it and close the door behind them, ending the encounter.

Success Within a Time Limit

One of the most basic failure conditions for a task is to run out of time. Find the murderer before he escapes. Open the door before the people inside suffocate. In this case, a failure token advances along the progress tracker at a predictable rate (for example, one space at the end of every turn).

When it reaches the end of the track, the party has failed. If the party success token reaches the end of the track first, the party has succeeded. An event space on the track might buy the party extra

Failure Is Not an Option

If you need the PCs to succeed at a given task in order for the story to advance, then failure should not be an option.

If failure is possible, then you, as the GM, must be prepared for it. The failure should advance the story just as much as success, but in a different direction. If the PCs fail to find or open a secret door to the villain's lair, then they must fight their way past his guards, or perhaps they will be ambushed by the villain later, rather than fighting him on their terms. If the PCs fail to convince the local baron to aid them, then they must press on without his help, or accept help from a less desirable source.

If there are two or more possible outcomes to a use of the Progress Tracker, be prepared for either! If there is only one possible outcome, then the Progress Tracker can help determine *when* and *how* the outcome occurs, rather than *if* the outcome occurs.

time, by moving the failure token back or even resetting it entirely (perhaps the party finds a clue that the murderer is intending to flee, and are able to ask the city watch to seal all roads out of town).

Race for Success

In this variation, the time limit isn't fixed. Another individual or group is competing to complete the task first, and they have their own token on the progress track. For simplicity's sake, this token might progress at a predictable rate, but the GM may also make skill checks for NPCs similar to whatever steps the party is taking to advance the token. What makes this different than from "Success Within a Time Limit" version above is that the PCs may be able to directly affect their rivals to gain an advantage.

For example, if two rival teams are arguing a case before a judge, the PCs may spend some actions advancing their own argument and some attacking (rhetorically!) the rival team, either damaging their previous arguments or impeding their ability to make new ones. The first team whose token advances to the end of the track is successful. Event spaces on the track may confer a bonus (or a penalty) to the first team to reach them.

Success vs. Failure

Sometimes the party is undertaking a task that has no special time constraints and no rival complicating their attempt, but they only have one chance to get it right. (Or, if not one chance, a limited number of chances.) If the party is climbing a crumbling castle wall, for example, this is a complex task that will require many tests, has no special time constraints, but has a very real chance of failure.

This sort of task should use two tokens: a success token and a failure token. The tokens may be using different progress tracks, or may be aimed at different target spaces (maybe the failure token only needs to reach the first event space, while the success token must reach the end of the track).

Each time a party member succeeds at a check or action, the success token moves. Each time a party member fails at a check or attempts an inappropriate action (Intimidate might not be the best way to get the countess to invite you to her ball!), the failure token moves. The party succeeds if the success token reaches its goal before the failure token, and fails if the opposite occurs.

This sort of encounter can result in only the character or characters who are best at a particular skill attempting to make checks. For example, if the objective is to infiltrate high society in a given town, the party Troll Slayer with a weak Fellowship score may try to do nothing on his turn, since if he fails a Charm or Guile check he will hurt his party's chances. If the encounter is very short this might be okay, but for longer encounters this sidelines that player and isn't fun.

Try to design the encounters such that all the party members can participate and contribute meaningfully. Maybe the Troll Slayer in the previous example can use his Dwarf craft skills to make gifts for important people, or can invoke a familial connection using Folklore to gain an audience with an otherwise hard-to-reach noble, or can seek employment as a bodyguard by showing off his prowess with a weapon.

If a member of the group is trying to be creative to find ways to contribute, find a way to say "yes." If a member of the group cannot contribute meaningfully and is frustrated about it, find a way to end the encounter gracefully – it was a poor match for the group, and that's not the Troll Slayer's fault.

The Chase Scene

Chase scenes are ideal for using the progress tracker. Use two tokens: one for the quarry and a separate one for the pursuers. The quarry has a head start. When the quarry reaches the end of the track, they've escaped. When the pursuer token reaches the quarry token, the quarry is caught.

Advance the tokens based on Athletics checks, Coordination checks, Stealth checks, or other criteria as appropriate to the story. Reward clever thinking. For simplicity's sake, consider having the quarry move at a constant rate, or at least a pre-determined rate (1 space on round 1, 2 on round 2, 1 on round 3, and so on).

A more complex chase scene might feature a branching progress tracker! If the quarry reaches the event space, they may split into two groups, adding a new token to the track moving off on a side-spur of the progress tracker. The pursuers must choose one to follow or split up themselves.

Resource Tracking

While the Reikland is one of the more civilised regions of the Empire, there are still huge swathes of wilderness within it. There may well be times when the party find themselves running low on supplies on a long journey. The progress tracker can be a simple way to track their dwindling supplies or even the progress of starvation and/or exposure.

First, determine how many days worth of supplies the party is carrying. Then, set up the tracker with one space per day of supplies and an event space on the final day. Finally, add several more spaces after the event space, perhaps equal to the highest toughness score in the party. Each day that the party consumes supplies, advance the progress tracker one space. When the party resupplies (perhaps through Nature Lore checks), move the tracking token back several spaces.

When the token reaches the event space, the party is out of food. Every day they go without food, move the token one space further. For each space beyond the event space the token reaches, each member of the party receives 1 fatigue and 1 stress that they cannot recover until they are able to eat. Once the party begins to pass out from hunger, it might be time to change tactics.

Party Reputation

When the party first arrives in a new town, they are likely to be greeted with suspicion and mistrust. Only by proving themselves to the local populace can they be accepted. A progress tracker can be one means of monitoring their success or failure at this endeavour. Start the party token somewhere in the middle. Each time they do something rude, suspicious, or frightening, move the token to the left. Each time they do something kind, honest, or heroic, move the token to the right. If the token reaches the left side of the track, the local law (and/or lynch mob) ejects them from the town. If the token reaches the right side of the track, the town accepts them as one of their own.

The track could also be sprinkled with event spaces. Perhaps a local merchant offers a discount if the party becomes well-respected enough, or the local law enforcement starts watching them closely if they make a bad impression.

INVESTIGATION

The party is trying to discover some hidden fact, often the identity of one or more miscreants (murderers, Chaos cultists, etc.). As they discover clues, the progress tracker advances. When the progress tracker is complete, the looked-for information is revealed! This usage of the progress tracker needn't be tied to a particular encounter or episode – indeed, it can form the focus of an entire evening's play or even an entire adventure.

The progress tracker may also include event spaces, which may reflect the actions of the miscreants in question. As the party asks their questions and discovers clues, the targets of their investigation take steps to remove the threat, possibly moving to bury evidence or to complete their evil plan before the party catches them!

The Investigation usage of the progress tracker may include one or more failure elements as noted under the earlier "Task Completion" section.

COMBAT ENCOUNTERS

Some combat encounters may call for the use of a progress tracker, particularly encounters that are part of a 3-act episode. Some simple uses follow.

REINFORCEMENTS

Reinforcements are a very simple way to spice up a combat encounter, whether they arrive on behalf of the PCs or their enemies. A progress tracker can be used to track the approach and arrival of reinforcements in a variety of ways. Here are a few examples:

+ **Waves of Reinforcements:** Set up a progress tracker with event spaces at the third and sixth space and advance the token once at the end of every round. When the token reaches an event space, reinforcements arrive, entering the battle. These waves of reinforcements may reflect the beginning of a new act.

+ **Ring the Gong:** Reinforcements are available, but they will not come until called. Set up a progress tracker with a single event space at the end. Either advance the progress tracker each time an enemy calls for help - for example by ringing a gong - or begin advancing it at a constant rate once the enemies manage to sound the alarm. For this variant, the arrival of the reinforcements is not guaranteed.

MORALE

When dealing with a large group of basically cowardly enemies, especially henchmen (goblins or skaven are ideal!), you may not want to let the combat spin out until every last enemy is dead. A progress tracker can be used to indicate enemy morale; when the token reaches the end of the track, the villains break and run. Advance the token for each enemy defeated and each successful Intimidate check or effect that generates Fear or Terror.

Some encounters featuring cowardly henchmen will revolve around a single powerful leader or small group, such as the orcs leading a gang of goblins. In these cases, the morale track should be much more heavily impacted by the fate of these tough leaders than by the rank-and-file. For example, if there are 10 goblin henchmen

and three orc leaders, the track may be constructed such that each fallen orc adcances the track twice, and each goblin only once. When the track reaches 6, the goblins turn and flee. This means that if all three orcs die, the surviving goblins flee even if they haven't taken any damage themselves!

INCIDENTAL CHARACTER STATUS

Sometimes for the sake of the story there will be various NPCs present who are not directly affecting the PCs. Perhaps the fight occurs on a city wall as the goblins attempt to breach, and there are many goblins and guardsmen fighting all along the length of the wall. Perhaps the baron's household guards are defending the front entrance while the PCs deal with the goblins emerging from the cellar. In any case, resolving the fate and/or success of the NPCs using the full game mechanics would be unnecessarily tedious. The Progress Tracker can be used to great effect here.

Decide beforehand how the tracker will progress if the PCs do nothing or ignore the NPCs. If the PCs make any effort to defend or assist the NPCs, then modify the behaviour of the Progress Tracker appropriately.

The important thing is to remember why you are using the Progress Tracker: to reduce the downtime and complexity inherent in a large battle. If you find yourself spending more time managing the progress tracker than the primary action of the scene, you've made it too complex.

Here are some sample uses of the progress tracker to manage secondary characters:

+ **The Wounded Coachman:** While the PCs battle the goblins around the coach, one of the goblins stays behind to finish off the driver. The progress tracker marking the coachman's health advances once at the end of each turn that the goblin remains unmolested, and if it reaches the end of the track the goblin finishes the coachman off and the PCs are deprived of a valuable clue.

+ **Unexpected Allies:** The PCs are fighting orcs in the burning remains of an Empire town. Unbeknownst to them, a group of dwarf rangers are elsewhere in the town on a mission of their own. Advance the progress tracker each time the PCs roll 🔨🔨 or more or �‿ on any roll. When it reaches the end of the track, the rangers arrive unexpectedly with assistance and information for the PCs.

+ **The Baron's Guards:** While the PCs battle the Chaos Warrior and his entourage, the baron's guards are fighting a desperate rearguard against the beastman warparty. Use a progress tracker with a token for the number of guards and another for the number of beastmen. Each time anyone rolls ☼, a guard dies - move the token back one. Each time anyone rolls 🔨🔨 or more or �‿, a beastman dies - move the token back one. When the number of beastmen or guards is double that of their opponent, they are victorious and join in the battle on the appropriate side.

Scenery & Environment Status

Another novel use of a Progress Tracker is to help manage other background elements to create a more immersive, realistic experience for the players. Here are just a few examples of Progress Trackers managing the scenery and environment:

+ **Weather:** The skies darken and a storm threatens. For every Chaos Star rolled during the encounter, advance the tracking token. When it reaches an event space, the weather worsens, until finally the party is caught in a deluge when the token reaches the final event space of the track.

+ **A Collapsing Bridge:** The party is fighting on a rickety, crumbling bridge. How long before the bridge collapses? Build a short track, and advance the tracking token each round 3 or more characters crowd onto the bridge, or when a character generates a Chaos Star during a combat check while on the bridge.

+ **The Blazing Building:** The party arrives to find goblins throwing a torch on the roof of a cottage. Can they defeat the goblins and rescue the people trapped inside before the entire cottage goes up in flames? Build a track, advancing the token every round, or moving it back if the players douse the flames with water. If they rescue the trapped townsfolk before the token reaches the final event space, they've been saved!

Looming Danger

Oftentimes, the GM will want to keep the status and nature of the Progress Tracker hidden from the players. After all, they shouldn't necessarily know how close they are to discovering the hidden temple or catching up to the fleeing orcs. Other times, however, the progress tracker should be public information, either to help the players keep a clear picture of the scene in mind or to let them see n immediate effect to actions that might not pay off until later.

Other times, the Progress Tracker just rests on the table, unexplained. The GM knows what it's for, but the players do not. Perhaps an orc army is coming through the pass and surrounding the city, but the PCs won't know until the first event space. Perhaps a Chaos cult is about to summon a daemon in their hidden lair, or a Witch Hunter is hot on the party's trail. A slowly-advancing progress tracker can provide a sense of looming danger, even if its purpose is never fully explained to the players.

Chapter Five
Campaign Play

As previously mentioned, adventures are a series of interconnected episodes, which are then divided into acts. This chapter describes how multiple adventures can be linked together as a campaign, in which players keep the same characters over time, watching them develop and improve as they earn experience.

Campaigns offer great potential for character growth, both in terms of background and ability. The campaign format isn't necessary to roleplay true heroes in the Empire, but it can enhance the game when getting to know your fellow adventurers is one of the long-term goals. Here is a look at several different campaign styles.

Mini-Campaigns

A mini-campaign is a self-contained story usually consisting of up to 10 adventures or play sessions. A variety of storylines and villains may be featured in a mini-campaign, but it usually centres on one primary threat. The campaign ends once this threat is overcome.

One of the advantages to a mini-campaign is that you know your full story arc can be completed in a relatively short amount of time. It gives the players enough time to get comfortable with their characters and the plotlines, allowing them to immerse themselves

in the material. It also allows the story to unfold at a pace that feels right, without the need to abbreviate or pad any adventures or plotlines.

Mini-campaigns allow for many different styles of play. Gaming groups that enjoy brutal combats can focus on tracking down and destroying a rampaging Chaos warband. Groups that favour mystery and intrigue may prefer to unmask heretical cultists infiltrating the local priesthood. Mini-campaigns are particularly helpful for groups that meet infrequently, so long as they meet often enough for everyone to remember the plot.

Episodic Serials

Episodic serials are adventures with loose or no continuity. Each adventure presents a self-contained story and resolution, though links between adventures can still be quite common. Villains may appear as often as desired, and there may or may not be a constant, overarching threat in the series. Episodic serials might have a set end point but don't need to—they can technically go on as long as everyone's having fun.

Organisation & Player Logistics

Campaign play can be tremendously rewarding. Here are some tips to ensure that your campaign proceeds smoothly from the opening scene to final curtain.

Components: *Warhammer Fantasy Roleplay* includes special tuck boxes for storing cards and tokens between sessions. For a longer campaign, players may wish to purchase their own Adventurer's Kit to store more components and cards.

Absent players: If this is a concern, players can leave their character boxes with the GM after each session. Characters for absent players can either be off-screen, managed by the GM, or run by another player.

Communication: Email or online forums can help the group stay on top of a campaign between sessions. It's especially helpful for developing character stories and conducting extensive planning without interrupting the regular flow of play. Just be careful not to inundate each other with too much information!

Commitment: Securing reasonable commitments upfront is important to the health of a long-term campaign. In exchange, the GM should lay out an approximate timeframe and a capsule summary of the storyline so everyone has a clear idea what they're getting into.

An episodic serial is great for groups with irregular attendance; characters who miss a session can simply shift off-stage for a bit. They're also helpful for groups seeking variety, as each episode can feature an entirely different play style. One adventure can take place on the front lines of a bitter war, and the next can move to the royal courts of Altdorf for a bit of political machination.

Cities are ideal for long-term episodic serials. Inns and markets permit off-screen characters to conduct personal business, and urban landscapes allow for immediate crises like thefts and murders. It's also easy to justify recurring villains, memorable NPCs, important landmarks, and other points of continuity in the sprawl.

Heroic Journeys

Heroic journeys are driven by the characters' personal goals and motivations, with villains and challenges specifically tailored to the adventuring party. A heroic journey ends only after the characters have attained their ultimate goals—or perhaps died in the process.

This option works best for small, committed groups looking for immersive roleplay opportunities and situations of extreme personal turmoil for their characters. Characters are rarely the same when the campaign is over.

Ideally, each character has a unique heroic journey. The campaign blends their stories together, focusing on a few of these journeys each adventure. In this way, each player gets the "star" treatment and everyone gets the chance to invest directly in the journeys of their fellow party members.

Epic Quests

An epic quest consists of many short- and medium-term objectives on the way toward fulfilling a major, long-term objective. This type of campaign ends once the players have achieved this final goal.

The long-term goal might be recovering or destroying a magical artefact, defeating an evil overlord, rescuing kidnapped or captured friends, fulfilling an ancient prophesy, or locating mythical areas of great power. The scale is almost always grand, lending to competition between multiple factions.

Epic quests are excellent for groups of committed players who enjoy heavy continuity and crave accomplishment. They're frequently quite strategic, involving lots of planning and careful coordination with NPCs.

Developing a Campaign and Linking Stories

Here are some basic guidelines and tools GMs can use to construct engaging stories that will hold their players' interest.

Linear vs. Non-Linear Campaigns

In a linear campaign, adventures are played in a relatively fixed order. Adventure #1 might require the PCs to discover a piece of information that leads to adventure #2, and then adventure #2 concludes with the PCs being hunted by the main villain they'll be facing in adventure #3. These pre-planned storylines still allow for improvisation and interactivity because encounters provide opportunities to influence key story elements.

In contrast, a non-linear campaign has no fixed sequence. Adventure #1 might lead to a mysterious cult featured in adventure #3, or a tribe of goblins from adventure #5, depending upon the players' priorities. Non-linear campaigns are often designed gradually over time to accommodate the players' ongoing decisions and changing plans.

As with all things, there's no sure path to success. Some groups favour non-linear campaigns so they can guide events. But the added complexity of simultaneously juggling multiple adventures plots is a lot to handle, even for the most experienced GM. If you're new to roleplaying, starting with a linear campaign is an excellent way for everyone to learn the system and become comfortable with roleplaying. You can always adopt a non-linear campaign later if you think the group will enjoy it.

Campaign Concepts & Themes

Campaigns usually feature a diverse selection of enemies. To prevent your campaign from becoming a hodgepodge of random monsters, attention should be paid to choosing the right opposition to support strong central concepts and recurring themes that resonate with your group. Here are just a few possibilities.

Blind Ambition

Themes: Assassins and poison, the temptation of dark magic, betrayal, the burden of power, unexpected consequences.

Adversaries: Cultists of Tzeentch, hedge wizards, or political figures fallen from grace.

The Call of Destiny

Themes: Prophecies and divination, unfulfilled potential, strange coincidences, mortality, the passage of time.

Adversaries: College wizards, religious orders, elves, and dwarfs.

Forbidden Love

Themes: Secret relationships, jealousy and heartache, inter-class marriages, illicit debauchery, the warm embrace of Chaos.

Adversaries: Common folk, cultists of Slaanesh, and nobles

Sanctity of the Family

Themes: Orphans, marriage and childbirth, sibling rivalries, inheritance disputes, loneliness and isolation.

Adversaries: Estranged nobles, and cultists of Nurgle

Tragic Hubris

Themes: Unsung heroes, delusions of grandeur, misguided martyrdom, ironic deaths, foiled plans.

Adversaries: Misguided wizards or priests, and wayward heroes

Plot Triggers & Character Hooks

In the best campaigns, players can see the impact that their decisions have on the storyline. *Warhammer Fantasy Roleplay* provides two helpful tools for players to involve their characters – plot triggers and character hooks.

Plot triggers are essentially "cause and effect switches". Based on how events unfold during an adventure, actions impact a future event, location, item, or NPC that players encounter later on. Or conversely, action may unfold based on the status of an event, location, item, or NPC encountered in the past.

Character hooks, on the other hand, are player-generated plot seeds that motivate their characters' roles in the storyline. Each character has his own personal history, objectives, and relationships that will drive him forward through the plot.

Interlude, Entry, & Exit Triggers

There are three different types of plot triggers a GM can use – interlude, entry, and exit triggers.

Interlude Triggers

Interlude triggers are secret plot conditions adjusted by the GM between adventures, usually expressed as "if/then" statements. For example, if the herdstone is destroyed in adventure #1, then the beastmen warherd in adventure #2 won't be led by a wargor. They occur between story arcs, or between the individual acts in a larger episode. Even if the players have never before encountered the affected story element in the second adventure, it has now been impacted by their actions in the first adventure.

Entry Triggers

Entry triggers are conditions that are adjusted before an encounter begins. These adjustments may be based on the characters' skills, abilities, or reputations. For example, if there is a wood elf in the party, they won't be immediately ambushed when they enter the clearing with the sacred cairn. They will be confronted and questioned instead. An entry trigger does not rely on past events, but rather, the state of the characters, items, or locations when a related encounter is about to begin.

What motivates me? What motivates any man? No, no, not greed. Love. For some, it is love of money. For others, love for themselves. For me, it is the love I bear for my family. They are the reason I do what I do. Risk what I risk. It is that love that keeps me focused. Makes sure I train hard. Keeps my blade clean and sharp.

Even when those greenskins attacked the village while I was off to war, and took my family, they did not take the love I bear them. Nae, in fact, they made it stronger.

Does vengeance drive me? No, only love. I love my family. Almost as much as I love to kill greenskins.

– Stephan Krause, Soldier

Exit Triggers

Exit triggers are conditions that are adjusted once an encounter is completed, and can influence or inform future action. For example, if the characters succeed in convincing the baron to help them, he will no longer withhold his forces, and reinforcements arrive in time to help with the goblins. In contrast to entry triggers, exit triggers change the current state of an event, location, or NPC as a result of the encounter.

Character Hooks

Character hooks are personal character objectives that a player shares with the GM during character creation or between adventures, in order to provide the GM with information on what interests the player. These hooks are usually expressed as statements of intent, such as "Roderick wants to learn more about the reclusive hermit who lives outside town, and will try to earn his trust".

Using Triggers & Hooks

A GM can combine character hooks with different plot triggers to heighten a player's involvement and interest. These tools encourage players to influence and interact with a variety of story elements, and provide GMs with a wealth of valuable feedback and information to help him steer the campaign in a way his players will enjoy. Here are some of the important elements to consider when using hooks and triggers.

Knowledge: Activating a plot trigger can expose new information, which can in turn reveal important items, NPCs, or locations in subsequent adventures. Character hooks involving the acquisition of knowledge can lead to critical revelations, or possibly new training options (with the GM's permission).

Items: Retrieving or destroying an important item is a common plot trigger, and character hooks can involve the acquisition of coveted items. In both cases, success often leads to the previous owners looking to return the favour.

NPCs: Interacting with important NPCs (or defeating them) can activate plot triggers ranging from helpful assistance to angry retaliation and everything in-between. Character hooks can involve swaying, eliminating, or tricking NPCs.

Locations: Locations can be revealed, made inaccessible, or altered when plot triggers are activated. Character hooks can revolve around exploring, venturing to, or vandalising locations.

Events: Plot triggers can bring about unique events (immediately or in later adventures), while character hooks can involve causing, averting, or forestalling events.

Elements of a Campaign

The overall structure of a *Warhammer Fantasy Roleplay* campaign is like a flowchart with individual cells (adventures) connected by one or more lines (plot triggers). The progression from one cell to the next is indicated by arrows, motivated by the players (character hooks) and the adventures (entry and exit triggers).

Though adventures vary in length, many can be resolved in just a few sessions. During the interludes between adventures, characters can attend personal business like training, buying, and gossiping. Interludes can last a full session or longer when the game plays out in a complex environment (like a city).

In fact, the environment in which the story unfolds can have a significant impact on a campaign.

Urban Settings

Painted facades and helpful smiles mask the taint of corruption festering in the heart of many villages, towns, and cities across the Empire. Publicly respected burgomeisters and magistrates operate secret criminal gangs and form pacts with dark gods and their daemons. Mutants, skaven, and deranged murderers skulk through slums and sewers. Vile Chaos temples thrive just a few steps away from bustling thoroughfares.

Yet despite all this, bastions of civilisation give characters the chance to rest, gather information, and uncover hidden threats. They're often a fallback point after rigorous adventures and the first stop when the characters need allies.

The challenge of an urban environment, for you and the players, is the sheer volume of NPCs and locations grouped so closely together. If you're new to roleplaying, you might want to consider building your campaign around relatively small villages and towns until you become accustomed to juggling between NPCs and plots.

Sample Campaign Flowchart

Adventure 1
Urban Setting

Adventure 2A
Wilderness Expedition

Interlude

2

1

3

4

Adventure 2B
Dungeon

Sample Adventure Path

1 Entry Triggers

2 Interlude Triggers

3 Character Hooks & Entry Triggers

4 Exit Triggers
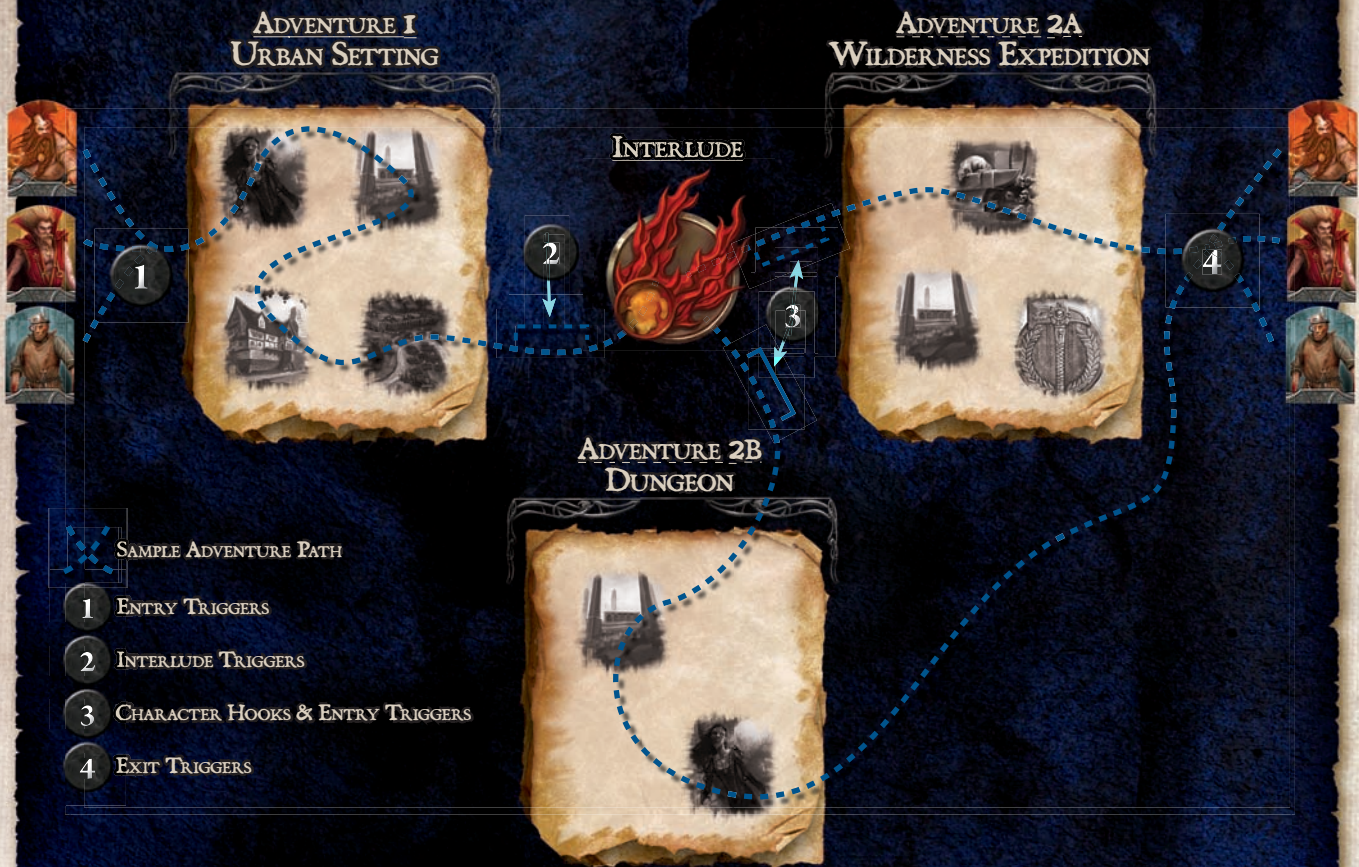
A campaign can follow a variety of paths. With a little bit of planning, a GM can design a simple flowchart to help guide the action. His adventure ideas can be fully-fleshed encounters, or a collection of brief scenes for the players to resolve.

The example follows a party comprised of a Troll Slayer, Bright Wizard, and Barber Surgeon as they begin their campaign. After talking to some tavern patrons, they hear rumours they'd like to investigate. These rumours are the (**1**) **Entry Triggers** that show how the character's actions and choices lead them into a particular adventure. Once the party engages with the GM's adventure, they may pursue leads in a different order than the GM originally intended – so remaining flexible is key.

After the adventure has been resolved to the players' satisfaction, events from the adventure may include a number of (**2**) **Interlude Triggers** that advance the story into the Interlude – for example, the Bright Wizard deciphers a clue after encountering an ancient scroll. During the Interlude, the players have the opportunity to pursue a variety of down-time activities and plan their next course of action. Based on their (**3**) **Character Hooks** and the subsequent adventures' **Entry Triggers**, the party may have several options on what to do next.

This example shows two possible paths, one which leads the party into a Dungeon adventure, the other path leading to a Wilderness Expedition. Within either of these adventure areas, a variety of different encounters may be resolved. As the corresponding adventure wraps up, the party may activate the (**4**) **Exit Triggers** which help resolve the action from the adventure.

Depending on which path the party followed after the Interlude, they may wish to explore their other leads after resolving the first leg of their adventure. Otherwise, a new campaign cycle may begin, with its own unique Triggers, Interludes and Character Hooks.

CAMPAIGN PACING

Structuring a campaign to make good use of dramatic and comic timing is an art that can only be perfected with practise. Still, there are a couple rules of thumb. Precede action scenes with suspense, by using encounters with mystery or social conflict to build dramatic tension. Also, following them with a brief denouement lets players construct narratives about their characters' exploits.

Knowing when to conclude a session can be challenging. There's no harm in continuing for an extra hour if everyone's having a good time, but you should watch the players' energy levels because tired players are usually less creative and enjoy the game less.

Rally Steps and interludes are ideal places to end a session. After you've got used to roleplaying, you might also want to introduce new complications or cliffhangers as you close out for the session. These build anticipation and leave the players wanting more.

Also keep in mind that you don't have to detail every house, guild hall, and citizen. Focus your effort on important locations and characters, describing the rest in general terms as they're encountered in play. If you're worried about having details at the ready, prepare a list of names and one-line descriptions for quick reference.

Things you should consider when running a game in an urban setting are local law and government, economy, and important cultural distinctions. These are likely to come up often and tend to have great impact on the plot and the characters' actions.

WILDERNESS EXPEDITIONS

Travellers venturing into the Empire's untamed wilderness soon become aware of its dangers. In the forests' depths, sorcerers invoke forbidden magic without fear of witch hunters; mutants band together in freakish rural colonies, enjoying strength in numbers; outlaws lie in wait to rob and murder the unwary; and beastmen and greenskins raid human farms for food (usually the farmers), and to satisfy their primitive, violent urges.

