

Advanced Dungeons & Dragons®

OFFICIAL GAME ADVENTURE

An Adventure for 4-6 Characters Levels 0-1



TREASURE HUNT

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PLAYER AND DUNGEON MASTER AIDS	central pullout



Treasure Hunt is an AD&D® adventure for a Dungeon Master and four to six 0-level characters. That's right: 0-level.

When you start off a character in an AD&D game, you begin at 1st level—acolyte, veteran, prestidigitator, rogue, etc. The game presumes your character has had some prior experience in warfare or adventure. Perhaps his "experience" has only been training by a superior.

In this adventure, you don't even have the slight edge that training gave you, the edge over the common man. In *Treasure Hunt*, your character is the common man. To survive the adventure, he'll have to become an uncommon man—you'll have to use your wits, survive the odds, and stay alive long enough to earn some experience and begin developing the abilities of the true adventurer.

And, once you've started developing those abilities, you'll have to choose the path your character will be taking for the rest of his adventuring career—will he be a fighting man, a magic user, devotee of a god or goddess, or a dextrous picker of pockets and pilferer of goods? Your beginning character abilities will show you the fields where he would be best employed, but your choice of character class will be determined by your actions in the course of the adventure and the tendencies you show in the course of the scenarios.

To the Beginning Player

If you've never before played an ADVANCED DUNGEONS & DRAGONS® game, don't worry—*Treasure Hunt* will be easier for you than other adventures, not harder.

You won't have to worry about complicated decisions concerning choice of weapons, spells, deity to worship, and so on. You're just a normal man or woman, suddenly caught up into a bizarre, unpredictable, and dangerous situation. Just react to the situations you come across as a real person would, and let the Dungeon Master tell you how to translate your wishes into the game.

Creating Your Characters

It's time to create your characters. If you'd like to get a preview of the area of your characters' origin before you create the character, skip down to "The Korinn Archipelago" in this Players' Introduction.

Abilities

Your Dungeon Master will tell you how to roll up your character's abilities. Because your character, starting out at 0 level, is beginning play with fewer abilities than practically any other type of beginning character, we recommend the Dungeon Master choose one of the

four methods under "Creating the Player Character" in the *Dungeon Masters Guide*—Method 1 tends to work best for this adventure.

Character Race

Your character can belong to any race permitted by the *Players Handbook*, provided he meets all the Ability requirements of the race.

Humans are the most common race in the Korinn Archipelago, but there are also seagoing elves, half-elves, and half-orcs in the region, as well as dwarf and gnome craftsmen and halfling merchants ashore.

Character Class

You do not choose a character class at this time. As mentioned, your character's actions and preferences in the course of the adventure will determine what class he becomes.

If you were allowed to assign your rolled scores to the abilities you wanted, you could easily have arranged them with a particular character class in mind. For example, you might have put your two high scores in Strength and Constitution, hoping to be a superior fighter.

Well, think about that again. You might be blocking yourself off from some entertaining options in the adventure. Why not assign those high scores to Strength and Dexterity, so your character can become a nimble fighter or a powerful thief, or perhaps an assassin? Why not put them into Strength and Wisdom in order to let you choose between crafty fighter and militant cleric? Don't limit your options, leave yourself room to explore them.

Alignment

Do not choose your character alignment yet. Your character is neutral for the time being. In the course of the adventure, the Dungeon Master will watch how your character acts and behaves, compare that with your preference at the time your character achieves 1st level, and assign you an alignment based on those factors. If you've already decided you wish to have, for example, a chaotic good character, then you should conduct your character in that manner in the course of the adventure until it becomes finalized when he takes his 1st level.

Hit Points

Roll 1d6 for hit points. The Dungeon Master, if he wishes, may allow you to roll the die three times and take the best roll as your hit points score; alternately, he may let you start out with six hit points, not bothering to roll.

Either one of these choices is a good idea, as you need all the help you can get in the early part of the adventure.

Languages

Your character speaks the common tongue. If he is of a semi-human race, he (naturally) also speaks the tongue of that race, as described under "Character Languages" in the *Players Handbook*.

