

# Monkey City

A One-round AD&D Living Jungle Adventure  
for Mid-level and High-level Heroes

by Robert Wiese

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This is a standard RPGA Network tournament. A four-hour time block has been set aside for this event. Begin by passing out the player characters; pass them out based on class only, not revealing gender or race. Instruct the players to leave the character sheets face down until you have read the introduction. Then, tell them to study their character sheets, select spells, and notify you when they are ready to begin the adventure.

It is a good idea to ask each player to put a nametag in front of him or her. The tag should have the player's name at the bottom, and the character's name at the top. This makes it easier for the players to keep track of who is playing which character. The actual playing time will be about three hours. Make sure you use the last 20 to 30 minutes of the event time block to have the players summarize their characters for each other and vote. You should be completely done with the event and all scoring by 15 minutes before the end of the time slot.

The standard RPGA Network voting procedures will be used. Make sure you have finished voting before you collect the players' voting sheets. This way their votes and comments will not influence you. The players are free to use the game rules to learn about equipment, weapons and spells their characters have listed.

All attack and armor class statistics have been adjusted - if a player finds an error or wants to change things, refuse, and go with what is on the sheet, even if it is wrong. This is the only way to ensure that all players get an equal chance between tournament rounds. If you or a player does discover an error, please report it to RPGA HQ so that it can be corrected.

A note about the text: Some of the text in this module is written so that you may present it as written to the players, while other text is for your eyes only. Text for the players will be in *bold italics*. It is strongly recommended that you paraphrase the player text, instead of reading it aloud, as some of the text is general and must be adapted to the specific situation or to actions of the player characters.

## Adventure Summary

The characters are summoned to a Huroola village by its elders, who are having a serious problem. A pack of garuda has been systematically hunting the tribal members and the best warriors of the tribe have fallen. The leader of the tribe, Ambeela, is so desperate that she has asked help of the heroes of Malatra, female or male. She has put aside her personal taboo on males carrying and using weapons in this case, provided that the male weapon-wielders are not Huroola males.

The garuda are velociraptors; hunting garuda which are somewhat like birds of prey. They are called

“little thunders” by the Huroola in this adventure because they look like small versions of thunder lizards (Tyrannosaurus Rex). They are very different types of hunters, though, and soon their coordinated teamwork and intelligent planning will wipe out this tribe.

The heroes are sent out to find and kill the little thunders before the village can be depopulated. They hunt for a while, and encounter a small group of little thunders that give them a rough fight. If they survive, they can track the creatures back towards the mountain.

When they get into the mountains, they discover a lost city of the ancients, one which has been hidden in a deep cleft and warded by a similar magic to that of the antipathy domes at the edge of the plateau. The heroes can explore the lost city and discover some things about the ancients.

The heroes still have to track and kill the little thunders, but the little thunders have been tracking them as well. Thus, the final conflict takes place within the lost city. Should they succeed, they are celebrated by the Huroola, who begin to reconsider their taboo in the case of males of other tribes carrying weapons.

## Scene One: Swift Death Comes to Valapana

The heroes begin the adventure wherever they want. Find out where they are likely to be when not being heroic and work with what the players say. The characters need not start together, and in the case of different humanoid in the hero group, they probably won't start together. Get their actions and begin the story. For example, a wizard hero might be meditating, a saru warrior hunting for his or her people, a priest healing some injured hunters, or whatever.

Wherever they start, the following happens to each:

*Your activities are interrupted by the sound of drumbeats echoing through the jungle. You know that important messages for the whole of Malatra are spread through the jungle by drumbeat. As soon as the message seems to end, drummers from your tribe begin repeating the message, matching their beats to the echoes of the beats as the original sender repeats the message. Once the message reaches the end of the jungle, all of Malatra will beat with the message, truly an astounding experience.*

Some of the characters might understand the message of the drumbeats. A successful Musical Instrument – Drums proficiency check indicates this comprehension. It doesn't actually matter, as there is a drummer nearby who knows what the message says.