Despite these dangers, adventurers brave the wilds in search of riches and valuable lore. Rumours of lost tombs and abandoned dwarf strongholds circulate in taverns, promising excitement and treasure. At the frontier of civilisation, characters don't follow the rules, they make them.

Wilderness expeditions often branch off from urban adventures when an exit trigger in town reveals information, items, locations, or NPCs of special interest. As the party treks deeper into the perilous wilderness, you'll find that combats become much easier to justify and run, but the opposite happens with social encounters and investigations, which benefit from dense populations and rigid structure.

If you're new to roleplaying, you might find the wilderness easier to manage than cities. Important elements to consider when designing a wilderness expedition are weather, transportation, terrain, supplies, and monsters.

DUNGEONS

Dungeons are dank, unlit places high in adventure and yet too dangerous for anyone, even an adventuring party, to enter without good reason. Fraught with peril and filled with inhuman beings bent on death and destruction, dungeons could potentially pose some of the greatest challenges to a party of characters. By the end of a dungeon trip, the characters should be gripping their bloodied weapons with white-knuckled fear, desperate to see sunlight again.

The best dungeons seem natural to the setting and the storyline. It may seem simple enough to make any tomb, catacomb, castle, or sewer a dungeon, for example, but only evil overlords deliberately build them as monster-filled death traps. More often, they're abandoned for a while before the creepy-crawlies move in. Even then, comfortable conditions and a ready source of food are required to make them stay.

Things to consider with a dungeon environment is the layout and structure of the dungeon, the reasons why the dungeon was built or abandoned, and the motivations and of any of the dungeon's current residents.

SOCIAL CONFLICT

Social conflict provides a means for averting unnecessary fights using intimidation, diplomacy, or trickery. Adventurers with charm and guile can achieve success without undertaking gruelling expeditions. In merchant towns like Kemperbad and Bögenhofen, the wealthy businessmen who dominate town councils can be manipulated through negotiation and blackmail. Reikland nobles aren't as easily bribed; adventurers wishing to influence them often have to observe the rules of courtly etiquette. Social encounters offer excellent opportunities for roleplay.

HIGH FANTASY VS. GRITTY REALISM

Much of the dark, heroic, tangible atmosphere in *Warhammer Fantasy Roleplay* is created by you and the players rather than the rules. Vividly portraying the setting can be as simple as describing NPCs' quirky peculiarities and interjecting colourful slices of everyday life. No Reiklander is physically or morally unblemished, for example, and few places are devoid of oddity or taint. Meanwhile, players can contribute by embracing the world's darkly humorous grit and depicting their characters accordingly.

Against this gritty backdrop, tales of individual heroism can seem larger than life. When designing a campaign, you should try to strike a balance between "high fantasy" (e.g. monsters, sorcery, and magic items) and "low fantasy" (e.g. politics, commerce, and disease). Too much of the former can make the fantastic seem mundane while too much of the latter can make the setting feel dull or oppressive.

CAMPAIGN DOWNTIME: THE INTERLUDE

Between adventures are short breaks called interludes, which give characters the opportunity to attend to personal business.

Interludes are the glue that holds a campaign together. In addition to any book-keeping or character development, the players need this time to discuss the campaign from their characters' perspectives and develop group stories. A GM who listens carefully to the players during interludes can come away with solid guidance for customising subsequent adventures.

Interludes vary in duration, though most are no longer than a few days of game time. They usually occur at the beginning or end of a session. Some interludes can be conducted by email, but campaign downtime provides unique opportunities for narrative development, and can be a lot of fun to resolve when everyone's together.

Interludes generally involve several steps.

Step 1: Submit Character Hooks

Each player writes down a one-line character hook expressing his PC's most immediate personal goal. The GM should sort or log these hooks for reference, comparing the hooks to any notes he has or upcoming parts of the adventure.

Step 2: Healing & Recovery

An interlude often represents a period of downtime where the characters can attempt to recover from the rigours of their adventures, such as tending to wounds or recovering from stress, fatigue, and other impairments.

Step 3: Activities

Players announce how their characters pass the time during the interlude. Most interludes allow time for only one activity. There are a variety of options available, but requests to perform research, train abilities, seek employment, or travel are usually the most common.

Research: Topics may activate plot triggers and provide PCs with valuable information for the next adventure.

Training: The GM may decide that PCs need access to certain people or facilities to spend advances on skills, talents, or specific actions.

Employment: PCs can try to use their skills to earn coin during downtime. The GM sets the difficulty based on the skill being employed and the needs of the area, with the PC earning a coin of the appropriate tier (most often brass or silver) for each success generated.

Travel: PCs may seek to travel by foot, barge, or horseback. The speed of travel is best set by the needs of the story. Characters who select travel as their activity may be able to make skill checks to influence how swiftly the group travels, or help determine in what condition they arrive at their destination.

Gossip: PCs who engage the locals may be able to learn useful information about local NPCs, rumours, or locations with successful Charm or Guile checks.

Shopping: PCs may purchase locally available weapons and equipment.

Prayer: Most interludes permit time to venerate a god. If a character passes both an Invocation and Piety check during an interlude, he may earn the party a fortune point or possibly activate a plot trigger leading to unique events in the next adventure.

O nce the end of my current contract is within sight, it is all I can think of to quit this business for good. Each time I swear I'll settle down somewhere, and scratch out a safer life for myself on some farm.

That lasts for a good day or two. Once the scars stop itching, my fingers start itching – for the feel of my sword in one hand, and gold crowns in the other.

– Jurgen Hetfield, Mercenary

Step 4: Interlude Encounter

An interlude might feature a brief, colourful scene like a festival, a visit from acquaintances, or strangers encountered along the road. These sorts of encounters can often be roleplayed completely free-form, without any dice.

Step 5: Check Plot Triggers

This step lets the players guide their characters' roles in the campaign. The GM notes any plot triggers activated by interlude activities or encounters and then compares character hooks with appropriate entry triggers influencing the next adventure. In some cases, character hooks don't match with any entry triggers, in

The Last Word

When a character's death occurs in the game, it can have an impact on the game for everyone in the campaign. In fact, the death of a character can be a compelling, dramatic moment in the player's roleplaying experience.

Players often enjoy describing their characters' deaths, gasping their parting words and writing their own eulogies. You only die once, after all. Narrative choices like this should be encouraged, as they elevate the game for all involved.

which case the corresponding players can be compensated with an additional interlude activity or possibly a private scene related to their character hook in the next adventure.

Culmination of a Campaign

Tangible campaign goals help sustain player interest over the long term and memorable campaigns usually end with one or more endgame conditions being met. These vary according to the style of the campaign.

Mini-Campaigns: The endgame condition of a mini-campaign is typically influenced by plot triggers from each of the previous adventures. The complexity of interweaving these Triggers can be one of the most challenging aspects of building a mini-campaign.

Episodic Serials: In theory, episodic serials may continue indefinitely, but without a strong overarching plot players can eventually lose interest. GMs and players should focus on making each episode as strong and memorable as possible.

Heroic Journeys: Heroic journeys generally end when all of the original characters have attained their personal goals, died, or retired from injuries or insanity. Endgame conditions are designed individually for each character once his goals have been expressed through multiple character hooks. It's often a good idea to wait several adventures before considering personal endgame conditions.

Epic Quests: Epic quests usually involve secondary character goals running parallel to the main plot. Endgame conditions are sometimes complex enough to receive their own full-length adventure at the end of the campaign. Personal goals are resolved along with quest goals as old friends and nemeses converge for a grand showdown.

Building to a Crescendo

Ideally, the encounters leading up to a campaign's conclusion provide players with an ever increasing sense of drama and urgency. Narrative techniques like foreshadowing, time pressure, and plot twists can escalate the drama here.

By this stage of the campaign, you should have a solid grasp of each player's character hooks, which you can use to create a memorable, climactic adventure. Character hooks can be matched with plot triggers to leverage recurring themes and thrust the characters into interesting and poignant situations for the final episode.

The Final Episode

The interlude prior to the final episode provides one last chance for players to solve any lingering mysteries. They might benefit from recapping key campaign events and re-examining handouts that weren't previously deemed relevant.

You can make this final session even more memorable by doing something special. It doesn't need to be elaborate: you can prepare a special soundtrack to establish the session's importance, create an original handout, play by candlelight, or invite a guest participant to make a cameo appearance as a major NPC.

Tying up the Loose Ends

Following a campaign, the surviving characters might be assumed to go their own ways. Some return to their families or build a grand estate with their share of the treasure. Others continue adventuring. Before packing up the final session, the GM should encourage his players to take turns describing their characters' lives after the campaign. This could also be the perfect opportunity to discuss future campaign plans and to find out whether some of the heroes are retiring, or are looking for more adventures.

CHARACTER DEATH

The Old World is fraught with danger, and over the course of a full campaign, the death of a character may be inevitable. Most of the time play continues, in which case replacement PCs may be introduced during an appropriate interlude.

DEATH & CAMPAIGN STYLE

Losing a character can be a jarring experience for a player after so much time has been invested in building the PC's personality and improving his abilities. To curb the potential disappointment and to make sure that a character's death does not unravel the game's storylines, a GM might consider offering limited "plot protection", adjusting die rolls, rules, or NPC actions as necessary to keep a character alive, if it is appropriate to the campaign style. Remember, however, that even if the GM secretly offers characters plot protection, the players should always feel that the threats their characters face are genuine.

Mini-Campaigns: Short campaigns are well suited to a "sudden death" policy because players are less likely to become attached to their characters. Pre-existing NPCs can become replacement characters, retaining continuity in tightly plotted adventures. Replacement PCs may be introduced at any time except during the final encounter.

Episodic Serials: Episodic campaigns often feature a rotating cast of characters. Plot protection may be appropriate during the first act or two of each episode so the core story can unfold without disruption. If plot protection is offered, it should also extend to off-stage PCs belonging to absent players.

Heroic Journeys: The protagonists of a heroic journey are closely integrated with the overall plot, and untimely deaths can disrupt campaign flow and produce anticlimactic storylines. Instead of dying, "killed" PCs can be captured, disfigured, or left for dead. Plot protection may be voided during pivotal encounters.

Epic Quests: Epic quests often end with great sacrifice and this is particularly true in Warhammer campaigns; PCs who survive an entire heroic journey should consider themselves very fortunate. Still, plot protection can occasionally be granted to PCs with strong personal connections to the quest.

INTRODUCING REPLACEMENT CHARACTERS

You can partially mitigate a player's disappointment after losing a character by allowing his next to enter the campaign with some experience points. The GM may wish to provide the new PC with a percentage of the experience points of his previous character. Often having a new character join the group with slightly less experience than the other characters is often sufficient. This allows the new character to spend some advances to develop his skills and abilities before adventuring with the rest of the party.

A replacement character is an excellent opportunity to create new subplots and enrich existing ones. You should also consider potential background hooks before bringing a new character into play. Many players enjoy writing their own character backgrounds, but a certain amount of GM guidance can be a big help when linking a new PC to the continuing plot.

The replacement PC may be introduced as early as the next interlude in a city, or as a prisoner rescued in a dungeon. There are plenty of creative and novel opportunities to introduce a character if the story is taking place in an unusual setting.

Chapter Six
Enemies & Adversaries

Over the course of their adventures, characters are likely to face a variety of enemies. From brutish orcs to cunning cultists, numerous adversaries will rise to oppose the heroes. In this section, the GM will learn how to manage enemies during encounters. Then a number of potential enemies are presented, with background information and game statistics, providing GMs with everything they need to use these adversaries during the game.

Creatures and adversaries are more than just a set of numbers, and they can provide a wide range of potential plot twists and complications. To make the most out of encounters with enemies, the GM has a variety of tools at his disposal.

Making Memorable Bad Guys

The best enemies are memorable, distinct, and interesting – but not every enemy needs this sort of treatment. Henchmen can be common and straightforward. However, villainous masterminds, named nemeses, and important foes can make quite an impression on the players with a bit of extra attention.

Visual ideas

Often, a simple image can be the start of a good villain. There is a lot of great art in the Warhammer Fantasy setting. Flipping through the *Warhammer Fantasy Battles* army books or your favourite fantasy sourcebook can be a font of inspiration. Searching the Internet for art can also help. Or you can just sit back and imagine, and see what comes up.

You can always start with a compelling image and build a character around it. Perhaps the big bad guy is clad in heavy, black armour covered in spikes. Or he bears an ominous, glowing red axe. Or the villain is a rail thin, almost skeletal figure in oversized robes, talking to an onyx skull he holds in his claw-like fingers. Perhaps the heroes traverse the forest, entering a clearing where they stumble upon a hulking, scarred beastman whose hands have been replaced with wicked hooks.

Personality traits

The best villains have distinct personalities. Does he talk in a wheezing rasp, or a booming bass? Is he frugal or greedy? Is he sarcastically polite even in the midst of combat, or does he hurl curses and insults? Is he a loud, obnoxious boor, or a refined noble?

Consider traits likely to show up during the PC's interaction with the villain. An enemy who is likely to be met only in combat should have traits which show up in battle. Other traits, such as greed, avarice, or a fondness for chamber music are best reserved for villains who will be encountered in the proper setting to reveal these quirks.

Sympathetic traits

For villains expected to make multiple appearances, the GM may wish to consider defining one or two sympathetic traits. Few people are evil in their own mind. Many so-called villains may even believe that their actions are justified, based on the circumstances. Even the most evil villain can have interesting quirks or traits that cause the player characters to pause or re-evaluate the situation.

The savage marauder has a twisted sense of honour and refuses to slay an unarmed foe. The mad Chaos cult leader began his trip into the realms of dark magic because he wished to cure his sister of a terrible illness. "There but for the grace of Sigmar go I" is a classic trope.

Connecting to the characters

It can be helpful if villains, especially major ones, do not exist in a vacuum. Make it personal. A villain may have done some great wrong to a character in the past. This offence could be a very personal thing, or a general "He killed my family/village/cat" hook. One of the characters and a villain may have been students together in the Bright College until the villain was gruesomely scarred by a spell gone wrong, and now the villain blames the character for it. A villain might be a relative or former lover of a character, who approaches the character for assistance, and only time will reveal what the villain is truly up to.

Do not overplay these tropes, however. It can backfire if it becomes a running gag. "OK, so who turns out to be related to this bad guy?" is something you never want to hear your players say. Sometimes, the villain has no connection to the characters at all, and may even confront them wondering who these strange people are and why they're harassing him.

Tactics

Knowing what tactics to employ can be a challenging part of managing enemies during encounters. Should the GM use shrewd tactics and optimise each enemy's combat effectiveness – or should he pull back, playing them cautiously?

Fortunately, the entries for each type of adversary offer different tips and suggestions. The GM should also evaluate the enemy's Intelligence and other abilities, such as any special attack actions the enemy possesses, or the stance he favours. If the enemy is canny and cunning, stronger tactics may be warranted. If the enemy favours a conservative stance, more cautious and carefully planned tactics make sense.

In addition to these factors, the GM should also consider the needs of the story and the current encounter. Are the characters vastly outnumbered? Is the encounter a non-pivotal side quest? Have the characters grown lax and arrogant? All of these factors also influence how the GM uses the enemies during an encounter.

To Kill, or Not to Kill?

Should the enemy kill the PCs? From a purely logical perspective, the answer may seem obvious for many of the foes. Of course an orc would kill one of the heroes. However, from the perspective of what makes a good game, it's less clear.

Warhammer is a dark and gritty game, and the threat of death looms over the land. Despite this, it is sometimes better to let monsters move on to active foes once a hero falls unconscious, becomes paralysed, or is otherwise helpless. In the heat of combat, it makes sense to ignore foes which can no longer hurt you – you can always slit throats later.

However, if the players start to get the sense that their characters are immortal or invulnerable, the GM should remind them that the characters are indeed mortal…. by any means necessary.

Managing Enemies

While each player generally only has to worry about managing the actions for a single character, the GM often has to manage and track information for several enemies at once. Here are some tips and guidelines for the GM to more easily manage enemies.

Tracking Enemy Wounds

It is often unnecessary to draw wound cards for individual enemies in combat. When an enemy is wounded in combat, the GM draws one wound card and places it face down, then places a number of tracking tokens on the card representing the total number of wounds that target has suffered. Critical wounds are placed face up, as usual.

When a target has accumulated enough wound tracking tokens so that the number of tokens plus any critical wounds exceed its wound threshold, the target is defeated. The tracking tokens are returned to the supply, and the wound cards are shuffled back into the wound deck.

Tracking Enemy Abilities

Enemy Aggression, Cunning, and Expertise allotments can be tracked easily with tracking tokens. The GM can prepare the encounter by creating pools of tokens for the different enemies based on their ratings, returning the tokens to the supply as they are used.

Many enemies have special actions they can perform in addition to the normal range of basic actions available to the player characters. Enemy actions listed in the book function like action cards, interacting with other cards and effects as an action card does.

When an enemy performs an action with a recharge rating, place the appropriate number of recharge tokens on the action. However, since multiple enemies may share actions or other abilities, recharge tokens are not removed from enemy cards or special actions at the end of an individual enemy action. Rather, at the end of each round during an encounter, as well as during each Rally Step, the GM removes one token from every enemy action or card that is currently recharging.

Henchmen, Minions, & Underlings

In addition to stout, hearty members of an individual NPC or monster entry, there are also weaker, less powerful members that fill out the ranks. These lower tier NPCs are collectively referred to as henchmen. Henchmen are a great option that allow GMs to introduce larger numbers of enemies without necessarily overwhelming the party.

Henchmen Work Together

Henchmen act in concert. Rather than each individual henchman acting on its own, they act together in groups. Henchmen of the same type are broken up into smaller groups equal to the size of the player party.

When facing a party of three adventurers, for example, henchmen of the same type act in groups of three. In this example, this means that every three henchmen would warrant one initiative check. When activated, three henchmen would act at the same time.

When activated, a single group of henchmen generally performs the same action, working together. For example, a group of snotling henchmen attacks the same target. In this case, only a single henchman from the group actually makes a check. Each additional henchman adds a fortune die to the action's dice pool.

Henchmen Withstand Fewer Wounds

Rather than use the wounds threshold listed for a standard member of that creature entry, each henchman can only withstand a number of wounds equal to its Toughness rating. For example, a standard gor beastman has 12 wounds, while a henchman gor beastman would only be able to withstand 5 wounds (its Toughness) before being defeated.

Henchmen Share Health

Henchmen of the same type share a common pool of health. Individual henchmen do not have their own unique wound thresholds. Instead, all henchmen of a same type share a pool of health equal to one member's Toughness value multiplied by the total number of henchmen of that type involved. For example, six snotling henchmen with Toughness 2 share a common pool of 12 health.

Wounds inflicted to a henchman are dealt to the common pool of health shared by all henchmen of that type. Individual henchmen are defeated when enough wounds are inflicted to defeat one of them. The GM should remove a number of tokens from the health pool equal to the wounds inflicted and denote that henchman as defeated. Against henchmen, there is no wasted damage. Inflicting 6 wounds with a single attack would kill three snotling henchmen. Inflicting 7 wounds would kill three snotling henchmen, as well as contribute the remaining one wound towards killing another.

As with standard NPCs and monsters, a single wound card can be placed facedown in a convenient place for the GM to monitor henchmen health, using tracking tokens for individual wounds.

Henchmen Do Not Suffer Critical Wounds

Henchmen do not suffer from critical wounds the way characters or standard creatures do. When an attack or an effect would inflict a critical wound to a henchman, a critical wound card is drawn as normal. However, rather than being afflicted by the effect listed on the critical wound, the henchman suffers a number of additional wounds equal to the critical wound's severity rating. The critical wound card is then shuffled back into the wound deck.

Encounters with Multiple Enemies

When more than one NPC or monster is present in an encounter, each type of NPC or monster shares a single allotment of Aggression, Cunning, and Expertise dice for simplicity – you do not multiply these values by the number of creatures present.

For example, in an encounter with six snotlings, three goblins, and one orc, all six snotlings would share one pool of Aggression, Cunning, and Expertise dice. The three goblins would share a single pool based on the goblins' Aggression, Cunning, and Expertise

ratings. The single orc has its own pool, separate from either the snotling or goblin pools. This rule applies whether or not the NPCs in question are henchmen.

Furthermore, when an NPC or monster uses a special action that has a recharge rating, that action cannot be used by other enemies that share access to that action until all the recharge tokens have been removed. Remember, the GM removes one token from every enemy action or card that is currently recharging at the end of every round during an encounter.

ENDING COMBAT ENCOUNTERS

Combat should rarely end with one side being completely obliterated. Some creatures, such as snotlings or skaven, are cowardly and will eagerly flee from an encounter if they are vastly outnumbered or too many of their kin have been killed. Even more imposing or powerful combatants understand when their outlook is grim, and can use a tactical retreat to recover their wounds, seeking to exact revenge at some later time.

The GM may wish to use the Progress Tracker to create a morale track for enemy units. A good way to implement this is to create a number of spaces based on the average Willpower rating amongst creatures in the group, then place an event space, followed by a number of additional spaces equal to the highest Aggression rating among the creatures present, followed by another event space.

For each creature defeated by the heroes, advance the tracking token one space along the morale track. If the heroes successfully intimidate the creatures or otherwise demonstrate their combat prowess (a particularly gruesome critical wound, a devastating round of damage output, or a fiery spell exploding in the midst of the enemy's ranks), advance the token another space or two.

Conversely, the GM may decide that for each hero defeated, he will move the tracking marker back one space along the morale track. The GM may even move the marker back an additional space or two if the heroes fall victim to a significantly gruesome attack.

Here's one way the event spaces on the track can be used. When the first event space is reached, make an **Average (2d) Discipline** check based on the weakest creature still remaining. If the Discipline check succeeds, the most heavily wounded creature of that type breaks rank and flees the encounter. If the Discipline check fails, all wounded creatures of that type flee. If the tracking token reaches the end of the morale track, the heroes have broken the collective will of the foes. All enemies of the lowest rank flee, as well as any heavily injured enemies of higher ranks. Alternatively, the GM may declare the encounter a rout, in which case all remaining enemies retreat or flee from the battle.

Similar Progress Trackers can be developed for social and other non-combat encounters, helping the GM gauge the interest level or resolve of the other participants. In these situations, the event spaces can mark shifts in the social climate or denote the characters' progress in advancing their agenda.

CUSTOMISING ENCOUNTERS

As GMs become more comfortable with the system and the abilities of their particular players' characters, they may want to adjust encounters to provide the right level of challenge. There are several different ways a GM can adjust an encounter, and each adjustment can make an encounter slightly more or less difficult.

Yes, they outnumber us somethin' fierce, but trust me, those goblins is more scared of you than you is of them. Once we bloody up a few of them greenies, the rest'll turn coward so quick we'll have to start callin' 'em yellerskins.

–Final words of Sergeant Freidrich Danzig

More Challenging Encounters

A GM has several options for increasing the challenge for a particular encounter. The GM should evaluate these options and start out by incorporating a few of these ideas until he has found the right challenge for his group.

Adding Action Cards. In addition to the actions presented with a creature's statistics, a GM can create tactical flexibility and mix things up by giving creatures access to action cards. As a general guideline, a creature can acquire additional action cards equal to one plus its Expertise rating. The more action cards the GM adds to the creatures' repertoire, the more challenging the encounter becomes.

Adding Henchmen. In addition to the normal enemies listed for an encounter, the GM may wish to include a few extra henchmen from a lower tier of that enemy type. For example, if the main encounter is with several goblins and an orc, the GM may wish to include some snotling henchmen.

Creating Environmental Effects. The GM can create a more challenging and memorable encounter by providing extra details about the environment, and imposing misfortune dice to action checks related to the effect. For example, heavy rain or darkness could impose penalties on Observation and Ballistics Skills checks, while blistering heat in the middle of summer could impose misfortune dice to physical checks, or increase the amount of fatigue suffered on poor rolls.

Upgrading Henchmen. One easy way to adjust the difficulty is to upgrade a few creatures listed as henchmen versions into standard creatures of that type.

Less Challenging Encounters

Alternatively, if the GM feels an encounter is too challenging for his group, there are several adjustments he can make to balance things out.

Downgrading to Henchmen. One of the simplest options for a combat encounter is to downgrade a few standard creatures into henchmen of the same type. Even just changing one or two creatures into henchmen can have a significant impact on how an encounter resolves.

Favourable Player Conditions. The GM can frame the encounter in a way that favours the players. Perhaps the encounter occurs during the day against creatures who don't like the light. Or the players have a terrain or positional advantage. Or several of the creatures are already wounded and not fighting at their peak. For social encounters, the people with whom the PCs are interacting may be more inclined to listen to them, or their initial resistance may be lower.

Fewer Adversaries. For smaller groups, or parties with fewer combat options, the GM may decide to have the group face fewer creatures. Taking away one standard creature or a handful of henchmen can help even the odds considerably.

Fortune Point Refreshes. To give players an edge, the GM may wish to increase the flow of fortune points. The more fortune points the players have, the more flexibility and options they have.

THE BESTIARY

The Old World is filled with a veritable menagerie of creatures, both mundane and fantastic, from the brutal, feral beastmen to the ravaging greenskins, from gigantic, abominable versions of normal creatures to the subtle enemy within – human cultists. The breadth and variety of potential enemies is virtually unlimited. This chapter presents information on a wide range of enemies that heroes may encounter over the course of their adventures.

ENEMY STATISTICS

Enemies in *Warhammer Fantasy Roleplay* have a diverse range of abilities. Many of the same elements apply to enemies as to player characters – for example, enemies and PCs both have characteristics, wound thresholds, and an assortment of actions they can perform. There are some important differences, however, to help the GM track information and manage large numbers of foes more easily.

Enemies have the same six characteristics as player characters do; Strength, Toughness, Agility, Intelligence, Willpower, and Fellowship. These form the basis of dice pools for enemies just like they do for player characters. Despite these similarities, enemies have several attributes and rules unique to them for use during encounters.

The enemy statistics shown represent the standard version of each described creature. In addition to standard creatures, *Warhammer Fantasy Roleplay* provides rules for developing and managing henchmen versions of creatures. GMs can modify the statistics to give their creatures a unique feel.

AGGRESSION, CUNNING, AND EXPERTISE

In addition to their characteristic ratings, monsters and NPCs are rated in three attributes – Aggression, Cunning, and Expertise. These ratings are abbreviated A/C/E in the statistic entries. These attributes make it easier to read and evaluate monster entries by broadly defining the physical and mental abilities beyond just characteristics, without listing skills or talents that may not come into play during an encounter.

The attribute ratings indicate how many bonus dice the GM can use for the NPCs during encounters for certain actions. The type of dice and actions relating to each attribute is explained below. These ratings give the GM a "budget" of dice to add to checks, allowing NPCs and monsters to have a lot of variety and some tricks up their sleeves. Once all the dice for a particular attribute have been used,

no more dice are available for that purpose for the remainder of the current act. The A/C/E dice budget refreshes during the Rally Step between acts in episodes.

+ **Aggression:** The Aggression rating indicates the number of fortune dice the GM can use when performing combat-oriented actions or other physical tasks with that monster or NPC. Any number of these fortune dice can be used for a single check. Aggression is a general indicator of an enemy's physical prowess, boldness, and vigour.

+ **Cunning:** The Cunning rating indicates the number of fortune dice the GM can use when performing social actions or other mental tasks with that monster or NPC. Any number of these fortune dice can be used for a single check. Cunning is a general indicator of an enemy's mental acuity, instincts, and creativity.

+ **Expertise:** The Expertise rating indicates the number of expertise dice the GM can apply to any checks he wishes. No more than a one expertise die can be added to any one check. Expertise is a general indicator of an enemy's training, resourcefulness, and aptitude.

In addition to their uses when the NPCs are the active player, the GM can spend dice from the A/C/E allotment to resist player actions. This allows NPCs to add misfortune dice to players' dice pools during opposed checks, even though most NPCs do not have trained skills or specialisations the way player characters do.

DAMAGE, SOAK, AND DEFENCE

In parentheses after each entry's three physical characteristics are Damage, Soak, and Defence values for that type of NPC or monster. The number after the Strength rating is the Damage Rating. The number after the Toughness rating is the Soak value. The number after the Agility rating is the Defence value. These values serve the same function as they do for weapons and armour, as described in **Chapter 9: Economy & Equipment** of the main rulebook.

These numbers represent the default values assuming that the NPC listed is outfitted with typical gear or trappings. If the GM wishes to customise the encounter and provide specific equipment or other gear, replace the numbers in parentheses with the replacement equipment's actual values.

WOUND THRESHOLDS

Each creature entry has a wound threshold listed, indicating the maximum number of wounds a standard creature of that type can withstand before being defeated. Enemies do not suffer stress or fatigue the way player characters do. An effect that would force an enemy to suffer stress or fatigue inflicts an equal number of wounds instead.

STANCE

Like player characters, many NPCs take advantage of stances. Unlike the PCs, an NPC's stance position is fixed. The stance rating listed with the NPC's statistics indicate what stance that NPC always uses. Conservative is abbreviated with a green coloured C and Reckless is abbreviated with a red coloured R. The number next to the letter indicates how many dice are converted into stance dice. So a Stance rating of C2 indicates the NPC uses two conservative dice when performing actions.

ENEMY THREAT LEVEL

Each monster entry has a threat level rating listed with its description. This rating is represented by a number of skulls – the more skulls listed, the greater the threat posed by one standard creature of that type.

It is important to note that this threat level rating compares monsters to other monsters, not to player characters. This rating helps establish a rough "pecking order" among the creatures of *Warhammer Fantasy Roleplay*.

The GM can use this information to adjust encounters by evaluating how a particular group of characters fares against creatures of a certain threat level. If the group struggles, the GM may consider using creatures with a lower threat level. If the group finds little challenge with a particular type of creature, the GM can consider using creatures of a higher threat level.

In addition to adjusting encounters based on creatures' threat levels, the GM has a number of other options to help tailor encounters to his group's preferences and power level.

TWO-PAGE SPREADS

The creature entries are all presented on two-page spreads for the GM's convenience. The left page of each spread contains important background and setting information on the type of adversary presented, as well as tips on using that type of adversary in an adventure. The right page of each spread houses all the key statistics and gameplay information.

This format allows a GM to run an entire encounter comprised of related adversaries from one spread, dramatically cutting down the amount of page-flipping and cross-referencing he needs to do during a session.

CREATURE & NPC STATISTIC TABLES

NAME   CHARACTERISTICS   ATTRIBUTES

CREATURE	ST	TO	AG	INT	WP	FEL	A/C/E	WOUNDS	STANCE
BOAR	5(4)	6(2)	3(1)	1	4	1	6/0/1	13	R2
GIANT SPIDER	4(4)	4(3)	4 (2)	2☐	3	1	3/3/2	12	C2
GIANT WOLF	4(4)	4(2)	5(2)	2☐	3	1	4/3/2	13	C2

Each entry features a table with the statistics for the creatures shown. One row contains all the information for a single type of adversary.

Name. The name of the adversary. Special actions may refer to this name to indicate which creatures of a certain type can perform that action.

