

HEART OF THE DRAGON'S STONE

ADVENTURE





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Story Written by Juan DnD Ink

Edited by Juan DnD Ink

Story Mechanics (*Decision Links*) Created by Juan DnD Ink

Presented by Juan at <https://www.dndink.com>

One-Shot Adventure: Estimated 2 – 3 hours to complete adventure.

For Any Fantasy Role-Playing Game System / Recommend Low-Level Characters.

Dungeon Master (DM) and Game Master (GM) terms are used interchangeably.

How to Use

This fantasy, story adventure is a mix of linear and nonlinear structure – it offers a mechanism developed for dynamic player decisions.

The “Decision Link” allow players to take ownership of story and its progression.

The adventure module is designed for the Dungeons Master/Game Master to narrate the story to the players, yet the game design allows the DM/GM to customize - making it their own, original story.

- ✓ The DM/GM will leap from section to section relative to the players’ decisions. This process is done through the **Decision Links**.
- ✓ Click [Decision Link](#) to go directly to next scene, episode, or sequence of the story.
- ✓ If you read an underscore _____, DM/GM needs to fill in the blank with the player character name(s).
- ✓ Monster types and rewards will be up to the Dungeon Master/Game Master, but relative to party level, though this adventure will include suggestions to help the DM/GM prepare and finalize details.
- ✓ The DM/GM can add more details to story as they wish to immerse the players – this is your story to tell, and to develop for you and your party of adventures.

DM/GM , there will be blue lines and orange lines:

Under Blue Lines are for what needs to be spoken to the players. It could contain explicit dialogue, encounters, important plot points, etc.

The Game Master will give players options throughout the story, and whatever the players decide to do, the Game Master will follow the Decision Link that is designated as the next waypoint for the scene, plot or story to develop.

Under Orange Lines are recommendations and suggestions for backstory, things to consider for characters, questions, NPC's and more, for the Game Master, including encounter suggestions and/or scene incidents.

Though the adventure module will advise, and at times offer suggestions, these are just guidelines to help you, the Dungeon Master, the Game Master, to help create immersion and details for the players.

Decision Links

Decision Links are represented as such: A1, A2, etc. B1, B2, etc. C1, C2, etc.

- ✓ Decision links are relative to story, with respects to assumed players' actions.

Notes

When adventure module calls out **Game Master** (i.e. Dungeon Master), read to yourself.

- ✓ When the adventure calls out for "players" to roll, that could include the NPC's/DMPC's/GMPC's (it's up to the Game Master to decide if those NPC's roll also).
- ✓ In this adventure, the player characters need to be each equipped with a horse (else something of a similar beast of burden).

About NPC's / DMPC's / GMPC's

All non-playing characters that are with party are ran by the DM/GM.

- ✓ Non-playing characters will NOT make decisions for the player characters: non-playing characters will agree to players' decision(s).
- ✓ All non-playing characters stats/sheets should be developed by the DM/GM to reflect the party's level, before the adventure starts.

Encounters / Monsters

Adventure module will imply, make suggestions and/or explicitly state what kind of encounter or monster type the characters will run into.

- ✓ When the adventure module implies or makes suggestions, it will be up to the Dungeon Master/Game Master to decide those details for the adventure. Ensure the encounter/monster(s) are of a challenging level to the party that is expected to quest.

Recommend

- ✓ It's recommended to the Game Master to improvise with **text under orange lines**.
- ✓ It's strongly encouraged that the Game Master reads the adventure module and prepare monsters, encounters, and other variables relative to party level that is expected to quest. This will make it a unique experience for Game Masters and players.

Your Adventure Begins



A1

You and your companions agreed in self-interest and preservation, you would continue to travel while seeking opportunities to find lore's of lost treasures, ancient ruins of magic, or deposits of wealth.

You've entered a farming town earlier to gather supplies, and now you have found your way to the local watering hole seeking that opportunity, else a rest from the warm, summer heat.

It's late in the afternoon and this spacious, yet weathered tavern is filled with dozens of farmers – who are all human. The air is filled with disgruntled whispers, gossip, and the musty smell of sweat and ale. Several farmers take notice of your entrance...the floor creaks too loud not to be noticed.

Characters may want to mingle, ask questions, else order drinks or food?

Gossip: the farmers are complaining about their carrot and cabbage crops not producing, again.

Gossip: farmers are here to be conscripted, paid mercenaries to fight a coming battle – they are desperate for money – for food, family, and farm, so anything is better than tending to failed crops.

Game Master

Have players roll a 14 or higher on a 1d20.

Roll successful = [A2](#)

Roll failed = [A3](#)

Or if characters seek out to find an adventure = [A2](#)

A2

Two men, who don't look like farmers, are sitting at a table, staring at you. They are humans with weathered faces, heavy beards, and both are bald. They are older, but fit. They are lightly geared up for any troubles, wearing leather armor.

One of the bald men lifts his beer stein as an invitation for you to sit.

These two NPC's are brothers, Grayger and Kluff. They've come in from the city to load up on supplies, and to seek out some guidance from a hermit, Uges, about another two or three days travel south, off the main roads of travel. Rumor is that Uges was a gold prospector and knows those mountains well – so well, it's rumored he has found a specific mountain's entrance and marked it.

Game Master

If characters introduce themselves and/or sit with the two men = [A4](#)

If characters ignore them = [A5](#)

A3

A bar servant walks by and leans into you and asks, "Are you with them?" She nods her head towards two men sitting at a table. And goes about her business tending drinks.

Game Master

If characters go to these two men = [A2](#)

If characters do not = [A5](#)

A4

The men introduce themselves, "I'm Grayger, and this is my brother Kluff. We are needing more skill and strength for our journey."

Kluff interjects, "My brother has a kind way of not being honest...or not getting straight to the point. We aren't here for any military services or are we here haphazardly. We are not on a journey, as my brother so eloquently put it – but a quest."

Kluff looks around to ensure there is no one eavesdropping.

Kluff continues in a casual tone, "Do you seek fortunes? Or did you just happen to take a detour to this fine, tiny community for some R&R, before you go back

home, to your unappreciative employer, or your demanding spouse and whining children?”

Grayger speaking directly to his brother with a stern voice, “And this is why we can’t recruit anyone – you’re always ornery and crass.”

Kluff waves his hand as if shooing away a fly, “If you think my temperament is upsetting, wait until you try and introduce yourself to a dragon, in the middle of his stone, while plundering his riches.”

Grayger turns to you all, “So, what do you say? Assuming you’re not going to go back home.”

Grayger and Kluff recently came in from a nearby city to load up on supplies, and to seek out some guidance from a hermit, Uges.

Uges is about 2 to 3 days travel, off the main roads near a small, remote lake called “Drig Lake”, probably because it’s always so low in water, can be mistaken for a muddy pond.

The reason why they wanted players to sit at their table from wondering ears, is because they know that the farmers accepting mercenary jobs for the military are just going to be used as fodder – expendable – exploited, and to be sacrificed on the battlefield, to wear out the enemy – the dragon.

