

# DUNE

ADVENTURES IN THE IMPERIUM



GAMEMASTER'S TOOLKIT



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# ADVENTURES IN THE IMPERIUM

Roleplaying games are interactive stories. They feature plots, characters, dialogue, narration, and are usually guided by high-level themes... all the hallmarks of stories. *Chapter 8: Gamemastering in **Dune: Adventures in the Imperium*** discusses this at length. That chapter covers many of the techniques to create and characterize non-player characters, describe environments, administer the rules fairly and appropriately, and work with the players to bring the setting to life.

One of the most challenging aspects of gamemastering, however, is coming up with new and exciting stories that challenge the players and their characters. This inevitably means devising situations where they will be tested by conflict. How does conflict manifest itself within an adventure? What is its nature? How does this conflict threaten the status quo? How can the player characters confront and overcome it to achieve their desired state or achieve some improvement to their personal existence or that of their House? Is this even possible?

While there are many stories that do not involve conflict of some sort, they are hardly the stuff of adventure, and a conflict that does not imply some sort of change or risk is not a particularly interesting challenge in and of itself. Dramatic stories usually boil down to a central conflict, and conflicts inevitably fall into one of these themes:

- ⊗ Humankind vs. Nature
- ⊗ Humankind vs. Civilization
- ⊗ Humankind vs. Tradition
- ⊗ Humankind vs. Other Humans
- ⊗ Humankind vs. God
- ⊗ Humankind vs. the Unknown

These are not mutually exclusive, and an adventure might mix more than one of these high-level themes. A story about House vs. House politics (humankind vs. other humans) might include or transition into a sequence involving dangerous transit across the deserts of Arrakis (humankind vs. nature), or even a confrontation with the laws of the Imperium (humankind vs. civilization).

The list of themes is not exhaustive but includes most of the major types of conflict for crafting stories in **Dune** adventures. Each adventure seed in this section is a basic starting point, ready for the gamemaster to customize and expand upon, altering the events, non-player characters, and specifics to suit their group's needs. However, due to the light and easy system mechanics, it is also entirely possible to run these seeds almost 'out of the box', improvising where necessary, responding as needed to the player character actions and questions.

Each story seed is presented informally, but includes the following information:

- ⊗ A **dramatic hook**, a means by which the player characters are drawn into the events of the adventure. This is usually a mention of a situation that needs resolving, a threat to the status quo, or an opportunity that cannot be ignored.
- ⊗ An immediate **call to action**, usually in the form of a non-player character to be met, a clue to be followed up on, or an activity to be completed.
- ⊗ One or more **locales**, where the adventure starts and where it goes, whether familiar, unknown, or distant and requiring transportation.
- ⊗ **Stakes**, whether overtly stated and obvious, or hinted at by the potential range of outcomes. These can range from a positive outcome favorable to one's House, or a simple means of preventing disaster and harm to some of the House's interests.
- ⊗ Finally, most have some sort of **opposition**. This might be a group of Harkonnen operatives, a corrupt Imperial official, a formidable group of smugglers, or even the environment of Arrakis itself.

Few of these adventure seeds present a likely outcome. This is for the gamemaster and the player characters to determine, whether in response to the player characters' actions or because of their inaction.

These adventure seeds can furthermore be combined, expanded to include additional twists and dangers, or even inverted entirely—with the roles assumed to be those of the player characters and their House affiliations filled by non-player characters and factions—if possible.

*For example, the adventure 'The Catchtube Cantina' (p.5) has the player characters running into a woman named Abril Tyse, a non-player character possessing important information that might lead to them breaking into a corrupt water-merchant's warehouse. The gamemaster could instead make the water-seller the 'good guy' in this scenario, in need of security for his warehouse, while a sinister fixer named Abril Tyse is trying to hire a group of thieves to steal from him.*

Additionally, within this *Gamemaster Screen* is an adventure generator, suitable for creating new adventures set upon the sands of Arrakis and elsewhere in the Imperium.

# WILDERNESS SURVIVAL

The first of the themes listed above is that of **human-kind vs. nature**, manifest in the form of survival. This is one of the most compelling narratives based around Arrakis, and any story that involves leaving Carthag or Arrakeen should carry with it this potential conflict, even if it is only a background element. Once the safety of the cities or sietches is left, the terror of the desert awaits. A seemingly safe transit within an ornithopter, a carryall, or another type of aircraft (as ground transport in the desert will almost always draw a worm) can turn into a harrowing fight to survive, whether against exposure to the fierce desert clime, the pitiless Fremen, or the ultimate peril of an encounter with Shai-Hulud itself, a colossal sandworm.

These adventure seeds all feature survival in the harsh Arrakis climate as a central theme or a challenge to be overcome. Dune is one of the most challenging environments in all the Imperium, perhaps aside from Salusa Secundis. Harsh, inhospitable, and inimical to human life are all characteristics of Arrakis. It is not enough to be hardy or wary enough to avoid harm. One cannot survive upon the surface of Arrakis without constant vigilance and discipline, and even then, one must rely on technology to survive—whether stillsuits or another means of insulating oneself from the intense climate conditions.

However, Arrakis and its desert environment is more than just a hot and dry clime. To the Fremen, it is a holy place, a crucible in which they have been tested and forged, the primary shaping force of their culture. They regard it as sacred and necessary, versus a simple set of conditions that must be accounted for. To the Fremen, Arrakis is in and of itself a test of worthiness, and to survive and thrive within the desert is a statement of character.

## HIDDEN SPICE

There's a rumor about a long-time friend of your House, a wealthy stone merchant named Jan Azad. She might be a spice smuggler. If it's true and you can convince her to come clean, she could possibly sell you some spice at a deep discount. She supposedly works out of her stone quarry deep in the mountains of the False Wall South.

If you pay her an exorbitant fee, she'll fly you out to her quarry and show you where she's found a cache of spice, a cache that probably belongs to someone else. She's a good friend and the price is good so maybe you don't ask too many questions. Maybe it's a cache put there by smugglers trying to hide their spice from the Harkonnen. They'll certainly not be able to complain to them their stolen spice has gone missing.





Azad can tell you a few more tales for the right price, too. She says she knows about quite a few more of these cache locations, that might be full of spice that only a few smugglers will miss. But ask yourself if Azad really is the spice smuggler. If so, is she using you to launder her illegal spice harvesting operation, or even trying to entrap you in a Harkonnen plot?

## THE STAR PILGRIMS

A city Fremen named Ranil Piyria drinks too much. A city-dweller, he was once in charge of dispatching spice miners and haulers. Long ago, he told about how out in the deep desert of the Great Flat, one of his harvesters encountered something unexpected: a metallic structure protruding from the sand. The spotters identified it as the hull and frame of a starship... of an unknown make, damaged heavily and ravaged by the sand.

His men argued about investigating but received a wormsign signal and fled. Further surveys never found it, and it was forgotten... until now. A flyover of the Great Flat has noted a 'crashed ship' buried in the sand. Spice harvesters talk, and the word has spread. Some say it's a Zensunni Wanderer colony ship, ancestors of the Fremen, crashed here during their hegira.

Who knows what the pre-Imperium ship might contain if it hasn't already been picked clean? If you can find him, old Ranil might remember the exact coordinates, or the scouts could point you in the right direction.

Unfortunately, others are interested. An expedition in force would be noticed, drawing unwanted attention. It may even be a ruse to draw your House's resources on a fool's errand. So, it's up to a small team to investigate, and find out what is out there.

## WORM SIGN

A few hundred kilometers outside of Arakeen lies a fantastically wealthy area of spice sands. Historically, this has been among the most profitable regions of spice harvesting in the greater Arakeen region. However, in recent weeks, the area has become almost entirely unworkable due to the presence of an inordinate number of sandworms.

The Harkonnen are looking for contractors to investigate the region and determine why so many worms of such great size are troubling their harvesters. They make arrangements to have anyone who takes them up on the offer to investigate transported by carryall to observe the region. But accidents happen, and if there is a problem, the Harkonnen don't care who gets stranded in the deep desert.

If the worst happens, you'll not only have to complete your mission but find a way to survive the brutal conditions of the deep desert. Worms are dangerous at the best of times, but the ones in this area are both numerous and surprisingly aggressive. You must make difficult choices, especially in the use of your limited supplies. Doubly so if your stillsuits were damaged in the accident.

But being in the desert might let you see what is drawing agitated worms in such numbers: Harkonnen saboteurs are at work in the region. Operating from a small stronghold in a rocky outcropping, they are planting active thumpers in the hope of disrupting spice harvesting so they can blame the Fremen and initiate a purge. This Harkonnen outpost may be the only hope for escape from near certain death in the desert, too, but the Harkonnen won't like guests.

## URBAN SURVIVAL

The next of these great themes is that of **humankind vs. civilization**. In these stories, the threat of Dune's climate and environment is nullified by the safety provided by civilization, but now it is civilization itself which presents the challenge. The urban arena carries with it its own set of challenges and navigational hazards, with their own attendant risks. Just as the Fremen learn to walk without rhythm, the urban dweller must learn to maneuver through human society and avoid its dangers.

Though humans have built cities capable of withstanding the powerful, corrosive sandstorms of Arrakis, impregnable against even the mightiest of sandworms, the threats within these high-walled streets are even more common than those set on the exposed surface of the desert, and far more insidious.

Within the confines of civilization, different avenues of threat present themselves. No matter where one goes,

there is always the chance of surveillance, of being seen, of hidden assassins. Every wall is an obstacle to vision, every door could contain an assassin, every aperture might emit a hunter-seeker guided by an enemy. Even in the open, a sleeve might conceal a kindjal or crysknife thirsty for blood.

## THE CATCHTUBE CANTINA

In the sunbaked streets of Arakeen, one may come across Abril Tyse. She owns the Catchtube Cantina and keeps tabs on the affairs of the city. Though she keeps to herself, she despises corruption and does what she can to root it out.

Give Abril enough solaris and she'll mention that one of the local water merchants, Bek Levn, is driving up the price of water by making the resource scarce and limiting access to only the wealthy. That doesn't sit well



with Abril. She wouldn't mind if someone did something about it... like break into Bek's warehouse and relieve the merchant of some of their goods, but there isn't much money in that. And one can't live on just warm feelings and gratitude.

With a grimace, she also admits that the same water merchant is looking to hire security guards and some muscle willing to do a little dirty work and sabotage the competition. Abril knows that the pay for that will be a hefty sum, based on how much money Bek Levn has to throw around, though the people of Arakeen won't appreciate it.

## LOST AND FOUND

In the middle of an Arrakeen marketplace, a young Fremen named Ammar Hadid is panicked, trying to find his inheritance, an Ixian sight mask. His dying father claimed that the mask gave the power of sight to those who are blind and should be kept secret from the sietch. Unfortunately, Ammar's clumsiness allowed it to be stolen from him while he was visiting the markets. At lightning pace, forgers have already reproduced the heirloom and are selling replicas across the stalls.

Agree to recover the real missing Ixian sight mask and Ammar grants you access to his sietch, along with the hospitality of his family. He also mentions that there is a merchant by the name of Eam Xie, known for selling reproductions of otherworldly art and stolen relics for a large profit, sometimes even to representatives from Major Houses.

If doing business with Eam seems more profitable, Ammar either returns home empty handed, feeling the shame of having lost something seemingly valuable, or he might receive a false version of the mask. Regardless, no Fremen

would know if the mask actually works, since those who have lost their sight are banished into the desert.

## NEUTRAL GROUND

In the dusty alleyways of Arrakeen one might see the strange occurrence of well-heeled lords, ladies, and other minor dignitaries slipping into an old wooden door set into the faded stucco wall. The faded paint over the door says 'The Desert Hawk'.

Two turns off the main thoroughfare brings you to this ancient sleepy alley where the hubbub of commerce fades away, blocked by adobe walls and sand-frayed awnings. If you linger too long outside the door, or if you try to watch from the opposite rooftop, a man dressed in spotless white linen kaftan and skullcap approaches and beckons you to enter. If you do not appear of a high enough station, he threatens to drive you off with unseen guards.

The stories go that if you find yourself inside, then you have found a true oasis, not just from the hubbub, but also from danger. The owner, Mirishka Yazidi, is said to be the rarest of all spies, one who has retired and lived. She offers a place for those who wish to escape, a place she did not have when she was a spy. Maybe even a place where spies or nobles can meet and speak freely without fear of being overheard or endangered.

Others claim it is none of that. Instead, it is just a den of debauchery, of open water fountains, naked bodies, blood sports, and worse. Or perhaps it is both, one hand hiding the other? Or maybe it doesn't exist at all?





# POLITICAL INTRIGUE

An ever-constant source of conflict is that of the political arena, defined in these terms as **humankind vs. tradition**. Here, the conflict comes from seeking one's own freedom in exertion of free will, facing the opposition of other Houses and the traditions of the Imperium, as manifested by the Landsraad and the Great Convention. Things are done in particular ways, and the Imperium has not survived and flourished for more than 10,000 years based on innovation and free thinking. The combination of Butlerian edicts, Great School secrecy, and enforced feudalism of the Landsraad keep the *status quo* maintained, and only through the mechanism of political conflict is real change effected.