Characteristics. These six characteristics are identical to the characteristics PCs have. The numbers in paretheses after the numbers are the Damage, Soak, and Defence Values for the adversary.

Attributes. The A/C/E listing is an abbreviation for the entry's Aggression, Cunning, and Expertise, which provide a budget of dice the GM can use to customise encounters.

Wounds. Once a standard creature has suffering this many wounds, he is defeated. A henchman can only withstand wounds equal to its Toughness rating.

Stance. This abbreviation indicates how many characteristic dice from the creature's dice pool are converted into stance dice before making a check.

CREATURE & NPC ACTIONS

ACTION TYPE   RECHARGE RATING

VICIOUS BITE
Basic, Bestial   ⓪

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Beasts
Engaged with target

DIFFICULTY MODIFIER

...ature clamps powerful jaws shut on a portion of the target

⚔ The attack inflicts normal damage

⚔⚔ The attack inflicts critical damage

INESCAPABLE POWER
Bestial   ③

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Giant Spider
Engaged with target

CHECK

REQUIREMENTS

Effect: Giant spiders combine spinning sticky webbing and pinning creatures with its legs to hold opponents still

⚔ The target suffers the Exposed condition for 2 rounds

⚔⚔ As above, and the attack inflicts normal damage

In addition to the standard Basic Actions available to all characters (assuming they meet the individual action's requirements), creatures and NPCs have access to some specific, thematic actions. These are represented in each spread in a similar manner to standard action cards. The information, icons, and terms used are identical to those used to describe Action Cards, as shown on page 49 of the **Warhammer Fantasy Roleplay Rulebook**.

One special distinction is how these special actions recharge. When a creature or NPC action is recharging, no other creatures can use that action – it is unavailable until the action has fully recharged. Further, recharge tokens are not removed after an individual creature's activation. Rather, one recharge token is removed from every recharging action at the end of each round.

Beasts

The natural beauty of the vast forests and majestic peaks that cover the Empire belie the sinister nature of the creatures found in its darkest corners. Adventurers wandering through the wilderness may encounter dangerous beasts such as ravenous wolf packs, herds of ferocious boars or lurking spiders of terrifying size. These creatures may also be encountered as the steeds of orcs or goblins, or as attack beasts controlled by the will of a powerful sorcerer. Regardless, they will almost always be on the lookout for an easy meal.

More dangerous creatures lurk in the wild, however. When Chaos first came to the world, magical energy spewed forth across the land, forever changing the world and its inhabitants. Some animals were fused and melded with humans, whilst others became irrevocably mutated, or grew to abnormal sizes. It was from this legacy that many of the most dangerous creatures that inhabit the world were spawned. Deadly beasts such as griffons, chimeras, and manticores are almost certainly a result of this phenomenon, but are thankfully rare.

Using Beasts

Beasts generally lack the intelligence to formulate complex strategies. GMs can use them with simple, effective tactics – engage and attack the enemy, take down the weak, lame, or unprepared. Once beasts have started to suffer losses or become severely injured, their survival instincts take over, and they may attempt to flee.

Boar ☠☠☠

Boars are highly aggressive beasts, rippling with muscle and armed with sharp tusks. They vary from the size of a large dog to that of a small horse. Their barrel chests provide them with strength that few animals their size can match, and a charging boar is easily capable of tossing a fully armoured knight through the air like a rag doll. Boars are extremely territorial and will attack anyone who intrudes upon their stomping grounds or threatens their young.

The boar shares many traits with the orc – it is wild and ferocious, with a bad temper and worse smell. Hence orcs often ride large boars into battle. This union of mindless aggression and violence makes a potent combination. Orc boar riders often graft metal spikes to their steeds' tusks, making them even more fearsome and dangerous in combat. As a symbol of their status, orcs of high rank sometimes yoke boars to chariots, although such contraptions are extremely difficult to control.

Giant Spider ☠☠☠☠

Arachnids of incredible size, giant spiders are deadly hunters, easily capable of ensnaring and overwhelming a full grown man. Their toxic venom is deadly to all but the hardiest victim, and few survive for long once bitten. Some particularly old and powerful giant spiders have been known to grow as large as a house, and forest goblin tribes revere these ancient beasts.

Giant spiders can be part of a larger brood, often led by a spider queen, but they are often encountered singly, or in small numbers. Natural predators, they use their huge, sticky webs to ensnare their prey before feasting on them. Giant spiders are rarely found away from the forest lair or cave where they weave their webs. Forest goblins use the venom of giant spiders to concoct the deadly poisons they smear on their arrow heads and blades, and some even choose to ride these treacherous beasts into battle. Walls and battlements are of no hindrance to these spider riders, making them excellent troops in siege warfare.

Poison: When a giant spider inflicts a critical wound, the target suffers fatigue equal to the severity of the critical wound.

Giant Wolf ☠☠☠

Giant wolves have a keen intelligence setting them apart from other beasts. The size of large hounds, with shaggy black, grey, or white fur and jaws full of long, sharp teeth, giant wolves are dangerous. They are usually found in small packs led by a large, aggressive alpha male. They prefer to hunt herd animals such as deer, or domesticated cattle and sheep. Their instinctive pack mentality is their greatest strength; wolves work together to bring down prey much larger than themselves, and will herd their victims towards their waiting pack mates. Lone giant wolves are rarely encountered, but tend to be particularly desperate and aggressive if they have been abandoned by the rest of their pack.

Hungry wolves often attack small groups of travellers, but will only attack a settlement or a large force of men if compelled by sorcerous means. Goblin raiders often ride giant wolves, making good use of the speed of these creatures to perform deadly hit-and-run attacks. Skilled goblin wolf riders can pepper their enemies with arrows, swiftly wheeling away if threatened themselves. Goblin warlords sometimes shackle wolves to ramshackle chariots, from which they lead their forces.

Swift: Giant wolves may perform 1 free move manoeuvre each turn.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Boar	5(4)	6(2)	3(1)	1	4	1	6/0/1	15	R2
Giant Spider	4(4)	4(3)	4 (2)	2☐	3	1	3/3/2	12	C2
Giant Wolf	4(4)	4(2)	5(2)	2☐	3	1	4/3/2	13	C2

VICIOUS BITE — 0
Basic, Bestial

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Beasts
Engaged with target

Effect: The creature clamps powerful jaws shut on a portion of the target

⚔ The attack inflicts normal damage

⚔⚔ The attack inflicts critical damage

☵ The target suffers 1 fatigue

☠ The attacker suffers 1 wound

HEADLONG CHARGE — 4
Bestial

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Boar
Not currently engaged with target, target within close range

Special: Attacker must start at close range and charge to engage the target

Effect: The boar lowers its head and charges at full speed towards its target. When it hits, it jabs its tusks upward to impale its victim

⚔ The attack inflicts normal damage

⚔⚔ The attack inflicts +2 damage, critical damage

☵☵ The target suffers the Staggered condition for 2 rounds

☠☠ The attacker suffers the Staggered condition for 2 rounds

INESCAPABLE POWER — 3
Bestial

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Giant Spider
Engaged with target

Effect: Giant spiders combine spinning sticky webbing and pinning creatures with its legs to hold opponents still

⚔ The target suffers the Exposed condition for 2 rounds

⚔⚔ As above, and the attack inflicts normal damage

☵ The target suffers 1 fatigue

☵☵ The target suffers 1 fatigue

☠☠ The attacker suffers 1 wound

✧ The target may immediately retaliate with a *Basic Melee Attack* after the attacker completes this action

DANGEROUS WHEN CORNERED — 2
Bestial

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Boar, Giant Wolf
Engaged with 2 or more enemies

Special: This attack gains ☐ for each engaged enemy

Effect: When the creature senses it is surrounded, it struggles furiously to escape. The more enemies it is facing, the more vicious its attacks become

⚔ The attack inflicts normal damage

⚔⚔ The attack inflicts critical damage, and the attacker may immediately perform a manoeuvre

☵ All engaged enemies suffer 1 wound

☵ The attacker may immediately move from engaged to close range without suffering any fatigue

☠☠ The attacker suffers the Overwhelmed condition for 2 rounds

Beastmen

Twisted creatures of Chaos, beastmen were formed in the distant past, when a powerful release of Chaos energy in the north fused man and animal together into nightmarish aberrations. As varied in form as they are many in number, the brutal beastmen exist in many places across the world, but are most common in the woodlands of the Empire, especially the Reikwald Forest and Meddenland's Drakwald Forest.

Beastmen are not subtle. They neither plot nor scheme, and have no business with men – even Chaos cultists – aside from killing them. Raiding parties wander the woodlands, preying on anything which seems weaker than themselves. They are the bane of isolated farms, small settlements, and unwary travelers.

Using Beastmen

Beastmen are creatures of savagery. They build no cities or towns, do not farm, and live entirely by violence. They will fight against anything, including other tribes. As adversaries, they are good for stories about the terrible destructive power of Chaos. They can be "scaled" as foes, from a small band of raiders waylaying travellers near a forest village to an immense army headed by a twisted champion of Chaos. They are mutated creatures of Chaos, which makes them ideal as visually distinctive enemies; almost any aberrant feature which can be imagined might appear on a beastman.

Beastmen are a servants of Chaos in a very primal, instinctive way. The beastmen themselves can be divided into the massive gors, and the smaller, but no less savage and brutal, ungors. All combine traits of beast and man, with a human-shaped body and an animalistic, horned head. They also share other traits with beasts; beastmen possess feral instincts and many are driven by the basest of needs.

Many greatly resemble savage, feral bulls or goats, but other bestial traits are possible. Some beastmen scavenge armour and wield metal weapons. So equipped, these beastmen can be fearsome to face in combat.

Special Beastman Rules

Ambush: When rolling for initiative, each beastman group adds one expertise die to its check. When beastmen act during an encounter, add one fortune die to all combat actions they take against opponents who have not acted yet during the encounter.

Unruly: When critically wounded, beastmen lose their discipline. Whenever a beastman becomes critically wounded, remove one Aggression, Cunning, and Expertise die from that group's allotment.

Ungor Warrior ☠☠

The smallest and weakest of the beastmen, ungors have the size and build of a strong, hale human. Though many are still capable of ripping apart an adversary bare-handed, ungors lack the fearsome horns or savage ferocity of the larger, more bestial gors or wargors. If outnumbered or wounded, an ungor may flee from battle, unless spurred on by a more powerful beastman. Many are led by a gor or Bray Shaman.

Gor Warrior ☠☠☠

Standing a foot or more taller than an ungor warrior, gor beastment are bigger, stronger, and more ferocious than their smaller kin. Gor beastmen are often seen commanding lesser bands or forming their own raiding parties. They often sport massive curling horns that can inflict terrible carnage upon an opponent when the gor charges into battle.

Gor beastmen are savage, cunning, and ruthless. They use their brutal strength to mete out heavy damage in combat. Once the carnage begins, a gor often succumbs to the frenzy of battle, reverting to its bestial nature.

Wargor ☠☠☠☠

A massive and terrible creature, a wargor is rarely encountered alone. They tower a head taller than even the mightest gor warrior, and often sharpen their horns, or tip them with steel spikes and blades, transforming them into lethal weapons in combat. They are formidable opponents, to say the least.

Wargor can command large numbers of beastmen in battle, but tend to lead from the front, inspiring others with their undying ferocity. They are quick to slay weaker beastmen who shows traces of cowardice. Particularly powerful wargor who prove themselves in battle are feared by both other members of their own kind, and rightly so by the enemies they face. Those who live and fight long enough may be called Foe-renders, and are truly fearsome combatants.

Frightening: Wargors cause Fear 2.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Ungor	4(4)	4☐(1)	4(0)	3	3	2	3/3/1	8	N/A
Gor	5(4)	5☐(2)	4(1)	3	3☐	2	4/2/1	12	R1
Wargor	6☐(5)	6(3)	4(2)	3	3☐	2	6/2/2	16	R2

SAVAGE STRIKE — 0
Basic

Weapon Skill (St) vs. Target Defence

Used By: Beastmen
Engaged with target

Effect: The beastman's most common attack, it lashes out with fists, horns, claws, or weapons to pummel its foes

⚔ The target is struck for normal damage

⚔⚔ The target is struck for normal damage, +1 critical

⚒⚒ +2 damage

☠☠ The attacker suffers 1 wound

✸ The attacker suffers 1 wound

FEARSOME CHARGE — 3
☐

Weapon Skill (St) vs. Target Defence

Used By: Gor, Wargor
Melee weapon, not engaged with target, target within close range

Special: The performs a free manoeuvre as part of the action to engage the target

Effect: The beastman lowers its sharp horns and charges into battle, looking to impale the target

⚔ The target is struck for +1 damage

⚔⚔ The target is struck for +3 damage

⚒⚒ The target must succeed at an Average (2d) Discipline (WP) check or gain the rattled condition for 2 rounds

☠ The target may immediately take a free *Basic Melee Attack* against the beastman

BESTIAL HOWL — 4
Monstrous, Trauma

Intimidate (str) vs. Target Discipline (WP)

Used By: Gor, Wargor
Targets within close range

Special: The beastman targets an engagement within close range. The check is opposed by the highest Willpower among enemies in the engagement. Each opponent in the engagement with Discipline trained adds one ☐ to the dice pool

Effect: The beastman unleashes a fearsome roar, attempting to unnerve its opponents, while spurring its fellow beastmen to action

⚔ Each opponent in the engagement suffers 1 stress

⚔⚔ Each opponent in the engagement suffers 2 stress

⚒⚒ Up to two beastmen within close range of the engagement may immediately join the engagement as a free manoeuvre

☠ An opponent in the targeted engagement may safely leave the engagement as a free manoeuvre. Or an unengaged opponent within close range of the acting beastman may immediately engage the beastman as a free manoeuvre

UNDYING FEROCITY — 0
Reaction
☐☐

Weapon Skill (str) vs. Target Defence

Used By: Wargor
Melee weapon, engaged with target, received a killing blow

Special: This action is performed immediately after the attack that dealt the killing blow is resolved, before any other manoeuvres or effects. Undying Ferocity interrupts the active player's turn until this action has been resolved

Effect: As the creature is dealt a death blow, the wargor lashes out one last time at a nearby opponent

⚔ The target is struck for normal damage

⚔⚔⚔ The target is struck for +2 damage, critical damage

⚒⚒ +2 damage

☠ The target may perform a free manoeuvre after this action is resolved

Chaos

By means of insidious plots or unstoppable martial power, the forces of the dark gods have sought the downfall of all things since the coming of Chaos at the dawn of history. The followers of Chaos will not rest until the entire world becomes a realm of Chaos and a playground for the dark gods. Vast armies of Chaos-worshipping tribesmen pour down from the northern Chaos Wastes, while devotees of the Ruinous Powers seek to weaken and corrupt enemy nations from within, preparing the way for their allies from the north.

The forces of Chaos consist largely of the men of the northern realms: the seafaring warriors of Norsca, and the nomadic tribes of the Kurgan and the Hung from the distant Shadowlands. The champions of these tribes hope one day to be blessed by their dark patrons and elevated to the ranks of the Chaos Warriors, the chosen of the dark gods. Warbands of these marauders and Chaos Warriors burn, loot, and pillage at every opportunity, razing towns and villages to the ground and mercilessly slaughtering everyone who stands before them.

Using Chaos

The harsh life of constant battle, intertribal warfare, and the riguours of surviving in the wretched lands warped by Chaos make marauders extremely tough. Those that achieve distinction in battle and ascend to the ranks of the Chaos Warriors can expect to be richly rewarded with supernatural stamina and strength, and gifted with a suit of formidable Chaos armour.

Marauders are usually encountered as small raiding parties over-running settlements on the northern borders of the Empire, or as pirates ravaging the coast of the Sea of Claws. Larger invading hordes are much rarer, although the forces of Chaos are said to be massing their strength in the north. The elite Chaos Warriors are fewer in number, but are a match for almost any enemy. They often lead war parties of marauders, or fight alongside a small group of their peers, forming a deadly unit that few can hope to stand against.

Marauder 💀💀

Natural born warriors, the harsh upbringing and clan rivalry of the men of the northern tribes wean out the weak at a very young age. Those that survive grow into strong, battle-hardened fighters who can count themselves amongst the fiercest warriors of mankind.

Marauders are rarely heavily armoured, relying on their martial prowess to defeat their enemies. They are skilled with all manner of close combat weapons, and prefer to use thrown weapons such as javelins and axes rather than bows or crossbows. Their heavily muscled bodies are covered with tattoos, heavy furs, and piecemeal bits of spiked armour.

Chaos Spawn 💀💀💀💀

When a follower of Chaos has been bestowed with more mutations by the Ruinous Powers than his flesh can withstand, or has earned special attention from his dark gods, his body may devolve into a massive, seething creature known as a Chaos spawn. These horrors are constantly oozing, shifting, and mutating, their bodies unable to control the violent Chaos energy surging through them.

These terrifying creatures shamble into battle, using their volatile mutations to unleash a series of brutal attacks against those unfortunate enough to face them. Mindless and utterly beyond reason, Chaos spawn relentlessly attack anything in their way, the blows of their enemies merely a strange relief to the endless insanity that is their miserable existence.

Eldritch Physiology: Chaos Spawn do not suffer critical wounds. Any critical wounds inflicted are treated as normal wounds.

Flailing Appendages: After a Chaos Spawn completes a *Melee Attack*, roll ☐. On a 🗡 result, the Chaos Spawn may immediately perform a *Basic Melee Attack*. It may continue to perform additional *Basic Melee Attacks* until this special die roll does not produce a 🗡 result.

Terrifying: Chaos Spawn cause Terror 2.

Chaos Warrior 💀💀💀💀💀

Blessed by the Chaos gods to be their chosen warriors, these heavily armoured titans are a sight that can freeze the blood of those facing them in combat. Chaos Warriors rise head and shoulders above even the largest men, and have a strength and endurance far beyond that of mere mortals.

They also wear distinctive Chaos armour – fully enclosed suits of spiked plate mail, decorated with baroque ornamentation, such as skulls, daemonic faces, and blasphemous runes. Their helmets are often horned and depict terrifying visages. Wielding enormous weapons in a single hand, many Chaos Warriors also carry huge tower shields, the height of a man.

Masters of Warfare: Chaos Warriors have Weapon Skill trained.

Frightening: Chaos Warriors cause Fear 2.

CREATURE	ST	TO	AG	INT	WP	FEL	A/C/E	WOUNDS	STANCE
MARAUDER	4■(4)	4■(2)	4 (1)	3	3■	2	4/2/1	10	**R1**
CHAOS SPAWN	6(5)	6(2)	2 (0)	2	1□	1	5/0/1	14	**R1**
CHAOS WARRIOR	6■(6)	6■(3)	3 (2)	3	5	2	6/2/2	18	**R3**

BRUTAL ASSAULT ⓪
Basic, Chaos

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Chaos
Engaged with target

Effect: The attacker strikes fiercely at his opponent

⚔ The target is struck for normal damage

⚔⚔ The target is struck for +2 damage

☗☗ The attack inflicts critical damage

☠ The attacker suffers 1 wound

✧ The target of the attack may immediately perform a free manoeuvre

REAVING STRIKE ③
Chaos

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Marauder
Engaged with target

Special: If the target is critically wounded, ignore this attack's difficulty modifier

Effect: The marauder strikes brutally, exploiting its target's weaknesses

⚔ The target is struck for normal damage, and suffers 1 fatigue

⚔⚔⚔ The attack deals critical damage, and the target suffers 2 fatigue

☗ ☗ +2 damage

☠ The target may remove 1 recharge token from any of his currently recharging cards

✧ The target may remove one recharge token from any of his currently recharging cards

RUINOUS ATTACK ③
Chaos, Monstrous

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Marauder, Chaos Warrior
Melee weapon, target within close range

Special: As part of the action, the attacker may perform a free manoeuvre to engage its target

Effect: The servant of Chaos rushes forward, laying about with its weapon

⚔ The target is struck for normal damage, and the GM may add 1 recharge token to any one of the target's currently recharging cards

⚔⚔ The target is struck for +1 damage, and the GM may add 1 recharge token to any two of the target's currently recharging cards

☗☗ +3 damage

☠ The attacker suffers 1 wound

✧ The attacker suffers 1 wound. If the attacker is a Chaos Warrior, this attack immediately recharges

RAMPAGING MUTATION ⑤
Chaos, Monstrous

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Chaos Spawn, Chaos Warrior
Engaged with target, a Chaos enemy must have rolled ✧ during a previous *Melee Attack* this encounter

Special: This attack targets one enemy in the current engagement. If the attack hits, up to two other enemies in the engagement suffer the effects, as well

Effect: The servant of Chaos unleashes a horrific assault fuelled by a surge of eldritch power granted by the Ruinous Powers

⚔ The attack inflicts normal damage

⚔⚔⚔ The attack inflicts +2 damage, +1 critical

☗ ☗ The attack has Terror 2

✧ The attacker is obliterated by the Ruinous Powers. It is immediately killed after the action is resolved. All targets in the engagment (friend and foe) suffer 1 wound, which cannot be avoided, redirected, or reduced by any means

Cultists

Cultists belonging to many covens convene in secret across the Empire, rarely representing a physical threat. They prefer to weaken and undermine an enemy rather than crush heads in open battle. They corrupt high society, infiltrating positions of authority or blackmailing and intimidating the powers that be into silence or staying their hand. Particularly powerful or well-established cults are often led by a magister, a highly dangerous individual with mastery of forbidden sorcery. Some cults worship the pantheon of Chaos as a whole, but others dedicate themselves wholly to a particular power and bear obvious signs of their allegiance.

It is the evil machinations of the Chaos cults, however, that are often hardest to oppose, as they strike at the heart of their enemies from within. Highly secretive, Chaos cultists and their fellow conspirators are difficult to identify as the promise of easy power can corrupt even the purest heart, irrespective of rank or nobility.

Chaos cultists rely on secrecy and deception, blending in with society and covering their tracks at every turn. They rarely stand out from the masses, seeming to be normal people in every way. Chaos cultists operating in the Empire are almost always human. Dwarfs and elves are particularly resistant to the lures of Chaos and seldom fall prey to its corruption. Humans by contrast are weaker in mind and body, and more vulnerable to temptation and mutation.

As with any follower of the Ruinous Powers, Chaos cultists often receive a blessing from their infernal masters in the form of a Mark of Chaos or mutation of some sort. They endeavour to cover up such blatant signs of their heresy in public, but revel in their unholy deformities at their cult's secret gatherings. Many Chaos cultists are physically weak by comparison to most warriors, relying on cunning and subtlety instead of brawn.

Using Cultists

Chaos cultists are a different kind of threat than other enemies. They are the enemy within. Some cults may slowly scratch and claw at the pillars of society, until society falls in upon itself. Others insinuate themselves into positions of authority, seeking to change policy or subvert society one law at a time. Cultists are the thinking man's enemy. Each cult may have ulterior motives that takes months, years, or perhaps even decades to fulfil. In the meantime, they are ready to manipulate, subvert, and corrupt those in their way. Cultists make excellent adversaries for investigation-based adventures, where the goals of the cult are slowly revealed over time.

The rank and file followers of a Chaos cult are often zealous and fanatic, willing to risk life and limb to further the goals of their cult. In fact, the death of ordinary cultists are often acceptable losses to the cult leaders, who won't balk at sending low-ranking members to their death to buy time or send a message. A confrontation with a cult leader and the inner circle of cultists can be the culmination of a long, involved investigation into the cult's activities.

Cult Follower ☠☠

The general, rank-and-file members of a cult may come from all walks of life. The temptation for power or knowledge is strong enough to lure a variety of different types of people. Most cult followers, or "Brethren", as they refer to one another, are slowly indoctrinated into the ways of the cult by seemingly innocuous or innocent rituals and celebrations, then are increasingly exposed to more nefarious rites and secrets. The most zealous and faithful cult followers may earn their patron power's stigmata and eventually become a cult mutant, while the most charismatic or conniving may one day rise to the rank of cult leader.

Cult Mutant ☠☠☠

The Ruinous Powers may gift their followers with special blessings or marks to show their favour. Often, the frail body of a mortal cannot control the power of such blessings, and the body corrupts and mutates in response to these dark gifts. Followers who have been especially favoured by the Dark Gods or infused with Chaos bear a variety of bizarre, and often hideous, mutations –tentacles, weeping sores, eyes or orifices growing in unnatural places, and all manner of disturbing aberrations. No longer able to operate openly in public, these mutants often work behind the scenes, or lend strength and ferocity to more violent or confrontational acts performed by the cult.

Unwholesome Mutations: Cult Mutants cause Fear 1.

Cult Leader ☠☠☠

Within each cult rises a member of unmatched zeal, towering charisma, or unwavering loyalty to his dark god. These individuals use their power and influence to advance the cult's goals and bid its followers to perform various duties. Some cult leaders exhibit burgeoning magical powers, allowing them to channel their dark gifts into sorcerous manifestations of Chaos. These dangerous individuals are known as Magisters. While most cult leaders are ultimately mere mortals, they make for formidable enemies when confronted alongside the followers and mutants under their sway.

Venomous Lies: Cult leaders have Guile and Intimidate trained.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
CULT FOLLOWER	3(3)	3(1)	3 (0)	3	3 ■	3	2/2/1	8	C1
CULT MUTANT	3 □ (3)	4 □ (2)	3 (1)	3	3	2	4/2/1	14	R1
CULT LEADER	3(4)	4 ■ (1)	3 (1)	4 ■	4	4 ■	3/6/3	12	R1

SLAY THE UNBELIEVER
Basic, Cultist
0

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Cultists
Engaged with target

Special: If the attacker is within close range of at least three other cultists, ignore the difficulty modifier

Effect: The Cultists' blind zeal compels them to lash out violently, cursing those who oppose them

⚔ The target is struck for normal damage

⚔⚔⚔ The target is struck for +2 damage

⚅⚅ The target suffers the Ill-Fortuned condition for 2 rounds

☠ The attacker suffers 1 wound

REVEL IN CORRUPTION
Cultist, Ruinous Power
3

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Cult Mutant
Engaged with target

Special: If the target is critically wounded, reduce the difficulty modifier to ■. If the Cult Mutant is critically wounded, the attack gains ☐

Effect: The Cult Mutant is driven to a terrifying frenzy by the power of his foul god

⚔ The target is struck for normal damage, and suffers 1 fatigue

⚔⚔⚔ The attack inflicts normal damage, and the target suffers fatigue and stress equal to the number of critical wounds he is currently suffering

⚅ ⚅ The attack gains Fear 2

☠ The target may immediately perform a manoeuvre after the attacker completes this action

✵ The target may immediately retaliate with a *Basic Melee Attack* after the attacker completes this action

PROFANE RITES
Cultist
2

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Cult Follower, Cult Leader
Engaged with target

Special: If the attacker is within close range of at least three other cultists, reduce the difficulty modifier to ■

Effect: The attacker infuses his assault with the power granted by his abhorrent faith

⚔ The attack inflicts critical damage

⚔⚔⚔ As above, and the target is afflicted by an insanity with the *Chaos* or *Trauma* trait until the end of the current act

⚅⚅ The attack gains Pierce 2

☠ The attacker suffers 1 wound

✵ All cultists in close range (including the attacker) suffer 1 wound

BLASPHEMOUS LITANY
Cultist, Ruinous Power
2

GUILE (FEL) VS. TARGET DISCIPLINE (WP)

Used By: Cult Leader
Target within medium range

Special: If the cult leader is within close range of at least three other cultists, reduce the difficulty modifier to ■

Effect: The cult leader's chanting corrupts the target's flesh!

⚔ One random normal wound affecting the target becomes a critical wound

⚔⚔ As above, and the target immediately suffers stress equal to the severity of the critical wound

⚅ ⚅ The action affects one additional target within close range of the cult leader

☠ The attacker suffers 1 wound

⚒ The attack has Terror 2

✵ All cultists in close range (including the attacker) suffer 1 wound

Daemons

The daemons of Chaos are unnatural creatures, manifestations of their cruel gods' whims formed from pure magical, volatile energy. Daemons epitomise mortal emotions and desires torn from the most violent and decadent dreams, and their physical shapes are literally nightmares given form. They exist in a realm beyond that in which the mortals live, a parallel reality of eternal, churning Chaos that bends to the will of the Ruinous Powers. It is an impossible realm in which the daemons dwell, an antithesis to reality and order, where they endlessly plot and scheme to bring about the downfall of the mortal realms at the behest of their infernal masters.

An extension of its master's will, each daemon shares similar traits and characteristics with the Chaos god that created it. Daemons of Khorne eternally thirst for open battle and violent combat, whilst those of Slaanesh prefer to entrance and enslave, breaking the will of their victim before claiming their soul. The pestilent daemons of Nurgle seek the corruption of mortal flesh through plague and disease, while the treacherous daemons of Tzeentch wallow in the glory of eternal change and untamed magic. Regardless of their individual methods, daemons of Chaos share one common goal – ruination of the physical world.

Using Daemons

Evil and manipulative to an extreme, the daemons of Chaos exist to kill and corrupt. Even the most humble daemonic imps are capable of a violent savagery that belies their diminutive size. A daemon's quasi-immaterial nature grants it an unnatural resistance to physical attack, though conversely magical weapons and sorcery can more readily penetrate this defence. They hatefully and fearlessly fight against impossible odds, for although their corporeal bodies may be killed, daemons are effectively immortal – should their flesh be destroyed, their essence is merely banished from the mortal plane. A banished daemon may return centuries later to seek revenge against the descendants of those that slew it.

Daemons constantly strive to find ways to break through the immaterial boundaries into the physical world, where they wreak as much damage and harm to as many people as possible until forced, back to their own realm. Unless magically sustained, the energies that form and nourish a daemon eventually weaken and disperse. The ways that a daemon can be drawn or summoned to the mortal world are many. Possession is a common method (either intentional or otherwise), as is the summoning of a daemon at the climax of a dark ritual, popular amongst Chaos cultists seeking their patron daemon's power or advice. Summoning a daemon is not without its risks, as no daemonic entity gives anything freely, and it will lie to and betray those that summon it at every opportunity.

Imp ☠

The smallest and most devious daemons come in myriad forms, from the chuckling and seemingly playful nurglings, to the magical creatures known as familiars.

Barely reaching a man's knee in height, nurglings can be found wherever plague and pestilence spread, be they scurrying between the marching feet of a legion of lesser daemons of Nurgle, or spewing forth from the diseased guts of an unfortunate victim struck down by one of the Plague Lord's vile diseases. These vile, gibbering daemons are small and covered in pus and weeping sores. Familiars are tiny, spiteful daemonic entities, usually called forth and bound by a powerful sorcerer to serve and aid him. They can take almost any form, be it a miniature replica of its mortal master, a misshapen animal, or perhaps a small armoured bodyguard.

