# WᵢₗD Aᴅᴠᴇɴᴛᴜʀᴇs

### A Storytelling Supplement for The One Ring Roleplaying Game
### Written and Designed by James R. Brown
### Inspired by the card game 'Hobbit Tales' by Marco Maggi & Francesco Nepitello

**Wild Adventures** are mostly unplanned, impromptu stories set in Middle-earth generated by rolling on a series of Wild Adventures tables and using the rules found in *The One Ring Roleplaying Game*. Each roll on a Wild Adventures table can be used to create an entire part of an adventure spontaneously, replacing the need for pre-written material. These tables also provide a new way for players to gain free Attribute bonuses, earn Advancement points, and can be used for generating modified Target Numbers whenever the Loremaster needs them, but especially when following some new optional rules for creating Hazard episodes during all three types of heroic ventures.

Each set of Wild Adventures tables features a theme, marked with a special icon to identify it easily. If rolls are made on just one set of tables, an entire adventure would be centred around that theme. But, by combining different sets of Wild Adventures tables, a Loremaster can quickly create a wider and more diverse roleplaying experience that includes multiple themes!

## Lake-town Adventures

The first Wild Adventures set of tables presents adventure seeds appropriate to Lake-town and the areas surrounding the Long-lake, and are collectively identified by the seagull icon. Player-heroes will explore Esgaroth and possibly wander into the Long Marshes or follow the Forest-river to the Elvenking's Halls. With 200 different adventure seeds listed on the tables, Loremasters should have no difficulty generating many hours of unique roleplaying adventures over the edge of the Wild.

It is highly recommended that the Loremaster owns a copy of the *Lake-town Sourcebook* to get the most out of the results that coincide with that publication.

*For example, the activities and details of the Dragontide festival are original ideas exclusively found in the Lake-town Sourcebook. Without knowledge of this information, a Loremaster's storytelling potential will be greatly diminished when the 'Dragontide' seed is rolled when creating the outline of an adventure.*

## Hᴏᴡ Tᴏ Pʟᴀʏ

Every Wild Adventure consists of three basic heroic activities: Journeys, Combats, and Encounters. These correspond with the three basic heroic ventures that make up the core of *The One Ring Roleplaying Game*. Journeys feature items to be found and locations to explore; Combats feature adversaries to face in battle; and Encounters feature important Loremaster characters and situations to deal with.

The Lake-town set of tables lists 100 Journey results, 40 Combat results, and 60 Encounter results. These are clearly identified by a corresponding colour.

<div align="center">

**Journey (Green)**
*Items & Locations*

**Combat (Red)**
*Adversaries*

**Encounter (Brown)**
*Important Loremaster Characters & Situations*

</div>

In addition to all the theme-based tables, the Lake-town set includes an **Attribute Focus** table, a **Skill Group Focus** table, and a **Modified Target Number** table.

- The Attribute Focus table is used to encourage players to use skills associated with a particular Attribute by offering them a free Attribute bonus whenever they do so during a specific part of the adventure.

- The Skill Group Focus table is used for an additional way to gain Advancement points during an adventure.

- The Modified Target Number table is used anytime the Loremaster would like to randomly determine a TN other than the default difficulty, but especially when a Hazard sequence is triggered.

More about these options later!

## PRE-GAME PREPARATIONS

Before each gaming session, it is highly recommended that every Loremaster review **Part Six: The Loremaster** (pages 204-218) of *The One Ring Roleplaying Game*. The information contained in these pages will refresh his understanding of the role of a Loremaster as well as remind him how to adequately prepare for, structure, and present an Adventuring phase.

To aid him in his preparations, an **Adventure sheet** (similar to a character sheet, but built for a Loremaster) can be used to record important information about the player-heroes and the details of the adventure as it unfolds. *See the last page of these rules for an Adventure sheet.*

### Player-hero Highlights

First, the Loremaster should record each player-heroes' Culture and Calling on the Adventure sheet. These may be used to determine the company's motivation for going on a Wild Adventure.

Then, he should ask each player to tell him one or two of their character's favourite Traits and record them on the Adventure sheet. Later on, he can highlight those characteristics by exploiting them in a scene or two.

*For example, one of the player-heroes chooses **Tunnelling** as his favourite Trait. During the adventure, the Loremaster sets up a scene where the player-heroes must choose between a dangerous route through the mountains that will shorten their travel time, or tunnelling their way safely to freedom while risking a late arrival for an important event. The highlighted hero can either invoke **Tunnelling** to gain an automatic success (arriving in the nick of time) or he can attempt to pass a test with greater success (arriving earlier to make a bigger impact) and then invoke **Tunnelling** to gain an Advancement point. Either way, the scene will highlight the hero's tunnelling ability, or at least give the option to do so.*

Lastly, record any patrons the player-heroes may have. It may be decided that the ensuing adventure is an assignment given to the player-heroes by a patron.

### Middle-earth Names & Maps

Tolkien took strong personal interest in names, personal names, and place-names (more so, perhaps, in *The Lord of the Rings* than *The Hobbit*), often jotting down names and crossing them out until he found one that he liked and one that fit the situation. He did this to bring depth and authenticity to the setting. Names often contain meanings tied to history or old tradition. They give a kind of assurance that who, what, or where they are referring to actually exists. When illustrated on a map, place-names can be forever embedded in the imagination of the reader.

In the middle of a gaming session, Loremasters do not have the time to make revisions to names or maps like the professor did. Therefore, it is suggested that a list of names for a variety of character types be kept close by so that they can be easily accessed, along with the maps provided in the core set of *The One Ring*, the *Lake-town Sourcebook*, *The Heart of the Wild*, *Rivendell,* or any other relevant maps a Loremaster can gather prior to the game.

# Improvised Adventures

"[T]he Loremaster doesn't even need to plan a complete series of events, as the players will eventually give him material to improvise upon as the game progresses: as the players overcome an obstacle, their actions will give the Loremaster ideas for the next challenge, leaving him free to keep the plot as open-ended as possible, with every step depending on the result of the one preceding it" (TOR 209).

While a full, pre-written adventure is a luxury — a luxury requiring a greater amount of preparation and study on the part of the Loremaster — impromptu storytelling, or "dynamic narrative" as the core rules calls it, is "a mixture of preparation and imagination." It is really the preferred and default method for most games of *The One Ring*. The trouble is, many players have a difficult time thinking on their feet. Using the rules for Wild Adventures can help them by sparking the imagination through the use of interesting table results and new motivations for players to propose tasks. It can also help by providing structure so that stories are complete and satisfying.

## OPENING

During the opening of an adventure, there are several key things a Loremaster must do: *roll for heroic ventures, begin an outline, roll for adventure seeds, and present a challenge*.

While he is completing these tasks, he should also keep in mind the questions given in the section: **Creating Adventures** (TOR 207) for setting the date (When?), determining a location (Where?), defining an introductory situation (What?), and providing a reason for involving the fellowship (Why?). Answering these questions will help the player-heroes choose a Company objective.