Political intrigue, then, is conflict at its most abstract and yet purest degree. Words become knives, political capital shields, and honor the life's blood of a House. A single desperate gambit can bring resounding victory to the participants, or bring them to a brutal demise, often while being only vaguely aware of who they are dueling with and what the stakes are.

Political conflicts are the most likely to move between agent to House-level play and back again. It requires the players to be all-too-willing to take great risks, and yet also be aware when it is time for caution. It is also the riskiest, given that in the political battlefield, it not just player characters whose lives are endangered, but vast fortunes are at stake, and even the fates of entire Houses. The Great Convention prevents the use of atomics and weapons of mass destruction against civilian populations, but political warfare knows no such restrictions and can be just as devastating.

## THE MINOR HOUSE AGENT

Keeping to the seedier parts of Arakeen, Raldyn Zaid frequents the semuta bars and gambling establishments where criminals and smugglers tend to gather. He pays good solaris for odd jobs and everyone knows to go to him for a loan or some quick money.

What the inhabitants of Arakeen don't know is that Raldyn is an agent for a House Minor whose goal is to undermine the current ruling House of Arrakis. Raldyn coordinates massive campaigns that make Arrakis's House look incompetent, incites unrest among the local population, and helps spice stores fall into the hands of smugglers. However, he makes sure he's the only one with the entire plan, hiring people for small jobs that make up the bigger picture. For anyone looking for a payday with few questions asked, he's a good resource.

On the other hand, if anyone were to discover Raldyn Zaid's true purpose on Arrakis, the ruling House would probably pay in goods or solaris to get their hands on an enemy agent. The problem is that to part with their treasury, they'll want evidence of Raldyn's work against them...

## MATCHMAKERS

The eldest scion and heir apparent to House Nasrid, a rising power among the Minor Houses of the Landsraad, has reached marriageable age. The House's rising fortunes are the envy of several of their peers in the Landsraad, and the heir's choice of spouse will undoubtedly upset the balance of power between them. Every Minor House must carefully consider their stakes in the issue, seeking to arrange the marriage to one of their own, or simply interfere with their rivals' plans.

The situation becomes more complex when Bene Gesserit adept Silvia Nassar arrives unannounced with an intriguing offer. She seeks members of a Minor House willing to take up the mantle of neutral arbitrators in the proceedings surrounding House Nasrid, and to aid them in choosing a spouse for their heir... without provoking undue bloodshed.

Bene Gesserit, or others with knowledge of the Sisterhood, may suspect that the marriage is of interest to that organization's breeding program. Nassar provides no confirmation or denial, she simply promises the favor of the Sisterhood in return for this aid. Canny individuals may wonder why the Bene Gesserit would reveal their interests at all...

## SECRETS OF THE SARDAUKAR

At more than one refueling station, the spice miners talk of an old smuggler named Vensin Koro who lives in the desert wastes like the Fremmen do. The few that have met the old man say he claims to be on the run from Sardaukar terror troopers. His family used to have noble aspirations as a Minor House, but a run of bad investments and lethal accidents saw them fall from grace and into obscurity. Koro now claims his House was destroyed by the machinations of the Emperor himself after his grandfather stumbled upon the very secrets of the Sardaukar he wishes to sell to the highest bidder.

Crossing the Emperor and threatening the secrets of the Sardaukar are not things anyone does lightly, and anyone wishing to take up Koro's offer would best be served by working through intermediaries. A fortune could be made helping Vensin Koro sell this information before he is silenced. A Mentat might even be able to ascertain a great deal about the terror troops' tactics and capabilities, if not their origins. For a few solaris, a thirsty miner could likely be convinced to point in Koro's direction.

Assuming the information is true and that Vensin isn't an agent of the Emperor looking to entrap traitors, the documents in his possession detail how the Sardaukar wiped out his own Minor House in collusion with the Spacing Guild interdicting any outside help from reaching his doomed family.

# KANLY

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'Kanly', as defined within the Landsraad, is the term for act of vendetta practiced between Houses, a formal act with a longstanding history. It is archaic, and rarely declared, as it represents an utter commitment of opposition to another House, often a disagreement that will end in one House's destruction. In the terms defined earlier, this is the conflict stemming from **humankind vs. other humans**, where one group of people emphatically states that they are opposed to another group and will do everything to destroy them.

The execution of kanly falls within the jurisdiction of the Great Convention, which prohibits harm befalling innocents, particularly those ruled over by the Houses involved. Obviously, the use of atomics is disallowed, as is any stratagem resulting in the catastrophic shield-lasgun interaction from the Holtzman Effect. The structure of the Imperium itself states emphatically that everything—every world, every House asset, every solari, the lives of every single peasant—belongs to the Emperor, and the destruction of any of these is an affront to the Emperor himself, unforgivable and to be avoided at all costs.

A kanly-based conflict can be played at either the House or agent level, and frequently both are required. When it is declared honestly and committed to, the full resources of the House are deployed against the enemy, which requires House-level administration and strategizing, as well as the skullduggery only possible through Agent-level play. After all, a complex and long-running series of raids against a House's assets using thousands of individuals taking place over the course of years may end up being settled in a desperate knife battle on a throne room floor between two unshielded heirs.

## THE LOCKED SHIP

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The Guild has urgently, and discretely, contacted your liege. A diplomatic lighter leaving Arrakis bound for the 'Music Planet' of Chusuk met with disaster. All its passengers, including the Chusuk ambassador, Minella Vants, her diplomatic staff, her entourage, and the vessel's crew, were killed while in transit. This is a disaster for the Guild, who guarantee utter safety. Every House agrees to complete non-aggression while in the Guild's custody for fear of reprisal from them or the Landsraad.

The Guild claims that a mechanical failure onboard the lighter caused its engines to rupture, venting its atmosphere and flooding the compartment with radiation, killing everyone. Guild representatives on Arrakis revealed that their investigation discovered that the accident was caused by an explosive charge placed on the vessel's external hull after boarding the Heighliner, a violation of Guild policy. Chusuk's ruling House, a useful ally, is outraged. The Guild ordered the Heighliner's return to Arrakis, all frigates and transports still inside, waiting above the planet's surface.

The Guild is allowing your House to investigate: A small crew may examine the evidence and question the other passengers, a mix of bureaucrats, merchants, and agents for the various factions on Dune. You, then, must determine whether this sabotage was directed at Chusuk's ruling House, or at your own.

## FORGOTTEN VENDETTA

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Your House enjoys an unprecedented time of peace and prosperity. Its star is on the rise in the Landsraad and the possibility of attaining a coveted directorship in CHOAM is almost within grasp. The future seems bright, when news arrives that another Minor House, known only in passing, has declared kanly and seeks redress for an ancient and unidentified wrong. Within hours, a beloved retainer of your House has fallen victim to assassination.

A War of Assassins has begun.

Agents of your House must strive to learn what has caused this unprovoked and unexpected declaration of hostilities, all the while thwarting assassination attempts and espionage. They must dig deep into the forgotten history of your House. As they learn more, they come to uncover the possibility that agents or superiors of your House are responsible for subtly rekindling this long-forgotten feud in furtherance of a mysterious agenda. With that information, agents must quickly choose whether they will support this unjust war for their own House's purposes, or act to avoid further bloodshed.

## THE WITCHES' DUE

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Farrah San, a wealthy young bride, was preparing for her wedding, until the Bene Gesserit made it known that they have designs on her. The Sisterhood insists that Farrah was secretly pledged to the order by her recently deceased father. To Farrah's dismay, this claim has been backed by her father's concubine, her natural mother. To complicate matters further, Farrah's betrothed is Zsobia, a young Harkonnen and renowned duelist with a reputation as an adept practitioner of the art of kanly.

This is not news any young bride wants to get so close to her wedding. Farrah is torn between loyalty to her deceased father's wishes and her infatuation with the dashing Harkonnen. The marriage would also make her a powerful lady of a Great House. But everyone knows the Bene Gesserit Sisterhood has hidden power. As their goals are cloaked in mystery, what are they actually up to?

Farrah has turned to her cousins and friends for help, but perhaps she is also hoping to find a way to profit from the situation politically. Is the Sisterhood telling the truth? Or are the possible offspring of this union too dangerous for them to allow?



# MYSTICISM

Perhaps the most 'unwinnable' of these themes of conflict, **humankind vs. God** is nonetheless the grandest and most applicable to all. The Imperium has been guided by spirituality, mysticism, and superstition, and its politics and religion are inextricably linked. Humans are by their nature spiritual beings. Many learn the rites and edicts of the Orange Catholic Bible as part of their upbringing, the Missionary Protectiva has made religion a tool to maintain the power of the Bene Gesserit, and the Emperor is virtually deified within the Imperium.

On Arrakis this is most evident, with the Fremen's origin as descendants of the Zensunni Wanderers, and their survivalist culture and messianic religion intertwined. Sandworms are not merely giant biological terrors, they are manifest avatars of Shai-Hulud, the one true God, of whom the Fremen are the chosen people. "God created Arrakis to train the faithful" is as strong and unassailable a statement of belief as any that can be found in the Imperium.

Conflict pitting humankind vs. God is by its nature played best at the agent level, as the ineffable nature of God and His ways makes it impossible to deploy assets and bring House-level resources to bear against Him. Conflicts of this nature are inherently personal, as they can test one's own faith and beliefs in a way that grander and more 'earthly' struggles cannot. For this reason, mysticism-based conflicts should strike at the very heart of what a player character believes, and the gamemaster should customize each struggle of this type specifically to challenge some belief or aspect of faith the concerned characters hold.

It may also be that mysticism-based conflicts may find the player characters on ideologically opposed sides of the issue, even when they seek the same overall goal.

## THE SEER

A self-proclaimed 'Seer' has appeared from a small sietch in Arrakis. Though no one knows where they are really from, they have been spouting knowledge to anyone who will listen. The Seer preaches that there can be an alternative to spice and that it exists already, offering many of the same benefits. Though these words may appear fanciful, the result of someone who has ingested too much spice, many have flocked to their teachings. It is believed that they have their own schemes that document the creation of this alternative to spice. If this is true, war could be upon the galaxy.

The Imperium and CHOAM have each placed a small bounty on the Seer's head, ordering the ruling House to find them and stop this madness. The formulae for making a spice alternative must also be found and destroyed, as well as any who possess the secrets. However, the Seer has already gathered a small following and they are responding viciously to any attacks. The Seer's followers are fanatical, even to a degree that gives Fremen pause.

If curiosity overcomes the price of the bounty, one might discover that the Seer possesses no powers of prescience. Instead, they use tactics that can convince an already angered crowd. The formulae, on the other hand, are stolen plans from an old abandoned Imperial project that unsuccessfully produced counterfeit melange many decades ago.

## SPICE TWINS

An old man called Baz Kwizharim preaches in the market prophesying to anyone who listens. He might be looking to incite unrest in some way, so he is worth investigating, even though few people take much notice of him. The prophecy he shouts is:

*Two children of a noble House, born with the mark of the thinking machines and learned in the ways of fighting, shall breathe deep from the sacred spice melange. One shall walk the dark star path that steers the Guild to ruin. And only their bright mirror sibling can stop them.*

True or not, a few people have noticed parallels with the twin scions of your noble House. Coincidence or not, it is getting you some unwelcome attentions. Could one be the dark one and the other their bright mirror adversary? Some seem to think so as there are reports that during some recent unrest, a worker shouted "Destroy the Dark One!"

You need to solve this situation quickly, and it is too late to just ensure Kwizharim quietly disappears. But what if he is onto something? A rumor says he tested to become a Navigator but failed and was driven mad. Has he seen the future, and could the Spacing Guild have a hand in this prophecy?

## THE REVEREND MOTHER

Reverend Mother Veranius Lena Anderer travels throughout the Imperium on Bene Gesserit business. One can often find her in spaceports and major cities. She follows orders from the Bene Gesserit Mother Superior. However, she has also created a plan of her own.

Gain Reverend Mother Anderer's trust and she may reveal that she needs someone to explore Rossak, HD95424 system's fifth planet. She's after information on or relics from the Rossak Sorceresses. She also wants a large collection of mutated plants from that harsh, jungle environment.

Her gaze intense and a touch fanatical, she mentions her suspicion that a drug formulated from some of these plants will give her even more control over her access to Other Memory. The Bene Gesserit trade in information, and Reverend Mother Anderer will part with some valuable secrets in exchange for what she's looking for on Rossak.

Anyone who knows the Bene Gesserit can also assume that Reverend Mother Anderer is acting on her own. And the Sisterhood will have a handsome reward for someone with information on any rogue members in their ranks.



# OTHER WORLDS

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Finally, the most esoteric and yet one of the most ambitious conflicts for the gamemaster to present the player characters with is the theme of **humankind vs. the unknown**, the challenge of discovering something new that defies common knowledge, some ancient mystery now revealing itself, or unlocks a heretofore unknown aspect of the Imperium. This unknown force might manifest in a direct threat and challenge to the status quo in and of itself, or more commonly it becomes a locus around which other conflicts may be sculpted. While there are many mysteries in the universe, one thing that is clear is that humanity is alone. The Known Universe has no aliens or alien civilizations, but it might contain the remains of lost human colonies from before the Butlerian era.