Flesh Hound ☠☠☠☠☠

Huge, wolfish daemons of Khorne, flesh hounds are the implacable hunters of the Blood God's enemies, with teeth the size of daggers and claws that can tear through armour like paper. Savage and cunning, these terrifying beasts are nimble, yet incredibly powerful, each creature able to viciously tear apart hapless victims in the blink of an eye. Their blood-hued flesh is covered in hard scales and matted fur, and each beast has a brass collar fused to its neck, forged from Khorne's very rage. Often summoned and sent forth in packs, flesh hounds tirelessly hunt their prey, instinctively tracking them across any terrain until they make their kill.

Horrific Fiend: Flesh hounds have Terror 1.

Fury ☠☠

Furies are the harbingers and messengers of the Chaos gods. They are incredibly fast, swooping amongst their enemies on leathery wings like shadowy, daemonic gargoyles. They are as large as a man, and their daemonic nature enables them to overwhelm most enemies of their size. They are cowardly creatures at heart, however, and lack the steely hatred and determination of other daemons. A determined defence is often enough to drive these creatures away long enough to make an escape.

Flight: A fury does not need to perform a manoeuvre to disengage from opponents before moving. It can move away from engaged opponents as if it were not engaged with them, unless they also can fly.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Imps	2(2)	3■(2)	4■(2)	3■	3	3	2/5/1	7	C1
Flesh Hounds	6(5)	5(3)	2(1)	2	4■	1	6/0/2	16	R2
Furies	3■(3)	4(1)	4(1)	3	2	2	3/3/1	12	C1

Chaos Incarnate 3
Daemonic, Ruinous Power
Discipline (WP) check
Used By: Daemons

Effect: The Chaotic nature of the daemons begins to warp reality around it, creating panic in nearby targets, making the daemon more difficult to oppose

⚔ While this action is recharging, all enemies engaged with the daemon add ■ to their skill checks

⚔⚔ While this action is recharging, all enemies within close range of the daemon add ■ to their skill checks

⚔⚔⚔ While this action is recharging, all enemies within close range of the daemon add ■ ■ to their skill checks

☯☯ Add 1 additional recharge token

✿ The daemon and all targets engaged with it suffer the Weakened condition while this action is recharging

Strafing Talon Strike 3
Daemonic
Weapon Skill (St) vs. Target Defence
Used By: Furies
Not engaged with target, target within close range

Special: The fury must perform a manoeuvre to initiate this attack. Then, if the attack is successful, the fury may perform a free manoeuvre

Effect: The fury swoops down upon the target, tearing at it with its vicious claws

⚔ The attack inflicts normal damage, and the target suffers 1 fatigue

⚔⚔ The attack inflicts normal damage, and the target suffers fatigue and stress equal to the number of critical wounds he is currently suffering from

☯☯ The target suffers from the Cowed condition for 2 rounds

✿ The fury suffers 1 critical wound

Swarm of Whispers 3
Daemonic, Ruinous Power
Guile (Fel) vs. Discipline (WP)
Used By: Imp
Target within close range

Effect: The imp fills the target's thoughts with doubts and fear

⚔ The target suffers the Perplexed condition while this action is recharging

⚔⚔ As above and the target suffers 1 stress for each Imp within close range

☯☯ The target suffers 1 temporary insanity with the *Supernatural* or *Chaos* trait

☠ The imp suffers the Perplexed condition while this action is recharging

✿ The imp suffers 1 wound

Go for the Throat 2
Daemonic
Weapon Skill (St) vs. Target Defence
Used By: Flesh Hounds
Engaged with target

Special: If the target is critically wounded, the flesh hound adds □ to its dice pool equal to the highest severity rating among the target's critical wounds

Effect: The fearsome flesh hound rips and tears at its target, frenzied by the imminent carnage

⚔ The attack inflicts critical damage

⚔⚔ As above, and the target immediately suffers stress equal to the severity of the critical wound

☯ The target suffers the Overwhelmed condition for 2 rounds

☯☯ +2 damage

☠ The attacker suffers 1 wound

✿ The attacker suffers 1 critical wound

Giants & Trolls

Few sights are more terrifying than a lumbering, gigantic behemoth wading through walls of stabbing blades as nonchalantly as if they were rows of corn. Able to pull a grown man apart like a piece of bread, and fully capable of eating a hapless victim whole, these foes are fearsome, and extremely dangerous.

Such gigantic creatures fear little, and take no care to hide their lair from prying eyes, almost encouraging the brave and foolish to seek an early grave in the darkness within. They are notoriously clumsy and stupid however, and it is more often than not a warrior's cunning than skill-at-arms that will see him through an encounter with such a creature. Most commonly found in the aptly named Troll Country to the north of Kislev, or roaming the mountain ranges of the Old World, no place is truly safe from these creatures.

Using Giants and Trolls

Little more than barbaric creatures, giants and trolls rarely enjoy anything but the most basic living conditions. If anything, they furnish their dwellings with the half-eaten bones and rusting equipment of hapless victims. Giants prefer rugged highlands, and stone trolls lurk in dark, mountainside caves. Both hunt wildlife, livestock, or wandering adventurers for food. River trolls usually dwell in rank bogs and swamps, but at times seek shelter beneath a bridge, attacking those that seek to cross their domain.

The first signs that one of these fell creatures has made its lair nearby are usually reports from hysterical locals, or perhaps rumours that livestock has gone missing. As these reports begin to increase in number and regularity, the local magistrates must do what they can to deal with these monsters. To hunt such creatures is a dangerous task at the best of times, so a local lord or burgomeister may resort to hiring adventurers to do his dirty work.

Both giants and trolls are usually encountered alone, but can be found in larger numbers accompanying tribes of greenskins or armies of the dark gods on the warpath. Giants and trolls that march with the armies of Chaos often show signs of mutation, either as a direct result of their unholy union with the powers of Chaos, or as a sign of a life spent in the Chaos Wastes in the north.

River Troll ☠☠☠☠☠

These foul creatures tower over even the largest greenskin warrior. Grotesquely humanoid in shape, river trolls are hunched over on crooked spines, their long arms ending in huge, viciously clawed hands. The slimy, wet film that covers a river troll's skin makes it difficult to injure, as incoming blades slide away instead of finding purchase. Moreover, river trolls are able to regenerate their wounds quickly, unless the damage is from fire, which sears their flesh before it can re-knit. They often wield tree trunks as clubs, but also use their highly acidic stomach acid as a weapon. They are capable of vomiting forth the foul substance, which dissolves the armour, flesh, and bone of anyone it splashes over. The river troll's greatest weakness is its sheer stupidity – it is not smart enough to take advantage of its incredible strength and toughness to full effect, and clever adventurers can use their wits to survive an encounter.

Regeneration: Recover 1 normal wound at the end of each round. Regeneration does not work on wounds inflicted by fire.

Stone Troll ☠☠☠☠☠

Stone trolls share many of the physical traits of their river troll cousins, including general shape and size. Stone trolls also have the ability to shower their victims in deadly stomach acid and possess the same astounding ability to regenerate damage. Stone trolls are named after the rock-hard texture and resilience of their hide. Weapons have been known to break upon striking the granite-hard surface of a stone troll's skin, which also provides excellent protection against the effects of hostile magic. Despite their uncanny natural defences, stone trolls are just as susceptible to fire as river trolls, and those that encounter such a creature would do well to remember this. Stone trolls are as notoriously dim as their river troll cousins.

Magic Resistance: *Spell* actions targeting a stone troll gain ◆

Regeneration: As river troll, above.

Giant ☠☠☠☠☠☠

Giants are staggeringly enormous creatures. The greatest giants can devastate entire regiments with but a single sweep of their weapons. Giants are humanoid, but are so tall that they can see over the rooftops of most buildings and have a fearsome reach during combat. Giants tend to have huge, bulky bodies, with legs that are battered and scarred from years of fighting enemies much smaller than them. They can effortlessly wield large tree limbs as massive clubs, sometimes studded with sword or axe blades.

Long Reach: A giant can use *Melee Attack* actions against targets within close range, without being engaged with them.

Watch Out! After a giant is defeated, all characters engaged with it must roll one ◼. Any character rolling a ✗ is crushed by the giant as it falls to the ground, and suffers 1 wound. Characters rolling a �☠ are crushed more severely, suffering a critical wound.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
River Troll	7 ☐ (5)	6(1)	2(1)	1	4	1	5/0/2	19	R1
Stone Troll	7 ☐ (5)	6(3)	2(1)	1	3	1	5/0/2	18	R1
Giant	8 ☐ (6)	7(1)	3(1)	2	3	2	5/1/2	22	C2

DEVASTATING SWING
Basic, Monstrous
④

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Giants, Trolls
Engaged with target, or within close range if melee weapon equipped

Special: Even if the attack fails, all enemies engaged with the attacker suffer 1 fatigue

Effect: The towering creature takes a wide swing at its opponents, flattening its target and causing others to scatter

⚔ The attack inflicts normal damage

⚔⚔⚔ The attack inflicts critical damage

☼☼ The target suffers from the Staggered condition for 2 rounds

⮌ All characters engaged with the target suffer 1 fatigue

✵ The attacker loses his weapon, throwing it a close distance away from himself

REND THE FLESH
Monstrous
②

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: River Troll, Stone Troll
Engaged with target

Effect: The troll rakes its terrible claws across the flesh of its intended victim

⚔ The target suffers 1 fatigue

⚔⚔ The attack inflicts normal damage, and the target suffers two fatigue

☼☼ The target suffers 1 fatigue

⮌ The troll recovers 1 wound

☠ The troll suffers 1 wound

✵ The target may immediately retaliate with a *Basic Melee Attack* after the attacker completes this action

VOMIT
Monstrous
③

RESILIENCE (TO) VS. TARGET DEFENCE

Used By: River Troll, Stone Troll
Target within close range

Effect: The vile creature belches a sizzling stream of potent stomach acid at its unfortunate target

⚔ The attack inflicts critical damage

⚔⚔ As above, and the target must succeed at an **Average (2d) Discipline check** or immediately suffer a temporary insanity with the *Chaos* or *Trauma* trait

☼ +1 damage

☼☼ The troll recovers 1 wound

⮌ A second target within close range of the main target is also affected

☠ The troll suffers 1 wound

✵ The troll suffers 1 wound. Place 2 additional recharge tokens on this action

FLYING DEBRIS
Monstrous
②

BALLISTIC SKILL (AG) VS. TARGET DEFENCE

Used By: Giants
Target within long range, heavy stones or debris to hurl

Effect: The giant hurls some enormous chunk of wood, stone, or metal through the air, crushing whatever it strikes

⚔ The attack inflicts normal damage, using the giant's Strength (instead of Agility) to calculate damage

⚔⚔ As above, and also strikes a secondary target within close range of the primary target

☼ +1 damage to all targets

☼☼ All targets suffer the Staggered condition for 2 rounds

⮌ Another target within close range of the primary target is struck

☠ The attacker suffers 1 wound

✵ All targeted characters may immediately remove one recharge token from each of their *Active Defence* action cards, even if this attack fails

Greenskins

The greenskins have been plaguing the lands of men since long before the time that Imperial records began, and have continued to be one of mankind's most bitter enemies throughout history. They are brutal savages who can neither be bargained nor reasoned with, and who never show mercy or restraint, even to their own kind.

Greenskins are humanoid in shape. Their tough skin has an unusual waxy texture that varies in shade from the pale green of the smaller snotlings, to the dark shade of green of the enormous black orcs. Most greenskins are bald, though some have greasy strands of black hair clinging to their scalp. They have vicious, ugly faces with mouths full of wickedly sharp teeth. Their ears are large and pointed, and their fingers end in long claws. The ruthless nature of greenskins inevitably means that the biggest and strongest of their kind own the best armour and equipment, often taken by force from weaker rivals.

Greenskins live to fight. It is this endless lust for battle that is perhaps their only weakness, as neighbouring tribes expend much of their strength waging war against each other, unless a dominant leader, called a warboss, arises to unite them. The gathering of greenskins for war is known as a Waaagh! During such times, greenskins are at their most dangerous, congregating in ever growing numbers as more tribes flock to the warboss's banner.

Greenskin tribes can be comprised entirely of warlike orcs or of sneaky goblins, but usually consist of a mix of the two. Wherever their larger cousins can be found, so too can the diminutive snotlings, always on the lookout for a useful piece of scrap to scavenge. Their nomadic nature and overwhelming desire to seek fresh conquests means that greenskins rarely dwell in one location for long, so nowhere is truly safe from them.

Using Greenskins

When not scrapping amongst themselves, greenskin tribes raid nearby settlements, ambush merchant caravans that stray too close to their territory, or attack strongholds that guard the Empire's borders. They care little for the repercussions of their actions, so hardly ever bother to hide their trail. Greenskins can be fierce and savage, but goblins and snotlings in particular are quickly frightened and likely to flee when the tide turns. Orcs are brutal, direct, and relish smashing foes in combat. While goblins are cunning, snotlings and orcs are notoriously dense.

Snotlings ☠

The smallest and weakest of the greenskins, snotlings barely reach a couple of feet in height. Frail in comparison to other greenskins, snotlings are no less vicious, and can overwhelm an unprepared enemy with sheer numbers, biting and scratching or stabbing with improvised weapons such as sharpened sticks. They wear only filthy loincloths. Snotlings are usually found in large numbers, bossed around and bullied by the larger orcs and goblins. They are stupid creatures, even by greenskin standards, but have an animalistic cunning, and their instinctive curiosity often gets the better of them. They love to steal scraps of equipment and hoard them in their dens.

Skittish: If greenskins do not outnumber enemies in an engagement, snotlings gain ■ to all actions.

Goblins ☠☠

Goblins are scrawny creatures, standing between three to four feet high. They have large, pointed ears and noses, and long, slender fingers perfectly adapted to pilfering what does not belong to them. Behind their cruel eyes and mocking toothy grins lies a malevolent spirit and ruthless desire for self-preservation that feeds their selfish and backstabbing nature. Goblins rely on their keen cunning to survive. Like all greenskins, they are not renowned for their intellect, but their wits far outstrip those of the orcs. Goblins are cowardly creatures, and will run away from enemies they do not outnumber. Even then, they would far sooner shoot their foe from a distance, preferably from behind! They wear little armour, often looted scraps, though many carry a crude wooden shield to hide behind. Their preferred weapons are short bows and spears – anything with a long reach. Goblins are rarely found alone, preferring safety in numbers.

Skittish: If greenskins do not outnumber enemies in an engagement, goblins gain ■ to all actions.

Orcs ☠☠☠

The biggest and meanest of the greenskins, orcs are natural born warriors. They vary in size: the smallest are no larger than a man, whilst the largest black orcs nearly rival the size and bulk of an ogre. Orcs have hulking bodies, far broader than that of a human's, with long, heavily muscled arms, and they walk with an ape-like stoop. Many orcs wield massive weapons called choppas that can split an enemy in half. Some wear battered helmets or scraps of armour cobbled together from pieces pillaged from enemy corpses, or use crude shields decorated with the body parts of those they have slain. Orcs congregate in large mobs of "da boyz". Rival groups of boyz are bitterly antagonistic, and brawls frequently erupt. When not fighting the enemy or each other, orcs boss around and beat up their smaller cousins for entertainment.

Stomp Da' Stunties: Orcs hate dwarfs and gain □ on all *Melee Attacks* made against dwarf targets.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Snotling	2(3)	2(0)	4■(1)	3	2	3	2/2/0	5	C1
Goblin	3(4)	3(1)	4 (0)	3□	2	3	2/4/1	9	C1
Orc	5■(5)	5■(2)	3 (1)	2	3■	2	6/1/2	14	R2

CHOP!
Basic, Greenskin
0

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Greenskins
Engaged with target

Special: If greenskins outnumber other opponents in the engagement, ignore this attack's difficulty modifier

Effect: The basic greenskin attack, the creature strikes with its weapon at an enemy

⚔ The attack inflicts normal damage

⚔⚔⚔ The attack inflicts +1 damage, and the target suffers 1 fatigue

⚒⚒ +1 critical

☠ The attacker suffers 1 wound

✷ The attacker suffers 1 wound

SWARM 'EM!
Greenskin
3

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Snotlings, Goblins
Multiple Greenskins must be engaged with the target

Special: The greenskin suffering from the fewest wounds makes the attack. Every other goblin in the engagement contributes 🟨 to the check. Every other snotling in the engagement contributes ⬜ to the check

⚔ The target is struck for normal damage, +1 damage for every three Greenskins in the engagement

⚔⚔⚔ The target is struck for critical damage, +1 damage for every two greenskins in the engagement

⚒ ⚒ +1 damage for every three greenskins in the engagement

☠ The target may remove 1 recharge token from any of his currently recharging cards

✷ All snotlings and goblins in the engagement suffer 1 wound

CRUSH 'EM GOOD!
Greenskin
4

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Goblin, Orc
Engaged with target

Effect: The greenskin strikes furiously at the target, attempting to crush it with one powerful blow

⚔ The target is struck for +2 damage

⚔⚔⚔ The target is struck for +4 damage, and the attacker cannot use any *Active Defences* until its next turn

⚒ +2 damage, and the attacker suffers 1 wound

☠ The attacker suffers 1 wound

✷ All snotlings and goblins in the engagement suffer 1 wound

DA' BIG SMASH!
Greenskin
3

WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Orcs
Engaged with target

Special: The GM may choose to automatically kill any number of snotlings or goblins in the current engagement as the orc hacks indiscriminately about it. For each goblin killed, reduce the difficulty modifier by ◆. For each snotling killed, add ⬜ to the attack check

Effect: The brutish orc carves through the engagement, heedless of friend or foe.

⚔ The attack inflicts +2 damage, +1 critical

⚔⚔ As above, +1 damage for each goblin killed to empower this attack

⚔⚔⚔ As above, +1 damage for each goblin or snotling killed to empower this attack

⚒ ⚒ The attack has a rating of Fear 2

☠ The attacker suffers 1 wound

✷ All greenskins in the engagement suffer 1 wound

Skaven

The skaven, cunning bipedal rat creatures of Chaos, are a treacherous race of cowards and backstabbers. It is testament to their vile nature that these ignoble traits are held in such high esteem by them. The ratmen most likely to gain status are those more cunning and ruthless than their rivals, bribing, intimidating, and even assassinating any who stand in the way of their rise to power. It is this culture of shameless treachery that breeds a decidedly paranoid species – skaven never trust anyone or anything, least of all their closest allies.

The skaven are extraordinarily skilled burrowers, whose global under-empire spreads like a cancer beneath the cities of the hated surface-dwellers. Their network of subterranean tunnels spans every continent, beneath land, sea, and mountain. The nations above them continue their lives as normal, largely oblivious to the threat beneath their feet. Indeed, hardly anyone in the Empire believes that the skaven actually exist, and fewer still are aware of the extent of infiltration that they have achieved. Dwarfs and elves know of their existence, but Empire folk often scoff at their claims.

Skaven society is divided into several different clans, which compete fiercely with each other for honour and prestige. Ruled from the under-city Skavenblight by the mysterious and enigmatic Council of Thirteen, the skaven bide their time, waiting until the day when they will emerge from their tunnels in an endless, furry tide to conquer the world above.

Using Skaven

Though standing on two legs, few skaven are as tall as a man, but they can be vicious fighters when they need to be. They are not as skilled in battle as many of the other inhabitants of the world, and the quality of their meagre equipment is usually very poor. The real strength of the skaven, however, lies in their speed and agility,

as well as in sheer weight of numbers. Wealthy and powerful clans also have access to packs of rat ogres. These massive beasts are strong enough to tear a horse in half and know little more than an overwhelming desire to kill. Rat ogres are truly terrible to behold.

The skaven are masters of cunning and stealth. They are active from the centre of Altdorf to the cities of distant Cathay. Under orders from their masters, or perhaps hired at great cost by a rival clan, gutter runners of Clan Eshin use their skills of infiltration to commit espionage or kill the enemies of the skaven (or to assassinate rival skaven). The mere presence of these specialised ratmen hints at increasing skaven activities in the area, as few clans can afford their exorbitant hiring fees and would not beholden themselves to the feared masters of Clan Eshin without good cause.

Skaven are cowardly creatures by nature, but their dubious bravery soon turns to bravado when they gain a large numerical advantage, which they often do. This confidence can be beaten out of them, however, and the fragile nature of their courage has been the downfall of many a skaven master plan. They rely on cunning and speed, preferring to ambush an enemy and stab him in the back. To this end, skaven make extensive use of short, stabbing weapons, or use spears to keep their enemies at a safe distance. At range, skaven prefer bombarding enemies with sharp stones loosed from simple, leather slings, but sometimes they use throwing stars or knives – or employ fearsome experimental weapons concocted by Clan Skryre.

Clanrats ☠☠

The mainstay of a clan's warriors, clanrats are poorly equipped with crudely manufactured or scavenged weapons and improvised pieces of armour. A lone clanrat is rarely a threat to any but the least experienced opponent. However, in numbers, clanrats swarm over their enemies in a chittering horde, stabbing, biting, and clawing their enemies to a swift and brutal death.

Gutter Runners ☠☠☠

These secretive and highly trained agents of Clan Eshin are masters in the art of stealth and deception. Gutter runners rely on surprise and stealth to kill and survive. Wearing no armour, they are shrouded in large black cloaks that all but conceal them from sight when still. Most gutter runners carry various throwing weapons and long stabbing knives, and their weapons are often coated in deadly poison.

Poison: When a gutter runner inflicts a critical wound, the target suffers fatigue equal to the severity of the critical wound.

Rat Ogres ☠☠☠☠☠

The brainchildren of the master moulders of Hell Pit, rat ogres are hybrid abominations of different creatures, melded and cross-bred to form near unstoppable killing machines. Similar in size to the ogres they are named after, rat ogres tower over their fellow skaven, all muscle, sinew, and blood lust.

The presence of just one of these beasts is often enough to deter even the most ambitious rival to a warlord's power. Combined with their undisputed effectiveness in battle, Clan Moulder's ingenious creations are always in high demand from skaven clans everywhere.

Abomination: Rat ogres cause Terror 2.

Fearsome Claws: Rat ogre *Melee Attacks* have Pierce 2.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Clanrat	3(3)	3(1)	4 ■(0)	3	3	3	2/3/1	9	C1
Gutter Runner	3(4)	3(2)	5 □(2)	3 □	3	3	2/4/2	10	C2
Rat Ogre	7(5)	6(2)	2 (1)	2	4	1	8/0/1	18	R3

CHEAP SHOT
Basic, Skaven
0

WEAPON SKILL (ST) vs. TARGET DEFENCE

Used By: Skaven
Engaged with target

Special: Add 1 additional recharge token to any *Active Defence* used against this action

Effect: The basic Skaven attack, the creature exploits its opponent's weak points

⚔ The target suffers 1 fatigue

⚔⚔ The attack inflicts normal damage, and the target suffers 1 fatigue

⚒⚒ The target suffers the Exposed condition for 2 rounds

☠☠ The attacker suffers 1 wound

✵ The target may immediately retaliate with a *Basic Melee Attack* after the attacker completes this action

QUICK-QUICK, KILL-KILL!
Skaven
3

BALLISTIC SKILL (AG) vs. TARGET DEFENCE

Used By: Gutter Runner
Ranged weapon equipped, target within close range

Special: Add ■ to this attack for each opponent engaged with the attacker

Effect: The sneaky gutter runner unleashes a quick ranged attack, hoping to catch its target off-guard

⚔ The attack inflicts normal damage

⚔⚔ As above, and the GM may add 1 recharge token to any one of the target's actions

⚒ The attacker may immediately perform a manoeuvre after this action is completed

☠☠ The target may immediately perform a manoeuvre after the attacker completes this action

⤵ The attacker may immediately make a *Basic Ranged Attack* after this action is completed

THE OVERWHELMING HORDE
Skaven
3

ATHLETICS (ST) vs. TARGET DEFENCE

Used By: Clanrat, Gutter Runner
Engaged with target

Special: If the attacker is within close range of at least three other skaven, reduce the difficulty modifier to ■

Effect: A tide of verminkind seek to overrun the intended victim

⚔ The attack inflicts normal damage

⚔⚔ As above, and the target suffers 1 fatigue for each skaven engaged with the target

⚒ The target suffers 1 stress

☠☠ All engaged skaven suffer the Exposed condition for 2 rounds

✵ Move the topmost skaven initiative counter down one space on the initiative track

BONERIPPER
Skaven
4

WEAPON SKILL (ST) vs. TARGET DEFENCE

Used By: Rat Ogre
Engaged with target

Special: If the attacker is within close range of at least three other skaven, reduce the difficulty modifier to ■

Effect: The rat ogre puts all of its strength into a single, bone-rattling strike

⚔ The attack automatically inflicts 1 critical wound

⚔⚔ As above, and the target suffers a number of normal wounds equal to the critical wound's severity

⚒ The target is knocked prone and suffers 1 fatigue

☠ The rat ogre suffers 1 wound

⤵ The rat ogre flies into a frenzy! While this action is recharging, its Strength is increased by 1

Undead

Ever since the time of Nagash, the first and greatest necromancer who unlocked the secrets of life and death thousands of years ago in the ancient realm of Nehekhara, the dead have risen from their graves at the behest of evil sorcerers schooled in the arts of necromancy or by other dark means. Whole cemeteries might be emptied, their former occupants returned to grim un-life as they march to do their master's bidding. Terrifying and implacable foes, the undead need no rest or sleep, and never tire in combat, relentlessly attacking their enemies again and again until all fall before them.

In the twisted land of Sylvania, formerly a province of the Empire, the vampires of the von Carstein bloodline have held sway over the local population, both the living and the dead, for generations. This haunted realm is by no means the only one of its kind, however, as vampires and wandering necromancers have spread throughout the lands, binding the dead to their will with dark magic.

Using the Undead

The stench of rotten flesh, the sound of bone clanking against rusted armour, the wordless moans of the damned – all are tell-tale signs that the dead no longer rest easy in their graves. Utterly devoid of fear and emotion, undead abominations instinctively follow the commands of their necromantic masters without question. Silently obeying unspoken commands, ranks of zombies and skeletons shuffle forward, clawing and stabbing at their living adversaries until all join them in eternal undeath. It is this inexorable, untiring pursuit of the living that often breaks the morale of those who fight the undead – witnessing a recently slain comrade slowly rising to his feet and mercilessly attacking his former friends is enough to make even the bravest of men run away.

Though the risen dead have no true intelligence to speak of, it appears they can distinguish friend from foe and living from dead without direct control from their master. They attack any enemy they encounter without warning or mercy. It is this instinctive aggression and the lack of need for rest or sustenance of any kind that makes the undead particularly effective as guardians. It is virtually guaranteed that a necromancer's lair or vampire's crypt will be well guarded by these unliving horrors at all times. The undead can also be encountered attacking small settlements, rising from the graveyards to kill villagers in order to bolster their master's army.

It is quite possible that the residue of dark magic in some forsaken ruin or perhaps a hidden source of warpstone could provide the unholy power to reanimate the dead within a limited range. The undead are often bound to such magicks, and these mindless creatures will haunt these areas, unable to stray too far from the source of power that brought them back from death. Uncontrolled by the will of a necromancer or vampire, these creatures lack the guiding intelligence and replenishing magic that can make the undead so dangerous, but they should never be underestimated.

Special Undead Rules

Fear of Undeath: Unless noted otherwise, undead cause Fear 1. This becomes Fear 2 if the undead outnumber their foes.

Skeletons ☠☠

Skeletons are the dead remnants of long-forgotten battles, buried in mass graves or simply left to rot in ages past. Arisen once more, they seem to maintain fragmented memories of war and death, and march forward still carrying the rusted weapons and battered armour that once served them in life. Despite having no flesh or organs to pierce, a skeleton's bones are bound together by necromantic magic, and this flow can be disrupted and ultimately broken by an arrow or blade, but it can conversely be repaired by the same magic again and again, making them inexorable foes.

All Bones: Skeletons do not suffer critical wounds. Any critical wounds inflicted are treated as normal wounds.

Crypt Ghouls ☠☠☠

Crypt ghouls are deathly pale, hunched, cannibalistic humanoids that scuttle around on their hands and feet. Named after the crypts they so often raid, the priests of Morr are kept forever busy sanctifying the graves of the dead to ward off these vile creatures.

Crypt ghouls are addicted to the rotting flesh of bodies that they exhume from graves or tombs, but also crave the warm flesh of the living. Their filthy claws and teeth are so encrusted with decaying matter that injuries inflicted by a ghoul can become badly infected and potentially fatal.

Zombies ☠☠

Mindless corpses still wearing the tattered and bloodstained clothing of their previous lives, zombies are perhaps the most disturbing minions of the undead. They can sometimes recognise friends, family, or neighbours, but are oblivious to past relationships, biting and clawing at those they once held dear. Some zombies carry rudimentary weapons, usually associated with their past livelihood: a dead blacksmith may carry a hammer; a rotting farmer may wield a pitchfork. They can be just as dangerous unarmed, mindlessly gorging on the flesh and innards of their dying victims. The stench of rot and decay accompanies zombies wherever they go, adding to the disturbing nature of these unnatural fiends.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Skeleton	3(4)	3(1)	3(1)	1	3	1	5/0/2	8	**C1**
Crypt Ghoul	4☐(4)	4(2)	3☐(1)	3	3☐	1	5/0/2	13	**R1**
Zombie	4(4)	4(0)	2(0)	1	3	1	5/1/2	10	**C2**

No Escape, No Hope ③
Basic, Ongoing, Undead
WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Undead
Engaged with target

Special: If the attack is successful, the target does not gain a free manoeuvre on its turn for as long as this action is recharging

Effect: The undead creature places an unyielding grip upon its target

⚔ The target suffers 1 stress and 1 fatigue

⚔⚔⚔ The target suffers 1 additional stress and 1 additional fatigue for each undead engaged with him

⚒ The target suffers the Rattled condition for 2 rounds

⚒ ⚒ Add 1 additional recharge token to this action

☠ ☠ The attacker suffers 1 wound

✦ The target may immediately retaliate with a *Basic Melee Attack* after the attacker completes this action

...Braaaaaains! ③
Undead
WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Zombies
Engaged with target

Effect: The zombie bites its target, driven to mindlessly feast on its flesh

⚔ The attack inflicts critical damage

⚔⚔ The attack inflicts +2 damage, critical damage

⚒ The target suffers 2 stress

☠☠ The target may immediately disengage from the attacker as a free manoeuvre

✦ The target may immediately retaliate with a *Basic Melee Attack* after the attacker completes this action

A Bone to Pick ⓪
Basic, Ongoing, Undead
WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Skeletons
Engaged with target

Special: If more than one undead is engaged with the target, remove the difficulty modifier from this attack. If undead outnumber opponents in the engagement, add ☐ to the attack

Effect: The skeletal creature lunges at its victim

⚔ The attack inflicts normal damage

⚔⚔⚔ The attack inflicts +2 damage

⚒ The target suffers the Overwhelmed condition for 2 rounds

☠ The target may immediately perform a free manoeuvre after this action is resolved

⮵ The attacker may immediately attempt a *Basic Melee Attack* after completing this action

Seized by Bloodlust ③
Undead
WEAPON SKILL (ST) VS. TARGET DEFENCE

Used By: Crypt Ghoul
Engaged with target

Special: The attacker may convert one additional ◆ characteristic die into a 🔴 reckless die for each critical wound the target is suffering from

Effect: The savage crypt ghoul hungrily seeks to prey upon the target's maimed body

⚔ The attack inflicts normal damage

⚔⚔ As above, and 1 random normal wound affecting the target becomes a critical wound

⚒ +1 damage

⚒ ⚒ ⚒ +1 critical

☠ The attacker suffers 1 wound

☠ ☠ The attacker suffers 1 critical wound

Basic NPCs

The Old World is filled with normal people simply trying to put food on their tables and keep roofs over their heads. For some, this consists of a bowl of gruel in a straw and mud hut and for others, roasted meat in a fine stone hall. These folk are not blessed with specialised training or skills, but when they are pushed or threatened, there is no force in existence that can shape the world like large numbers of ordinary people.

