

TABLETOP ROLEPLAYING GAME ADVENTURE

AGE 13+

DUNGEONS & DRAGONS®

Rick vs Morty



[adult swim]

AGE 13+

DUNGEONS & DRAGONS[®] VS Rick AND Morty RULEBOOK



[adult swim]

DUNGEONS & DRAGONS®

VS Rick AND Morty



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CHAPTER 1: HOW TO PLAY



HE DUNGEONS & DRAGONS ROLEPLAYING GAME IS ABOUT storytelling in worlds of swords and sorcery. Like games of make-believe, D&D is driven by imagination. It's about picturing a crumbling castle in a darkening forest and imagining how a fantasy adventurer might react to the challenges that scene presents. In this fantasy world, the possibilities are limitless.

That's a really poetic o-o-opening, Morty, and it's all kinda mostly true, but the theater major who wrote that forgot to mention ...

POWER, MORTY!

The most important part of D&D.

People play this game because they want limitless power and treasure and to act like a complete badass all the time.

I-I-I mean, honestly, it's the *illusion* of power, Morty. We play games to distract ourselves from the reality that the universe is an unfeeling, uncontrollable s***storm and everything we do is **MEANINGLESS**, but Pine, Pine. That's just a b-b-*BURP*-baseline assumption we have to make because this is a human game for human people.

W-w-we're not playing *Glabbins & Gunchins* with a buncha BlooPians, now are we? No, no we're not.

DUNGEONS & DRAGONS is a portal gun to **INFINITE IDEAS** and **INFINITE POWER** without n-n-needing to be a genius like me who built one, Morty. It's not as good as a portal gun, but it's also a lot cheaper and doesn't require unstable energy sources to operate.

IT'S GOOD STUFF.



Dungeon Master (DM): The castle stands among the trees, the crumbling ruins of seven round towers jutting up from it like broken teeth. An archway littered with twisted shards of rusted metal gapes open at the top of a short flight of steps. Two of the towers, speckled with dark arrow slits, loom beside the entryway, and a dark hall yawns beyond.

Phillip (cleric): Let's send the rogue up ahead to look in and make sure it's safe.

Amy (rogue): OK, I'll move to the side and sneak along the wall of the tower until I can peer in through the entrance.

Unlike a game of make-believe, D&D gives structure to the stories—a way of determining the consequences of the adventurers' actions. Players roll dice to determine whether their attacks hit or miss and whether their characters can scale a cliff, roll away from the strike of a magical lightning bolt, or pull off some other dangerous task. Anything is possible, but the dice make some things more probable than others.



Calculate probabilities all you want, Morty, but don't get caught up in it, because the minute you do, those dice are gonna p-p-punish you, Morty. Fate is a Pickle Mistress.

DM: All right, Amy, let's see how sneaky you are. Make a Dexterity check.

Amy: With my Stealth skill, right?

DM: You bet.

Amy (rolling a d20): I'm pretty sneaky—that's a 17.

DM: OK, there's no sign that anyone notices you. And you're looking inside?

When you play D&D, you take on the role of an adventurer: a skilled fighter, a devout cleric, a deadly rogue, or a spellcasting wizard. (The character sheets included in this set describe five heroes to get you started.) With some friends and a little imagination, you strike out on grand quests and daring adventures, testing yourself against an array of challenges and bloodthirsty monsters.

This is a book for **new players** so they don't want to **blow your mind**, Morty, but stuff can get wild. Literally, if you can imagine it, it can be in your game!

I'm talking about owlbears, Morty!

Th-th-that's an owl mixed with a bear! And they lay eggs, Morty! **OWLBEAR EGGS!** You crack open one of those and a giant beak-faced heap of **goop** comes out. I-i-it's *delicious* on toast. You've gotta try it.

What kind of cleric sends somebody in to die for them, anyway? He's totally complicit, Morty.

One player takes on the role of the Dungeon Master, the game's lead storyteller and referee. The DM is in charge of the adventure, which appears in the adventure book, while the characters navigate the adventure's hazards and decide where to explore. The DM might describe the entrance to a ruined castle, and the players decide what they want their adventurers to do. Will they boldly stride up to the fallen gate, or try to sneak up in case anyone's watching through those arrow slits? Circle around the castle looking for another entrance? Or cast a spell to cloak themselves in invisibility?

Yeah and no.

Being a Dungeon Master is all that stuff, but it's a *more* than that.

PLAYING D&D IS GOOD, BUT RUNNING IT IS A TOTAL POWER LOAD, MORTY!



Y-y-you get to be a **god**, Morty. You control the h-h-horizontal and the vertical. Y-y-you tell the players what's going on and then you entertain their asses with your *brilliance*, Morty. You get a little taste of what it's like to be **ME**, all the time. I'm your teacher now. School can't help you here. School is a *prison*. Ninety-two percent of races in the universe don't even believe in schools—because they know. They already know.

Anyway, the point is, the Dungeon Master is in charge, and since I don't want that balding little turd from the **cartoon** messing with us again, that means **I'M** in charge. O-o-or if you're reading this book right now, which you are if you're seeing these words, th-th-then you're in charge! **YOU!** I totally just deputized you by the power of Greyhawk, or whatever it is.

Anyway, that's just the tip of iceberg. Take a gander through the *Monster Manual* sometime and get a glimpse of what these sick designers come up with. It'll blow your mind, Morty.



The DM determines the results of the adventurers' actions and narrates what the characters experience. Because the DM can improvise to react to anything the players attempt, D&D is infinitely flexible, and each adventure can be exciting and **unexpected**.

There's no winning and losing in D&D—at least not the way those terms are usually understood. Together, the DM and the players create a story of bold adventurers who confront deadly perils. Sometimes an adventurer might come to a grisly end, torn apart by ferocious monsters or done in by a nefarious villain. Even so, the other adventurers can search for powerful magic to revive their fallen comrade, or the player might choose to play a new character. The group might fail to complete an adventure successfully, but if the players had a good time and created a memorable story, they all win.

"UNEXPECTED" i-i-is the key word there, Morty. Your job as the DM is to mess with player expectations.

**MESS THEM UP
REAL GOOD.**

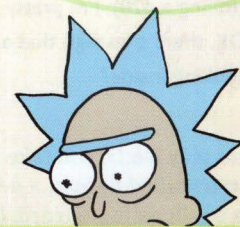
Set 'em up and then tweak their nipples, Morty. You're not winning until someone cries. It's about the journey, not the destination.



Th-th-that makes for a nice sales pitch, but it's horse poop, Morty. *Life* is all about "winners" and "losers." Captain Drama-Pants here doesn't want to admit that when his character dies, he's a loser, but he is.



Lemme make this really clear: **THE DUNGEON MASTER IS THE WINNER BY DEFAULT.** B-b-being in charge and messing with your friends makes you **top dog**, dawg. After that, it comes down to who gets the most *phat* loot, experience points, and who rolled the best.

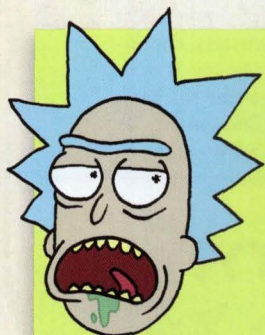


I-i-if creating some compelling narrative about your m-m-motivations for saving your brother the Prince of Pituitary who was taken by rabid rust monsters gets your rocks off, well then whoop-de-doo for you, but i-i-in the end it all comes down to **POWER** and **CONTROL**. Y-y-you've got it, or you don't.

GETTING STARTED

If this is your first time playing DUNGEONS & DRAGONS, start by reading the rest of this chapter. It tells you the most important rules you need to play the game.

Someone needs to be the Dungeon Master for your first play experience. Since you're reading this, you're a good candidate to be the DM. (If one of your friends knows how to play D&D already, you might want to ask that person to be the DM and help you learn the game.) Once you've read this chapter, take a look at the first few pages of the adventure book. That will help you understand the role of the DM and the basics of a D&D adventure.



Thanks, book. I'm gonna show Morty and everyone else how Dungeon Mastering really works. **D&D RICKTH EDITION** takes the b-b-**BURP** basics and blows them out a demon lord's turdhole.

From there, look over the rest of this book. You don't need to memorize everything before your first game, but it helps if you know where to find the rules while you play. Then get familiar with the adventure, and you'll be ready to gather your friends together to play.

Each player chooses one character from the five options included. It's up to the players to turn these bare-bones characters into people by giving them names, describing their appearance, and bringing them to life while playing through the adventure. If you have more than five players, it's OK for two players to use the same character, as long as they make the details of the character distinct; one cleric might be a jolly woman named Sefris, while the other is a severe man named Albric.

Using the same character as someone else is kind of a dick move, but I get it. A non-genius human mind can only handle so many options, and f-f-five is all they put in this box, so go with what you've got, right? It's probably easier to just get rid of one of your friends.

LOVE AND FRIENDSHIP ARE B-B-BURP**-BIOLOGICAL BULLS**T**

Also, I might just be editorializing at this point, but *who names a character Albric?* Use the real name of somebody at the table. What are they gonna do about it?



LEMME INTRODUCE YOU TO SOMEONE ...

... YOUR D20, MORTY. IT'S YOUR BEST FRIEND AND YOUR WORST ENEMY.

THERE ARE MANY LIKE IT, BUT THIS ONE IS MINE.

EXACTLY.

There's only one set in here, so that means they're **MINE**. Get your own dice. That way you can blame them for all your shortcomings. Tell your friends to get their own set, too.

If you start sharing dice, people will start expecting you to share everything. You gotta nip that in the bud, or the next thing you know, you'll wake up in an alley without a kidney.

YOU CAN NEVER HAVE TOO MANY DICE, MORTY!

GAME DICE

The game uses the polyhedral dice that come with this set. In these rules, the different dice are referred to by the letter d followed by the number of sides: d4, d6, d8, d10 (the 0 on the die represents a 10), d12, and d20. For instance, a d6 is a six-sided die.

Percentile dice, or d100, work a little differently. You generate a number between 1 and 100 by rolling the ten-sided die twice. The first roll gives the tens digit, and the second gives the ones digit. If you roll a 7 and a 1, for example, the number rolled is 71. Two 0s represent 100.

When you need to roll dice, the rules tell you how many dice to roll of a certain type, as well as what modifiers to apply. For example, "3d8 + 5" means you roll three eight-sided dice, add them together, and add 5 to the total.



THE STRUCTURE OF PLAY

The D&D game consists of a group of characters (controlled by the players) embarking on an adventure that the DM presents. The adventure is the heart of the game. An adventure unfolds as a story that the DM and the other players tell together using the material in the adventure book, in another published adventure, or in a setting of the DM's creation. The DM sets the scene at the start, giving the adventurers a reason to get involved. They are the protagonists of the story. The players control what they do, and the DM controls the monsters and people the adventurers meet. **The DM also decides how the world changes as a result of the adventurers' actions.**

Ha-ha! It's right there in the rules, Morty! The DM decides! Suck it, everyone else!



Play of an adventure unfolds according to this basic pattern:

1. The DM describes the environment. The DM tells the players where their adventurers are and what's around them, presenting the basic scope of options available: how many doors lead out of a room, what's on a table, who's in the tavern, and so on. The players can ask questions to make sure they understand what their characters perceive.

2. The players describe what they want to do. Sometimes one player speaks for the whole group, saying, "We'll take the east door," for example. Other times, different adventurers do different things. One adventurer might search a treasure chest while a second one examines an esoteric symbol engraved on a wall and a third one keeps watch for monsters. The players don't need to take turns, but the DM listens to every player and decides how to resolve those actions.

Sometimes, resolving a task is easy. If an adventurer wants to walk across a room and open a door, the DM might just say that the door opens and describe what lies beyond. But the door might be locked, the floor might hide a deadly trap, or some other circumstance might make it challenging for an adventurer to complete a task. In those cases, the DM decides what happens, often relying on the roll of a die to determine the results of an action.

3. The DM narrates the results of the adventurers' actions. Describing the results often leads to another decision point, which brings the flow of the game right back to step 1.

This pattern holds whether the adventurers are cautiously exploring an ancient ruin, talking to a devious prince, or locked in mortal combat against a dragon. In certain situations, particularly combat, the action is more structured and the players (and DM) do take turns choosing and resolving actions. But most of the time, play is fluid, adapting to the circumstances of the adventure.

WHAT'S NEXT?

This set is a complete DUNGEONS & DRAGONS experience, enough to provide hours of play. You can even play through the adventure book multiple times. You might be surprised at how differently things can turn out! But one of the most rewarding things about D&D is that it provides the opportunity to create characters, and even worlds, of your own.

For tools and other products to help you make your own characters, visit DungeonsandDragons.com. There you will find the basic rules of the game for free. Those rules tell you how to create your own character to supplement or replace the characters in this set, as well as how to advance a character beyond 5th level.

If you want to create a greater variety of characters or populate your adventures with other monsters, check out the fifth edition *Player's Handbook*, *Monster Manual*, and *Dungeon Master's Guide*. These advanced rulebooks introduce you to the vast multiverse of D&D and invite you to create unique characters and worlds within it.

DAMN, MORTY!

It's only page 6 and these wily sons of b****es are already going for the upsell. Capitalism at work, Morty.



Don't let players trick you, Morty.

Players constantly ask questions as a way to try and make stuff happen that you didn't intend. Are they spending too much time investigating that stupid dark corner in the tavern? Now there's a tentacle monster in it.



Here's an extra tip: if you're the DM, you can roll your dice behind a fancy screen and **LIE LIKE CRAZY** about the results.

Y-y-you don't want to be obvious about it, Morty-like, try to pretend that you actually rolled that number—b-b-but if you want a certain outcome, just lie like crazy.

They can question you about it, and they don't have to like the answers. That's on them.



Often the action of an adventure takes place wholly in the imagination of the players and DM, relying on the DM's verbal descriptions to set the scene. Some DMs like to use music, art, or recorded sound effects to help set the mood, and many players and DMs alike adopt different voices for the various adventurers, monsters, and other characters they play in the game. Sometimes, a DM might layout a map and use tokens or **miniature figures** to represent each creature involved in a scene to help the players keep track of where everyone is.

HALVING

Round down whenever the game requires you to halve a number. For example, **if you halve 15, you get 7.**



L-l-leave it to Wizards of the Coast to reinvent **MATH!**
JEEZ.

SIX ABILITIES

Six abilities provide a quick game description of every character's and monster's physical and mental characteristics:

- **Strength**, measuring physical power
- **Dexterity**, measuring agility
- **Constitution**, measuring endurance
- **Intelligence**, measuring reasoning and memory
- **Wisdom**, measuring perception and insight
- **Charisma**, measuring force of personality

Is a character muscle-bound and insightful? Brilliant and charming? Nimble and hardy? For each of the six abilities, a character or monster has an **ability score** to measure it, typically ranging from 3 to 18. An adventurer can have a score as high as 20. A monster can have one as high as 30.

The most important function of an ability score is providing an **ability modifier** that usually ranges from -1 (for a score of 8 or 9) to +4 (for a score of 18). This modifier applies to ability checks, saving throws, and attack rolls, as explained in the next few sections.

ABILITY SCORES AND MODIFIERS

Score	Modifier	Score	Modifier
1	-5	16-17	+3
2-3	-4	18-19	+4
4-5	-3	20-21	+5
6-7	-2	22-23	+6
8-9	-1	24-25	+7
10-11	+0	26-27	+8
12-13	+1	28-29	+9
14-15	+2	30	+10

Miniatures and maps are fine, j-j-just don't get carried away, Morty. One time I got really drunk and grew actual miniatures of creatures and characters and put 'em in a little dungeon together because I thought it would be more realistic and save time, but

IT WAS A F***ING DISASTER!

The tiny characters whined because they didn't have food and they were starving, and the little monsters just started shedding and barfing everywhere.

It was a real mess.



HERE'S WHAT YOU REALLY NEED TO KNOW ABOUT THESE ABILITIES, MORTY:

STRENGTH: How to hit stuff

DEXTERITY: How to keep from being hit by stuff

CONSTITUTION: How to survive getting hit by stuff

INTELLIGENCE: Good for arcane stuff

WISDOM: Finding stuff

CHARISMA: Dump stat, ignore it

Notice how they've got stats there up to **30** even though you can only start with a max of **20**? That's there to show you a simple fact of life: s-s-some things are just better than you, Morty. I mean, a lot of things are better than you, but I also mean here in the world of D&D.

Anything 8 or lower I call a "blart." It comes from this dimension I found where all numbers less than 9 have the same term: "blart." It means fart. Fart, fart, fart, fart, fart, fart, fart, fart, nine, ten, eleven, you get it.

Anyway, blarts stink, Morty.

THE CORE RULE

Does an adventurer's sword swing hurt a dragon or bounce off its iron-hard scales? Does the ogre believe an outrageous bluff? Can a character swim across a raging river? Does a character avoid the main blast of a fireball or take full damage from the blaze? When the outcome of an action is uncertain, the game relies on the roll of a d20 to determine success or failure. Ability checks, attack rolls, and saving throws are the three main kinds of d20 rolls. For each one, you roll a d20, add any bonuses or penalties, and compare the total to a target number. If the total equals or exceeds it, you succeed. Here are those steps in more detail:

1. Roll the die. Roll a d20, then add the modifier of the ability score used for the roll. A Dexterity saving throw, for instance, uses your Dexterity modifier.

2. Apply circumstantial bonuses and penalties. A spell, a particular circumstance, or some other effect might give a bonus or penalty to the roll.

3. Compare the total to a target number. If the total equals or exceeds the target number, the roll is a success. Otherwise, it's a failure. The target number for an ability check or saving throw is called a Difficulty Class (DC). For an attack roll, it's the Armor Class (AC) of the target being attacked. The DM is usually the one who determines target numbers and tells players whether their ability checks, attack rolls, and saving throws succeed or fail.

Ability checks are discussed on the following page, saving throws later in this chapter. Attack rolls are described in chapter 2.

4. The Dungeon Master is always right. I-I-I don't know why they didn't include that in their supposed "core rules," but that should actually be number 1. J-j-just scratch out the order of the other stuff and put that at the top. The DM also tells people when they're being stupid.



ADVANTAGE AND DISADVANTAGE

Sometimes a special ability or spell tells you that you have advantage or disadvantage on a d20 roll. When that happens, you roll a second d20 when you make the roll. Use the higher of the two rolls if you have advantage, and use the lower roll if you have disadvantage. For example, if you have disadvantage and roll a 17 and a 5, you use the 5. If you instead have advantage and roll those numbers, you use the 17.

If multiple situations affect a roll and each one grants advantage or imposes disadvantage on it, you don't roll more than one additional d20. If two favorable situations grant advantage, for example, you still roll only one additional d20.

If circumstances cause a roll to have both advantage and disadvantage, you are considered to have neither of them, and you roll one d20. This is true even if multiple circumstances impose disadvantage and only one grants advantage or vice versa. In such a situation, you have neither advantage nor disadvantage.

When you have advantage or disadvantage and something in the game lets you reroll the d20, you can reroll only one of the dice. You choose which one.



Th-th-this **ADVANTAGE/ DISADVANTAGE** thing is perfect to use against annoying players.

If your player Maureen says, "Shouldn't these goblins run away after we killed seventy-two of their pals?" you just look her right in the eye and say, "No, Maureen. They shouldn't. These g-g-goblins are hopped up on gnoll blood they chugged before the battle and now they've got **advantage**, so how do you like that, Maureeeeen?"

And don't let players turn this back on you either. When Maureen's character Flardo the Fearless tries to chug gnoll blood on his own, you just shake your head and say, "Awwwww nuts, Maureen. That gnoll blood is **toxic** to dwarves, so now you've got **disadvantage** on all your rolls, Maureeeeen."

Finger guns optional.

ABILITY CHECKS

An ability check tests a character's or monster's innate talent and training in an effort to overcome a challenge. The DM calls for an ability check when a character or monster attempts an action (other than an attack) that has a chance of failure. A character might make a Strength check to force open a door, an Intelligence check to make sense of clues, or a Wisdom check to notice goblins lying in ambush along the road. When the outcome is uncertain, the dice determine the results.

To make an ability check, roll a d20 and add the appropriate ability modifier. You use your Strength modifier for a Strength check, for example.

