

# ALL IN A NIGHT'S WORK

## *Introductory Solo Adventure*

By Creede & Sharleen Lambard

*Playtesters: Steve Jackson, Warren Spector, Mark Chandler, Norman Banduch, Monica Stephens, Rob Kirk, Michael Moe, Rod & Shanna Kurth, Alien Varney, C. Mara Lee, David Ladyman*



This is a solo adventure - an adventure for a single character. No Game Master is required.

You can start playing right away - even if you don't know the *GURPS* rules yet. This solo adventure is designed to teach the rules as you go along. It's a lot more fun to play through and see how every thing works, rather than reading 256 pages all at once . . .

In some places, page references are given to help you deal with new game mechanics. These italic references are *not* necessary to the adventure - they're just to provide clarification for players who are new to the system. At any time, you may mark your place and use the Index or Glossary to help clear up a question.

## Getting Started

You will need a pencil, scratch paper and 3 six-sided dice. You should remove the game map from the *Instant Characters* booklet: you will be using the "indoor" side.

You will also need a character. There are four pregenerated characters on pp. 214-217. You should probably use one of the two thief-type characters (Dai or Robyn). You may photocopy the sheet for reference.

If you would rather create your own character using the rules in Chapters 1-8, go ahead. Remember that IQ and DX are very important to thieves: you should take some appropriate skills like Acrobatics, Pickpocket and Lockpicking. Stealth is *very* important!

Once your character is complete (make sure you have your weapons and equipment!) you can start the adventure. An important note: Burglars don't earn heavy equipment. You may not carry a shield, or any sort of bow or axe, or any sword larger than a short-sword or saber. If you use a pregenerated character with heavy weapons, leave them at home.

## How to Play

The adventure is divided into numbered entries. *Do not read them in order* - they will make no sense at all! Instead, read entry #1 first, and then turn to the entry where it directs you.

Most entries will offer you at least two choices, and sometimes several. Sometimes you may choose freely; sometimes the entry you turn to will depend on a roll against one of your skills or attributes.

Occasionally you might go through a room more than once. If so, anything you took on a previous visit will be gone. Note also that if a particular room calls for a Vision roll to see something, or an IQ roll to figure something out, you may not come back for repeated attempts. Unless an entry specifies otherwise, you only get one try.

When you come across an object, you may drop it in your bag only if the instructions say you can take it. (With a GM to referee, of course, you could take *anything*.) When you take something, make a note on your Character Sheet. Note that your bag will only hold 50 pounds of loot! If at any time you want to get rid of something, just put it down and mark it off your Character Sheet.

You may want to map your progress as you travel. However, no map is *required* unless you get in a fight - and then only if you decide to use the Advanced Combat System (see below).

## Combat

If you are already familiar with the *GURPS* combat system, you may want to use the "indoor" game map, and play out the combat when it occurs. Otherwise, you may find it easier to use the Basic Combat System - it's quicker and needs no map or figures.

## Repeated Games

This adventure can be played over and over - with the same or different characters. (If you play with the same character, it's not fair to collect extra character points after *every* game!) Eventually you will learn the right decisions to make - but even so, if you don't have the right abilities and skills, you won't get all the loot.

Try different tactics. Whether you're using the adventure to learn the game, or just playing with it, you'll want to explore all the possibilities.

And try different sorts of characters. Taking a fighter can be interesting. You may miss most of the Stealth rolls, but when the guard shows up, you can handle him better!

## Teaching Your Friends

Once you learn the system, you can use "All in a Night's Work" as a gamemastered adventure to teach other players. You can let them play through while you watch, help with the rules questions, and control the foes - or you can *read* them the entries, and let them choose what they want to do. You can also make any changes you want when you're the Game Master.

Another fun thing to do is to GM the adventure for a *group* of your friends. Let them work together to make the decisions for the thief. They'll be cooperating rather than competing, and they ought to have a great time!

### it doesn't have to be fantasy

**GURPS** will work for any sort of background. This solo is written as a fantasy adventure. But if you want to GM it for your friends, a few minor alterations will change the genre! For example, to move the adventure to one of the Fortress Towns of **GURPS Autoduel**, just make the following changes. **WARNING:** Don't read any further before you first play the adventure as currently written, or some of your fun will be spoiled!

**Character.** The thief is now a "dreg" from outside the walls. He may earn no firearm heavier than a .22 pistol - if he can afford that!

25. 49. 67. 79. 117. 139. 149. and all other "sword" references. The guard's weapon is not a scimitar, but a 12-gauge shotgun! You cannot parry or block gunshots. Stats for the shotgun: 4 dice crushing damage. Acc 5. SS 12. 1/2D 25. Max 150. S125. 8 lbs., min. ST 12. Recoil -3. 8 shots.

36. 51. 59. 120. Instead of tapestries, there are paintings and posters. The smallest one is an antique Grateful Dead poster: an IQ-1 roll tells the thief it's valuable.

76. Instead of Broadsword-16 skill, the guard has Guns (Shotgun)-14. Karate-14. and Knife Throwing-14. Otherwise, he's the same.

98. There are a number of ceramic jars with screw-top lids.

140. 174. The jar has a chemical name on the lid. You must be literate and make your Physician roll to read the label and know that it's burn ointment!

**Gunshots.** If the player shoots at the guard, or vice versa, turn to 75 as soon as the fight is over. The "whistle" is now a loud intrusion alarm!

Of course, as GM, you can make any other changes you like: give Fatso a hideaway pistol, let the cops show up. add more rooms ... it's up to you!

# INTRODUCTION

You are a thief, and you're good at it. You specialize in robbing the rich - "Nothing noble about it," you laugh. "The poor folk don't have any money!"

Tonight you are prowling through an especially wealthy part of town. You don't often get in here; the neighborhood gates are usually well defended. But you saw your chance tonight when a watchman found the bottle of whiskey you left for him. You slipped by as soon as he had drunk himself to sleep.

It's a lovely night for a thief; the moonlight shines almost as bright as day. As you glide from shadow to shadow, you check the windows and doors. Soon you find a chest-level window that isn't barred.

You slip your knife-blade into the windowsill and undo the latch. Turn to Entry 1.



**1** Take a moment for inventory. You have everything you normally carry (it's all listed on your Character Sheet) and one other thing: a large canvas sack. This sack can carry up to 50 pounds of loot. Now you can slip through the window.

Make a Stealth roll as you come down. Check your Character Sheet to see if you have the Stealth skill. If you do, roll 3 dice. A result *less than or equal to* your skill means you succeeded; a roll higher than your skill means you failed. (Throughout this adventure, you will always roll 3 dice unless specifically told otherwise. All skill rolls, IQ rolls, etc. are made on 3 dice.)

If you do *not* have the Stealth skill listed on your sheet, make your "default" roll. This is a skill roll that shows your *untrained* ability. For Stealth, the default is *either* your DX-5 or your IQ-5 - whichever is better. So if you have no Stealth but an IQ of 12 and a DX of 14, you pick the better one: 14. 14 minus 5 is 9, so you roll against a 9.

*For more on success rolls and "default" rolls, see p. 86. For details on the Stealth skill, see p. 67.*

Now try your roll. If you succeed, turn to 128. If you fail, turn to 102.

**2** If your clever idea involved cutting the bell-rope, you may attempt to do so as long as you have a knife or sword. If you want to do this, turn to 6. Otherwise, return to 110.

If you thought of something else . . . sorry about that! If you are playing with a Game Master, tell him your idea and see if he will let you try it. If you have no GM, you may attempt to cut the bell-rope anyway (turn to 61 or return to 110).

**3** You light the candle from the embers. You may take the candle and candlestick if you wish. They weigh about a pound. Return to 128 and choose again.

**4** The guard laughs. "Very well, my friend. I'll let you live." He puts his blade to your throat and backs you into the living room. He frisks you and takes everything of value - including your own possessions! Then he escorts you out the front door. Your adventure is over.

**5** You notice that a plank in the pantry floor seems out of place. You move a barrel to investigate, and find a trap door built into the floor! You open the trap door and find it leads to a staircase. If you wish to go downstairs, turn to 71. If you want to look around some more, turn to 111. But you know this trap door is here; you may make a note of this entry and return here any time you are at 111.

**6** Carefully, you reach for the bell-rope, gathering part of it in a loop in the hope of cutting it without accidentally pulling it. Roll vs. (DX+3). In other words, for this attempt only, your DX is considered to be 3 higher than normal . . . cutting a rope is not very difficult.

If your DX roll succeeds, turn to 55. If you fail, you pull on the rope while trying to cut it. Turn to 139.