They dwell in humble farms, rustic villages, palatial manors, rain-soaked army camps, and in every corner of large cities. But regardless of whether they are found in a well-appointed inn or in the dark alley behind a gambling den, people share the same tendencies: to stay where they are comfortable and to resist anything that puts their livelihoods at risk.

Using Basic NPCs

While Basic NPCs are almost defined by their lack of specialised training or abilities, this does not mean they are lacking in personality. On the contrary, if the farmer's wife feels she has been betrayed, she may be every bit as vengeful as a daemon. A simple soldier can be as compassionate over a wounded innocent as a priestess of Shallya. Despite their mundane natures, ordinary people are endless in their variety and potential.

Depending on his station in life, a Basic NPC may have access to very little in the way of possessions or he may have access to considerable resources. Note, however, that just because he might have access to weapons or equipment does not mean he is well-versed in the use of those items.

Special Basic NPC Rules

In general, a Basic NPC has no special rules governing his actions. If a particular NPC requires special rules, the GM may consider treating him as an Expert NPC.

Townsfolk ☻

These are the normal citizens who dwell in every tiny hamlet and every sprawling city. They have little in the way of belongings and are typically limited to simple tools such as pitchforks, shovels, and hatchets, or whatever instruments they need for their livelihood.

Among townsfolk there tends to be a sense of community. No matter how kind or cruel an individual may be, each possesses, to some degree, a loyalty to his home. This is often what motivates these NPCs to take action beyond mere self-interest. It is when they feel that their families, homes, or neighbourhoods are at risk that townsfolk typically come together to take action – sometimes as a blind mob seeking retribution, sometimes as a righteous gathering seeking justice.

Nobles ☠

The nobility represents that fortunate privileged few who, by nature of their birth, have been given every opportunity to excel in life. Not everyone born into such circumstances takes advantage of this situation, however. There are some who, despite their title, remain unremarkable in their abilities.

Nobles are more likely to possess equipment of high quality (though a few might only possess their title and little else), and may command a retinue of servants to act upon their slightest whim. Their station in life grants them a degree of authority to wield or abuse as they see fit, within reason, of course - Imperial law can only be bent so much before there are repercussions.

Soldiers ☠☠

These basic NPCS are not elite veterans. They are the poor bloody infantry, who have had a weapon thrust into their hand and been told to guard this spot, watch these prisoners, or kill those enemy soldiers.

More often than not, a basic soldier will do his job, sometimes even to the best of his ability. Disobedience or failure to carry out one's duty often carries severe penalties. They are usually fairly well armed and often do carry a degree of authority. There are plenty of soldiers who are more than willing to abuse their position and indulge in extortion or accept bribes to turn a blind eye to the schemes of those who are willing to pay.

Basic NPC	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Townsfolk	3 (3)	3 (1) ■	3 (0)	3	3 ■	3	4/3/0	10	R1
Noble	3 (3)	3 (1)	3 (0)	3	3 ■	4 ■	3/4/1	13	C2
Soldier	3 (4) ■	3 (2) ■	3 (1)	3	3	3	5/2/1	15	C1

Make a Stand ②
Basic, NPC

Weapon Skill (St) vs. Target Defence

Used By: Basic NPCs
Engaged with target

Special: If the attack is successful, the target suffers 1 fatigue for every 3 Basic NPCs engaged with the target

Effect: The NPCs band together to stand against a common foe

↬ The attack inflicts normal damage

↬↬↬ The attack inflicts normal damage, and the target suffers 1 stress

❂ ❂ The target suffers the Rattled condition for 2 rounds

☠ ☠ The attacker suffers 1 wound

Mob Justice ③
NPC

Weapon Skill (St) vs. Target Defence

Used By: Townsfolk
Engaged with target

Special: If there are more townsfolk in the engagement than enemies, add □ to the attack's dice pool.

Effect: The townsfolk band together to tackle a more formidable opponent

↬ The attack inflicts normal damage

↬↬ The attack inflicts +2 damage, +1 critical

❂ The target suffers the Overwhelmed condition for 2 rounds

☠☠ The attacker suffers 1 wound

✸ All townsfolk in the engagement suffer 1 wound

Do You Know Who I Am? ④
Social, NPC, Ongoing

Charm (Fel)

Used By: Nobles
Target within medium range

Effect: The noble converses with the target, flaunting his station and superior birth

↬ While this card is recharging, the noble gains □ to all Fellowship-based skill checks

↬↬ While this card is recharging, the noble gains □ to all Fellowship-based skill checks

❂ Add 1 recharge token to this action

❂❂ While this card is recharging, the noble benefits from the Invigorated condition

☠ ☠ Remove 1 recharge token from this action

✸ The noble suffers the Cowed condition for 2 rounds

Subdue ③
NPC

Weapon Skill (St) vs. Target Defence

Used By: Soldiers
Engaged with target

Effect: The soldier attempts to overpower a target with a minimum of bloodshed

↬ The attack inflicts –1 damage, and the target suffers from the Overwhelmed condition for 2 rounds

↬↬ As above, and the target suffers one fatigue

❂ ❂ The target suffers the Weakened condition for 2 rounds

⚔ If the target was wielding a weapon, he is disarmed

☠☠ The attacker suffers 1 wound

✸ The attacker is disarmed, dropping his weapon

Expert NPCs

The air of confidence can be felt as soon as they walk into a room. An Expert NPC stands apart from his fellows thanks to his talents and his dedication. Perhaps it is due to natural ability or perhaps it is the result of years of practise, but these individuals are able to achieve feats well beyond the limitations of the ordinary person.

Expert NPCs run the gamut from talented artisans and craftsmen to wizards, priests, and highly trained warriors. Most NPCs who practise one of the careers available to players should be treated as an Expert. It is unlikely such talented individuals will simply be happened upon randomly. More often, they are found in the shop they own, the school in which they teach, or a fortress belonging to them or their employer. Depending on the type of Expert, they may be difficult to find at all.

Using Expert NPCs

Unlike Basic NPCs, Experts have the resources (such as funds, equipment, or connections) to put themselves and their livelihoods at risk if they become so motivated. They are not as likely to be bullied by threats nor as susceptible to bribes. Like Basic NPCs, however, the variety of personalities to be found among Expert NPCs is limitless. If anything, their talents allow them to be even more varied in their temperaments.

Although each Expert NPC is unique, it is highly unusual for one to contribute his talents to a cause without some motivation, which might be simple payment, personal revenge, or religious dictates. That being said, they did not become experts in their fields by not doing what they do best. If the price is right and nothing seems suspicious, Experts will usually take the job before someone less qualified does.

Although being an Expert NPC does not necessarily indicate a degree of wealth, it is almost certain than an Expert will possess high-quality tools to be used when practising his particular area of expertise.

If PCs find themselves at odds with an Expert NPC they will likely find him a considerable challenge with a wealth of resources.

Special Expert NPC Rules

When using Expert NPCs, GMs should feel free to grant them action cards, talents, or other resources as appropriate to the Expert's role in the game.

Priests ☠

These individuals have dedicated their lives to worshipping one of the great gods of the Empire's pantheon. While the exact nature of their religious devotion depends on the god they have chosen to exalt, most priests place the demands of their faith ahead of all other priorities.

While a priest of Shallya may offer services freely to any who have true need, some priests will ask for something in the way of payment or service before rendering aid. The exact nature of such an offering depends on the demands of the priest's particular god.

The Empire takes religious beliefs very seriously, and crossing or attacking a priest is not tolerated.

Wizards ☠ ☠

The abilities possessed by these masters of the arcane make them highly valuable resources. The nature and abilities of wizards vary greatly depending on which Wind of Magic they have chosen to study, but there is often an easily perceptible link between their school of wizardry and their personality.

While in general, wizards who practise the Arcane arts as prescribed by the Colleges of Magic in the Empire are given their due respect (often mixed with fear), a definite bias against magic exists. More extreme witch hunters view any trafficking with the fabric of Chaos as being an accomplice to the Ruinous Powers. This being the case, wizards tend to exercise a little more caution than priests.

Wizards have their own unique motivations that may lend themselves to helping others – or that may not. The price a wizard may ask of someone for assistance can be virtually anything. Those in need may be asked to go on quests, to overcome a challenge, to make a solemn vow, and so on. In a pinch, the exchange of gold is also fairly common.

Specialists ☠

A specialist is an Expert NPC who has mastered a particular art or skill. In the pursuit of every endeavour, there are some people who excel. Even amongst thieves and murderers, there are those who do it so well that they garner a certain degree of respect – or notoriety.

But no matter what manner of person the specialist is, no matter what motivates him to action, no matter what his area of expertise is, it is hard to deny the skill that such a person possesses.

Creature	St	To	Ag	Int	WP	Fel	A/C/E	Wounds	Stance
Wizard	3 (3)	3 (1)	3 (0)	4 ■	4 ■	3	2/4/1	12	R1
Priest	3 (3)	3 (1)	3 (0)	3	4 □	4 □	3/3/1	12	C1
Specialist	3 (3)	3 (1) ■	3 (0)	3 ■	4 ■	3	3/3/2	12	C2

GRACE UNDER PRESSURE — 5
Basic, NPC, Ongoing
DISCIPLINE (WP)

Used By: Expert NPCs
Engaged with target

Special: While this action is recharging, Expert NPCs may remove one misfortune die from one of their own dice pools (before rolling) by removing one recharge token from this action

Effect: The NPC puts aside distractions to focus on his area of expertise

⚔ The action resolves successfully

⚔⚔⚔ As above, and add 1 recharge token to this action

�ળ☊ Add 1 recharge token to this action

☠☠ The NPC suffers 1 stress

BENEDICTION — 3
Basic, Minor, NPC, Rank 0, Ongoing
DISCIPLINE (WP)

Used By: Priest
Engaged with target

Special: After a character within close range declares an action, the NPC may remove 1 recharge token from this action to add one □ fortune die or one ■ misfortune die to that action's dice pool

Effect: The priest offers a quick prayer to his god, beseeching his patron's favour

⚔ The action resolves successfully

⚔⚔ As above, and add 1 recharge token to this action

☊ Add 1 recharge token to this action

☠ Remove 1 recharge token from this action

ARCANE BOLT — 0
Basic, NPC, Petty Magic, Rank 0
SPELLCRAFT (INT) VS. TARGET DEFENCE

Used By: Wizard
Target within medium range

Special: This action gains +1 difficulty if engaged with an enemy

Effect: A glowing bolt of pure magic leaps from the wizard's staff or hand towards the target

⚔ The bolt strikes for 2+Int damage

⚔⚔ The attack inflicts 4+Int damage, and the target suffers 1 stress

☊☊ The target's armour soak value is ignored for this attack

⚒ +1 critical

☠ The attacker suffers 1 wound

☼ The attacker suffers a miscast! Draw a card from the miscast deck and resolve the first line of the card

QUALITY WORK — 4
NPC, Ongoing
VARIES BY TASK

Used By: Specialist
Target within medium range

Special: While this action is recharging, a Specialist NPC may remove one recharge token from this action to re-roll one □ from any check based on his area of expertise. Each die may only be re-rolled once per check

Effect: The specialist shows why he is a master of his chosen craft

⚔ The action resolves successfully

⚔⚔ As above, and the specialist may choose to re-roll one ♦, as well, by removing one recharge token

☊☊ Add 2 recharge tokens to this action

☠ The specialist suffers 1 wound

☼ Remove 1 recharge token from this action

CHAPTER EIGHT
AN EYE FOR AN EYE

This scenario is designed as an introduction to *Warhammer Fantasy Roleplay* for newcomers to the game. The adventure introduces players to the perils of the Reikland and provides novice GMs with all the information they need to run the adventure. If you intend to participate in this adventure as a player **DO NOT READ ANY FURTHER**. The following information is for the GM's eyes only.

BACKGROUND

The player characters are employed by a worried noble , Lord Rickard Aschaffenberg, to look into a strange malaise that is affecting his manor's staff. By investigating the manor house, the PCs uncover clues hinting that a vile Chaos cult has infiltrated the manor. Can the PCs reveal the villains in time to prevent them from enacting a terrible ritual that will summon a daemon? The presence of worshippers of Chaos provides plenty of opportunities for combat, though clever players can bypass some of the dangers they face through careful investigation.

The scenario is set in Grunewald Lodge, a modest fortified manor in the Reikland that marks the northern extent of the lands belonging to the noble von Bruner family. Grunewald Lodge lies in the Reikwald Forest, near the foothills of the Grey Mountains. It is several miles from the closest village and at least a day's journey from

the nearest town of any notable size. There are many such fortified manors in the Empire, making it easy for the GM to change the exact location with a few changes to names and other details.

RUNNING THE ADVENTURE

This adventure's plot is relatively open-ended. The PCs have the freedom to explore Grunewald Lodge and investigate its inhabitants. Gathering clues will be important if they are to expose the Chaos cult and foil the daemon summoning. As the GM, it is important to familiarise yourself with the layout of the manor and with the NPCs. At the end of this scenario, you will find a useful NPC Quick Reference table, on page 96.

The adventure takes place over three chapters:

CHAPTER 1: WELCOME TO GRUNEWALD

The adventurers make their way to Grunewald Lodge in the company of Lord Aschaffenberg's servant Vern Hendrick. As they arrive, the party is ambushed by beastmen and must turn back the assault to allow the staff of Grunewald to open the gate and allow them entry.

Chapter 2: Investigation

The PCs explore Grunewald Lodge to learn more about the strange goings on. This investigation may involve observing and interacting with the manor staff as they go about their daily business. Many members of the staff will not appreciate this, as they are either trying to do their jobs under difficult circumstances or are members of a forbidden Chaos cult who do not wish to be discovered.

The PCs have arrived just in time – while they undertake their investigations, the Chaos cult is in the process of enacting its master plan. The pursuit of these endeavours becomes a race as the PCs work to uncover the cult while the cult works to gather the necessary materials for their ritual. The GM uses a Progress Tracker to mark the relative progress of both the investigation and the cult. The success or failure of the investigation has important ramifications during Chapter 3.

Chapter 3: The Dramatic Finale

With both beastmen and Chaos cultists operating in the area, a fight with the PCs is inevitable. By now the PCs will likely have discovered enough about the goings on at Grunewald Lodge to be able to marshal an effective defence of the manor and its innocent inhabitants. If not, a bruising battle is likely to result with a great deal of bloodshed and destruction.

If the PCs manage to thwart the Chaos cultists' plans and defeat the beastmen, they will be well rewarded and may gain a valuable ally. If they fail, the forces of Chaos will grow stronger in the region.

A History of Grunewald Lodge

Grunewald Lodge was originally built as a simple hunting lodge by the ancestors of the von Bruner family, more than 800 years ago. In the year 2012, the von Bruners rebuilt the manor as a defensive structure. During this period of history, the Empire was politically weak, with many claimants vying for the Imperial throne.

It was not until 2304, when Magnus the Pious united the Empire following the Great War Against Chaos, that factional infighting between the provinces diminished and the forests were purged of raiders. Grunewald Lodge was now an ugly fortification where once there had been a comfortable hunting lodge. As a consequence, the von Bruners neglected the building. During the last few centuries, it has become the inherited property of a lesser branch of the von Bruner bloodline and today is considered an inconsequential backwater.

As such, it was surprising when Andreas von Bruner was handed the keys to the manor in 2515. Andreas was the second son of a cousin of Graf Sigismund, patriarch of the very powerful von Jungfreud family. Due to the young man's relatively high birth, charm, and undeniably keen intellect, he should have been granted a much more prestigious seat to control. Such an apparent snub caused a minor stir amongst those who maintained an interest in the affairs of the aristocracy, though the event went unnoticed by the general population of Reikland.

However, what became more widely known was the mysterious disappearance of Andreas five years later. No one could account for the vanished noble – he was simply at Grunewald Lodge one evening, then gone in the morning.

Using this Information in the Game

Not all the PCs will know the full details of the manor's history. Very few people in the Empire are educated, and those who are tend to be more versed in folklore and Imperial propaganda than historical facts. However, if any character passes an **Average (2d) Education check** or **Folklore check**, give him a synopsis of the history of Grunewald Lodge; this information will add colour to the adventure and provide some subtle clues. If the check generates any boons, the character has heard rumours that Andreas was sent away to the lodge on account of his bizarre behaviour, which embarrassed his family. If the check generates any banes, be sure to slip in some incorrect information along with the facts.

What the Characters Certainly Don't Know…

Andreas von Bruner was a seeker of forbidden lore. Andreas's manservant, a man named Gregor Piersson, had long ago devoted himself to Chaos. He used to be a member of a Chaos cult known as the Eldritch Order of the Unblinking Eye (see page 72) but fled his home in Altdorf when the cult was broken up by witch hunters and most of its members condemned to the pyre by Magistrate Lord Heissman von Bruner. Gregor escaped both the witch hunters and the pyre, but his heart burned for revenge against Lord Heissman. When chance brought him to Ubersreik, the home of the von Bruner family, and delivered Andreas von Bruner, Lord Heissman's eldest son, to him, Piersson saw it as the hand of Chaos at work and devised a plan for his revenge…

Piersson introduced Andreas to a number of proscribed texts, beginning with the innocuous and gradually moving to the profane. As the blasphemous lore rotted Andreas's soul, his appalled family, unaware that he had slid into Chaos worship, deemed it wise to send him to a remote location where his behaviour would not bring the name of von Bruner into disrepute. The dilapidated and little visited Grunewald Lodge was the perfect location.

Cult Members

Here is a quick overview of the NPCs who are members of the Eldritch Order of the Unblinking Eye.

- ✷ **Gregor Piersson.** Cult leader and steward of Grunewald Lodge

- ✷ **Dr. Stefan Sieger.** Physician

- ✷ **Otto Geizhals.** Librarian

- ✷ **Albrecht Krug.** Coachman

- ✷ **Karla Wagner.** Cook

- ✷ **Pieter Koch.** Guard

- ✷ **Bertoldt Granhof.** Gardener

- ✷ **Gunnar Wetzel.** Servant

- ✷ **Hanna Dralst.** Servant

- ✷ **Konrad Voss.** Servant

- ✷ **Josef Vacmark.** Servant

The hope was that Andreas would repent his aberrant ways in exile, but unfortunately Piersson accompanied him and assumed the role of the lodge's steward. Thus the nobleman continued with his degenerate lifestyle. Andreas and Piersson secretly tempted members of the manor's staff to join them in secret rituals devoted to Chaos. The new master of Grunewald Lodge converted parts of the manor house into a secret library and temple to Chaos where he could pursue his quest for damned knowledge at leisure.

Gregor had even darker plans. In addition to a number of profane books, he had brought with him an artefact from Altdorf that had been held sacred by the Unblinking Eye: a painting created by an insane artist who had bound a daemon within its brush strokes. Gregor knew the secrets of the painting – by making a small sacrifice of his own blood, a person could command the painting to show him anything he wished to see. However, anyone who did this unwittingly donated a fraction of his own essence to the entity trapped within, weakening himself whilst gradually giving the daemon the energy it needed to manifest in the mortal realm, where it yearned to wreak havoc.

Gregor encouraged Andreas to use the painting again and again, though failed to tell him of the price he paid for each viewing. Andreas was greedy to see the wonders of the world, from the warped landscapes of the Chaos Wastes to the mysteries of far-off Cathay. The more he used it, the more his flesh withered and his sanity declined. Eventually, Andreas passed enough of his essence to the daemon to give it the strength to manifest. A year and a day ago, the painting absorbed what was left of Andreas's wasted physical form, since which time the daemon has been quietly gestating within the canvas. Grunewald Lodge was devoid of a master once more.

Recent Events

Two months ago, Ludmilla von Bruner, one of Andreas's cousins, was betrothed to Rickard Aschaffenberg, a member of a minor noble family from Ubersreik. As part of the dowry, Lord Heissman has granted Grunewald Lodge to Rickard until Lord Heissman's youngest son, Leopold von Bruner, comes of age. Rickard has spent a few weeks at the lodge in an attempt to get a feel for the place before moving in, and is beginning to suspect that something unwholesome is going on.

Also, a serious problem has developed. After an absence of many years, beastmen are once again gathering in the Reikwald Forest around the area. A herd of these creatures has been drawn to the manor. Their leader unconsciously senses that there is a daemonic essence emanating from within the building, and he lusts to release it. To this end, he has incited a wargor and his warband to assault the manor. The attack, occurring shortly after Rickard's arrival, was savage, but was repulsed by the manor's guards. The beastmen were driven back into the forest, where they lick their wounds and plan another attack.

The Eldritch Order of the Unblinking Eye

The Eldritch Order of the Unblinking Eye is a Chaos cult that formed in Altdorf about fifty years ago. It was initially exclusive to intelligentsia drawn from the city's high society. Just over a decade ago, the Eldritch Eye was infiltrated by witch hunters and almost all of its senior members captured and condemned to die by Magistrate Heissman von Bruner. Without leadership, many of the cult's members disappeared or fled for their lives.

A young member named Gregor Piersson escaped retribution and fled to Ubersreik, taking with him one of the cult's most important magical artefacts. When he encountered Andreas von Bruner, Lord Heissman's eldest son, he devised a plan for revenge. He found employment as Andreas's manservant and slowly turned the youth towards the clandestine worship of Chaos. Andreas had a keen intellect, but under Piersson's influence, he turned his studies towards damned esoteric lore, and as a result, his behaviour became erratic. Once convinced of the young noble's dedication to forbidden knowledge, Piersson inducted him into the worship of Chaos, and the Eldritch Order of the Unblinking Eye was reborn.

When Andreas was forced to move to the Grunewald Lodge in 2515, he and Piersson took the opportunity to secretly corrupt some of its weaker-minded staff and induct them into their cult.

The Painting

The artefact that Piersson smuggled during his escape is a large portrait depicting a human eye. The painting was created long before Piersson joined the Eldritch Eye, and he has no idea about what rituals were involved in its manufacture. He does know that a lesser daemon is bound within the portrait, which is painted upon a canvas of its own flayed skin.

The painting depicts a distended, disturbing human eye, with a pale blue iris and a large dilated pupil. Close examination reveals bloody stains on the pupil. The painting is mounted upon a heavy frame carved with a series of startling geometric patterns. It is highly disturbing to look at, and so it is hidden behind a blue
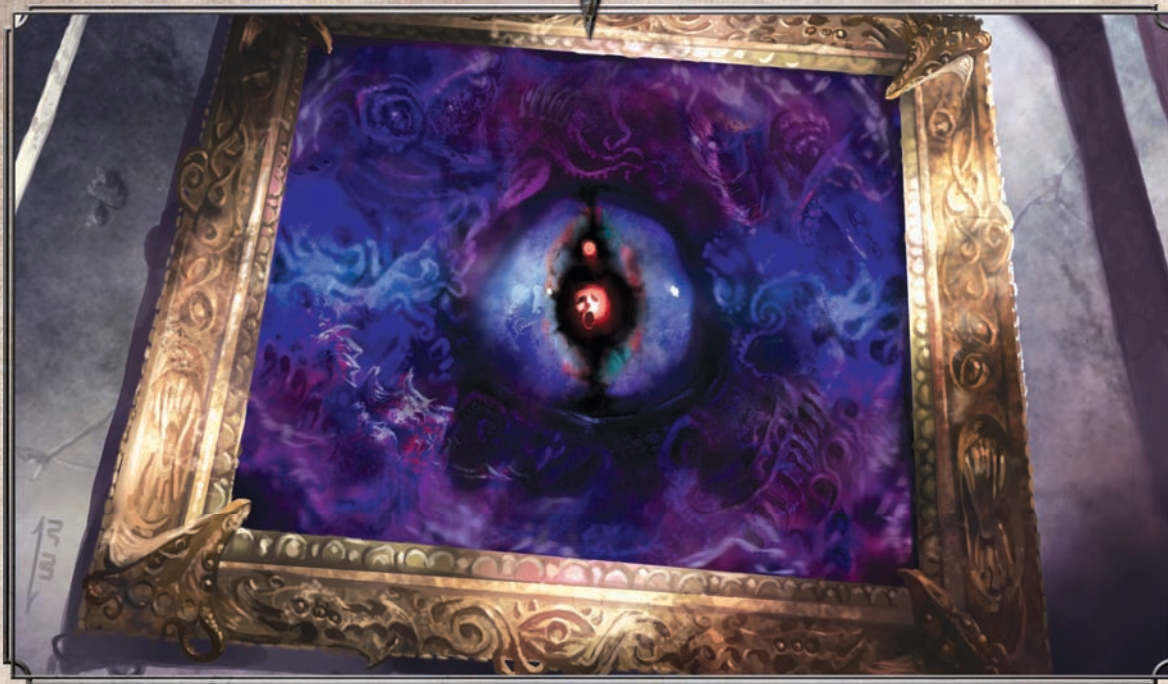
curtain in the sitting room. Only the Chaos cult members are even aware of the painting's existence – the other staff avoid the room when necessary, perturbed by its evil atmosphere, and none have plucked the courage to peek behind the curtain.

Viewing the Painting

If anyone looks at the painting, the great eye captivates the viewer with its disquieting stare, and icy dread scratches at the recesses of the viewer's mind. Characters need to make Discipline checks each time they look at the painting.

The painting has an initial Terror Rating of 3, and the *Chaos* and *Supernatural* insanity traits. (See the *Warhammer Fantasy Roleplay Rulebook*, page 66 for the rules on Terror and Fear). Even after the first viewing, the painting has an effect on viewers – all subsequent viewings have a Fear Rating of 2.

Properties of the Painting

Before Andreas was absorbed into the painting, it could be used to view scenes from afar by wiping the viewer's blood onto the pupil of the eye, which would then magically display the desired image. Since Andreas was absorbed, this ability has been lost as the daemon funnels all its energies into growing strong enough to manifest.

It is very difficult to destroy the painting. Whilst the frame can easily be smashed, the canvas itself is impervious to damage inflicted by any means. A PC passing an **Easy (1d) Piety or Folklore check** will understand that the best thing to do would be to hand the painting over to the Cult of Sigmar or a witch hunter for safe destruction.

The PCs may decide that the painting should be given to Sister Sonja, who is a zealous follower of Sigmar. However, her ability to help is limited. If given the painting, she will take it to the Shrine of Sigmar and place it in front of the triptych there. She will claim that if the painting is left alone in the shrine overnight, it will be exorcised, but this will have no actual effect.

Chapter 1: Welcome to Grunewald

The investigation takes place in and around Grunewald Lodge, so the first thing the Game Master must do is get the party there. Depending on your group, and especially if this is your first *Warhammer Fantasy* adventure, it may work well to begin the adventure under the assumption that the party has already met with Vern Hendrick and accepted a job on behalf of Lord Aschaffenberg. If this is the case, you can proceed directly to **Encounter 1: A Warm Welcome** on page 75.

Otherwise, there are a number of ways a party of adventurers can become involved in this adventure. Here are a few suggestions:

Investigating the Disappearance of Andreas von Bruner

Whilst Lord Heissman is not too concerned with the fact that a wastrel relative has vanished, other members of the family might still be keen to find out where Andreas went. Should the party have a noble patron or contact, he or she may be interested in learning of Andreas's fate, especially if the noble has ties to the von Bruner dynasty. The noble might employ the PCs to investigate the disappearance and contact Lord Aschaffenberg to ask him to accept them as guests while they examine the matter. Lord Aschaffenberg might then take advantage of their presence and use them to help out with his own enquiries.

Following Clues Leading to a Chaos cult

The Eldritch Eye and other cults worshipping the Ruinous Powers have sects throughout the Empire. These sects are fractious and often given to infighting. However, they do form alliances from time to time, for reasons of survival or to trade forbidden knowledge. The party may have faced a group of Chaos cultists and found papers in their possession that provide cryptic clues to a similar fac-

You may need to provide some extra incentive for the PCs to take on the job. They might be desperate for any work they can get – perhaps they have been robbed, gambled their money away, or owe large debts. If the PCs try to look for other work in the area, there is none to be found at the moment.

The Red Moon Inn

The Red Moon is an inn on the Ubersreik waterfront, easily reached by road or from the River Teufel. The main floor is stone, with a half-timbered upper level overhanging the street. Read the following to the players as they enter the inn:

The common room of the Red Moon is smoky and dark and smells sharply of a mixture of fish, smoke, and sour beer. The bar is little more than a plank, and the furnishings are shabby. Against one wall are a series of snug booths, many with curtains of tattered linen slung across them to offer some privacy. A scattering of candles and oil lamps light the room, as the small, grimy windows offer very little illumination from outside.

Once inside the inn, if anyone asks for Herr Hendrick, a friendly patron or pox-scarred barmaid directs the party to one of the many private snugs that line one side of the lounge.

Vern Hendrick

Vern Hendrick is Lord Aschaffenberg's manservant. (See page 81 for his description. Remember to direct the PCs' attention to his bandaged left hand.) He is rather irritated at being asked to leave Grunewald Lodge for this task, which he deems entirely beneath him. However, he is one of the few people Lord Aschaffenberg trusts at this time. Hendrick will give the PCs a probing interview, which can be an opportunity to get the characters to introduce themselves to the rest of the group if this is their first session together. Although Vern is in a bad mood and not friendly at the best of times, he remains loyal to Lord Aschaffenberg and wants to make sure the people he's hiring are trustworthy and at least vaguely competent.

tion near Grunewald. Alternatively, if the PCs have a contact who is a witch hunter, he may have discovered such a link and, unable to investigate himself, may have hired the PCs to investigate on his behalf.

Hired by Lord Aschaffenberg

The current lord of Grunewald Lodge is very concerned about the state of the manor and the staff. Suspecting foul play, Lord Aschaffenberg is on the lookout for competent strangers he can hire to get to the bottom of the matter without arousing undue suspicion from whoever might be responsible. This scenario is the default assumption for the adventure. However, should you feel that one of the other methods fits your campaign or group better, it is easy enough to alter a few details in order to suit your game.