“Dragon’s stone” means the dragon’s lair – inside the rocky mountain is what they call the center of the stone - where it is believed the dragon’s lair is.

Game Master

If characters commit to joining them on their quest then go immediately to = [A7](#)

If characters do not want to join them on their quest = [A6](#)

A5

As time passes, there is only chatter and gossip that fills the tavern this late afternoon. The farmers are worried – failed crops, hot summer days, military service as mercenaries, lack of income...the air is thick with uncertainty and apprehension.

A human by the name of Grayger introduces himself, “Afternoon. Me and my brother couldn’t help but notice you and your gear.”

He points over to his brother sitting across the tavern. They both have weathered faces, heavy beards, and both are bald. They are older, but fit.

Grayger should invite them to sit with him and his brother. They have a proposition for them. Their table is remote from wondering ears: what they have to say could upset some of the farmers.

Game Master

If characters agree to sit with Grayger and his brother Kluff = [A4](#)

If characters don't accept his invitation sit with them = [A6](#)

A6

As you rest, drink, and listen to the local gossip, hours have passed. The night is coming to an end and so does this story. There is no adventure for you for now, but maybe in the future, should you either consider seeking out lore, local legends, or tales, you may discover an adventure.

Game Master

If characters just want to relax and enjoy their peaceful evening = **The End**.

If characters want to seek out lore, tales and local legends = [A8](#)

A8

If characters seek out local rumors, tales and/or local legends this is what they have learned: the military is coming to recruit peasant farmers who are devastated and need money – their carrot and summer cabbage crops have failed again to produce: they think it's the weather, other blame it on a curse, while others blame it on a dragon that has hex the lands to ensure humans move out of the area and away - from its lair.

The players heard that two men were traveling through to go find the dragon's stone – the heart of the mountain – the dragon's lair.

Game Master

If characters seek these men out, they are pointed to their table = [A4](#)

If characters just want to relax and enjoy their peaceful evening = **The End.**

Player characters cannot join the military, as the military commanders would be too suspicious about adventurers figuring out what their intent was with the farmers – fodder for the dragon on the battlefield – or worse, arrest the player characters, because they might be agents of the dragon.

A7

Joining Grayger and Kluff's quest, you spend the rest of the evening hammering out details and understanding their quest.

Grayger tells you, "Farming, fishing, and mining are not in our blood. We would have considered hiring some farmers to get the extra help we might need, but this was no ordinary quest - and with dragons, there is no room for amateurs."

Grayger and Kluff explain that a dragon has a lair inside a rocky mountain, south of the town, over 30 miles away. It's a range of rocky mountains called Bear Belt Mountains.

Which rocky mountain specifically is a question the brothers hope to find out through Uges, the hermit, an ex-gold prospector, who knows this mountain range best. He lives off the main road a few miles south near Drig Lake, in the vicinity of the dragon's lair, at the base of the mountains.

Rumor is that Uges knows which mountain the dragon home lies, but that's just a rumor – and the brothers want to unveil this as fact or fiction. They suspect it's true, and Uges is probably either too scared or too old to enter the mountain on his own...but then, it might be something else.

Legend is that deep in the heart of that rocky mountain, is the dragon's lair – known as the Dragon's Stone.

The dragon has been seen by few, from a distant; some say the dragon is gold, some say greenish, probably depending on the time of day and point-of-view.

You all agree there is a chance this could lead to greater riches, and the brothers believe there is no better time than now to strike at the dragon's lair.

The military is going to confront the dragon – uncertain why but are certain dragons don't like their home being invaded and its lively hood being threatened.

The brothers calculated, while the army battles the dragon, else kills or wounds it, they can sneak in and plunder its treasures.

It might be well guarded with monsters, traps, tricks, magic – but they insist that Uges can help with some of the details before attempting to actually invade the Dragon's Stone.

Game Master

If characters have any questions, comments, or concerns, feel free to help them along, and use the next paragraphs under the orange line (dark text) for guidance.

Kluff and Grayger are brothers. Grayger is diplomatic, Kluff is ornery.

Uges is an ex-gold prospector and lived many years on this rocky mountains. He lives on Drig Lake at the base of Bear Belt Mountains. Drig Lake is known to have some extremely dangerous monsters and is known to be a muddy pond during the summers. But then again, these are tales from locals who don't travel outside their own farms or town.

The farmers will be conscripted and indoctrinated into the military tomorrow. The brothers and the adventuring party will travel ahead of the main military forces, and these makeshift militias that are banding together.

These farmers have no idea they will be the first to attack – fodder for the dragon – the army is hoping to take advantage of the situation and exploit the battlefield conditions.

The army was ordered to lure the dragon out and to kill it, but how, that is a military secret... .

What's the reason that the military has been ordered to kill the dragon? Some say politics, some say the destruction of settlements that have encroach on the dragon's territory... .

The dragon's name is unknown. Locals just call it "the dragon".

Game Master

Have characters roll 1d20 dice - must roll a 16 or higher on a 1d20.

If successful = [A9](#)

If not successful on roll, and if character players have no more questions = [A10](#)

A9

You feel that Grayger isn't being totally honest. Kluff and Grayger scootch out of their seats. Kluff grins and Grayger smiles saying, "Sleep better than the undead; a dawn never comes for those wretched souls." Kluff, walking away, "In the morning."

If player characters ask about their suspicions, Kluff and Grayger are dumb to their paranoia and will try and ease their fears and phobias, reminding them, they are all after the same thing, and will need each other to succeed – there should be gobs and gobs of treasures in the dragon's lair for everyone.

Game Master

After scene, continue forward = [A10](#)

A10

It's a bright morning, and the air is warm. You can already feel the sun through your shirt and armor.

Outside the livery stable, horses are tied up to a hitching rail. You're readying your gear for your trek, checking provisions, and other details to ensure your journey might be uneventful, but preparing for any eventuality, let it be an ambush or confrontation with dragon, else enough bags and beasts of burden to help you carry your horde of treasures.

Kluff is readying their wagon with a team of four horses that he'll be driving. Kluff's brother, Grayger, will be riding shotgun, as passenger and lookout.

As you mount and ready to ride your horses, a farmer smiles really big from under his beard and shakes his head in disagreement.

Note: players cannot use Grayger and Kluff's wagon, it's too full for anymore gear or passengers.

Game Master

If any player asks him questions = [A11](#)

If players ignore him = [A12](#)

A11

The farmer says, “I know exactly what you’re up to. What each and every one of you are up to. You’re trying to run away from military conscription ain’tcha, cause you’re too scared to fight the dragon. But it won’t work – the military has guards on all roads coming and going into town.” He walks away laughing.

What was thought to be a volunteer militia for farmers to sign up as mercenaries, for farmers to earn money that could offset their lost crops – is a full conscription – draft into the military.

Players should know that they don’t have to take the main road to go south – they can exit any other direction they choose.