**7** Fatso is more interested in saving his life than in hanging on to his money. He reaches under his mattress and pulls out a bag. It is small - the weight is negligible - but it jingles very nicely! You may take the bag if you wish.

You don't have time to find out what's in the bag right now; someone is coming up the stairs.

If you want to pull on the bell-pull, turn to 78.

If you want to wait and see who enters the bedroom, turn to 49.

**8** The key you took from around Fatso's neck works like a charm! Turn to 97.

**9** You weren't fast enough. The spider bites you painfully. Your DX will be reduced by 1 for the rest of the adventure, and your hand will be very swollen and tender for several days.

If you still want to look at the jar, turn to 118.

If you want to look at something else, turn to 68.

**10** You are in the guard's bedroom, with the guard hot on your heels. You don't have time to look around. This room opens out onto the great hall. Turn to 157.

**11** Your clumsy blow merely awakens the giant, who snatches his scimitar (or his knife, if you have his scimitar) and rolls to the side. In your surprise, you let him reach his feet. You do have the initiative, though; you strike at him again, using the same weapon you tried before. Turn to 76.

**12** As far as you can tell, these casks of ale are sitting here to age, and that's all there is to it. Return to 16 and choose again.

**13** This jar is full of some kind of red powder. Make a Taste roll to identify it. This is a Sense roll; roll 3 dice vs. your IQ and add your bonus (if any) for the Acute Taste/Smell advantage. If you are successful, turn to 29. If you are not successful, turn to 137.

If you have the disadvantage of Anosmia (no sense of taste or smell), you don't even bother trying to smell the powder. In that case, return to 68.

**14** You start back up the stairs to the pantry. Roll against your Stealth. If you make the roll, turn to 111. If you fail your roll, turn to 117.

**15** This is your conscience speaking. You're a thief, not a murderer. Do you really want to do this? Even if you're willing to kill someone in cold blood, remember that the City Guard, and even the Thieves' Guild itself, will pay much more attention to murder than to an ordinary theft.

If you still want to try to kill the giant, turn to 21. (You *cannot* do this if you have the disadvantage of Pacifism.)

If you will just try to knock him out, instead, turn to 83.

If you would rather not attack him at all, turn to 149.

**16** You are in the storage room underneath the pantry. A rack along one wall is filled with bottles of wine. There are perhaps two dozen casks stacked along another wall. A third wall holds a collection of random junk - boxes, statues, upended casks, et cetera.

You have many options in this room. When you return to this entry, remember that each of the options below can be chosen only once.

If you have the disadvantage of Alcoholism, turn to 116 immediately - don't read the other alternatives yet.

If you want to examine the wine rack, turn to 125.

If you want to examine the casks, turn to 94.

If you want to examine the junk along the wall, turn to 154.

If you want to leave the room, turn to 14.

**17** Well, the statuettes seemed worthless, but you look at one last one, just in case - and it turns out to be hollow! Inside is an amulet on a chain. The amulet and chain look like they're solid gold - they weigh little, but are finely made. You may take them if you wish.

If you want to go over to the bed and investigate Fatso himself, turn to 52. If you go back downstairs, turn to 111.

**18** You are at the top of a flight of stairs. There is only one door here, right at the top of the stairs. If you want to check out the door, turn to 64. If you want to go back down the stairs, turn to 111.

**19** You break the seal and open the bag - and smoke pours out. Lots of smoke! Frantically, you try to close it, but it's too late. The smoke solidifies and reaches for you . . . Your adventure is over.

**20** You look around for a few minutes, and give one or two of the statues a test-heft, but you don't find anything that looks both valuable and portable. As you search, you hear the fat man groan and mutter. You freeze - and he soon is snoring again.

If you want to take time for a careful search, turn to 43. If you would rather leave the room the way you came in, turn to 18.

**21** It is easy to kill a sleeping man. Pick a weapon and roll against your DX. Only on a critical failure (see p. 86) will you miss your blow. On a critical failure, the giant takes 2 hits of damage, and you must turn to 11.

Otherwise, the giant is dead. Turn to 134.

**22** You turn and run, hoping to dodge past the huge guard. Roll against your DX - but you'll have to be fast, so roll against DX-5. In other words, with a DX of 14, you would need a 9 or better to succeed. If you make your roll, turn to 63. If you fail, turn to 50.

**23** You are in the kitchen, with the guard chasing you. If you want to go through the pantry, turn to 58.

If you want to dive through the window, turn to 113.

If you want to stand and fight, turn to 95.

**24** You can't stifle a sharp cry as you feel the unexpected pain - and as you cry out you hear footsteps in one of the other looms. Turn to 58.

**25** The footsteps are coming closer - but you have the advantage. You will be able to surprise whoever is coming. Then you see him - a huge guard with a scimitar, filling the doorway!

If you want to try to fight, you have the initiative. Turn to 76.

If you want to try to talk him out of fighting, turn to 156.

**26** You open the lid to find an oily white cream inside. You may take this if you wish. If you want to try some to see what it does, turn to 114. If not, return to 68.

**27** You make your way through back alleys and deserted streets to your home. If you have no loot, your adventure is over. If you have something, turn to 185.

**28** Roll one die. On a roll of 1-4, turn to 17. On a roll of 5 or 6, turn to 163.

**29** It's a good thing you didn't taste very much of this. It's cayenne pepper! Pepper is rare and valuable! You may take the jar if you wish. Return to 68.

**30** You carefully lift the scimitar: it is very heavy (5 lbs.), but you manage to keep it from scraping on the floor. You now have a scimitar. More importantly, the guard does *not* have a scimitar. If you face the guard later, he will be armed only with his knife. (He's brave and will attack you anyway.) If you decide you want to try to use the scimitar, treat it as a broadsword. If you don't have Broadsword skill, your default is DX-5. or Shortsword-2.

If you want to search the room further, turn to 132.

If you want to leave the room, turn to 59.

If you want to attack the guard, turn to 160.

**31** A critical failure! You have fumbled badly. The trap door was in two parts - and you were standing on one part while you fooled with the other one. The door opens with a CREEEEK, and drops you through the floor. Turn to 139.

**32** Make an IQ roll at -4. In other words, if your IQ is 12, you succeed only on an 8 or better! If you fail, then whatever idea you had wasn't clever enough. Return to 67 and make another choice.

If you succeed, you had a *brilliant* idea. Turn to 127.

**33** You make it out the window just in time! You hear footsteps behind you, and see a man looking out the window. He doesn't see you, so he latches the window again.

If you want to try again in a half-hour or so, turn to 153. If you want to quit now and go home, turn to 27.

**34** If you had not figured this out, someone will tell you when you try to fence it: this is burn ointment. There are ten doses; each dose will completely heal 1 hit of burn injury. A maximum of 3 hits' worth can be healed from any one burn. Now return to 185.

**35** If you are literate, turn to 115. Otherwise, all you can tell is that the labeled jars contain various types of herbs and spices, and they are almost full! Turn to 42.

**36** The tapestry is easy to remove from the wall. As you get ready to roll it up you notice an unusual mark in the lower right-hand corner.

Make your Merchant roll, at a +4. (So, if you don't have the skill, you are rolling at IQ-1 ... a default of IQ-5, and a bonus of +4.) If you succeed, turn to 120. If you fail, turn to 41.



**37** As you reach for the jar you notice some movement behind it. It's a huge, hairy spider, and it's right next to your hand!

If you happen to have a Phobia about insects, spiders, hairy things, or anything similar, turn to 173. If not, turn to 54.

*To read about Phobias, see p. 35.*

**38** You cut the cord and carefully slide it out from under the fat man's neck. Now you have a key: what does it unlock? Nothing in here: you've already checked and you saw no keyhole. The key is far too small for the door locks: it looks like it opens a chest or drawer. You drop it into your pocket.

Fatso rolls and mutters in his sleep again. If you want to search further, turn to 53. If you want to leave the room, turn to 18.

**39** After looking at the trap door and pushing on it once or twice, you realize that the bell-rope over Fatso's bed is the triggering mechanism. If you want to examine the device further, turn to 136. If you want to pull the bell-rope to see what happens, turn to 139. If you want to cut the rope, turn to 6.

**40** The lid clatters, bangs and reseats itself on top of the pot. Now you've done it! Can you find somewhere to hide? Make your Stealth roll at -2. If you don't have Stealth, your usual default roll is IQ-5 or DX-5 - *but it is -7 in this case!*

If you make it, turn to 100. If you fail, turn to 93.

**41** It comes down easily and you roll it up. You may take it; it weighs five pounds. Go back to 171.

**42** You may take as many of the 36 labeled jars as you would like - write down how many you take. Each weighs about half a pound. They have well-fitted lids, so they won't come open in your bag.