Encounter 0: A Job Offer

This encounter transitions the party from Ubersreik (or any other town that the party may find themselves in) to Grunewald Lodge. Although it has many roleplaying opportunities, this encounter may be skipped if your group is willing to accept some dramatic license. In that case, you can begin with the party accepting the job and already en-route to Grunewald. If you do so, proceed directly to **Encounter 1: A Warm Welcome**, on page 75.

Lord Aschaffenberg has sent his most trusted servant to the town of Ubersreik in search of likely hirelings. His servant has arranged to have the following information posted throughout nearby towns.

If the PCs opt to use a few social skills to ingratiate themselves to Vern Hendrick, the checks should be Simple (0d) or Easy (1d). After all, he is desperate to hire someone, and the PCs are the only ones to respond to his handbill. The GM may add misfortune dice to the checks to represent his foul mood. Once one check succeeds, the GM should assume that Vern decides to trust the PCs and hires them.

Once Hendrick is sure the PCs are trustworthy, he explains that he works for Lord Aschaffenberg, who is the new master of Grunewald Lodge. Hendrick makes sure that the party is well aware of the following instruction, which may be read aloud to the players.

> *"Lord Aschaffenberg is most concerned with the state of his new manor. He thinks there may be some kind of rebellion fomenting in the ranks of the staff, on the whole a shiftless and uncooperative crew to a man. He wants to hire some people to look into this matter. Ostensibly you will be there to help unload the lord's coach and arrange his furniture, but really you are to there to covertly spy upon the staff, learn what you can of any insubordination, and report it to Lord Aschaffenberg."*

Asked about any potential dangers, Hendrick offers the following information whilst indicating his bandaged hand:

> *"There are herds of beastmen on the move in the woods around the lodge. Last week a band of the creatures attacked the manor. They were repulsed by the guards, but a number of the staff were injured in the attack. We hit them harder than they hit us, but they may return if their nerve recovers."*

Hendrick can answer questions about the history of the manor and the layout of the grounds (see page 80 and onwards for details), but he does not know any secrets. For example, he could tell them that Olver Gand is the kennel master and that he has three trained Tilean manhounds, but not that he feeds them beastman flesh. Hendrick is a taciturn fellow who will not volunteer information unless asked for it.

After he has hired the PCs and paid them each six silver schillings in advance, Hendrick tells them to meet him outside the Red Moon at first light the following morning. The PCs are free to spend the rest of the day exploring Ubersreik and preparing for their coming mission.

Hendrick arranges for a wagon to take them to Grunewald Lodge. The next morning, he is waiting outside the inn next to a heavily provisioned wagon piled high with a dozen chests. Hendrick sits next to the driver, while the PCs have to perch precariously atop the luggage. Once they're situated, commence Encounter 1.

ENCOUNTER 1: A WARM WELCOME

Once the PCs commence their journey from Ubersreik, read the following to the players aloud:

> *The journey from Ubersreik is long, uncomfortable, and more than a little boring. The road takes you through the fertile foothills of the Vorbergland and through the village of Geissbach. The weather is sunny and warm, the road is dry, and you make good time. Herr Hendrick spends most of the journey complaining about the remoteness of Grunewald Lodge, the deficiencies of rural folk, and the pain of his injury.*

Invite the PCs to add their own descriptions of how they spend the journey and how they interact with Herr Hendrick. Once you're ready to move on, read the following:

> *After leaving Geissbach, the road enters the Reikwald Forest and the Grey Mountains to the south disappear behind the dark forest canopy. As the gloom deepens, Herr Hendrick ceases his complaints and indeed stops talking altogether. His eyes dart all around, and he startles at the slightest rustling of leaves or cry of a woodland creature.*

ACT 1: THE REIKWALD

Keep the PCs on edge as they traverse the forest by telling them that they hear rustling in the bushes, and every so often hear strange hoots and animal cries from deep in the woods. Hendrick

BEASTMAN BATTLE PROGRESS TRACKER

Assemble a Progress Tracker for this battle to track the beastmen's morale. The tracker should be 5 spaces long with an event marker on the last space of the track. Place a tracking token on the first space.

✠ For each ungor killed, advance the token 1 space

✠ For each gor killed, advance the token 2 spaces

✠ For each successful use of Intimidate by the PCs, or other effects or roleplaying ideas that would erode the beastmen's morale, advance the morale token 1 space

When the morale tracker reaches the event space at the end of the track, the beastmen's morale breaks and they begin to flee. Begin Act 3: The Retreat.

stops whining, and begins to act extremely nervous, jumping at every noise. As they progress deeper into the forest, each character should attempt an **Easy (1d) Observation check**. A successful character spots movement amongst the trees – a flash of angry red eyes from the gloom and a man-sized dark shape flitting through the undergrowth.

If anyone wants to investigate closer, Hendrick, trembling with fear, tries to dissuade them. Anyone investigating regardless may attempt an **Average (2d) Observation check**. A PC passing this check finds tracks created by large cloven hooves, though no creature can be found. The tracks disappear deep into the woods.

THE GUARDS

The guards on the wall can have as much or as little impact on the encounter as the GM wishes. Their default course of action is to fire their crossbows from the wall, but as they are injured (and possibly drugged), they are not very effective. To represent their assistance, the guards kill one ungor henchman within medium range of the wall at the end of every turn. If the PCs are doing extremely well (or extremely poorly), feel free to decrease or increase the effectiveness of the guards as appropriate.

The guards are unwilling to open the gate with beastmen waging war outside. If the PCs are clearly in dire straits, let them attempt Charm, Guile, or Leadership checks to convince the guards to open the gates, adjusting the encounter as necessary.

As the PCs near Grunewald Lodge, allow them to make additional Observation checks if they are keeping an active watch. Success at an **Average (2d) Observation check** reveals that they are being carefully shadowed by several stealthy forms in the forest. If the PCs take hostile action or the beastmen realise they've been spotted, transition to Act 2: The Attack.

ACT 2: THE ATTACK

If the PCs avoid conflict before they reach the lodge, read the following:

> *Finally, the wagon enters a large clearing in the forest, dominated by a collection of buildings protected by a twelve foot high, ivy-covered stone wall. Parts of the wall have collapsed and are reinforced with crude barricades. A guard in a mail shirt and pot-helmet and wielding a crossbow patrols the top of the wall. The wall is surrounded by a wide, overgrown ditch. A small gatehouse with a crumbling, turreted tower, built of dark stone, protects the entrance. Another guard, similarly armed and armoured, stands alert on the turret of the tower.*

As the wagon approaches the gates, play out a very brief exchange with the guards. Hendrick orders the gates opened. The guards are sluggish to respond. The PCs may join in urging the gates opened, particularly if they suspect the beastmen are close behind. Before the gate can be opened, however, the beastmen attack!

> *Suddenly a guttural howl rises from the forest around you! Several misshapen humanoid forms emerge from the undergrowth, dropping from the boughs of trees and bursting from behind scrub. They have twisted, cloven hooves and bestial faces, patches of mangy fur on their bodies, and the nubs of stunted horns on their heads. Between them strides a larger, more powerful form with the head of a ram and proud, curling horns. The creature bares blood-stained fangs and howls a challenge. At this, the beastmen leap to the attack!*

The PCs begin engaged with the wagon, which is at medium range from the gate. A group of ungor henchmen equal in number to the PCs, led by a single gor, have sprung from the underbrush at close range from the wagon, closing in between them and the gate. Another group of ungors and a single gor appear at extreme range, further down the road, slowly advancing towards the party.

If the PCs start the battle early, let them know that they can see the tip of the guardhouse turret peeking above the trees just around the next bend in the road. In any case, the beastmen intend to chase the PCs to the lodge to force the inhabitants to open the gate to allow the PCs entry. When the gate opens, the beastmen attempt to force their way inside.

If the beastmen successfully ambush the PCs – for example, by attacking PCs who are not aware of their presence – they gain an additional ☐ to their attacks and checks during the first round of combat, or until the morale tracker moves.

Herr Hendrick climbs higher up the wagon and grimly defends himself and his master's possessions with a dagger, but offers very little assistance otherwise. Make a point to mention his screaming invective at the guards, demanding they open the gate or berating them for their incompetence.

ACT 3: THE RETREAT

Once the beastmen's morale breaks, the ungors begin to flee. Any ungors not currently engaged with an enemy flee for the forest at the first opportunity. The remaining ungors continue fighting, but add ■■ to all their checks.

The gors continue to battle until only gors remain, at which point they disengage from the enemy and flee for safety. If the PCs elect to give chase. the sounds of braying, howling, and war-horns from the trees all around them should persuade them not to continue with the pursuit. Herr Hendrick will also yell at them to head back to Grunewald Lodge - with the beastmen defeated, the guards finally open the gate to allow the party to enter.

ENCOUNTER 2: LET ME GET YOUR BAGS

The manor house stands two storeys high, its broad, crenellated roof giving it a practical, military appearance. It has seen better days: ivy creeps up the stone walls, its windows are filthy with grime, and the brick chimneystack on the roof is crumbling.

The building is surrounded by a large garden, which is comprised of overgrown flowerbeds and a lawn of long grass, a pond, and a small orchard. Several wooden buildings are enclosed by the outer wall: a dilapidated coach-house and stables, a block of kennels that echo with loud barking, and a forge hidden away in a corner of the perimeter wall. A ramshackle shrine stands at one end of the garden. The wagon creaks to a halt opposite the coach house, and Hendrick disembarks to unhitch the tired horses. Three stablehands sullenly watch him, none of them offering to help until Hendrick snaps and orders one to take the horses. Then Hendrick invites the PCs to meet Lord Aschaffenberg.

LORD ASCHAFFENBERG

A bear of a man, sporting a bushy, dark brown beard and wearing gold chains over his ermine robes with fashionably slashed sleeves, strides from the manor and across the overgrown garden. He bellows an ebullient greeting to the PCs as he draws closer. Hendrick bows before the man and introduces him as Lord Rickard Aschaffenberg (see pages 80 -81 for a full description). The nobleman slaps the nearest PC on the back, a wide grin on his face.

> "Ah! Finally my luggage arrives! A spot of excitement there outside the gates, what what! Anyone hurt? No? Then will you stout fellows help shift the blessed things?! Good, good! A house isn't a home without one's belongings! This way, gentlemen. Grab yourselves a box and follow me!"

At this point, each PC may attempt an **Easy (1d) Observation check**. Any PC passing this check notices a face staring at the newcomers from a first floor window. At this point, the GM should describe Gregor Piersson to him (see page 91). If the PC succeeds and also generates one or more boons, he notices that the face has a suspicious, scowling expression. It vanishes from the window as soon as the PC looks up.

Lord Aschaffenberg leads the party across the overgrown lawn and into the manor house. The PCs first enter the great hall (see page 86 for a description). Be sure to impress upon them the grandness of this room. Aschaffenberg strides across the hall, up the flight of stairs, onto the landing, and into his private room.

Each PC is expected to carry a chest, unless visibly injured. Hendrick helps the characters, muttering under his breath about lazy staff, but no one else comes to lend them a hand.

A SECRET MISSION

Once all twelve chests are within his chamber, Aschaffenberg closes the door and speaks to the PCs in a hushed and serious tone, while Hendrick stands guard on the landing outside.

> "I assume Hendrick has filled you in with all the details. By Ranald's crossed fingers, I know there's something rather strange going on, but I'm not sure if it's serious enough to bother the proper authorities with yet. Don't want to go upsetting the applecart over nothing, what?"

Lord Aschaffenberg pauses to see if anyone laughs at his joke. If no one has anything to add, he will continue.

> "Right! Well, what I would like you to do is pretend I have given you the rest of the day off. If you mention that you've been lugging those crates all the way from my estate in Ubersreik, you should win folk's sympathy. Of course, what you'll really be doing is trying to uncover some clue as to what's so damned odd about this place. Meet me in the great hall for dinner this evening and we'll discuss matters further after the meal. Which reminds me; what would you like for dinner? Our chef is preparing goose or venison tonight. I recommend the venison!"

Once Aschaffenberg has their answer, the PCs are free to explore the manor. As soon as the audience ends, you can begin Chapter 2.

Lord Aschaffenberg is happy to answer any questions the PCs might have, although he'll stress that if he had all the answers he wouldn't need to hire any investigators! He can name and describe most of the staff and locations around the lodge if pressed, and will pass off any questions as to the "minutia" of running the lodge to Vern Hendrick or Gregor Peirsson.

Investigation Progress Tracker

The Investigation   **Cult Progress**

Make a Progress Tracker ten spaces long, with event markers at the 5th and 10th spaces along the track. Place one tracking token at the start of the track to represent the PCs' investigation and a second, different coloured token on the track representing the cult's progress. This Progress Tracker will help manage the events of this chapter and its ramifications for Chapter 3.

This section contains guidelines for moving tokens along the Progress Tracker. However, don't feel restricted by these guidelines! If the PCs discover the secret passages and the temple before the Progress Tracker indicates they should, let them. The Progress Tracker is a tool to ensure that the story progresses, not a brake restricting the rate of discovery. If the players arrive at a key discovery early, simply advance the Progress Tracker to the appropriate event space, to keep it in pace with events.

Managing the Investigation

Advance the investigation token each time the PCs make progress on their investigation. Some of the events that can advance the PCs' investigation include:

✦ The PCs find the suspicious books in the library.

✦ The PCs find the missing blunderbuss.

✦ The PCs locate the herb garden.

✦ The PCs deduce the nature of schlaf.

✦ Each time the PCs notice unusual or suspicious behaviour on the part of a cult member.

✦ The PCs first encounter the painting.

✦ The PCs listen to the ravings of Korden Kurgansson.

When the investigation token reaches the first event space on the track, direct the party towards an as-yet-undiscovered overt clue, such as the blasphemous books in the library or the painting itself. Take a moment to clarify with the party that this is profoundly disturbing evidence of corruption on the part of the manor's previous resident, or the current staff – or perhaps both!

When the investigation token reaches the final event space, the PCs discover the hidden passages beneath the lodge and ultimately the Chaos temple. This discovery leads directly into Chapter 3.

If Lord Aschaffenberg is asked about the beastmen attack, he says:

> *"Yes, nasty pieces of work, aren't they? We thought we'd seen the last of them when they attacked last week – I'm sure Vern mentioned – but the blasted creatures just don't know when to quit. We suspected they might still be in the area, and now you've proved it. That makes your presence here doubly important, what? The sooner we get this mess straightened out, the sooner we can address the beastman problem!" Then, after a pause, "The two problems couldn't be related, could they? Ha! How the mind does grow suspicious out here in the woods."*

CHAPTER 2: INVESTIGATION

Chapter 2 is open-ended and not broken into individual encounters. You can use the Progress Tracker over the course of this entire chapter to monitor the status of the party's investigation and the Unblinking Eye's preparations for their ritual.

THE CULT

The cult token indicates the activities of the cult members as they prepare for the blasphemous ritual. It also serves as a rough measure of the passage of time.

Advance the cult token each time the PCs waste time, encounter a dead end, chase a false lead, or interact significantly with a cult member without suspecting they've done so. Also, since the cult still perpetuates its agenda even if the PCs are hot on their tail, advance the cult token after every few clues the PCs uncover, especially if it was uncovered in sight of a cult member. If the PCs give Gregor Piersson reason to suspect that they're close to uncovering the Unblinking Eye, the cult token should start advancing faster.

When the cult token reaches the first event space on the track, Doctor Sieger and Karla Wagner poison the venison dish, and dinner is served. (See "The Dinner" on page 92.)

When the cult token reaches the final event space, the cult abducts a member of the staff and brings him down to the temple to begin the ritual. This triggers Chapter 3.

A MYSTERIOUS NOTE

At some point, the PCs come across Gunnar Wetzel and Todd Heistlenburger cleaning. Wetzel drops an important clue from his pocket while cleaning. This message was given to Wetzel by Piersson to warn him to eat the goose at dinner tonight, as the cook has laced the venison with schlaf.

THE SERVANTS' MOVEMENTS

Whilst most of the manor staff remain in particular areas during the time between the PCs' arrival and dinner, some are moving about the manor.

✦ Gregor Piersson wanders the manor to keep an eye on the other members of the staff – his role as steward of the manor means that he is responsible for making sure the other staff members are doing their jobs. This gives him plenty of cover for checking up on his fellow Chaos cultists and monitoring the movements of the PCs.

✦ Konrad Voss is with Piersson as he is the steward's assistant.

✦ The servants Hanna Dralst, Gunnar Wetzel, and Josef Vacmark run errands for senior members of the staff, prepare the great hall for dinner, dust the hallways, and so on. As Chaos cultists, they are used by Piersson as his eyes and ears around the lodge, and they report to him any suspicious activity they notice the PCs getting up to.

✦ Gertie Hochen and Todd Heistlenburger are also servants, and perform similar duties. However, they are not associated with the Chaos cult and have both been drugged with schlaf by Doctor Sieger.

Goose is good

Schlaf Poisoning

Several of the staff are suffering from schlaf poisoning, administered through their food by Doctor Sieger and Karla Wagner, the cook. Piersson wants them to remain oblivious to what is going on around them. Doctor Sieger has also been testing the potency of the new batch of schlaf he has created. The currently drugged staff include the coachman Hans Kurtz, the young groom Franz Lange, the servants Gertie Hochen and Todd Heistlenburger, and several guards. Other staff will become drugged after eating venison at dinner.

Anyone drugged by schlaf displays the following symptoms:

- ✚ Deliberate and slowed speech, somewhat slurred.
- ✚ Lack of curiosity as to what goes on around them.
- ✚ Chronic sleepiness.
- ✚ Heavy, red-rimmed eyes.

Effects of Schlaf Poisoning

In game terms, drugged characters add ■■ to all physical checks and add ◆ to all Observation checks.

PCs talking to drugged staff members may notice the physical effects of these symptoms if they pass an **Easy (1d) Intuition check**. Anyone wishing to examine the symptoms more closely may attempt an **Average (2d) First Aid check** or an **Easy (1d) Medicine check**. Success indicates that the subject is suffering from the effects of some type of soporific drug. If a boon is also generated, the character knows that this drug is known as schlaf, concocted from the gortsiete plant.

The ingredients needed for an antidote are not available in the manor grounds, so the only treatment is for the patient to recover fatigue by getting a few days' bed rest.

PCs consuming schlaf

If a character consumes schlaf, he may notice that the food or drink has a subtle acrid taste if he passes a **Hard (3d) Observation check**. If the intended victim consumes the dose, he feels extremely lethargic, as mentioned above, and may suffer up to 6 fatigue. The victim must immediately attempt an **Average (2d) Resilience check**. Each success and each boon reduces the amount of fatigue suffered by one. Each bane generated increases the fatigue suffered by one. A character fatigued by schlaf must add ■■ to all physical checks and add ◆ to all Observation checks.

How to Use this Material

What follows is a description of key locations of the Grunewald Lodge and its inhabitants. The PCs may visit most or even all of these locations as they investigate the weird happenings within the lodge. Feel free to give them hints as to which location to visit next, possibly by having something catch their eye (who was that hunched figure who just went through that door?) or having an NPC offer a suggestion ("Oh, you should talk to Otto Geizhals in the library about that!").

The PCs should not be required to visit every location to unravel the mystery unless they wish to, and certainly there is no particular order they need to follow. If you feel that things are dragging and the players are floundering, use the Progress Tracker to accelerate the progress of the cult's preparations or offer a clue in the form of a friendly NPC (such as Sister Sonja or Hans Kurtz).

Layout of Grunewald Lodge & Grounds

Each location entry includes a basic description, notes on which of the manor's inhabitants may be in the area, and details concerning any clues which the PCs might find there. Feel free to elaborate on the descriptions given, including as much detail as you think necessary to bring Grunewald Lodge to life for the players.

The Manor — First Floor

Upstairs there are sleeping quarters for the Lord, as well as rooms for guests and some of the staff.

The Master Bedroom

The master bedroom is filled with piles of crates and boxes, as Lord Aschaffenberg attempts to unpack his own wardrobe and effects, and remove the previous master's remaining articles. A giant, four poster bed groans under the weight of the boxes piled onto it. A window looks out over the garden below and the forest surrounding the lodge. On the wall to the right of the window, is a book cupboard holding all manner of old and new books.

Occupants

Lord Aschaffenberg remains in the room, sorting through the piles of stuff until it is time for dinner. He is being helped by his manservant, Vern Hendrick.

Clues

The bookshelf hides a secret passageway leading to the Chaos temple. Lord Aschaffenberg is unaware of this passage. A character examining the bookshelf (which is mostly full of racy novels and old religious tomes) may attempt a **Hard (3d) Observation check**. If he passes, he notices faint grooves in the floor indicating that the bookshelf has been frequently heaved back.
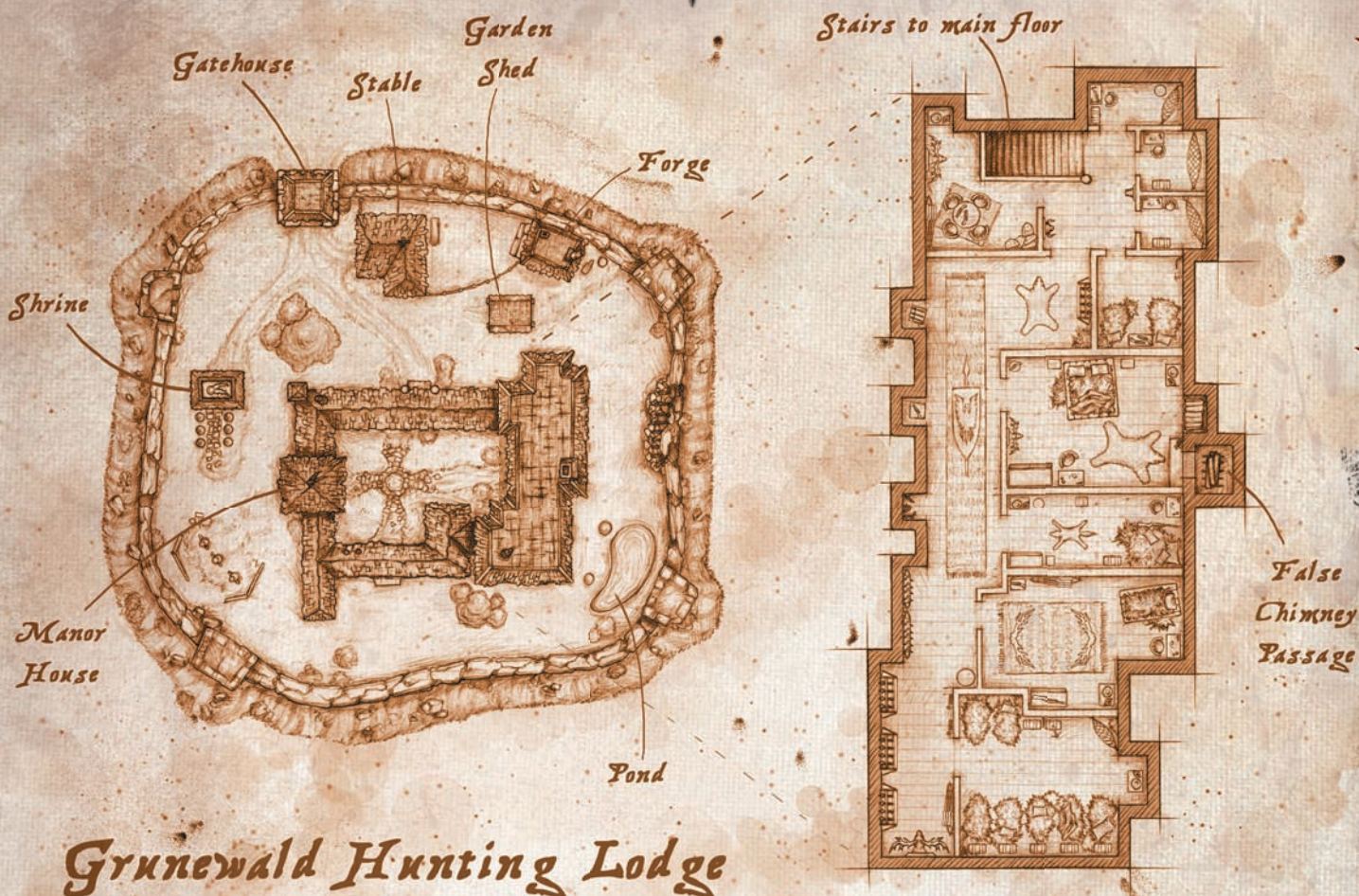
Lord Rickard Aschaffenberg

Location: Master Bedroom
Occupation: Lord of the Manor
Health: Drugged at dinner

Although only a minor noble, Lord Aschaffenberg is still a wealthy and powerful individual. He is a huge bear of a man, overweight but otherwise hale. He has a large, bushy, dark brown beard and dresses ostentatiously, wearing his golden chains of rank over an ermine robe with fashionably slashed silk sleeves. He is extroverted and usually speaks with a booming and commanding voice.

Aschaffenberg is a gregarious and generous man and, despite appearances, tries to take the responsibilities of his class seriously. He believes in the inherent superiority of the aristocracy, and he will not find it easy to accept that his predecessor was at the head of a cult. Having recently married into the von Bruner family, Aschaffenberg is keen not to do anything to upset his new relations

Gatehouse

Stable

Garden
Shed

Forge

Stairs to main floor

Shrine

Manor
House

Pond

False
Chimney
Passage

Grunewald Hunting Lodge

– a family whose wealth and legacy are significantly greater than his own. These delicate family matters are why he is reluctant to involve the authorities until he knows exactly what is going on.

How he interacts with the PCs during their investigation
Aschaffenberg wants the PCs to keep their distance from him in order to better employ the ruse that they are merely hired porters.

How he reacts to a fight breaking out
Aschaffenberg is a brave and competent swordsman. Should a fight break out, he attempts to break it up, but if one of the combatants seems unreasonable or malicious, he confronts them. He is armed with a fine rapier with a jewelled hilt (superior craftsmanship – see page 72 of the main rulebook). Treat Aschaffenberg as a Specialist (See Expert NPCs on page 68.)

VERN HENDRICK

Location: Master Bedroom
Occupation: Manservant
Health: Lightly wounded, drugged at dinner

Hendrick is Lord Aschaffenberg's manservant. He is a moody and professional individual in his mid-thirties with a deeply lined face and short, peppery hair. He is dressed in practical, servant's clothes. Whilst he is diligent in his duties, Hendrick is not clever enough to piece together what's going on and naively trusts Piersson, as the servant closest in rank and experience to himself.

Hendrick was wounded during the beastmen attack – his hand was bitten. He keeps the suppurating wound wrapped in a bandage, but it gives him constant pain and affects his mood for the worse.

How he interacts with the PCs during their investigation
Hendrick does not want to have much to do with the party once he is back in the manor. Pain from his injuries makes him irritable, and he privately believes Lord Aschaffenberg to be unduly paranoid. If presented with any proof of a conspiracy, he remembers his duties and from then on diligently strives to protect his master from danger.

How he reacts to a fight breaking out
Hendrick seeks out Lord Aschaffenberg and protects him should violence break out. He fights with a dagger, which he keeps thrust in his belt. Treat Hendrick as a Townsfolk NPC (pages 66-67).

THE DORMITORIES

These small rooms provide sleeping spaces for the manor staff. They are sparsely furnished and decorated, containing two or three beds and little else. When not working, manor staff usually head to their dormitories, where they either play dice or card games or simply spend their time idling.

The senior members of the staff, Piersson, Doctor Sieger, and Vern Hendrick, have their own rooms. Hendrick's is rather spacious and grand. He has been asked by Lord Aschaffenberg to share his room with the PCs when they retire for the night (and is annoyed by the request).

OCCUPANTS

All the dormitories will be empty until after dinner, when many of the drugged staff will totter off to bed.

CLUES

One of the rooms belongs to Doctor Stefan Sieger. The room is locked. A PC who passes an **Average (2d) Skulduggery check** can pick the lock. The room contains a single bed, an upright human skeleton of a sort commonly found in medical colleges, and a wardrobe containing a man's spare clothes. The room smells strongly of ripe vegetation. The smell emanates from two fermenting bins stored under the bed beside several empty leather bottles.

The doctor has been harvesting gortsiete plants from the garden and processing them into the soporific poison known as schlaf. Any character who passes an **Average (2d) Education, Medicine**, or **Nature Lore check** identifies the sludge at the bottom of the bins as containing the gortsiete herb, a prime ingredient of schlaf (see page 80 for details).

THE HOSPICE

This room used to be the guest chamber, but since the beastmen attacks it has been used to house members of the staff who require treatment. The larger furniture has been shifted up against the walls to make room for the makeshift cots set up on the floor. A large window on the south wall lightens the room and overlooks the garden and the forest beyond the defences.

OCCUPANTS

The wounded are being treated here by Doctor Stefan Sieger, assisted by Sister Sonja. Many of those who were wounded have been treated and have returned to their posts. The dwarf smith Korden Kurgansson, the guards Helmut Zondervan and Astrid Slazinger, and the gardener (and Chaos cultist) Bertoldt Granhof are still here. Astrid and Helmut are heavily injured and bandaged, and also drugged unconscious on schlaf. They are unlikely to play a role in the events of this adventure.

CLUES

Doctor Sieger and Bertoldt Granhof are cultists, and Doctor Sieger has a small quantity of schlaf on his person. Korden Kurgansson's ramblings may suggest a conspiracy of evil to someone listening attentively, but then again they could be simply the product of an unhinged mind. Both Doctor Sieger and Bertoldt dismiss his ravings, and even Sister Sonja sadly comments on the dwarf's degraded state.

DR. STEFAN SIEGER ✵

Location: Hospice
Occupation: Physician (Chaos cultist)
Health: Fine

Doctor Sieger is a short, emaciated man in his mid-20s, dressed in smart city clothes. When tending to the wounded in the hospice, he wears a white physician's apron, stained in blood, over his clothes. Anyone engaged with him can detect a strange aroma about his

person if he passes an **Average (2d) Observation check**. This is the same smell of ripe vegetation in the fermenting bins in his room (see the opposite column).

Doctor Sieger maintains that he is a trained physician from the University of Nuln and attributes his talents to inspiration from Shallya. In fact, he is little more than a backstreet surgeon, and his knack with drugs and poisons is inspired by a darker power.

The doctor is a senior member of the Eldritch Eye, and Piersson's right hand man. He regularly poisons members of the manor staff not associated with the Chaos cult with the drug schlaf so that they become fatigued. By this method, Doctor Sieger and Piersson keep the staff pliant and incurious concerning their nefarious activities.

Doctor Sieger's flirtation with Chaos has eroded his mind somewhat. He is obsessed with the inner workings of the human body and on occasion has murdered members of the staff in his care so that he has an excuse to delve into their corpses. Piersson allows him to perform his bloody autopsies in the secrecy of the temple, but only if he can watch.

How he interacts with the PCs during their investigation
Doctor Sieger does not have any time for the PCs. He claims to be too busy ministering to his patients to talk to them. However, he is very attentive to the PCs should they talk to anyone within his earshot.