Game Master

Players ignore his warning = [A12](#)

Players consider an alternative route than the roads leading into and out of town = [A13](#)

A13

The town is starting to pick up with folks as the markets and stores begin to open. There are several buildings lined up to create a pseudo road leading to the south end of the town. You take it cautiously, not wanting any encounter with soldiers – you don’t want to be a part of their military campaign: you would rather use this opportunity like a thief waiting for a robbery at the front door of the bank, so you can steal the loot from the back door.

Game Master

Have one player in the party roll a 1d20 for the whole party.

If roll is 10 or under = [A12](#)

If roll is 11 or higher = [A14](#)

A12

Heading out of town, a deep voice shouts, “You! All of you! Come here!”

What do you do?

It’s a military soldier, roaming around looking to find people to conscript into the military.

If players fight, they might find themselves wanted, so their best bet is to negotiate their way out.

He doesn’t want to conscript any women, just the men of the party.

He is lightly geared.

He has a whistle – if they refuse to join or put up a fight – or they start to run away from him – he blows a whistle.

If they run and he blows the whistle, because of the wagon, soldiers on horseback will catch up and a fight will ensue – for treason.

Game Master

After guard scene is concluded (or horseback confrontation), continue = [A15](#)

A14

While traveling out of town, your attempt to leave was uneventful, which is more than ideal as you’d like to keep focus on the objective – a dragon’s lair full of treasures. Your party has cut through the outskirts of the light forest near the town’s borders and have found their way on to the main road. It’s clear in all directions. The road is dry, the morning is warm, with calm winds. The sun shining through the branches of trees shades you, that begins to get thicker as you travel. But with shade created by a thicker forest can be an invitation for the unexpected.

Game Master

Continue forward = [A16](#)

A15

Riding ahead and away from troubles, your party, though dispersed, are in agreement and begin to slow down as the troubles behind them fade away.

It's clear in all directions. The road is dry, the morning is warm, with calm winds. The sun shining through the branches of trees shades you, that begins to get thicker as you travel. But with shade created by a thicker forest can be an invitation for the unexpected.

Game Master

Continue forward = [A16](#)

A16

Time is moving by at a quick pace. Thinking as you travel, you are aware that if things go as planned you can make 20 miles before needing to set camp for night fall.

By late afternoon you expect your travels will get you to "The Crossing", an intersection that's home to a large statue for those entering and leaving through the south.

From there, you'll travel south and seek out the property of Uges in hopes the stories are true and he may lead, else help you find the dragon's mountain...if you're lucky, maybe even the back entrance to the heart of the mountain.

For now, you ride at a quicken pace, keeping your eyes and ears on guard. Though it's a lovely, quite trek, with a soft breeze offering reprieve from the summer heat from time to time, the dancing of brushes, bushes, weeds, grass, dust – these are all things to consider as threats. But you remember the number one rule of travel – look up from time to time: threats are all around, from afar and straight above.

The statue at the crossroads (see map at the start of adventure) can be any statue you'd like it to be.

Characters might ask questions, like lunch time, needing to use restroom, etc. You, the Game Master, can provide any and all those details, even random encounter if you choose to.

Some characters might need a moment to pray, relax, etc. Every party is unique and have different requirements.

Characters might want to study the map Grayger has.

Game Master

If characters have no more questions or concerns, then continue = [A17](#)

A17

Afternoon has come, yet you know you have plenty of sunlight to make it to your destination; to set camp at the crossroads near the statue, though you know it would be best to find a suitable place off the main roads, so bandits, raiders, muggers, marauders, gangs won't find you so easily.

You're expecting to come across a river and bridge soon, probably an hour's travel more, south.

The sky is clear.

Game Master

Have players roll a 17 or higher on a 1d20.

Successful roll = [A18](#)

Unsuccessful = [A20](#)

A18

The skies are bare, not a cloud in sight, but looking up _____ sees something in the sky, far away, just a tiny dot, as if it's zipping high, then zipping down, disappearing on the horizon behind the forest, then back up again. It's smallest dot you've ever seen because it's at a far, far distant.

_____, what do you do? Ψ

If the character(s), _____ doesn't announce the dot zipping in the sky that they see, to the party, then only they can roll. Ψ

Game Master

Ψ Have player(s) who noticed the dot in the sky zipping up and down roll a 9 or greater with a 1d20

Successful roll = [A19](#)

Unsuccessful = [A20](#)

A19

You are certain it's a dragon – most likely battling something below. So large, so far, yet still recognizable. Flying up and swooping down are strong telltale signs that this a dragon. But is it the dragon you've heard so much about?

What do you do?

Player characters can discuss what they are seeing from their vantage point.

If not mentioned, Kluff says that the dragon is probably destroying the bridge to limit any military movements, else just make life harder in the area to ensure the local population leaves.

If player character has the ability to see far away and tries to see what is happening, here are some details for the Game Master to consider: their magic reception is distorted, because of the dragon's magic that might be interfering, but what they can see is that the dragon looks goldish, brownish: the dragon is destroying the bridge (as Kluff suggests) with acid and brute force attacks, including some soldiers that were guarding the bridge – none have a chance, the dragon easily wiped out over a dozen soldiers in a second who are scattered about maimed, injured, dead and a few who drowned in the river.

Game Master

After scene is completed, continue forward = [A20](#)

A20

An hour later has past, and still on this day, you haven't seen any activity on this road: no farmers, no locals, no travelers, nobody, only squirrels, racoons, birds and rodents.

As you come to a clearing through the light forest. Looking down a graded hill, you expected to see the bridge – but it is destroyed. Scattered around are over a dozen soldiers who are wounded, drowned and dead.

The river is swollen and rapid today.

The torrent rush of water, mixed with acidic smell of smoldering wood – this destruction of the bridge looks intentional and feels very recent.

You can see, to your disdain, the bridge has been decommissioned.

Grayger looks around at the destruction. He is frustrated, and cautiously states, “We can't go back up north, east and then south again to the next bridge. The military is probably marching, and who's to say the other bridge isn't destroyed. We don't have a choice; we must take our chances with the swollen river.”

Kluff shouts at his team of fearing horses, “Yah! Yah!”

The horses neigh loudly! They move forward.

The bridge is covered in acid, the rest has fallen into the river. It is impossible to use to cross the river.

The river is swift, torrent and swollen (high).

If not said already, Kluff mentions the dragon destroyed the bridge to limit any military movement, else just make life harder in the area to ensure the local population leaves.

Characters can talk with dying soldiers who are gravely wounded, but it will be up to the Game Master how that scene plays out with the characters.

Or the characters can just begin to move out over the swollen river too with Grayger, Kluff and the wagon that's being pulled by their team of horses.

Note: if any character(s) try to go around the map, to the next bridge or tries to deviate from the path set by Grayger and Kluff, the Game Master is advised to **1)** tell them that they do start their travels (it will take a half day to get to the next bridge – by night fall), and continue with the story with the rest of the party that decided to stay the course with Grayger and Kluff on **A21** and ignore character(s)

that removed themselves from the party **2)** later in the story, at night fall, go back to the player character(s) that left the party and explain they are lost, else picked up by the military, arrested and/or conscripted – that/those character(s) adventure is over.