If you want to check any of the five unlabeled jars, turn to 68. Or you may look around the pantry some more; turn to 176.

**43** Make a Vision roll (roll against your IQ; if you have Alertness or Acute Vision, add the level of your advantage to your IQ). *For rules on Sense rolls (Vision, Hearing, etc.), see p. 92.* If you succeed, turn to 28.

If you fail, you didn't find anything. You decide there is nothing of value here. You can leave the room the way you came in; turn to 18. Or you can take a look at Fatso; turn to 52.

**44** The casks come sliding right at you! Try your DX roll. If you fail, you are crushed beneath a pile of casks. You might have always wanted to die by drowning in ale, but certainly not *this* way. If this happens, your adventure is over.

If you make your roll, you manage to spring out of the way and up the stairs, but the casks make a LOT of noise. Turn to 117.

**45** This is pretty good wine, but it takes its toll. For the rest of the adventure, your IQ and DX (and any skills based on them) are at -1. Return to 16 and choose again.

**46** If you have the Common Sense advantage, make your IQ roll; if you succeed, turn to 60. Otherwise take a look at the three pillows and decide which one(s) you want to slit open.

If you open the red pillow, turn to 130.

If you open the yellow pillow, turn to 106.

If you open the blue pillow, turn to 87.

Return to 171 when you are finished here.

**47** The porcelain tea set is very beautiful - and very fragile. The artist's markings on the bottom of the teapot show it to be at least 120 years old. It should be worth a lot of money - if you can get it to the fence intact.

Make an IQ roll. If you succeed, go directly to 73.

If you fail, you may put the porcelain in your bag if you wish; it is almost weightless. It has a DR of 0. Any hit to your body, while you are carrying it, will break it.

If you would like to examine the hookahs on the table, turn to 66. If you want to look elsewhere in the room, turn to 171.

**48** You listen for several minutes, but you don't hear anything. You seem to have picked a house full of heavy sleepers. Turn to 128.

**49** As you stand with your knife to Fatso's throat, the door opens behind you, and you turn to see a huge man filling the doorway. He is carrying a scimitar, and he looks angry. What do you do?

If you turn and knife Fatso, turn to 89.

If you want to fight the guard, turn to 76.

If you pull the bell-pull, turn to 78.

If you try to leave the room, turn to 63.

If you threaten Fatso, turn to 151.

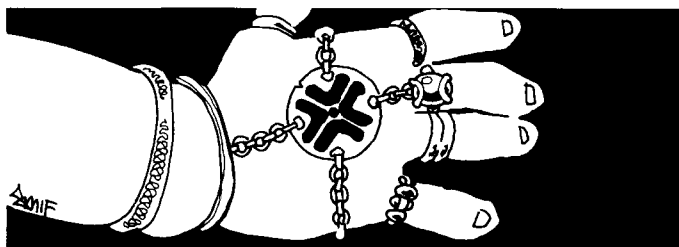
**50** With a desperate lunge, Fatso reaches the bell-pull. He yanks on the cord before you can run away. Beneath you, the floor gives way, and you go sliding down into darkness. Turn to 78.

**51** There are five tapestries. Four of them are huge, but the fifth looks like it might be portable. Turn to 36 if you would like to try; otherwise go back to 171.

**52** Fatso is wearing a number of rings and bracelets, but they are pressed so tightly into his flesh you wouldn't be able to remove them without taking off his fingers - which is *not* a good idea. As you check him out, he rolls over and groans loudly. You jump - but he's still asleep.

If you want to look further, turn to 180.

If you want to leave the room, turn to 18.



**53** You pushed your luck a little too far! The fat man awakens and does what any normal person would do if he saw someone standing over him with a knife at his throat. He screams. Then he reaches up toward a bell-pull.

Roll a contest of DX (your DX vs. his DX of 11) to see if you can stop him from pulling that bell-pull. If you win the contest, turn to 162. If you lose or tie, turn to 144. *For more about Contests of Skill, see p. 87.*

**54** You jerk your hand away from the spider. Make a DX roll. If you succeed, turn to 170. If you fail, turn to 9.

**55** Gently, you saw on the rope. But your weapon seems to make little impression! The bell-rope is resisting your blade.

If you want to saw harder, turn to 91. If you abandon your attempt to cut the rope, return to 110.

**56** This door leads outside. You take a quick look - nobody is watching! If you want to leave and head home, turn to 27. If you go back inside, return to 59.

**57** You don't find anything of interest in the junk pile. Return to 16.

**58** You are in the pantry. The guard is chasing you. Going up the stairs doesn't seem to be a good idea. If you want to go to the great hall, go to 157. If you want to go to the kitchen, turn to 23. If you want to try to fight, turn to 76.

**59** You are in a great hall. The ceiling here is two stories tall, with vents in the eaves to let air in and out. There are also a number of windows, all fairly high on the walls.

Along one wall is a sofa with three pillows. There are also four statues, one against each wall. There are expensive-looking tapestries upon the walls. Other furnishings include a low table, a small bookcase, and a few hookahs. And finally, there are three doorways. One leads to the landing below a staircase. Another appears to lead into a bedroom, and a third is closed - but looks solid, as though it is an exit from the house.

If you want to go to the landing below the stairs, turn to 111.

If you want to go into the bedroom, turn to 149.

If you want to try the solid-looking door, turn to 36.

If you want to examine this room, turn to 171.

**60** Your Common Sense prompts you to stop and think for a moment - do you really want to destroy those valuable pillows on the chance that something might be inside them? Return to 124.

**61** You were sure there was a trap here, and you were right. At the first sound of sliding casks, you're out of there and up the stairs. The casks smash into the place where you were crouching, making a terrible noise. Turn to 117.

**62** Most of the papers are worthless. But the bawdy limericks are a manuscript written in the hand of a famous poet who died some 250 years ago. The fence is delighted - "Some of these. I never even heard!" he says. He gives you \$400 for them! Return to 185.

**63** The guard fills the doorway, so you will have to Evade him. Roll a contest of the guard's DX (12) versus your DX (minus 5 because the guard is standing up). *For complete Evading rules. see p. 113.*

If you win or tie, turn to 142.

If you lose, you will have to fight the guard. Turn to 76.

**64** Listening at the door, you hear only snoring. If you want to open the door, turn to 110. If you want to go back down the stairs, turn to 111.

**65** The ointment feels good. In fact, your burn starts to heal immediately. Any penalties you had from the burn injury are totally gone! Now return to 114.

**66** The hookahs have been heavily used; they are tarnished on the outside and have a heavy buildup of residue inside. To appraise them further, make an IQ roll.

If you fail, you didn't learn anything. You can take the hookahs if you wish. Go back to 129.

If you succeed, turn to 145.

**67** AH-CHOO! You manage to recover from your sneezing fit - just as a huge man comes in, holding a scimitar. If you want to stand and fight, turn to 76.

If you want to retreat into the kitchen, turn to 23.

If you want to try to get past the guard, turn to 81.

If you have another idea, turn to 32.

**68** Consider the jars as being labeled from 1 to 5, left to right. Decide which jars you want to examine. If you want to examine jar 1, turn to 13.

If you want to examine jar 2, turn to 182.

If you want to examine jar 3, turn to 77.

If you want to examine jar 4, turn to 37.

If you want to examine jar 5, turn to 140.

Turn to 176 when you are finished here.

**69** The bag contains about a dozen glittering gems, each wrapped in paper! Make a Jeweler or a Merchant roll (default is IQ-5 for Merchant, IQ-6 for Jeweler); if you succeed, turn to 82.

If you don't succeed, you know nothing important about the gems, but they certainly look pretty! You may take them if you wish.

If you want to try to look through the papers you found in the safe, turn to 172. Otherwise, leave them and return to 16.

**70** As you try to lift the sword it scrapes a little on the stone floor of the room. Instantly you feel a large hand around your wrist. "Now then, what might you be doing, borrowing my sword without my permission?" the man asks as he takes his scimitar from you.

You can either try to talk your way out of the situation (turn to 156) or Break Free. If you try to Break Free, roll a contest of your ST versus the guard's ST of 12 (he is only holding with one hand, so he gets no bonus). If you make it, turn to 105. If you fail, turn to 146.

**71** Hey! It's dark down here! You go down the stairs and find yourself in almost complete blackness. If you have a lit torch, lantern or candle, or the Night Vision advantage, turn to 16.

If not, you can go back up the stairs (turn to 14) or grope around in the dark cellar (turn to 143).

**72** It's only worth a few copper coins per bottle - not worth the trouble of stealing. If you want to drink a bottle, turn to 45. If not, turn to 16.