Upon being asked, he or she will reveal that the Huroola village of Valapana, located at the edge of Huroola territory farthest from Fire Mountain, is suffering garuda attacks of great ferocity and needs heroes to save it.

Probably, the heroes will respond. They don't have to, but they won't find adventure today if they stay at home. The journey to Valapana is not complicated and the heroes can travel through Huroola territory with only one encounter. Have the characters meet up on the trail a day's walk from the village of Valapana, as that will make the adventure easier to run.

## **Huroola Warriors**

As the characters get within six hours' walk of Valapana, they encounter a patrol of six Huroola female warriors. A proud warrior named Alabbe, a veteran of many hunts, leads the patrol. Her warriors were hand-picked by her, and she trusts them implicitly. They all practice fighting well together, so a fight here could go hard on the heroes. Fortunately, one is not necessary.

Alabbe hails the hero group and asks the heroes where they are bound. If there are any male Huroola in the group carrying weapons, she orders her warriors to capture such heroes immediately. She strips them of her weapons, and has them beaten with staves as punishment for breaking the taboo. This results in welts and bruises, but only one point of damage. She explains to any other heroes that this beating is the punishment for breaking a tribal taboo and encourages them not to interfere. Interference by other heroes results in a fight, and eventually in a cold reception at Valapana when they arrive.

Male Nubari heroes of other tribes who carry weapons are tolerated and males of other species carrying weapons receive no special reaction. They are not Nubari, after all.

Alabbe is overjoyed to hear that the heroes are on their way to Valapana, as she is from the nearby village of Tuwanne. Tuwanne has been helping Valapana with patrols of the area until something can be done about the garuda problem. She can give more precise directions than the heroes might have received so far. She cannot escort the heroes, as her group must continue the patrol in case garuda lurk in the vicinity. She wishes them well and takes her group on northward.

**Alabbe, Nubari female F9:** Int Exceptional; AL LG; AC 5 (shield, Dexterity); MV 12; hp 57; THAC0 11; #AT 2; Dmg 1d8+2 (spear); SA specialized in spear; SD nil; MR nil; Dex 18; SZ M (5' 7"); ML 15.

**Huroola Warriors (5), Nubari female F6:** Int High; AL LG; AC 6 (hide armor, shield); MV 12; hp 41;

THAC0 14; #AT 3/2; Dmg 1d8+2 (spear); SA specialized in spear; SD nil; MR nil; SZ M; ML 14.

## **Valapana**

Upon arrival, present the following:

*Your arrival in Valapana is hardly marked at first. Imposed on the normal activities of village life you see the ravages of death. Men carry the bodies of warriors to a hole in the ground and lay them inside, while other men and women tend to injured warrior women. All the Huroola are scantily dressed, but some have ripped clothing and do not appear concerned about nudity. Three women walk the perimeter of the village and are currently across from your position. They carry spears and the wary look of hunters who feel themselves unequal to their task. They see you and raise a hail.*

The three sentries alert all the village to the heroes' arrival and Ambeela approaches them with hope in her eyes. A smallish man called only Seer, the tribal witch doctor and a powerful spellcaster accompanies her. However, his power is useless against the silent hunters that prey on the village. Ambeela asks the heroes why they are here, and praises the spirits of the jungle when they say they are here to help. She invites them to eat with the tribal members, and offers to explain the situation over the evening feast.

The heroes have a little while and can heal injured warriors, help gather food, bring water from the nearby stream, or participate in other normal village activities. Don't drag this on too long.

The evening feast is not so grand as usual, because the hunters have not been able to gather as much food as usual. The food shortage is not a big problem; it is more likely that all the villagers will be killed before they run out of food.