Your character will not learn his alignment tongue until long after the adventure is over. He'll know which language it will be once his alignment is fixed, when he becomes a 1st level character, but won't actually learn the language in the course of the adventure.

While your character might be bright enough to learn additional languages (see the appropriate notes under Intelligence in the "Abilities" section of the *Players Handbook*), he doesn't know them yet.

Secondary Skills

Under "Creating the Player Character" in the *Dungeon Masters Guide* there is a subsection entitled "Player Character Non-Professional Skills." You should consult this section and then choose (or roll, if you or the Dungeon Master prefers) for your character's secondary skill.

While possession of a secondary skill won't necessarily help you in the adventure's course, it certainly can't hurt. Also, it provides you with some insight into your character's background (or at least his current occupation). And, who knows? Clever use of a secondary skill might get you out of trouble or save your character's life in the adventure.

The Dungeon Master is within his rights to forbid any particular skill, and will probably wish to if everyone is taking the same one or two skills.

Money and Equipment

For reasons that will be clear in a minute, you don't need to set your character up with any money or equipment. The Dungeon Master will explain the situation to you when everyone is ready to begin.

That's Your Character

To finish off your character sheet, note on it that your character has -500 (that's negative five hundred) experience points. (Once your character acquires enough experience to reach 0, he'll become a 1st level character and have to choose alignment and class.)

Your character, once you give him a name, is complete. It's time to start the show.

Quick Character Creation

If all that is too much work, which it certainly could be for beginning players, we have included (in the center section of the adven-



ture) six pregenerated player characters. If you'd prefer to save yourself some work, ask the Dungeon Master if you can see these characters and use one as your own.

The Korinn Archipelago

Your character is from the Korinn Archipelago, a peaceful trading and fishing area, a string of islands extending far out into the western sea.

The Archipelago contains hundreds of islands, some enormous, some too small to see on the map. And you do have a map, which the Dungeon Master will give you—not that you need it, you know the waters by heart.

The area, which was sparsely inhabited in times past, was settled about a hundred years ago by colonists from far to the south. They were led by a great seaman named Viledel. Viledel, never the subtlest of men, made as

his base one of the westernmost of the islands, in the area most thickly prowled by pirates and corsairs, and began his campaign of smashing piracy wherever he found it. His followers set up settlements and quickly spread further and further west, into the larger islands closer to civilized nations.

Viledel, who was known as the Sea King throughout his life, died 60 years ago when a pirate raid crushed his island defenses and overran his home. Since then, the archipelago has had no central government, but has broken into a hundred petty island nations. Most islands and cities get along quite well, knowing the advantages to be gained through peaceful trade.

Piracy has increased in the last 60 years, concentrated in the westernmost of the chain's islands, but pirates no longer rule the seas. They prey upon the merchants like parasites instead of sharks. However, the further west

you sail, the greater the risk is of running into pirate ships, and some particularly bold buccaneers sail deep into civilized eastern areas for the rich pickings there.

Your character is from the archipelago, from whichever island you choose, a worker in whichever profession you rolled or decided upon.

If you have any detailed questions about life in the archipelago, ask the Dungeon Master—after he's had time to read his own information on the Korinn area.



This Dungeon Master's Introduction is written with the first-time DM in mind—if you're a more experienced DM, you'll find that this introduction explains, in great detail, things that are now second nature to you. Bear with us.

Basic Plot of the Adventure

In *Treasure Hunt*, the player characters have been kidnapped from their homes by slavers, and are being sailed toward one of the pirate strongholds of the archipelago.

A sudden storm at sea catches the pirate ship, sending it off-course, washing most of the crew overboard, and eventually crashing it upon the shores of the island once ruled by Viledel, the Sea King. The characters have the opportunity to escape or defeat the surviving pirates.

Once they've escaped or defeated their captor, they find that the island they've landed upon is now the battleground for two forces: enemy seagoing tribes of orcs and goblins who are fighting for the right to take this island as their new stronghold.