**73** You have a brilliant idea - pack the porcelain in the pillows to keep it from breaking! (If you've already slit the pillows, you're out of luck. Return to 47.)

If you have the pillows, the porcelain will have a DR of 2 while it's in your bag. (If you take a body hit that does more than 2 points of damage, the porcelain breaks.) However, you must use all three pillows (a weight of six pounds) to achieve this. The porcelain itself is almost weightless.

If you would like to examine the hookahs on the table, turn to 66. If you want to look elsewhere in the room, turn to 171.

**74** If you failed your Lockpicking roll by more than 10, or if you rolled a 17 or 18, turn to 90. Otherwise you may try to pick the lock again: turn to 122. But subtract 1 from your skill (this is cumulative - subtract 2 if you have already failed twice, and so on).

Or you can look around some more: turn to 16.

**75** You have defeated the guard - but you hear a whistle blowing. The owner of the house, terrified by the ruckus, is signalling the watch. You dash out the front door and duck into an alley. Soon you're safe at home. Turn to 185.

**76** This is it - the Big Fight Scene. The guard goes first unless you have been specifically told that *you* have the initiative. You can use the Basic Combat rules - or, if you prefer, you can use the Advanced Combat rules and the "indoor" hex map in the back of the book.

(You can drop your bag to lessen your encumbrance; if you do, the guard will not pick it up while the fight goes on. But if you have to flee, you must take a turn to pick it back up again, or flee without it!)

Combat goes like this: Suppose the guard goes first. He must roll his weapon skill or less on 3 dice. If he succeeds, he hit you - maybe. If he fails, his turn is over.

If the guard made his roll, you must *defend*. Add the total Passive Defense from your armor (and shield, if you've improvised one) to the Active Defense you choose. Your Character Sheet shows three defenses: Dodge, Parry, and (if you have a shield) Block. The total is your defense. Roll 3 dice; if you roll less than or equal to your defense, you are not hit.

If you *are* hit, the guard rolls damage. His character sheet shows he does 1d+3 damage. Roll 1 die, and add 3 to the result; this is how much basic damage he did.

Now subtract the DR (damage resistance) of your armor and Toughness, if any. The remainder of the damage actually affects you. But because you are being attacked by a cutting weapon, *add* a 50% damage bonus - round down.

*Example:* The guard rolls 2 for damage. 2+3 is 5; take 5 hits. Let's say that your armor is light leather (DR of 1). So 4 hits get through; increased by 50%. that's 6.

After the guard's attack, it is your turn to attack and his to defend. Follow the same procedure.

A character whose HT is reduced to 0 or less must roll against basic HT every turn before moving or attacking. A failed roll means that character falls unconscious.

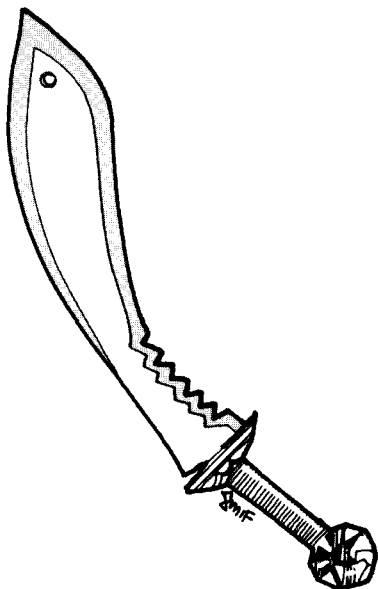
*This is only a very basic look at the combat system. For more detail, see Chapters 13 and 14 of the rules.*

If you defeat the guard, turn to 75 if you were inside the house, or 185 if you had already escaped the house.

If the fight goes against you, you may try to flee. Turn to 81 if you are using only the Basic Combat rules, or 169 if you are using the Advanced Combat rules and the map.

If you are knocked unconscious, turn to 141.

**77** This jar rattles when you shakes it. You open it to find a stash of small silver coins - about \$20 worth.



You may discard the jar and keep the coins; their weight is negligible. Return to 68.

**78** The last thing you see is the huge figure of Fatso's guard, scimitar upraised - then a trap door opens in the floor and you fall through. You take (3d-9) damage from the fall (roll 3 dice and subtract 9 to see how many hits you took [minimum 0]; a successful roll against your Acrobatics skill, or your default of DX-6, will keep you from taking any damage).

You land in a small room. The door is open, and through it you can see a door that looks like it might lead out of the house. Quickly you scramble to your feet. If you flee, turn to 10. If you want to wait here for the guard to come back, turn to 76.

**79** AH-CHOO! This stuff is potent! You hear footsteps in the next room, and then see a huge shadow pass by. Moonlight glitters on an upraised sword. You feel another sneeze coming on!

Try another HT roll. If you succeed this time, you manage to avoid sneezing again, and you can run for the kitchen window. Turn to 23.

If you fail, you are overtaken by a fit of sneezing. Turn to 67.

**80** You're blind! The ointment stings like fire. Make a HT roll. If you succeed, your vision clears enough to let you grope your way out the window and make your way home. You are all right the next day. Turn to 185.

If you fail, the pain makes you cry out. You blunder into the pantry shelves, knocking down several jars. It's almost a relief when the guard's fist sends you into oblivion. Turn to 141.

**81** You try to duck past the guard. This is called Evading. Roll a Contest of DX. The guard's DX is 12; your own DX is at -5 because the guard is standing up. *For complete Evading rules, see p. 113.*

If you lose the contest (or tie), the guard got in your way and stopped you. You lost a turn; the guard may attack you again. Return to 76.

If you win you get past him, but he will chase you. Turn to 157.

**82** The gems are worth a lot - probably around \$7,500! Naturally, you pocket them! Their weight is negligible. If you want to try to look through the papers you found in the safe, turn to 172. Otherwise, leave them and return to 16.

Name:	<u>MAX the guard</u>	Reaction +/ -:	<u>-2 ordinarily</u> <u>+1 in combat</u>	Point Total:	<u>75</u>
Appearance:	<u>INCREDIBLY THREATENING</u>				
Advantages, Disadvantages, Quirks:					
<u>SENSE OF DUTY</u>					
<u>GIGANTISM</u>					
<u>12</u> ST	Fatigue:				
<u>12</u> DX	Basic Damage				
<u>10</u> IQ	Thrust:	<u>1d-1</u>			
<u>11</u> HT	Swing:	<u>1d+2</u>			
Hits Taken: _____					
Basic Speed: <u>5.75</u> Move: <u>5</u>					
Encumbrance: <u>NONE</u>					
Dodge: <u>5</u> Parry: <u>8</u> Block: <u>0</u>					
	Head	Body	Arms	Hands	Legs
PD	Ø	Ø	Ø	Ø	Ø
DR	(2)	Ø	Ø	Ø	Ø
Skills: <u>BROADSWORD - 16</u>					
<u>KNIFE - 16</u>					
Weapons and Possessions:					
<u>SCIMITAR [Bastard sword] cut 1d+3 #650 5 lbs</u> <u>(2-hex reach) crush 1d</u>					
<u>KNIFE (large) cut 1d #40 1 lb</u> <u>imp 1d-1</u>					
Weapon Ranges:					
<u>KNIFE mp 1-1 ss:12 acc:0 1/2:10 Max:17</u>					

**83** There is no "safe" way to knock someone out without hurting them - but a blow to the top of the head with a blunt instrument, if gauged properly, will usually have no permanent effects. You need something that does Crushing damage. A club, pair of brass knuckles, or frying pan would be ideal. If you have nothing else, you may use your fist (remember that your fist does "thrust-2" damage).

Pick your weapon and roll to hit your foe. A sleeping man is a very easy target, so any roll but a critical failure (a 17 or 18) will hit him squarely. On a 17 or 18, the giant takes no damage except to his pride, and awakens; turn immediately to 11.

Otherwise, you hit him. Roll your damage, according to the weapon you are using (see p. 100). The fact that this is a blow to the vulnerable part of the head (that is, the "brain") gives it special results, as described on p. 202. Start by subtracting 2 from the damage result (for the skull's Damage Resistance of 2).

Now multiply the remaining damage rolled by 4! If the result is over 1/3 the victim's HT, he is stunned. If it's over 1/2 his HT, he is knocked out. The giant's HT is 11, so if the original roll is 3, he will be stunned - turn to 164.

If the original roll is 4 to 7, he will be knocked unconscious for long enough to let you loot the house - turn to 134.

If the original roll did 8 or more points of damage, then at least 6 points get through the skull's protection. Multiplied by 4, this means the giant took enough hits to reduce his HT from 11 to -11 or less. It *might* kill him! For the purposes of this game, roll a die. On a result of 1 to 3, the giant is dead; on a 4 to 6, he's only knocked out. Either way, turn to 134.