Of all of the themes of conflict, the otherworldly is the most science-fictional, the one most closely tied perhaps with technology—whether new means of making warfare, untapped or forbidden biological manipulation, or travel away from the surface of Arrakis and into the void of space and perhaps onto new worlds.

These conflicts, by their very nature, involve more than Agent-level play, as they often require assets beyond those possessed or controlled by any single player character, such as space-capable craft or negotiation with the Spacing Guild to book passage from Arrakis. This theme is also perhaps the riskiest to the player characters' House, for it often flirts with elements of forbidden technology, or development that the Great Schools and the Imperium alike would see thwarted or left alone.

## THE SHADOW OF THE MOON

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As much as the Great Houses rely on their armies, fleets, spies, and weapon stockpiles, all of them build mechanisms for retribution if they are destroyed. Usually these are off-planet, such as on a moon or an orbital station. These doomsday stratagems are expected to act should their House fall, a strategic deterrent, and a time-honored policy of mutually assured destruction. Rarely, a House may lose control of these bases, or leave one in operation even when it no longer holds the planet the base protects.

One of these bases is on the first of Arrakis' two moons, upon whose surface are markings resembling a human hand. Old records gained from an early Imperial planetological survey reveal telltale signs of a concealed installation, but not whether it is still active. A retributive fist within a figurative hand might have appealed to the Harkonnens, normally bereft of poetry, but the base may predate their arrival on Arrakis, perhaps belonging to House Richese, who held it before.

If the base is a threat, it is imperative to capture it or to destroy it. What does it hold? While it could host a doomsday crew of Harkonnens, it could also be an off-world spice storehouse, forgotten in their rapid deployment from Arrakis. Or is it something else? Smugglers, or Imperial spies?

## TWISTED

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Anita Halden is an eager first-year student of the Suk School. To become acquainted with the harsh desert conditions, she was sent to Arrakis where she studies the people: their heavy spice diet, how they consume water, how they survive the desert air. Though she occasionally comes to the aid of Fremen in need, she has an ulterior motive.

Anita has a mission from the Suk School to abduct a dead Fremen corpse from the planet. She has yet to complete the Imperial Conditioning against taking human life, but she needs to complete this task to graduate. Though her superiors have not given her much instruction, she has suspicions that the body will be used for a political motive, most likely related to the Bene Tleilax, who are known for their aberrant human experimentation.

Anita needs assistance capturing and escorting a body to one of the schools at Bela Tegeuse, the fifth planet of the Kuentzing star system. Unfortunately for Anita, finding a body has proven difficult on Arrakis, especially with the Fremen's traditions of placing their deceased in deathstills to reclaim the water for the sietch's future use. Aiding Anita could guarantee an alliance with those who have trained under the Suk School, as well as a hefty award.





# ADVENTURE GENERATORS

This series of tables provides inspiration and assistance in generating adventures and even campaigns with the proper **Dune** flavor. Simply roll a d20 for any or all parts of an adventure and consult the following tables to generate or add to the results.

## ADVENTURE TITLE

As Princess Irulan notes, a beginning is the time for making sure the balances are correct. The right title can go a long way to provide this balance; it helps steer the adventure and provides inspiration for both creating adventure elements and also fitting randomly generated elements properly to form a cohesive whole. Titles suggest prominent themes and content. They can even subtly influence players, pushing their player characters toward appropriate actions, intrigues, and ideas.



Note that this table generates **Dune**-appropriate titles, usually ending with the name of a location, event, or group, such as *Children of Dune* or *Sandworms of Dune*. To vary this formula, replace or alter this structure as desired. In some cases, titles may need to be tweaked or adjusted to flow differently or sound better. A classic literary example of this is *Dune Messiah*, which sets the original novel's first sequel apart from several books that come later using the popular "of Dune" format.

Titles are presented mostly in singular form, but the gamemaster should feel free to change to plural as desired. It may also be that a title needs to be changed if it inadvertently duplicates an existing title from the *Dune* series and that is not desired.

## TITLE STRUCTURE

ROLL	STRUCTURE
1–6	(Character) of (Location)
10–12	(Location) and (Location), rerolling duplicate or nonsensical (Location) results
13–14	(Object or Animal) of (Location)
15	(Institution or Group) of (Location)
16–17	(Concept) of (Location)
18–19	(Concept) of the (Institution or Group)
20	Proverb or Saying (Usually a fragment such as "God Created Arrakis to Test the Faithful..." or "Fear is the Mind Killer...")

## CHARACTER TYPE

ROLL	TYPE
1–3	<b>Named character</b> (Paul Atreides, Duke Leto, etc.)
4–7	<b>Character Profession</b> (Assassin, Smuggler, etc.)
8–11	<b>Familial role</b> (Child, Father, Daughter, etc.)
12–14	<b>Noble title or position</b> (Duke, Baron, Princess, etc.)
15	<b>Religious or social role</b> (Prophet, Outcast, Priest, etc.)
16–17	<b>House position</b> (Swordmaster, Warmaster, etc.)
18–19	<b>Character tied to a prominent group, guild, or order</b> (Mentats, Spacing Guild, CHOAM, Bene Gesserit, etc.)
20	<b>Character with a notable affiliation or unique ability</b> (Fremen, Face Dancers, etc.)

## LOCATION

Some locations have alternate names, such as Arrakis being also known as 'Dune'. Any can be used, though Frank Herbert used the more poetic Dune instead of the technically correct Arrakis. Nonplanetary locations can be general (cities, deserts) or specific (Arrakeen, the Funeral Plain) as desired.

Note that frequently, the location for the title will be Dune. This is in keeping with the titles of the Dune novels, but gamemasters seeking variety are encouraged to reroll or select different results.

ROLL	LOCATION
1–4	<b>Type of terrain</b> (Mountains, Desert, Seas, etc.)
5–8	<b>Type of building or structure</b> (Stronghold, Sietch, etc.)
9–16	<b>Dune</b> (or Arrakis)
17–20	<b>A prominent non-Dune planet</b> (Ix, Giedi Prime, Caladan, etc.)



## OBJECT OR ANIMAL

Sometimes an item or animal is the focus of the title. Like other elements, these can be plural or singular. Note that some mundane items can have important effects, such as a shield that will always attract a worm.

ROLL	OBJECT OR ANIMAL
1–5	<b>Weapon</b> (Sword, Pistol, Shield, Crysknife, etc.)
6–9	<b>Vehicle</b> (Ornithopter, Starship, etc.)
10–11	<b>Mundane object</b> (Book, Machine, Cistern, Throne, etc.)
12–13	<b>Jewelry or clothing</b> (Crown, Cloak, etc.)
14	<b>Food or drink</b> (Spice, Wine, etc.)
15–20	<b>Animal</b> (Sandworms, sligs, etc.)

## CONCEPT

Concept is a catch-all category for ideas and immaterial elements that make for good titles and inspiration. These are usually attached to either a place or group to form the whole title. Each entry on the table provides the basic concept and then examples of interesting synonyms and related words—these generally make better titles than the concepts themselves. Natural phenomena such as storms are also appropriate for this list. Concepts are often used in the plural form for titles, such as *Storms of Dune* or *Secrets of the Fremen*.



## ROLL CONCEPT

1–2	<b>Revenge</b> (Vendetta, Kanly, Jihad, Crusade, etc.)
3–5	<b>Religion</b> (Prophecy, Revelation, Heresy, Oracle, etc.)
6–8	<b>Calamity</b> (Rebellion, Storms, Inquisition, etc.)
9–10	<b>Celebratory</b> (Coronation, Unification, Birth, etc.)
11–15	<b>Conspiracy</b> (Secret, Whisper, Plot, etc.)
16–19	<b>Conflict</b> (Battle, War, Duel, etc.)
20	<b>Business</b> (Treaty, Coinage, Trader, etc.)

## INSTITUTION OR GROUP

Traditions, group structures, and institutions are hugely important in *Dune*. Characters are often defined by who they know, serve, and associate with, as well as the traditions they follow. This table provides guidance for including such concepts into an adventure title.

### ROLL OBJECT

1–4	<b>Noble House</b> (Atreides, Harkonnen, Corrino, etc.)
5–8	<b>Guild or order</b> (Mentats, Bene Gesserit Sisterhood, Spacing Guild, Swordmasters, etc.)
9–12	<b>Political group</b> (Landsraad, Great Houses, CHOAM, etc.)
13–16	<b>Militant group</b> (Fedaykin, Sardaukar, etc.)
17–20	<b>Cultural group</b> (Fremen, Ixian, etc.)





# ADVENTURE GENERATOR

The following tables help generate random adventures. They can be used wholly or in part, with every aspect generated randomly or only those points where inspiration is needed.

**Dune** adventures tend to follow certain patterns. These are discussed elsewhere in the core rulebook and this booklet, and helped inspire these tables. As such, certain repetitive elements may creep in after multiple adventures generated in this fashion. Some will find this a feature, as it tends to emulate an authentic **Dune** experience, but others may wish to re-roll or choose different results to keep players guessing.



## BEGINNING THE PATH — STARTING THE ADVENTURE

Adventures can start anywhere, from distant worlds to someone's home. However, **Dune** adventures usually begin with the player characters as the protagonists of the adventure, engaging with events from their perspective. How they engage with the adventure can vary wildly at first. They could be within their House's stronghold after finishing an important mission or occupied with numerous other events and happenings. An adventure could also begin elsewhere, with antagonists or foils for the player characters engaged in some intrigue, confrontation, or event. These sorts of 'cut scene' openings are common in film, television, and literature and thus are included on the following tables.

However, ignore them if desired and instead focus on the player characters throughout.

ROLL	OPEN WITH
1	The player characters relaxing at home.
2	The player characters preparing for a major celebration (wedding, ceremony, holiday, festival, etc.).
3	The player characters wrapping up their last mission.
4	The player characters summoned to the court of their lord or another important superior.
5	Visiting the court of a friendly noble or allied House.
6	Visiting the court of a rival noble or enemy House.
7	On a Guild Heighliner traveling through space.
8	In a vehicle traveling on a planet (if Arrakis this will have to be in a city not the desert).
9	Prisoners of a (non-player character).
10	Escorting a (non-player character) to deliver an important cargo or message.
11	Meeting with an important contact or potential ally
12	Purchasing supplies or information for their House.
13	Training with their mentors and allies.
14	Stranded in the wilderness after some calamity (ornithopter crash, sandstorm, etc.).
15	Looking for a lost (non-player character) or object.
16	Hunting a fugitive (non-player character) who is wanted by their House.
17	With the antagonists of the adventure acquiring an important or dangerous object.
18	With the antagonists of the adventure meeting with shadowy figures.
19	With an enemy of the player characters or their House meeting with their allies and underlings.
20	Roll twice and combine results.



## THE FIRST STEPS — ESTABLISHING THE ADVENTURE

How player characters get into the adventure sets the tone for their initial investment emotionally and psychologically. Action-packed opening scenes lend themselves to continued action, while a cutscene with an enemy alerts everyone that events carry dangers and challenges beyond how they may initially appear. Unusual combinations with Beginning and the First Steps often create odd yet memorable starts to many adventures, but re-roll or select results when combinations do not spark any inspiration.

Whatever initial incident the player characters encounter, it introduces them to the adventure ahead.

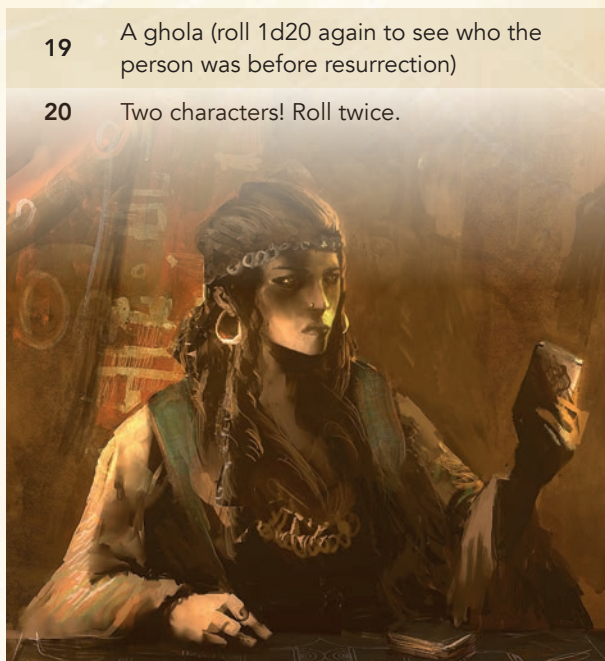
### ROLL THEN...