## Roll for Heroic Ventures

The Loremaster should first make a number of rolls on the **Heroic Venture table** to decide what the major activities of the adventure will be. Each roll represents an entire part in the story, with each part featuring one major activity.

So, the number of rolls he makes should be decided based on how many parts he wants to have or how long everyone wants to play. Three rolls is considered to be a short adventure while six or more rolls is a long one. Optionally, the Loremaster can roll up to 9 times and keep only the results he plans on using.

<div align="center">

**3 Rolls** = *Short Adventure*
**4 or 5 Rolls** = *Normal Adventure*
**6+ Rolls** = *Long Adventure*

</div>

Remember, each result will represent an entire part in the adventure; but each part will contain one or more episodes to be determined solely through improvisation.

## Begin an Outline

By looking at the result types, a Loremaster can quickly begin an outline of a story by writing the results in a possible order on the Adventure sheet. Since each result represents an entire part of an adventure (excluding an epilogue, which will not need a result to go along with it), he should begin thinking about how those results will generally weave together to form a cohesive tale.

*For example, if the Loremaster rolls 2 Journey, 1 Combat, and 1 Encounter result, he may decide to put them in this order: Journey, Encounter, Journey, Combat. There is no right or wrong order, it is all up to the imagination and choice of the Loremaster after he has studied the results and thought of a story idea (see Present a Company Challenge below).*

Each venture type in the outline will dictate the primary activity of the player-heroes during that part of the story. Whenever a Journey result is used by the Loremaster, player-heroes will need to travel somewhere, whether

across town or to a much further location, in order to arrive at a destination to fulfil some purpose or to discover a certain item. When a Combat result is used, there will be an adversarial conflict that the heroes must endure. And when an Encounter result is used, there will be a meeting or social episode that takes place between the heroes and an important Loremaster character, or an interesting situation will arise that the heroes need to participate in.

*Continuing the example from above, Part One of the adventure will see the Company travelling somewhere; in Part Two they will encounter an important Loremaster character; in Part Three they will travel again; and finally in Part Four they will face an adversary in combat. This forms the basic outline, but during the tale, other episodes will emerge improvisationally and may include additional journeys, combats, or encounters as they are made up on the spot without rolls, many times as a result of the players' choices and not the Loremaster's.*

<div align="center">

**Journey Result**
*Heroes travel to a destination to arrive or discover*

**Combat Result**
*Heroes endure adversarial conflict*

**Encounter Result**
*Heroes meet important Loremaster character or participate in interesting situation*

</div>

It is important to note that the outline written during the opening is subject to change as the Loremaster sees fit. He can feel free to change his original idea as the story unfolds. Remember, the rules for Wild Adventures are there to serve the Loremaster and players, not the other way around!

## Roll for Adventure Seeds

For each part in the outline, the Loremaster will need to roll for an adventure seed. Adventure seeds are the numerical results listed on each Wild Adventures table. Notice that for each table requiring a roll of the Feat die, a $\mathcal{P}$ or ☞ means there is a special condition (*). The Loremaster should mark it down and roll again, stacking upon or cancelling out previous special conditions until he gets an adventure seed for every part in his outline.

*For example, the Loremaster chooses a Journey to open the adventure, so he rolls a Feat die on the **Journey table** and gets a 3 result. He rolls another Feat die on the **Journeys 3 table** and this time rolls an ☞. This is a*

*special condition that increases TNs by one level. He rolls again and gets another 👁! This means that all **Travel** TNs will increase by two levels — a very tough journey. Finally, he rolls again and gets a 6 result. 'Great Chair' is the adventure seed. The Loremaster begins to imagine the player-heroes making a difficult climb to the top of a forested mountain where they find a great chair carved into the stone of the precipice.*

## Present a Company Challenge

After all the adventure seeds have been gathered, the Loremaster should kickstart the opening of the adventure by presenting a Company challenge. This should pique the curiosity of the player-heroes and make them ask questions, especially "Why?" questions. It should also furnish ideas for naming the adventure and help the companions to choose their Company objective. The Company objective needs to be established *near* the beginning of the gaming session, while naming the adventure can happen at any time (if at all).

Here are a few tips for presenting a challenge:

* Look at the adventure seed for the first part of your story outline. Now, add an intriguing detail, action, and description to it.

   *For example, you rolled the 'pedlar' result. After thinking for a moment, you say, "Today, the fourth unlucky street pedlar was found dead in Esgaroth; stabbed in the back like all the rest. All four victims sold herbs and roots, but none of their goods were taken after they were killed." Why is this happening? Who is behind it? And, are the herbs and roots an important clue to finding the murderer or murderers?*

   The player-heroes can now decide how to proceed with those questions by choosing a Company objective.

* Select one Calling from among all those represented by the companions. This will provide an overall motivation for them to go on an adventure in the first place. Now, pair that motivation with the first adventure seed in your outline to give you an idea for a challenge. Think for a moment, then begin your story.

   *For example, one of the heroes is a Scholar with a love for learning and teaching. The 'Mountains of Mirkwood' adventure seed is first in your outline so you pair it with the motivation of a Scholar. Beginning your tale, you say, "One night at the inn, you overhear*

*a band of Dwarven adventurers talking. They say a book was lost in the* <u>*Mountains of Mirkwood*</u> *containing the personal information of a certain talented Dwarven smith who's name you do not recognize. One of them says it wasn't lost, it was hidden! For it contains far more than daily journal entries; rumours say it records secret lore concerning the mining and crafting of jewels!"*

* Make a random roll on the **Company challenge** table to determine the challenge type. Then, look at any adventure seed in your outline and imagine a plot involving the seed combined with the challenge type. Now, present the challenge to the player-heroes.

   *For example, you roll a Feat die and get a 'Destroy' result on the Company challenge table. Your adventure seed is 'Jewels.' You decide that the heroes will be given a cursed bag of* <u>*jewels*</u>*. You begin the quest by saying, "You swing the hammer down hard on the bag of* <u>*jewels*</u>*, hoping to destroy them, but the hammer is violently bounced away and thrown from your hands. Ever since you picked up this accursed treasure a week ago, Orcs and other foul creatures have been hunting you. Even now you can hear the scuttling of Goblin feet on the cold stone floor. You can't simply abandon the jewels here in the cave, for they will surely find their way into a poor victim's hands. You must rid Middle-earth of their evil power."*

## THE ADVENTURE

Generally speaking, after a challenge has been presented and the Company has chosen its objective, Part One of the Adventuring phase can really take off. At this point, the Loremaster may attempt to name the part of the adventure based on ideas stemming from the first adventure seed and the presented challenge, or he can decide *not* to name the part at all, or wait for an opportune moment to name it, such as at the end of the part, after all the action has taken place. This is true for every part in the quest.

When one part of the adventure is finished, the Loremaster will use the next adventure seed in the outline for the second part, continuing the story in the same manner until all the adventure seeds in his storytelling outline have been used. The end of the tale should conclude with a possible epilogue followed by a Fellowship phase.