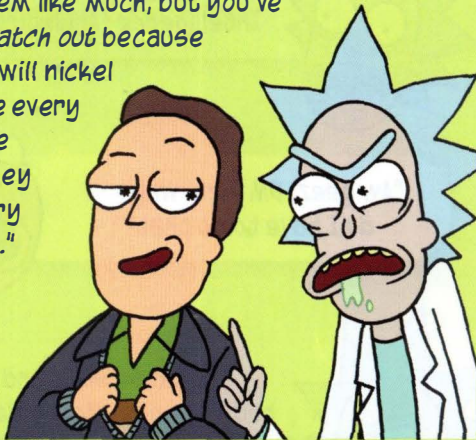
If the total equals or exceeds the DC, the ability check is a success. Otherwise, the check is a failure, which means the character or monster makes no progress toward the objective or makes progress combined with a setback determined by the DM.

Often, the adventure book tells the DM what kind of check a character can make, the DC of the check, and what happens if the character succeeds or fails. Since characters often try unpredictable things, though, the adventure book also provides advice to help the DM decide what kind of ability check and DC to use in a particular situation.

PROFICIENCY BONUS

You might be particularly skilled at a certain kind of task related to an ability check. The character sheets list each character's proficiencies with skills and special tools, and the monster statistics in the adventure book show monsters' proficiencies. If you have proficiency in a skill, such as Acrobatics or Deception, you add your proficiency bonus to ability checks you make that use that skill. If you have proficiency with a certain tool, such as thieves' tools, you add your proficiency bonus to ability checks you make using those tools. You never add your proficiency bonus more than once to the same d20 roll.

Th-th-these **INCREMENTAL BONUSES** don't seem like much, but you've gotta watch out because players will nickel and dime every miniscule bonus they can to try and "win."



Be ready with a penalty or disadvantage any time you need to wipe that smile off their face.

ABILITY CHECKS are another solid way to punish players who question you, Morty.

MAKE THEM DO ABILITY CHECKS FOR EVERY LAST LITTLE THING UNTIL THEY ACKNOWLEDGE YOUR SUPERIORITY.



Sorry, Hoyt. You've forgotten how to use your legs, so you'll need to make an **Intelligence** check to reignite your synapses and remind your limbs how to function.

Oh, you made it? Cool, cool. How about a **Dexterity** check to see if enough blood is pumping through those legs to walk straight and avoid traps at the same time?



Did I just say "traps?" Damn straight, Hoyty-toyty. Now make a **Wisdom** check to see if you notice the razor wire perfectly positioned to cleave Flardo's feet from his ankles.

ANYONE ELSE HAVE ANY F*ING QUESTIONS? DIDN'T THINK SO.**

A good DM knows when to force players to make contested rolls **against** each other, Morty.

YOU WANNA KEEP THE ADVENTURING PARTY FROM OPERATING TOO EFFICIENTLY,

so put 'em in situations where they need to **arm wrestle for rations** at the campsite or **have a drinking contest** at dinner with the Duke of Dingleberry.



CONTESTS

Sometimes one character's or monster's efforts are directly opposed to another's. This can occur when both of them are trying to do the same thing and only one can succeed, such as attempting to snatch up a magic ring that has fallen on the floor. This situation also applies when one of them is trying to prevent the other one from accomplishing a goal—for example, when a monster tries to force open a door that an adventurer is holding closed. In situations like these, the outcome is determined by a special form of ability check, called a contest.

Both participants in a contest make ability checks appropriate to their efforts. They apply all appropriate bonuses and penalties, but instead of comparing the total to a DC, they compare the totals of their two checks.

The participant with the higher check total wins the contest. That character or monster either succeeds at the action or prevents the other one from succeeding.

If the contest results in a tie, the situation remains the same as it was before the contest. Thus, one contestant might win the contest by default. If two characters tie in a contest to snatch a ring off the floor, neither character grabs it. In a contest between a monster trying to open a door and an adventurer trying to keep the door closed, a tie means that the door remains shut.

SKILLS

Each ability covers a broad range of capabilities, including skills that a character can be proficient in. A skill represents a specific aspect of an ability score, and a character's proficiency in a skill demonstrates a focus on that aspect.

A Dexterity check might, for example, reflect a character's attempt to pull off an acrobatic stunt, to palm an object, or to stay hidden. Each of these aspects of Dexterity has an associated skill: Acrobatics, Sleight of Hand, and Stealth, respectively. So a character who has proficiency in the Stealth skill is particularly good at Dexterity checks related to sneaking and hiding.

Sometimes, the DM might ask for an ability check using a specific skill—for example, "Make a Wisdom (Perception) check." At other times, a player might ask the DM if proficiency in a particular skill applies to a check. In either case, proficiency in a skill means a character can add his or her proficiency bonus to ability checks that use that skill. Without proficiency in the skill, the character makes a normal ability check.

For example, if a character attempts to climb up a dangerous cliff, the Dungeon Master might ask for a Strength (Athletics) check. If the character is proficient in Athletics, the character's proficiency bonus is added to the Strength check. If the character lacks that proficiency, he or she just makes a Strength check.

Here's a little cutting-edge p****ery you can pull on your players, Morty:

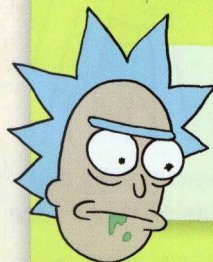
COMBINE THEIR WORST ATTRIBUTE WITH A RANDOM SKILL THAT DOESN'T GO WITH IT

just to mess with their m-m-minds.



"I'd like you to make an Intelligence (Athletics) check."

"Aw geez, DM Rick. Why do I have to do that?"



"Because mind and body are one, Morty. You have to remember how to swim, and if you don't, you drown."

STRENGTH CHECKS

Strength measures bodily power, athletic training, and the extent to which you can exert raw physical force. A Strength check can model any attempt to lift, push, pull, or break something, to force your body through a space, or to otherwise apply brute force to a situation. The Athletics skill reflects aptitude in certain kinds of Strength checks.

Athletics. Your Strength (Athletics) check covers difficult situations you encounter while climbing, jumping, or swimming. Examples include the following activities:

- You attempt to climb a sheer or slippery cliff, avoid hazards while scaling a wall, or cling to a surface while something is trying to knock you off.
- You try to jump an unusually long distance or pull off a stunt midjump.
- You struggle to swim or stay afloat in treacherous currents, storm-tossed waves, or areas of thick seaweed. Or another creature tries to push or pull you underwater or otherwise interfere with your swimming.
- *You have a real bad day and you gotta slime monster right up your butt, and you g-gotta yank it out, Morty. You gotta brute strength this thing. You can't leave a slime monster in there, Morty. It'll make a nest.*

DEXTERITY CHECKS

Dexterity measures physical agility, reflexes, and balance. A Dexterity check can model any attempt to move nimbly, quickly, or quietly, or to keep from falling on tricky footing. The Acrobatics, Sleight of Hand, and Stealth skills reflect aptitude in certain kinds of Dexterity checks.

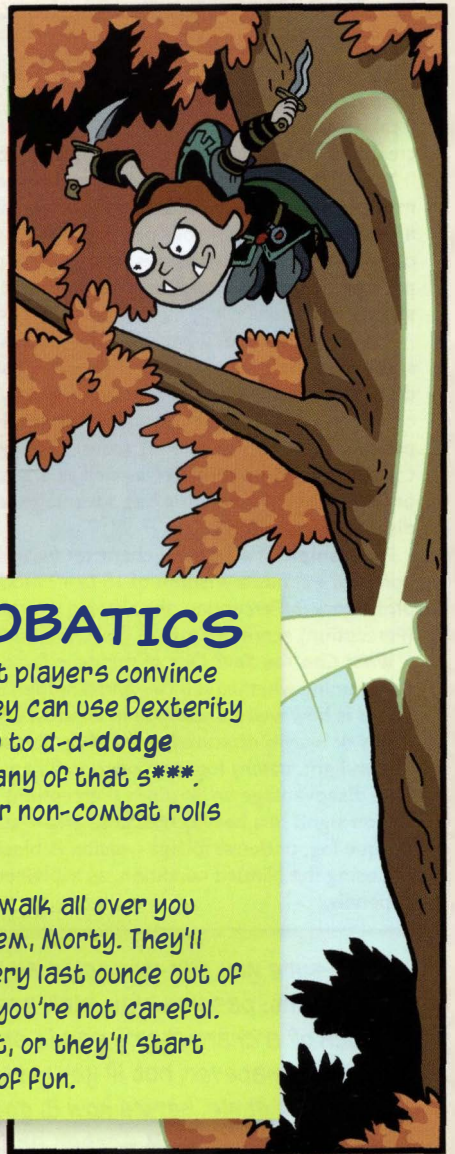
Acrobatics. Your Dexterity (Acrobatics) check covers your attempt to stay on your feet in a tricky situation, such as when you're trying to run across a sheet of ice, balance on a tightrope, or stay upright on a rocking ship's deck. The DM might also call for a Dexterity (Acrobatics) check to see if you can perform acrobatic stunts, including dives, rolls, somersaults, and flips.

Sleight of Hand. Whenever you attempt an act of legerdemain or manual trickery, such as planting something on someone else or concealing an object on your person, make a Dexterity (Sleight of Hand) check. The DM might also call for a Dexterity (Sleight of Hand) check to determine whether you can lift a coin purse off another person or slip something out of another person's pocket.

Stealth. Make a Dexterity (Stealth) check when you attempt to conceal yourself from enemies, slink past guards, slip away without being noticed, or sneak up on someone without being seen or heard.

STEALTH

Sneaking around and stealing is where it's at, so if you wanna be smart like your grandpa, make sure you crank that Dex up, you dig?



ACROBATICS

*D-d-don't let players convince you that they can use Dexterity (Acrobatics) to d-d-dodge attacks or any of that s****. Skills are for non-combat rolls only, dawg.*

Players will walk all over you if you let them, Morty. They'll squeeze every last ounce out of the rules if you're not careful. Stay vigilant, or they'll start having a lot of fun.

SLEIGHT OF HAND

Stealing is a time-honored D&D tradition, Morty. Rogues do it, obviously, but everyone else does too.

EVEN CLERICS!

Don't let that "holy" Façade fool you. Th-th-they're just as twisted and misanthropic as everyone else in D&D, they just hide it better. Their religion is just a cover for their fantasy pawn shop.

That's just my opinion, Morty. W-W-Wizards of the Coast doesn't say that anywhere, that's just me.



HIDING AND VISION

When you try to hide, make a Dexterity (Stealth) check. Until you are discovered or you stop hiding, that check's total is contested by the Wisdom (Perception) check of any creature that actively searches for signs of your presence.

You can't hide from a creature that can see you, and if you make noise (such as shouting a warning or knocking over a vase), you give away your position. An invisible creature can't be seen, so it can always try to hide. Signs of its passage might still be noticed, however, and it still has to stay quiet.

Passive Perception. When you hide, there's a chance someone will notice you even if they aren't searching. To determine whether such a creature notices you, the DM compares your Dexterity (Stealth) check with that creature's passive Wisdom (Perception) score, which equals 10 + the creature's Wisdom modifier, as well as any other bonuses or penalties. If the creature has advantage, add 5. For disadvantage, subtract 5.

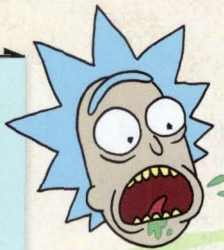
For example, if a 1st-level character (with a proficiency bonus of +2) has a Wisdom of 15 (a +2 modifier) and proficiency in Perception, they have a passive Wisdom (Perception) score of 14.

What Can You See? One of the main factors in determining whether you can find a hidden creature or object is how well you can see in an area, which might be lightly or heavily obscured. In a **lightly obscured** area—such as dim light, patchy fog, or moderate foliage—creatures have disadvantage on Wisdom (Perception) checks that rely on sight. In a **heavily obscured** area—such as darkness, opaque fog, or dense foliage—vision is blocked, effectively imposing the blinded condition, as explained in the appendix.

S-s-sure you can memorize all this if you want: passive blah-blah and how much of a character's ass is sticking out or whatever, but if you wanna do this Rick style, here's how it goes: roll a d20 behind your DM screen and then—it doesn't matter what the roll was, just look at the players, squint your eyes a bit, and say:

**"OOPS.
THEY SPOTTED YOU."**

BAM-A-LAM! Problem solved. Saves you a lotta trouble, Morty. Gets you to the good stuff.



WOW! THEY R-R-REALLY SCRIMPED ON THIS PART, HUH MORTY!

CONSTITUTION CHECKS

Constitution measures health, stamina, and vital force. Constitution checks are uncommon, and no skills apply to Constitution checks, because the endurance this ability represents is largely passive rather than involving a specific effort on the part of a character or monster. A Constitution check can model your attempt to push beyond normal limits, however.

There are tons of ways to use Constitution checks that these ding-dongs don't want you to know about. They don't have vision like I do, Morty. They don't see the big picture. Here are some great Constitution checks that "push beyond normal limits":

- *When your character is at a fancy dinner with the Duchess of Dingleberry and suddenly has a monster part, can they hold it in? You gotta be a hero sometimes, Morty. You might think that's Strength (Athletics) or Dexterity (Acrobatics), but trust me, Morty, that's p-p-pure Constitution right there.*
- *Have you ever got a paper cut in the webby part between your fingers, Morty? It's the most painful thing in the universe. No one can even see it, but it still b-b-*BURP*-burns, Morty. Paper cuts can happen at any moment, and when they do, you've just got to keep it together. The world's a dangerous place, Morty. I can't believe they didn't mention that Constitution's how you keep your s*** locked down.*
- *Drinking! Look, I kn-kn-know the D&D people don't want to glorify drinking in a game for 13-year-olds, but y-y-you're 14, Morty. Also, this is the theater of the mind, or whatever, so it's not real drinking—but trust me, you're gonna love that too.*



INTELLIGENCE CHECKS

Intelligence measures mental acuity, strength of recall, and the ability to reason. An Intelligence check comes into play when you need to draw on logic, education, memory, or deductive reasoning. The Arcana, History, Investigation, Nature, and Religion skills reflect aptitude in certain kinds of Intelligence checks.

Arcana. Your Intelligence (Arcana) check measures your ability to recall lore about spells, magic items, eldritch symbols, magical traditions, the planes of existence, and the inhabitants of those planes.

History. Your Intelligence (History) check measures your ability to recall lore about historical events, legendary people, ancient kingdoms, past disputes, recent wars, and lost civilizations.

Investigation. When you look around for clues and make deductions based on those clues, you make an Intelligence (Investigation) check. You might deduce the location of a hidden object, discern from the appearance of a wound what kind of weapon dealt it, or determine the weakest point in a tunnel that could cause it to collapse. Poring through ancient scrolls in search of a hidden fragment of knowledge might also call for an Intelligence (Investigation) check.

Nature. Your Intelligence (Nature) check measures your ability to recall lore about terrain, plants and animals, the weather, and natural cycles.

Religion. Your Intelligence (Religion) check measures your ability to recall lore about deities, rites and prayers, religious hierarchies, holy symbols, and the practices of secret cults.

What the hell is this doing under Intelligence? I've had enough people try to worship me to know religions are a *crock*, Morty.



WISDOM CHECKS

Wisdom reflects how attuned you are to the world around you, representing perceptiveness and intuition. A Wisdom check might reflect an effort to read body language, understand someone's feelings, notice things about the environment, or care for an injured person. The Animal Handling, Insight, Medicine, Perception, and Survival skills reflect aptitude in certain kinds of Wisdom checks.

Animal Handling. When there is any question whether you can calm down a domesticated animal, keep a mount from getting spooked, or intuit an animal's intentions, the DM might call for a Wisdom (Animal Handling) check. You also make a Wisdom (Animal Handling) check to control your mount when you attempt a risky maneuver.

Insight. Your Wisdom (Insight) check decides whether you can determine the true intentions of a creature, such as when searching out a lie or predicting someone's next move. Doing so involves gleaning clues from body language, speech habits, and changes in mannerisms.



ANIMAL HANDLING

S-s-some players think they're *animal whisperers*, Morty. Don't let them befriend animals in your game. It always starts with one *wolf* or *squirrel*, then, next thing you know, you're tracking a f***ing **MENAGERIE**, each one with their own character sheet. N-n-no pets!

INSIGHT

S-s-some players use Insight on **everything**, Morty. They think they're *Sherlock Holmes*, analyzing every word they hear, looking for hidden meanings.

There's no meaning to any of this, Morty. Not D&D, not life, nothing. So here's how you deal with this:

Tell them that there's something *fishy* going on, but refuse to elaborate, no matter how high they roll.

OR

Grab a random scrap of paper from behind your DM screen and scribble a symbol on it, just seriously **anything**, then surreptitiously slide it over to them.

Don't tell them what it is or answer any other questions. If they roll Wisdom (Insight) again, give 'em another scribble. Another roll. More scraps of garbage.

They'll drive themselves **insane** trying to figure out what it all means. People can't handle *secrets*, Morty. Their minds are **weak**.



Medicine. A Wisdom (Medicine) check lets you try to stabilize a dying companion or diagnose an illness.

Perception. Your Wisdom (Perception) check lets you spot, hear, or otherwise detect the presence of something. It measures your general awareness of your surroundings and the keenness of your senses. For example, you might try to hear a conversation through a closed door, eavesdrop under an open window, or hear monsters moving stealthily in the forest. Or you might try to spot things that are obscured or easy to miss, whether they are orcs lying in ambush on a road, thugs hiding in the shadows of an alley, or candlelight under a closed secret door.

PERCEPTION



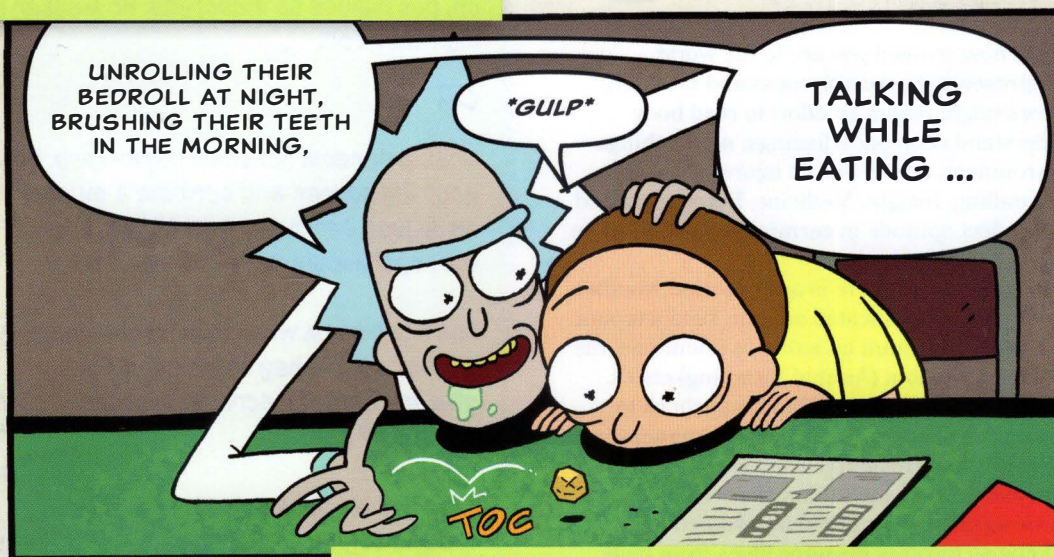
That Insight stuff I mentioned earlier goes **double** for Perception, Morty.

Some players just can't stop staring and listening and sniffing instead of doing. It can't all be that interesting, but they're gonna try anyway.

Survival. The DM might ask you to make a Wisdom (Survival) check to follow tracks, hunt wild game, guide your group through frozen wastelands, identify signs that owlbears live nearby, predict the weather, or avoid quicksand and other natural hazards.

SURVIVAL

If a player *really* pisses you off, make them roll Wisdom (Survival) for **everything**:



MAKE THEIR BUTT CHEEKS CLENCH IN FEAR EVERY TIME YOU LOOK IN THEIR DIRECTION.