1–2	A superior of the player characters summons them to a private meeting.
3	The player characters come across a wounded (non-player character).
4–5	The player characters are alerted to an encoded message, falsified report, or other indicator of deception.
6	A (non-player character) sends the player characters a message offering favors or compensation in return for their assistance.
7–8	A (non-player character) is being kidnapped by (enemy).
9–10	A (non-player character) appears to threaten or attack the player characters, thinking them already involved in the plot.
11–12	(Enemy) ambush a nearby (non-player character), ignoring the player characters unless they get involved or otherwise complicate matters.
13	A fight between (non-player character) and (non-player character) breaks out nearby.
14	(Non-player character) has escaped enslavement or kidnapping by (enemy) and seeks aid.
15	An (enemy) appears and attacks the player characters without warning.
16–17	The player characters happen across the corpse of (non-player character, or several non-player characters), recently murdered.
18	The player characters happen across a (non-player character) traveling and searching for a (non-player character), and one or both of them seek their aid.
19	An important message arrives from a rival or enemy, asking for a truce to discuss an issue.
20	All hell breaks loose. Roll twice, combine results.

### NON-PLAYER CHARACTER

These tables determine the general type of non-player character that is involved in the adventure. Whenever a table says 'non-player character', consult these tables.

ROLL	CHARACTER
1	A guard or soldier
2	A technician or engineer
3–4	A noble
5–6	An officer or advisor
7	A consort
8	An envoy or diplomat
9	A physician
10	A fugitive (roll 1d20 again to determine what they were before becoming a fugitive)
11	An assassin
12	A merchant
13	Spy (roll 1d20 again for their cover identity and twice for Allegiance to determine their apparent and true loyalties)
14	A smuggler
15	A mercenary
16	A Mentat
17	A servant
18	A priest, prophet, or theologian
19	A ghola (roll 1d20 again to see who the person was before resurrection)
20	Two characters! Roll twice.





### NON-PLAYER CHARACTER ALLEGIANCE

Roll to determine the allegiance of the character. Strange results, such as a noble serving the Spacing Guild, can be ignored or used to make a truly unusual encounter.

ROLL	ALLEGIANCE
1–3	The player characters' house
4–6	An allied House
7–9	An enemy House
10–11	The player characters summoned to the court of their lord or another important superior
12	A criminal organization
13–14	Fremen (or some other local group if not on Arrakis)
15–16	Bene Gesserit
17–18	The Spacing Guild
19	The Emperor
20	Dual allegiance. Roll twice and combine.

### ENEMY

Enemies should appear in sufficient numbers to provide a challenge appropriate to the scene where they feature. In cases where a threat would not be found in the scene, re-roll or select another result.

ROLL	ENEMY
1–4	Soldiers of an enemy House
5–8	Mercenaries
9–11	Criminals or bandits
12–13	Wild animals
14	Assassins
15–16	Fremen (or some other local group if not on Arrakis)
17–18	Spies (roll again to determine what they posing as)
19	A mob of seemingly normal citizens
20	Face Dancer, ghola, or other unusual character

## THE PATH TURNS — THE PLOT REVEALED

Once the player characters are brought into the adventure, there remains the question of "What's going on?" What is the important task the player characters need to perform? How did the player characters become involved and why? There are countless possible answers to these questions. The following table gives only some answers to help spur inspiration or quickly determine what is really going on.

Roll once on the following two tables and combine results.

ROLL	THERE IS A PLOT TO... (PLOT)
1–2	Assassinate an important character
3–4	Kidnap an important character
5–6	Discredit an important character
7–8	Blackmail or subvert an important character
9–10	Sow dissent and mistrust
11	Sabotage an important structure
12	Smuggle a valuable object or person offworld
13	Kill or capture a great or rare creature
14	Subvert or conquer a holding
15	Defy an Imperial edict
16	Destroy a belief or custom
17	Uncover an ancient secret
18	Seize an important place
19	Wipe out a group
20	Achieve multiple goals at once. Roll 1d20 twice and combine the results.

ROLL	FOR... (PURPOSE)
1–4	Political gain (gain an important asset or position, promoting a House or individual's status)
5–8	Kanly (avenging a slight, destroying an ancestral enemy, etc.)
9	Personal vice (greed, lust, revenge, etc.)
10–12	Promoting a great cause
13	Acquiring a terrible weapon (atomics, Sardaukar, etc.)
14	Personal pride or glory
15	Valuable knowledge
16–18	An important resource (spice, water, etc.)
19–20	Complex reasons. Roll 1d20 twice and combine the results.













## BLOCKING THE PATH — THE ANTAGONISTS

Any tale has at least one antagonist, with most having two or more. These characters are often allied with each other, but this is not always the case. Regardless of their personal and political relationships, antagonists are involved with the events that bring player characters into the adventure. Perhaps they ordered the assassination the player characters witnessed, or they are behind the smuggling of the valuables the player characters are tasked with locating.

Antagonists are usually at least as dangerous as the player characters, though weaker antagonists may feature in some adventures. Note that dangerous doesn't mean 'equal in every way'. A scheming noble might be brimming with terrestrial power and resources, but a cowardly lackluster fighter. A deadly smuggler might be quick with a blade and a scheme, but that doesn't mean they can match noble or other influential player characters at court.

### HOW MANY ANTAGONISTS

ROLL	NUMBER OF ANTAGONISTS
1–2	One singular and notable antagonist.
3–4	One main notable antagonist and a weaker subordinate minor antagonist.
5–6	One main notable antagonist and one weaker subordinate minor antagonist for each player character.
7–8	Two equal notable antagonists with an uneasy alliance.
9–10	Two equal notable antagonists with a strong alliance.
11–12	One main notable antagonist with one or more weaker subordinate minor antagonists who also secretly serves another even more dangerous notable antagonist.
13–14	Two unrelated but equal notable antagonists with the same goals.
15–16	Two rival notable antagonists with different motivations (keep the same plot for both but roll or select a different purpose for the second antagonist).
17–18	Three rival notable antagonists with different motivations. Keep the same plot for both antagonists but roll or select a different purpose for the second antagonist. If any antagonist rolls the same motivation, they are allies or one is subordinate to the other.
19–20	Two unrelated notable antagonists currently involved in the same series of events. Roll a new plot and purpose for the second antagonist. They might not even know of one another's existence.

### WHO ARE THE ANTAGONISTS?

Antagonists tend to be creatures of their fears, ambitions, and desires. They cross paths with the player characters because the player characters either have something they want or are a threat to some goal or scheme. The occasional antagonist may also be twisted, evil, or violently unstable, but this sort of malevolence isn't required for an antagonist to run afoul of the player characters.

Antagonists can be given additional development using the Supporting Character creation tables later in this section.

ROLL	ANTAGONIST TYPE
1	Commoner or escaped slave
2	Noble
3	Heir to a noble House
4	Officer or advisor
5	Consort
6	Diplomat or envoy
7	Assassin
8	Escaped fugitive or slave (roll 1d20 again to determine what they were before)
9	Powerful merchant
10	Scientist
11	Agent
12	Smuggler or other type of criminal
13	Spy (roll 1d20 again to see their cover identity)
14	Face Dancer (roll 1d20 again to see their cover identity)
15	Bene Gesserit Sister
16	Mentat assassin
17	Spacing Guild agent, or even a Navigator
18	Priest, prophet, or theologian
19	Ghola (roll 1d20 again to see who they were before)
20	A complex antagonist. Roll 1d20 twice and combine results, if possible. Re-roll if too unlikely or impractical.





## ROLL ANTAGONIST'S NATURE

1-2	A vile, evil, corrupt, or otherwise truly despicable antagonist. Neither seeks nor is capable of redemption.
3-4	An ambitious antagonist whose desires outweigh their restraint or morality.
5-6	A prideful antagonist focused on avenging some wrong, real or imagined.
7-8	An honorable antagonist who feels compelled to act as they do.
9-10	A ruthless antagonist seeking any avenue of self-promotion. May or may not be cruel or evil, but nevertheless is devoted to advancing themselves at the cost of others.
11	A misguided antagonist who can be converted to the player characters' side with the proper approach.
12	A maligned antagonist thought to be a brute, killer, or criminal, who has good intentions.
13	A moral and decent antagonist deceived into acting in harmful or dangerous ways.
14-15	A zealous antagonist so devoted to a cause or belief there is little they wouldn't do to see their goals met.
16	A self-righteous antagonist who is sure they are doing the right thing and it is others who are wicked, evil, or corrupt.
17	A puppet antagonist manipulated into betraying or opposing their values for some illusory prize or motivation.
18-19	A remorseful antagonist coerced or driven to acts they know are wrong who nevertheless feels compelled to act.
20	A deceptive antagonist who seems to be one thing and is in fact another; roll twice and combine results. If you get the same result, re-roll or choose a different result.

## METHODS AND MEANS

Now that the plot and antagonists are known, the method of how they intend to execute the plot is required. The method by which an antagonist executes their plots informs much of the action and helps determine which scene logically occur during an adventure. Thus, a scheming antagonist using secret commandos and forbidden weapons presents a much different adventure than a misguided noble acting with the support of a House Major, even if they have the same motivations and plots.

### ROLL METHOD OF PLOT EXECUTION

1	Overwhelming physical force (attacking with large numbers of troops, aerial bombardment, etc.).
2-4	Clandestine operations (small unit raids, sabotage, guerilla tactics, etc.)
5	Using plentiful but unskilled pawns.
6-7	A War of Assassins (official declaration of ongoing covert warfare).
8	Using trained or specially bred animals.
9-12	Bribing, deceiving, or seducing others to help.
13	Using strange or lost technology.
14-15	Extortion or coercion to secure vital assistance.
16	Using elite forces (Sardaukar, Fremen, Bene Gesserit-trained warriors, etc.).
17	Economic manipulation and trade wars.
18	Complex execution. Roll twice and combine results.
19	Mastermind execution. Roll three times and combine results.
20	A deceptive antagonist who seems to be one thing and is in fact another; roll twice and combine results. If you get the same result, re-roll or choose a different result.



## THE PATHS DIVERGE — PROBLEMS AND OBSTACLES

Threat can be used to create complications during play, and players may spend Momentum on editing scenes in small but useful ways. It can also be very dramatic and useful to have one or two planned disruptions and random events in the plot. These problems can affect player characters and antagonists alike.

### ROLL UNFORSEEN EVENTS

- 1 Patrol of guards or soldiers arrives at the wrong time, demanding answers and asking questions.
- 2 One or more involved parties are falsely accused of a crime or corrupt act by the locals.
- 3 Terrible weather strikes the region, making air travel all but impossible and land travel treacherous.
- 4 A dangerous creature attacks.
- 5 An unrelated event such as a great celebration or conclave draws major crowds to the area.
- 6 A valuable resource is tainted, poisoned, or destroyed, creating a dangerous shortage, and possibly leading to unrest.
- 7 Political or religious unrest is on the rise in the region. Player characters may be accosted by individuals and groups who either believe them to be on the wrong side or those seeking their aid.
- 8 An important dignitary or famous individual is visiting the area, along with their complete retinue. Security and emotions are running high.
- 9 A strange illness or epidemic is in the area affecting animals, people, or both. It is so far minor, but it defies regular treatments.
- 10 A recent murder or similar crime has tensions running high and locals suspicious of strangers.
- 11 A matter of klan among local nobles cause numerous duels, assaults, and the occasional assassination attempt.
- 12 An assassin shadowing one of the player characters picks this time to strike.
- 13 A romantic foil is sent by established rivals or enemies to seduce and undermine one of the player characters.
- 14 An enemy military force raids the area, seeking supplies and captives. They don't seek to occupy the region, but they refuse to leave empty handed.
- 15 Two famed masters of their craft (Swordmasters, physicians, musicians, etc.) are meeting to engage in a contest of skills. Onlookers, gamblers, and enthusiasts are everywhere in anticipation for the big match.
- 16 The subject of the plot is not where it was believed to be, having been relocated to a more secure or public location—whichever is the least convenient.
- 17 One of the characters—player character or antagonist—is mistaken for another important personage.
- 18 A great opportunity arises for one of the player characters, which could greatly advance their station or otherwise benefit them. However, they must act quickly to seize this chance.
- 19 An old foe of one or more of the player characters picks this moment to seek revenge for past harms.
- 20 Things are really complicated. Roll twice and combine results.



## HIDDEN PATHS — THE HIDDEN HAND

Adventures set in the Imperium rarely present as they first appear. There is nearly always some other powerful force manipulating or monitoring affairs. This secret presence rarely takes a direct role in an adventure. However, it may covertly influence events, and the figure's response to the adventure's resolution can easily lead to new adventures.

These secret players in the great game of spies, assassins, and schemes rarely appear directly. Instead they operate through agents, proxies, pawns, and puppets.

### ROLL SECRET INFLUENCE

1	A Reverend Mother of the Bene Gesserit
2	A Navigator of the Spacing Guild
3	The Emperor
4	A member of the Imperial family
5	A director of CHOAM
6	A leader of a Great House
7	A leader of an influential Major House
8	The leader of a Minor House, but one with unique or potent resources
9	A religious leader
10	A Fremen Naib
11	A smuggling syndicate boss
12	A wealthy merchant
13	A Tleilaxu Master
14	An officer or advisor to a noble House, possessing exceptional skills and resources
15	An Imperial official
16	A Bene Gesserit Sister
17	A Disgruntled commoner
18	The leader of a rebel or dissident group
19	The consort or concubine of a powerful figure. Roll 1d20 again to determine who their lover is.
20	A ghola of an important person. Roll 1d20 again to determine who the ghola once was.