Ambeela can relate the following to the heroes:

- About twenty days ago a group of garuda ambushed and killed a Valapana warrior group.
- Further warriors were killed when they went after the garuda and no warriors from the village have been victorious.
- Survivors (lying injured in huts) describe garuda that look like thunder lizards, but smaller – about the height of one and a half Nubari. The creatures have huge teeth and sharp long claws that rend flesh.
- Several examples of rent flesh are available to examine. A successful Tracking or Healing proficiency check indicates that the claws are about six inches long and curved. Failed checks or no

checks simply indicate that the claws are extremely sharp.

- The “little thunders,” as the villagers call the creatures, hunt in groups and seem to use intelligent tactics to trap their prey. The warrior groups sent out after them had no chance, really.
- The little thunders live to the north, towards the mountains. No one in the village knows how far away, since no one who tried to track them to their lair has returned or has even been found.

Ambeela begs the heroes to help save the village by tracking and killing the little thunders. She can no longer send any warriors out after them and knows that her village is undefended. She thinks the garuda know this as well, and she is very worried. She can offer great rewards in terms of prestige in Malatra, and Huroola-crafted items. She does not specify items, as she would rather see what the surviving heroes want and have those items made for them.

If the heroes agree, then they can leave the following morning. The Huroola will provide necessary supplies; use your judgment here and give the heroes what they need only. If they have a good plan which requires something unusual, give it to them if it seems reasonable that a land-based tribe of Huroola would have it.

**Ambeela, Nubari female F10, Huroola Village Leader:** Int Exceptional; AL LG; AC 7 (Dexterity); MV 12; hp 90; THAC0 9; #AT 3 (two spear, hand axe); Dmg 1d8+3 (spear), 1d6+1 (hand axe); SA specialized in spear; SD nil; MR nil; Str 17, Dex 17, Con 15, Int 15, Wis 13, Cha 14; SZ M (5' 11"); ML 16.

Ambeela is extremely proud of her position as tribal leader, of her skills as a warrior, and of the Huroola way of life. She is sometimes grand and condescending to visitors, though in this case she curbs her tendency towards condescension since these heroes may save her village. She truly cares for her tribe members, and will allow the heroes a lot of latitude if they ask for resources. She can provide any starting item in enough quantity to be useful in rescuing the village, but won't simply provision the heroes for the heck of it. She does not tolerate any male Huroola to carry weapons, no matter what.

## Scene Two: Swift Death Comes to the Heroes

The heroes probably expect that they will be mercilessly attacked by garuda upon leaving the village,

and indeed this will happen. It is necessary to show them the nature of their foes, and to scare them a little.

If the heroes have a tracker amongst them, they can find some little thunder tracks (which look somewhat bird-like) about five hours' walk from Valapana in the direction that the Huroola indicate that the warrior groups were ambushed. They can follow these tracks to the north through the jungle by making successful tracking checks every hour. After four hours, the heroes are attacked by a group of little thunders.

Set this scene wherever the characters are. Begin with small sounds in the jungle, and an eerie quiet. Try to unsettle the characters for a bit with distracting sounds made by squirrels and other small animals, maybe a jungle dog discovered eating a smaller rodent, or a light whistling wind.

There are four little thunders in the group, and they should be played with cunning. They are using a plan which has worked for them before; one of them attracts attention in front of the group, and then when the heroes react the other three spring from ambush and rip apart the prey in the back of the group. They attack by leaping onto their prey, overbearing the victim, and then ripping open their throats and stomachs with their long slashing claws. Then the front creature attacks by jumping; this requires a surprise roll on the part of the victim because the raptor can jump farther than expected.

**Garuda, Little Thunders (4):** Int Animal; AL N; AC 4; MV 21; HD 6+1; hp 30; THAC0 15; #AT 1 or 2 or 1; Dmg overbear or 1d6/1d6 (claws) or 1d8 (jaw); SA leap attack; SD nil; MR nil; SZ M (7'); ML 12.

The little thunders have a special combination attack. If a successful leap attack is made, the creature overbears the victim and lands on him (doing 1d2 points of damage from crushing) and can make one claw attack immediately at +4 to hit.