There are several important items a Loremaster should consider when running a Wild Adventure: *following*

*narrative structure, promoting Tolkienian themes, developing hero types, and proposing tests.*

## Following Narrative Structure

Even though Wild Adventures are played using dynamic narrative, it is still possible to end with a well developed storyline. In order to accomplish this, it is recommended the Loremaster follow a narrative structure, which includes the following phases in order: *exposition, rising action, climax, falling action,* and *resolution*.

- The **exposition** is the opening part of the story that introduces the player-heroes, their backgrounds, and how they relate to one another. This includes the presentation of the company challenge so that the player-heroes know exactly what their Company objective will be and what is at stake if they fail or succeed at their quest.

- An *inciting incident* begins the second phase of the story called **rising action**. This incident sets up the major conflict between the player-heroes and their main adversary. During the rising action, the fellowship begins to make progress toward their Company objective while facing obstacles along the way. At first, they may fail at these challenges, but things should start to turn around before the climax. This phase includes the main body of the story.

- The **climax** of the story is the turning point when the Company attempts to resolve the major conflict. This part of the adventure should be the most dangerous and exciting as they take on their main adversary directly or nearly directly. This is the highest point of the story and should define them as heroes of high quality or tragic flaws. It is important to note, however, that they do not complete the Company objective quite yet. In a battle, this point of the story may be just prior to the last stand.

- After the climax, there is **falling action**. This is when it seems that evil will snatch a victory from the player-heroes. They are so close to completing their Company objective, yet they may not survive their final test. They must endure and hope that all their choices will lead them to victory in the end.

- The **resolution** of the story ties everything together, reveals the mysteries, and brings the action of an Adventuring phase to a close. It also includes the epilogue, which will set up the parameters for a Fellowship phase.

The Loremaster should remain aware of the narrative structure throughout the entire adventure. The order of the phases remain intact no matter what kind of story is being told. This keeps the adventure on track, headed toward a satisfying finish.

Here are some suggestions for how to integrate narrative structure into an adventure outline according to the length of the adventure. This is only meant to be a guide for Loremasters and doesn't need to be strictly adhered to, of course:

- **Short (3 parts):** Exposition (Part One), Rising action (Part Two), Climax, Falling action, and Resolution (Part Three)

- **Medium (4 parts):** Exposition (Part One), Rising action (Part Two), Climax (Part Three), Falling action and Resolution (Part Four)

- **Medium (5 parts):** Exposition (Part One), Rising action (Part Two), Rising action (Part Three), Climax (Part Four), Falling action and Resolution (Part Five)

- **Long (6 parts):** Exposition (Part One), Rising action (Part Two), Rising action (Part Three), Climax (Part Four), Falling action (Part Five), and Resolution (Part Six)

*After rolling four times on the Heroic Venture table for a medium length adventure, the Loremaster decides the story outline will be Journey, Encounter, Journey, Combat. Following the suggested integration of narrative structure, here is what will generally occur during the adventure: Part One will begin with the exposition as the heroes learn some key information when the Loremaster presents a Company challenge. After that, the player-heroes state their Company objective and travel somewhere; in Part Two, the rising action involves an encounter with an important Loremaster character; in Part Three they will travel to a new location where they will attempt to complete their Company objective at the climax of the story; in Part Four they will face their adversary in a final scene of battle during falling action; and to wrap things up, the resolution and epilogue will resolve the Adventuring phase and end with a Fellowship phase.*

In a Wild Adventure, the Loremaster's goals for developing the plot may not work out exactly as he thought, but as long as he tries to follow the narrative structure, the tale should be quite enjoyable.

## Promoting Tolkienian Themes

As the story unfolds, the Loremaster should give some thought as to how he might promote the kinds of themes that professor Tolkien used in his own mythology. These themes include many prevailing subjects such as: overcoming evil, taking on responsibility, facing fear (courage), growing in wisdom, the power of true love, discovering doom and free will, the desecration and healing of the environment, immortality and death, hope and despair, and corruption and redemption.

To keep things simple, it is recommended that the Loremaster chooses only one or two themes to focus on during an adventure. A place has been reserved on the Adventure sheet to write his selections down so that he won't forget them during play.

If players take the time to narrate how their characters are dealing with the themes presented to them in a meaningful way, they could qualify to receive a supplemental Experience point at the end of an Adventuring phase. *See 'Awarding Experience Points' on page 212 of The One Ring.*

## Developing Hero Types

The journey to becoming a virtuous hero in Middle-earth is one that every player-hero will undertake over the course of an entire campaign. Individual transformations themselves can be just as important as completing Company objectives. In fact, in a general sense, every heroic quest, no matter what form it may take, is mainly about an adventurer that goes on a long journey to either reclaim something, attain something, destroy something, or protect something. Along the way, he faces enemies, riddles, and tests of all kinds and often encounters wiser beings who teach him, support him, and possibly protect his efforts. He is finally 'home' when he has finished the quest, sometimes literally going home, even if he has not succeeded entirely at what he set out to do. His personal evolution into a hero often ends up being the greatest part of the story.

Below are four examples of heroes from the source material. These hero types can be developed over a series of Wild Adventures. The Loremaster should feel free to discuss these with the players to determine what type of hero their characters are most likely to be. These four are certainly not the *only* hero types available; players should feel free to think of others.

- **The Coerced hero.** Mr. Bilbo Baggins left his comfortable Hobbit hole on Bag End. But he did not

do this without coercion, for he had said, "*Sorry! I don't want any adventures, thank you. Not today.*"

Nevertheless, his mind was changed and he was hired by the company of Thorin Oakenshield to help reclaim Erebor, along with all their treasures, from Smaug the Dragon. All this was set up, of course, by Gandalf, who seems to have had Bilbo's development in mind from the very beginning — Gandalf believed in Bilbo's potential and destiny!

Starting out as the company burglar without any experience, he ended up being the bearer of the One Ring of Power and ultimately a pivotal person in the fate of Middle-earth, passing the Ring to his cousin Frodo.

In the same way, a player-hero can start out as a reluctant hero who may need some coercion to get things started. He may need to discuss remuneration or terms first, but there is something in him that wants to go on an adventure, even if that piece of him has been deeply stifled by his comfortable, Bag End — *dead-end* — lifestyle.

- **The Classic hero.** Aragorn was given the name Estel by his mother Gilraen. It was a name that meant "Hope" in Elvish, for she meant to give the Dúnedain people Hope through him. After all, he was the son of Arathorn, heir of Isildur, the Lord of the Dúnedain. Aragorn would not learn of his royal lineage, however, until his twentieth birthday when master Elrond revealed it to him in Rivendell. After receiving two heirlooms: the Ring of Barahir and the Shards of Narsil, Aragorn went into the Wild and spent nearly seventy years fighting against Sauron while hiding his true identity. He was Thorongol to the Gondorians and Strider, the Ranger of the North, to the Men of Bree.