How he reacts to a fight breaking out
The doctor is a coward who only fights if the odds are clearly stacked in his favour. If he does fight, he wields a sharp medical scalpel (counts as a dagger). Treat Dr. Sieger as a Specialist NPC (pages 68-69).

SISTER SONJA

Location: Hospice
Occupation: Zealot
Health: Blind

A Sigmarite sister in her forties, Sister Sonja has dark grey hair, a hooked nose, and milky-white eyes. She wears simple white robes, and a crudely whittled wooden hammer on a string dangles about her neck. A fever took her sight ten years ago while she stayed over at the manor during a pilgrimage from Ubersreik to the High Temple of Sigmar in Altdorf. She took it as a sign from Sigmar to stay here and watch over the little shrine until her vision returns. She generally stays in the hospice, tending to the needs of the sick there, though her ministrations tend to consist of half-remembered quotations from texts about the life of Sigmar – of little practical help.

Sister Sonja is blind, but not naïve. Since Korden's illness took a turn for the worse, she's beginning to suspect that things are not exactly as they seem around Grunewald Lodge. In a rare moment of near-lucidity, Korden asked her to hide his family's ancestral hammer from "them". Korden invoked the ancient friendship between Sigmar and the dwarfs and begged her to retrieve it from the forge and hide it somewhere even he couldn't find it. She hid it in the only place she could think of: the Shrine to Sigmar.

How she interacts with the PCs during their investigation
Sister Sonja is willing to help the PCs if they talk to her about odd goings on, but they may find her more of a hindrance. She is convinced that almost every member of the manor staff is guilty of some sort of immorality. She regards Otto Geizhals and Olver

Gand as particularly sinister and will lecture the PCs at length on Geizhals's sloth and the fact that Gand is an antisocial loner who prefers the company of his dogs to humans. The only person in the lodge with whom she has truly formed a friendship is Korden Kurgansson, , the dwarf smith, and his illness has made her increasingly worried and suspicious.

If any of the PCs are dwarfs or priests of Sigmar, she considers confiding in them the location of the hammer. However, she is well aware of the cultural significance of such an important family heirloom, and the PCs will have to offer assurances to return the hammer to Korden or to Karak Azgaraz to truly earn her trust.

How she reacts to a fight breaking out
Should she hear a fight break out, Sonja becomes hysterical. Being blind, she is no use in a fight, though her loud exhortations to Sigmar provide moral support. If the PCs have shown a liking to Sister Sonja, her presence will grant each of them the Inspired condition for the duration of a combat. Treat Sister Sonja as a Priest NPC (pages 68-69), although she cannot perform any actions requiring sight.

KORDEN KURGANSSON

Location: Hospice
Occupation: Blacksmith
Health: Drugged, completely insane

Korden Kurgansson is the lodge's blacksmith. He came to the lodge about twenty years ago from Karak Azgaraz with nothing more than his ancestral hammer and a set of blacksmith's tools. Once a hale and hearty youthful dwarf (only 150 years old), following the previous beastmen attack, Kurgansson is now a ghost of his former self. His face is sunken and yellow, and his prematurely grey beard is straggled and unkempt. While "recovering" in the hospice, he wears a long, white and red striped nightgown and a matching nightcap.

Korden was injured defending his forge. While recovering in the hospice, Doctor Sieger slipped him some poisoned broth. The doctor and Piersson know about Korden's hammer, but they don't know where it is. They have been taking him into the sitting room and forcing him to stare at the painting during interrogations, unsuccessfully trying to make him talk. At night, his screams echo through the manor. As a result, he is now stark raving mad. He is utterly unaware of the hammer's current location.

How he interacts with the PCs during their investigation
Kurgansson mostly just mutters incomprehensibly, but he may utter interesting tidbits of information. If overheard by the characters when Doctor Sieger is present, the physician dismisses his mutterings as the rambling of a lunatic.

How he reacts to a fight breaking out
Kurgansson will be alarmed by any violence in his vicinity and will react to it by cowering behind furniture whilst begging his ancestors to forgive his dishonour – the sign of true madness in a dwarf. All Korden's characteristics count as being 1, and he has only 5 wounds. He is utterly useless.

BERTOLDT GRANHOF ✧

Location: Hospice
Occupation: Gardener (Chaos cultist)
Health: Malingering (pretends to be injured)

DIVINE AID

If a PC generates a ➘ on a check in Sister Sonja's presence, allow Sister Sonja to intervene directly and usefully in the task being undertaken, as if by chance or providence – she happens to say just the right thing, manages to land a blow in battle, or accidentally discovers an important clue.

Sister Sonja's intervention in this regard should be impressive and providential, in addition to any other effects generated by the ➘ result.

Adding special touches like this to the resolution of encounters and scenes can really make the Old World come to life for your players.

The gardener is a tall, nervous, and idiotic man in his mid-20s, with a mop of yellow hair. He is dressed in dirty gardening attire, even in the hospice. He has not kept the gardens of the manor well; they are in a complete state of disrepair, and all the flowers have gone to seed. If pressed about the gardens, Granhof lazily blames the mess on the beastmen attack, though other members of the staff contradict him, saying that the garden has been unattended for several years. He lingers around the hospice despite not being visibly unwell, complaining of trouble with his knee, his back, and his shoulders, but is quite spry when he thinks no one is watching.

Granhof is a member of the Chaos cult. Seeking to emulate the bizarre experiments of his former master (and cult leader) Andreas von Bruner, Granhof spends his time attempting unlikely, ill-advised hybridisation experiments that are blasphemous to Taal, god

KORDEN'S RAMBLINGS

The dwarf's ramblings can be as useful (or useless) as desired. If he made a habit of saying anything directly damning, of course, Doctor Sieger would simply kill him, so the ramblings should seem innocuous at first blush, even if they may contain a clue. Feel free to sprinkle in as much foreshadowing as desired. Here are several ramblings, with a bias towards the cryptically useful.

"Th'eye sees all! Th'eye sees all!"

"What a pretty flower. T'sleep now. Sleep."

"Hide th' hammer! Th'eye can't see what t'blind eyes know."

"Stone-fer-bones, stone-fer-bones, ye'll be bones 'neath the stones…" (A debased rendition of a dwarf children's song.)

"Books, wine, 'n sleep. No, no! Books, wine, 'n sleep! Tis evil. All wrong."

"Don't let 'em shave me beard…don't let 'em near! Never trust them barbers!"

"Me ancestor's fist 'tis the only thing they fear."

of nature. Granhof currently spends his days malingering in the hospice, watching Doctor Sieger work with the enthusiasm and comprehension of a puppy. He is considered something of a liability by the senior members of the Chaos cult.

How he interacts with the PCs during their investigation
Granhof is trusting of the PCs and will tend to answer questions they might have honestly – if vacantly. If he is asked about anything related to the Chaos cult, however, he becomes wary and clams up. Give the PCs a bonus fortune die to all their social checks against Granhof right up until he realises that they're suspicious about a Chaos cult.

How he reacts to a fight breaking out
Granhof tends to watch any fights with idiotic glee unless ordered by another member of the Chaos cult to take action. Granhof then fights with languid clumsiness. He does not seem the least bit upset should he be wounded or even maimed. He fights with any weapon or improvised weapon he finds nearby. Treat Granhof as a Cult Follower (pages 54-55).

The Manor — Ground Floor

The ground floor of the manor features rooms for the day to day events of the manor and for the entertainment of guests.

The Library

The library is a small, shadowy room lined with loaded bookshelves. Sections of the library are devoted to the subjects of hunting, history of the Empire, poetry, drama, geography, and philosophy. Many of the shelves are coated in thick dust. In the centre of the floor is a large, moth-eaten rug with a strange design of interlaced geometric shapes in lurid colours.

Occupants

Otto Geizhals is the librarian. He occupies a comfortable armchair near a large bay window overlooking the garden, where he leafs through a large bestiary, idly taking notes and drawing bizarre crossbreeds of the creatures he finds within the book. Anyone passing an **Average (2d) Observation check** sees what he's doodling before he slams the book shut and stuffs the notes into his shirt. If the librarian suspects that the PCs are spying on him, apply two misfortune dice to the test. Geizhals is reticent about what he was taking notes on and, if pressed, merely insists that he was "only scribbling."

Geizhals is a lazy fellow and lets people browse the library without interruption. He is a member of the Eldritch Eye, and if the PCs make it clear that they are on the trail of Chaos cultists, he informs Piersson of their activities as soon as possible.

If he becomes aware of any PC lifting the carpet, he angrily asks what they are doing and tries to stop them from investigating underneath it. If he fails to stop them, he becomes extremely agitated. He denies any knowledge of the trapdoor and where it leads to. If the PCs disappear down the trapdoor, he immediately warns Piersson about their meddling.

Clues

Apart from its garish design, there is nothing sinister about the rug. However, it conceals a trapdoor leading to the secret tunnels.

Also, two of the books in the library are banned works, forgotten by the librarian and left on the shelves by mistake. A PC who passes either a **Hard (3d) Observation check** or an **Average (2d) Education check** while perusing the library finds them and may know about their notoriety. If a character actively searches the shelves for clues, he finds the books automatically given enough time, but Otto Geizhals will almost certainly notice. These books are described below.

A Disquieting Proposal: This sheaf of cheaply printed pages is the work of an anonymous author. It is a philosophical tract which argues that because those who honour the gods of the Empire are fated after death to become wailing shades in Morr's netherworld, one might as well worship the Ruinous Powers in the slim hope of becoming their immortal servant.

Strange Flowers: This gloomy play deals sympathetically with the subject of mutation. Emmanuelle von Leibwitz, Elector Countess of Wissenland, deemed the play obscene and banned productions in Nuln. The author was an eccentric aristocrat, Manfred von Diehl, who disappeared shortly after his work was banned.

If Geizhals is questioned about these items, he excuses them as trifles. He claims that the library belonged to the previous master of the lodge, Andreas von Bruner, who had "cosmopolitan tastes" and judges that "in the hands of a commoner such tracts might be an indication of a seditious nature, but in the hands of a noble, they are merely educational tools." The librarian then promises to have the offending materials destroyed immediately. However, Geizhals has absolutely no intention of doing so. When the PCs leave, he deposits the books in the Chaos temple, as described below.

He does not intervene if zealous PCs destroy the books. A character watching him while this act is taking place can make an **Average (2d) Intuition check** to notice that Geizhals winces as the books are destroyed.

If the characters miss the books, Geizhals remembers them and realises he has had a lucky escape. Once the PCs have left the room, he lifts up the rug and squeezes down the trapdoor to hide the books on the bookshelves in the Chaos temple. Should anyone enter the library again during the next five minutes, they find the rug in disarray and Geizhals nowhere to be seen. They may even arrive to find him heaving himself out of the open trapdoor on his way back from the temple.

In this case, Geizhals claims that he heard something rustling under the floorboards, found the trapdoor, and went to investigate. "Nothing but a dreary tunnel and vermin. I shall have to suggest to Lord Aschaffenberg that he employ a ratcatcher." The librarian is a terrible liar – anyone beating him in an **opposed Intuition versus Guile check** knows he's being deceitful. Treat Geizhals as a Cult Follower (see Cultists on pages 54-55). If Geizhals is allowed to go free, he immediately warns Piersson that the location of the temple has been compromised.

Otto Geizhals ✵

Location: Library
Occupation: Librarian (Chaos cultist)
Health: Fine

Otto Geizhals is a corpulent, red-faced man with bristling mutton-chops, dressed in scholarly robes, with a pince-nez perched precariously on his fat nose. He has turned indolence into an art form, spending his days stealing scraps from the kitchen and then sitting

in the library to eat and read. He is growing rather podgy as a result. Geizhals justifies his lifestyle by claiming that it is the duty of a good librarian to learn what is contained within his books.

How he interacts with the PCs during their investigation
Geizhals answers questions about the manor in a vague, disinterested manner. Other than that, he is completely absorbed in his books and will pay the PCs no attention. He reports anything they say to Piersson. If the PCs attempt to deprive him of his books, he becomes increasingly agitated.

How he reacts to a fight breaking out
Geizhals tends to shun violence. He attempts to waddle away if a situation becomes desperate.

The Gallery

This long corridor, well-lit with oil lamps, is lined with grand paintings. Most of the paintings depict historical subjects or scenes from the myths of the gods of the Empire. The largest is entitled The *Battle of Bogwurst*, a landscape showing an epic melee between knights of the Empire and Bretonnia. A knight bearing von Bruner heraldry (a wild boar on a blue shield) is given a prominent position, hewing down his opponent.

The Study

This cramped room is lit by tall candelabra in one corner and contains a chair and a large desk. Sheaves of parchment and leather-bound ledgers are stacked high on the desk, on which are also strewn writing tools and an abacus. Lord Aschaffenberg has been poring over his predecessor's accounts here.

The Kitchen

The kitchen is a spacious room with red brick walls rising up to a high ceiling. There is a sweltering fire burning in one of the two huge fireplaces, with spits over the flames, cooking haunches of venison and a whole goose for tonight's meal. The aroma of roasting meat is mouth-watering. A large table dominates the room, covered in all manner of kitchen implements, sharp knives and cleavers, trenchers for the evening meal, and a cauldron full of chopped vegetables.

Occupants

The chef (and Chaos cultist) Karla Wagner is at work in the kitchen preparing food.

Karla Wagner ✸

Location: Kitchen
Occupation: Cook (Chaos cultist)
Health: Fine

Karla Wagner is a stocky woman of 35, with fierce blue eyes, flushed cheeks, and brown hair tied in a bun. Close up, her breath stinks of strong wine. She wears white chef's clothes, stained with blood and food. She has been the chef at the manor for four years, and unusually (perhaps even suspiciously, considering the rest of the manor), she is both good at her job and enjoys it. Karla also has a weakness for alcohol and helps herself to glasses of Pritzstock Reisling throughout the day.

Karla is a member of the Unblinking Eye and colludes with Doctor Sieger to lace meals and drinks with soporific drugs. Her worship of Chaos has her thinking about adding all sorts of (dangerous and unwise) ingredients to her meals, and she is always looking forward to whatever new "spice" Doctor Sieger will bring her.

How she interacts with the PCs during their investigation
Karla does not suffer any interruption from strangers whilst she is cooking and becomes angry if pressed. The only ways to win her attention is to compliment her cooking, to offer her an alcoholic drink, or to help cut vegetables for the stewpot. She scolds anyone attempting to go into the wine cellar, accusing any who do so of being a thief. By the end of the day, Karla becomes somewhat drunk, slurring her speech and moving clumsily about. When she is drunk, add 2 ■■ to all checks she makes.

How she reacts to a fight breaking out
Karla fights manically against those who oppose the Chaos cult, though she attempts to run away if the situation looks hopeless. She wields a vicious meat cleaver (treat as a hand weapon with the Vicious quality). Treat Karla as a Cult Follower (pages 54-55).

The Sitting Room

The characters feel a strange sense of foreboding upon entering this room. It is brightly lit, with a large window looking out at a small grove, to either side of which hang heavy dark drapes. Despite the sunlight streaming into the chamber, the PCs get goose pimples with the chill of the room, and their breath wisps visibly from their noses and mouths. A wide, low table and a dozen rigid, uncomfortable-looking chairs are arranged in the centre of the room. On the east stone wall is a plush, blue curtain. Behind the curtain is the painting of the eye. Facing the curtain is a high-backed chair with thick cushions, once an opulent piece of furniture but now threadbare. A glass chandelier hangs from the ceiling. In the wall of the chamber, a large brick fireplace lies empty and unused, despite the cold.

Clues

At the start of the adventure, the painting of the eye is here, hidden by the blue velvet curtain. Piersson arranges its removal if he begins to suspect the PCs. See the section entitled The Painting on page 72 for more information. Within the chimney, blackened iron rings provide access to the roof, though anyone climbing up there will be blackened by soot, to the point that they must add one misfortune die for Social checks until cleaned up.

THE GREAT HALL

This huge room is dominated by a great oak dining table surrounded by large wooden chairs. Ostentatious silver candlesticks are arranged on the table. Along the wall, logs crackle gently in an impressively large fireplace. A grand flight of stairs sweeps up to the first floor of the manor. Around the walls, the stuffed heads of bears, wolves, deer, and boar are mounted on oak panels. Some of the trophies are of more exotic prey: a leering, ugly, green head with a crooked nose is decorated with pheasant feathers and labelled *Chieftain of the Reikwald Goblins*. Further down the wall is what first looks like a large goat's head, but which on closer inspection bears cruel, sharp fangs.

The main entrance to the manor house opens into the hall, and this extravagant chamber is the first thing to welcome visitors. The dinner will be held here.

THE MANOR — BASEMENT

The basement of the manor is used for storage and also provides tunnels and rooms for clandestine activities.

THE WINE CELLAR

The wine cellar is a small, dingy room, lit by daylight streaming from a grille on the wall, close to the ceiling. It is very cool in the cellar, and the air has a damp, earthy smell. An unlit oil lamp hangs from a hook on one wall. The cellar is well stocked with a number of fine beverages, including bottles of Pritzstock Reisling, Bugman's Best Bitter, and Thunderwater Ale.

Clues

There is an entry to a secret passage leading to the temple of Chaos behind a rack of wine bottles. A character examining the racks may attempt an **Average (2d) Observation check**. If he passes, he notices scratches on the floor near the rack pointing to the fact that the rack swings outwards.

SECRET TUNNELS

This tunnel network was built to provide a safe bolt hole for the von Bruners in ages past. Knowledge of the tunnels has been handed down from the lords of the manor to their heirs in strict secrecy. Even the serving staff of Grunewald Lodge do not know of their existence, though Andreas von Bruner broke with this tradition and let the members of the Eldritch Eye use the tunnels for their own purposes. Everyone else, including Lord Aschaffenberg, is unaware of the tunnels' existence.

The tunnels can be accessed from the master bedroom, the library, and the wine cellar. All lead to the secret temple of Chaos. They are narrow, low, and musty.

If a Chaos cultist is present when the PCs discover an entrance to the tunnels, he or she will do all in his power to dissuade the party from exploring them. For example, the cultist might claim that the tunnels are too dangerous and that a few years ago a servant exploring one died when it collapsed on his head. If the PCs insist on exploring the tunnel, the Chaos cultist warns Piersson.

THE CHAOS TEMPLE

This large chamber is plainly decorated, with lit torches in sconces lining the walls offering dim, flickering light. It has a cool temperature and smells damp. Against one wall is a small bookcase, and in the centre of the room is a six foot long block of jet-black granite covered in dry blood. Upon the floor of the shrine, a symbol is sketched out with lines of old, dried blood: an eight-pointed star. The symbol is horrible to look at, chilling the soul of the beholder. When first viewed, it has a Fear Rating of 1 with the *Chaos* trait. Anyone passing an **Easy (1d) Education or Folklore check** recognises the star as a symbol of Chaos.

Three tunnels lead from the room, one leading to the master bedroom, one to the library, and another to the wine cellar.

OCCUPANTS

Before dinner, the place is empty, unless the PCs encounter Geizhals the librarian down here, returning the proscribed texts from the library to their rightful places on the bookshelf. He shrieks at being discovered and attacks the PCs if found. Geizhals fights to the death, cornered like a rat in its lair. After dinner, the place might be swarming with Chaos cultists (see page 92).

Clues

The whole chamber is profane. The bookcase contains several blasphemous tomes. Of the two most important, the first is bound in tanned leather and is titled *Libram Libris Bestiis Chaotis*. It is an arcane tome of knowledge, written in the classical language. The other is bound in black leather and titled *De Natura Daemonium: A Work Concerning Daemonkind*. The books from the library (*A Disquieting Proposal* and *Strange Flowers*) may have been moved to this shelf.

De Natura Daemonium is required to summon the daemon, as it contains the words of a necessary incantation. Securing or destroying this work is the easiest way to thwart Piersson's plans.

The Manor — Roof

The roof of the manor house is broad and flat, slightly angled to let water and debris roll off the back of the building. The roof is accessible via a worn, nearly rotted ladder at the back of the building or through the chimney stack in the sitting room.

Climbing the old ladder up or down requires an **Easy (1d) Athletics check**. The ladder is several paces high. If the PC passes the check but generates a ✹, a rung breaks underfoot, but he ascends the ladder safely, although the difficulty of climbing the ladder in the future increases by one – from Easy (1d) to Average (2d). If the PC fails the check, a rung breaks and the character falls, suffering one wound. If he fails the check and also generates ✹, the ladder collapses and is utterly destroyed. If this occurs, the Cultists will notice – advance the Cult token on the progress track.

The Grounds

Several other structures necessary for the household to run smoothly are located nearby.

Garden & Garden Shed

The garden is large and not well cultivated. The flowerbeds have gone to seed and are full of leaves and dandelions. The lawn is overgrown, and characters have to wade through long grass to get anywhere. A fetid pool, choked with leaves and green scum, is in the south-east corner of the grounds. There is also a small orchard of several sickly-looking apple trees in the south-west corner of the grounds. Shaded by these trees is a quiet cemetery, with a dozen small, unmarked gravestones. This is where those who die at the lodge are buried if they cannot be easily transported to the shrine of Morr in Geissbach village for burial.

In one corner of the garden is a small wooden shack, filled with a variety of gardening tools, potted young plants, and a wheelbarrow.

Occupants

None. Bertoldt Granhof (a member of the cult) is the gardener, but is currently malingering in the makeshift hospice area.

Clues

Near the shed, there is a small herb garden, a drab collection of flowerless plants ravaged by slugs and caterpillars. This is where Doctor Sieger acquires his herbs. A PC who passes an **Average (2d) Education, Medicine, or Nature Lore check** can identify the herbs. There is a small patch of Taal's root (that eases the

symptoms of the black plague), a small patch of faxtoryll (that aids the clotting of blood), and a large area of gortsiete (used in the manufacture of a soporific potion known as *schlaf*).

Shrine to Sigmar

The small shrine is little more than a wooden shed constructed over a brass triptych bearing an image of Ghal Maraz, a twin-tailed comet, and a skull with a laurel wreath. The triptych is weathered, and a thick green patina mars its surface. The icon of Ghal Maraz, a full-size replica of a warhammer, looks positively filthy.

Occupants

The shrine is empty. Only Sister Sonja visits regularly for a quick prayer, although today she is too preoccupied with tending to the wounded in the hospice.

Clues

The shrine is suspiciously run-down and dingy, appearing abandoned but for a single prayer candle that looks to have seen recent use. An **Easy (1d) Observation check** reveals that the hammer icon is smeared with dirt, soot, and clay, in a manner that indicates more than just the simple patina of neglect. An **Easy (1d) Piety** or **Average (2d) Education or Folklore check** suggests that the shape of the hammer is not an accurate depiction of Ghal Maraz, rather it looks more like a traditional warhammer. Devout Sigmarite characters add 🟨 to this check.

In reality, the hammer icon is not an icon at all. It is the ancestral warhammer of Korden Kurgansson, hidden in plain sight by Sister Sonja. Removing the hammer from its set piece is a **Simple (0d)**

Korden's Hammer

Korden's hammer is represented by its own special item card. If the party recovers or is allowed to carry Korden's hammer, give them the corresponding item card.

KORDEN'S HAMMER

Strength check and reveals that the true icon of Ghal Maraz is still in place behind it and that the hammer is, despite its grimy state, in excellent condition.

The hammer is a superior craftsmanship hand weapon. When wielded against daemons, if fortune points are spent to add ☐ to the *Melee Attack*, the hammer inflicts +2 damage for every fortune point spent. When cleaned off, the hammer is revealed to be a fine piece of dwarfen craftsmanship, its steel head inscribed with runes denoting its clan lineage and granting it power against daemons.

Make clear to any Sigmarite or dwarf characters in the group that the hammer is an ancestral relic and failure to return it to its owner or his clan in a timely manner will merit an entry in the great Book of Grudges of the dwarfs.

The Stables & Coach House

The timber-built stables and adjoining coach house are in shoddy condition. Two of the six stalls are occupied by healthy looking horses (the steeds for Lord Aschaffenberg's coach), but the unoccupied stalls require mucking out before any other horses can be stabled there. The tools and horse tack hanging on the walls are worn and ragged.

A foul odour permeates the area, and clouds of blowflies buzz ceaselessly. Occupying the coach house is a stately coach bearing the von Bruner coat of arms (a wild boar on a blue shield). In sharp contrast to its surroundings, the coach is well maintained and clean. A ladder leads up from the stables into a hayloft, and a window here gives a commanding view of the grounds.

The wagon on which the party travelled from Ubersreik will be parked outside the stables for the duration of the adventure.

Occupants

Franz Lange is the young groom and is here at all times tending to the horses. He is neither competent nor hard-working, but he is not a Chaos cultist. Hans Kurtz and Albrecht Krug (who is a member of the cult) are the coachmen and can also be found here during the day of the adventure. When not tending to the newly arrived wagon, they lounge outside in the sun, fleecing the wagoneer from Ubersreik of his money at cards.

The wagoneer, Heiko Dieter, will stay at the lodge until it is safe for him to return to Ubersreik in the morning. He chooses to sleep in his wagon, knows nothing of the goings on in the lodge, and keeps to himself. He will join everyone in the great hall come dinner and will be drugged by consuming venison.

Clues

Krug has hidden Kurtz's blunderbuss in the hayloft. The Chaos cultist wants to use the weapon later to dispatch members of the staff when Piersson's plan comes to fruition. Kurtz is missing the weapon, but is too embarrassed to mention its disappearance to anyone. He seems distracted and worried if spoken to.

Krug tries to dissuade any PC expressing an interest in exploring the loft from doing so, claiming that rotten floorboards make it too dangerous to visit. If the PCs use Charm or Guile checks to ingratiate themselves to Kurtz, he sheepishly admits to his missing blunderbuss, asking the PCs not to mention it to Lord Aschaffenberg and to keep their eyes out for the weapon.

Anyone passing an **Average (2d) Observation check** while in the hayloft spots the gun hidden under some straw. Krug has placed it here, aware that Kurtz, who has a smashed knee, will not be able to ascend the ladder. If the weapon is discovered, Krug will sheepishly confess that he hid it up there "as a joke", at which point Kurtz hurls abuse at him. If Kurtz is reunited with his blunderbuss, he does not let it leave his sight. He treats any PC who presents him with his lost gun as a veritable hero.

Albrecht Krug ✤

Location: Stables
Occupation: Coachman (Chaos cultist)
Health: Fine

Albrecht Krug is an imposing man in his mid-30s with a magnificent ginger Imperial moustache and a shaved head. He wears durable, leather clothes. Krug is a member of the Eldritch Eye and a mutant. A large patch of discoloured and hairy skin is spreading on his back, which he regards as a special blessing, though he is careful to hide the mutation from others. Krug is committed to the Chaos cult and is one of its more dangerous and resourceful members.

Krug has hidden his partner's blunderbuss in the hayloft, knowing that Hans finds it hard to climb ladders in his condition. He intends to use the stolen weapon for lethal purposes later that evening.

How he interacts with the PCs during their investigation
Krug appears convivial should the PCs talk with him. He does his best to answer any queries they might have and asks them why they are so interested in the manor. He may offer to give them a tour of the grounds, but is careful to avoid the hayloft and the doctor's herb garden.

How he reacts to a fight breaking out
As a mutant, Krug feels he has nothing to lose, and he serves Piersson faithfully. He actively hates those who do not serve Chaos and fights them bravely. He would rather die than surrender. He has a whip at his belt and a heavy truncheon (hand weapon). Later in the evening, he may be armed with the blunderbuss. Treat Krug as a Cult Mutant (pages 54-55).

Hans Kurtz

Location: Stables
Occupation: Coachman
Health: Smashed knee, drugged

Hans Kurtz is a handsome man in his 20s, with a neat beard, dressed in hard-wearing clothes and a long leather coat. During the beastman attack, he was clubbed in the leg and still walks with a pronounced limp. He finds it painful to climb stairs or ladders and moves sluggishly. Doctor Sieger gave him medicine for the pain. This was laced with schlaf, and Kurtz is fatigued as a result.

Recently he has discovered that his blunderbuss is missing. He is too ashamed to admit the loss to anyone at the moment, but is becoming increasingly worried. He does not know if he merely misplaced it or if someone has stolen it.

How he interacts with the PCs during their investigation
Kurtz is friendly and accommodating to the PCs. However, he is under the influence of schlaf. He is weary, and if asked about his sleepiness, he admits that it might be due to some medicine he was given by Doctor Sieger. He's not happy about it, because it affects his work, but he's too tired to bother the Doctor further. If the PCs talk to him about odd goings on in the manor, he seeks them out

after a period of consideration and mentions to them that he has recently lost his blunderbuss. He suspects that someone stole it from him.

How he reacts to a fight breaking out

Hans tries to engage anyone who he believes is threatening the security of the manor, but is too groggy to be of much use. He fights with the sword he has at his belt. Due to his sore leg, whenever he performs a movement manoeuvre, add ▢▢ to any action he makes in his following turn. Treat Kurtz as a Townsfolk NPC (pages 66-67).

Franz Lange

Location: Stables
Occupation: Groom
Health: Drugged

Franz is a lad of sixteen with tanned skin and curly black hair, dressed in peasant clothes. He takes care of the stables and horses. He is industrious by nature, but is suffering from fatigue. Doctor Sieger gave Albrecht Krug some schlaf to slip into the boy's drink in order to test the efficacy of the latest batch brewed, so Franz is sleepy all the time. He manages to ensure that the horses are fed and groomed, but is too tired to muck out their stables. Franz also keeps the von Bruner coach well polished, as Piersson has pointed out to him how important it is to keep up appearances.

How he interacts with the PCs during their investigation

Franz is of little help. He responds very slowly to the PCs' questions, and tends to give monosyllabic replies. He dearly wants to be left alone to do his duties and catch some sleep.

How he reacts to a fight breaking out

Franz is wary of fights and is chronically exhausted. He defends himself with a pitchfork from the stables (an improvised weapon), but cannot be motivated to take the fight to the enemy. Treat Lang as a Townsfolk NPC (pages 66-67).

The Kennels

Next to the stables is a large square wooden shed, abutted by a yard surrounded by a tall fence. These are the kennels. There is a tradition of keeping hunting dogs at Grunewald Lodge. From within the shed comes the loud, persistent barking of several large dogs.

The shed is divided into the large space where three fierce-looking Tilean manhounds are kept and their handler's sleeping quarters: a small side room containing a rough bed, an open chest of clothes, and a bucket of water for washing. A long boar-spear is propped in one corner, and on one wall is a large closet, its door ajar, from which emanates the faint stink of rotting meat.

Occupants

Olver Gand is the kennel master. He stays in his room, except to feed the hounds with the contents of the closet once a day. The hounds remain in the kennels for the duration of the adventure. They are in excellent health. They are strong, powerful, and wilful and are completely obedient to Gand.