**84** The ointment feels good, but it doesn't do much of anything else. Return to 114.

**85** As you case the kitchen you hear quiet footsteps in the next room. Someone is coming to check on the noise you made!

Make your Stealth roll at -2 (you're in a hurry). If you don't have the skill (what are you doing as a thief?), your default skill is either DX-5 or IQ-5, whichever is better, with that additional -2 because you're hurrying.

If you make the roll, turn to 100. If you fail, turn to 93.

**86** You tiptoe over to the sword lying on the floor. You very gently take it by the grip, and . . . Roll against your DX, minus six. (Picking the sword up silently is hard, so there is a -6 penalty to your attempt.)

If you succeed, turn to 30. If you fail, turn to 70.

**87** You slit the pillow open, and feathers fly everywhere - but you find nothing of value, except for about \$1 worth of corroded copper coins you found on the sofa behind the pillow. The pillow is now worthless. Go back to 46.

**88** The guard has you in his grip. You are now in Close Combat. You may try a Break Free maneuver. Roll a Quick Contest of ST. The guard has a ST of 12, and gets no bonus to his roll, because he is holding you with one hand: the other is holding his sword.

If you win the Contest of ST, you have broken free. You can run for the pantry (58) or try to go through the window (113).

If you lose or tie the Contest of ST, or if you want to fight anyway, turn to 76.

For more about Close Combat, see p. 111 of the rules.

**89** You sink your knife into Fatso's wattled neck. He gurgles and sighs, then drops back - dead. But your triumph is short-lived; in the time it took to end Fatso's career, the guard has come up behind you. Time for combat. *The combat rules are explained in Chapters 13 and 14. If you're not already familiar with them, fight using the Basic Combat System - the die rolls you will need are explained below.*

The guard attacks first, rolling against his skill of 16. Roll for the guard. If he gets a 16 or less, he hit you!

If the guard hits, roll your defense. Your only defense is your "passive defense" (PD) from any armor you are wearing - he came up behind you, so you get no active defense at this time! A critical success on the defense roll will save you.

If you fail your defense roll, he hits you. Roll his damage: 1d+3. In other words, roll one die and add 3 to the result. This is the *basic damage* he does. Subtract the damage resistance (DR) of your armor, to find out how many hits you actually took. Then increase this number by 50% (the sword is a cutting weapon, and cutting damage that gets through the armor gets a 50% bonus). Subtract the total from your HT.

If your HT was not reduced below zero by the guard's attack, you may fight; turn to 76 *except* that the guard will now fight you to the death. Of course, if you die your adventure is over.

If you manage to defeat the guard you have the run of the house, starting with Fatso's bedroom. Ignore any references to people you see from now on. Do not turn to 75, even if you have already been instructed to do so. Turn to 110.

**90** This was a "critical failure." You really messed up - you set off a trap! You hear a click, and the cask you were working on disappears into the floor. Then you hear a rumble as the casks start to shift.

Did you realize in advance that there might be a trap here? Roll against your Traps skill (it defaults to IQ-5, DX-5, or Lockpicking-3; choose the best one of these). If you have the Danger Sense advantage, you may *also* try a roll against your IQ to see if you sensed something was wrong.

If you succeed in either your Danger Sense or Traps roll, turn to 61. If you fail, turn to 44.

**91** The cloth falls away, and you see that the rope has a core of woven metal, like very fine chainmail. You won't be able to cut it, after all.

Make another DX roll. If you succeed, turn to 110. If you fail, you pulled on the rope while trying to cut it. Turn to 139.

**92** Oops. You should have known that pot was going to be hot. Now try a DX roll at -2 to see if you avoided being burned. If you make your roll, turn to 168. If you fail, turn to 138.

**93** You look around frantically - and there seems to be nowhere for you to hide! You hear footsteps approaching from another room. If you can just get to the window, you might be safe . . .

Make a DX roll. If you make it, turn to 33. If you fail, or if you want to fight whoever is coming, turn to 25.

**94** The casks smell faintly of ale. They are all corked and stamped with the Imperial tax seal. All of them seem to be full . . . but make an IQ roll, just in case. If you make your roll, turn to 177. If you fail, turn to 12.

**95** The guard has caught up with you. He's angry and ready for a fight. Make an IQ roll at -2. If you succeed, turn to 123; if you fail, turn to 76.



**96** Under the circumstances. Fatso complies quickly. The guard is surly, but obedient. He backs away. You realize that you've done all the burgling you will do tonight. With the master of the house as escort, you walk slowly toward the exit. At the front door, you release Fatso. With a mocking bow, you vanish into the night. Turn to 185.

**97** The front of the cask swings open to reveal a stack of books and papers and a small bag. The bag has a greasy feel to it and is sealed with a lead seal. Inside you can feel small lumps and something that crackles.

If you want to look through the papers, turn to 172.

If you want to open the bag, turn to 69.

If you will leave them both, turn to 16.

If you take the bag without opening it, note it on your record sheet. Then turn to 172 (to look at the papers) or 16 (to go on).

**98** On one of the shelves, you see many small apothecary's jars. Most of them are labeled. If you are literate, turn to 101 to see what they say.

If you are not literate, you have several choices:

You may leave the jars alone; turn to 176.

You may take some at random; turn to 42.

You may stop and open some of them: turn to 35.

**99** Make a Vision roll. Your basic roll is your IQ; Alertness and Acute Vision bonuses will help here. If you make your roll, turn to 126. If not, turn to 128.

**100** You manage to find a dark corner to hide in. It's a good thing, too, because a huge man enters the room to see what's going on. He looks around, but can't see you. After a few minutes he leaves.

After a few minutes you come out — but for the rest of the adventure all your Stealth rolls will be at -2 because you've alerted the guard. (This is cumulative.) Turn to 128.

**101** Most of the labeled jars show the names of herbs and spices. Twelve of them show the names of common herbs and spices. Twenty of them show the names of moderately rare spices. Four show the names of very rare spices. Five are unlabeled.

If you want to take any or all of the jars, turn to 42.

If you want to open some of the jars, turn to 35.

If you ignore the jars, turn to 176.

**102** As you climb through the window, you lose your balance for a second. One foot hits the floor rather hard, making a faint but audible noise. You think you hear something stirring in the house; it could be your imagination, or it might be someone moving. What do you do?

If you want to ignore the noise and go on, turn to 85.

If you want to stand still for a moment to see if the rustling stops, turn to 48.

**103** After looking for a while you realize that all this junk is, indeed, junk. There is absolutely nothing worthwhile here, unless you come back in the morning and talk the lord of the house into paying you to take it all away - and that sounds too much like honest work. Return to 16.

**104** You have three choices - think fast! If you want to fast-talk your way out of the situation, turn to 156. If you want to stand and fight, turn to 76.

If you want to try to run, turn to 81.

**105** You manage to slip from your foe's grasp as he goes for his scimitar. Turn to 104.

**106** You slit the pillow open and feathers fly everywhere - but there's nothing of value inside. The pillow is now worthless. Go back to 46.

**107** Yeech!! This tastes **terrible**, and it nauseates you! Lose 1 hitpoint. Return to 114.

**108\*** Carefully you grasp the key and ready your knife to cut the cord. Make a Pickpocket roll; if you haven't studied pocket-picking, use your default (DX-6). If you succeed, turn to 38. If you fail, turn to 53.

**109** You are in the guard's bedroom. There is no furniture except the crude mattress on the floor. There is a closet under the stairway. There's only one exit, and the guard is standing in it, trapping you inside.

If you want to fight the guard, turn to 76.

If you want to try to duck past the guard, turn to 81.

**110** You are in the master bedroom. There is only one person in here: a white-bearded, heavy-set man in loud silken pajamas. He is snoring loudly. Various statuettes and objects d'art adorn the bedroom. There is a bell-pull hanging from the ceiling beside the bed.

If you want to look for something to steal, turn to 20. If you would rather leave the way you came in, turn to 18. If you have another clever idea you want to try, make an IQ roll. If you succeed, turn to 2. If you fail, choose between searching and leaving.