During this time, he would raid the Corsairs of Umbar, become close friends with Gandalf the wizard, capture the creature Gollum, join the Fellowship of the Ring, lead the Companions after Gandalf's fall in Khazad-dûm, lead a defence at the Battle of the Hornburg, wrest control of the palantír of Orthanc from Sauron, tread the Paths of the Dead and cause them to obey him as the heir of Isildur, defeat the Corsairs at Pelargir and capture their fleet, turn the tide of the Battle of the Pelennor Fields, save the lives of Éowyn and Faramir by healing them with *athelas*, and lead the Army of the West in the battle at the

Black Gate, providing distraction and time for the destruction of the One Ring on Mount Doom.

Aragorn completes his heroic journey by becoming Elessar Telcontar, the King of Arnor and Gondor. He marries Arwen, the daughter of Elrond, receives the Scepter of Annúminas, and with the help of Gandalf, he finds a sapling from the White Tree of Gondor on the mountainside. It blossoms the first summer of their reign. Just as the sword Narsil was reforged to make Andúril, Aragorn reforges the lands of Elendil into a Reunited Kingdom.

Player-heroes will never reach the level of Kingship of Aragorn, but they can travel the same paths of heroic development. Perhaps they come from royal blood, or a prophecy was given to their parents about their future. They may possess more than one meaningful name and their true bearing can be revealed gradually as they prove their rightful position among the Free peoples of Middle-earth. They might even carry heirlooms or wield a weapon of significance — symbols of their destiny.

- **The Chosen hero.** Frodo Baggins was adopted by his cousin Bilbo, whom he affectionally called "uncle." This took place after his father and mother, Drogo Baggins and Primula Brandybuck, died in a boating accident on the Brandywine.

Frodo went and lived with Bilbo at Bag End and he was quite educated, adventurous, and perceptive for a Hobbit. When Bilbo disappeared from the Shire in 3001, he left Frodo with two important gifts: Bag End itself and the One Ring. Frodo would stay there for the next 17 years until Gandalf advised him to escape from the Nazgûl to Rivendell. During that conversation, Gandalf spoke to Frodo about destroying the Ring by casting it into the fires of Mount Doom. Frodo's reply was, "*I do really wish to destroy it! Or, well, to have it destroyed. I am not made for perilous quests. I wish I had never seen the Ring! Why did it come to me? Why was I chosen?*"

Later, at the Council of Elrond, he found himself volunteering to take the Ring to the Fire-mountain:

"*At last with an effort he [Frodo] spoke, and wondered to hear his own words, as if some other will was using his small voice. 'I will take the Ring,' he said, 'though I do not know the way.'*"

Courageous Frodo would then struggle through many

dangers to Mordor — the Eye of Sauron searching him out. When he finally reached the Sammath Naur, however, the power of the Ring overcame him and he could not destroy it. The quest would have failed completely if it were not for Gollum. The murderous creature attacked Frodo, bit off his ring-finger, but then fell backwards into the fires of Doom along with the Ring. Thus, the War of the Ring ended. Frodo eventually returned to the Shire and served a short while as Mayor of Michel Delving before passing over the Sea to the Undying Lands aboard an Elven ship in 3021.

Anyone who would like to play a chosen hero will not seek a quest of his own, but will be drawn into one by a greater will. Responsibilities will fall into his lap and he should obediently carry them out, even at his own peril. To simulate this, the Loremaster can present dangerous and critical challenges to such a player-hero. While others might refuse to participate, the chosen hero cannot, *as if some other will were using him.*

- **The Common hero.** Samwise Gamgee began as Bilbo's gardner, and as a result he also became the listener of Bilbo's wild tales. It was also Bilbo who taught Samwise how to read.

After Bilbo disappeared, Frodo became Sam's new master. When Sam was caught eavesdropping on Frodo and Gandalf, the wizard thought of a good way to punish him:

"'*You shall go away with Mr. Frodo!*'

'*Me, sir!' cried Sam, springing up like a dog invited for a walk. 'Me go and see Elves and all! Hooray!' he shouted, and then burst into tears.*"

Samwise was a true, loyal, and devoted companion to Frodo, never leaving his side on the journey to Mordor. He protected Frodo, saving his life several times, kept a jealous eye on Gollum, and even became the Ring-bearer intending to finish the Quest when Frodo was paralysed by the sting of Shelob and believed to be dead. For the last steps to Mount Doom, he carried Frodo on his back.

After the War of the Ring, when it was time for Frodo to leave the Shire, Sam inherited Bag End where he raised his thirteen children! It wouldn't be until the death of his wife, Rose Cotton, in S.R. 1482, that Samwise would finally be reunited with Frodo after

sailing to the Undying Lands.

About Samwise, Tolkien once wrote of his emergence as a *real* hero in Middle-earth. Any player-hero wishing to be a common hero like Samwise, wouldn't accomplish great deeds alone, but more likely to connect himself with another player-hero's purposes. He wouldn't come from royal stock or be famous in any way. Rather, he would be an ordinary, honest and honourable person who enjoys the simple things of life, like gardening.

## Proposing Tests

One way to help characters develop into these types of heroes, is for the Loremaster to *drive* them toward maturity through the testing of their Wisdom, Valour, and Weapon skills.

*For example, if a Loremaster wants to develop a chosen hero, he may include a scene where the character must make a Corruption test to resist the lure of a cursed object that he has been given to destroy. If he wants to develop a classic hero, he might set up a situation where the character needs to make a Fear test when battling a powerful enemy while protecting his companions. How the player-heroes respond will reveal their heroic maturity.*

## OPTIONAL RULES

The following optional rules can greatly enhance everyone's impromptu storytelling abilities. These rules include: *using the Attribute Focus table, using the Skill Group Focus table, creating Hazard episodes during any heroic venture when an 👁 is rolled, and using the Modified Target Number table to provide reasons for the Loremaster to think of interesting narrative situations.*

## Using the Attribute Focus Table

Because Wild Adventures are largely improvised affairs, players may need even more encouragement to propose tasks so that the Loremaster isn't carrying all the weight of creative storytelling on his shoulders. Declaring an Attribute focus can help with this.

An Attribute focus is chosen at the beginning of each part of an adventure by rolling on the Attribute Focus table. The Loremaster declares to the company which Attribute becomes the focus for that part of the adventure. If a player proposes a task with a Common skill that is associated with the Attribute focus, he can receive a free Attribute bonus when he makes the roll.

The Loremaster should only grant the bonus, however, if the task was interesting and the player-hero agrees to narrate the outcome.