Mid-adventure, they'll also learn that the goddess of the island is furious at the desecration visited on her temple by the orcs and goblins. She's decided to wipe the island off the face of the earth. She'll give the characters some time to escape, but she won't extend her time limit for them.

The characters have to survive the elements, the battles raging between orcs and goblins, and the unnatural hazards of the island, find out how to escape, and leave before the goddess destroys the island. In the course of this, the characters will be earning experience and eventually reaching 1st level, choosing their character classes and alignments at that time.

Arrangement of the Adventure

"Episode One: Sea and Storm" informs the characters of their plight—they've been captured, stripped of weapons and goods, and chained in the hold of a pirate vessel. The ship crashes upon the shore of the Sea King's island. The prisoners must either defeat or escape the one surviving pirate. Once free, they will realize that they need better shelter than the wrecked ship if they're to survive the elements this night.

In "Episode Two: Battle on the Hill," the characters stumble across a battle between orcs and goblins. They can defeat both forces by clever use of surrounding terrain, or can wait until both forces are worn down almost to nothing before attacking. Among the "loot" held by the orcs and goblins is an old human man, a prisoner of the goblins, who knows where shelter is to be found.

"Episode Three: Temple of the Goddess"

has characters reaching a temple near the Sea King's old manor. While within the temple, the characters have an encounter with the goddess. She displays her divine wrath and announces the doom of the island.

In "Episode Four: Manor of the Sea King," the old man says there are catacombs below the Sea King's manor, catacombs with treasure and a boat left as grave-goods. But to get to the catacombs, the characters must get through the manor, which is where the orc/goblin conflict is heaviest.

"Episode Five: Into the Catacombs" gets the characters into those catacombs—but the old man has actually led them into a trap. He was merely determined to seal the catacombs off so that the invaders could not pilfer them, and has maneuvered the player characters into returning him there. He then tries to kill the characters so they won't rob the catacombs. The characters have to survive his traps and his surprises long enough to find the promised treasure and boat.

"Episode Six: Break-In" reveals that the orcs and goblins have found the entrance after all, and have broken into the catacombs. In this episode of the adventure the characters must deal with intruding orcs and goblins while trying to escape. At the episode's end, the goddess' wrath is visited on the island.

During the adventure, the characters can find magical objects which allow them to feel what it's like to have the abilities of some of the various character classes. They'll be confronted with situations which allow them to try to utilize the skills of different classes. By the time they reach 0 experience points they should have decided their character classes and alignments.

Also in this rulebook are the following sections and items:

"Appendix 1: If Things Go Wrong" talks about what you can do to cope with clever character improvisations, or to get the adventure back on course when things are totally screwed up.

"Appendix 2: The Korinn Archipelago" describes the island chain in greater detail than in the Players' Introduction.

Included in the pull-out section of the adventure are eight characters (the murderous old man, an NPC merchant's daughter who was on the slave ship, and six player characters to use if players don't wish to generate new characters); and four Dungeon Master maps (the island, the temple, the manor, and the catacombs). On the adventure's covers are the players' maps: The archipelago map which they know by heart, and the island, temple, manor, and catacombs maps crudely drawn by the old man.

The Characters

There are some things you should know about the 0 level player characters.

Secondary Skills

The characters have secondary skills. Don't encourage the players to make heavy use of those skills, but if they come up with clever and pertinent uses for those skills, you should reward them with critical or even spectacular success with the things they're attempting.

For example, a character who is a miner might reasonably expect to know which support beams in the catacombs can be broken to cause a sudden cave-in. A trapper/furrier with enough time and opportunity could rig snare traps and other tricks in order to capture and harass his enemies.

Don't allow the players to abuse these skills. A trapper cannot rig a snare with the same speed a charging orc can swing a sword. And, while the first snare he placed might have had spectacular success, the orcs will be watching for the second one. To be effective, he must think up and explain a new trap each time.

Weapon Proficiencies

Zero-level characters all know how to use one weapon. Before your adventure gets underway, have each player choose his character's weapon proficiency. (Weapon proficiency is explained under "Weapons" in the *Players Handbook*). A player may only choose dagger, quarterstaff, or dart. Tell the player to write his character's weapon proficiency on the character sheet.