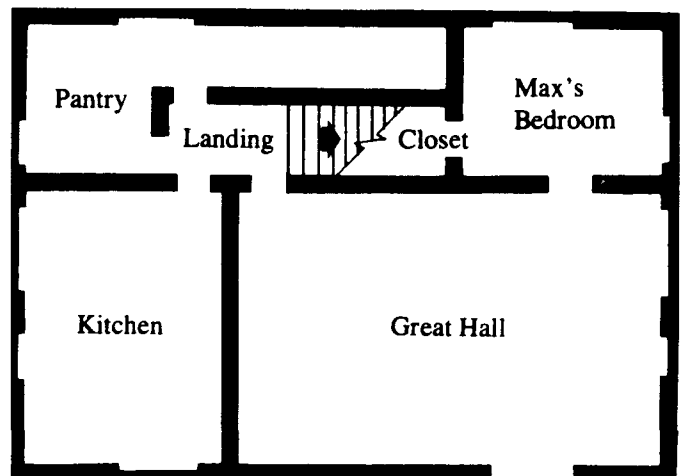
**111** You are at a little landing which leads into several areas. Facing the stairs and going clockwise, they are: stairs going up and to the left, a great hall, a kitchen, and a pantry.

If you want to check the pantry, turn to 159.

If you want to go to the kitchen, turn to 128.

If you want to go up the stairs to see where they lead, turn to 18.

If you want to go into the great hall, turn to 59.



**112** Hello. This is your conscience. Do you REALLY want to kill this man? You can get into trouble if you steal things; you can get *killed* if you commit murder. The Thieves' Guild and the City Watch will suddenly become very interested in you. Think fast, because someone is coming up the stairs.

You still have time to kill him, if that's what you want to do - *unless* you have the disadvantage of Pacifism. If you kill him, turn to 89.

If you wait to see who's coming up the stairs, turn to 49.

If you just try to bully Fatso out of his money, turn to 7.

**113** Make an Acrobatics roll (defaults to DX-6). If you succeed you will be able to dive through the window and run before the guard can grab you. Proceed directly home, and from there to 185.

If you fail your roll, turn to 121.

**114** What do you want to do with the oily white cream?

Test it on a cut? Turn to 131.

Try it on a burn? Turn to 65.

Rub it on uninjured skin? Turn to 84.

Taste it? Turn to 107.

Rub it in your eyes? Turn to 80.

None of the above? You may keep the jar if you wish. Return to 68.

**115** You check several jars against their labels; all are accurate. Most of the jars are almost full. Turn to 42.

**116** Make your IQ roll. For mental disadvantages like Alcoholism, any roll of 14 or more is an automatic failure. If you succeed, turn to 16 and choose freely.

If you fail your roll, you sample the wine and ale - extensively! For the rest of the adventure, each of your stats - ST, DX, IQ and HT - will be reduced by 1! This reduces all your skills by 1 for this adventure, as well. Now return to 16.

*For more about Alcoholism, and mental disadvantages in general, see p. 30.*

**117** As you come up out of the cellar you see something that wasn't there before: a huge man with a scimitar. "I would give you five seconds to explain what you are doing here." the man bellows, "but I don't really care!" And he advances toward you.

If you want to try to talk your new found friend out of slaughtering you. turn to 156.

If you want to stand and fight, turn to 76.

If you want to try to run past the guard, turn to 81.

**118** The jar contains about \$2 worth of small copper coins, weighing about a pound. You may take the jar and coins if you wish. Return to 68.

**119** You may take the spoons if you like. Now make a Merchant roll (default IQ-5) as you study the china. If you make the roll, turn to 47.

If you fail, you decide that the china looks old. and you don't want to bother with something that fragile.

If you want to examine the hookahs, turn to 66.

If you want to look elsewhere in the room, turn to 171.

**120** The mark is that of Jharno. a weaver whose work is in great demand. Once word gets around that this particular piece has

been stolen it may be hard to sell it here, but your fence will almost certainly be able to find a buyer somewhere far enough away that it won't be recognized.

If you want to remove the tapestry from the wall, turn to 41.

If you want to try looking at something else, turn to 171.

**121** The guard catches up with you and tries to Grapple. You are now in Close Combat. Roll a Quick Contest of DX. (He has a DX of 12, plus 3 because he is grappling.)

If you win or tie, you try again to get through the window. Turn to 113.

If you lose, the guard has caught you. Turn to 88.

*For more about Close Combat, see p. 111 of the rules.*

**122** Roll against your Lockpicking skill - at a -5! (Whoever made this lock knew what he was doing.) If you don't have Lockpicking, your default for this lock is IQ-10. If you succeed, turn to 97. If you fail, turn to 74.

**123** You're in the kitchen, remember? There are a lot of pots and pans here; some of them are very heavy and would be good weapons (treat as a club at -2 to your skill). You can easily grab one in a fight, if you need a better weapon than anything you have. Turn to 76.

**124** There are three pillows. They are made of silk, with fine embroidery, and they look like they might be worth some money. They weigh about two pounds each. While you are checking them you feel a couple of lumps in the red pillow - like something might be hidden inside it.

If you want to try cutting the pillow open, turn to 46.

If you don't want to cut them open, you can put them in your bag, or leave them - whichever you choose. Return to 171.

**125** Most of the wines are of a local vintage; stout, hearty and good for washing down meals. Make an IQ roll. If you succeed, turn to 175. If you fail, turn to 72.

**126** You spot a heavy (10-pound) cast-iron skillet under the counter with some other cookware. You may take it if you wish. Good cooking utensils are in demand, and in a pinch you could use it as a weapon! (If used offensively, it counts as a mace: Mace skill defaults to DX-5. It does "swing+3" damage. You can also use it defensively as a small shield; Shield skill defaults to DX-4.) But. however you use it. you are at an extra -2 to your skill because it's so heavy and clumsy.

Return to 128 and choose again.

**127** Holding your breath, you toss the entire jar of pepper at the guard's face. He stumbles back with a choked cry. Seizing the chance, you dodge past him. Above you a whistle has begun to blow: you know it's time you were leaving. Back to the kitchen and out the window you go. Turn to 148.

**128** You are in the kitchen. A fire is dying in the fireplace: a heavy, lidded iron pot sits in the embers. Something in that pot smells very good! There is a candle in an ornate candleholder on the table near the fireplace.

If you want to search the kitchen, turn to 183.

If you want to open the pot. turn to 158.

If you want to light the candle, turn to 3.

If you want to go into the next room, turn to 111.

If you want to leave through the window and home, turn to 27.

**129** There is little in this room; just a low table with a tea service and three hookahs about it. The table is too big to consider stealing. The hookahs are ornate brass, and weigh some 10 lbs. each. The tea service looks very old and delicate.

If you want to look at the tea service, turn to 167.

If you want to appraise the hookahs, turn to 66.

If you are finished here, turn to 171.

**130** You slit the pillow open and feathers fly every-where - but there's nothing of value inside. The pillow is now worthless. Turn to 46.

**131** The ointment stings! Roll on your HT or IQ - whichever is better. If you have the advantage of Strong Will, you may add the level of your Strong Will to your HT or IQ.

If you make your roll, return to 114. If you fail, turn to 24.

**132** Make an IQ roll. If you succeed, turn to 179. If you fail, turn to 155.

**133** You dash through the door, slamming it behind you. You're outside! The closed door gives you a moment's head start on the guard. He has a Move of 5. If your own Move is greater, you can escape; turn to 185.

If your own Move is less than or equal to 5, try your Stealth roll (at -4 because you are running). If you don't make your Stealth roll and the guard manages to catch up with you, you will have to fight him. If this happens, turn to 76.

If you do make your Stealth roll, you manage to find a hiding place. The guard looks around for a few minutes; then he returns to the house, cursing under his breath. You sigh with relief and head for home. Turn to 27.

**134** You may take the scimitar if you like. Searching the room, you find nothing else of any value whatever. Stepping over the motionless giant, you leave the room. For the rest of this adventure, you may ignore any references to the guard: you've defeated him without a fight. Make a note: if you read an entry that tells you the guard is after you, turn to 111 instead and pick another room to look at.

Now turn to 59.

**135** The guard shouts with anger, raising his scimitar - and distracting you. The merchant seizes his chance. Grabbing your arm, he yanks the bell-pull. The floor opens beneath you, and you fall . . . with 250 pounds of angry fat man on top of you. Everything goes black. Turn to 141.

**136** Further examination reveals nothing more. If you want to pull the bell-rope to see what happens, turn to 139. If you want to leave the room, turn to 18. If you want to take close look at Fatso himself, turn to 52.

**137** You can't quite recognize the odor, so you try a bigger sniff. Then you know what it is - it's hot pepper! It's rare and valuable - and it's making you sneeze!

Make a HT roll to avoid sneezing. If you succeed, you may continue looking around. Turn to 68.

If you fail, you sneeze! Turn to 79.

**138** *Ouch!* You managed to burn yourself. Take 1d-3 damage - that is, roll 1 die and subtract 3. This is how many hits you took from being burned (minimum of 1 in this case). You may choose which hand was burned. If you took more than 1/3 your HT in damage to that hand, it is crippled; otherwise, for this adventure, anything you do with that hand will be at a -1 because of the pain.