Once the heroes drive off the garuda, they can rest, heal, and track their foes. The tracks lead to the lost city, not the lair of the raptors. Continue with Scene Three once the characters move on.

## Scene Three: Lost City of the Ancients

The heroes track the garuda into a mountainous area. These mountains are covered in forest, and have deep clefts and high slopes. The views from the tops are truly magnificent. The garuda tracks lead into a valley and are lost. The heroes can search the valley in its entirety and find no garuda.

This valley is two miles long and about half a mile wide. It is forested, with a small stream running through the center. There is a plethora of normal wildlife present, and the heroes can hunt small rodents and goats for food.

The real find here is at the far end of the valley. When the valley narrows and comes to an end, the hills rise once again. A trail continues onward to the north, into another valley. This is the left arm of a “V”. The right arm of the “V” leads northeastward towards a hidden valley only three hundred feet wide and a mile long. When the heroes go down this path towards the hidden valley, present the following:

*You turn to the right, and follow a path for perhaps a quarter of an hour. The path winds through thick forest, and the further you travel, the more closely the trees seem to close in on you. Fog settles thickly above you, but not around you. The whole world becomes much more distant, and you are alone. No sound permeates the area except your own. After the quarter of an hour, you step to the edge of a narrow valley. This valley is forested and fog hangs in the air down into the valley below you. Some fog moves slowly through the valley in wisps against the general foggy background. Through the drifting fog you can see dome-shaped objects on the walls of the valley below.*

The characters have found a lost city of the ancients, one abandoned long ago when the great disaster devastated the ancient civilization. This city was built by a group of ancients who believed that the coming disaster would affect only those on the plains, but that they would be safe if they hid themselves deep in the mountains. The disaster overtook this city too, and no one remains.

See the map of the village for the layout. The buildings of the village are set on the side of the valley, because the bottom of the valley is too narrow to build buildings there. The buildings used to be connected by wooden suspended bridges. Those bridges are long gone; the only sign of their existence is some rotten boards lying at the bottom of the valley and stone rings near some of the buildings where vine ropes were once tied.

All twelve of the buildings here were built from a mixture of the ceramic of the ancients and common stone. They have domed roofs that keep the falling leaves and rain from damaging the buildings, and have two door-like openings each. The doors were made of wood and have long rotted away, leaving only the openings and the strange ceramic hinges that held them to the buildings.

The twelve buildings of the city are described below. Remember that this whole city has been

abandoned by all but the animals for hundreds of years, and so nothing is very whole unless it is made of stone. Keep this in mind when describing things to the players.

### **Building #1**

This building was a residence for three families. The building itself is divided into five rooms, four smaller rooms surrounding a central circular chamber. The small rooms are about the width of two Nubari (12 feet) and the central chamber has a diameter equal to three Nubari males lined up end to end (18 feet). Total building diameter is 42 feet. Each family had its own room on the perimeter. The door opens onto a communal room, and the back door opens from the second family dwelling room.

In the central room there is a small fire pit for cooking, and a ceramic oven next to the pit. The oven worked by pushing hot coals down around the oven chamber after the food was placed inside. The ceramic conducts heat very well, and so food cooked. Current Nubari use a dutch oven approach, wherein the pot is placed in the fire. These oven pots are much larger than Nubari cooking pots, and hard to remove. They can be taken, if the heroes want to carry them (each weighs as much as a shu, empty).

The entrance chamber is empty now, but previously was a play area for the children of the household.

The family living rooms are narrow, but long, since each takes up  $\frac{1}{4}$  of the circumference around the circular building. Remains of beds can be seen in them, and some wisps of cloth that might have been clothing and might have been bedding. The interiors are very well preserved for reasons that should prove mysterious to the heroes.