*For example, the Loremaster rolls a Success die and 'Body' is determined to be the Attribute focus. This means that when players propose amusing tasks using Awe, Athletics, Awareness, Explore, Song, or Craft, and they agree to narrate their success, they may receive a free Attribute bonus on the roll. This applies to the entire part of the adventure, or until a new Attribute focus is chosen.*

*Lifstan suggests using his Awe ♦ skill to impress the residents of Lake-town while standing on the bow of his longship as it glides into the Market-pool. He believes this will give him favour with the Lake-men. If he agrees to narrate the act well, he receives a free Attribute bonus, adding his basic Body score to the dice result without spending Hope.*

# But I'm Not Good at Improvisation!

At first, it may be difficult for new Loremasters to make things up on the spot, but with a little practise it will become an easier and potentially more enjoyable method than writing adventures prior to a gaming session. Besides, storytellers should take comfort in knowing that Tolkien himself did not know what lay ahead for his characters when writing *The Lord of the Rings*. As Tom Shippey reports in *J.R.R. Tolkien: Author of the Century*, "But Tolkien… had no conscious idea of where he was going. Seven months after starting work on *The Lord of the Rings*, he complained that he still had no story. The amazing thing is that this did not stop him trying to write one" (p. 56, Houghton Mifflin paperback).

## Using the Skill Group Focus Table

Another way to spurn player participation in a Wild Adventure, is to expand on the official rules for earning an Advancement point. This can be done by establishing a skill group focus for each part in the adventure by rolling on the table. If a player-hero proposes a task with any skill from the group, and succeeds on his roll, he may ask for an Advancement point, even if it is the second or third Advancement point he will earn in that category.

The Loremaster should only award the Advancement point, however, if the player proposed an interesting task, and followed it up with a narration of his success.

*For example, the skill group focus is Perception. Daisy Brandybuck has already earned her first Advancement point in that category, but she can earn a second and then third one by simply succeeding at a task using **Awareness**, **Insight**, or **Search** and giving an entertaining recount of her actions. Normally, she would have to succeed with a great or extraordinary success or invoke an appropriate trait to ask for a second Advancement point.*

## Creating Hazard Episodes

Normally, a Hazard episode is only triggered for each instance the 👁 is rolled on a **Travel** test during a journey. The following optional rules allow for a Hazard sequence to be triggered *whenever* and *wherever* a player-hero rolls an 👁 result, whether during a journey, a combat, or an encounter. Note that this mechanic directly affects the player-hero who rolled the 👁, unlike the normal journeys mechanic that randomly determines which role was responsible for the Hazard.

A Hazard is simply an interesting setback or danger that the companions must attempt to avoid. In a journey, it could be trying to avoid a delay in travel time; in combat, it may be dodging an unexpected volley of arrows; in an encounter, it may be soothing an angered Loremaster character. Whatever the case may be, a Hazard episode is determined by the Loremaster and is essentially a single test of a Common skill. Rarely, a Hazard episode might include an actual combat scenario or a prolonged action.

To generate a Hazard episode, the Loremaster first rolls on the Attribute Focus table, followed by a roll on the Skill Group Focus table to determine the precise skill that will be needed to overcome the Hazard.

*For example, the first roll tells the Loremaster it will be a Heart skill and the second roll says it will be the skill from the Survival group. This, of course, is the **Healing** skill. To overcome the Hazard, the player-hero who rolled the 👁 will need to pass a **Healing** test.*

The Loremaster now creates a scenario using the identified skill and the situation at hand. Consequences for failing the skill roll should be clearly spelled out in advance, but should not devastate the player-hero. Failure can lead to anything from a mechanical effect, such as a loss of Endurance, to a narrative effect, such as being prevented from taking further actions.

Here are some suggestions and examples of how to use these rules during all three heroic ventures:

### Journey Hazards

Most of the time, Loremasters should use the rules found in *The One Ring* (pages 160-162) for generating a Hazard episode during a Wild Adventure. Another option would be to use the rules found in the *Hobbit Tales* card game. However, a third option is to use the Wild Adventures tables to create a custom episode, on the spot, using a little imagination.

*The player-heroes are travelling by boat south on the Running River when the guide triggers a Hazard episode by rolling an 👁 when making a Fatigue test. Instead of using the normal methods for determining a Hazard episode, the Loremaster decides to roll on the Wild Adventures tables and spontaneously create a scenario. He rolls the Wits Attribute and then Vocation skill group. That means **Lore** will save him from an undesirable consequence.*

*Using this information, the Loremaster decides that a sudden and very strong current threatens to tip over the boat and dash the heroes against some jagged rocks. The guide must make a TN 14 **Lore** test to think quickly enough to give the right directions to his companions. If he fails the roll, the vessel may take damage and force the heroes to land and make repairs. Failing with an 👁 may mean that the boat is destroyed and they are all thrown into the rough waters.*

### Combat Hazards

When a hero rolls the 👁 on an attack roll, a combat Hazard may be triggered *rather than* automatically forcing an enemy Called shot. The Loremaster creates his own episode using the method described above.

*In the middle of combat, one Companion rolls an 👁 result on the Feat die when making an attack. Normally, this would trigger a Called shot against the hero as his opponent's next action. Instead, the Loremaster decides a Hazard episode might be more interesting. He rolls on the Attribute Focus table getting a Body result, and the Skill Group Focus table getting Perception. The Hazard will be overcome with **Awareness**.*

*Thinking for a moment, the Loremaster comes up with a scenario. He says, "Unbeknownst to you, the enemy keeps backing you up toward a shallow pit. Make a roll*

of **Awareness** (TN 14) or fall into the hole and take a Success die worth of damage."

### Encounter Hazards

Anytime a player-hero rolls the 👁 during an encounter, an encounter Hazard takes place and the Loremaster uses the rules here to identify the skill test that will remedy the problem. If the player-hero succeeds, it will count toward his successes and he may continue talking normally. Failure will not only count against the Tolerance rating of the encounter, but there may be other serious consequences, such as offending the Loremaster character.

*The player-heroes are speaking with Thranduil in a small glen of trees, trying to convince him to send a band of Elves to defend Woodland Hall. The Company spokesman fails a roll of **Awe** during the Introduction and gets an 👁 result on the Feat die. The Loremaster determines that a test of **Explore** (TN 14) is suddenly required. The meeting has been interrupted by bad weather and will be postponed, or cancelled indefinitely, unless the player-heroes can quickly suggest a better meeting place. Thranduil is already less impressed by what he perceives as arrogance from the spokesman.*

*If the player-hero succeeds, he can continue the conversation in the new location. If he fails, he must keep trying to pass the test each turn until he succeeds or exceeds the Tolerance rating set for the encounter. The Loremaster could also rule that if he fails, the Elvenking is automatically done with the meeting and there will be no Interaction phase.*

## Using the Modified Target Number Table

The Modified Target Number table was created to set the TN for any task or test outside of the default TN 14 difficulty (the table does not include a TN 14 result). While most actions are *moderate*, the Loremaster may wish for some not to be. This is especially true for all Hazard episodes.

In a game relying on improvisation, it can be helpful for the Loremaster to force himself into thinking of reasons why the difficulty may be higher (or lower) than moderate. When randomly generating a number, that's one less thing he has to decide, allowing him greater focus on the narrative details. When he comes up with a reason, it can add tremendous flavour to the game.