MEDICINE

Medieval medicine isn't pretty, Morty. Even in a Fantasy world, they don't know jack about germs or pathogens or antib-b-b-*BURP* antibiotics.



CHARISMA CHECKS

Charisma measures your ability to interact effectively with others. It includes such factors as confidence and eloquence. A Charisma check might arise when you try to influence or entertain others, when you try to make an impression or tell a convincing lie, or when you are navigating a tricky social situation. The Deception, Intimidation, Performance, and Persuasion skills reflect aptitude in certain kinds of Charisma checks.

Deception. Your Charisma (Deception) check determines whether you can convincingly hide the truth, either verbally or through your actions. This deception can encompass everything from misleading others through ambiguity to telling outright lies. Typical situations include trying to fast-talk a guard, con a merchant, earn money through gambling, pass yourself off in a disguise, dull someone's suspicions with false assurances, or maintain a straight face while telling a blatant lie.

Intimidation. When you attempt to influence someone through overt threats, hostile actions, and physical violence, the DM might ask you to make a Charisma (Intimidation) check. Examples include trying to pry information out of a prisoner, convincing street thugs to back down from a confrontation, or using the edge of a broken bottle to convince a sneering vizier to reconsider a decision.

Performance. Your Charisma (Performance) check determines how well you can delight an audience with music, dance, acting, storytelling, or some other form of entertainment.

Persuasion. When you attempt to influence someone or a group of people with tact, social graces, or good nature, the DM might ask you to make a Charisma (Persuasion) check. Typically, you use persuasion when acting in good faith, to foster friendships, make cordial requests, or exhibit proper etiquette. Examples of persuading others include convincing a chamberlain to let your party see the king, negotiating peace between warring tribes, or inspiring a crowd of townsfolk.

FINDING A HIDDEN OBJECT

When your character searches for a hidden object such as a secret door or a trap, the DM typically asks you to make a Wisdom (Perception) check. Such a check can be used to find hidden details or other information and clues that you might otherwise overlook.

In most cases, you need to describe where you are looking in order for the DM to determine your chance of success. For example, a key is hidden beneath a set of folded clothes in the top drawer of a bureau. If you tell the DM that you pace around the room, looking at the walls and furniture for clues, you have no chance of finding the key, regardless of your Wisdom (Perception) check result. You would have to specify that you were opening the drawers or searching the bureau in order to have any chance of success.

SAVING THROWS

A saving throw, or save, represents an attempt to resist or avoid a spell, a trap, a poison, a disease, or a similar threat. You don't normally decide to make a saving throw; you are forced to do so because your character or monster is at risk of harm.

To make a saving throw, roll a d20 and add the appropriate ability modifier. For example, you use your Dexterity modifier for a Dexterity saving throw.

A saving throw can be modified by a situational bonus or penalty and can be affected by advantage and disadvantage, as determined by the DM.

A character sheet indicates a character's saving throw proficiencies. As with skill proficiencies, proficiency in a saving throw lets a character add his or her proficiency bonus to saving throws made using a particular ability score. Some monsters have saving throw proficiencies as well.

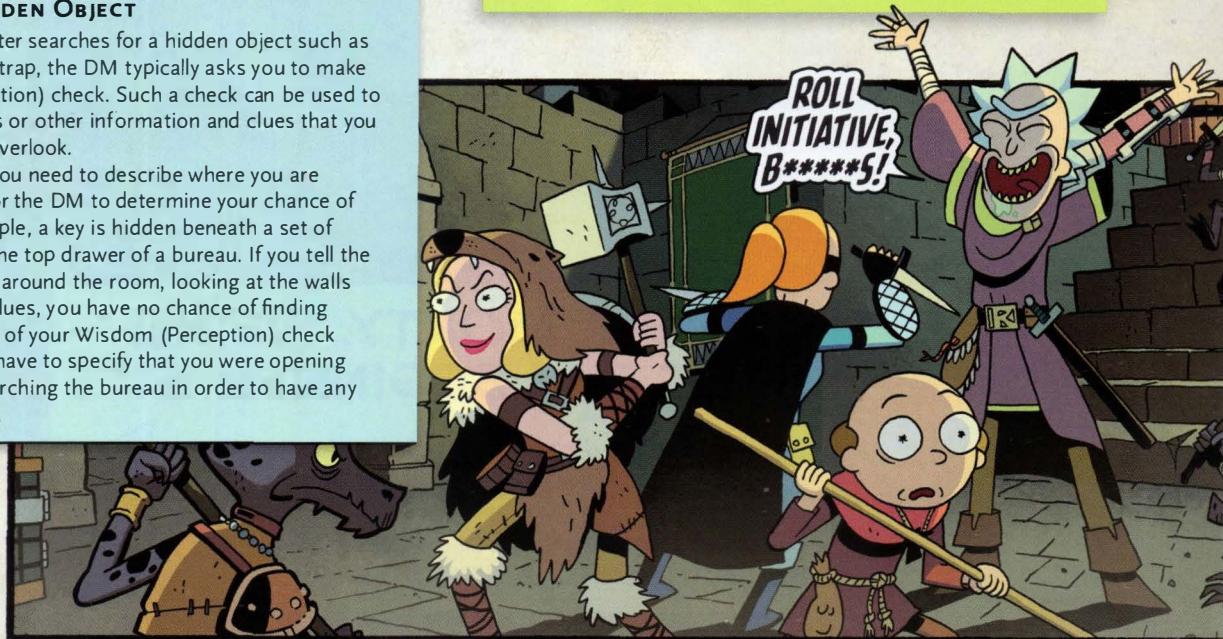
The Difficulty Class for a saving throw is determined by the effect that causes it. When a spell allows a saving throw, for instance, the DC for that save is determined by the caster's spellcasting ability and proficiency bonus.

The result of a successful or failed saving throw is also detailed in the effect that forces the save. Usually, a successful save means that a character or monster suffers no harm, or reduced harm, from an effect.

This is the core of it, Morty:

FORCE THEM TO JUMP THROUGH POINTLESS HOOPS FOR YOUR OWN ENTERTAINMENT.

Some players think they're unt-t-touchable, Morty. This is how you touch them with the Finger of God.



CHAPTER 2: COMBAT

B

ATTLE OFTEN ERUPTS WHEN ADVENTURERS FACE THEIR FOES, whether the enemies are savage monsters or cunning villains. This chapter provides the rules you need for such combat. The rules address you, the player or Dungeon Master. The Dungeon Master controls all the monsters and nonplayer characters involved in combat, and each other player controls an adventurer. "You" can also mean the character or monster that you control.

**OKAY, MORTY. WE'RE
PAST THE BEGINNER S***.**

This is where the dice really hit the table, and you get to kick ass or watch your ass get kicked.

Pay close attention, because I'm gonna teach you how to D with some D: die with some dignity.



THE ORDER OF COMBAT

A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes the chaos of combat into a cycle of rounds and turns. A round represents about 6 seconds in the game world. During a round, each participant in a battle takes a turn.

The order of turns is determined at the beginning of a combat encounter, when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round if neither side has defeated the other.

Six seconds doesn't sound like much, but life is cheap, Morty. By the time you can count to "six," I could use a tri-laser monofilament to cut a half-dozen Gromplomites into space kibble.



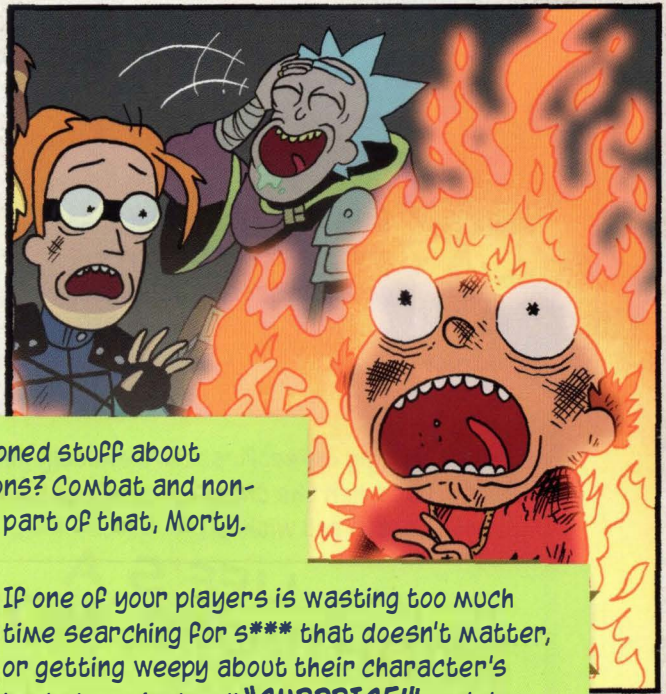
COMBAT STEP BY STEP

1. **Determine surprise.** The DM determines whether anyone involved in the combat encounter is surprised.
2. **Establish positions.** The DM decides where all the characters and monsters are located. Given the adventurers' marching order or their stated positions in the room or other location, the DM figures out where the adversaries are—how far away and in what direction.
3. **Roll initiative.** Everyone involved rolls initiative, determining the order of combatants' turns.
4. **Take turns.** Each participant in the battle takes a turn in initiative order.
5. **Begin the next round.** When everyone involved in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

SURPRISE

The DM determines who might be surprised. If neither side tries to be stealthy, they automatically notice each other. Otherwise, the DM compares the Dexterity (Stealth) checks of anyone hiding with the passive Wisdom (Perception) score of each creature on the opposing side. Any character or monster that doesn't notice a threat is surprised at the start of the encounter.

If you're surprised, you can't move or take an action on your first turn of the combat, and you can't take a reaction until that turn ends. A member of a group can be surprised even if the other members aren't.



Remember before when I mentioned stuff about messing with player expectations? Combat and non-combat surprises are a crucial part of that, Morty.

*If one of your players is wasting too much time searching for s*** that doesn't matter, or getting weepy about their character's backstory, just yell "SURPRISE!" and drop a random encounter on their asses.*



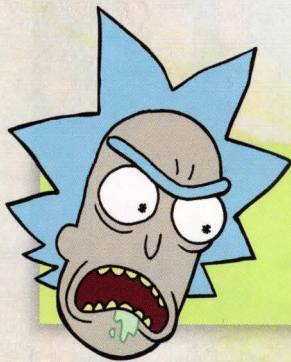
In fact, here's a **SURPRISE** Table I j-j-just whipped up that you can use. Roll a d12 and consult the results over here.

INITIATIVE

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The DM makes one roll for an entire group of identical creatures, so each member of the group acts at the same time.

The DM ranks the combatants in order from the one with the highest Dexterity check total to the one with the lowest. This is the order (called the initiative order) in which they act during each round. The initiative order remains the same from round to round.

If a tie occurs, the DM decides the order among tied DM-controlled creatures, and the players decide the order among their tied characters. The DM can decide the order if the tie is between a monster and a player character. Optionally, the DM can have the tied characters and monsters each roll a d20 to determine the order, highest roll going first.



This is why Dexterity is so important, Morty. You've gotta be fast to get what you want in life and in D&D.

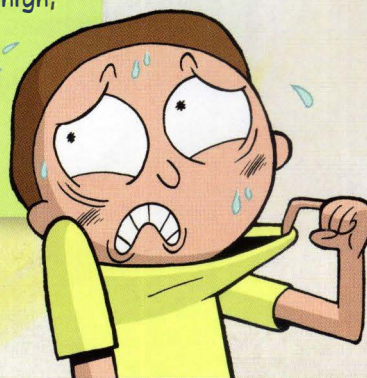
I know jumping in FeetFirst isn't exactly your strong suit, Morty, but when the chips are down and the stakes are high, you just gotta roll with it!

**LIFE'S A
TIGHTROPE, MORTY!**

SURPRISE

d12 Surprise

- 1 A ghostly hand appears and slaps a random character for 2d4 bludgeoning damage. If this kills them, they rise as a spectral presence that follows the group, endlessly slapping them as well.
- 2 Five **stirges** burst from the ground and attack. Name them after your favorite boy band.
- 3 Every magic potion the party carries has turned to spoiled milk.
- 4 Point at the character who last spoke. Their left foot has fallen asleep, causing them to suffer -1 Dexterity for an hour.
- 5 Two **flameskulls** fly in, accompanied by loud heavy metal music. They attack.
- 6 A lone **flameskull** flies in, looking for his two friends who ditched him on the way to a heavy metal concert. He's confused and angry and also attacks.
- 7 The party hears a scraping noise coming from the nearby wall. Make it seem important to the story. Use this noise to focus the group and lead them to the next encounter.
- 8 A random character vomits up an **ochre jelly**. Describe the burning sensation as it erupts from the character's feeble mouth-hole. Make the party regret ever wasting your time.
- 9 A random character's favorite weapon just gained magical intelligence and starts nagging them about getting on with the adventure.
- 10 An arrow suddenly shoots out from the shadows and hits the character who is pissing you off. The character takes 1d6 + 4 piercing damage and should reconsider their current course of action.
- 11 Something gold and shiny catches the eye of a party member. What is it? Whatever you want.
- 12 Pick a random character. Tell them their esophagus is cursed.



YOUR TURN

On your turn, you can **move** a distance up to your speed and **take one action**. You decide whether to move first or take your action first. Your speed—sometimes called your walking speed—is noted on your character sheet.

The most common actions you can take are described in the “Actions in Combat” section later in this chapter. Many class features and other abilities provide additional options for your action.

The “Movement and Position” section later in this chapter gives the rules for your move.

You can forgo moving, taking an action, or doing anything at all on your turn. If you can't decide what to do on your turn, consider taking the Dodge or Ready action, as described in “Actions in Combat.”

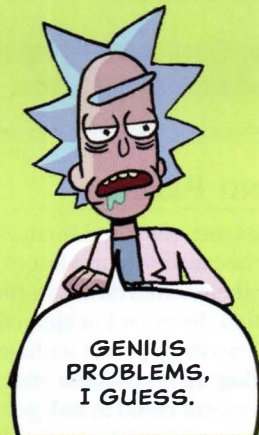
BONUS ACTIONS

Various class features, spells, and other abilities let you take an additional action on your turn called a bonus action. The Cunning Action feature, for example, allows a rogue to take a bonus action. You can take a bonus action only when a special ability, spell, or other feature of the game allows you to do something as a bonus action. You otherwise don't have one to take.

You can take only one bonus action on your turn, so you must choose which bonus action to use when you have more than one available.

You choose when to take the bonus action during the turn, unless the bonus action's timing is specified.

Not that you would ever have this problem, Morty, but deciding on a bonus action is actually pretty tough when you've got the ability to see all possible outcomes in all possible timelines.



My favorite bonus action is called "taunting a creature I just killed."

Remind 'em who's boss.



I did that.

OTHER ACTIVITY ON YOUR TURN

Your turn can include a variety of flourishes that require neither your action nor your move.

You can communicate however you are able, through brief utterances and gestures, as you take your turn.

You can also interact with one object or feature of the environment for free, during either your move or your action. For example, you could open a door during your move as you stride toward a foe, or you could draw your weapon as part of the same action you use to attack.

If you want to interact with a second object, you need to use your action. Some magic items and other special objects always require an action to use, as stated in their descriptions.

The DM might require you to use an action for any of these activities when it needs special care or when it presents an unusual obstacle. For instance, the DM could reasonably expect you to use an action to open a stuck door or turn a crank to lower a drawbridge.

*Time doesn't stop for players' self-indulgent bulls**t here, Morty.*

Six seconds per round.

KEEP IT SNAPPY.



REACTIONS

Certain special abilities, spells, and situations allow you to take a special action called a reaction. A reaction is an instant response to a trigger of some kind, which can occur on your turn or on someone else's. The opportunity attack, described later in this chapter, is the most common type of reaction.

You can take only one reaction per round. When you take a reaction, you can't take another one until the start of your next turn. If the reaction interrupts another creature's turn, that creature can continue its turn right after the reaction.

"Reactions" is the technical term and it's okay, I guess, but I prefer the term,

"AW HELL NO, SON!"

because that's really what it is.

Some evil spellcaster tries to set something off when you're standing right there and you get to say "AW HELL NO, SON!" and do your thing instead.

It's how I try to live my life.



MOVEMENT AND POSITION

In combat, characters and monsters are in constant motion, often using movement and position to gain the upper hand. On your turn, you can move a distance up to your speed. You can use as much or as little of your speed as you like on your turn, following the rules here. Your move can include jumping, climbing, and swimming, as described in chapter 3.

BREAKING UP YOUR MOVE

You can break up your movement on your turn, using some of your speed both before and after your action. For example, if you have a speed of 30 feet, you can move 10 feet, search for a trap door, and then move 20 feet.

Similarly, if you take an action that includes more than one weapon attack, you can break up your movement even further by moving between those attacks.

If you have more than one speed, such as your walking speed and a flying speed, you can switch back and forth between your speeds during your move. Whenever you switch, subtract the distance you've already moved from the new speed. The result determines how much farther you can move. For example, if you have a speed of 30 and a flying speed of 60 because a wizard cast the *Fly* spell on you, you could fly 20 feet, then walk 10 feet, and then leap into the air to fly 30 feet more.

This is a **terrible** example, Morty.

If you got a wizard to cast the *Fly* spell on you, then you should never set your feet on the ground until that spell expires.

WHAT KIND OF
A\$\$HOLE IS
GONNA
WALK
ANYWHERE
WHEN
THEY CAN
F***ING
FLY?!

Waste of a good
spell, Morty.



DIFFICULT TERRAIN

Combatants are often slowed down by difficult terrain. Low furniture, rubble, undergrowth, steep stairs, snow, and shallow bogs are examples of difficult terrain. The space of another creature, whether hostile or not, also counts as difficult terrain.

Every foot of movement in difficult terrain costs 1 extra foot. This rule is true even if multiple things in a space count as difficult terrain.

Another good example of "difficult terrain?" This right here!
Paaaaaaaaart

See, if you were flying, you could have avoided that fart.



BEING PRONE

Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone, a condition described in appendix A.

You can **drop prone** without using any of your speed. **Standing up** takes more effort; doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0.

To move while prone, you must **crawl** or use magic such as teleportation. Every foot of movement while crawling costs 1 extra foot. Crawling 1 foot in difficult terrain, therefore, costs 3 feet of movement.

MOVING AROUND OTHER CREATURES

You can move through a nonhostile creature's space. In contrast, you can move through a hostile creature's space only if it is at least two sizes larger or smaller than you (creature sizes are detailed in the adventure book). Whether a creature is a friend or an enemy, you can't willingly end your move in its space.

If you move out of an enemy's reach, you provoke an opportunity attack, as explained later in the chapter.

ACTIONS IN COMBAT

When you take your action on your turn, you can take one of the actions presented here, an action you gained from your class or a special feature, or an action that you improvise. When you describe an action not detailed elsewhere in the rules, the DM tells you whether that action is possible and what kind of roll you need to make, if any, to determine success or failure.

CASTING A SPELL

Spellcasters such as wizards and clerics, as well as many monsters, have access to spells and can use them to great effect in combat. Each spell has a casting time, which specifies whether the caster must use an action, a reaction, minutes, or even hours to cast the spell. Most spells have a casting time of 1 action, so a spellcaster often uses his or her action in combat to cast such a spell. See chapter 4 for the rules on spellcasting.



ATTACK

The most common action to take in combat is the Attack action, whether you are swinging a sword, firing an arrow from a bow, or brawling with your fists.

With this action, you make one melee or ranged attack. See the “Making an Attack” section for the rules that govern attacks.

Certain features, such as the Extra Attack feature that the fighter gets at 5th level, allow you to make more than one attack with this action.

I'M GONNA GET
SERIOUS HERE FOR A SEC,
MORTY, SO HOLD ON TO YOUR
TIGHTY-WHITIES.

HERE'S THE FOR REAL MOST
IMPORTANT THING ABOUT
COMBAT IN D&D, MORTY:

BE COOL.

Just imagine for a second that you're not a 14-year-old weakling with crushing anxiety and low intellect. This is roleplaying, remember? Okay, so imagine that you're cool like your character is supposed to be cool, and then **DESCRIBE THE COOL THINGS YOU THINK THEY SHOULD DO.**

If you just drop the dice on the table and say “I swing my sword” or “I cast magic missile” or whatever. ...