The most interesting thing to be found here is the writing of the ancients, which is depicted on the wall of the entry/play chamber. The ancients used a pictograph and letter system for writing and the heroes have no chance at all of translating so much as a character; think of Chinese written language. The writing on the wall goes around the room at a level where children could see it. The writing tells of the children’s experiences in the village, which helped them learn to write. The heroes can make copies and take rubbings and so forth. The spell *comprehend languages* will not translate this writing; it is partly magical (and why ruin the fun so quickly?).

### **Building #2**

This is also a residence, very much like Building #1. The layout is the same, though four families lived here (yes, one lived in the entry chamber).

This building contains no writing on the walls, but a piece of ceramic was left under some bedding remains

(the ancients used some kind of cloth in bags to sleep on). The ceramic has some more of the strange writing on it, this time the whole alphabet of the ancients. It was a child's tablet for learning the alphabet. The characters look very strange, and it is not obvious that the figures are letters. In fact, the letters repeat several times each, and not in regular patterns, so there is no telling what it says. The symbols are etched into the ceramic tablet (rather like writing on cement -- this is how tablets were made in the ancient times on Earth too).

### **Building #3**

This building, also a residence and built on the same plan as Building #1, has almost no remains at all visible. In the fire pit, however, there are some ancient cooking tools that were inadvertently dropped in and left. Their exposure to fire hardened them even more, and now they can be used as weapons. There is a strange thing with two points (a fork), and a flat-bladed spoon of some kind.

### **Building #4**

This building was a communal meeting place for the people who lived here. It is a large building perhaps five Nubari in diameter (30'). It has only one room, and a large fire pit in the center. Very little in the way of souvenirs exists here, as the only activity performed here was group discussions.

There is a giant snake living in the fire pit, and it is kind of brownish so it won't be noticed right off. It does not want to be disturbed, but will not attack if left alone.

**Giant poisonous snake:** Int Animal; AL N; AC 5; MV 15; HD 4+2; hp 22; THAC0 17; #AT 1; Dmg 1-3; SA poison (save vs. poison or die); SD nil; MR nil; SZ M (12' long); ML 9.

### **Building #5**

Another residence, almost exactly like Building #1. There is even writing on the wall of the entry chamber, though it is different from that in Building #1.

### **Building #6**

This building was the home of the chief of the city, and he lived in it alone. The building has three rooms in its diameter of three tall Nubari (18'). The roof of this building is cracked, and dust and leaves have drifted into the main room area.

There is a fire pit in the main room, some kind of stone frame in a smaller room, and some skins with more of the strange writing on them. The small frame is for a bed, and is taller than a Nubari (it's about two korobokuru in length).

The leader of the village started using hides when the village was established here, and though many were taken, these few were left behind. They are reports of births and deaths, written in the picture script of the ancients and therefore unreadable.

### **Building #7**

Another residence, similar in design to Building #1. There is not writing on the walls, but there are some small bones of a rodent in the fire pit. These bones are not from the time of the ancients, but from a couple of years ago when a large lizard lived in this building.

### **Building #8**

This building was a storage place for the whole city, where fruits and dried meat were stored. It also held wooden tools and other things that are no longer here. The heroes can find two old arrowheads in the far section of the room, made of the ceramic of the ancients. One is cracked, and the other whole. Otherwise, this is just a big round building with a diameter of four tall Nubari (25').

### **Building #9**

This building is a residence, like Building #1 in layout. There is writing on the wall in the entry room, and there is a basilisk (of all things) in one of the bedrooms. The basilisk is asleep when the heroes enter the building, but any noise will awaken it. It could use a good meal, and here is one -- the heroes.

**Basilisk:** Int Animal; AL N; AC 4; MV 6; HD 6+1; hp 42; THAC0 15; #AT 1; Dmg 1-10; SA gaze petrifies (save vs petrification to avoid); SD nil; MR nil; SZ M (7' long); ML 12.

### **Building #10**

This building has a musty smell to it. Heroes with the leatherworking proficiency (there should not be any, but just in case...) can recognize the stale smell as that of drying hides. This building, with one room, was used to stretch and dry hides by the ancients who lived here.