## MAPPING THE PATH — DRAWING THE INTRIGUE MAP

It is highly recommended to draw an intrigue map for an adventure, if useful, connecting antagonists, plots, and other characters together with the player characters to illustrate how the plot touches on all parties. There are no tables to assist with this; instead this step provides a format to define and illustrate what this adventure generator has provided.

This is also a step to add obvious or interesting minor non-player characters to those already defined. Perhaps a deadly but arrogant noble is always accompanied by a sardonic but skilled valet. Or maybe a smuggling boss has a pet laza tiger. These non-player characters can be used to not only bolster an important non-player character's role and resources, but also provide interesting color to scenes.





## SUPPORTING & NON-PLAYER CHARACTERS

Ideally, there is time and energy to craft all supporting characters specifically for the adventure they are used in. In reality, this is very unlikely. Players often take paths during an adventure that require creation of new non-player characters on the fly and limited adventure preparation time can hinder non-player character creation.

The following tables are provided to assist in generating quick but interesting supporting characters and non-player characters. Results can be rolled, re-rolled, selected, or a combination of these techniques.

Note that the mechanics of each character are not included here. Assign statistics or pick a ready-made archetype that suits the character, modifying as desired. The **Dune** core rulebook presents many such ready-to-use non-player characters. Supporting characters follow the rules for their creation in the core rulebook.

### CHARACTER CONCEPTS

Non-player characters and supporting characters are ultimately a mix of background and motivation. These two elements combine to form the skeleton and basic form that can be built upon as necessary. By rolling or selecting a character's Background and Motivation from the following tables, non-player characters and basic supporting characters can be quickly generated. This creation process also provides guidance in selecting their Beliefs and Skills. Belief statements should be crafted based on their personality, motivations, and their role in the adventure.

Roll twice for each Background and Motivation. The first roll determines the character's Primary Background and Motivation, which also determines their Primary Skills and Beliefs. The second roll determines the character's Secondary Background and Motivation, likewise determining their Secondary Skills and Background. Duplicate results should either be re-rolled or changed to a different result.

ROLL	BACKGROUND	SKILL
1-4	Military or Criminal	Battle
5-8	Diplomacy and Intrigue	Communicate
9-12	Crisis and Command	Discipline
13-16	Espionage and Conditioning	Move
17-20	Scholarship and Investigation	Understand
ROLL	MOTIVATION	BELIEF
1-4	Oaths and Obligations	Duty
5-8	Beliefs and Devotion	Faith
9-12	Righteousness and Revenge	Justice
13-16	Ambition and Greed	Power
17-20	Discovery and Observation	Truth

The combination of Primary and Secondary Backgrounds often create clear character types. For example, a character who is Primary in Battle and Duty is likely a loyal soldier, and if they are also secondary in Discipline and Justice they evolve into an officer or commander with a keen interest in fairness and enforcing traditions and laws. Conversely, a character who is Primary with Communicate and Power is an influential schemer, but if they are also Secondary with Discipline and Truth they become a controlled and subtle seeker who wishes to observe and use the reality of situations to their benefit.

Ambitions, assets, and talents should be selected to fit their role, background, allegiance, and motivation. Characters allied with certain groups may gain access to certain resources others lack, but this often comes with increased responsibilities or vulnerabilities.

**Example:** A Mentat can possess Mentat talents, but anyone aware of their training as living computers are unlikely to let their guard down around that character.

### CHARACTER ALLEGIANCES

Roll to determine the allegiances of the character. Unusual results, such as a Bene Gesserit who serves the Spacing Guild, can be ignored, or adapted to make a truly unusual encounter. Note that this result is only where the character begins: Campaign events can change this. Also note that dual allegiances are possible, if uncommon. Such allegiances may suggest the Dual Fealty talent, but not every character who serves two masters has the trust and equal support of each.

#### ROLL ALLEGIANCE

1-3	The player characters' House
4-6	An allied House
7-9	An enemy House
10-11	A criminal organization
12	A rebellious or heretical sect
13-14	Fremen (or some other local group if not on Arrakis)
15-16	Bene Gesserit
17-18	The Spacing Guild
19	The Emperor
20	Dual allegiance. Roll 1d20 twice and combine.





## PECULIARITY

Peculiarities are atypical, unusual, and noteworthy things about a character. Characters usually have one or two of these, sometimes three. More than three peculiarities on a character, especially a randomly generated one, runs the risk of being a panoply of forgettable and unconnected quirks, bordering on the comedic rather than dramatic.

Roll on the following tables to generate up to three peculiarities for a character. Roll 2d20 on the table below and cross-reference the results for each peculiarity.

	1-5	6-10	11-15	16-20
1	Hums sad songs	Sees omens everywhere	Exacting standards	Prefers company of other cultures or social classes to their own
2	One or more nasty scars	Believes they have been chosen for great things	Fond of blood sports	Dreamed of their own death
3	Purses their lips when worries or upset	Soft spot for children	Always wears a particular color	Smirking grin
4	Nervous twitch	Always keeps a secret stash of melange nearby	Enjoys flying	Dislikes flying
5	Strange hair color	Death wish	Unusual sense of style	Loves to travel
6	Strong resemblance to a famous person, living or dead	Obsessed with locating lost loved one	Hates exercise and exertion	Avid gambler
7	Semuta addict	Genetic eunuch	Delicate digestion	Unusual speech pattern
8	Flexes hand and fingers when aggravated	Product of Bene Gesserit selective breeding	Easily falls in love	Avoids direct conflict
9	Drinks too much	Unique brand or tattoo	Ignorant of some common history or knowledge	Easily embarrassed
10	Blames themselves for every problem	Different colored eyes	Impetuous	Extremely class-conscious
11	Moody	Tleilaxu prosthetic	Unusual height/weight	Highly competitive
12	Often quotes important historical or literary figures	Unusual hair style	Explains things through stories and allegories	Has a lucky charm they refuse to part with
13	Frequent insomnia	Slight limp	Creative thinker	Shaves their head
14	Loves plants and flowers	Unusual diet	Lost or altered memory	Wears lots of jewelry
15	Follows fashion	Keeps dangerous pets	Contrarian	In love with someone and can't tell them
16	Shameless flirt	Always sits with their back to the wall	Collects artifacts from a particular historic period	Shaken by a recent near-death experience
17	Always armed	Loves coffee	Unmoved by violence	Compulsively checks their weapons and equipment
18	Connoisseur of fine food and drink	Prays often	Rarely speaks	Overconfident
19	Dislikes being touched	Loves art, poetry, and/or music	Single-minded and stubborn	Mild congenital disability
20	Roll twice and combine results.	Generous with coin and resources	Unusual laugh	Easily offended



## ADVENTURE GENERATION EXAMPLE

After a particularly busy week, Rebecca is getting ready to run **Dune: Adventures in the Imperium** for her player group. Pressed for time, she decides to give the adventure generator a try, hoping to cut her preparation time down to match her schedule.

Picking up her d20, Rebecca begins rolling. She starts with the **Title**, getting a 3 for (Character) of (Location). Rolling for both these results, she gets a 6 and 18, for a profession and non-Dune planet. Thinking on this, she decides she likes the title **Assassins of Galicia**, picking the planet she knows will one day side against Paul Maud'Dib and fall in his great jihad—some subtle foreshadowing for whatever treachery and strife the adventure will feature.

With title in hand, Rebecca rolls on **Beginning the Path** and **First Steps**. She gets a 2 and a 17. This shows that at the start of the adventure the player characters are preparing for a great celebration when they come across a murdered non-player character. Checking to see who the murder victim is on the non-player character tables, she rolls a 5 and 4. The victim is an officer or advisor of an allied House to the player characters' own. Thinking on this for a moment, Rebecca decides the celebration is a wedding between one of the sons of their House and an allied House she creates for the adventure: House Rech of Galicia. Unfortunately, as the wedding approaches and preparations are made one of the advisors of the bride's House is found dead.

Now Rebecca moves to **The Path Turns** and determines the plot of the adventure, hoping it will shed light on why this advisor has been killed and by whom. She gets a 11 and 5 on the next tables, revealing there is a plot to 'sabotage an important structure' because of 'kanly.' Rebecca decides that the antagonists of this adventure seek to sabotage the wedding pavilion for the ceremony, an act which could kill or injure many important members of the wedding party as well as numerous influential guests. The reason for this is kanly—a deep and abiding vendetta for some slight or harm. Rebecca wonders if she'll need to invent the offense or the next rolls will determine it. She then moves to **Blocking the Path** to determine the adventure's antagonists.

Rolling on the next tables Rebecca gets a 12, showing the antagonist is

one main notable antagonist with both minor antagonist subordinates and a secret superior who controls them. Rebecca rolls for the main antagonist's profession, motivations, and methods and gets a 3, 16, and 16. The main enemy of this adventure is the heir to a noble House who believes they are righteous, and others are misguided or evil. Further, this antagonist will use elite forces to succeed in their plot. Rebecca sets aside the other antagonists for a moment to further define this main threat. She decides the antagonist is Xavi, the eldest child of a House Minor who lost status and power to the bride's House years ago, becoming a vassal to their former enemies. Unlike his father and mother, the heir refuses to accept his House's role and seeks to eliminate the noble family of his enemies to satisfy the ancient vendetta. Whoever the heir's superior is in this conspiracy, they provided them with elite assassins and covert operatives to execute his plan. Rebecca figures its likely one of these operatives who murdered the advisor—silencing her after she happened upon them rigging the pavilion to collapse during the ceremony.

With the plot largely fleshed out, Rebecca decides to shake things up by rolling on **The Paths Diverge**. She gets an 8, indicating an important dignitary is visiting the area. Obviously, this character is here to attend the wedding—a Prot priest of the Galacian Orthodox Church there to perform the ceremony. If this high-ranking religious figure meets an untimely end, there will be hell to pay for the player characters' House for allowing the holy figure to perish under their roof.

With the adventure nearly defined, Rebecca rolls on **The Hidden Paths**, remembering the heir himself serves some greater antagonist. She gets a 6... the leader of a Great House. Rebecca thinks about it and decides that ultimately the heir is a pawn of a Great House, and one hostile to the player characters' own. Going through their list of enemies, Rebecca selects the Count Salazar of House Romero—a previously-noncanonical house that features in Rebecca's campaign. Count Salazar clearly is helping Xavi get revenge in the hope the vengeful young man will embarrass, harm, and possibly even kill his rivals. Unless the player characters stop this plot, this may come to pass.

With her adventure mostly outlined and defined, Rebecca turns to fleshing out Xavi and creating a minor antagonist to aid him. Using the **Non-Player Character and Supporting Character** tables, she gets a 20 and 13 for Primary Background and Motivation and 13 and 3 for Secondary Background and Motivation. This means Xavi's Primaries are Understand and Power and his Secondaries are Move and Duty. This suggests Xavi is a scholarly, sly, and flexible antagonist, making up what he lacks in integrity and skill at arms with cunning and education. When it comes to the young noble's peculiarities, Rebecca rolls three times to determine Xavi dislikes being touched, likes blood sports, and is (unsurprisingly) easily offended.

Repeating the process for antagonist creation and determining Background and Motivation for the minor antagonist, Rebecca is surprised to find Xavi is served by the ghola of a noble, and one that is exceptionally cruel and evil. This character's Primaries are Battle and Justice, and their Secondaries are Communicate and Faith. Rebecca decides that Count Salazar has provided Xavi with a unique ally: a ghola of a beloved aunt who never accepted the diminished status of Xavi's House and was killed years ago. Returned and disguised to avoid easy recognition, the ghola is a skilled fighter and charming manipulator. Like all gholas, she remembers nothing of her past, but she has been conditioned to view the destruction of House Rech as a holy mission. Rebecca names this ghola 'Seni', an inversion of her former name, Ines. Rounding out Seni's personality, Rebecca generates three peculiarities to show she is prone to flexing her hands and fingers when agitated. She also shaves her head and has a Tleilaxu prosthetic, clearly the telltale 'ghola eyes'. Rebecca figures the hand flexing is a shared trait with her old life while her new haircut serves to make her harder to identify—conflicting traits for those who seek to determine who Seni once was.

Armed with a plot, antagonists, a secret mastermind behind it all, and a murder to alert the player characters and provide them early clues to uncovering the coming crisis, Rebecca is ready to introduce her group to 'Assassins of Galicia'...



# INTRIGUES

In this section we offer four example intrigues for you to use in your game. The player characters might choose to assist or stop the intrigue in question, or it might serve to inspire the gamemaster to create new intrigues of their own. In each case, the player characters might first encounter an intrigue at any one of its sections, which will often define how they proceed to unveil the rest of the conspiracy.