If, in the course of the adventure, a character picks up a weapon and states that he's going to try to learn to use it, let him. For simplicity's sake, let's assume that, while these characters are in their "state of grace" and learn things speedily, they can learn a weapon proficiency after using the weapon in two combats. A character can learn no more than three extra weapon proficiencies.

Tell the character he should swing the weapon around for a while, get used to its felt and characteristics, and that after a couple of combats in which he uses the weapon, he will have a proficiency with it.

The characters are not limited to dagger, staff and dart after they enter the adventure but, again, the choice of the weapons they learn can limit their character class choices.

If a character tries to learn more weapons during the course of the adventure he starts limiting the number of character classes he can choose. For instance, a 1st level magic-user can only have one weapon proficiency. If the 0 level character learns a second weapon before taking 1st level, he can therefore not be



a magic-user when he reaches 1st level. That's how it works. Read the pertinent section of the *Players Handbook* for more information on this.

Non-Magical Special Abilities

Several character classes have special abilities. These abilities break down roughly into non-magical and magical abilities: The thief's wall-climbing talent can be considered non-magical, while the paladin's ability to detect evil is effectively magical.

Whenever a player-character in this adventure wishes, he may try to utilize one of the non-magical special abilities. These abilities include:

- Assassinate (assassin),
- Backstab (thief),
- Climb Walls (thief),
- Disguise (assassin),
- Find/Remove Traps (thief),
- Hear Noise (thief),
- Hide in Shadows (thief),
- Move Silently (thief),
- Open Locks (thief),
- Pick Pockets (thief),
- Track (ranger).

Whenever a character wishes to try to utilize one of these skills, let him. Give the character a chance to do it at 10% below that of a 1st level character of the appropriate class. Whether he succeeds or fails, the next time he tries, let him try at 5% below the listed 1st level chance. The third time and subsequent times, give him the 1st level chance to succeed.

The ranger abilities of extra damage to humanoids and decreased chance to be surprised cannot be attempted, nor can the monk's extra damage for barchanded combat.

The player characters cannot try to perform the magical special abilities of various character classes—turning undead, laying on of the hands, etc.—until they've chosen their character classes upon reaching 1st level.

Achieving 1st Level

When you're ready to begin play, you should use the character tracking forms in the center of the booklet; use one form for each character. (Six of these forms are already filled out for the pregenerated characters.)

In the course of the adventure, whenever a character tries to perform an action which is basically class-related, you should take note of it on the form. Keep things simple—when the character tries to climb a wall, place one check mark beside "Thief." When, later, he tries to move silently, place another check mark beside "Thief." When he tries to use a sword in combat, since magic-users and clerics cannot do this, you place a minus sign beside "Magic-User" and "Cleric."

If a character has learned a new weapon proficiency, note it on the tracking form and keep in mind which classes he can no longer be.

This way, you can keep accurate and simple track of the character's character class "leanings."

Alignment Tendencies

Keep track of the characters' actions and reactions during the adventure. Whenever a character performs an action that is of a particular alignment, note that action on the tracking form.

Protecting your allies and making friends are not alignment activities—they're human nature. However, backstabbing is an action of neutral or evil intent. An unwillingness to kill someone except in a fair fight is lawful. Risking your own life to save someone else when the odds are against you is a good action. Working hard to cause someone grief is an evil action.

Magical Experimentation

Whenever a character uses one of the magical abilities from the magical objects to be found, make note of it. This activity should lead to a check mark beside the character class the magic is pertinent to.

If a character really sits down with the one magical book to be found in the course of the adventure and gives it serious study, this is a definite magic-user activity and he receives checks by "Magic-User" on the tracking form—one check mark for each hour he studies.

Assigning Experience

Because the characters are so frail and need all the help they can get, you'll be assigning them their experience as often as is convenient—at least at the end of every episode in the adventure. You'll not only assign experience for monsters slain at that time, you should assign experience for treasure accumulated, which normally has to wait until the treasure is safe at the character's home.