The building has a diameter of five Nubari (30'), and a couple of sticks are all that remain of the stretching racks. The roof of this building is badly damaged, as a tree fell off the hillside a few years ago during a storm and went right through the roof. The tree is suspended above the ground by its branches; the lowest point is at the height of two tall Nubari (12') from the ground.

### **Building #11**

In this small building, with only a diameter of two Nubari (11'), lived the ancient wizard who served the city. He left with the rest, but left behind two strange

stick-like pieces of ceramic. One is a Nubari figure holding both arms above its head, and the other is an alligator sitting on a log. These are spell fetishes, but will take some time to figure out. See the certificates for when a wizard hero tries to use them.

The small fire pit is empty, but there are burn marks all inside it, more than in the other fire pits. The frame of a bed (like that in Building #6) is set into the floor across from the door. Two small depressions can be seen in the floor near the fire pit. These are where the wizard sat all the time, and where anyone who came to him for magic would sit.

### **Building #12**

This building is unique among the others, for it is square with a round dome top. It is also something that heroes should never have seen before, a temple. The ancients worshipped gods, unlike the people of Malatra today who venerate spirits of the jungle and the plain and the air and the earth.

This building, with one room measuring the length of two Nubari plus a shu across (15'), was used to perform rites to the gods of the ancients. It has a table the length of a Nubari and the width of a shu opposite the door (an altar), and in the wall behind the table there are some indentations where the holy symbol of the temple was mounted on the wall. It is gone now. The room is otherwise empty.

Priest heroes in this room should feel a chill in their spines when they look at the altar. This feeling is one they have never had, and may be explained later in another adventure. Let them puzzle over it for a while.

### **Optional Encounters**

This is a great place to have some optional encounters, so here are two. You can use them if your players are moving quickly through the scenario, and not use them if the players are having fun exploring the village and will use up the playing time doing that. Remember to leave time for the garuda attack in Scene Four, about 30 minutes.

#### **Shambler**

When the heroes get to the far end of the village, near where Building 10 is located, they awaken a shambling mound with their noise. The shambler is not initially hostile, since it lives quite well on the wild game in the vicinity. Present the following when a hero goes round back of Building 10, or makes enough noise there:

*As you explore this building, you hear a heaving sound from the forest behind it, as if something heavy just lifted itself up.*

The hero will go investigate.

*As you round the building, you see what appears to be a man made entirely of rotting vines and bushes. He is about as tall as a Nubari, perhaps taller than most Nubari, and seems to be facing your direction. At least, you think so. It is hard to find a face on what appears to be its head.*

The shambler, who does not have a name (it is not really smart enough to need one, also it is the only such creature around) has been here for well over a thousand years. Its vegetable matter simply regrows, and it can plant itself to renew its strength, so it is effectively immortal. It does not understand this concept.

It can speak barely, from a gaping black maw (no teeth) where its mouth should be. It does not have eyes, but somehow it sees what is in front of it. If the characters are not hostile, but ask it questions, it begins by repeating what it hears. Then, it begins speaking in a broken version of the language of the ancients, the last language it heard. Eventually, if the heroes talk enough around it, it will learn their language and start answering the heroes' questions. It speaks in broken language, and very slowly as if deep in thought.

Things it knows:

- It has been here since two-legged animals (humans, the ancients) lived in the village. It has seen many turnings of the sun, and has never died. It does not know how long it has been since the people were here, as it does not count the passage of time.
- It has seen trees sprout, grow here in the valley, and die, yet it remains.
- It eats local small animals.
- The people who used to live here were like the heroes, but different. The shambler does not know how to describe the ones who were here except to say they were like the heroes but different.
- The beings who lived here slept in the buildings. They lived here not very long compared to how long they have been gone.
- The beings made marks on animal skins and on rocks. The shambler does not know what the markings mean.