## INFLUENCE

The Bene Gesserit's Missionaria Protectiva are looking to craft a new superstition with which to manipulate Fremen society: that demons live among humans. A fearful community can be easily swayed, and the Sisterhood is tasked with approaching several naibs with a warning of such a demonic presence. As noted in the *Bene Gesserit Private Reports, Folio 800881*: "Fremen speech implies great concision, a precise expression. It is immersed in the illusion of absolutes. Its assumptions are a fertile ground for absolutist religions." Therefore, the message must shed all threads of nuance. There is only right or wrong.

The mythology of the demon is simple: They are not quite human, but they look and act human. Their goal is to destroy societies. Accompanying this is a demon test: When one senses supernatural fear of another, they may be sensing a demonic entity. The suspected demon will then be taken to the sietch for further questioning. If the suspect answers a series of questions correctly, they are human. If any of the questions are incorrect, they will be slain or banished.

Aiding the Missionaria Protectiva can change Fremen perception of House agents. Whether they are legendary demon hunters or fabled to bring water to the people of Arrakis, exploiting religious beliefs provides an advan-

tage to those who seek to befriend (or lead) the Fremen.

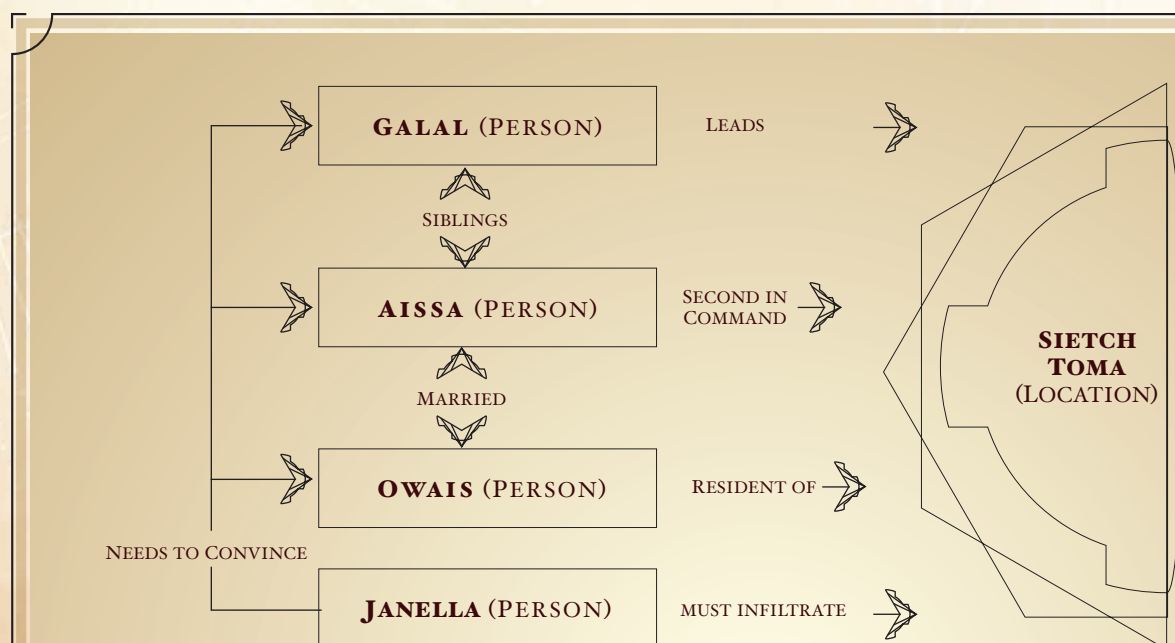
**Janella** is a representative from the Missionaria Protectiva, sent to cast shadows of doubt among Sietch Toma. She must orchestrate an event that proves the existence of demons, before speaking with the naib to offer protection and healing. If convinced, fear will be disseminated across the sietch, allowing outside influence to infiltrate easily.

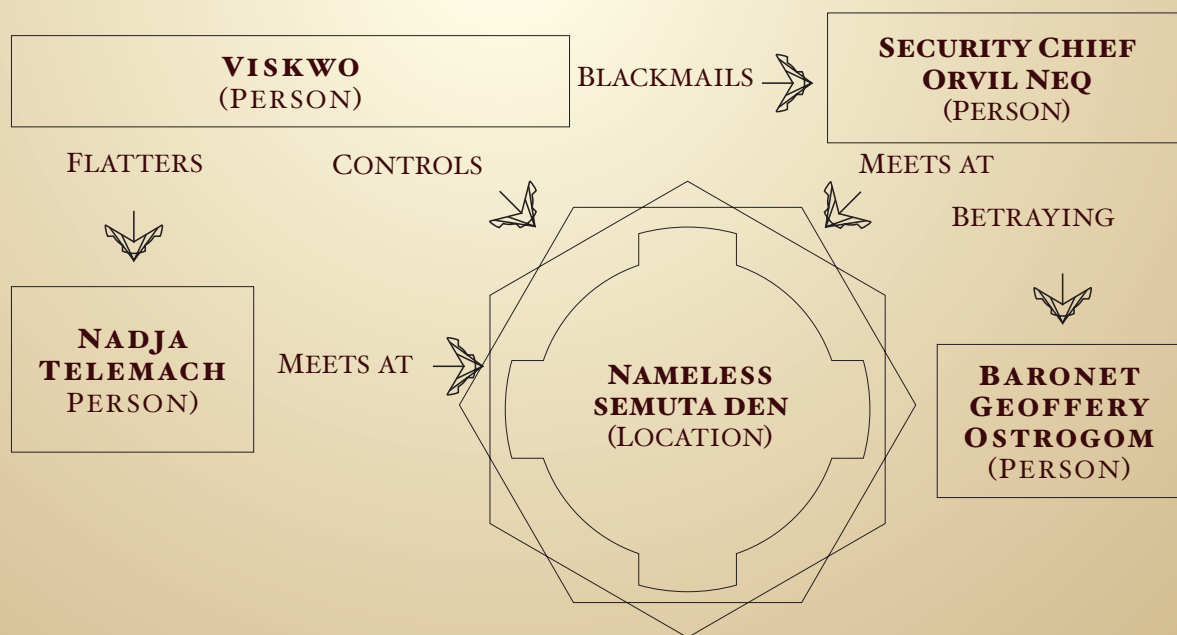
**Sietch Toma** is one of the larger sietches in Arrakis. It is not as well-known as others, such as Sietch Tabr, but it carries a population large enough for the Sisterhood to be interested.

**Galal** is a strong-willed and charismatic leader, one of the first naibs to be approached. He can be easily persuaded once he places his trust in an advisor. He is exactly the type of person the Bene Gesserit hope to target.

**Aissa** is Galal's younger sister and his second-in-command, a ruthless fighter wary of outsiders. She is the hardest to convince, due to her skeptical nature.

**Owais** is Aissa's husband and fellow fighter. Unlike her, he is naive and can be subject to superstitions. It will be easy to convince him.





## FALSE FACE, FALSE HEART

The Bene Tleilax have long coveted the secrets of the Bene Gesserit breeding program. They have identified the youngest son of the Minor House Ostrogom as the product of Bene Gesserit-influenced bloodline and breeding. Baronet Geoffrey Ostrogom is currently seeing to his House's business on Arrakis. Accordingly, the Tleilaxu Masters have dispatched a Face Dancer servant named Viskwo to abduct the young scion.

Viskwo is aided by two accomplices. The first is Nadja Telemach, a failed initiate of the Bene Gesserit. Her situation brought her to the attention of the Tleilaxu, who have sent her to advise Viskwo on what (very little) she knows of the Sisterhood's breeding program. Viskwo intends to use her to provide observations on the baronet's behavior, but unbeknownst to Nadja, she is also part of his contingency plan. Should his efforts fail, he is prepared to use her as a sacrificial pawn in his own escape and as a scapegoat for the wrath of House Ostrogom.

Orvil Neq, the Face Dancer's second pawn, is the semuta-addicted security chief of House Ostrogom whom Viskwo has compromised. Viskwo has turned the nameless Arrakeen semuta den where he initially blackmailed Neq into the conspiracy's primary meeting place. It is here that Neq reports on the schedules and habits of the baronet and it is here that Viskwo plans to kill the traitor before taking his place and enacting the final steps to abduct his target.

**Viskwo** is pragmatic and utterly dedicated to his mission. He resides in a semuta den in the slums of Arrakeen, having murdered and impersonated Ishk Naiben, a low-ranking criminal. Viskwo intends to pry every piece of useful information from Security Chief Neq regarding

his target before killing and impersonating him, then using his access to create an opportunity to abduct the baronet. Viskwo is ruthless and capable of anything in the pursuit of his mission and the protection of his Tleilaxu masters.

**Baronet Geoffrey Ostrogom** is third in line of succession to House Ostrogom, sent to oversee his family's minor interest on Arrakis as busy work. The Baronet is a pleasant young man who is well aware that his duties are largely trivial, but he does his best to accomplish them. His only real friend is his security chief, Orvil Neq, with whom he likes to play low-stakes card games and wander the city. He suspects no treachery from his bondsman.

**Nadja Telemach** is the daughter of an extremely minor House, found wanting in the early stages of her Bene Gesserit training due to her temper and ambitious nature. She soon came to the attention of the Tleilaxu as a useful idiot. Viskwo flatters her as being an irreplaceable part of a plan that could bring the Bene Gesserit to her knees. She is convinced of this outlandish notion and would be shocked at the reality that she's a largely disposable pawn.

**Security Chief Orvil Neq** has served House Ostrogom his whole life, born into their service. Neq found his posting to Arrakis an insult to his lifetime of service, finding the dusty, inhospitable planet a miserable reward. In only a matter of months he'd fallen into the vice of semuta and then into the clutches of Viskwo, who threatened to reveal his secret addiction to the Baronet if he didn't comply. Neq has no personal grudge against the young baronet, of whom he is indeed fond. However, he is ultimately a weak man in the throes of addiction and will betray his master if forced.



# SPICE OPERATION

Investigate the spice harvesting operations of Arrakis enough and you might start to see a troubling pattern. The cleaning crews tasked with collecting spice residue from harvesters undergoing maintenance are seeing decreased yields from previous years. Further, recent surprise inspections of certain spice shipments reveal small discrepancies—there is ever so slightly less spice than the records state. These losses are scarcely noticeable. However, over weeks or months they represent a significant loss of revenue. Follow this trail far enough and you will find the Clippers, an illicit conspiracy of spice debasers and scavengers, among them Gavin Prok.

A high foreman in charge of harvester maintenance, Prok and his cleaning crews 'lose' some of the spice they collect from incoming harvesters. They never take from the refinery caches, but steal melange scrubbed from drills, collectors, and other parts of the great machines. If asked, he credits better lubricants and upgraded equipment—insisting the spice not claimed by his teams ends up in the holds of the harvesters. If pressed, he reveals his teams are shaving spice from the collection efforts.

Of course, Prok isn't acting alone. His superior is Kol Sterra, an official in charge of weights and measures. Using altered instruments and deception, Sterra reports clipped spice as whole and unaltered and makes sure any regular inspectors sent to Prok's facility are Clippers themselves. To date, no one has noticed the light shipments or curiously low collection take from the harvester cleaning teams. To break Kol Sterra requires evidence, either by securing his private records, catching him in the act, or convincing his

mistress, a local courtesan named Eris Aler, to reveal what she knows of her lover's operation.

Any of these avenues eventually lead to Bara Paris, a local merchant laundering the profits of the spice clipping operation through her business. Unless Paris can convince investigators that Kol Sterra is the true mastermind and barter for leniency by betraying the rest of her operation, she prefers death to capture. However, she would offer a hefty cut of her profits to look the other way...

**Gavin Prok** is a tough foreman with a strong arm and sticky fingers, but he's not a great liar under pressure.

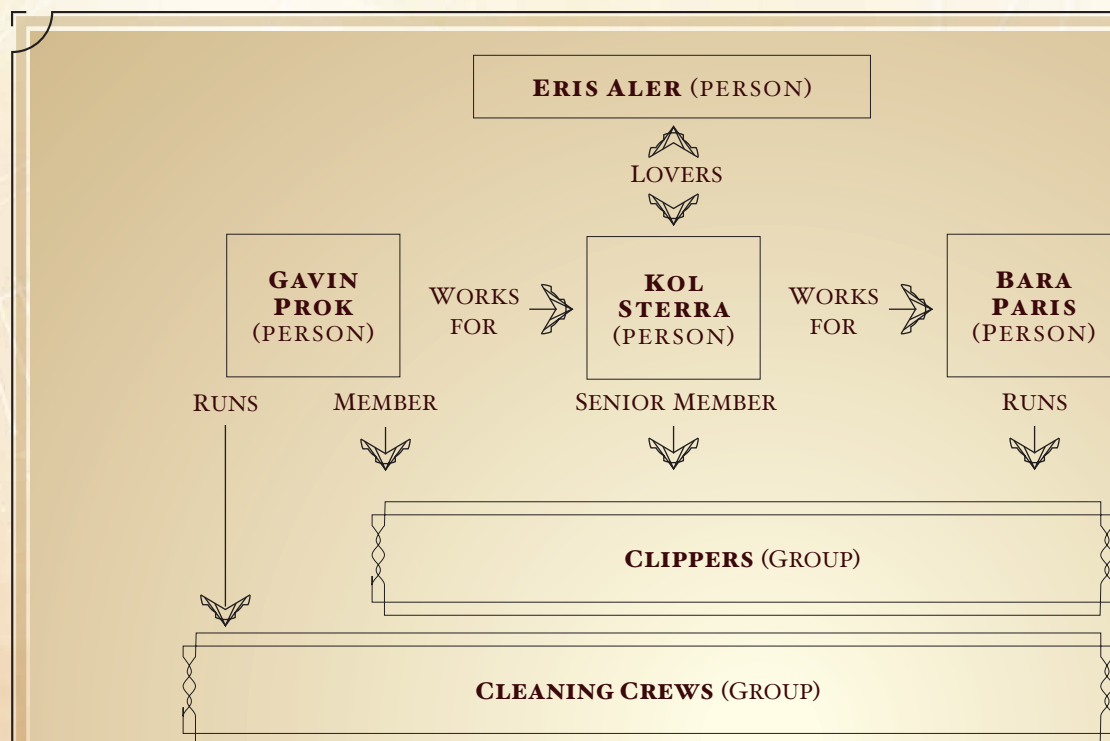
The **Cleaning Crews** are a collection of working-class technicians making some extra by clipping spice. They're tight-lipped and don't like outsiders, but they won't risk their necks for Gavin and his wealthy superiors.