Game Master

After player characters start to follow the brothers, continue forward = [A21](#)

A21

Game Master

Have each player roll a 13 or higher on a 1d20.

☒ Note to yourself who rolled successfully.

Continue forward = [A22](#)

A22

The river water is ice cold, even during summer; this water must be coming from the melted snow that sits on the Bear Belt Mountains.

Crossing, a large swift tide, created underneath the swollen river caused by large debris floating underwater, hits your party hard.

Kluff's and Grayger's wagon and horses tumble over into the river - the horses scream, and the brothers shout in surprise. Everything scatters – wood stressing and cracking apart, horses shrieking in crying neighs.

The riverbed of large rocks, large planks of wood and rubble from the bridge's destruction - the torrent waters are unforgiving for those that crash into them. Kluff is crushed and doesn't reappear from the underneath the river.

What do you?

☒ Those who made the roll 13 or higher earlier finding themselves near Grayger, else on shore to help them.

☒ are player characters who made a successful roll – what do they do?

This is a complex scene and **player's and/or NPC's may die**.

Game Master, consider these details:

If magic is used to remove NPC's from the river Kluff is dead (drowned), though it shouldn't be possible as Kluff is lost in the river, downriver.

Player characters will only be able to save Grayger (Kluff has drowned).

If players physically go after Grayger – there is a 20% chance they will be swept and be removed from the game (roll percentile dice, else 6 or less on a 1d20 to discover their fate).

- ✓ If nobody does anything, Grayger is seen struggling, swimming – he makes it onto the shore – also 1 horse made it to safety, but most of the wagon supplies lost, taken away by the swift river. But Grayger does have the map.

Game Master should take their time understanding this scene.

Game Master

Continue forward = [A23](#)

A23

The river added a bit of excitement for your first day of travel, so you're looking forward to resting your body in the cool, summer night skies that

will come in several hours, as you near the ending of the road path, approaching the statue at the crossroads.

Grayger has been noticeably quiet; upset he lost his brother, sadden he lost his brother, you can feel he has become distant.

You remember earlier how Kluff and Grayger both believed this was going to be their biggest and last adventure: after this raid they were going to retire comfortably and live many years growing old together with wives, children and grandchildren – though the gods confer ranks, weaves destiny's, bestows favoritism – they too, can curse your future.

Grayger stops his horse.

His eyes are watering. His posture signals defeat.

He goes up to _____, and hands you the map.

“I must go back for my brother. I’m responsible for him, and he was equally for me. Though he would disagree – I must assume him a proper burial, should I find him. Though we may have travelled this far together in dreams of riches....no treasure can enrich me now. Not without my brother.”

Grayger looks around, stares at all of you, “I’ve had many wonderous adventures myself, some with my brother; a lifetime of – and that is treasure we take with us.”

Grayger wishes all of you well and starts to ride back up north.

You consider camping near statue or continue your travels south a few miles off the roads.

What do you do?

Players are encouraged to continue the quest, their adventure.

They still have several of hours to travel Drig Lake, but it will soon be too dark and dangerous.

The statue can be any statue the Game Master would like, but should be prepared in advance, so the Game Master can answer questions if player characters ask about it.

Players can not travel at night, just too dangerous: slip and break leg, horses are easily spooked and will flee, run wild, else bucking characters off, etc.

They have to set camp soon, near statue or off the main road.

Game Master

If players decide camp near statue, near the roads = [A24](#)

If players decide to travel a few miles south, off the main road = [A25](#)

A24

Your party decides to relax now, a bit earlier than expected, near the road.

There are chores to content with like gathering wood for your campfire, preparing dinner and clean up before you can get to sleep. You’ll need to discuss who will stand watch for this evening and in what order.

But soon you'll be enjoying some nice, well-earned, shut-eye.

Game Master

Allow player characters to decide who is standing guard, who is cooking, and other expected chores for the evening, including any particulars relevant to your universe: priests praying, magic users learning spells, etc.

Continue forward = [B1](#)

A25

The party decides to move forward, off the roads a few miles through the thickets, trees, and brush, looking for a clearing.

After another 30 minutes of travel, you've come across an ideal location – a cliff near a running creek – your backs should be well protected from unexpected intruders, while being able to focus your attention on the entrance of the camp site.

The creek will provide clean water.

There are chores to contend with like gathering wood for your campfire, preparing dinner and clean up before you can get to sleep. You'll need to discuss who will stand watch for the night and in what order.

Soon you'll be enjoying some nice, well-earned, shut-eye.

Game Master

Allow player characters to decide who is standing guard, who is cooking, and other expected chores for the evening, including any particulars relevant to your universe: priests praying, magic users learning spells, etc.

Continue forward = [A26](#)

B1

It's late at night and everyone is sleeping except _____, who is sitting, keeping the campfire burning.

_____ is relaxing, but on guard.

You hear horses up ahead on the road...and, and what sounds like men singing. Paying close attention, you recognize that the voices are slurring, “Come en! Don’t be afraaad! Wher hall here and dismaed!” Their singing continues, getting louder as they approach.

What do you do?

Game Master, who’s on guard may want to wake up the party, but very quietly.

Camp fire will give them away.

Or may want to confront the men.

There are at least 2 soldiers.

Player characters might try to hide.

They might be noticed and confronted by the drunks on why they aren’t in the military?

It will be up to the Game Master how this encounter can go: they can fight, the drunken soldiers can leave them alone and just ignore them, the soldiers are unexpectedly attacked by a creature and they all have to fight it – there are many possibilities to consider for this scene.

Game Master

After the scene, and characters decide to camp off the road = [B2](#)

After scene, and characters decide to stay at camp site to sleep, continue forward = [A26](#)

A26

In the early morning twilight, the sun is slowly rising. The party member who is still awake, staying guard, hears something approaching.

_____ listens closely. It sounds like a lot of sheep with bells being herded - you hear someone say passively, “Stay in order. That’s right.”

What do you do?

Characters discover a sheep herder. He’s a lean human, mid-30’s, clean shaven, well presented and well mannered.

His name is Kosten, you can call him Kos.

He is the herder of Uges Lake – yes other call it Drig Lake, but they on the property call it Uges Lake. He and several other helpers, all who tend the herds and guard the property.

If party asks about Uges, he tells them everything: Uges has died several seasons ago, and his daughter is now tending the property. Her name is Helda.

He can lead them to the ranch.

Game Master

After scene and players don't ask about the property or Uges = [B3](#)

After scene encounter, if characters ask about Uges, Kosten (Kos) will take them to Helda = [B4](#)

B2

The party decides to move forward, in the dark and off the roads some distance, through the thickets, trees and brush, looking for a clearing.

Everyone is tired, wobbling through the dark with lanterns. A good night sleep is necessary to ensure you are at full strength and health.

After another 30 minutes of travel, you've come across an ideal location – a cliff near a running creek – your backs should be well protected from unexpected intruders, while being able to focus your attention on the entrance of the camp site.

You makeshift a camp – too tired to be too particular about the camp site.