Now roll to see if you dropped the pan lid when you burned yourself. Roll your DX - *minus* the number of hits you took. If you fail your roll, turn to 40.

If you make your roll, you may eat some stew; turn to 168. Or you may look around some more; turn to 128.

**139** A trap door opens beneath you! You fall into a room below the fat man's chambers. You take (3d-9) damage from the fall (a successful roll against your Acrobatics skill, or your default of DX-6, will keep you from taking any damage). *For more about Acrobatics skill, see p. 48. For more rules on falling, see p. 130.*

As you stand, you see a large man reaching for his scimitar. He will have it in hand before you can react. Turn to 104.

**140** The jar has two marks inscribed on the lid. Make a Physician roll (default IQ-7) to recognize them; if you succeed, turn to 174. If not, the marks don't mean anything to you. Turn to 26.

**141** You are lying unconscious on the floor. You wake up the next morning in a cold, dark prison cell. All your possessions are gone. Your adventure is over.

**142** You dash past the guard and down the stairs. He charges after you, bellowing.

If you run for the great hall, turn to 157.

If you run for the pantry, turn to 58.

If you run for the kitchen, turn to 23.

**143** You feel around the darkened walls. Evidently the cellar is full of junk. You feel the shape of a heavy box . . . then it starts to slide onto you! You try to catch it.

Roll against your ST. If you succeed, you catch the box: you are unharmed and you can put it down quietly.

If you fail your ST roll, the box falls to the floor, bruising your leg in the process. Take 2 hits of damage: DR (damage resistance) of armor or Toughness *will* protect.

It's too dark down here. You start back up the stairs. If you caught the box, turn to 14. If you failed and it hit you, turn to 117.

**144** No bell rings. Instead, you hear a loud CREEEEK as the trap door beneath you opens. You find yourself falling, accompanied by a fat-man obligato: "Get him. Max! Get him! He tried to kill me!" Turn to 139.

**145** You recognize the mark of a local smith on the base of the hookahs. You can tell that the hookahs are too well-used to be valuable in and of themselves, and too recent to be antiques. You can take them if you wish, but they're probably not worth the effort to carry them home. Return to 129.

**146** With his scimitar in one hand and you in the other, the guard hauls you into the pantry, opens the trap door, shoves you

down the stairs and closes the door behind you. You hear him shoving a couple of flour barrels over the top of the trap door, making it too heavy for you to move. You can safely assume you will still be in the cellar when the guards arrive in the morning. Your adventure - and at least for the next few years, your career as a thief - is over.

**147** NO! It's an AWFUL THING, and it TOUCHED you! You panic. Screaming, you run blindly for the exit . . . and slam into the doorframe, head first. Turn to 141.

**148** Out the front door you dash - away from the house, and down an alley. You slow to a walk as you emerge into another street. Tipping your cap to the groggy watchman, you leave the fortified neighborhood and head toward your humble abode. Turn to 27.

**149** You go through the doorway into a bedroom. You see a huge man, about seven feet tall, with a day's growth of beard. He is asleep on a crude mattress, snoring loudly. He is wearing a loincloth and nothing else. On the floor next to him is a scimitar.

If you want to look for valuables, turn to 132.

If you want to try to steal the sword, turn to 86.

If you want to attack the guard, turn to 160.

If you want to leave the room, turn to 59.

**150** These papers are a mixed lot: old love letters, a pedigree for a canary, 100 shares in a corporation long dead, a collection of bawdy limericks, a good citizenship award, and so on and so forth. Some of these might be embarrassing to the owner, but none of them look important. You can take them if you like; they weigh about eight pounds.

If you have not opened the small bag and wish to do so, turn to 69. Otherwise, leave it and return to 16.

**151** "Tell him to move away from the door!" you command Fatso. Make a reaction roll. This is a potential combat situation: under these circumstances, all your normal reaction modifiers apply. You can also use the Diplomacy skill (see p. 63) if you have it.

Roll 3 dice and add or subtract the reaction modifiers shown under your character's picture on the Character Sheet. Then consult the Reaction Table (*Charts and Tables* section).

If the adjusted reaction is Neutral or better (10 or up), go to 96. If it is Poor (7 to 9), turn to 50. If it is Bad or worse (6 or below), turn to 135.

**152** The guard did not believe you in the slightest. If he was going to attack you, turn to 76.

If he already had you by the wrist, turn to 146.

**153** Carefully, you re-enter the kitchen. The guard is gone - but he's been alerted. All your Stealth rolls will be at -2 for the rest of the adventure. (This is cumulative with any other penalties you may get.) Turn to 128.

**154** This looks like the place where the owner of the house stores all the stuff he doesn't want any more. Make an IQ roll. If you succeed, turn to 103. If you fail, turn to 57.

**155** This is obviously not a wealthy man. If he has any valuable possessions other than the scimitar, you can't find them. Return to 149 and make another choice.

**156** You decide on a story to tell the guard - you are a world-class knife champion, you have seven starving children, whatever. Roll a Contest of Skills. The guard rolls against his IQ of 10. You can roll your Fast-Talk skill, or (if you're female) your Sex Appeal skill. If you have neither of these, Fast-Talk defaults to IQ-5, and Sex Appeal defaults to HT-3. You only get one try! (If you tie, roll again.)

If you win, you talked the guard out of attacking. Turn to 4.

If you lose, the guard laughs at you. Turn to 152.

For more about these skills, see p. 63 for Fast-Talk, and p. 64 for Sex Appeal.

**157** You are in the great hall, being chased by the guard. You don't have time to look around. If you have Absolute Direction, turn to 161.

Otherwise you can go into a small room off to the side; turn to 109. You can go into a pantry; turn to 58. Or you can go through a door across from the guard's room; turn to 133.

**158** I You reach for the lid of the pot. Roll three dice against your IQ. If you succeed, you remembered to cover your hand with a towel. Turn to 168. If you fail, you forgot. Turn to 92.

**159** You are in a pantry. There are shelves and shelves of goods here. Make a Vision roll (IQ plus Acute Vision and Alertness, if you have them). If you make your roll, turn to 98.

If you don't, you find nothing of value. You return to the landing to search somewhere else. Turn to 111.

**160** Attacking someone this size, even while he's asleep, is risky. If you are Overconfident, this is right in character. Otherwise, you might want to think again.

If you want to reconsider, return to 149.

If you want to kill the giant (you must have a weapon), turn to 15.

If you want to try to knock the giant out, turn to 83.



**161** You can tell the door opposite the guard's room leads out of the house. Turn to 133, if you want to leave. Otherwise, return to 157.

**162** You manage to grab Fatso's arm before he can reach the bell-pull. You still have the knife at his throat.

You can cut Fatso's throat; turn to 112.

You can *threaten* to cut Fatso's throat in order to get him to tell you where he keeps his money; turn to 7.

Or you can flee; turn to 22.

**163** As you check under Fatso's bed you notice something unusual - tapping the rug by the side of the bed reveals a hollow spot. You move the rug and see a trap door built into the floor.

Make a Mechanic (default IQ-5) or Traps (defaults to IQ-5, DX-5, or Lockpicking-3) roll. If you succeed, turn to 39. If you fail, turn to 136.

If you roll a "critical failure" (a 17 or 18, or any number at least 10 over the roll you needed), turn to 31. *Critical failures are explained on p. 86.*

**164** Any head blow has a chance of knocking out the victim. Roll vs. the giant's HT of 12. On a failed roll, he falls unconscious; turn to 134.

If he makes the roll, your blow stunned the giant, but he's recovering quickly. If you want to hit him again, return to 83. If you want to flee from the house, you may do so before he gains his feet; if so, turn to 27.

**165** A real prize! The gems are valuable, portable and anonymous - perfect loot. The fence pays you \$3,000 and suggests you take a vacation. Return to 185.

**166** "Do you know what you have here?" says the fence. You don't, of course. He chuckles. "The pedigree of a canary . . . some old love letters . . . and ten years of business records for a cesspool-cleaning service." He tosses the papers to the floor. Return to 185.

**167** The tea service consists of four porcelain cups, a porcelain teapot, and four silver spoons. You study the spoons. Make a Merchant (defaults to IQ-5) or Jeweler (defaults to IQ-6) roll. If you have both skills, use whichever one is higher.

If you make your roll for the spoons, turn to 181. Otherwise, turn to 119.

**168** It's a good stew! You may eat as much as you like. In fact, you may end up eating more than you should. If you have the disadvantage of Gluttony, make an IQ roll: anything over 13 automatically fails. Turn to 178 if you fail; otherwise, keep reading.