The shambler can help the heroes in the garuda fight later on if they need help. Don't introduce the shambler until they need help, though. Make them scared and get them on the verge of death before you bring in the creature, and then only use it enough to give the characters a breather or a slight change in the odds.

The shambler will follow the characters around the village if they keep talking to it. It will fight to defend itself.

**Shambling Mound:** Int Low; AL N; AC 0; MV 6; HD 11; hp 85; THAC0 9; #AT 2; Dmg 2-16/2-16 (paws); SA suffocation; SD immune to blunt weapons, half damage from slashing and piercing weapons, immune to fire, half damage from cold, electricity makes it grow 1 HD and 1 foot for each lightning attack used against it; MR Nil; SZ M (7'); ML 17.

The shambler suffocates a victim if both paws hit. The victim suffocates in 2d4 rounds unless the shambler is killed or a successful bend bars/lift gates check is made by the trapped character (which frees him or her).

### The Tile Game

In the valley below the buildings, hidden in the undergrowth and partially buried in the dirt, is a ceramic box. The ceramic box is about one Nubari foot wide and half again as long, and is made of the ceramic of the ancients, and it seems to have a lid which can open. However, it does not open easily.

To open it, hold it with the 20" side along the body and the end with the hinges to the right hand (50% chance that the heroes will get the hinges right if the rest of the orientation is correct, as the hinges are inside). The lid should be on the top. Depress the top left corners on the long side and the bottom right corners on the long side at the same time. The lid releases and pops up a little.

Within the box are 24 tiles. They form a game, with the box, that the ancients used to teach their children. The rules are not present, but the tiles are colored and marked with strange symbols on both sides. The game worked like "Concentration," as the marks come in pairs and the goal was to turn the tiles over so that pairs showed. There is no way to figure this out, but the characters should have fun with the box.

After the heroes have had fun exploring the village, move to Scene Four and attack them.

## Scene Four: Garuda in the Wings

The little thunders have been watching the heroes just as the heroes have been trying to watch them. The little thunders live in the valley on the left path from the hidden valley and have moved to where the heroes are for the easy meal.

As the heroes are finishing up their exploration, jump them with the little thunders (literally, since the garuda jump to attack). There are 14 little thunders, and the heroes will have to run and think and pull out all the stops to survive this ambush.

The little thunders use the buildings to best advantage in this fight. They lurk behind the buildings, jump heroes who are alone, and otherwise fight with as much cunning as you can imagine. This fight should scare the pants off the heroes, if they survive.

**Garuda, Little Thunders (14):** Int Animal; AL N; AC 4; MV 21; HD 6+1; hp 30; THAC0 15; #AT 1 or 2 or 1; Dmg overbear or 1d6/1d6 (claws) or 1d8 (jaw); SA leap attack; SD nil; MR nil; SZ M (7'); ML 12.

The little thunders have a special combination attack. If a successful leap attack is made, the creature overbears the victim and lands on him (doing 1d2 points of damage from crushing) and can make one claw attack immediately at +4 to hit.

When the heroes finish this fight, move to the Epilogue. They've earned it.

The claws from the little thunders can be scavenged and used in one of two ways:

1. Make necklaces out of them, which look very impressive and give them status,
2. Embed the claws in a club head for use as a weapon.

Do not tell the players that they can do this – they must think of it themselves.

## Epilogue

The heroes can return from the lost city victorious, or they can carry their wounded comrades. Valapano is the closest village to where they are, as any closer villages would already have been wiped out by the little thunders.

When they arrive in the village, present the following:

*Your return to Valapano is noted by the Huroola women on patrol that you pass. They signal your approach using bone whistles, and thus the whole village is awaiting you. Armed, but waiting. When they see you they lower their arms. Ambeela asks you, "What happened? Have you slain the little thunders?"*

The heroes can now recount their story. They will be invited to the evening feast again, where they can retell their story. Korobokuru hero versions should be



particularly interesting, so make any players of korobokuru tell the story out loud.