*For example, the company has stumbled upon an old tower, buried in vines and spider webs. The player-heroes propose that they start hacking away with their blades to uncover an entrance. The Loremaster decides to roll on the Modified Target Number table for the TN. He rolls a 10 and announces that it will be a TN 18 Severe **Athletics** test if they are to get through in the next hour, for the vines have grown around the structure in thick circles, intertwined, and it seems that the silk webs are strong and fresh. Better keep an eye out for whatever made them! Of course, they could make it a TN 14 prolonged action requiring 5 successes. If they fail to get all 5 successes in the first round, however, the chances of that spider appearing are greatly increased!*

If you have any questions or comments please contact James R. Brown at pastorjamesrbrown@gmail.com.

# Wild Adventures
## — tables —

## HEROIC VENTURE

Stories in *The One Ring* are built around three main heroic ventures: Encounters, Journeys, and Combats. For each part of an adventure, a Loremaster should roll on the Heroic venture table to determine the main activity of the company.

Heroic Venture:

| SUCCESS DIE | RESULT |
|---|---|
| 1-2 | Journey |
| 3-4 | Combat |
| 5-6 | Encounter |

## ATTRIBUTE FOCUS

To encourage player creativity, a Loremaster may select an Attribute focus for each part of an adventure, or select one to be used for its entirety. Player-heroes will enjoy a free Attribute bonus anytime they propose a task with a Common skill associated with the Attribute focus.

Attribute Focus:

| SUCCESS DIE | RESULT |
|---|---|
| 1-2 | Body |
| 3-4 | Heart |
| 5-6 | Wits |

## SKILL GROUP FOCUS

By choosing a Skill Group focus, a Loremaster can allow player-heroes to gain an Advancement point *anytime* they they succeed at a Common skill in the selected group, even for the second and third Advancement point.

To challenge the Loremaster's imagination, he may randomly choose Common skills that he can build tests around. To do so, he should first roll on the Skill Group focus table to determine the group, and then on the Attribute focus table to determine the category. This will tell him which skill to use. *For example, he first rolls on the Skill Group focus table and gets a 3, which is the Perception group. He then rolls on the Attribute focus table and gets a 5, which is Wits. This tells him that he must build a test using the **Search** skill associated with Wits.*

Skill Group Focus:

| SUCCESS DIE | RESULT |
|---|---|
| 1 | Personality (Awe, Inspire, Persuade) |
| 2 | Movement (Athletics, Travel, Stealth) |
| 3 | Perception (Awareness, Insight, Search) |
| 4 | Survival (Explore, Healing, Hunting) |
| 5 | Custom (Song, Courtesy, Riddle) |
| 6 | Vocation (Craft, Battle, Lore) |

## MODIFIED TARGET NUMBERS

The **default difficulty for all tests and tasks is TN 14**. This represents a *moderate* action. If the Loremaster wants a random way to determine the difficulty of an action, he can roll on the Modified TN table. This method can help to improve a Loremaster's creativity as he is forced to describe the reasons for the modification.

Modified TN:

| FEAT DIE | TN | DIFFICULTY |
|---|---|---|
| ᚠ | 10 | Very Easy |
| 1-5 | 12 | Easy |
| 6-8 | 16 | Hard |
| 9-10 | 18 | Severe |
| 👁 | 20 | Daunting |

Company Challenge:

| FEAT DIE | RESULT |
|---|---|
| 👁 | Subtract 1 point from the Fellowship pool and roll again* |
| 1 | Defend (allies, locations, possessions, etc.) |
| 2 | Discover (locations, lore, treasure, etc.) |
| 3 | Search (missing people, treasure, lore, etc.) |
| 4 | Destroy (enemies, locations, cursed items, etc.) |
| 5 | Escort (allies, individuals, goods, etc.) |
| 6 | Investigate (murder, theft, rumours, etc.) |
| 7 | Explore (lands and locations) |
| 8 | Capture (locations, enemies, items, etc.) |
| 9 | Guard (locations, individuals, possessions, etc.) |
| 10 | Establish (allies, locations, ventures, etc.) |
| ᚷ | Add 1 point to the Fellowship pool and roll again** |

This table allows the Fellowship pool to increase or decrease at the start of a gaming session. Even if a Loremaster does not use the Company challenge table, he may decide to roll a Feat die to adjust the fellowship pool after presenting a challenge during any adventure. If he rolls an 👁, he should subtract 1 point and roll again. If he rolls a ᚷ, he should add 1 point and roll again.

*The Fellowship pool can be decreased to zero points through multiple 👁 results.
**There is no increase limit on the Fellowship pool.

## COMPANY CHALLENGE

To generate an interesting challenge at the start of an adventure, a Loremaster may choose to roll on the Company Challenge table to determine the main purpose of the quest (called the challenge type). The challenge type is then combined with any adventure seed included in his Wild Adventures outline to form the details of the challenge. The player-heroes consider this narrative information and craft a Company objective. The table also gives the possibility of increasing or decreasing the Fellowship pool prior to the start of the adventure. The Loremaster should give a narrative reason for this, possibly related to the challenge.

# Lake-town Adventures — tables —

## Journey

| FEAT DIE | RESULT |
|---|---|
| ᚷ | Swift travel*, roll again |
| 1 | Journeys table 1 |
| 2 | Journeys table 2 |
| 3 | Journeys table 3 |
| 4 | Journeys table 4 |
| 5 | Journeys table 5 |
| 6 | Journeys table 6 |
| 7 | Journeys table 7 |
| 8 | Journeys table 8 |
| 9 | Journeys table 9 |
| 10 | Journeys table 10 |
| 👁 | Heavy burdens**, roll again |

*Swift travel: The Loremaster should increase the company's speed by 5 miles per day.

**Heavy burdens: The Loremaster should increase the amount of Fatigue gained per failed Travel roll by 1 point.

## Journeys 1:

| FEAT DIE | RESULT |
|---|---|
| ᚣ | Lower TNs by one level, roll again |
| 1 | The Forest-river |
| 2 | The Long Lake |
| 3 | High Waterfalls |
| 4 | Fleets of Boats |
| 5 | Rotting Piles |
| 6 | Great Wooden Bridge |
| 7 | River of Gold |
| 8 | Armour |
| 9 | Wooden Quays |
| 10 | Ropes and Oars |
| 👁 | Increase TNs by one level, roll again |

## Journeys 2:

| FEAT DIE | RESULT |
|---|---|
| ᚣ | Lower TNs by one level, roll again |
| 1 | River Shore |
| 2 | Barrel |
| 3 | Rope |
| 4 | The Running River |
| 5 | Marshes, Bogs, and Pools |
| 6 | Gold Necklace |
| 7 | Weapons |
| 8 | Steps and Ladders |
| 9 | Market-place |
| 10 | Great Hall |
| 👁 | Increase TNs by one level, roll again |