Making the Choice

Eventually, the characters will start reaching 0 experience points and will have to take their character classes and alignments.

Look over each character's notes on the tracking form and make an estimate of which class and alignment you think is most appropriate to him. Then speak to him, privately, and tell him what you think—such as, "You've been behaving, for the most part, as a chaotic-good fighter; do you have any problem with that?"

If not, then the choice is made. If the player does have a differing opinion, have him explain his thinking. If it's reasonable and does

not contradict the way the character has been acting, let him have it his way.

If, however, he's completely off-base, in your estimation... well, your opinion is the final one. This is most likely to occur in the choice of alignment, and can affect class. If a character was trying to become a paladin but engaged in chaotic behavior patterns all the time, you're within your rights to say he's a chaotic good fighter.

Since your choice may not match your players', you should explain to the players before play begins that you're going to be the ultimate authority on what the character's eventual class and alignment are, modified by the character's behavior and actions, of course.

Hit Points

When the character's new class is chosen, reroll his hit points. If the new roll is lower than the original roll, let him keep the original roll.

Magic-users, illusionists, thieves and assassins do not reroll.

Multi-Class Characters

Before the adventure begins, you should tell your players that these characters will not have the option to become multi-class characters. They may choose the special character classes such as paladin and illusionist, assuming they meet all the requirements of the class. (A multi-class character would not be limited very much by his behavior during the adventure, and so should not be permitted in this adventure.)

Pregenerated Characters

If your players don't have time, opportunity, or experience enough to create their own characters, there are player characters already created and ready to be handed out. Pull them out of the book, cut them apart, and keep Keestake and Melisana—they are NPCs and the players shouldn't see them.

Each pregenerated character has been given two names, the first name masculine, the second feminine. The player can decide if the character is male or female.

The physical descriptions of the characters are up to the players.

The ages listed may not match the range of ages given for characters in the *Dungeon Masters Guide* once they've reached 1st level and chosen their classes. (For instance, if a character chooses to be an illusionist but is only 19, this doesn't match the normal range of ages for illusionist characters.) Don't let it bother you; these characters are simply exceptions to the rule. Any character created at 1st level or above must keep to the rules given in the *Dungeon Masters Guide*.



Episode One: Sea and Storm

First things first: explain to the players that their characters have been captured by slavers who took away all their interesting gear when they were captured. The characters are left with their breeches and tunics, or robes, and nothing else—no boots, no belts, no cloaks, no hats, no money or weapons or special gear.

Now, describe to them the following situation:

Separately and collectively, you've all fallen into the hands of pirate slavers.

Most of you remember it this way: You were walking in the countryside near your homes, strolling home from the tavern after a night's drinking, walking down to the river to fetch some water, or gone to visit some lass or lad in a neighboring village.

And, suddenly, you heard a thrashing in the underbrush around you, and before you could turn you felt a whale of a blow to the back of your head, and everything went black.

When you awoke, you were in the dark, tiny, stinking hold of the pirate galley, shackled by your wrists to the sturdy beams of the slave bunks, bunks stacked like cordwood. There were about 40 other captured folk of the archipelago there.

You were sick from the blow to your head and from the tossing of the ship, from the revolting gruel the slaver pirates occasionally fed you, and from the knowledge that you were bound for one of the western slave ports, never again to see your own home. Mockingly, the keys to your shackles were hung from a hook right by the hatch to the deck, only 5 or 6 feet from the lot of you. They might as well be miles away.

A few days after you woke up, the ship was hit by a squall, which turned, after half a day of tossing and rolling, into a full-fledged storm which blasted spray and curses into the hold every time the hatch above was opened. Your jailer, a man named Hafkris—maybe a half-orc, it was hard to tell under all that grime and walrus ugliness—brought about half the shackled slaves above decks to man the oars vacated by sailors washed overboard. The storm continued on another day, and Hafkris took another one-fourth of the slave cargo above decks. He looked worried.