Clues

There is nothing in the kennels that points to the cult, but there is a grisly find to be made if the party members search the premises (Gand will have to be out of the way for them to do this – he is very protective of his private space). Anyone who opens the closet finds

the dismembered corpse of a beastman hanging inside. The sight is so shocking that it has a Fear Rating of 1, with the *Violence* trait. Gand, if present, makes no effort to hide the fact that he has this rotting cadaver on the premises, although he is angry that the PCs have been snooping in his private quarters. He explains simply that he is feeding it to the dogs to "give 'em a taste for the beasts."

Olver Gand

Location: Kennels
Occupation: Hunter
Health: Fine

Olver Gand, a former soldier, is the kennel master of Grunewald Lodge. He is a huge , bald man in his early 30s, nearly six and a half feet tall and heavily built. His stubbled face is a mass of scars, and he sports a broken nose. He wears tall, leather hunting boots and leather trousers, but prefers to bare his chest to display his rippling muscles. He wears a spiked collar around his neck. Gand is a quiet man, but fiercely protective of his hounds.

How he interacts with the PCs during their investigation

Gand is not a communicative man, but he may warm to PCs who show interest in his dogs. He has little useful information for the party, but if they win his trust, he takes their suggestions seriously and is willing to lend them a hand if their ideas seem sound enough. If asked, he notes that his dogs severely dislike both Albrecht Krug and Gregor Piersson (both mutants), who now avoid his kennel.

How he reacts to a fight breaking out

Gand is a brave man and a formidable foe. He has a hatred of the followers of Chaos, particularly beastmen, which he has fought many times. Gand fights to the death to oppose them. He fights

using his massive hunting knife or arms himself with his long boar-spear if he is near the kennels. Treat Gand as a Soldier NPC (pages 66-67).

The Tilean manhounds attack anyone attempting to hurt Gand. He releases them from the kennels if the lodge is attacked.

There are no statistics for these dogs and the GM is encouraged to use them narratively. They are powerful, fearsome animals. In most conflicts, they would kill anything they are directed to attack, except for the wargor or the daemon, which will drive them off snarling and whining.

The Forge

Tucked against the corner of the walls is a small smithy, originally associated with the stables for the shoeing of horses and the mending of tools, but later used to repair weapons and armour. Inside is a cold furnace and heavy anvil, and blacksmith's tools hang from the walls. Upon a large wooden workbench there is a collection of battered arms and armour: four mail shirts, four dented pot-helmets, and four notched swords. All these items are in need of repair and are of poor craftsmanship. They belonged to guards killed during the previous beastman attack.

Occupants

The dwarf Korden Kurgansson is the blacksmith in residence, though he is currently languishing in the makeshift hospice.

Clues

A thorough search of the forge reveals a small wooden case behind the armour racks. Its lock has been smashed. When opened, it is revealed to be a velvet-lined carrying case of the sort used to carry precious and important items. The silhouette of the missing item in the centre of the case resembles a warhammer. This is the case inside of which Korden kept his family's hammer. Sister Sonja has since taken it and hidden it in the shrine.

The Wall & Gatehouse

The stone wall surrounding the Grunewald Lodge used to be an impressive structure. It runs around the whole estate and is about twelve feet in height. However, much of the wall is now covered in ivy, and sections of it have collapsed due to neglect. These areas have been reinforced with ramshackle timber barricades, which are far from secure. A wide ditch surrounds the wall. It was evidently once a deep obstacle, but is now overgrown with bushes.

Crossing the ditch and climbing the wall requires a **Hard (3d) Athletics check**. During an encounter, this takes a minimum of three manoeuvres.

The wall has a small stone gatehouse on its western side. The gatehouse consists of a single-storey, turreted watchtower with an adjoining guardroom where the guards sleep. The guardroom is equipped with eight crossbows, six halberds, and six shields for use by the guards.

A large oak gate, studded with iron nails and wide and tall enough to allow a coach passage, blocks the entrance under the tower. The gate is kept bolted shut from the inside at all times when not in use. A rickety wooden bridge spans the ditch in front of the gatehouse. It can be pulled up by a windlass inside the guardroom if the manor is attacked.

Occupants

The manor guard consists of Captain Anders Blucher, Sven Bleuler, Ernest Bohne, Manfred Klammerer, and Pieter Koch. They work a shift system whereby one guard mans the turret of the watchtower and another patrols the walls for four hours before being relieved by other guards. During the day of the adventure, Koch (a member of the Chaos cult) patrols the walls whilst Bohne mans the watchtower. Captain Blucher, Bleuler, and Klammerer remain in the guardroom, playing card games like "Find the Empress" for pennies. This shift changes at dinnertime when Bleuler patrols and Klammerer occupies the watchtower. Captain Blucher goes to the great hall for dinner, while the others eat and rest in the guardroom.

The Guards — Captain Anders Blucher, Sven Bleuler, Ernest Bohne, Manfred Klammerer, and Pieter Koch ❖

Location: Guardroom, watchtower, and walls
Occupation: Guards (Koch is a Chaos cultist)
Health: Bleuler and Klammerer are wounded, and all except Koch will be drugged at dinner

The guards are under Captain Blucher's command. The captain is a tall man in his late 30s with a long blond beard and handlebar moustache. He owns a set of well maintained breastplate armour, of which he is very proud, and fights with a greatsword. He wears a scarlet wide-brimmed hat at a rakish angle, with a long white plume curling from the brim. He takes his position very seriously, and suffers no fools.

The other guards are in their 20s, dressed in black leather breeches, white shirts with slashed sleeves, mail coats, and Empire pot-helmets decorated with red feathers. Each has a sword strapped to his belt. Those on patrol carry crossbows. They all have lucky charms, such as a rabbit's foot, prayer scroll, or miniature hammer, hanging from their armour, belts, and scabbards.

The guards took the brunt of the beastman attack, and their numbers are stretched as a result. Two of the guards died in the assault and are buried in the cemetery, near the orchard, and two languish in the hospice. The others are impatiently waiting for Lord Aschaffenberg to organise reinforcements. Sven Bleuler is recovering from a wound to his temple and has his head wrapped in bandages, whilst Manfred Klammerer has two broken fingers on his left hand, which is also bandaged. The guards are grizzled professionals who are used to this sort of hardship and have taken their knocks with stoicism.

Pieter Koch is a member of the Eldritch Eye and is a violent and sadistic man, with a hot temper. The other guards are more amenable and enjoy playing games of chance when not on duty.

How they react to a fight breaking out
The guards fight against any obvious opponents, such as beastmen or daemons. In other situations, they try to break fights up, or follow the instructions of Captain Blucher, who acts in the best interest of his employer. The exception is Koch, who fights fiercely in the interests of Piersson and the cult. Treat each guard and the captain as a Soldier NPC (pages 66-67). The captain has an extra expertise die.

OTHER CHARACTERS

The characters likely to be found at a given location are described under that location's heading, but there are several characters whose locations are not fixed.

GREGOR PIERSSON ☼

Location: Wandering
Occupation: Steward (Leader of the Unblinking Eye)
Health: Mutant

Gregor Piersson is a slightly built man in his late 30s, with receding black hair slicked back with oil. He dresses in the neat uniform of a butler and usually maintains an impassive composure. His day to day duties are those of a steward, and as such, he is ultimately responsible for the running of the manor.

Piersson is a zealous follower of Chaos and is the leader of the Eldritch Order of the Unblinking Eye at the manor. His worship of Chaos has had a strange effect upon his body. His right eye is taking on a shape more pleasing to the Ruinous Powers, becoming a large and bulbous black orb. Luckily for him, he noticed the change before anyone else did and hides the mutation under a bandage. If asked about the bandage, Piersson claims he was hurt during the night of the beastman attack. To reinforce this story, he has inflicted some trivial wounds to his right arm, which is also bandaged up. However, if the PCs ask staff members who are not associated with the Chaos cult about Piersson's bandage, they mention that Piersson's eye has been bandaged for several months before the attack. If confronted about this, Piersson says the wound to his eye aggravated an eye infection he has been suffering from, which is being treated by Sieger the physician. The doctor confirms this story.

How he interacts with the PCs during their investigation
Piersson tends to keep his distance from the PCs, preferring to find out about their actions from other members of the Chaos cult. He pretends to be busy during the day, as he claims to have a lot to look into regarding the running of the estate. Nevertheless he is respectful to the party and politely answers any queries they might have.

Piersson blames the poor condition of the manor on a malady that seems to be causing some members of the staff to feel weary. He maintains that he is too compassionate to fire people based on such circumstances and praises Doctor Sieger's efforts in treating the illness.

How he reacts to a fight breaking out
Piersson is self-serving and does not want to die. He tries to escape violent confrontation, only fighting back if cornered. He hides a highly decorated knife with a serpentine blade under his clothes, which he uses when performing Chaos rituals in the secret temple (see pages 93-94). Piersson's characteristics can be found on page 95.

THE SERVING STAFF — HANNA DRALST ☼, TODD HEISTLENBURGER, GERTIE HOCHEN, JOSEF VACMARK ☼, KONRAD VOSS ☼, AND GUNNAR WETZEL ☼

Location: Wandering
Occupation: Servants (Hanna, Konrad, Gunnar, and Josef are Chaos cultists)
Health: Gertie and Todd are drugged. Todd and Gunnar are wounded.

The serving staff of Grunewald Lodge consists mostly of young men and women from Geissbach between the ages of 18 and 24. They perform duties as needed and when they are asked to by a senior member of the staff. The women wear typical servant's dresses, while the young men are dressed in practical peasant's shirts and breeches.

Gunnar and Todd were injured in the beastman attack. Both are back on their feet now, but Todd has his left arm in a sling, and Gunnar has a bandaged head.

How they interact with the PCs during their investigation
Gertie and Todd are suffering from the effects of schlaf. They are lethargic and distant and often take breaks from their work to catch a quick snooze. Doctor Sieger always ensures that these two servants are drugged, as it is they who enter the sitting room most often, to clean and dust, and he does not want them prying. If the PCs ever ask them about the painting of the eye in the sitting room, both tell them that they know nothing about the painting and avoid the room as it gives them the creeps. If pressed, they can recall that Andreas von Bruner often spent time alone in the sitting room and that he didn't like to be disturbed whilst doing so.

Hanna, Konrad, Gunnar, and Josef are members of the Chaos cult. They are younger than the other staff and share this secret among themselves, spending as much time giggling and whispering with one another as they do working.

How they react to a fight breaking out
None of the servants are keen to become involved in serious violence. The Chaos cultists follow Piersson's orders, but run away or attempt to surrender if the fight goes against them. The other two servants attempt to act in the best interest of their employers, but are too exhausted to put up much of a fight. They try to stand fast in the face of an attack by beastmen, but flee in terror from the daemon. They fight with any weapons they can find nearby. Treat each loyal servant as a Townsfolk NPC (pages 66-67), and each Chaos worshiping servant as a Cult Follower (pages 54-55).

The Dinner

In the evening, the manor staff gather to eat dinner in the great hall. Lord Aschaffenberg seats himself at the head of the huge table. The following staff also attend (listed in the order that they sit clockwise from the lord):

Doctor Sieger, Captain Anders Blucher, Otto Geizhals, Olver Gand, Bertoldt Granhof, Heiko Dieter the wagoneer from Ubersreik, the player characters, and Vern Hendrick (who sits to the right of the lord).

Sister Sonja dutifully remains in the hospice to look after the three patients who remain there. Pieter Koch and Sven Bleuler are on guard duty outside, and the other guards, Ernest Bohne and Manfred Klammerer, eat and rest in the guard room, in case the lodge is attacked again.

Hans Kurtz and Franz Lange, drugged on schlaf, fall asleep in the stables, and Albrecht Krug stays to watch over them and grabs the blunderbuss.

Piersson himself does not join the table, but assumes the role of butler, directing the six servants as they bring in the plates of food or clear the tables for the next course. Karla Wagner remains in the kitchen, organising the meal or washing up.

A Three Course Banquet

There are three courses to the meal: a spicy vegetable soup, followed by the meat dish , and then finally a rich pudding covered in custard. Wine and beer is plentiful, and the food is excellent. The servants Gertie Hochen and Todd Heistlenburger (drugged on schlaf) look thoroughly exhausted as they try to keep up with the diners' demands, and they drop plates or spill soup, to the anger of Piersson, who scolds them for their incompetence.

When the second course is served, Lord Aschaffenberg chooses venison and once again recommends it to the PCs. Most of the other diners follow suit. If the PCs are actively paying attention, they'll note that the only diners who ask for goose are Doctor Sieger, Otto Geizhals, and Bertoldt Granhof.

The venison dishes are laced with schlaf, and anyone eating from them are affected as if they had taken a dose of the drug. Any PC who claims that the venison has been poisoned but has no concrete evidence will be laughed at or told his attempts at humour are both dark and inappropriate.

During dinner, Koch drugs his fellow guards with schlaf-laced tea. Bleuler and Klammerer suffer the effects of the drug when they return to duty ten minutes later, and the other guards fall asleep in the guardroom.

Howls in the Night

Just after the meat course, the dinner is interrupted by loud howling coming from the kennels. Olver Gand makes a gruff excuse and leaves the table. See "The Beastmen" on page 94 for more information should members of the party also investigate. Olver remains with his hounds and does not return to dinner. He barely had a chance to touch his venison and is not drugged.

The End of Dinner

By the time the dessert arrives, everyone who ate venison (possibly including the PCs) will be feeling the effects of schlaf poisoning. Many diners look groggy, and Vern Hendrick falls asleep in his pudding. At this point, PCs who ate venison must make their Resilience checks to determine how seriously they are affected.

When the meal ends, everyone except the Chaos cultists shuffles off to bed, yawning uncontrollably. Doctor Sieger, Granhof, and Geizhals remain at the table, drinking brandy and chatting animatedly. The servants stay behind to clear the table under the eagle eye of the steward, though Gertie is allowed by Piersson to crawl to bed. He keeps Todd working, as he needs him for the ritual later on.

Lord Aschaffenberg asks the PCs to join him for a glass of brandy in the master bedroom. There he asks the PCs about the progress of their investigations. However, unless he was prevented from eating the venison dish, he becomes very sleepy during the interview and dismisses the PCs after just a few minutes, saying he will talk to them further in the morning. Before the PCs even leave the room, he falls fast asleep, still fully clothed, atop his bed.

After Dinner

The PCs are likely to wish to resume their investigations, which is the last thing Piersson wants. He dispatches one or more cultists to impede the investigation. If the PCs have taken a liking to any of the cultists, Piersson is clever enough to use that to his advantage. Otherwise, he sends Otto Geizhals and Doctor Seiger, perhaps supported by Bertoldt, to ply the characters with brandy and idle discussion on philosophy, religion, politics, or science. These new "friends" are unwilling to let the PCs be unless driven off with some use of social skills, in which case they report directly to Piersson.

The Cult token on the Progress Tracker will now begin to move at a fast pace, and Chapter 3 begins soon.

Chapter 3: The Dramatic Finale

Broadly speaking, there are two ways to begin the finale. Either the PCs have prevented the cult from beginning the ritual, in which case the finale begins when they confront the cult prior to the beastmen attack; or, if the ritual has begun, they must deal with the cult and the beastmen attack at roughly the same time.

Because several variables can be introduced by the actions of the PCs throughout the adventure so far, this chapter may resolve in a variety of ways. The following encounters and sequence of events are guidelines only. Modify them as needed to reflect your character's actions.

Encounter 1: The Ritual

After most people in the lodge have fallen asleep, Gregor Piersson, Bertoldt Granhof, Hanna Dralst, Josef Vacmark, Gunnar Wetzel, and Konrad Voss convene in the temple, dragging the unconscious sacrifice with them. This is most likely Todd Heistlenburger. Piersson first goes to the sitting room to collect the painting of the eye, ripping the canvas from the frame. Out of a twisted reverence to the painting, Piersson removes his bandages here, leaving the ichor-stained fabric as a clue to any PCs snooping about later on. Assembled in the temple, the cult members don the robes hanging in the cupboard.

The Beastmen

The beastmen outside the lodge attempt their next attack during the ritual. Read Encounter 2: The Beastmen for more details. If the PCs attempt to deal with both problems at once, you will have to prioritise which encounter receives the bulk of your attention for playability reasons. Focusing on the ritual and abstracting the beastmen assault with a Progress Tracker is the ideal solution. The focus can change if the two events overlap later on.

Act 1: The Sacrifice

If the PCs are in a position to intervene with the sacrifice, this act should probably be played out in encounter mode. Once the PCs become aware that the sacrifice (or at least the ritual) is under way, the speed with which they respond, and the order of the participants, becomes more important.

Assemble a Progress Tracker with ten spaces, with an event marker in the final space. Place a ritual token at the beginning of the track as the ritual begins. Place it several spaces further along the track if the PCs are stymied or delayed. At the end of each round, whether in combat or with the PCs racing through the manor trying to find the ritual, advance the token one space. This represents the ritual taking nine rounds to complete. When the token reaches the final space, Piersson kills the victim and the sacrifice is complete.

If the PCs manage to disrupt the ritual in a meaningful way, such as by killing or incapacitating one of the chanting cultists, move the ritual token back one space. If they manage to remove a key element of the ritual (see "Elements of the Ritual", right), the token stops moving altogether until it is restored.

Elements of the Ritual

The following elements are required to perform the daemon-summoning ritual under ideal conditions:

+ The painting

+ Six people to chant for nine minutes (although fewer people will work; it simply takes longer)

+ The book *De Natura Daemonium*

Without these elements, the ritual cannot take place. If the PCs secure either the painting or the book, the Chaos cultists try to take them back, preferably by subterfuge but by force if necessary.

Other components

The following components are also used to ensure the ritual runs smoothly.

+ A human sacrifice

+ The blood of a mutant

+ Bathing the painting under the light of Morrslieb for nine minutes

Without the human sacrifice, the daemon feels no obligation to serve the Eldritch Eye. Furthermore, the daemon is affronted by the fact that it was summoned without a suitable gift, and attacks those who summoned it unless they provide it with an immediate sacrifice.

The blood of a mutant gives vigour to the daemon. Without it, the daemon materialises weaker. Piersson, a mutant, provides the blood. In the absence of Piersson, Albrecht Krug uses his blood.

Morrslieb's light is a simple catalyst to the ritual. Without it, the daemon still materialises, but it takes 18 minutes to fully manifest. During this time, the painting will smoulder, bubble gently, and drip the occasional gobbet of ectoplasm.

If either the mutant blood is not offered, or the daemon is not brought forth under Morrslieb, use the second stat line for the daemon, reflecting a weaker version of the creature.

If the PCs discover the ritual in action, read the following aloud:

> *Torches and candles light the room with a flickering glow. Four robed people stand in a loose circle in the centre of the temple, while a fifth restrains the slumped form of Todd Heistlenburger by the heavy black block of the depraved altar. Standing at the head of the altar is a twisted apparition holding a leather-bound tome and chanting in a spitting, guttural tongue. It's Gregor Piersson, the butler, but he is twisted and wrong, his bandages gone, revealing a terrible, black bulbous orb bulging from his right eye socket! The air drones with a murmuring chant and you feel sick to your stomach. Inexorably, your eye is drawn to a strange sheet unrolled across the altar, what appears to be a canvas painted with a single, terrible, unblinking eye…*

The canvas is draped over the altar in the centre of the temple, and Piersson stands next to it, with the unholy book *De Natura Daemonium*.

If the PCs attack, the cultists continue their chant. All other cult members not otherwise engaged in the manor (likely Karla Wagner and Bertoldt Granhof, at least) rush forward to intercept the characters. Otherwise, the four chanting cultists fight while maintaining their chant, which inflicts one misfortune die on all their checks. Piersson and the final cultist fight back only if engaged.

If the sacrifice is completed, read the following aloud:

> *As the chanting reaches a crescendo, Piersson's voice twists into an unearthly, feral shriek. He drags his ritual knife across the throat of the hapless sacrifice, showering the painting and everyone nearby with a spray of crimson. The cultists utter a sound midway between a gasp and a moan and every torch and candle in the room is extinguished in a gust of cold, biting wind. The only light now is cast by the unblinking eye, shining with eldritch radiance as the blood pools on its surface.*

This event has a Terror Rating of 2 with the *Violence* trait.

During the Rally Step, Piersson reverently hands the book to the cultist standing nearest him, then slices open his own left palm with the bloody knife, dripping his blood on to the canvas.

Act 2: To the Roof!

Once the sacrifice is complete, the cultists move to the sitting room, Piersson taking the blood-soaked canvas with him. The victim's body is left in a pool of blood on the temple floor. In the sitting room, the cultists ascend the sooty ladder up the chimney to the roof one by one. If unmolested, the cult takes about ten minutes to go from the temple to the roof. If being actively opposed or pursued by the PCs, they let Piersson ascend first, defending the ladder while Piersson begins the next step.

Once on the roof, Piersson unrolls the canvas beneath a clear night, where both moons, Mannslieb and Morrslieb, shine brightly. The painting starts bathing in the sickly green light of Morrslieb for nine minutes. A twisted face is apparent in that moon, its eye seeming to leer down at the painting. The paint begins to bubble and splutter.

If the PCs are in a position to attempt to stop any of this, you can reuse the previous Progress Tracker to monitor the emergence of the daemon. Once the tracking token reaches the final space, the daemon manifests. When this occurs, the painting bursts into a many hued flame, and talons claw from the canvas. During the rally step, the daemon emerges and the surviving cultists take no action except to stare in awe.

This Act is may be a good time to introduce the beastmen, sowing confusion throughout the manor. The beastmen don't discriminate between cultists and other lodge residents. Both the PCs and Piersson can attempt to make use of the confusion that their presence adds to the scene.

Act 3: The Daemon

The daemon is a horrible monstrosity, a twisted parody of a human figure with huge, unblinking eyes, leathery wings, and malicious talons. The daemon summoned from the painting is a larger, more monstrous version of a Chaos fury. It is slightly larger than a man and terrifically strong and fast, and the combination of its fearsome appearance, the smell of blood that follows it everywhere, and the terrible keening wail it emits as it kills gives it a Fear rating of 3.

If properly summoned and controlled, the daemon rampages through the manor, destroying everything in its path, leaving only the Chaos cultists unmolested.

The Chaos cultists follow the daemon, killing anything that puts up a fight and capturing those who don't to use as future sacrifices. If the daemon is killed, surviving Chaos cultists scream in anguish and collapse gibbering to the ground. Some hardy few, such as Albrecht, Koch, or Piersson, may escape into the forest to return another day, but by and large the death of the daemon spells the doom of this sect of the Unblinking Eye.

The Daemon Unleashed

If, when the daemon finally emerges, Piersson is no longer alive or present, the daemon is completely out of control. It attacks the nearest human or animal, cultist or not, and it continues to rampage through the manor until destroyed or it runs out of things to kill. The beastmen revere it as a god. Once it has nothing left to kill, the daemon vanishes back to the Realm of Chaos.

Encounter 2: The Beastmen

The members of the Order of the Eldritch Eye are not the only followers of Chaos in the area. The beastmen who attacked the manor earlier are still in the area. For full details on beastmen, see pages 50-51 of the Bestiary. The warband consists of the following:

✚ A wargor wearing rusty chainmail, bearing a crude great axe.

✚ Six gor henchmen, armed with axes or clubs.

✚ Approximately a dozen ungor henchmen with crude spears. Add more or fewer ungor as needed for your story.

CREATURE	ST	TO	AG	INT	WP	FEL	A/C/E	WOUNDS	STANCE
THE DAEMON	5(4)	5■(3)	4■(2)	3■	4	1	5/2/2	18	R3
THE DAEMON (WEAK)	4(4)	5(3)	4(1)	3	4	1	4/2/2	15	R2
GREGOR PIERSSON	3(4)	4(1)	3 (1)	4■	4■	5	2/7/3	14	C2

*In addition to the statistics presented here, the daemon has access to the Chaos fury abilities listed on   pages 56-57
Gregor Piersson is also a Cult Leader, as detailed on   pages 54-55*

The beastmen took a beating the last time they assaulted the manor, but they are drawn back to the place, attracted by the daemonic energies emanating from the painting. At certain times of the evening, they perform the following acts:

During dinner: The ungors scout the perimeter of the manor. The dogs in the kennels begin to bark wildly in the direction of the rear of the manor. Olver Gand leaves his dinner to investigate. Bleuler and Klammerer are on duty but, because they are drugged, notice nothing. Gand settles the dogs down and decides to stay with them to keep them calm. PCs who respond quickly may be able to spot the scouts before they disappear back into the forest. Anyone immediately following Gand and mounting the rear wall of the grounds must make an **opposed Observation check** versus the ungors' Stealth. Because it is dusk, characters without night vision add ■ to the check. Anyone passing the check spots four man-like shadows moving in the woods, and can determine they are ungors if any boons are generated. Those who spot the ungors will be able to shoot long-range missiles at them for one round before they vanish into the undergrowth.

After dinner, while the ritual begins: The four ungor scouts approach the rear of the manor again, this time with a couple of large bundles of branches, which they quietly use to bridge the ditch and then set them at the base of the walls. This sets off the dogs barking again. The guards, now incredibly tired from the effects of schlaf, still notice nothing.

As the ritual reaches its climax: The beastmen attempt to storm the rear walls, using the piled branches to scale the walls. The beastmen attempt to kill any who oppose them. They are not in league with the cultists and will attack them. However, if the daemon has been summoned successfully, the beastmen worship the daemon as a god and willingly do its bidding. The beastmen make their way to either the daemon or the painting (if the daemon is yet to be summoned), killing anyone who gets in the way. If they find the painting, they attempt to abscond with it. The beastmen have no idea how to summon the daemon; they simply desire to own and protect the artefact, which they take to their unholy herdstone deep in the forest as an offering to the gods.

TYING UP LOOSE ENDS

If all has gone well, the PCs should have thwarted the plans of the Eldritch Eye and fought off the beastmen.

Lord Aschaffenberg will be shocked to learn that there was a Chaos cult within the manor and will be very grateful to the PCs for exposing it and wiping out the heretics. However, he is now responsible for making repairs to the estate and caring for his staff out of his own pocket; still, he will be as generous to the PCs as he can. He pays them the remainder of their fee: six silver schillings for today's work and covers any expenses they incurred, within reason. He also allows them to keep any of the mundane tools, items, or arms they acquired within the manor grounds.

If the PCs have exposed the Chaos cult, minimised the damage to the estate, and clearly saved the lives of his staff, Lord Aschaffenberg also pays them an additional twenty schillings between them, apologising profusely for not being able to offer more in the way of remuneration. He assures the PCs that they have earned his gratitude and that they can count on his good word in the future.

If asked, he will write them letters of introduction to other nobles or the heads of guilds living in Ubersreik and Altdorf. Aschaffenberg is even be willing to put in a good word with the von Bruner family, who may be able to provide the PCs with employment or have other mysteries that the PCs could try to solve.

RUNNING THE BEASTMEN IN THE FINAL BATTLE

Clearly, the beastmen outnumber the player characters. Further, using the full combat rules to depict a full-scale battle between the entire beastman warband and the entire manor population could be unwieldy.

Use a Progress Tracker to broadly indicate who is winning the battle (beastmen, manor staff, or cultists) and allow the PCs to make Intimidate, Leadership, and other checks to modify these results. Remember to reward clever thinking. Reserve the detailed combat rules for beastmen or cultists who are directly involved in combat with the PCs.

If the PCs manage to prevent the guards from being drugged or murdered, the beastmen should have a rough fight on their hands and the PCs should be able to focus on the cult and the ritual relatively unmolested. If the PCs have cultivated good relations with Olver Gand and his hounds, the three Tilean manhounds he maintains can easily swing the battle if unleashed at the right time.

If the guards have been drugged and the PCs do nothing, the beastmen rampage through the manor, kill most of the staff, and fall under the sway of the cult's daemon. Olver Gand and his hounds can't fight them off alone and will perish or flee.

The PCs may also have earned themselves some enemies. Some members of the Unblinking Eye may have escaped detection or fled from a fight into the Reikwald Forest. Lord Aschaffenberg may even hire the PCs to hunt down members of his renegade staff so he can bring them to justice.

If the daemon is not destroyed, it stays in Grunewald Lodge, growing stronger as Piersson feeds it additional sacrifices. Once it is strong enough, the creature takes to the sky, flying to Ubersreik and then Altdorf, to murder Lord Heissman von Bruner and everyone else involved in the downfall of the Eldritch Order of the Unblinking Eye.

Should the PCs fail in their mission, they may be able to redeem themselves by organising a counter-attack to destroy the Chaos cultists holding the lodge, banishing the daemon, or ridding the woods of beastmen raiders. But that is another story.

Experience Rewards

At the end of each play session, remember to give each player one experience point. If the players and their characters distinguished themselves with exceptional play and everyone had fun, reward them with a bonus experience point. If you're playing one very long session, an experience point for every Chapter completed is a good rule of thumb.

If the characters stopped the daemon from being summoned, or if they destroy the daemon themselves, give each player one bonus experience point at the end of the adventure. Likewise, the players earn one bonus experience point if they killed or captured all eleven Chaos cultists, effectively extinguishing this sect of the Unblinking Eye.

Table 8-1: Master NPC Index

Name	Location	Occupation	Wounded?	Poisoned?	Cultist?
Lord Rickard Aschaffenberg	Master Bedroom	Lord of the Manor		☠	
Gregor Piersson	Wanders	Steward			✓
Vern Hendrick	Master Bedroom	Manservant	Lightly wounded	☠	
Gertie Hochen	Wanders	Servant		✓	
Gunnar Wetzel	Wanders	Servant			✓
Hanna Dralst	Wanders	Servant			✓
Josef Vacmark	Wanders	Servant			✓
Konrad Voss	Wanders	Servant			✓
Todd Heistlenburger	Wanders	Servant	Lightly wounded	✓	
Dr. Stefan Sieger	Hospice	Physician			✓
Sister Sonja	Hospice	Zealot	Blind		
Korden Kurgansson	Hospice	Blacksmith	Completely insane		
Bertoldt Granhof	Hospice	Gardener	Lightly wounded		✓
Astrid Slazinger	Hospice	Guard	Critically wounded	✓	
Helmut Zondervan	Hospice	Guard	Critically wounded	✓	
Otto Geizhals	Library	Librarian			✓
Karla Wagner	Kitchen	Chef			✓
Albrecht Krug	Stables	Coachman			✓
Hans Kurtz	Stables	Coachman	Smashed Knee	✓	
Franz Lange	Stables	Groom		✓	
Olver Gand	Kennels	Hunter			
Cpt. Anders Blucher	Walls	Guard captain		☠	
Sven Bleuler	Guardroom	Guard	Lightly wounded	☠	
Ernest Bohne	Watchtower	Guard		☠	
Manfred Klammerer	Guardroom	Guard	Lightly wounded	☠	
Pieter Koch	Guardroom	Guard			✓

Characters who have been poisoned count as if they are suffering from extreme fatigue, which adds ■■ to all checks based on physical characteristics, and add ◆ to all Observation checks.

Characters marked with a ☠ choose the venison at dinner, and become poisoned as a result.