## Journeys 3:

| FEAT DIE | RESULT |
|---|---|
| ᚣ | Lower TNs by one level, roll again |
| 1 | Huts |
| 2 | Elf-road |
| 3 | Eastern Eves of Mirkwood |
| 4 | Dale in the North |
| 5 | The Lonely Mountain |
| 6 | Great Chair |
| 7 | High Table |
| 8 | A Large House |
| 9 | Keys |
| 10 | Hoard of Treasure |
| 👁 | Increase TNs by one level, roll again |

## Journeys 4:

| FEAT DIE | RESULT |
|---|---|
| ᚣ | Lower TNs by one level, roll again |
| 1 | Horses and Ponies |
| 2 | Town-hall |
| 3 | Map of Lake-town |
| 4 | The Long Marshes |
| 5 | Farmstead |
| 6 | The Woodland Realm |
| 7 | Erebor: Kingdom Under the Mountain |
| 8 | The Celduin River |
| 9 | The Gatehouse |
| 10 | The Tollhouse |
| 👁 | Increase TNs by one level, roll again |

## Journeys 5:

| FEAT DIE | RESULT |
|---|---|
| ᚠ | Lower TNs by one level, roll again |
| 1 | The Guard Barracks |
| 2 | Bowman's Guild-hall |
| 3 | Town Gaol |
| 4 | Market-pool |
| 5 | Market Square |
| 6 | Butcher's Quay |
| 7 | Bridge Street |
| 8 | The Elven Quarter |
| 9 | Ale House |
| 10 | Inn |
| 👁 | Increase TNs by one level, roll again |

## Journeys 6:

| FEAT DIE | RESULT |
|---|---|
| ᚠ | Lower TNs by one level, roll again |
| 1 | Merchant's Guild-hall |
| 2 | Two-storied House |
| 3 | Darkened Alley |
| 4 | Artisan Workshop |
| 5 | A Colourful Sign |
| 6 | Millers Row |
| 7 | Street of Bowyers and Fletchers |
| 8 | Town Watch Barracks |
| 9 | Buckler and Sword |
| 10 | Bow |
| 👁 | Increase TNs by one level, roll again |

## Journeys 7:

| FEAT DIE | RESULT |
|---|---|
| ᚠ | Lower TNs by one level, roll again |
| 1 | The Glittering Gate |
| 2 | Jewels |
| 3 | Engraved Gold Ring |
| 4 | Hidden Chest |
| 5 | The Justice Room |
| 6 | Town Records Chamber |
| 7 | Parchment |
| 8 | Brightly-painted Houses |
| 9 | Hospital |
| 10 | Hammer and Anvil |
| 👁 | Increase TNs by one level, roll again |

## Journeys 8:

| FEAT DIE | RESULT |
|---|---|
| ᚠ | Lower TNs by one level, roll again |
| 1 | Sailcloths |
| 2 | Skiff |
| 3 | Longship |
| 4 | The Stair of Girion |
| 5 | Silver Pennies |
| 6 | Gold Pieces |
| 7 | Copper Coins |
| 8 | Fields and Pastures |
| 9 | Fireworks |
| 10 | Arrows |
| 👁 | Increase TNs by one level, roll again |

## Journeys 9:

| FEAT DIE | RESULT |
|---|---|
| ɣ | Lower TNs by one level, roll again |
| 1 | River Trade Tollhouse |
| 2 | Water-gate |
| 3 | Granary |
| 4 | Old Forest Road |
| 5 | Mountains of Mirkwood |
| 6 | Boatman's Shield |
| 7 | Ruins |
| 8 | The Marsh-bell |
| 9 | Warehouse |
| 10 | Deep Forest |
| 👁 | Increase TNs by one level, roll again |

## Journeys 10:

| FEAT DIE | RESULT |
|---|---|
| ɣ | Lower TNs by one level, roll again |
| 1 | Bed of Reedmace |
| 2 | Kingcup Flowers |
| 3 | Floating Hagweed |
| 4 | Water-lily |
| 5 | Dark Caverns |
| 6 | Watery Chamber |
| 7 | Whittled Wood |
| 8 | Iron Tools |
| 9 | Stinking Waters |
| 10 | Raft |
| 👁 | Increase TNs by one level, roll again |

# Combat

| SUCCESS DIE | RESULT |
|---|---|
| 1 | Weakened enemy*, roll again |
| 2 | Combats table 1 |
| 3 | Combats table 2 |
| 4 | Combats table 3 |
| 5 | Combats table 4 |
| 6 | Full of Hate**, roll again |

***Weakened enemy:** The Loremaster should decrease the starting Endurance of any adversaries, or make them Weary.

**\*\*Full of Hate:** The Loremaster should increase the number of Hate points of each adversary by 1.

*__Easily Ambushed:__ The enemy is completely unaware of the company, caught sleeping, or something similar. The Loremaster should grant an automatic Ambush if the company desires to attack.

**\*\*Strength of numbers:** The Loremaster should increase the numbers of adversaries that the company will face or roll again and add another type of adversary to the episode.

## Combats 1:

| FEAT DIE | RESULT |
|---|---|
| ɣ | Easily Ambushed*, roll again |
| 1 | Swarm of Sting-flies |
| 2 | Wood-giant |
| 3 | River-dragon |
| 4 | Hired Assassin |
| 5 | Marsh-serpent |
| 6 | A Messenger of Lugbúrz |
| 7 | Hobgoblins |
| 8 | Snaga Trackers |
| 9 | Band of Black Uruks |
| 10 | Mordor Orcs |
| 👁 | Strength of numbers**, roll again |

## Combats 2:

| Feat Die | Result |
|---|---|
| ᚠ | Easily Ambushed, roll again |
| 1 | Vagabond Dwarves |
| 2 | Savage Dog |
| 3 | Angry Men of the Lake |
| 4 | Spies |
| 5 | Frauds |
| 6 | Burglars |
| 7 | Corsairs |
| 8 | Troublemakers |
| 9 | Rogue Archer of Dale |
| 10 | Passionate Guildsmen |
| 👁 | Strength of numbers, roll again |

## Combats 3:

| Feat Die | Result |
|---|---|
| ᚠ | Easily Ambushed, roll again |
| 1 | Warg Pack |
| 2 | Great Bats |
| 3 | Stone Troll |
| 4 | Ugly Marsh-hag |
| 5 | Hobgoblin Prowler |
| 6 | Marsh-ogre |
| 7 | Hound of Sauron |
| 8 | Secret Shadow |
| 9 | Bloody Vampires |
| 10 | Mountain Troll |
| 👁 | Strength of numbers, roll again |

## Combats 4:

| Feat Die | Result |
|---|---|
| ᚠ | Easily Ambushed, roll again |
| 1 | Gallows-weed |
| 2 | Gore-crows |
| 3 | Marsh-dwellers |
| 4 | Great Orc |
| 5 | Hill Troll |
| 6 | Cave Troll |
| 7 | Hobgoblin Raid |
| 8 | Hobgoblin Cannibal |
| 9 | Marsh-ogres on the Hunt |
| 10 | Brigands |
| 👁 | Strength of numbers, roll again |

# Encounter

| FEAT DIE | RESULT |
|---|---|
| 𝑃 | Favourable meeting*, roll again |
| 1 | Encounters table 1 |
| 2 | Encounters table 2 |
| 3 | Encounters table 3 |
| 4 | Encounters table 4 |
| 5 | Encounters table 5 |
| 6 | Encounters table 6 |
| 7 | Encounters table 7 |
| 8 | Encounters table 8 |
| 9 | Encounters table 9 |
| 10 | Encounters table 10 |
| 👁 | Troubled circumstance**, roll again |

\***Favourable meeting:** The Loremaster should adjust the Encounter by adding +1 Tolerance, granting a free bonus Success die, or starting the encounter with a number of Successes already counted in the player-heroes' favour.