The **Clippers** are a spice debasing conspiracy. Prok, Sterra, and Aler are the big worms, but there are numerous smaller trout in the sands.

**Kol Sterra** is a bad official with a good reputation. He's meticulous, fussy, and greedy. He has been paying his mistress in clipped spice, making her an unwitting accomplice.

**Eris Aler** is a beautiful, clever, and popular courtesan in Arrakeen. She accepts coin, water, and spice—but never ill treatment from her clients.

**Bara Paris** runs the Clippers, launders the profits, and makes the most of conspiracy's efforts. She lives in well-guarded luxury and fears prison, torture, or public execution more than death.



# CHILDREN OF THE JIHAD

The Ixians seek to scavenge the remains of an ancient spaceship that they believe housed one of the legendary thinking machines that were thought all wiped out during the Butlerian Jihad. The ship is certainly inoperable after so many years in the wastes, but the thinking machine's processing core may have survived. A group of scavengers known to trade with the Fremen has been selling scrap that almost certainly came from the crashed vessel, and the Ixians pay well for anyone who will seek out the Fremen of Sietch Faris, who know the scrap's place of origin.

Aiding the Ixians can grant access to strange devices or services from the technologically creative people of Ix, while helping the Fremen reclaim Sietch Faris from the contamination can provide an advantage to characters who seek to ally with the Fremen in the future.

**Veri Asol** is the agent of Ix responsible for retrieving whatever possible from the ancient space vessel. They will provide support but refuse to travel into the desert. If Veri thinks they've been betrayed, they'll call upon mercenaries or assassins to exact their revenge in the future.

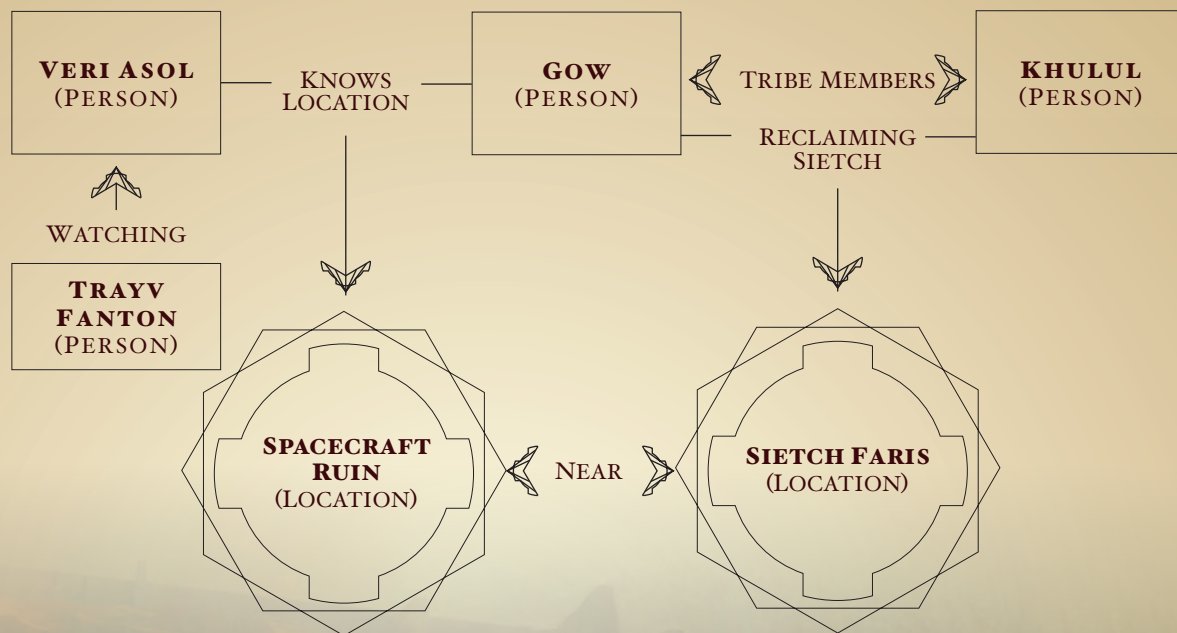
**Sietch Faris** is a small isolated sietch on Arrakis, only recently reclaimed by the Fremen. It was abandoned in

the past after a mysterious illness wiped out many of its elders. The crashed vessel or the thinking machine itself may be responsible for the illness that claimed their lives, but nothing is certain.

**Khulul** is the new naib of Sietch Faris. He was a small child when his family originally abandoned the sietch. His grandfather was the last naib of Sietch Faris, and reclaiming his home is a matter of honor and pride for the paranoid Khulul. Gaining his trust will require more than bribes or false words.

**Gow** is a Fremen wise woman who fears that Sietch Faris is still contaminated, but knows that ancient secrets linger there as well, including where the rotting remains of the crashed vessel lay near the sietch. She might aid those who seek such secrets but will not risk the safety of her family.

The Tleilaxu Face Dancer **Trayv Fanton** has been shadowing Veri Asol for several months on an Imperial contract. He tries to infiltrate any group he sends into the desert, disguised as a scout, animal handler, or baggage carrier. Trayv is wary of the Fremen and will not risk a fight with them.





# LOCATIONS

In this section we offer a collection of locations the gamemaster can slot into their campaign. Each location might provide an intrigue, an adventure seed, or just a useful place to stage an encounter.

## SAND BOULDER – A SMUGGLER BASE

Hidden among the sand dunes and rocky outcroppings of Arrakis are ancient Imperial Testing Stations, long abandoned to the glaring rays of the sun and the cruel environment. Deep in the desert, mostly buried under shifting sands and amid low bluffs of solid rock, a dun-colored dome resists the passage of time. Its antennae, now bent over like an old crone, poke up over the land like a lone sundial. Its armor-plaz windows, though too dirty and dusty to reflect any light, remain unbroken. The thrum of a 'thopter's wings makes it clear that this place, despite its age and neglect, has not been forgotten.

Smugglers call this place the Sand Boulder.

With the dome tucked into the crags of a small rocky ridge, sandworms can get uncomfortably close, churning the ground just beyond the walls, so the smugglers must be careful not to attract them. The gentle hum of an air filtration unit emanates from the place, though it has been baffled and insulated from causing any vibrations on the ground below. Inside, people mill about without stillsuits on, enjoying an environment that is not quite so arid as outside the doorseal. However, if the air filtration system or hydration system were to break, many would perish in the extreme heat of the desert.

Buried in the rock foundation are rooms for the occasional overnight guests and laboratories that the smugglers use, and the most dominant feature is the landing pad used for ground-to-space shuttles and ornithopters alike. Belowground are the heavily fortified spice storehouses, large bins teeming with the redolent substance. It's not an easy or risk-free life out in the deserts, but not answering to the Guild or becoming enmeshed in the inevitable web of politics on the 'right' side of the law is a reward in and of itself that many choose to pursue.

The dangers of such a base are considerable and govern every day's activity and they are ever-present in the minds of each smuggler in the Sand Boulder. While this ancient, but still standing and thriving, building seems safe, discovery by the ruling House of Arrakis or the Emperor could spell disaster for this smuggler base. Limiting ornithopter traffic and any signs of inhabitation are a high priority. The Fremen leave it alone but are fully aware of the presence of the smugglers, allowing them to remain for the trouble they cause the planet's Harkonnen overseers. The smugglers who work out of

this former Imperial Testing Station fear getting on the wrong side of the Fremen and are only dimly aware of how much the Fremen surveil their activities.

## CHARACTERS

### WYR JADREL

#### SMUGGLER LEADER

Wyr Jadrel runs the warehouse that extends across one side of the dome. She keeps everything organized and ensures that no one comes or goes with any goods they don't own or deserve. She's quick with her maula pistol and commands respect among all the smuggler factions that work off of Arrakis.

DRIVE	STATEMENT
DUTY: 7	I owe everything to the smugglers.
FAITH: 4	
JUSTICE: 5	
POWER: 5	
TRUTH: 6	The truth is in the records.
SKILL	FOCUSES
BATTLE: 4	
COMMUNICATE: 7	Charm
DISCIPLINE: 5	
MOVE: 6	Swift
UNDERSTAND: 5	

**Traits:** Smuggler, Administrator

**Talent:** Direct – Once per scene, Wyr may give an ally an extra action on their turn.

**Assets:** Maula pistol, Shigawire reel records

## BRAE OROYS

### PERSUASIVE FENCE

Behind a counter at the very back of the dome, one will find Brae Oroys. He runs the Sand Boulder trading post, which acts as a bar and supplier for the smugglers who come here. Brae prides himself on carrying everything a self-respecting smuggler could need. Waving his arms to the high shelves behind him, he'll point out home-brewed liquor, semuta, illicit spice, rations, poison snoopers, and even stillsuits. Oroys work on a strict barter system and won't hesitate to put a price on someone's head if that someone owes him something and hasn't paid up.

DRIVE	STATEMENT
DUTY: 5	
FAITH: 5	
JUSTICE: 6	Justice is brutal.
POWER: 7	Preparation is strength.
TRUTH: 4	
SKILL	FOCUSES
BATTLE: 5	
COMMUNICATE: 6	Persuasion
DISCIPLINE: 7	Resolve
MOVE: 4	
UNDERSTAND: 5	

**Traits:** Smuggler, Salesperson

**Talents:** Driven – After spending a point of Determination, roll 1d20. If the roll is equal to or under Brae's Discipline rating (by itself), the gamemaster immediately regains the 3 Threat they spend for the point of Determination.

**Assets:** Liquor, Flip-dart wrist bracer, Outstanding debts owed him

## YARI ELENNE

### MAINTENANCE ENGINEER

Yari Elenne manages the laboratories. She scurries through the dim, lower reaches of the Sand Boulder in a mask and heavy apron. The cinnamon aroma of refined spice surrounds her. But, as Yari will warn any visitors, there are many deadlier things in this part of the base. Poisons. Drugs. New weapons. Spacecraft engines. Dew collectors. Technology litters every surface. Chemicals drip and spin in a variety of instruments. This scientist and engineer has an intense curiosity and a wide breadth of knowledge. She'll experiment on anything for a few solaris.

DRIVE	STATEMENT
DUTY: 5	
FAITH: 4	
JUSTICE: 5	
POWER: 6	We can create might through experimentation.
TRUTH: 7	Science shows us what's real.
SKILL	FOCUSES
BATTLE: 5	
COMMUNICATE: 5	
DISCIPLINE: 4	
MOVE: 6	Grace
UNDERSTAND: 7	Advanced Technology

**Traits:** Smuggler, Scientist, Engineer

**Talents:** Intense Study – Once per scene, Yari may use her Understand skill on a single skill test instead of any other skill, and she is counted as having a focus for that test.

**Assets:** Flip-dart ring, Handheld chemical analyzer, Shigawire reel containing experiment details and experiment results



## BREWEN AYD

### ORNITHOPTER PILOT

Daring and fearless bordering on reckless, Brewen Ayd is a smuggler and 'thopter pilot with a talent for avoiding the government, both local and Imperial. He is always in debt to Brae but is still the favored pilot for smugglers throughout the region.

DRIVE	STATEMENT
DUTY: 4	
FAITH: 6	I can do anything with a pair of wings.
JUSTICE: 5	
POWER: 7	Together, we are mighty.
TRUTH: 5	
SKILL	FOCUSES
BATTLE: 6	Strategy
COMMUNICATE: 5	
DISCIPLINE: 4	
MOVE: 7	Pilot (Ornithopter)
UNDERSTAND: 5	

**Traits:** Smuggler, Pilot

**Talents:** Bold (Battle) – Brewen may reroll a d20 gained from adding Momentum.

**Assets:** Ornithopter, Debt to Brae, Maula pistol





# THE HOUSE OF AMARANTH

It is inevitable that travelers far from their homes seek comfort in the company of others. Though Arrakis itself is generally only worth visiting for purposes of business and diplomacy, its two cities of Arakeen and Carthag are busy hubs of commerce and statecraft. Arrakis is the sole exporter of the spice melange, the most unique and valuable substance in existence, and yet is direly in need of the most common substance in the Imperium... water. As such, the water and spice trades lure many to the planet's surface, including ambassadors of the Landsraad, agents of the Spacing Guild, the Imperial Bank, CHOAM, the Emperor's own household, as well as representatives from other lesser organizations.