If you are Fatigued, eating some stew will reduce your Fatigue by 1 (but no more than 1).

When you are finished, turn to 128 if you want to look around the kitchen some more, or 111 if you want to leave the kitchen.

**169** On the map, you must maneuver either to the kitchen window (where you came in) or the front door (which leads out of the Great Hall). If you get to the door, turn to 148.

If you make it to the window, and the guard is more than one turn's movement behind you, turn to 148. Otherwise, turn to 113.

**170** You knocked the spider off onto the shelf. It scuttles behind a clutter of boxes and disappears.

If you want to look in the jar, turn to 118.

If you want to look at something else, turn to 68.

**171** What will you do? If you want to examine the statues, turn to 184.

If you want to look at the pillows, turn to 124.

If you want to appraise the tapestries, turn to 51.

If you want to look at the other furnishings here, turn to 129.

If you are finished here, turn to 59.

**172** If you are Literate, turn to 150 immediately. If not, the important-looking papers don't mean anything to you - but you may still take them if you wish. They weigh about eight pounds.

If you want to open the small bag, turn to 69. Otherwise, return to 16.

**173** Make an IQ roll (at IQ-4 if your character sheet defines the phobia as "severe"). Remember that with a mental disadvantage, any roll over a 13 is an automatic failure! If you make your roll, turn to 54 - but the DX roll you make at that entry will be at a -2.

If you fail your roll, turn to 147.

**174** The marks are Apothecaries' Guild symbols for "Ointment" and "Burn." Turn to 26.

**175** One of the labels in the wine rack stands out. It's faded, but you can see the name written in gold leaf. Only very valuable wines are labeled in gold leaf: you should be able to fence it for at least a hundred dollars. You may take the wine if you wish; it adds three pounds to your encumbrance. None of the other bottles look unusual.

If you want to drink some of the wine (burgling is thirsty work), turn to 45. Otherwise, return to 16 and choose again.

**176** Try another Vision roll - this one at -2. In other words, subtract 2 from your ordinary Vision roll. If you normally need a 13, you must roll 11 or less. If you succeed, turn to 5. Otherwise, you return to the landing to search somewhere else. Turn to 111.

**177** You notice that the seal on one of the bungs on the bottom row isn't quite right. You pull on the bung and it comes out readily, disclosing a keyhole!

If you have picked up a key somewhere in the house, you may try to use it. Turn to 8.

If you want to try to pick the lock, turn to 122.

If you want to forget the casks, return to 16 and choose again.

**178** The stew is delicious! You take several helpings. You can't eat the entire pot of stew, but you really try. Eventually, stuffed to the gills, you quit. Your IQ and HT are both reduced by 2 for the rest of the adventure, and your Move is reduced by 1. Go back to 128.

**179** Turn to 155.

**180** As you complete your perusal, you notice something unusual: a gold key on a silken cord around the fat man's neck. If you want to try to remove the key, turn to 108. If you want to leave the way you came in, turn to 18.

**181** The spoons are hallmarked, indicating that they are silver and the work of a master smith. They weigh little and are worth \$20 each. Turn to 119.

**182** This jar feels like it might be empty, but when you open it - sure enough, it's empty! You may take the jar if you wish. Return to 68.

**183** Whoever owns this house seems to have plenty of money. The huge pots and kettles here must have been very expensive. Unfortunately, they are also too large to fit comfortably into your bag.

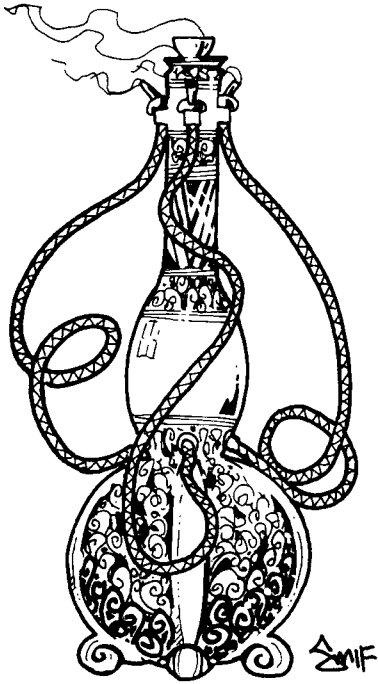
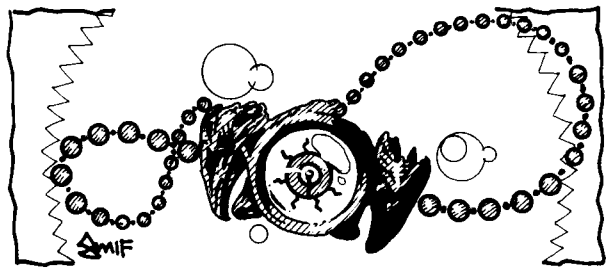
If you want to look more closely, turn to 99.

Otherwise, return to 128 and choose again.

**184** These statues are made of marble, life-size and VERY heavy. There is no way to take one with you. Return to 171.

# 185

When you get home, your adventure is over. Figure the worth of your loot, using the table below. The first column shows what you could buy the item for in the market. The second column shows what the fence will give you. Of course, you won't fence the coins - you'll spend them. And if you have a use for any of the items, you may keep them!



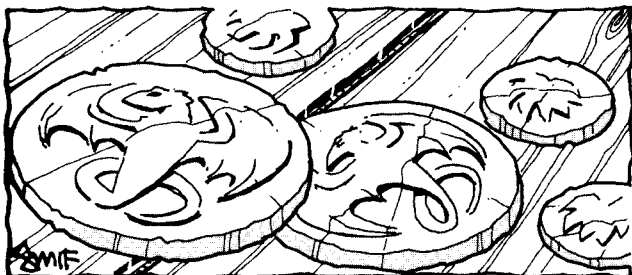
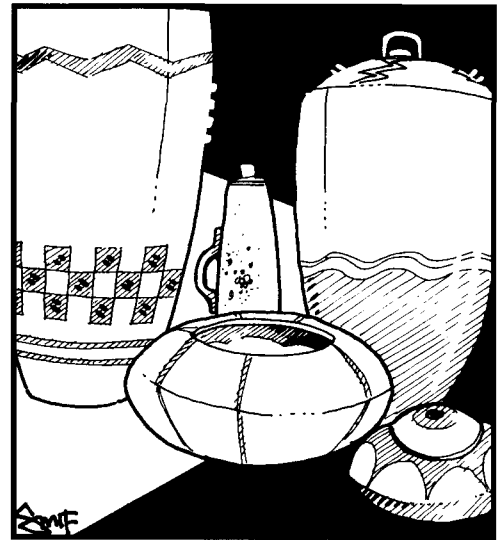
Item	Value	Fence will pay
Scimitar	\$650	\$400
Cast-iron skillet	\$50	\$20
Fatso's gold key	\$20	\$5
Amulet & chain	\$400	\$200
Bottle of rare wine	\$100	\$50
Jar of common herbs (12 of these)	\$5 each	\$2.50 each
Moderately rare herbs (20 of these)	\$20 each	\$10 each
Very rare spices (4 of these)	\$100 each	\$50 each
Jar of red pepper	\$100	\$50
Empty jar	\$2	\$0
Pillows (3 of these)	\$50 each	\$25 each
Tapestry	\$2,000	\$800
Porcelain tea service	\$1,500	\$600
Silver spoons (4 of these)	\$20 each	\$10 each
Hookahs (3 of these)	\$40 each	\$10 each
Bag of gems	Turn to 165 if you have this.	
Jar of white ointment	Turn to 34 if you have this.	
Fatso's bag of money	\$500	
Silver coins	\$20	
Jar of copper coins	\$2	
Corroded coins	\$1	

As for the sheaf of papers: The fence laughs uproariously when you take them in. "What's so funny?" you ask. He explains. If you are Literate, turn to 62. If not, turn to 166.

If you took some apothecary jars at random, use the table below to find out how much the jars you took were worth. Roll 1 die and use it to determine which column to use; roll another die for the row. Do this for each jar.

	1	2	3	4	5	6
1	20	5	20	100	20	20
2	100	20	5	20	20	5
3	20	5	20	5	5	20
4	4	20	100	20	20	5
5	20	20	20	5	5	20
6	20	5	20	5	20	100

These are the shop prices; the fence will give you half as much.



## Experience

You will earn 1 character point just for surviving, plus 1 point for every \$2,000 value of loot you stole (3 points maximum), plus 1 point if you fought the guard.

Lose 2 points for each person you killed. You're a thief, not a murderer. However, your score for the adventure can't go below zero.