Game Master

After scene, continue = [A26](#)

B3

Continuing your travels through the morning, it's starting to get humid in this summer heat. You haven't found Drig Lake yet, or Uges's hovel or dwelling. You're not sure what you're looking for, but you suspect you'll know it when you

see it, though you presume it's near; not just by map or time traveled, but the humidity hints a body of water is nearer than far.

The woodlands start to thin and opens up into a large clearing. You see a man with many sheep. He's a lean human, mid-40's, clean shaven, well presented.

He sees you.

What do you do?

He is well mannered.

His name is Kosten, you can call him Kos.

He is the herder of Uges Lake – yes other call it Drig Lake, but they on the property call it Uges Lake. He and several other helpers, all who tend the herds and guard the property.

If party asks about Uges, he confesses everything: Uges has died several seasons ago, and his daughter is now tending the property. Her name is Helda.

He can lead them to the ranch.

Game Master

After scene if players ignore him continue = [B4](#)

If players use him to guide them to the ranch = [B4](#)

B4

The woodlands have been changing from thick to thin to clearings throughout the morning.

By noon you've found your travels leading you to Drig Lake, known locally as Uges Lake. The lake is quiet, and beautiful, yet populated by wildlife. It stretches roughly 2 miles across.

At a distance you see several white, black and brown horses drinking from the basin.

Brown and white geese fly by, poisonous dart frogs croak, flies buzz around and skimmers stride on top of the basin's edge.

The lake sits on a large clearing. The mountain range is the lakes backyard that fill the horizon. Some mountains tops still have snow.

From several hundred yards out, you see a ranch and a large home. The property looks well maintained.

Leading to the dirt road that goes straight to the livery stable, you start to unmount.

Everything seems peaceful. You see and hear several ranchers and helpers around the property. Nobody comes to your aid, almost like all visitors and/or contractors are welcomed. There is much to do on this property, all hands are appreciated and paid for their service, else take residence, especially if they have a specialized skill like skinning, butchering, tanning, know how to render fat for cooking and oil lamps, else medicine, sawyer, carpentry – this is a small community unto itself.

All the work of Uges, and the helping hands of the property.

Looking at the house is Helda. She is a tall, yet fit female human who comes out to the porch, wearing a tan stola-like dress with green trim, a green belt and a bright, green head band that matches.

She smiles and asks, in a kind voice, “May I help you?”

What do you do?

Helda is dressed earthy and beautifully, even though she is not nobility, she dresses as such, probably because her ranch affords her the income.

Characters should have questions.

During the meet and greet she invites them in for tea, or coffee.

He name is Helda, daughter of Uges.

Uges died some seasons ago and she inherited the property. Her mother died years ago. Now she manages the property. She has over two dozen men, and several women helping with the property – from carpentry to clearing land, from tending horses to raising the pigs, cattle, and goats.

She doesn't worry about strangers as her property has plenty of helpers who would come to her aid and defend her. But she also knows some earth magic.

She might offer them to come inside for a drink of cool tea or coffee.

The party should request for help about her father's knowledge of the back entrance to the dragon's stone – the dragon's layer **B5**

Game Master

Characters should ask about Uges knowledge of the back entrance to the dragon's stone = **B5**

B5

Helda explains, “My father was a prospector – as you can see with his property, he was particularly good at what he did. But During his early years, after staking claim on this property, which was just trees and an overgrown lake at the time, he found an abandoned adit. That is, he found a horizontal entrance into a mining operation that extracted veins of precious metals from the mountain. He told me that's where he forged for the minerals that helped him become wealthy.” She pauses.

She continues, as if shaking off any reservations, “He decided to keep the location a secret, to himself, and would only go once a week, for many years. He figured this would minimize anyone's suspicion and hopefully keep him clear of the dragon. Yes, he knew there was a dragon in the mountains, but rarely saw it, and when he did, it was far away.” Helda smiles.

Helda smile turns into a giggle, “He called the dragon his flying guard dog. See, the dragon's random presence was a natural deterrent against other prospectors. But he wasn't sure why this mining operations was abandoned, until one day – he went too deep. He broke through a wall that led down deeper into the stone. There, he saw the largest treasure before his eyes, sparkling from his lantern's light. As he described it, ‘The hallow chamber sparkled like the infinite heavens.’ My father said he knew what he accidentally discovered and knew then why the mining operations was abandoned years before.”

Helda pauses, “He was so terrified of the dragon's wrath, he ran out of the mining shaft as fast as he could. Though he was terrified, he was also a prospector, so he quickly marked the entrance with a carving, but he never returned.”

She continues, “I had a raven investigate my father's claims, and it is true, his carving is still on that stone, but the entrance is nowhere to be seen. Maybe magically sealed.”

“I tell you all of this, because my father had one dying wish: when he ran away from the mining shaft, he dropped his wedding ring, my mother's ring, and

wanted it returned, for me. If I have my raven guide you to the back entrance of the dragon's stone, my only request is that you find that ring, somewhere in the mine shafts and return it. My property hands have no interest in putting themselves in harm's way for any amount of reward or treasure, especially the skills needed to confront a dragon. You are the first to inquire about that entrance, and that is why I'm offering you this opportunity."

A man's voice yells from far away, "Helda! Rapscaillon is at it again!"

Helda says to you, "I'll be back in a moment, and you can give me your answer when I return."

Helda had to step out to tend to business (i.e. chat with a new hire, talk with the holster or cowman, deal with Rapscaillon, etc.).

The party should consider her offer and take it.

If they don't accept her offer to help, they could become lost in the mountains, else hypothermia could set in and they could die.

After the party decides on accepting or rejecting her offer, have Helda come back into the scene, and talk for her.

Game Master

If they reject her offer and do not help = **B6**

If they accept her offer and help = **B12**

B6

Aware that your decision may be more dangerous, at least you don't have to come back and pay her a visit, though it would have been a nice place to rest and count your riches.

Your party moves out immediately that afternoon as not to impose, else be bothered by her nagging request to find her father's ring.

You're certain you may be wondering the snow for several days more than you'd like, in hopes of finding this back entrance.

But without guidance, a map, or even knowledge of which mountain in this range houses the dragon's stone, your chances are slim. Hopefully, hyperthermia, wild animals or a hungry giant doesn't spoil your endeavor.

Do you have reservations and would like to reconsider, or are you 100% certain you don't want to help Helda, who in return can lead you straight to your destination, the entrance, in 2 or so days of travel?

Game Master

If they are certain that they want to reject her offer and don't want to help her = [B7](#)

If they reconsidered and accept her offer and help = [B11](#)

B7

Your first 2 days of travel has been cold and burdensome. Winds have kicked up for the past 24 hours and have not let up. You suspect the dragon's lair is somewhere south and up a mountain – vague, but you're hopeful. Fortunately, no unexpected monsters or wild animals have crossed paths with you...they might be hungry enough to attack a group of wondering adventurers...of course to a giant, a herd of humans would be delightful dinner.

It's mid-day and you have to decide which mountain to start climbing up and search for an entrance that could be invisible.

Game Master

Have players roll a natural 20 on a 1d20.