\*\***Troubled circumstance:** The Loremaster may adjust the Tolerance rating by -1, deny Preliminary rolls, or impose a strict rule such as not allowing an Interaction phase if the company fails at Introductions.

## Encounters 4:

| SUCCESS DIE | RESULT |
|---|---|
| 1 | Astonishing Enthusiasm |
| 2 | Revenge |
| 3 | Long Holiday |
| 4 | Town Councillor |
| 5 | Gandalf |
| 6 | Balin, Son of Fundin |

## Encounters 1:

| SUCCESS DIE | RESULT |
|---|---|
| 1 | Nasty Cold in the Nose |
| 2 | Song and Laughter |
| 3 | Bickerings |
| 4 | Greybeards and Gammers |
| 5 | Boatman |
| 6 | Feast |

## Encounters 2:

| SUCCESS DIE | RESULT |
|---|---|
| 1 | Very Nasty Job |
| 2 | Soaked and Bruised |
| 3 | Town Guards |
| 4 | Captain of the Guard |
| 5 | Raft-elves |
| 6 | The Master of Lake-town |

## Encounters 3:

| SUCCESS DIE | RESULT |
|---|---|
| 1 | The Elvenking |
| 2 | Trade |
| 3 | Tolls |
| 4 | Cargoes |
| 5 | Spreading News |
| 6 | Harpists and Fiddlers |

## Encounters 5:

| Success Die | Result |
|:---:|:---|
| 1 | King Bard the Dragonslayer |
| 2 | Construction |
| 3 | Wain-riders and Cart-pullers |
| 4 | King Dain |
| 5 | Official Errands |
| 6 | Merchant |

## Encounters 6:

| Success Die | Result |
|:---:|:---|
| 1 | Archers |
| 2 | Merchant Farmer |
| 3 | Dwarven Smith |
| 4 | Craftsman |
| 5 | Pedlars |
| 6 | Wandering Minstrel |

## Encounters 7:

| Success Die | Result |
|:---:|:---|
| 1 | Private Business Meeting |
| 2 | Night-watch |
| 3 | Warning Trumpets |
| 4 | Returning Son |
| 5 | Glóin |
| 6 | Apprentices |

## Encounters 8:

| Success Die | Result |
|:---:|:---|
| 1 | Dragontide |
| 2 | Lake-town Visitor |
| 3 | Town Watchmen |
| 4 | Unattended Fire |
| 5 | Watch Captain |
| 6 | Elven Woodwright |

## Encounters 9:

| Success Die | Result |
|:---:|:---|
| 1 | Young Barding Apprentice |
| 2 | Silvan Elf Emissary |
| 3 | Older and Wealthier |
| 4 | Barding Nobles |
| 5 | Dwarf Notable |
| 6 | Raven |

## Encounters 10:

| Success Die | Result |
|:---:|:---|
| 1 | Volunteer Wife |
| 2 | Hospital Healers |
| 3 | Celebration! |
| 4 | Secret Archery Contest |
| 5 | Rising Fog |
| 6 | Galion |

# The One Ring — Adventure Sheet

Bonus Experience Points
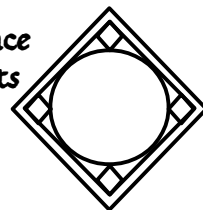
Loremaster _____

Campaign _____

Adventure _____ Year & Season _____

Company Challenge _____
_____

## – PLAYER-HERO HIGHLIGHTS –

Player-hero _____ Culture _____ Calling _____ Favourite Traits _____

Player-hero _____ Culture _____ Calling _____ Favourite Traits _____
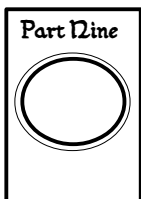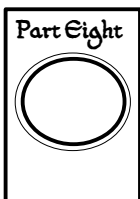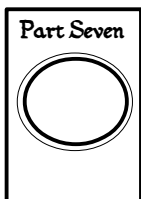
Player-hero _____ Culture _____ Calling _____ Favourite Traits _____

Player-hero _____ Culture _____ Calling _____ Favourite Traits _____

Player-hero _____ Culture _____ Calling _____ Favourite Traits _____

Player-hero _____ Culture _____ Calling _____ Favourite Traits _____

Player-hero _____ Culture _____ Calling _____ Favourite Traits _____

Patrons _____
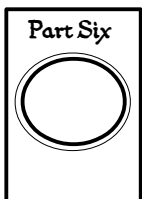
## – WILD ADVENTURE OUTLINE –

J = Journey    C = Combat    E = Encounter

| Part One | Part Two | Part Three | Part Four | Part Five | Part Six | Part Seven | Part Eight | Part Nine |
|----------|----------|------------|-----------|-----------|----------|------------|------------|-----------|
| ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ | ◯ |
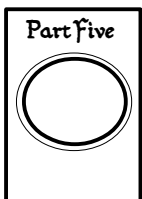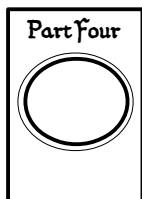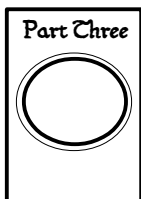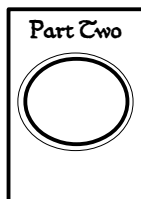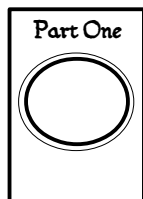
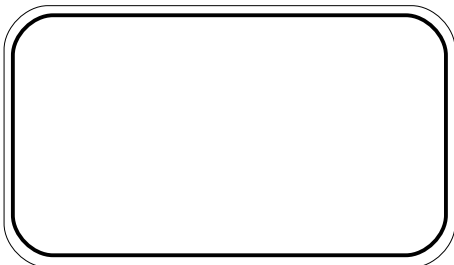## – NARRATIVE STRUCTURE –

Exposition ——— inciting incident —— Rising Action —— Climax —— Falling Action ——— Resolution

## – TOLKIENIAN THEMES –

## – HEROIC DEVELOPMENT –

player-hero _____ hero type _____

notes _____
_____
_____
_____