The lost city of the ancients is greeted with awe. Seer, the village witch doctor, asks them detailed questions about the layout, location, and what they found. Ask whatever seems reasonable. Seer will be impressed if their answers are detailed.

Ambeela now offers their reward, as the feasting comes to a close.

*“Brave heroes, to reward your for your efforts on our behalf I offer you the services of our craftspeople. Each of you can have one weapon or clothing article made to your specifications, so long as what you want is within the skills of our people. As we need our resources to rebuild, that is all I can offer, other than our friendship. Know that you will always have a friendly welcome here, and thank you again.”*

The item made must be fully described by the player, who writes it on the certificate. It cannot contain precious jewels or metals, and cannot be a spell fetish. Weapons can have a maximum of +1 to hit or damage due to materials or craftsmanship.

At the first run of this event, GEN CON® 1999 Game Fair, something special happens. Ambeela needs a mate, someone to help her run the village. Any Nubari male hero who helped kill all the little thunders is invited to propose to her. The proposal should convey the hero’s desire to help the village and to love and care for Ambeela. All such proposers should be noted on the attached form. One of them at random will be chosen to wed Ambeela. The character is expected to retire somewhat, but can still adventure when great danger threatens Malatra (three events per year, max -- the rest of the time is spent at the village).

## The End

## Experience Point Summary

### Scene Two

Defeat the little thunders 400 xp

### Scene Three

Explore all buildings in lost city 500 xp

Open the box 100 xp

Play a game with the box pieces 100 xp

Establish real communication with the shambler 200 xp

### Scene Four

Defeat the little thunders 1,400 xp

### Scene Five

Give detailed report on the lost city to Seer 100 xp

Present tablet of writing to Seer or any other sage of the Living Jungle for study 200 xp

Discretionary roleplaying experience: 0-1,000 xp

**Total Possible Experience: 4,000 xp**

## Treasure Summary

Here is a list of all the treasure the heroes can gain from this adventure:

### From the Lost City

- 3 ceramic ovens. Each weighs as much as an adult shu. There are no certs for these, but the PCs can give them to any village they choose.
- A ceramic tablet showing the alphabet of the ancients. The characters look very strange, and they repeat several times each, and not in regular patterns. The symbols are etched into the ceramic tablet.
- Long ceramic stick with two points. This is hardened by fire and does 1d4 +1 points of damage when it is used to stab a foe.
- Flat-bladed spoon made of fire-hardened ceramic of the ancients.
- One whole arrowhead made of the ceramic of the ancients.
- Spell fetish: a Nubari figure holding both arms above its head. You do not know what it may be used for, but you definitely know it is a spell fetish. Perhaps when the ways of the ancients are better understood you will know what spell this is for.
- Spell fetish: an alligator sitting on a log. You do not know what it may be used for, but you definitely know it is a spell fetish. Perhaps when the ways of the ancients are better understood you will know what spell this is for.
- A table the length of a Nubari and the width of a shu. It weighs more than four Nubari and is very hard to move from the village. It evokes a chilling and mysterious feeling in any priests who see it. There is no cert for this either, as the heroes will not be able to carry it around from adventure to adventure.
- Ceramic box the width of a Nubari foot and about a foot and a half long. Within the box are 24 tiles, brightly colored and marked with strange symbols on both sides. Careful study reveals that each

symbol comes in pairs, the pair occurring on different tiles.

- One item for each hero made by the Huroola village. This can include anything on the starting item list. Weapons can have +1 to hit or damage (not both) due to materials or craftsmanship. The item cannot contain precious jewels, but can be very attractively made.

**From the Little Thunder Attack:**

- Club with little thunder claws: This club does 1d8+1 points of damage due to the little thunder claws embedded in the head.
- Little Thunder Claw Necklace: This necklace of little thunder claws was made from the little thunders you killed near the lost city of the ancients, saving the Huroola tribe. There are 8 claws on it.

# Map of the Ruins of the Ancients