Look. Your daily life is a futile merry-go-round of crushing repetition, and every single moment is another tick of the clock that carries you closer to the grave. This game is meant to help you escape that futile reality for just a little while.

**THIS IS YOUR OPPORTUNITY
TO DESCRIBE SOMETHING FUN
AND THEN DO IT.**

Pretend you're cool, roll a big number, paint a gorgeous word-picture, and watch as your friends cheer ... over a stupid die roll! It's ridiculous, but it's also kind of beautiful, you know?

DASH

When you take the Dash action, you gain extra movement for the current turn. The increase equals your speed, after applying any modifiers. With a speed of 30 feet, for example, you can move up to 60 feet on your turn if you dash.

Any increase or decrease to your speed changes this additional movement by the same amount. If your speed of 30 feet is reduced to 15 feet, for instance, you can move up to 30 feet this turn if you dash.

DISENGAGE

If you take the Disengage action, your movement doesn't provoke opportunity attacks for the rest of the turn.

"Disengage" is also w-what I do whenever Jerry starts talking.



Just stare at his left eye or right nostril or whatever, and let your eyesight lose focus. Unwrap your mind from the world.

Let his stupid, milquetoast words turn into mush and just ...

DISENGAGE

DODGE

When you take the Dodge action, you focus entirely on avoiding attacks. Until the start of your next turn, any attack roll made against you has disadvantage if you can see the attacker, and you make Dexterity saving throws with advantage. You lose this benefit if you are incapacitated (as explained in appendix A) or if your speed drops to 0.

HELP

You can lend your aid to another creature in the completion of a task. When you take the Help action, the creature you aid gains advantage on the next ability check it makes to perform the task you are helping with, provided that it makes the check before the start of your next turn.

Alternatively, you can aid a friendly creature in attacking a creature within 5 feet of you. You feint, distract the target, or in some other way team up to make your ally's attack more effective. If your ally attacks the target before your next turn, the first attack roll is made with advantage.

HIDE

When you take the Hide action, you make a Dexterity (Stealth) check in an attempt to hide, following the rules in chapter 1 for hiding. If you succeed, you gain certain benefits, as described in the "Unseen Attackers and Targets" section later in this chapter.

READY

Sometimes you want to get the jump on a foe or wait for a particular circumstance before you act. To do so, you can take the Ready action on your turn, which lets you act using your reaction before the start of your next turn.

First, you decide what perceivable circumstance will trigger your reaction. Then, you choose the action you will take in response to that trigger, or you choose to move up to your speed in response to it. Examples include "If the cultist steps on the trapdoor, I'll pull the lever that opens it," and "If the goblin steps next to me, I move away."

When the trigger occurs, you can either take your reaction right after the trigger finishes or ignore the trigger. Remember that you can take only one reaction per round.

A spell must have a casting time of 1 action to be readied, and holding onto the spell's magic until you release it with your reaction requires concentration (explained in chapter 4). For example, if you are concentrating on the *web* spell and ready *magic missile*, your *web* spell ends, and if you take damage before you release *magic missile* with your reaction, your concentration might be broken.

READY

If a player steps away from a goblin instead of killing it, they're a useless little weasel who deserves what's coming to 'em, Morty.

SEARCH

When you take the Search action, you devote your attention to finding something. Depending on the nature of your search, the DM might have you make a Wisdom (Perception) check or an Intelligence (Investigation) check.

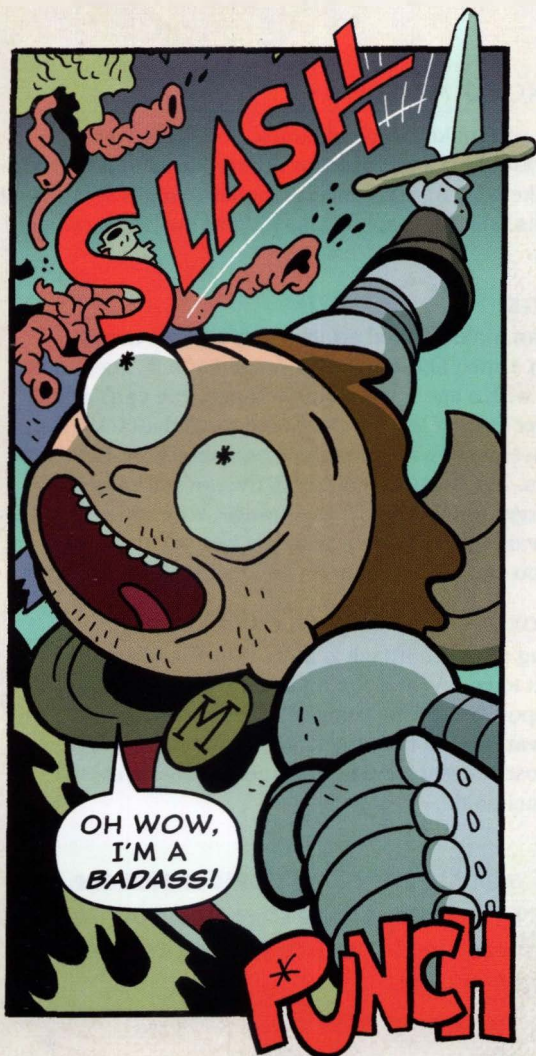
USE AN OBJECT

You normally interact with an object while doing something else, such as when you draw a sword as part of an attack. When an object requires your action for its use, you take the Use an Object action. This action is also useful when you want to interact with more than one object on your turn.

HELP

You want to make this game a living hell, Morty. Make them weep for the help of their comrades as they scramble to keep themselves alive.





MAKING AN ATTACK

Whenever you make an attack roll, you're making an attack. Whether you're striking with a melee weapon, firing a weapon at range, or making an attack roll as part of a spell, an attack has the following structure:

1. **Choose a target.** Pick a target within your attack's range: a creature, an object, or a location.
2. **Determine modifiers.** The DM determines whether the target has cover and whether you have advantage or disadvantage against the target. In addition, spells, special abilities, and other effects can apply penalties, bonuses, advantage, or disadvantage to your attack roll.
- 2A. **Describe your attack in a cool way.** Why are you even playing this game if you're just going to be your normal, boring-ass self?
3. **Resolve the attack.** You make the attack roll. On a hit, you roll damage, unless the particular attack specifies otherwise.
- 3A. **Curse your luck.** When you roll like s***, and trust me, you will sometimes, curse the polyhedron gods who look down and laugh at your misery. We all do it when the dice go to hell. This time, it's your turn. But lucky for you, this is a great time to use those fancy cuss words you learned online.

ATTACK ROLLS

When you make an attack, your attack roll determines whether the attack hits or misses. To make an attack roll, roll a d20 and add the appropriate modifiers. If the total of the roll plus modifiers equals or exceeds the target's Armor Class (AC), the attack hits. Each character's AC is shown on the character sheet, and each monster's AC is in the monster's stat block.

MODIFIERS TO THE ROLL

When a character makes an attack roll, the two most common modifiers to the roll are an ability modifier and the character's proficiency bonus. A monster uses whatever modifier is provided in its stat block.

Ability Modifier. The ability modifier used for a melee weapon attack is Strength, and the ability modifier used for a ranged weapon attack is Dexterity. Weapons that have the finesse or thrown property break this rule.

Some spells also require an attack roll. The cleric uses Wisdom when making a melee or ranged spell attack, and the wizard uses Intelligence.

Proficiency Bonus. If you are proficient with the weapon you are attacking with, you can add your proficiency bonus to the attack roll.

When you make a spell attack, you add your proficiency bonus to the attack roll.

Hidden Bonus. *If no one is looking, add something like +1 or +3 to your roll—depending on how much you think you can get away with. Never pull this when I'm the DM, though. If I catch you cheating, I'll saw your hands off and attach them to your butt so you clap every time you fart.*

ROLLING 1 OR 20

Sometimes fate blesses or curses a combatant, causing the novice to hit or the veteran to miss.

If the d20 roll for an attack is a 20, the attack hits regardless of any modifiers or the target's AC. In addition, the attack is a critical hit, as explained later in the chapter.

If the d20 roll for an attack is a 1, the attack misses regardless of any modifiers or the target's AC.

Rolling a natural 20 is always exciting, Morty.

Yes, it's just one number out of twenty and it shouldn't be a big deal, but it feels awesome.

Lord your randomly-generated superiority over everyone else.

Take a photo of it and send it to your mom.



UNSEEN ATTACKERS AND TARGETS

Combatants often try to escape their foes' notice by hiding, casting the *invisibility* spell, or lurking in darkness.

When you attack a target that you can't see, you have disadvantage on the attack roll. This is true whether you're guessing the target's location or you're targeting a creature you can hear but not see. If the target isn't in the location you targeted, you automatically miss, but the DM typically just says that the attack missed, not whether you guessed the target's location correctly.

When a creature can't see you, you have advantage on attack rolls against it.

If you are hidden—both unseen and unheard—when you make an attack, you give away your location when the attack hits or misses.



I know you like rogues, Morty. Just remember they're not meat shields. Rogues gotta do it Part style ...

SILENT BUT DEADLY.

RANGED ATTACKS

When you make a ranged attack, you fire a bow or a crossbow, hurl a handaxe, or otherwise send projectiles to strike a foe at a distance. A monster might shoot spines from its tail. Many spells also involve making a ranged attack.

RANGE

You can make ranged attacks only against targets within a specified range. If a ranged attack, such as one made with a spell, has a single range, you can't attack a target beyond this range. Some ranged attacks, such as those made with a longbow or a shortbow, have two ranges. The smaller number is the normal range, and the larger number is the long range. Your attack roll has disadvantage when your target is beyond normal range, and you can't attack a target beyond the long range.

RANGED ATTACKS IN CLOSE COMBAT

Aiming a ranged attack is more difficult when a foe is next to you. When you make a ranged attack with a weapon, a spell, or some other means, you have disadvantage on the attack roll if you are within 5 feet of a hostile creature who can see you and who isn't incapacitated.

I'm with *Wizards of the Coast* on this one, Morty. Anybody trying to shoot an arrow at a dude less than 5 feet away **deserves disadvantage.**



This is why we invented swords.

MELEE ATTACKS

Used in hand-to-hand combat, a melee attack allows you to attack a foe within your reach. Most creatures have a 5-foot reach and can thus attack targets within 5 feet of them. Certain creatures (typically those larger than a human) have greater reach, as noted in their descriptions.

You can make a melee attack without a weapon by making an **unarmed strike**: a punch, kick, head-butt, or other forceful blow. You add your proficiency bonus and Strength modifier to the attack roll. On a hit, it deals bludgeoning damage equal to 1 + your Strength modifier.

OPPORTUNITY ATTACKS

In a fight, everyone is constantly watching for enemies to drop their guard. You can rarely move heedlessly past your foes without putting yourself in danger; doing so provokes an opportunity attack.

You can make an opportunity attack when a hostile creature that you can see moves out of your reach. To make the opportunity attack, you use your reaction to make one melee attack against the provoking creature. The attack interrupts the provoking creature's movement, occurring right before it leaves your reach.

You can avoid provoking an opportunity attack by taking the Disengage action. You also don't provoke an opportunity attack when you teleport or when someone or something moves you without using your movement, action, or reaction. For example, you don't provoke an opportunity attack if **an explosion hurls you** out of a foe's reach or if gravity causes you to fall past an enemy.



Good advice. If you ever need to retreat from combat, make sure you do it by **RIDING AN EXPLOSION**.

TWO-WEAPON FIGHTING

When you take the Attack action and attack with a light melee weapon that you're holding in one hand, you gain a bonus action you can use to attack with a different light melee weapon that you're holding in the other hand. You don't add your ability modifier to the damage of the bonus attack, unless that modifier is negative.

If either weapon has the thrown property, you can throw the weapon, instead of making a melee attack with it.



In real life, it can be fun to punch someone in the squishy bits or jam an elbow in their eye, but not in D&D.

Killing monsters and enemies is a time-honored tradition, Morty.

DON'T F* WITH THAT SIMPLE LIFE-DEATH ECOSYSTEM.**

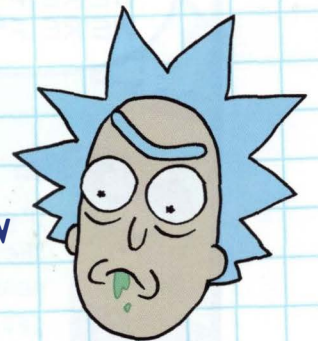


When a player announces they're going to use "unarmed combat," everyone at the game table retreats into the darkest part of their mind and starts praying for death.

No one wants to watch you play through a 1 damage + Strength bonus per hit slapfest.

It's boring and stupid.

JUST USE A DAMN WEAPON OR A SPELL.





If you're looking for cover in the middle of a particularly nasty combat, you need to get creative, Morty.

COVER

Walls, trees, creatures, and other obstacles can provide cover during combat, making a target more difficult to harm. A target can benefit from cover only when an attack or other effect originates on the opposite side of the cover.

There are three degrees of cover. If a target is behind multiple sources of cover, only the most protective degree of cover applies; the degrees aren't added together.

A target with **half cover** has a +2 bonus to AC and Dexterity saving throws. A target has half cover if an obstacle blocks at least half of its body. The obstacle might be a low wall, a large piece of furniture, a narrow tree trunk, or a creature, whether that creature is an enemy or a friend.

A target with **three-quarters cover** has a +5 bonus to AC and Dexterity saving throws. A target has three-quarters cover if about three-quarters of it is covered by an obstacle. The obstacle might be a portcullis, an arrow slit, or a thick tree trunk.

A target with **total cover** can't be targeted directly by an attack or a spell, although some spells can reach such a target by including it in an area of effect. A target has total cover if it is completely concealed by an obstacle.



I had a magic-user back in the day named Alakazaar. (Yeah, we used to call wizards "magic-users," which is weird, I know. We don't call fighters "weapon-users.")

Anyway, my point is, during those nascent levels of experience, a stiff breeze could knock a wizard dead, so I learned to improvise some extra protection.

Alakazaar wasn't allowed to wear armor, but there was no rule stopping him from hiding behind a bunch of dead bodies that happened to be wearing armor themselves. It's a little loophole there that most people don't think about.

When things are going bad and you need a barrier between you and a half-dozen flaming arrows, hug a corpse, Morty.

HUG IT TIGHT.



DAMAGE AND HEALING

Injury and the risk of death are **constant companions** of those who explore the worlds of D&D.

"Constant companions" makes it sound all sweet, like it's no big deal that this game has a **stat** for how alive you are.

That's dark as f***, Morty.

HIT POINTS

Hit points represent a combination of physical and mental durability, the will to live, and luck. Creatures with more hit points are more difficult to kill. Those with fewer hit points are more fragile.

A creature's current hit points (usually just called hit points), can be any number from the creature's hit point maximum down to 0. This number changes frequently as a creature takes damage or receives healing.

Whenever a creature takes damage, that damage is subtracted from its hit points. The loss of hit points has no effect on a creature's capabilities until the creature drops to 0 hit points.

Clarification: Low hit points have no **physical** effect on a creature's capabilities, but they sure as hell cause **mental** damage to players, Morty!

All their ambitions hang on their flimsy HP, and the Dungeon Master can yank on that little choke chain any time they want.



DAMAGE ROLLS

Each weapon and spell notes the damage it deals on a successful attack. You roll the damage die or dice, add any modifiers, and apply the damage to your target. Magic weapons, special abilities, and other factors can grant a bonus to damage. In addition, certain special abilities give extra damage represented by bonus dice.

When attacking with a **weapon**, you add your ability modifier—the same modifier used for the attack roll—to the damage. A **spell** tells you which dice to roll for damage and whether to add any modifiers. If a spell or other effect deals damage to **more than one target** at the same time, roll the damage once for all of them.

Sometimes I'll just silently stare at the players and keep rolling damage dice, over and over, until they beg me to just get it over with and kill their characters.

That's a D&D Rickth Edition p-p-power move, Morty.



CRITICAL HITS

When you score a critical hit, you get to roll extra dice for the attack's damage against the target. Roll all of the attack's damage dice twice and add them together. Then add any relevant modifiers as normal. To speed up play, you can roll all the damage dice at once.

For example, if you score a critical hit with a dagger, roll 2d4 for the damage, rather than 1d4, and then add your relevant ability modifier. If the attack involves other damage dice, such as from the rogue's Sneak Attack feature, you roll those dice twice as well.



CRITICAL FAIL

Notice that there aren't any critical fails here in the rules. That's because the math is completely ridiculous.

You roll a d20 over and over each session, so if 5 percent of the time it caused a lethally stupid mistake, you'd be dead faster than Jerry's sex drive.

BUT-

If you're the DM and want your players to go to brown town in their shorts, tell them that a specific roll you just assigned them has a Critical Fail Condition, which I pronounce "CuFuC."

Tell them that getting a 1 on this particular roll is the worst possible thing they could ever do.

Then, on the rare occasion it actually happens, roll a d12 and consult this special Critical Fail Table I put together just for you:

CRITICAL FAIL CONDITION TABLE

d12 CuFuC

- 1 If you made this roll during an attack, you just hit a random character with double critical damage instead. If this roll was non-combat, you're so angry at f***ing up that you attack a random character with your primary weapon in frustration.
- 2 Give the die that made this roll to another player at the table. They must use this die for the rest of the game session and, every time they roll it, they have to say "Bad, die. BAD!"
- 3 All your hair falls out. Yes, even down there ...
- 4 All your magic items have turned into nonmagical versions of the same stuff.
- 5 Roll twice on the SURPRISE table from earlier in this chapter.
- 6 You take 1d12 force damage. Describe in excruciating detail what you did to earn this embarrassing injury.
- 7 You get a paper cut. If you fail a DC 16 Constitution saving throw, you lose 1d6 hit points from blood loss at the start of each of your turns for the next 1d6 rounds.
- 8 The weapon or item you were using when you made this crappy roll catches on fire. Throw it away or take 2d10 fire damage while it smolders.
- 9 Whatever you were doing when this roll took place just became a comedic pratfall that hits you in the junk. Take 2d6 bludgeoning damage, and if you had a point of Inspiration, it's now gone.
- 10 You are so angry at your stupid mistake that an important grouping of blood vessels in your brain bursts. Permanently lose 1 Intelligence and your sense of smell.
- 11 Your roll was so bad that you forsake the gods. If you're a cleric you poop yourself every time you cast a spell until you finish a long rest.
- 12 Your internal organs are replaced with stinging bees. Instant death. No saving throw.

D&D Rickth Edition has a new d-d-damage type I just came up with, Morty.

It's called "shut up" damage.



No saving throw.

No resistance.

Hits the character right in the b-b-
BURP-breadbasket and makes 'em
Fold over like Jerry after realizing his
marriage was a meaningless sham.

DAMAGE TYPES

Different attacks and damaging spells deal different types of damage. Damage types have no rules of their own, but other rules, such as damage resistance, rely on the types.

The types are acid, bludgeoning, cold, fire, force, lightning, necrotic, piercing, poison, psychic, radiant, slashing, and thunder.

DAMAGE RESISTANCE AND VULNERABILITY

Some creatures and objects are exceedingly difficult or unusually easy to hurt with certain types of damage.

If a creature or an object has **resistance** to a damage type, damage of that type is halved against it. If a creature or an object has **vulnerability** to a damage type, damage of that type is doubled against it.

Resistance and then vulnerability are applied after all other modifiers to damage. For example, a creature has resistance to bludgeoning damage and is hit by an attack that deals 25 bludgeoning damage. The creature is also within a magical aura that reduces all damage by 5. The 25 damage is first reduced by 5 and then halved, so the creature takes 10 damage.

Multiple instances of resistance or vulnerability that affect the same damage type count as only one instance. For example, if a creature has resistance to fire damage as well as resistance to all nonmagical damage, the damage of a nonmagical fire is reduced by half against the creature, not reduced by three-quarters.

Hilarious



Like I said before, shut up damage has no resistance, so apply liberally.



HEALING

Unless it results in death, damage isn't permanent, and even death is reversible through powerful magic. Rest can restore a creature's hit points (as explained in chapter 3), and magical methods such as a *cure wounds* spell or a *potion of healing* can remove damage in an instant.