If a natural 1 = that character falls down a mountain and dies.

Unsuccessful roll for a natural 20 = [B8](#)

Successful roll of a natural 20 = [B11](#)

B8

Your first 5 days of travel has been cold and burdensome. Winds have kicked up for the past 72 hours and have not let up. You suspect the dragon's lair is someone near this mountain – vague, but you're hopeful.

Several thousand feet up, climbing back down, as you try another mountain.

Game Master

Have players roll a natural 20 on a 1d20.

If a natural 1 = that character falls down a mountain and dies.

Unsuccessful roll for a natural 20 = [B9](#)

Successful roll of a natural 20 = [B11](#)

B9

Your first 12 days of travel has been cold and burdensome. Cold winds are unrelenting. You suspect the dragon's lair is someone near this mountain, maybe that mountain – vague, but you're desperate to believe there is hope. The cold mountains are wearing your nerves thin.

Several thousand feet up, climbing back down, as you try another mountain, again. Sliding on slushy snow, almost losing your grip at times, else rubbing your joints raw, you really wished you had reconsidered your decision.

A sudden bursting roar is heard above you! Is it an avalanche? Is it a giant? Some monster you interrupted mating?

Game Master

Have players roll a 1d20.

If a natural 1 = that character falls down a mountain and dies.

Game Master, you decide the encounter type, the creature they will have to battle on this mountain.

Game Master

After the battle has ended and scene ended, have players roll a natural 20 on a 1d20.

Unsuccessful roll for a natural 20 = [B10](#)

Successful roll of a natural 20 = [B11](#)

B10

You've trekked and suffered for more than 2 weeks, and you were unsuccessful at finding this entrance. Maybe because it's magically invisible, somewhere in the Bear Belt Mountains. Maybe you passed it a week ago, too tired to recognize the entrance that is overgrown with vegetation.

Some of your supplies have ran low, including your reservoir of hope. Agreeably, you give up on your quest. Even if you could go back to reconsider her offer, exactly where that lake lies versus your current location is too skewed.

The cold mountain continues to gnaw on you, but this story does not.

Game Master

The End

B11

Wandering in search of this elusive entrance, up and down these parts of the lower mountain ranges, you've been hopeful that the gods will grant you this find. Though it's summer down in the basin, through the woodlands and in the valley, up here, it feels like a very cold autumn.

Your skin feels the tingle bite of the cold air. Pausing to search past your breath that huffs heavy on this cold mountain, you hear a raven cawing.

Up the slope, near some heavy boulders, the raven caws, "Copper vein. Copper vein." With no reservations, you know that is Helda's bird. She must have hoped you weren't lost and if you were, you may still accept her raven's guidance and maybe reconsider, should you find the ring, and return it to her.

The raven sits near a group of large rocks, next to some heavy vegetation.

What do you do?

Game Master

If the party goes to the raven = [B14](#)

If the party ignores the raven = [B10](#)

B12

Helda is delighted that you've accepted her offer to try and find her mother's diamond ring. Her gratitude is great – she offers you any heavy clothing you might need for your journey as the weather is colder up in the mountain ranges where the entrance is located.

She also offers you two grey shire horses and a cart, to ensure you have the means to carry your riches – a gift of gratitude and appreciation.

She ensures your team has everything you need to succeed, including extra provisions, food, and water.

She has plenty of room for guests too, insisting you rest through the day, for the night and start your journey tomorrow morning.

Explain to players they've accepted her offer to stay the evening. They will eat very well and sleep safely.

Ask players if they would like any particular provisions: they may need more rope, grapples, nets, pickax, pick, chalk for marking tunnel locations or for gripping, lard for lubricant, shovel, etc. Helda will surely provide.

After they discuss and ready for their journey, your and your players' story will continue with them trekking through the mountain range.

Game Master

Continue forward = [B13](#)

B13

You've been following the raven for 2 days and nearing your second night. You're contemplating where to make camp for this evening as the sun is starting to set extremely low, deep into the horizon, casting its faint rays on you through the clear skies.

Having been heading up this particular mountain for several thousand feet, it has gotten cold. Snow still sits here, but not deep, and lightly sluggish.

If you didn't take Helda's offer, and allowed the raven to guide you, you would have not ventured this steep slope or even suspected there was an entrance...and lost too much time, as you are hoping the dragon is either battling an army, else is killed in battle.

Though it's summer down in the basin, through the woodlands and in the valley - up here - it feels like winter is coming.

Your skin feels the tingle bite of the cold air. Pausing to search past your breath that huffs heavy on this cold mountain, you hear the raven cawing.

Up the slope, near some heavy boulders, the raven caws, "Copper vein. Copper vein."

The raven sits near a group of large rocks, next to some light vegetation.

What do you do?

Game Master

If the party goes to the raven = [B14](#)

If the party ignores the raven = [B10](#)

B14

Characters should approach the raven and vegetation.

On the rock the raven is perched on, is a carving. Game Master you decide the type of carving the characters discover.

Light vegetation (shrubs, mosses, lichens, etc.) – piled up. Game Master decides the type of vegetation.

They should notice that there a small opening: 3 feet wide 3 feet high behind the vegetation.

The opening is small.

Party will have to prepare (i.e. who will go first, second, third, etc. including lamps torches, weapons, etc.) and crawl through.

Game Master

Continue forward = [B15](#)

B15

The entrance is intentionally small, 3 feet wide, almost 3 feet high. The original miners of this site probably didn't want it to be seen from wandering eyes, prospectors, or curious giants, so this helped ensure that the location remained their secret.

The first person to crawl in is _____, who is crawling through carefully as to not disturb anything sleeping or hibernating. A cold breeze is felt. Your light flickers, as shadows dance around in this mine's entrance that immediately opens up 10 feet high, and 12 feet wide. Not square, but oval: great care was taken into consideration constructing this mining operation. You can see 30 feet straight in front of you.

What do you do?

Player may want to let the other know that the entrance is spacious and safe, for now.

May want to know what they see: they see an empty, hallowed out mine shaft, almost cavern like, but too perfect to be natural.

They see sandstone rock that is a mix of gray and light brown colors.

Game Master

Continue forward = [B16](#)

B16

You've all crawled through, and up on your feet.

You see that this hallowed out mine shaft is wide and tall, oval in shape, though the walls and ceiling seem too uniformed to be natural.

The ground is relatively smooth, with loose pebbles and random pieces of rocks. The mine looks to be made of sandstone rock: the texture is rough like sandpaper, the sediment is jagged, layered, with colors of gray and light brown.

The mine corridor looks bare.

Looking ahead, you see a rusty, old birdcage lying against the wall, twenty feet from the entrance.

You're uncertain what kind of mining operation this was: it could have been a gold mine, but you didn't see any signs of a rocker, stamp or pans outside or immediately around you.

You're not thinking that this is a gemstone mining operation.

If they were digging for emeralds, there would have been signs of a baked zone where hot lava would have come in contact with limestone or shale.

One thing that has caught your attention – there is a gentle breeze.

What do you do?