Though these groups are vast and impersonal, they are made up of humans, with that fallibility. This human weakness is how the House of Amaranth came into being. Originally it was little more than a service provided by a wealthy Arrakeen watermerchant for visiting customers and vendors. He worked together with his companion—Tirennia Kraic—to secure the services of attractive men and women, to provide physical and emotional companionship to those visiting Arrakis for business and political reasons. Kraic was originally an escort herself, trained in Bene Gesserit techniques, and knew how to pick suitable companions for these lonely visitors. She recruited from among the city dwellers and the pyons—the peasant class of Arrakis—with an adept eye for finding those willing to serve at the pleasure of others.

But sex and conversation were not all Kraic's escorts provided. Kraic instilled in her escorts all the subtlety and guile of the Bene Gesserit, using their seductive and observational techniques to their fullest. They reported all they learned from their customers: pillow talk, idle banter, behavior and personal habits, scans of personal effects, etc. This information, then, was put into use by the water-seller to provide a psychological edge in his negotiations, and to exact leverage on those he dealt with. This extended even to more indiscreet practices, such as clandestine recordings, even escalating to threats of extortion where honor was concerned.

In time, the balance of power between the two was revealed and the watermerchant purportedly fled Arrakis, to reappear elsewhere in the Imperium. His name has been expediently forgotten, and Kraic assumed control over his business upon his departure. She divested herself of the ongoing material concern but maintained a share, with the tacit understanding that the services of her escorts would be utilized by the new owner.

Eventually, Kraic made use of her off-world connections and began working as an information broker, a powerful source of intelligence upon Arrakis, a planet important to the functioning of the Imperium yet remote and veiled in mystique. She has expanded her repertoire from mere spying to espionage and even smuggling

of contraband items to and from the planet's surface, convenient favors requested by her elite clientele.

After more than twenty years in operation, the House of Amaranth is a force to be reckoned with but never spoken about. Kraic keeps exhaustive files on all her customers, duplicated conveniently off-planet should something happen to her or threaten her business. One edict she always insists upon is that she interview every prospective client personally, which means a visit to the House of Amaranth, whether the escort is to leave with the client or meet them at some other location for the rendezvous desired.

Though the physical location of the House of Amaranth—named for the flowering ephemeral brought to Arrakis by Pardot Kynes—is the least important part of its operations, it is nonetheless the most impressive. The estate, the water-magnate's old home, is located on the outskirts of Arrakeen in an otherwise unremarkable neighborhood. It is accessible through a nondescript side street upon which no windows open, no doors face, giving relative anonymity to visitors in ground cars or on foot.

By the time a potential client arrives at the House of Amaranth, they have been researched exhaustively by Kraic's informants (often clients already compromised and extorted for insider knowledge), and several discreet scans are performed as one approaches the House itself, disguised as passers-by or concealed within architectural features on the way in.

A vestibule allows a guest to shed any external garments and leave them with a servant. They are then escorted into the main parlor and are generally delighted to find themselves in an elegantly appointed wood-paneled room with a vaulted ceiling, lit by discreet suspensor glowglobes, with the smell of rich floral essences in the air. Tall vases feature the magenta flowers the house is named for. The guest is then greeted by their host, Tirennia Kraic.

There are of course ground rules which Kraic insists all her client-guests adhere to, particularly relating to the health and safety of her charges. Due to the peculiar and often specific tastes of this clientele, she often must insist on considerable additional fees for any services that endanger or harm her employees, as well as punitive fees should any of her guidelines be ignored. It is at this point that she introduces a man simply known as Rodikar, her chief of security.

Once the services required have been specified and terms agreed to, she summons one or more appropriate escorts and allows the visit to run its course. There, guests are settled into one of an impressive selection of comfortable, well-appointed rooms and chambers featuring all manner of environments and adjuncts, all focused on the providing of pleasure... or satisfaction.

Unbeknownst to their clients—but likely suspected—all are being surveilled, unless they pay additionally for the



guarantee of privacy. Kraic has, however, trained most of her employees in the rudiments of acute observation and total recall, allowing them to relate any usable information after their assignment.

Most guests emerge from the House of Amaranth refreshed and grateful, while others rue the day they let their desires run unchecked and opened themselves to manipulation.

## CHARACTERS

### TIRENNA KRAIC

#### RUTHLESS BUSINESSPERSON

Kraic is a formidable presence. A hard-faced woman, yet coldly attractive, her veneer of charm still fools those unable to see past it. She dresses in elegant, dark clothing of rich fabrics, and her skin is pale, as are her eyes, her fair hair cropped and short. Despite decades on Arrakis, she does not exhibit any of the blue-within-blue coloration of someone accustomed to a diet rich in spice. This is, in fact, a surgical alteration she employs to visually distinguish herself as alien from Arrakis.

Kraic practices a disciplined training regime, and as such she is a fit, competent combatant should any encounter lead to violence. Her skill at observation and emotional manipulation are considerable, and she uses this to subtly ferret a guest's deepest desires from their surface requests, and thus with a simple interview she may learn what a guest truly seeks but is too meek to ask for openly.

DRIVE	STATEMENT
DUTY: 5	
FAITH: 6	People are driven by primal instincts that can be exploited.
JUSTICE: 4	
POWER: 7	More than water, power is the true force on Arrakis.
TRUTH: 5	
SKILL	FOCUSES
BATTLE: 4	
COMMUNICATE: 7	Charm, Innuendo
DISCIPLINE: 6	Observe, Self-control
MOVE: 5	
UNDERSTAND: 5	

**Traits:** Businessperson, Ruthless

**Talents:** Subtle Words – Tirenna may create a new trait whenever Threat is spent for extra dice on a Communicate test.

**Assets:** Security and surveillance systems, Poisoned needle, Video and audio recording of notable clients

### RODIKAR

#### TACITURN BODYGUARD

Bald, soft-spoken, and nondescript, Rodikar is usually clad in a dark suit, almost a uniform, and his manner suggests former military or Mentat training, or both. One of his ears has been replaced by a flattened metal disk, the scar tissue surrounding it indicating that the ear was removed through violent means. He wears a personal shield generator at his belt and a concealed maula pistol and razor-edged kindjal.

DRIVE	STATEMENT
DUTY: 7	The House of Amaranth is enough of a House for me.
FAITH: 4	
JUSTICE: 5	
POWER: 6	I choose what orders to obey.
TRUTH: 5	
SKILL	FOCUSES
BATTLE: 7	Dirty Fighting, Unarmed Combat
COMMUNICATE: 4	
DISCIPLINE: 6	
MOVE: 5	Composure, Resolve
UNDERSTAND: 5	

**Traits:** Bouncer, Deadly

**Talents:** Constantly Watching – Whenever Rodikar attempts a test to detect danger or hidden enemies, he reduces the Difficulty by 2, to a minimum of 0. In addition, once per scene, Rodikar can increase the cost to Keep the Initiative by +2.

**Assets:** Concealed body armor, Maula pistol, Kindjal, Personal shield generator

# THE STAR PRINCESS

## HOUSE WAYKU PASSENGER SHIP

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The fastest and safest form of travel across the Imperium is a Guild Heighliner. This vast spacecraft can move across the universe in moments, although loading and unloading at each destination might take hours. The Heighliner itself never lands, instead arriving in space just outside the gravity well of its destination planet. This means most noble passengers take a ship of their own to the Heighliner, docking it inside the cavernous hold and spending the journey safe inside their own vessel.

However, not everyone is wealthy enough to own their own spacecraft. So, with the Guild's permission, the disgraced House Wayku, who can never set foot on another world, operate special passenger liners for those without a ship. One of many such spacecraft, the *Star Princess*, offers full planet-to-planet travel service for individuals or groups of travelers. Passengers are collected at a spaceport by a shuttle to this huge passenger liner that remains docked within the vast Guild Heighliner. Passengers spend the journey in the various staterooms of the *Star Princess*, which offers several amenities. When the Heighliner arrives at their destination, House Wayku stewards direct any disembarking passengers to another shuttle to make planetfall.

Those who take passage aboard such a vessel might meet a wide variety of fellow travelers. Many are common folk looking for a new life on another world, most likely a planet owned by the House they serve. However, few ordinary people are wealthy enough to book passage. This means most people will be traveling on House business, making their reasons all the more interesting.

While the true elite travel in their own spacecraft, the *Star Princess* does host its fair share of the nobility. Many low-ranking Houses Minor can only afford to travel by this method and often bring an entourage as large as their egos. Some prefer to travel less conspicuously than by their own spacecraft, where they might be lost among the other passengers. The neutrality of the Guild extends to all vessels on a Heighliner, making the *Star Princess* a good safe ground to conduct business, even for enemies. But any noble should still be wary of those they meet, in case their opponents are willing to risk the wrath of the Guild.

The *Star Princess* has several levels, at least a third of which are storage and living quarters for the House Wayku

crew. Most of the remainder are passenger staterooms, but all travelers have the run of the large lounge and promenade in the center of the ship.

**Staterooms:** Given how little time it takes for a Guild Heighliner to traverse galaxies, very few people spend more than a few hours aboard the ship, especially if their destination is a popular one. So, few passengers feel the need to book a stateroom as they probably won't need to sleep during the voyage. For this reason, House Wakyu ensures the rooms are spacious and comfortable enough to encourage people to book one simply for privacy and an extra layer of luxury. All offer a suite with two double bedrooms and a bathroom. For an additional fee one can book a room that offers a view of the array of ships docked inside the Heighliner, normally not permitted to private vessels.

**Lounge:** Most passengers spend the journey in the spacious lounge that takes up almost two decks. It offers several different types of seating for individuals and groups, although none of it can be reserved. Most travelers remain here, once they have laid claim to their choice of seats. There is usually enough space for everyone to have a small group of seats to themselves, but some travelers like to strike up conversations with strangers. A few House Wakyu traders move around this area selling overpriced snacks and trinkets to the passengers.

**Promenade:** Taking up around a third of each of the lounge decks of the *Star Princess* is the promenade trade area. This retail area (found only on the larger House Wakyu ships) offers all manner of goods and eating establishments. Several restaurants and bars make up around half of the promenade, offering a wide variety of meal options. This is especially useful as passage does not include any food or drink. House Wakyu poison sniffers crowd alongside those of their clientele, ever wary of chaurmas and chaumurky. The rest of the promenade contains a series of shops and traders. Most are operated by House Wakyu, but a high proportion is leased by independent traders. Empty sales areas are opened as lounge areas to not waste the space. Such areas often have a higher degree of privacy.



## CHARACTERS

### GABIN DORESH

#### HOUSE WAYKU HEAD STEWARD

Gabin is one of the head stewards on the *Star Princess*. Officially it is up to him to ensure each passenger has a pleasant flight. In truth, his real agenda is to make sure no one does anything to upset the Spacing Guild. He will do his best to stop trouble before it starts and is ready to take whatever steps are necessary to maintain a smooth voyage.

DRIVE	STATEMENT
DUTY: 	I serve the Guild by serving my House.
FAITH: 	
JUSTICE: 	
POWER: 	
TRUTH: 	People always lie to get what they want.
SKILL	FOCUSES
BATTLE: 	
COMMUNICATE: 	Charm, Empathy
DISCIPLINE: 	
MOVE: 	
UNDERSTAND: 	Etiquette

**Traits:** Steward, Polite











**Talents:** Hidden Motives – When an opponent fails an Understand or Communicate test against Gabin, he may immediately create a trait which reflects a mistaken belief they have about him.

**Assets:** Passenger lists, Concealed knife

### MOINA JARDINE

#### HOUSE WAYKU TRADER

Moina is one of the many small traders that move around the lounge selling a variety of treats and snacks to the passengers. While the work makes a meager living for her, Moina's true occupation is as an information broker. She is skilled at overhearing news, gossip, and secrets, even from those who believe they are unobserved. She offers this clandestine knowledge for sale and has also become adept at spotting a potential customer.

DRIVE	STATEMENT
DUTY: 	
FAITH: 	
JUSTICE: 	
POWER: 	Take what you can from who you can.
TRUTH: 	Truth can be sold at the highest price.
SKILL	FOCUSES
BATTLE: 	
COMMUNICATE: 	
DISCIPLINE: 	
MOVE: 	Unobtrusive
UNDERSTAND: 	Etiquette, Imperial Politics

**Traits:** Trader, Greedy

**Talents:** Masterful Innuendo — Moina may conceal a hidden message in a conversation by adding 1 to the Difficulty of the Communicate test.

**Assets:** Useful pieces of gossip, Snacks and treats

"The men tell strange stories of you, Paul. They say you've all the powers of the legend—nothing can be hidden from you, that you see where others cannot see."

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