When a creature receives healing of any kind, hit points regained are added to its current hit points. A creature's hit points can't exceed its hit point maximum, so any hit points regained in excess of this number are lost. A creature that has died can't regain hit points until magic, such as a *revivify* spell, has restored it to life.

THIS HERE IS WHY D&D IS SO GREAT, MORTY.

Damage is an abstraction.

It's all just those little HP numbers goin' up and down, up and down.

Y-y-y-you don't have to worry about pulling groin muscles, or plugged sinuses, or cranial deterioration from experimenting on your own b-b-brain, or liver damage from the drinking, o-o-or the emotional toil on your soul from abandoning your family multiple times across infinite dimensions ... it's ... it's just a number.

Just a little number.



DROPPING TO 0 HIT POINTS

When you drop to 0 hit points, you either die outright or fall unconscious, as explained in the following sections.

Most DMs have a monster die the instant it drops to 0 hit points, rather than having it fall unconscious and make death saving throws.

Mighty villains and special nonplayer characters are common exceptions; the DM might have them fall unconscious and follow the same rules as player characters.

INSTANT DEATH

Massive damage can kill you instantly. When damage reduces you to 0 hit points and there is damage remaining, you die if the remaining damage equals or exceeds your hit point maximum. For example, a cleric with a maximum of 12 hit points currently has 6 hit points. If she takes 18 damage from an attack, she is reduced to 0 hit points, but 12 damage remains. Because the remaining damage equals her hit point maximum, the cleric dies.



The universe doesn't care about any of us, Morty.

*I-I-I checked! I-I-I searched for a really long f***ing time to see if there was any point to any of this at all, and the honest answer is ...*

NOPE!

Death just happens, Morty. The whole thing is just cells changing states. Composing and decomposing. Over and over.

Th-th-the sooner you accept that, Morty, the sooner you'll see why we play games ... w-w-why we distract ourselves from the meaningless reality of entropic f-f-forces acting all around us.



EVERYTHING'S A GAME, MORTY; BUT HERE YOU GET TO BE A GOD.

A god your mom created—and I created your mom, so what does that make me, Morty?!

I'm your grandgod, Morty!



FALLING UNCONSCIOUS

If damage reduces you to 0 hit points and fails to kill you, you fall unconscious (see appendix A). This unconsciousness ends if you regain any hit points.

And th-th-that's why you gotta be **NUMB** ... numb to the universe 'cause it's numb to you ... NUMB ... NUM ... *number one!*

We're number one, Morty!

Nuuuuuummber ooo-**BURP***-oone!



DEATH SAVING THROWS

Whenever you start your turn with 0 hit points, you must make a special saving throw, called a death saving throw, to determine whether you creep closer to death or hang onto life. Unlike other saving throws, this one isn't tied to any ability score. You are in the hands of fate now, aided only by spells and features that improve your chances of succeeding on a saving throw.

Roll a d20. If the roll is 10 or higher, you succeed. Otherwise, you fail. A success or failure has no effect by itself. On your third success, you become stable (see below). On your third failure, you die. The successes and failures don't need to be consecutive; keep track of both until you collect three of a kind. The number of both is reset to zero when you regain any hit points or become stable.

Rolling 1 or 20. When you make a death saving throw and roll a 1 on the d20, it counts as two failures. If you roll a 20 on the d20, you regain 1 hit point.

Damage at 0 Hit Points. If you take any damage while you have 0 hit points, you suffer a death saving throw failure. If the damage is from a critical hit, you suffer two failures instead. If the damage equals or exceeds your hit point maximum, you suffer instant death.

STABILIZING A CREATURE

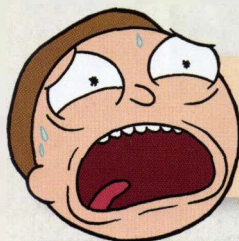
The best way to save a creature with 0 hit points is to heal it. If healing is unavailable, the creature can at least be stabilized so that it isn't killed by a failed death saving throw.

You can use your action to administer first aid to an unconscious creature and attempt to stabilize it, which requires a successful DC 10 Wisdom (Medicine) check.

A **stable** creature doesn't make death saving throws, even though it has 0 hit points, but it does remain unconscious. The creature stops being stable, and must start making death saving throws again, if it takes any damage. A stable creature that isn't healed regains 1 hit point after 1d4 hours.

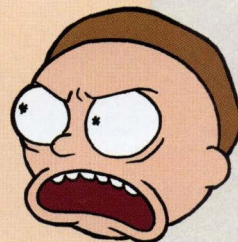
KNOCKING A CREATURE OUT

Sometimes an attacker wants to incapacitate a foe, rather than deal a killing blow. When an attacker reduces a creature to 0 hit points with a melee attack, the attacker can knock the creature out. The attacker can make this choice the instant the damage is dealt. The creature falls unconscious and is stable.

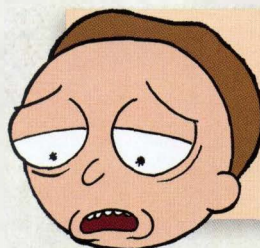


Aw geez, Rick! Say something! A-a-are you seriously dying ... AGAIN?!

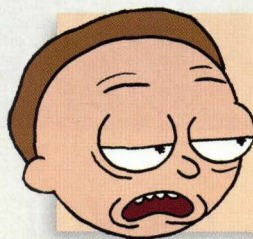
I-I-I'm sick of this garbage, Rick! I c-c-can't just pretend everything's okay when you're drunk and depressed a-a-and messing things up with stupid power gamer advice!



I KNOW HOW D&D WORKS, RICK!



Y-y-you showed me when you were almost sober! We went on a bunch of adventures, Rick! It was cool, and we were cool. ... ***SIGH***



Th-th-this better not require an epidural, Rick. I-I-I don't wanna stab you in the spine! I don't wanna stab anyone in the spine ever again!

OW, F*!!**

I'm up! I'm up! I'm up!

Wh-wh-wh-what'd I miss?! What the F***'s goin' on?!



CHAPTER 3: ADVENTURING

W

HETHER DELVING INTO A DUNGEON, TREKKING THROUGH wilderness, or navigating a teeming city, adventurers need rest, and they seek advancement and gear. This chapter gives rules for travel and resting, describes rewards, and details equipment that might help the characters survive.

Where was I?

Oh yeah,

D&D RULES, DAWG!

Let's keep going!

Did I already say the part about me being your *grandgod*? Well, that hasn't changed, Morty, and it never will!

Okay, cool.



TRAVEL

Over the course of an adventure, the characters might travel across wide areas, on trips that could take days. The DM can usually summarize this travel without calculating exact distances or travel times: "You travel through the forest and find the old ruin late in the evening of the third day." Characters can walk about 24 miles in a day.

MARCHING ORDER

The adventurers should establish a marching order. A character might occupy the front rank, a middle rank, or the back rank. The characters in the front and back rank are keeping watch for danger, while those in the middle might be making a map, navigating, or gathering food for the characters to eat when they make camp. If the group encounters monsters or other threats, it's important for the DM to know where each character is located.

Smart adventuring parties put their weakest members in the middle so they're protected on all sides, Morty, but their mistake is even being weak at all!

D-d-don't let 'em get complacent on marching order, Morty.

Ask them where they are and make 'em paranoid about who goes where. P-p-paranoia is important to the D&D Rickth Edition experience.



SPECIAL FORMS OF MOVEMENT

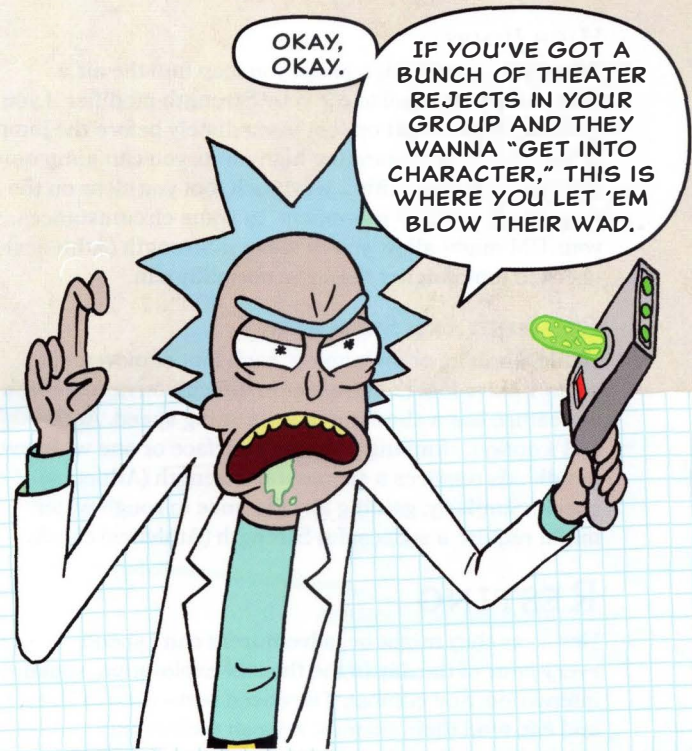
A journey overland or through a dungeon often requires an adventurer to jump, climb, or swim.

LONG JUMPS

When you make a long jump, you cover a number of feet up to your Strength score if you move at least 10 feet on foot immediately before the jump. When you make a standing long jump, you can leap only half that distance. Either way, each foot you clear on the jump costs a foot of movement. In some circumstances, your DM might allow you to make a Strength (Athletics) check to jump farther than you normally can.

This rule assumes that the height of your jump doesn't matter, such as a jump across a stream or chasm. At your DM's option, you must succeed on a DC 10 Strength (Athletics) check to clear a low obstacle (no taller than a quarter of the jump's distance). Otherwise, you hit it.

When you land in difficult terrain, you must succeed on a DC 10 Dexterity (Acrobatics) check to land on your feet. Otherwise, you land prone.



*I call it "Saddle Talk," the transitional story bulls**t that happens in between combat, XP calculation, and loot hoarding.*

Give your players some Saddle Talk time and they can pretend they're doing their own super-angsty cable show drama while you prep the next encounter.

Don't go overboard, though, or you'll hear about how "our game should totally be a movie" for the rest of your life.

*Th-th-this is how nerds get their exercise, Morty. They roll dice and pretend they're super fit, running and jumping and s***.*

All those atrophying muscles and brittle bones housed in your flesh sack are gonna be replaced by cybernetics anyway, Morty. It's all replaceable. Don't even worry about it.



HIGH JUMPS

When you make a high jump, you leap into the air a number of feet equal to 3 + your Strength modifier if you move at least 10 feet on foot immediately before the jump. When you make a standing high jump, you can jump only half that distance. Either way, each foot you clear on the jump costs a foot of movement. In some circumstances, your DM might allow you to make a Strength (Athletics) check to jump higher than you normally can.

CLIMBING AND SWIMMING

While climbing or swimming, each foot of movement costs 1 extra foot (2 extra feet in difficult terrain), unless a creature has a climbing or swimming speed. At the DM's option, climbing a slippery surface or one with few handholds requires a successful Strength (Athletics) check. Similarly, gaining any distance in rough water might require a successful Strength (Athletics) check.

RESTING

Heroic as they might be, adventurers can't spend every hour of the day in the thick of exploration, social interaction, and combat. They need rest—time to sleep and eat, tend their wounds, refresh their minds and spirits for spellcasting, and brace themselves for further adventure.

Adventurers can take short rests in the midst of an adventuring day and a long rest to end the day.

SHORT REST

A short rest is a period of downtime, at least 1 hour long, during which a character does nothing more strenuous than eating, drinking, reading, and tending to wounds.

A character can spend one or more Hit Dice during a short rest, up to the character's maximum number of Hit Dice, which is equal to the character's level (the character sheets show each adventurer's Hit Dice). For each Hit Die spent in this way, the player rolls the die and adds the character's Constitution modifier to it. The character regains hit points equal to the total. The player can decide to spend an additional Hit Die after each roll. A character regains some spent Hit Dice upon finishing a long rest, as explained below.

LONG REST

A long rest is a period of extended downtime, at least 8 hours long, during which a character sleeps or performs light activity: reading, talking, eating, or standing watch for no more than 2 hours. If the rest is interrupted by a period of strenuous activity—at least 1 hour of walking, fighting, casting spells, or similar adventuring activity—the character must begin the rest again to benefit from it.

At the end of a long rest, a character regains all lost hit points. The character also regains spent Hit Dice, up to a number of dice equal to half of the character's total number of them (minimum of one die). For example, if a character has eight Hit Dice, he or she can regain four spent Hit Dice upon finishing a long rest.

A character can't benefit from more than one long rest in a 24-hour period, and a character must have at least 1 hit point at the start of the rest to gain its benefits.

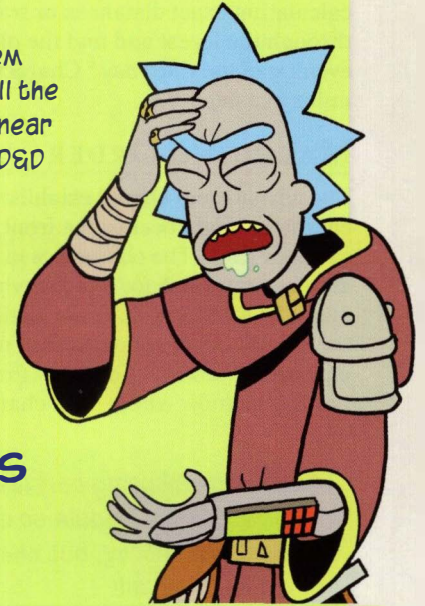
RESTING!?

Don't let 'em sleep at all! You can't f*** with characters as much if they're rested up, Morty!

You've gotta keep 'em trudging forward all the time, paranoid and near death. That's what D&D is all about!

Heroes going into a hole full of monsters in a kill-or-be-killed quest for glory!

RESTING IS BULLS**T!



Look at me! I've never slept a day in my life!



I changed my mind.

L-l-let 'em rest once in a while, but make sure they know that any time they take a

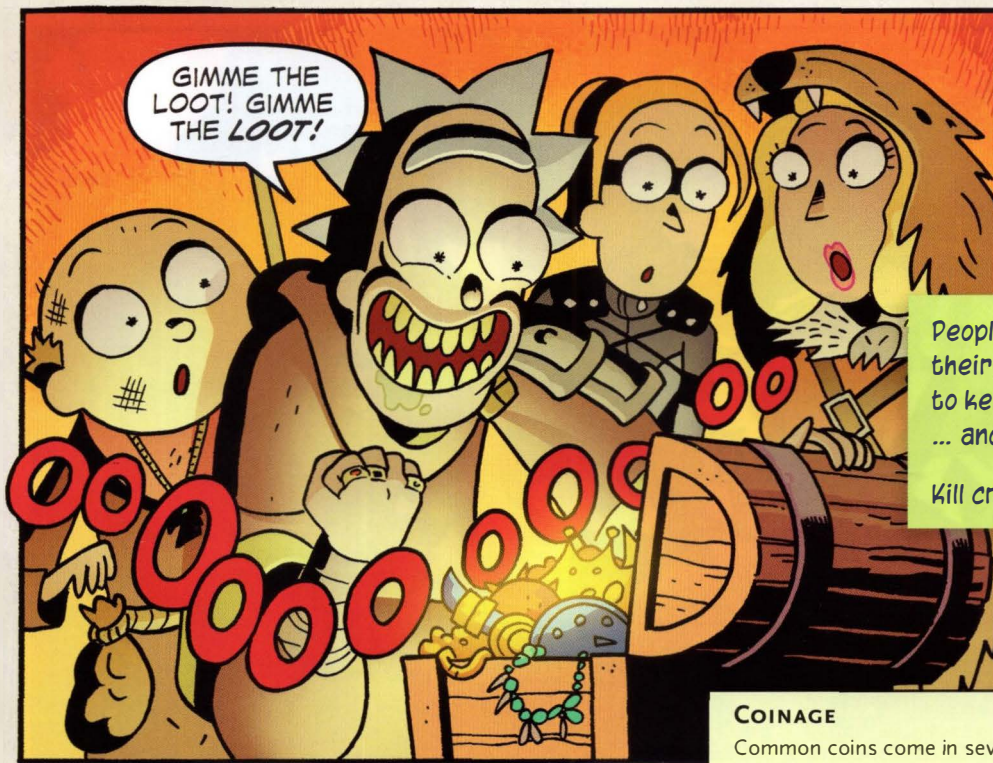
long rest, the creatures in the dungeon are also taking a long rest!

Every long rest gives the monsters they're gonna face more hit points and bonuses!

THAT'LL TEACH 'EM.

And remind them how weak they are for resting at all.





W-W-WE'RE ALL
HOPELESS POWER
ADDICTS, MORTY.

People need to be rewarded in their hedonistic hamster wheels to keep themselves entertained ... and that's okay!

Kill critters and get paid, dawg!

REWARDS **LOOT**

As characters adventure and overcome challenges, they're rewarded for their efforts by the treasure they find and the experience they earn.

A monster's lair might contain a chest of coins, and a goblin raider might carry some of its ill-gotten gains. As characters acquire treasure, they can divide it as they see fit (dividing it equally among all the characters in the party is standard practice), and they can spend it on improved equipment or other supplies.

Experience points (XP) are an abstract measurement of a character's learning and growth in the game. As characters progress through an adventure, they receive XP when they defeat monsters, complete milestones, and overcome other challenges. An XP award for the party is divided equally among the characters.

Experience Points	Level	Proficiency Bonus
0	1	+2
300	2	+2
900	3	+2
2,700	4	+2
6,500	5	+3

Once a character reaches a specified experience point total, he or she advances in capability. This advancement is called gaining a level; a character goes from 1st level to 2nd level, and so on up to 20th level (this set goes to 5th level). Upon gaining a level, a character gains additional hit points and class features, as shown on the character sheets included in this set.

COINAGE

Common coins come in several different denominations based on the relative worth of the metal from which they are made. The three most common coins are the gold piece (gp), the silver piece (sp), and the copper piece (cp).

One gold piece is worth ten silver pieces, the most prevalent coin among commoners. One silver piece is worth ten copper pieces, which are common among laborers and beggars.

Unusual coins made of other precious metals sometimes appear in treasure hoards. The electrum piece (ep) and the platinum piece (pp) originate from fallen empires and lost kingdoms. An electrum piece is worth five silver pieces, and a platinum piece is worth ten gold pieces.

A standard coin weighs about a third of an ounce, so fifty coins weigh a pound.

Electrum has no electricity in it, Morty. I checked. It won't make your balls tingle or anything. I checked that too.

Twice.

Leveling up is like free cable, Morty. Tweaking those little statistics and writing out loot on your character sheet ... it's one of the only times you'll feel like you have any worth.

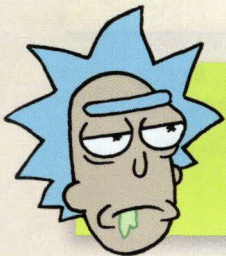
Don't deny yourself this pleasure, Morty. Do deny yourself the pleasures I hear you enjoying in your room, though. And seriously, you gotta hydrate, man.





EQUIPMENT

Proper equipment can mean the difference between life and death in a dangerous environment such as an ancient dungeon or untamed wilderness. Armor and weapons are essential in combat, and a variety of other tools and supplies are useful for exploring dungeons, ruins, and the wilds. This section describes the equipment that the characters have when they start the adventure and additional items they can buy with the treasure they acquire along the way.



Equipment that doesn't give you any combat or statistical advantage is as useless as three shleems on a plumbus, Morty.

CARRYING CAPACITY

A character's Strength score determines the maximum weight the character can carry and still move, provided that the weight is distributed across the body. Multiply a character's Strength by 15 to determine the weight (in pounds) that the character can carry. A character carrying more than this weight has a speed of 0.

ARMOR AND SHIELDS

Adventurers have access to a wide range of armor types. Armor falls into three categories in the game: light armor, medium armor, and heavy armor. Many warriors supplement their armor with a shield.

The adventurers presented on the character sheets are already equipped with armor, and each character's Armor Class is calculated using the information in this chapter. You can use this information to upgrade your character's armor as you acquire treasure.