Players should move forward, with caution. If they don't, they could trip and fall – not advised to run through a cavern.

Players might decide a formation or party order for best attack and defense.

Game Master

Have each player roll a 1d20

If player rolls a 20, they find the ring (if there is a tie they decide) = [B17](#)

If players roll 19 or under = [B18](#)

B17

Looking down randomly onto the floor, mixed within the pebbles, _____ picks up what was thought to be a colorless garnet gemstone, but it's actually a diamond ring.

This is the ring Helda wanted you to find.

Game Master can give some other reward for the player character finding the ring. Maybe next to a stone with silver in it.

The player character could go outside and give it to the raven to take it back to Helda.

RING NOTE: anytime, while in the mines, a player character asks to look for the ring – allow them to roll a 1d20, and if they are ever successful read **B17** blue line only, and continue where they left off.

Game Master

After scene continue forward = [B18](#)

B18

You past the eroding bird cage. You continue to walk another 30 steps into this hallow corridor. The ground is still relatively smooth, with loose pebbles. The sandstone rock is the same: the texture is rough like sandpaper, the sediment is jagged, layered, with colors of gray and light brown.

On the wall to your right, you see an empty torch scone as you approach a passage that intersects that leads to your left.

You can go forward or to your left. Both passages up ahead are dark pitch black.

What do you do?

Game Master

If they choose straight = [B20](#)

If they choose left = [B19](#)

B19

The passage looks similar as before, except now you see five pickaxes lined up perfectly against the wall.

You hear a high pitch, scratchy laughter up ahead, “Yah Huhu”, echoing through the passage, possibly another 30 feet inside the dark mine.

What do you do?

Game Master

If player characters are quite and back up = [B19C](#)

If player characters approach = [B19A](#)

B19A

Game master – if they are low level, have a pack of hyenas or large rats jump out and attack, or for hire level characters might be demon dogs, or a witch.

Game Master decides the encounter.

Game Master

After encounter, and characters decide to move forward = [B19B](#)

After encounter, and characters decide to move back up = [B19C](#)

B19B

Going another 20 steps forward you enter a large room.

It's empty, with just pieces of wood and shrubs.

You see that the walls have several pockets of holes varying 1 to 2 feet wide, at different heights and depths, and as deep as 2 feet; these are starter holes – allowing miners to consider wall contents and if to continue digging for a potential vein.

What do you do?

There is nothing in this room of value.

Room is roughly 20 feet deep and 20 feet wide.

Characters should go back where they took the left = [B19C](#).

Game Master

Player characters turn around and go back = [B19C](#)

B19C

Deciding to go back down the path you've just come from, you take the only option available to you to go deeper into the mining shaft; you make a left turn.

Game Master

Continue forward = [B20](#)

B20

Going deeper into the mine's passage, you are led to a three-way intersection, a T junction. You'll have to decide if you want to go left, right or continue straight. All paths seem equally dark. Though under further investigation, you notice there is rope lying on the floor to the path leading to your right.

What do you do?

The rope has no value, as it's only 3 feet long.

Players should consider working as a group to decide which direction the party will go.

Parties might split up – though discouraged, you can try to narrate according to their decisions (yet outside the scope of the storyline).

GM is strongly encouraged to keep party together.

Game Master

Go straight = [B24](#)

Go left = [B21](#)

Go right = [B23](#)

B21

Taking the left passage, your party moves forward, deeper into the mine. It's still dark. After about 50 steps, the passage opens up another 10 feet wide, several more feet high, sloping slightly downward.

Game Master

Continue forward = [B21A](#)

Go back = [B21B](#)

B21A

As you move deeper, another 100 steps, the passage abruptly stops. Maybe the miners or Uges stopped here as the vein they were chasing failed to produce any more riches.

What do you do?

Game Master, there is nothing special about these dead end.

The characters should go back = [B21B](#)

Game Master

After scene, continue with = [B21B](#)

B21B

You head back to the intersection, on guard, but even more curious. At the intersection what direction do you take?

Go straight, where the rope caught your attention earlier, or take a left and continue up the original passage?

Game Master

Go left = [B24](#)

Go straight = [B23](#)

B23

Walking through this mine shaft, after about 50 steps, you find a wheelbarrow filled with rocks, a few shovels lying on the ground, and a large pile of coiled rope.

What do you do?

Game Master

If they investigate = [B23A](#)

If they continue straight = [B25](#)

B23A

Investigating the miner's tools, this equipment looks abandoned – layered in dust – there isn't anything here, but maybe something in the rocks that are resting in the wheelbarrow. There's something about these rocks... .

Game Master, either have player roll to find out, else they have knowledge of mining – but what they could find, if you decide, are traces of silver inside these rocks.

Game Master

After scene, continue forward = [B25](#)

B24

Walking deeper into the heart of the mine, another 100 steps, you find rail tracks, also known as a mine railway. Looking ahead, you see something further up the tracks...approaching closer with your light, you see several minecarts, also known as mine wagons, off the rails and scattered about.

Just pass the minecarts, you see that the whole passage has been caved in on, with splintered wood and large boulders piled up. There doesn't seem to be any way through it.

What do you do?

Game Master

Investigate collapse shaft, the cave in = [B24A](#)

Turn back from this collapsed dead end = [B24B](#)

B24A

Shuffling through the rocks and splintered wood. You hear a stressing, deep rumble.

What do you do?

Game Master

Wait or stand on guard = [B24C](#)

Go back, jump back, back up = [B24D](#)

B24C

A heavy bass, rumbling explodes – the ceiling collapses on you. Not only do you feel the shock and vibrations trembling, but you feel the weight of the ceiling compound their air pressure around you.

Game Master, you decide if players roll to dodge, and/or damage taken.

Player will have to go back, there is no way through = [B24D](#)

Game Master

Turn back from this collapsed, caved in dead end = [B24D](#)

B24B

A heavy bass, rumbling sound explodes, you can feel its shock – a plume of heavy dust enshrouds you, but everyone is safe from the collapsing cave in. Knowing this is a dangerous dead end, you go back.

Game Master

Continue to = [B24D](#)

B24D

You head back through the dust plume, visibility limited, lightly coughing, you find yourself at the cross section again. Taking a left is the passage where you originally saw the piece of rope.

Game Master

Continue forward = [B23](#)

B25

About another 50 steps, or about 100 more feet into the long mining passage, nothing has changed, except up ahead. Approaching cautiously, you see a wooden frame surrounding a hole in the ground, that looks like a pit.

Looking up above the large 5-foot-wide hole in the ground, on the ceiling you see a pulley system and hoist that are destroyed. Then looking over the ledge to peek into the black hole, and not using the old, rotted wood framing for support, you can see a destroyed wooden platform, likely used to hoist rocks up and material and miners down about 10 feet below.

What do you do?

It's recommended that player characters use rope found or existing ropes and either use a grapple or belay/secure it around something, like a rock or pin, bolt, or stake.

There is a likelihood someone may slip and fall, but that is up to the Game Master to determine those events: if characters are using all the proper gear to descend down (i.e. rope, chalk, etc.) or has proficiency in the skills of climbing, rappelling, etc. the Game Master should take these into consideration.