That was yesterday. You haven't seen any of the pirates or the slaves since then, and you haven't been fed. Early today, the shouting and cracking whips indicating that rowers were being kept in line finally faded away to nothing.

Right now, as you're waiting for some sign of life from above decks, there's an

enormous crash—a grating, grinding noise and horrible shuddering of the ship around you as it runs aground. Above decks, there's the sound of snapping spars and a great crash on the deck which you know must be the mast coming down. You're all thrown toward the bow, but are still held fast by your shackles and suffer more bruises to your wrists.

The bow of the galley is shattered by the impact, and as the galley grinds to a halt, the bow is torn away entirely, letting in a ferocious blast of numbingly-cold air and rain; the port side of the galley is laid open by a huge boulder that the galley has ground against.

A moment later, there's once again only the sound of wind and pounding surf. Out the open bow, you can see a section of rain-pounded beach; you seem to have run aground where a cliff face meets a cove beach.

Questions from the Characters

During the narration, the players may wish to interrupt—to ask questions, to try to break their chains with brute strength or pick them, to converse with one another, etc.

Let them. Answer the questions to which they can reasonably be expected to find answers. Let them converse with Hafkris if they really feel like dealing with an odious, obnoxious, and psychotic slaver pirate. He will let them know in no uncertain terms that he is in charge of the “meat” or “walking cargo”—that is, the captured player characters and NPCs. If one of the characters mouths off to him, Hafkris will take off his belt and lash the character repeatedly, doing a total of 2 hit points of damage to the character before leaving off. He tells the characters they are bound for Westhaven, the “greatest pirate city in the world,” where they will be sold as slaves.

They can't break their chains. The shackles were, after all, designed to hold people, even the strongest of people. (And the characters are chained to their bunks in such a way that they can't get any leverage against the chains, so even a vaunted 18/00 Strength is irrelevant—no leverage, no strength.)

Nor can they pick their chains. The lack of lock picks, the darkness of the hold, and their inability to bring their hands together utterly prevent this.

They can talk with one another. After the second group of slaves is taken away, the only characters left in the hold are all the player characters and one NPC—Melisana, who describes herself as the daughter of Melkeras, a wealthy merchant of the large island of Ven-

tris. (For more about Melisana, read ahead in this episode.)

As soon as you can dispose of the questions, continue on with the narration until you've ended it.

After the Crash

Immediately after the crash, the characters are going to be trying their chains to see if any of their bunks are damaged enough for them to break free.

The answer is yes: one character's bunk was buckled by the impact with the boulder, and he can (after a few moments of pulling) yank his chains free of his bunk. The shackles and about 8 inches of chain still dangle from his wrists. (To decide which character is free, either roll 1d6 for each character and take the highest roller, or choose the most peaceable and physically unthreatening character, because he might not be seeing as much action later as the huskier characters; or use Melisana, to give the characters some reason to be grateful to her.)

The free character can take some blocks of wood and spend about 45 minutes prying the others free; however, it's much faster, and easier just to grab that ring of keys and free the rest. (If the characters don't think of it, let Melisana come up with the idea—but give them enough time to think of it themselves.) The ring of keys is still hanging on its hook.

Interior of the Hold

If the characters look around the hold for weapons or gear, they find very little. They can find some pieces of wood that are basically equivalent to clubs (and remember that, since most don't have proficiency with a club, they will be striking with a non-proficiency penalty. Give them a flat -4 non-proficiency penalty; that may get worse or better later on, when they've chosen a character class.)

Their chains can be used as weapons, but they are not very good ones, doing as much damage as a dart (1-3, 1-2).

There are no blankets in the hold. The characters are wearing all of their clothing; their boots and cloaks are long gone, taken by the slavers.

The slave hold runs about two-thirds of the length of the galley, from the bow to about one-third of the way to the stern. One hatch leads to the deck. If they try it, it is immovable (they won't know it immediately, but the mast has fallen across it). The only other exit is the huge hole torn open at the bow.

Outside the Galley

Characters who walk to the hole in the galley to look around will be met first of all with a renewed blast of bone-chillingly cold air and