Back in my day we had THACO, Morty. It was honestly crazy, but I loved it. You really don't want me to try to explain it, though.



Old school D&D measured everything compared to the weight of coins 'cause they knew that's all anyone gave a s*** about.

And it still is.

You can't escape the power of coinage, Morty.

ARMOR PROFICIENCY

Anyone can put on a suit of armor or strap a shield to an arm. Only those proficient with the armor know how to wear it effectively, however. Your class determines what types of armor you have proficiency with: the fighter and cleric can wear any armor and use shields, the rogue is limited to light armor, and the wizard isn't proficient with any armor or shields at all. If you wear armor that you lack proficiency with, you have disadvantage on any ability check, saving throw, or attack roll that involves Strength or Dexterity, and you can't cast spells.

ARMOR

Armor	Cost	Armor Class (AC)	Weight
<i>Light Armor</i>			
Leather	10 gp	11*	10 lb.
Studded leather	45 gp	12*	13 lb.
<i>Medium Armor</i>			
Hide	10 gp	12***	12 lb.
Chain shirt	50 gp	13**	20 lb.
Scale mail	50 gp	14***	45 lb.
Breastplate	400 gp	14***	20 lb.
<i>Heavy Armor</i>			
Ring mail	30 gp	14	40 lb.
Chain mail	75 gp	16	55 lb.
Splint	200 gp	17	60 lb.
<i>Shield</i>			
Shield	10 gp	+2	6 lb.

*You add your Dexterity modifier to your Armor Class when you wear this armor.

**You add your Dexterity modifier, to a maximum of +2, to your Armor Class when you wear this armor.

LIGHT ARMOR

Light armor is favored by rogues because it lets them make the best use of their Dexterity and doesn't interfere with stealthy movement. When you wear light armor, you add your Dexterity modifier to the number shown on the table to determine your Armor Class.

Leather armor consists of chest and shoulder protectors made of stiffened leather, with lighter and more flexible protection for the rest of the body. **Studded leather** is reinforced with close-set rivets or spikes.

MEDIUM ARMOR

Medium armor offers more protection than light armor, but it also impairs movement more. When you wear medium armor, you add your Dexterity modifier, to a maximum of +2, to the number shown on the table to determine your Armor Class. If your Dexterity is 16 or higher, you still add only 2.

Hide is a crude armor made from thick furs and pelts. A **chain shirt** is made from interlocking metal rings and commonly worn under clothing. **Scale mail** consists of a leather coat and leggings covered with overlapping scales of metal. You have disadvantage on Dexterity (Stealth) checks while wearing scale mail. A **breastplate** is a fitted metal chest piece worn with supple leather.



THEY DON'T WANT WIZARDS TO WEAR ARMOR BECAUSE THEY KNOW WE'RE OP, MORTY.

It's how they try and keep the Magic Man down. O-o-once you start leveling up as a wizard, you'll find ways around that little hurdle, and then you're unstoppable.

HEAVY ARMOR

Heavy armor offers the best protection, and it requires extensive training to master. The fighter and the cleric are proficient with it. When you wear heavy armor, you don't apply your Dexterity modifier to your Armor Class. You also have disadvantage on Dexterity (Stealth) checks.

Ring mail is leather with heavy rings sewn into it.

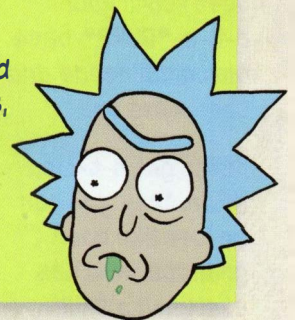
Chain mail is made of interlocking metal rings worn over a layer of quilted fabric. If your Strength is lower than 13, your speed is reduced by 10 feet while you wear chain mail. **Splint** armor is made of narrow vertical strips of metal riveted to a backing of leather that is worn over cloth padding. If your Strength is lower than 15, your speed is reduced by 10 feet while you wear splint armor.

SHIELDS

A shield, made from wood or metal, is carried in one hand. Wielding a shield increases your Armor Class by 2. You can benefit from only one shield at a time.

If a player comes up with a "creative" reason why they should get two shield bonuses, I just double the damage I deal them.

Whatever, they won't know.





When you describe your morningstar s-s-smashing an orc in the face, that's totally sweet.

Nobody wants to hear about your stupid darts. Nobody names darts.

THEY NAME SWORDS.

WEAPONS

The Weapons table shows the most common weapons used in the worlds of D&D, their price and weight, the damage they deal when they hit, and any special properties they possess. Every weapon is classified as either **melee** or **ranged**. A **melee weapon** is used to attack a target within 5 feet of you, whereas a **ranged weapon** is used to attack a target at a distance.

WEAPON PROFICIENCY

Your class grants you proficiency with certain weapons or categories of weapons. The two main categories are **simple** and **martial**. Certain races, such as the elf race, also grant weapon proficiencies. Proficiency with a weapon allows you to add your proficiency bonus to the attack roll for any attack you make with that weapon.

The secret third category of weaponry is the **martial** weapon. It's a ball and chain, Morty!

Sounds cool, right?

WRONG!

Love is a sham.
Just fulfill your
b-b-b-**BURP**-base
biological needs and
then move on.

Never get t-t-tied
down. Then you can
be just like your
grandpa, who has
everything alllllll
figured out.



WEAPON PROPERTIES

Many weapons have special properties related to their use, as shown in the Weapons table.

Ammunition. You can use a weapon that has the ammunition property to make a ranged attack only if you have ammunition to fire from the weapon. Each time you attack with the weapon, you expend one piece of ammunition. At the end of the battle, you can recover half your expended ammunition by taking a minute to search the battlefield.

If you employ such a weapon to make a melee attack, you use the weapon as an improvised weapon (see "Improvised Weapons" later in the chapter).

Finesse. When making an attack with a finesse weapon, you use your choice of your Strength or Dexterity modifier for the attack and damage rolls. You must use the same modifier for both.

Heavy. Small creatures have disadvantage on attack rolls with heavy weapons.

Light. A light weapon is small and easy to handle, making it ideal for use when fighting with two weapons. See the rules for two-weapon fighting in chapter 2.

Loading. Because of the time required to load this weapon, you can fire only one piece of ammunition from it when you use your action or reaction to fire it, regardless of the number of attacks you can normally make.

Range. A weapon that can be used to make a ranged attack has a range shown in parentheses after the ammunition or thrown property. The range lists two numbers. The first is the weapon's normal range in feet, and the second is the weapon's long range. When attacking a target beyond normal range, you have disadvantage on the attack roll. You can't attack a target beyond the weapon's long range.

Thrown. If a weapon has the thrown property, you can throw the weapon to make a ranged attack. If the weapon is a melee weapon, you use the same ability modifier for that attack roll and damage roll that you would use for a melee attack with the weapon. For example, if you throw a handaxe, you use your Strength, but if you

throw a dagger, you can use either your Strength or your Dexterity, since the dagger has the finesse property.

Two-Handed. This weapon requires two hands to use.

Versatile. This weapon can be used with one or two hands. A damage value in parentheses appears with the property—the damage when the weapon is used with two hands to make a melee attack.

IMPROVISED WEAPONS

Sometimes characters don't have their weapons and have to attack with whatever is close at hand: a broken bottle, a table leg, a frying pan, or a wagon wheel. Most combatants are not proficient with such objects as weapons. In many cases, an improvised weapon is similar to an actual weapon and can be treated as such. For example, a table leg is akin to a club. At the DM's option, a character proficient with a weapon can use a similar object as if it were that weapon and use his or her proficiency bonus.

An object that bears no resemblance to a weapon deals 1d4 damage (the DM assigns a damage type appropriate to the object). This is also the amount of damage dealt by a ranged weapon used as a melee weapon and by a melee weapon that lacks a range but is thrown. An improvised thrown weapon has a normal range of 20 feet and a long range of 60 feet.

It's kinda funny the first time one of your players says they're gonna pick up a trout and slap a bad guy with it, but don't encourage that, Morty.

*Next thing you know they'll be improvising all kinds of useless trash and you'll be stuck assigning stats to plates and stools and goblin sacks of s*** and sacks of goblin s*** ... hard pass.*



WEAPONS

Name	Cost	Damage	Weight	Properties
<i>Simple Melee Weapons</i>				
Club	1 sp	1d4 bludgeoning	2 lb.	Light
Dagger	2 gp	1d4 piercing	1 lb.	Finesse, light, thrown (range 20/60)
Greatclub	2 sp	1d8 bludgeoning	10 lb.	Two-handed
Handaxe	5 gp	1d6 slashing	2 lb.	Light, thrown (range 20/60)
Javelin	5 sp	1d6 piercing	2 lb.	Thrown (range 30/120)
Light hammer	2 gp	1d4 bludgeoning	2 lb.	Light, thrown (range 20/60)
Mace	5 gp	1d6 bludgeoning	4 lb.	—
Quarterstaff	2 sp	1d6 bludgeoning	4 lb.	Versatile (1d8)
Spear	1 gp	1d6 piercing	3 lb.	Thrown (range 20/60), versatile (1d8)
<i>Simple Ranged Weapons</i>				
Crossbow, light	25 gp	1d8 piercing	5 lb.	Ammunition (range 80/320), loading, two-handed
Shortbow	25 gp	1d6 piercing	2 lb.	Ammunition (range 80/320), two-handed
<i>Martial Melee Weapons</i>				
Battleaxe	10 gp	1d8 slashing	4 lb.	Versatile (1d10)
Greataxe	30 gp	1d12 slashing	7 lb.	Heavy, two-handed
Greatsword	50 gp	2d6 slashing	6 lb.	Heavy, two-handed
Longsword	15 gp	1d8 slashing	3 lb.	Versatile (1d10)
Maul	10 gp	2d6 bludgeoning	10 lb.	Heavy, two-handed
Morningstar	15 gp	1d8 piercing	4 lb.	—
Rapier	25 gp	1d8 piercing	2 lb.	Finesse
Scimitar	25 gp	1d6 slashing	3 lb.	Finesse, light
Shortsword	10 gp	1d6 piercing	2 lb.	Finesse, light
Trident	5 gp	1d6 piercing	4 lb.	Thrown (range 20/60), versatile (1d8)
Warhammer	15 gp	1d8 bludgeoning	2 lb.	Versatile (1d10)
<i>Martial Ranged Weapons</i>				
Crossbow, hand	75 gp	1d6 piercing	3 lb.	Ammunition (range 30/120), light, loading
Crossbow, heavy	50 gp	1d10 piercing	18 lb.	Ammunition (range 100/400), heavy, loading, two-handed
Longbow	50 gp	1d8 piercing	2 lb.	Ammunition (range 150/600), heavy, two-handed
<i>Martial Emotional Weapons</i>				
Commitment	your happiness	2d12 ongoing	your freedom	Roll for regrets
Children	your future happiness	2d20 until adulthood	your legacy	Just get a pet instead

MISCELLANEOUS GEAR AND SERVICES

This section describes items that have special rules.

Candle. For 1 hour, a candle sheds bright light in a 5-foot radius and dim light for an additional 5 feet.

Component Pouch. A component pouch is a small, watertight leather belt pouch that holds all the material components and other special items you need to cast your spells, except for those components that have a specific cost. See chapter 4 for more about spellcasting.

Crowbar. Using a crowbar grants advantage to Strength checks where the crowbar's leverage can be applied.



I went to a place called Crowbar with Birdperson once, Morty.

Got stuck in a pile of bird crap and my pecker was never the same.

Healer's Kit. This kit is a leather pouch containing bandages, salves, and splints. The kit has ten uses. As an action, you can expend one use of the kit to stabilize a creature that has 0 hit points, without needing to make a Wisdom (Medicine) check.

Holy Symbol. A holy symbol is a representation of a god or pantheon. It might be a silver amulet depicting a symbol commonly used to represent a deity, the same symbol carefully engraved or inlaid as an emblem on a shield, or a tiny box holding a fragment of a sacred relic. The cleric can use a holy symbol to replace the material components of spells, except for those components that have a specific cost. To use the symbol in this way, the caster must hold it in hand, wear it visibly, or bear it emblazoned on a shield. See chapter 4 for more about spellcasting.



LOOK AT THIS, MORTY!



The D&D designers know that keeping track of basic spell components is ridiculous, so they include this grab bag of dollar store crap to magic s*** up with.

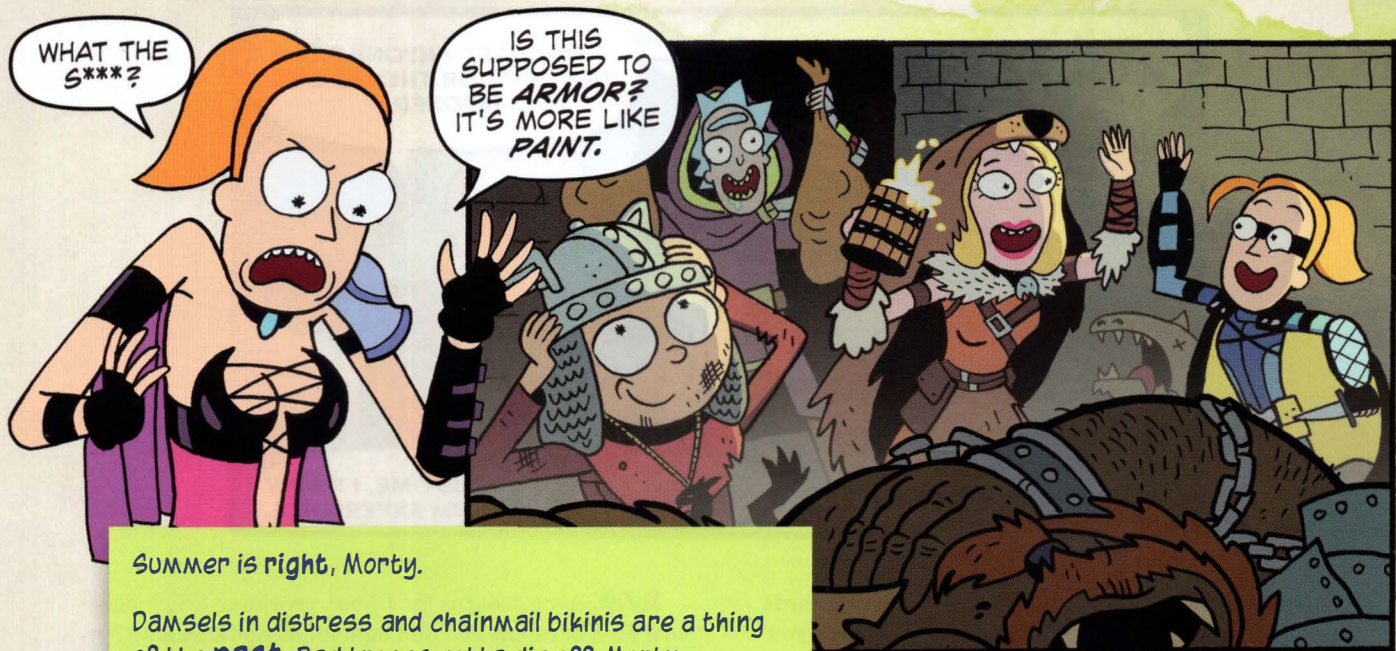
You gotta admire the commitment to a dumbass idea.

Lantern, Bullseye. A bullseye lantern casts bright light in a 60-foot cone and dim light for an additional 60 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil.

Lantern, Hooded. A hooded lantern casts bright light in a 30-foot radius and dim light for an additional 30 feet. Once lit, it burns for 6 hours on a flask (1 pint) of oil. As an action, you can lower the hood, reducing the light to dim light in a 5-foot radius.

Lock. A creature proficient with thieves' tools can pick this lock with a successful DC 15 Dexterity check. Better locks are available for higher prices.

Oil. As an action, you can splash the oil in this flask onto a creature within 5 feet of you or throw it up to 20 feet, shattering it on impact. Make a ranged attack against a target creature or object. On a hit, the target is covered in oil. If the target takes any fire damage before the oil dries (after 1 minute), the target takes an additional 5 fire damage from the burning oil. You can also pour a flask of oil on the ground to cover a 5-foot-square area, provided that the surface is level. If lit, the oil burns for 2 rounds and deals 5 fire damage to any creature that enters the area or ends its turn in the area. A creature can take this damage only once per turn.



Summer is right, Morty.

Damsels in distress and chainmail bikinis are a thing of the **past**. Bad tropes gotta die off, Morty.

ADVENTURING GEAR

Item	Cost	Weight	Item	Cost	Weight
<i>Ammunition</i>			Mess kit	2 sp	1 lb.
Arrows (20)	1 gp	1 lb.	Mirror, steel	5 gp	1/2 lb.
Crossbow bolts (20)	1 gp	1½ lb.	Oil (flask)	1 sp	1 lb.
Backpack	2 gp	5 lb.	Paper (one sheet)	2 sp	—
Bedroll	1 gp	7 lb.	Parchment (one sheet)	1 sp	—
Bell	1 gp	—	Perfume (vial)	5 gp	—
Blanket	5 sp	3 lb.	Pick, miner's	2 gp	10 lb.
Book	25 gp	5 lb.	Piton	5 cp	1/4 lb.
Candle	1 cp	—	Pot, iron	2 gp	10 lb.
Carpenter's tools	8 gp	6 lb.	Potion of healing	50 gp	1/2 lb.
Case (for map or scroll)	1 gp	1 lb.	Playing cards	5 sp	—
Chalk (1 piece)	1 cp	—	Pouch	5 sp	1 lb.
Chest	5 gp	25 lb.	Rations (1 day)	5 sp	2 lb.
Clothes, common	5 sp	3 lb.	Robes	1 gp	4 lb.
Clothes, fine	15 gp	6 lb.	Rope, hempen (50 feet)	1 gp	10 lb.
Component pouch	25 gp	2 lb.	Rope, silk (50 feet)	10 gp	5 lb.
Crowbar	2 gp	5 lb.	Sack	1 cp	1/2 lb.
Grappling hook	2 gp	4 lb.	Sealing wax	5 sp	—
Hammer	1 gp	3 lb.	Shovel	2 gp	5 lb.
Hammer, sledge	2 gp	10 lb.	Signal whistle	5 cp	—
Healer's kit	5 gp	3 lb.	Signet ring	5 gp	—
Holy symbol	5 gp	1 lb.	Spellbook	50 gp	3 lb.
Hourglass	25 gp	1 lb.	Spike, iron (10)	1 gp	5 lb.
Ink (1 ounce bottle)	10 gp	—	Tent, two-person	2 gp	20 lb.
Ink pen	2 cp	—	Thieves' tools	25 gp	1 lb.
Lantern, bullseye	10 gp	2 lb.	Tinderbox	5 sp	1 lb.
Lantern, hooded	5 gp	2 lb.	Torch	1 cp	1 lb.
Lock	10 gp	1 lb.	Waterskin	2 sp	5 lb. (full)
Mason's tools	10 gp	8 lb.	Whetstone	1 cp	1 lb.



Playing Cards. If you are proficient with playing cards, you can add your proficiency bonus to ability checks you make to play a game with them.

Potion of Healing. A character who drinks the magic, red fluid in this vial regains 2d4 + 2 hit points. Drinking or administering a potion takes an action.

Rations. Compact, dry foods suitable for extended travel, rations include jerky, dried fruit, hardtack, and nuts.

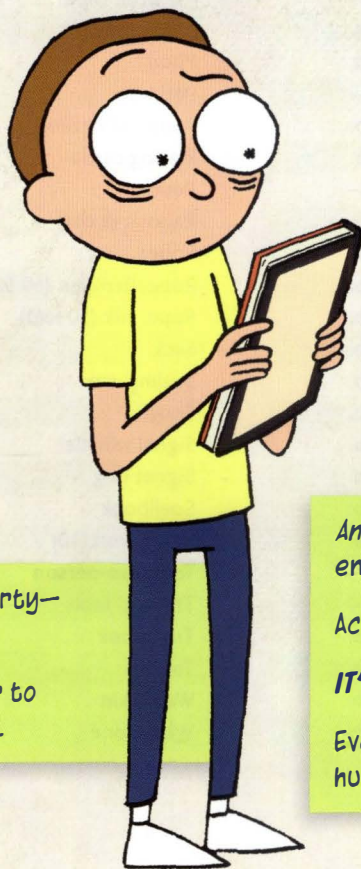
Rope. Rope, whether made of hemp or silk, has 2 hit points and can be burst with a DC 17 Strength check.