Game Master

If players want to explore areas they haven't yet, instead of going down opening, consider reading B19, B21, and/or B24, but ensure you note which encounters already happened as to not repeat scenes.

After scene and player characters are down below, continue = [B26](#)

B26

You continue forward, uncertain what direction, except you know you are going deeper into and towards the stone. You're gear clinks and clanks with a light echo, though you do your best not to announce your presence to anyone or thing that might be lurking.

The pebbles start to become finer, like sand, which could imply heavy foot traffic, probably during its earlier years when there was a large operations taking place, with all the feet pulverizing the pebbles.

On the walls throughout this passage, you continue to see many starter hole – holes created up to 2 feet wide and up to two feet deep, at different heights on the wall, these are created by design to check rock contents; it's a way miners would try and find potential veins of precious metal, else composition that could lead to opals, rubies, sapphires, emeralds...mining is a complex endeavor.

After about 100 steps, or just over 200 feet, the passage starts to slope lightly upwards.

Another 30 feet you walk into a well-constructed and decorated room. It must be 15 feet high, and the width and length go beyond your natural light, but if you had to guess, this room would be about 100 feet by 30 feet. The floor isn't sand, pebbles or rock, but stone slabs.

It's filled with chests, tables, crates, old-rotting miner equipment and more: this may have been the main operations room, or processing room, or lunch quarters, or living quarters...you are uncertain.

There are some random gold coins spread about the room, in obvious sight.

What do you do?

Game Master, there are a lot of things search: chests, tables, chairs, boxes, crates – the players WILL find some kind of magic treasure – but this magic treasure will not be immensely powerful: think +1 dagger, +1 shield – this is intentional.

This room is a **false treasure room** created by the dragon in case anyone should sneak in – they may find this room with some low-level magical items, maybe even poor quality.

Player characters will find some treasure, but not much.

This room was designed to give a false impression of riches.

Game Master

If characters don't search walls – this is all the treasure they get = [C2](#)

If character(s) check walls, they find a false wall = [C1](#)

C1

_____ is shuffling around on a wall, moving items around, on the far side of the room.

Your hand falls through a wall. It's an illusion – there is no wall.

What do you do?

Game Master

If players decide to leave with the loot they have = [C2](#)

If player characters decide to go through wall = [C3](#)

C2

You've taken what loot you could find, and that was enough treasure to make the adventure worth its while. A bit disappointing that more wasn't found, but you did well, and never needing to confront that dragon made it that much easier, and less life threatening.

You'll find yourself gearing up and heading out of the mines tomorrow morning, for now it's safe in here to rest.

Well done.

Game Master

The End

C3

Going through the false wall, you discover a huge, hallow cavern. No stalactites, no stalagmites, no columns, just a very hallow cavern. So large, you couldn't even guess the heigh to the ceiling.

From a far distance in the dark, you hear something, a shuffle.

What do you do?

Game Master

If they run away = [C2](#)

If player characters approach, call out or speak to it = [C4](#)

C4

You see nothing, then suddenly a voice booms, "I am Skullack Rackskull, what do scroungers fancy with my home?"

Skullack Rackskull walks forward into their lighting. He is over 20 feet tall, with a grin that displays his large, sharp teeth, as if smiling. His body is of copper color, with hints of green color at the end of each scale. He smells like soil. He is carrying, holding several makeshift bags the size of horses that are stuffed. The bags are bulging like his gut.

How do you respond?

Player characters may need to roll against fear.

Lower level characters may want to chat things out and not battle.

Higher level players are encouraged to chat things out with Skullack Rackskull too – he is an immensely powerful dragon.

Any specific questions they might have about the dragon like sex, age, birth, he deflects all answers, uninterested in giving a biography of himself, and could get annoyed.

Game Master

If they run away = [C2](#)

If player characters try to negotiate or con the dragon = [C5](#)

If player characters talk = [C6](#)

If player characters battle = [C7](#)

C5

He snorts and says, “So, I’m forced not only to contend with parasites, but mendacious guests too?”

Player characters should be apologetic, else more honest and forthcoming. At least try not and con a dragon.

Game Master

Continue to = [C6](#)

C6

Skullack Rackskull, feels no threat from you and seems to be willing to tolerate company, for now. He explains he is packing up his home, and this was his last trip to migrate his treasures to his new lair.

Skullack Rackskull says to you, “I have no interest in fighting for a single mountain range – the world is too vast. And my treasures are too precious.”

Yes, he admits, he tried to remove the humans, initially, but their so insistent, and so he has decided to leave.

Skullack is becoming bored with your company.

Skullack tells you, “You have few options now. Either I kill you, or you tell me a joke.” And he laughs at you. His laugh is deep and roars like a lion.

What do you do?

Skullack Rackskull interrupts your confused look with a half-smile, “Tell me a joke. And in return I will part with some of my treasure, the last I’m taking out of my lair, in these bags I hold. I can’t promise what you’ll receive, but surely something is better than death.” He chuckles, “Now, be a good guest, and entertain me,” then his eyes squint, “*Before I take offense to the intrusion!*”

Game Master, your players need to tell a joke, each one of them, to the dragon – a joke – any joke. The player that makes the table laugh the most will get the best treasure from the dragon.

Example of jokes:

Joke) Two men are fishing, and they see across the lake a long line of carts and a hearse being drawn by a team of horses, pulling a coffin. Recognizing it’s a funeral parade, one of the men pauses, takes off his hat, and bows his head. His buddy sees this and states, “Gosh, that’s really respectful of you.” The man, with his head down says, “We were married 30 years.”

Joke) I invented a new word! Plagiarism!

Joke) Why did the chicken go to the séance? To get to the other side.

Joke) What did one hat say to the other? “You wait here. I’ll go on a head.”

Joke) What did the pirate say when he turned 80? “Aye matey”

Game Master

If they run away = [C2](#)

After player characters tells him a joke = [C8](#)

If player characters battle = [C7](#)

C7

Game Master, you control all aspects of this scene with the players battling the dragon.

After battle, should players win continue.

Game Master

Player characters beat the dragon = **C9**

Player characters all die, else lose = **The End**

C8

Skullack Rackskull enjoyed your attempt and was entertained.

He throws one of his bags on the ground, that smashes on the floor scattering treasures, stating, “Whatever you take out of this, is yours.”

And he backs up and flies away. You can feel his wingspan and the gush of air and dust that rushes over you and your treasure.

You’ll find yourself gearing up and heading out of the mine tomorrow morning, for now it’s safe in here to rest.

Well done.

Game Master, you decide what treasures should be awarded from the bag relative to the party’s level.

Game Master

The End

C9

Skullack Rackskull is no more. You’ve earned the sacks of treasure he was going to migrate to his new lair. Sure, it’s not all of his treasure, but it’s better than none.

This is rare moment, and you lived to talk about your adventure.

Game Master, you decide what treasures should be awarded from the bag relative to the party’s level.

Game Master

The End