Spellbook. Essential for wizards, a spellbook is a leather-bound tome with 100 blank vellum pages suitable for recording spells.

Thieves' Tools. This set of tools includes a small file, a set of lock picks, a small mirror mounted on a metal handle, a set of narrow-bladed scissors, and a pair of pliers. Proficiency with these tools lets you add your proficiency bonus to any ability checks you make to disarm traps or open locks.

Tinderbox. This small container holds flint, fire steel, and tinder (usually dry cloth soaked in light oil) used to kindle a fire. Using it to light a torch—or anything else with abundant, exposed fuel—takes an action. Lighting any other fire takes 1 minute.

Torch. A torch burns for 1 hour, providing bright light in a 20-foot radius and dim light for an additional 20 feet. If you make a melee attack with a burning torch and hit, it deals 1 fire damage.



You don't want a spellbook, Morty—trust me.

Throw it on a USB so it's easier to keister in your butt of holding.

Anything can be a torch, if you try hard enough.

Actually, you don't have to try that hard.

IT'S FIRE, MORTY.

Even you can figure this one out. Literally humanity's first invention, Morty.

MOUNTS AND OTHER ANIMALS

Item	Cost	Speed	Carrying Capacity
Donkey or mule	8 gp	40 ft.	420 lb.
Horse, draft	50 gp	40 ft.	540 lb.
Horse, riding	75 gp	60 ft.	480 lb.

TACK AND HARNESS

Item	Cost	Weight
Bit and bridle	2 gp	1 lb.
Feed (per day)	5 cp	10 lb.
<i>Saddle</i>		
Pack	5 gp	15 lb.
Riding	10 gp	25 lb.
Saddlebags	4 gp	8 lb.
Stabling (per day)	5 sp	—

FOOD, DRINK, AND LODGING


Item	Cost
<i>Ale</i>	
Gallon	2 sp
Mug	4 cp
Full Keg	8 sp <i>Awww yeah!</i>
<i>Inn stay (per day)</i>	
Squalid	7 cp
Poor	1 sp
Modest	5 sp
Comfortable	8 sp
Wealthy	2 gp
Aristocratic	4 gp
<i>Passed out in the back alley</i>	Free
<i>Meals (per day)</i>	
Squalid	3 cp
Poor	6 cp
Modest	3 sp
Comfortable	5 sp
Wealthy	8 sp
Aristocratic	2 gp
<i>Wine</i>	
Common (pitcher)	2 sp
Fine (bottle)	10 gp



CHAPTER 4: SPELLCASTING

M

AGIC PERMEATES THE WORLDS OF D&D AND MOST OFTEN appears in the form of a spell. This chapter provides the rules for casting spells. Clerics and wizards have distinctive ways of learning and preparing their spells, and monsters use spells in unique ways. Regardless of its source, a spell follows the rules here.



This is the *real* stuff right here!

IT'S MAGIC, MORTY!

Blazing Fire shooting out of your fingertips, mind control, teleportation, and other badass power moves!

Yeah, yeah ... your rogue can pick a lock and climb a wall. I just blew that p***ing door off its hinges and then flew past you on my way to eldritch glory.

EAT MY SPARKLY ASSSSSS!

WHAT IS A SPELL?

A spell is a discrete magical effect, a single shaping of the magical energies that suffuse the multiverse into a specific, limited expression. In casting a spell, a character carefully plucks at the invisible strands of raw magic suffusing the world, pins them in place in a particular pattern, sets them vibrating in a specific way, and then releases them to unleash the desired effect—in most cases, all in the span of seconds.

Spells can be versatile tools, weapons, or protective wards. They can deal damage or undo it, impose or remove conditions (see appendix A), drain life energy away, and restore life to the dead.



Read all that and then explain to me how an axe-wielding mouth breather is gonna keep up with ME.

Do you see a section in this book about fighter powers? You suuuure don't.

SPELL LEVEL

Every spell in this set has a level from 0 to 3. A spell's level is a general indicator of how powerful it is, with the lowly (but still impressive) *magic missile* at 1st level and the devastating *fireball* at 3rd. (Spells of higher levels, up to 9th, exist in the world but aren't included in this set.) Cantrips—simple but powerful spells that characters can cast almost by rote—are level 0. The higher a spell's level, the higher level a spellcaster must be to use that spell.

Spell level and character level don't correspond directly. Typically, a character has to be at least 5th level, not 3rd level, to cast a 3rd-level spell.

KNOWN AND PREPARED SPELLS

Before a spellcaster can use a spell, he or she must have the spell firmly fixed in mind. Clerics and wizards undergo a process of preparing spells. The number of spells a caster can have fixed in mind at any given time is shown on the character sheets.

A character can change this list of prepared spells upon finishing a long rest (see chapter 3). Preparing a new list of spells requires time spent in meditation or study: at least 1 minute per spell level for each spell on the list.



WHEN I'M THE DUNGEON MASTER, THOUGH, IT'S DIFFERENT, MORTY.

Dook
Dook

SPELL SLOTS

Regardless of how many spells a caster knows or prepares, he or she can cast only a limited number of spells before resting. Manipulating the fabric of magic and channeling its energy into even a simple spell is physically and mentally taxing, and higher-level spells are even more so. Thus, the character sheet for a spellcaster includes how many spell slots of each level the character can use at each character level. For example, at 3rd level, the wizard has four 1st-level slots and two 2nd-level slots.

When a character casts a spell, he or she expends a slot of that spell's level or higher, effectively "filling" a slot with the spell. You can think of a spell slot as a groove of a certain size—small for a 1st-level slot, larger for a spell of higher level. A 1st-level spell fits into a slot of any size, but a 3rd-level spell fits only in a slot that is at least 3rd level. So when the wizard casts *magic missile*, a 1st-level spell, he or she spends a 1st-level slot and has three remaining.

Finishing a long rest restores any expended spell slots.

Some monsters have special abilities that let them cast spells without using spell slots.

CASTING A SPELL AT A HIGHER LEVEL

When a spellcaster casts a spell using a slot that is a higher level than the spell, the spell assumes the higher level for that casting. For instance, if a wizard casts *magic missile* using a 2nd-level slot, that *magic missile* is 2nd level. The spell effectively expands to fill the slot.

Some spells, such as *magic missile* and *cure wounds*, have more powerful effects when cast at a higher level, as detailed in the spell's description.

PREPARED SPELLS?!

This is a feeble attempt to try and impose some kind of cap on wizardly supremacy.

If I'm ever a player at your table, you can ignore these limits. They're unnecessary.

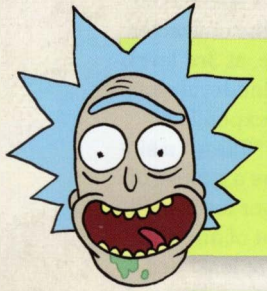


I'm not gonna let some dweeb ruin my game by thinking outside the box and being clever with his powers.

So I watch spellcasters like you watch those women on the shampoo commercials.

CANTRIPS

A cantrip is a spell that can be cast at will, without using a spell slot and without being prepared in advance. Repeated practice has fixed the spell in the caster's mind and infused the caster with the magic needed to produce the effect over and over. A cantrip's spell level is 0.



Don't let that "zero" throw you, Morty. In this case,

ZERO MAKES THE HERO.



These little spells can pack a lotta punch, and the right application of cantrippery can convince peasants and other small-brained creatures that you're Doctor Badass.

RITUALS

Certain spells have a special tag: ritual. Such a spell can be cast following the normal rules for spellcasting, or the spell can be cast as a ritual. The ritual version of a spell takes 10 minutes longer to cast than normal, and it doesn't expend a spell slot.

A cleric or a wizard can cast a spell as a ritual if the spell has the ritual tag. The cleric must also have the spell prepared, while the wizard need only have the spell in his or her spellbook.



CASTING IN ARMOR

Because of the mental focus and precise gestures required for spellcasting, you must be proficient with the armor you are wearing to cast a spell. You are otherwise too distracted and physically hampered by your armor for spellcasting.

CASTING A SPELL

When a character casts any spell, the rules here apply, regardless of the character's class or the spell's effects.

Each spell description in this chapter begins with a block of information, including the spell's name, level, school of magic, casting time, range, components, and duration. The rest of a spell entry describes the spell's effect.

CASTING TIME

Most spells require a single action to cast, but some spells require a bonus action, a reaction, or much more time.

BONUS ACTION

A spell cast with a bonus action is especially swift. You must use a bonus action on your turn to cast the spell, provided that you haven't already taken a bonus action this turn. You can't cast another spell during the same turn, except for a cantrip with a casting time of 1 action.

REACTIONS

Some spells can be cast as reactions. These spells take a fraction of a second to bring about and are cast in response to some event. If a spell can be cast as a reaction, the spell description tells you exactly when you can do so.

LONGER CASTING TIMES

Certain spells (including spells cast as rituals) require more time to cast: minutes or even hours. When you cast a spell with a casting time longer than a single action or reaction, you must spend your action each turn casting the spell, and you must maintain your concentration while you do so (see "Concentration" later in this chapter). If your concentration is broken, the spell fails, but you don't expend a spell slot. If you want to try casting the spell again, you must start over.

RANGE

The target of a spell must be within the spell's range. For a spell like *magic missile*, the target is a creature. For a spell like *fireball*, the target is the point in space where the ball of fire erupts.

Most spells have ranges expressed in feet. Some spells can target only a creature (including you) that you touch.

Other spells, such as the *shield* spell, affect only you. These spells have a range of self.

Spells that create cones or lines of effect that originate from you also have a range of self, indicating that the origin point of the spell's effect must be you (see "Areas of Effect" later in this chapter).

Once a spell is cast, its effects aren't limited by its range, unless the spell's description says otherwise.

A HOT PROTIP HERE:

Just memorize the range of every spell and, when you fight other spellcasters, plant yourself 5 feet or so beyond their max casting range—then show 'em your asssss.



COMPONENTS

A spell's components are the physical requirements you must meet in order to cast it. Each spell's description indicates whether it requires verbal (V), somatic (S), or material (M) components. If you can't provide one or more of a spell's components, you are unable to cast the spell.

VERBAL (V)

Most spells require the chanting of mystic words. The words themselves aren't the source of the spell's power; rather, the particular combination of sounds, with specific pitch and resonance, sets the threads of magic in motion. Thus, a character who is gagged or in an area of silence, such as one created by the *silence* spell, can't cast a spell with a verbal component.

SOMATIC (S)

Spellcasting gestures might include a forceful gesticulation or an intricate set of gestures. If a spell requires a somatic component, the caster must have free use of at least one hand to perform these gestures.

MATERIAL (M)

Casting some spells requires particular objects, specified in parentheses in the component entry. A component pouch includes all the needed material components to cast spells, except those that have a gold piece cost shown in the spell. A cleric's holy symbol replaces material components, again excepting those with a gold piece cost. If a cost is indicated, a character must purchase that specific component before casting the spell in question.

If a spell specifies that the material component is consumed by the spell, the caster must provide this component for each casting of the spell.

A spellcaster must have a hand free to access these components, but it can be the same hand that he or she uses to perform somatic components.

(V)

The rules don't actually say what *specific* words you have to speak for a **verbal component**, so I just say whatever comes to mind or power up a filthy insult and let 'er rip.



(S)

Again, they don't specify what **magical moves** are required, so get Schwifty and s***.

Make your spellcasting signature move so hot that monsters beg to join your side before you blast 'em into Experience Particles.

(M)

NO ONE IS KEEPING TRACK OF PINCHES OF DUST AND CLUMPS OF MOSS.

Don't be that guy, Morty. The Dungeon Master will tell you when a spell's got ingredients worth shelling out for. The rest is just doing cool hand symbols and saying **BLADOWIE!** (see below).



DURATION

A spell's duration is the length of time the spell persists. A duration can be expressed in rounds, minutes, hours, or even years. A spell might specify that its effects last until the spell is dispelled or the effects are destroyed.

INSTANTANEOUS

Many spells are instantaneous. The spell harms, heals, creates, or alters a creature or an object in a way that can't be dispelled, because its magic exists **only for an instant**.



According to your mother, this duration is also known as **"JERRY IN BED."**

Yeah, I didn't want that visual either, Morty. Sucks for us.

CONCENTRATION

Some spells require you to maintain concentration in order to keep their magic active. If you lose concentration, such a spell ends.

If a spell must be maintained with concentration, that fact appears in its Duration entry, and the spell specifies how long you can concentrate on it. You can end concentration at any time (no action required).

Normal activity, such as moving and attacking, doesn't interfere with concentration. The following factors can break concentration:

- **Casting another spell that requires concentration.** You lose concentration on a spell if you cast another spell that requires concentration. You can't concentrate on two spells at once.
- **Taking damage.** Whenever you take damage while you are concentrating on a spell, you must make a Constitution saving throw to maintain your concentration. The DC equals 10 or half the damage you take, whichever number is higher. If you take damage from multiple sources, such as an arrow and a dragon's breath, you make a separate saving throw for each source of damage.
- **Being incapacitated or killed.** You lose concentration on a spell if you are incapacitated (as explained in appendix A) or if you die.



D-d-don't Peel like you've gotta be limited to those **kiddie block shapes** for your spell effects, Morty.

When I'm the Dungeon Master and bad guys are launching loads of murder magic, I'll just dump chips or hock a big loogie on the battle map to figure out where the spell hits.

TARGETS

A typical spell requires you to pick one or more targets to be affected by the spell's magic. A spell's description tells you whether the spell targets creatures, objects, or a point of origin for an area of effect (described below).

A CLEAR PATH TO THE TARGET

To target something, you must have a clear path to it, so it can't be behind total cover.

If you place an area of effect at a point that you can't see and an obstruction, such as a wall, is between you and that point, the point of origin comes into being on the near side of that obstruction.

TARGETING YOURSELF

If a spell targets a creature of your choice, you can choose yourself, unless the creature must be hostile or specifically a creature other than you. If you are in the area of effect of a spell you cast, you can target yourself.

AREAS OF EFFECT

Spells such as *burning hands* and *fireball* cover an area, allowing them to affect multiple creatures at once.

A spell's description specifies its area of effect, which typically has one of four different shapes: cone, cube, line, or sphere (each illustrated on the DM screen). Every area of effect has a point of origin, a location from which the spell's energy erupts. The rules for each shape specify how you position its point of origin. Typically, a point of origin is a point in space, but some spells have an area whose origin is a creature or an object.

A spell's effect expands in straight lines from the point of origin. If no unblocked straight line extends from the point of origin to a location within the area of effect, that location isn't included in the spell's area. To block one of these imaginary lines, an obstruction must provide total cover, as explained in chapter 2.

The point of origin of an area of effect isn't included in the area, unless the area is a sphere.

CONE

A cone extends in a direction you choose from its point of origin. A cone's width at a given point along its length is equal to that point's distance from the point of origin. A cone's area of effect specifies its maximum length.

CUBE

You select a cube's point of origin, which lies anywhere on a face of the cubic effect. The cube's size is expressed as the length of each side.

LINE

A line extends from its point of origin in a straight path up to its length and covers an area defined by its width.

SPHERE

You select a sphere's point of origin, and the sphere extends outward from that point. The sphere's size is expressed as a radius in feet that extends from the point.

SAVING THROWS

Many spells specify that a target can make a saving throw to avoid some or all of a spell's effects. The spell specifies the ability that the target uses for the save and what happens on a success or failure.

The DC to resist one of your spells equals 8 + your spellcasting ability modifier + your proficiency bonus. This number is on the character sheets for the cleric and the wizard, and in the statistics for a monster that casts spells.

ATTACK ROLLS

Some spells require the caster to make an attack roll to determine whether the spell effect hits the intended target. Your attack bonus with a spell attack equals your spellcasting ability modifier + your proficiency bonus.

Most spells that require attack rolls involve ranged attacks. Remember that you have disadvantage on a ranged attack roll if you are within 5 feet of a hostile creature that can see you and that isn't incapacitated (see chapter 2).

COMBINING MAGICAL EFFECTS

The effects of different spells add together while the durations of those spells overlap. The effects of the same spell cast multiple times don't combine, however. Instead, the most potent effect—such as the highest bonus—from those castings applies while their durations overlap.

For example, if two clerics cast *bleed* on the same target, that character gains the spell's benefit only once; he or she doesn't get to roll two bonus dice.

SCHOOLS OF MAGIC

Scholars who study the workings of magic group spells into eight categories called schools of magic. The schools help describe spells; the schools have no game rules of their own.

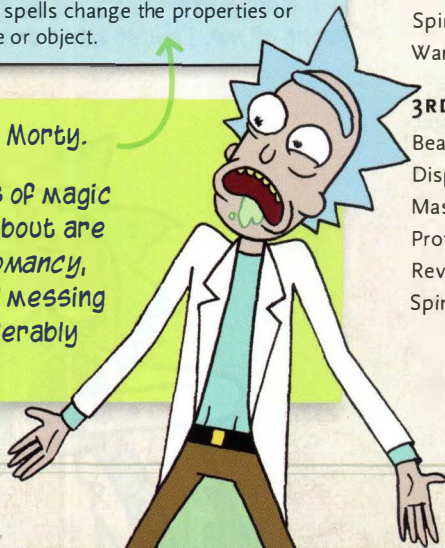
Abjuration spells are protective, often creating barriers or warding off trespassers. **Conjuration** spells transport objects or creatures from one location to another.

Divination spells reveal glimpses of the future, the locations of hidden things, or visions of distant people or places.

Enchantment spells affect the minds of others, influencing or controlling their behavior. **Evocation** spells tap mystical sources of energy to create a variety of effects, including blasts of fire and channeling positive energy to heal wounds. **Illusion** spells deceive the senses or minds of others. **Necromancy** spells manipulate the energies of life and death. **Transmutation** spells change the properties or physical form of a creature or object.

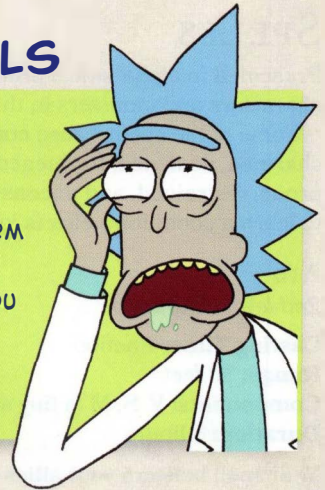
Ignore most of this, Morty.

The only two schools of magic you need to worry about are *evocation* and *necromancy*, blowing s*** up and messing with the dead—preferably at the same time.



50+ SPELLS

are too much for your tiny mind to handle, Morty, so I went through and rated them so you'll know which ones are gonna get you m-m-mad killz and which ones your dad thinks are cool.



SPELL LISTS

CLERIC SPELLS

CANTRIPS (0 LEVEL)

Guidance *MEH*
Light *OK*
Resistance *OK*
Sacred Flame *YES, BURN*
Thaumaturgy *OK*

1ST LEVEL

Bless *OK*
Command *MEH*
Cure Wounds *YES*
Detect Magic *OK*
Guiding Bolt *YES, BURN*
Healing Word *YES*
Inflict Wounds *YES, HURT*
Sanctuary *JERRY SPELL*
Shield of Faith *OK*

2ND LEVEL

Aid *JERRY SPELL*
Augury *JERRY SPELL*
Hold Person *OK*
Lesser Restoration *OK*
Prayer of Healing *YES*
Silence *OK*
Spiritual Weapon *YES, HURT*
Warding Bond *JERRY SPELL*

3RD LEVEL

Beacon of Hope *JERRY SPELL*
Dispel Magic *JERRY SPELL*
Mass Healing Word *YES*
Protection from Energy *JERRY SPELL*
Revivify *OK*
Spirit Guardians *OK*

WIZARD SPELLS

CANTRIPS (0 LEVEL)

Dancing Lights *JERRY SPELL*
Light *OK*
Mage Hand *YES*
Prestidigitation *YES*
Ray of Frost *YES, CHILL*
Shocking Grasp *YES, ZAP*

1ST LEVEL

Burning Hands *YES, BURN*
Charm Person *JERRY SPELL*
Comprehend Languages *JERRY SPELL*
Detect Magic *OK*
Feather Fall *YES*
Identify *OK*
Mage Armor *YES*
Magic Missile *YES, POKE*
Shield *OK*
Sleep *MEH*
Thunderwave *YES, RUMBLE*

2ND LEVEL

Blur *MEH*
Darkness *OK*
Flaming Sphere *YES, BURN*
Hold Person *OK*
Invisibility *YES*
Misty Step *OK*
Spider Climb *OK*
Suggestion *JERRY SPELL*
Web *OK*

3RD LEVEL

Dispel Magic *JERRY SPELL*
Fireball *OH HELL YES*
Fly *YES*
Lightning Bolt *YES, BIG ZAP*
Protection from Energy *JERRY SPELL*

SPELLS

Presented in alphabetical order, these spells are used by characters and monsters in this set.

Some of the spells cause **conditions**, including charmed, deafened, frightened, invisible, paralyzed, prone, restrained, and unconscious. Consult appendix A to learn a condition's effects in the game.

AID

2nd-level abjuration

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (a tiny strip of white cloth)

Duration: 8 hours

Your spell bolsters your allies with toughness and resolve. Choose up to three creatures within range. Each target's hit point maximum and current hit points increase by 5 for the duration.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, a target's hit points increase by an additional 5 for each slot level above 2nd.

Pure Jerry spell! Why help other people when you could jack yourself up with magic and kick more ass?!

AUGURY

2nd-level divination (ritual)

Casting Time: 1 minute

Range: Self

Components: V, S, M (specially marked sticks, bones, or similar tokens worth at least 25 gp)

Duration: Instantaneous

By casting gem-inlaid sticks, rolling dragon bones, laying out ornate cards, or employing some other divining tool, you receive an omen from an otherworldly entity about the results of a specific course of action that you plan to take within the next 30 minutes. The DM chooses from the following possible omens:

- *Weal*, for good results
- *Woe*, for bad results
- *Weal and woe*, for both good and bad results
- *Nothing*, for results that are not especially good or bad

The spell doesn't take into account any possible circumstances that might change the outcome, such as the casting of additional spells or the loss or gain of a companion.

If you cast the spell two or more times before completing your next long rest, there is a cumulative 25 percent chance for each casting after the first that you get a false reading. The DM makes this roll in secret.

This is for theater majors and Jerrys. Don't worry about divining the future when you play D&D, Morty. The story will find you when you start killing.

BEACON OF HOPE

3rd-level abjuration

Casting Time: 1 action

Range: 30 feet

Components: V, S

Duration: Concentration, up to 1 minute

This spell bestows hope and vitality. Choose any number of creatures within range. For the duration, each target has advantage on Wisdom saving throws and death saving throws, and regains the maximum number of hit points possible from any healing.

Jerry spell in full effect! Don't waste your spell slots helping other people! You know what'll help them even more? If you kill the creatures attacking everyone!

BLESS

1st-level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, S, M (a sprinkling of holy water)

Duration: Concentration, up to 1 minute

You bless up to three creatures of your choice within range. Whenever a target makes an attack roll or a saving throw before the spell ends, the target can roll a d4 and add the number rolled to the attack roll or saving throw.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st.

Almost a Jerry spell, but at least you can pump up a bunch of people so they can kill s* better.**

BLUR

2nd-level illusion

Casting Time: 1 action

Range: Self

Components: V

Duration: Concentration, up to 1 minute

Your body becomes blurred, shifting and wavering to all who can see you. For the duration, any creature has disadvantage on attack rolls against you. An attacker is immune to this effect if it doesn't rely on sight, as with blindsight, or can see through illusions, as with truesight.

If I wanna see blurry, shifting, wavering people in front of me, I'll just keep drinking.



BURNING HANDS

1st-level evocation

Casting Time: 1 action
Range: Self (15-foot cone)
Components: V, S
Duration: Instantaneous

As you hold your hands with thumbs touching and fingers spread, a thin sheet of flames shoots forth from your outstretched fingertips. Each creature in a 15-foot cone must make a Dexterity saving throw. A creature takes 3d6 fire damage on a failed save, or half as much damage on a successful one.

The fire ignites any flammable objects in the area that are not being worn or carried.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.



"Sheet of Flames" sounds like a heavy metal concept album.

I dig it.

CHARM PERSON

1st-level enchantment

Casting Time: 1 action
Range: 30 feet
Components: V, S
Duration: 1 hour

You attempt to charm a humanoid you choose within range. It must make a Wisdom saving throw, and does so with advantage if you or your companions are fighting it. If it fails the saving throw, it is charmed by you until the spell ends or until you or your companions do anything harmful to it. The charmed creature regards you as a friendly acquaintance.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can target one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

Jerry needs this spell just to make friends.

If you really wanna charm someone, do what everyone else does—get rich and buy their loyalty.

COMMAND

1st-level enchantment

Casting Time: 1 action
Range: 60 feet
Components: V
Duration: 1 round

You speak a one-word command to a creature you can see within range. The target must succeed on a Wisdom saving throw or follow the command on its next turn. The spell has no effect if the target is undead, if it doesn't understand your language, or if your command is directly harmful to it.

Some typical commands and their effects follow. You might issue a command other than one described here. If you do so, the DM determines how the target behaves. If the target is prevented from following your command, the spell ends.

Approach. The target moves toward you by the shortest and most direct route, ending its turn if it moves within 5 feet of you.

Drop. The target drops whatever it is holding and then ends its turn.

Flee. The target spends its turn moving away from you by the fastest available means.

Grovel. The target falls prone and then ends its turn.

Halt. The target doesn't move and takes no actions. A flying creature stays aloft, provided that it is able to do so. If it must move to stay aloft, it flies the minimum distance needed to remain in the air.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, you can affect one additional creature for each slot level above 1st. The creatures must be within 30 feet of each other when you target them.

*As much as forcing people to grovel amuses me, it's easier to make 'em fear you by lighting all their s*** on fire.*

Save your spell slots, Morty.



COMPREHEND LANGUAGES

1st-level divination (ritual)

Casting Time: 1 action

Range: Self

Components: V, S, M (a pinch of soot and salt)

Duration: 1 hour

For the duration, you understand the literal meaning of spoken language that you hear. You also understand written language that you see, but you must be touching the surface on which the words are written. It takes about 1 minute to read one page of text.

This spell does not decode secret messages in a text or any glyph, such as an arcane sigil, that isn't part of a written language.

The only language you need to know in D&D is the language of violence, Morty.

Everyone speaks it and translations are crystal clear. Jerry's want to talk through a battle or "parlay" their asses out of conflict. Never do that.

CURE WOUNDS

1st-level evocation

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

A creature you touch regains a number of hit points equal to 1d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d8 for each slot level above 1st.

It's a necessary evil. When you get hurt, you gotta get healed. I recommend not getting hurt.

DANCING LIGHTS

Evocation cantrip

Casting Time: 1 action

Range: 120 feet

Components: V, S, M (a bit of phosphorus or wychwood, or a glowworm)

Duration: Concentration, up to 1 minute

You create up to four torch-sized lights within range, making them appear as torches, lanterns, or glowing orbs that hover in the air for the duration. You can also combine the four lights into one glowing vaguely humanoid form of Medium size. Whichever form you choose, each light sheds dim light in a 10-foot radius.

As a bonus action on your turn, you can move the lights up to 60 feet to a new spot within range. A light must be within 20 feet of another light created by this spell, and a light winks out if it exceeds the spell's range.

Pure Jerry.

*This is life or death combat, not a p***ing rave.*

DARKNESS

2nd-level evocation

Casting Time: 1 action

Range: 60 feet

Components: V, M (bat fur and a drop of pitch or piece of coal)

Duration: Concentration, up to 10 minutes

Magical darkness spreads from a point you choose within range to fill a 15-foot-radius sphere for the duration.

The darkness spreads around corners. A creature with darkvision can't see through this darkness, and no nonmagical light can illuminate it.

If the point you choose is on an object you are holding or one that is not being worn or carried, the darkness emanates from the object and moves with it. Covering the source of the darkness with an opaque object, such as a bowl or a helm, blocks the darkness.

If any of this spell's area overlaps with an area of light created by a spell of 2nd level or lower, the entire area of light is dispelled.

Not as good as blasting monsters, but it has its place. Getting the drop on some sucker and gutting 'em is pretty sweet.

DETECT MAGIC

1st-level divination (ritual)

Casting Time: 1 action

Range: Self

Components: V, S

Duration: Concentration, up to 10 minutes

For the duration, you sense the presence of magic within 30 feet of you. If you sense magic in this way, you can use your action to see a faint aura around any visible creature or object in the area that bears magic, and you learn its school of magic, if any.

The spell can penetrate most barriers, but it is blocked by 1 foot of stone, 1 inch of common metal, a thin sheet of lead, or 3 feet of wood or dirt.

Anything that helps you find more magic loot is fine by me.



DISPEL MAGIC

3rd-level abjuration

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Instantaneous

Choose one creature, object, or magical effect within range. Any spell of 3rd level or lower on the target ends. For each spell of 4th level or higher on the target, make an ability check using your spellcasting ability. The DC equals 10 + the spell's level. On a successful check, the spell ends.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, you automatically end the effects of a spell on the target if the spell's level is equal to or less than the level of the spell slot you used.



Why would I waste a spell slot to just get rid of someone else's spell?

That's so stupid!

Abjuration is the worst, Morty. I-i-it's so Jerry.

FEATHER FALL

1st-level transmutation

Casting Time: 1 reaction, which you take when you or a creature within 60 feet of you falls

Range: 60 feet

Components: V, M (a small feather or piece of down)

Duration: 1 minute

Choose up to five falling creatures within range. A falling creature's rate of descent slows to 60 feet per round until the spell ends. If the creature lands before the spell ends, it takes no falling damage and can land on its feet, and the spell ends for that creature.

Wanna Freak people out? Jump off an airship, and while everyone's screaming, "He's gonna die!", cast this little number after you pass through a cloud.

You'll float safely to the ground, while those suckers are tearily planning your funeral.

FIREBALL

3rd-level evocation

Casting Time: 1 action

Range: 150 feet

Components: V, S, M (a tiny ball of bat guano and sulfur)

Duration: Instantaneous

A bright streak flashes from your pointing finger to a point you choose within range and then blossoms with a low roar into an explosion of flame. Each creature in a 20-foot-radius sphere centered on that point must make a Dexterity saving throw. A target takes 8d6 fire damage on a failed save, or half as much damage on a successful one.

The fire spreads around corners. It ignites flammable objects in the area that are not being worn or carried.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

If you're a wizard and don't take this when it comes available, then just eat your own character sheet.

This is the classic pyro bomb and it's beautiful, Morty. Chuck this into a room of monsters and get out the marshmallows.

FLAMING SPHERE

2nd-level conjuration

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a bit of tallow, a pinch of brimstone, and a dusting of powdered iron)

Duration: Concentration, up to 1 minute

A 5-foot-diameter sphere of fire appears in an unoccupied space of your choice within range and lasts for the duration. Any creature that ends its turn within 5 feet of the sphere must make a Dexterity saving throw. The creature takes 2d6 fire damage on a failed save, or half as much damage on a successful one.

As a bonus action, you can move the sphere up to 30 feet. If you ram the sphere into a creature, that creature must make the saving throw against the sphere's damage, and the sphere stops moving this turn.

When you move the sphere, you can direct it over barriers up to 5 feet tall and jump it across pits up to 10 feet wide. The sphere ignites flammable objects not being worn or carried, and it sheds bright light in a 20-foot radius and dim light for an additional 20 feet.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d6 for each slot level above 2nd.

This is Fireball's slightly stunted younger brother, Morty. That said, there is something viscerally satisfying about rolling a ball of fire around over a bunch of a-holes.

FLY

3rd-level transmutation

Casting Time: 1 action

Range: Touch

Components: V, S, M (a wing feather from any bird)

Duration: Concentration, up to 10 minutes

You touch a willing creature. The target gains a flying speed of 60 feet for the duration. When the spell ends, the target falls if it is still aloft, unless it can stop the fall.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, you can target one additional creature for each slot level above 3rd.



Peeing on your opponents from above is a top shelf move.

GUIDANCE

Divination cantrip

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one ability check of its choice. It can roll the die before or after making the ability check. The spell then ends.

If you need this spell to make your ability check, maybe you just shouldn't do that thing you're doing? Stay in your lane, Jerry.

GUIDING BOLT

1st-level evocation

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: 1 round

A flash of light streaks toward a creature of your choice within range. Make a ranged spell attack against the target. On a hit, the target takes 4d6 radiant damage, and the next attack roll made against this target before the end of your next turn has advantage, thanks to the mystical dim light glittering on the target until then.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d6 for each slot level above 1st.

Awww yeah, God Bolt. Give 'em that radiant damage where the sun don't shine.

HEALING WORD

1st-level evocation

Casting Time: 1 bonus action

Range: 60 feet

Components: V

Duration: Instantaneous

A creature of your choice within range regains hit points equal to 1d4 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the healing increases by 1d4 for each slot level above 1st.

You can just utter a word to yourself and you feel quantifiably better, Morty! Your life's essence goes back up! Who needs a long rest!

HOLD PERSON

2nd-level enchantment

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a small, straight piece of iron)

Duration: Concentration, up to 1 minute

Choose a humanoid within range that you can see. The target must succeed on a Wisdom saving throw or be paralyzed for the duration. At the end of each of its turns, the target can make another Wisdom saving throw. On a success, the spell ends on the target.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you can target one additional humanoid for each slot level above 2nd. The humanoids must be within 30 feet of each other when you target them.

Stopping some dingus in their tracks is aight. Not as cool as lighting them on fire, but maybe that's step two.

IDENTIFY

1st-level divination (ritual)

Casting Time: 1 minute

Range: Touch

Components: V, S, M (a pearl worth at least 100 gp and an owl feather)

Duration: Instantaneous

You choose one object that you must touch throughout the casting of the spell. If it is a magic item or some other magic-imbued object, you learn its properties and how to use them, whether it requires attunement to use, and how many charges it has, if any. You learn whether any spells are affecting the item and what they are. If the item was created by a spell, you learn which spell created it.

If you instead touch a creature throughout the casting, you learn what spells, if any, are currently affecting it.

Learning what magic loot you just pulled off the corpses of your vanquished Poes is a worthwhile investment.

INFLECT WOUNDS

1st-level necromancy

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

Make a melee spell attack against a creature you can reach. On a hit, the target takes 3d10 necrotic damage.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d10 for each slot level above 1st.

"Necrotic damage" is a classy way of saying "your taint just rotted off."

INVISIBILITY

2nd-level illusion

Casting Time: 1 action

Range: Touch

Components: V, S, M (an eyelash encased in gum arabic)

Duration: Concentration, up to 1 hour

A creature you touch becomes invisible until the spell ends. Anything the target is wearing or carrying is invisible as long as it is on the target's person. The spell ends early for a target that attacks or casts a spell.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, you can target one additional creature for each slot level above 2nd.

Drop eldritch vengeance on your enemies and then VORP right outta sight. Classic.

LESSER RESTORATION

2nd-level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

You touch a creature and can end either one disease or one condition afflicting it. The condition can be blinded, deafened, paralyzed, or poisoned.

The world of D&D is a dirty place, Morty. Th-th-they don't have body wash or tetanus shots or even tweezers. It's disgusting when you think about it.

They should just call this spell "Magic Soap."



LIGHT

Evocation cantrip

Casting Time: 1 action

Range: Touch

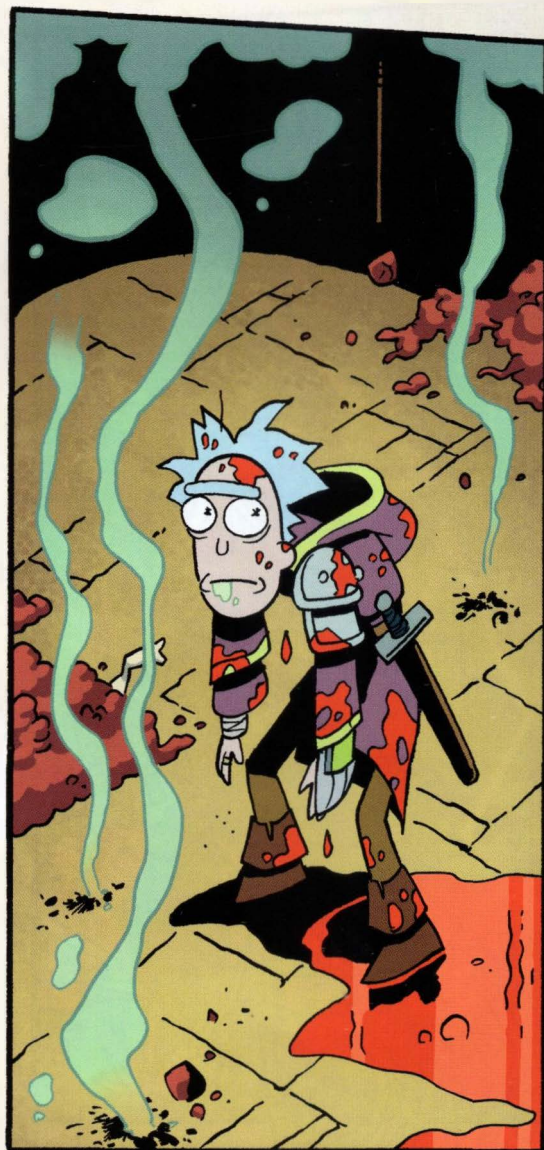
Components: V, M (a firefly or phosphorescent moss)

Duration: 1 hour

You touch one object that is no larger than 10 feet in any dimension. Until the spell ends, the object sheds bright light in a 20-foot radius and dim light for an additional 20 feet. The light can be colored as you like, and covering the object with something opaque blocks the light. The spell ends early if you cast it again or dismiss it as an action.

If you target an object held or worn by a hostile creature, that creature must succeed on a Dexterity saving throw to avoid the spell.

*When you're going down in a dirty hole to kill monsters, it's kinda useful to be able to see where the p*** they are.*



LIGHTNING BOLT

3rd-level evocation

Casting Time: 1 action

Range: Self (100-foot line)

Components: V, S, M (a bit of fur and a rod of amber, crystal, or glass)

Duration: Instantaneous

A stroke of lightning forming a line 100 feet long and 5 feet wide blasts out from you in a direction you choose. Each creature in the line must make a Dexterity saving throw. A creature takes 8d6 lightning damage on a failed save, or half as much damage on a successful one.

The lightning ignites flammable objects in the area that are not being worn or carried.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d6 for each slot level above 3rd.

*If you're stupid and didn't pick up Fireball, then you better grab this. Zap, Crackle, Pop, b*****s!*



MAGE ARMOR

1st-level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S, M (a piece of cured leather)

Duration: 8 hours

You touch a willing creature who isn't wearing armor, and a protective magical force surrounds it until the spell ends. The target's base AC becomes 13 + its Dexterity modifier. The spell ends early if the target dons armor or if you dismiss the spell as an action.



Abjuration is usually garbage, but since wizards are forced to walk around wearing **toilet paper** for protection because Wizards of the Coast thinks they're OP, this spell might actually keep you alive.

MAGE HAND

Conjuration cantrip

Casting Time: 1 action

Range: 30 feet

Components: V, S

Duration: 1 minute

A spectral, floating hand appears at a point you choose within range. The hand lasts for the duration or until you dismiss it as an action. The hand vanishes if it is ever more than 30 feet away from you or if you cast this spell again.

You can use your action to control the hand. You can use the hand to manipulate an object, open an unlocked door or container, stow or retrieve an item from an open container, or pour the contents out of a vial. You can move the hand up to 30 feet each time you use it.

The hand can't attack, activate magic items, or carry more than 10 pounds.

Push stuff around.

Trigger a trap from a safe distance.

Mess with your friends.

Pick your horse's nose while riding said horse.

I-I can keep going.

MAGIC MISSILE

1st-level evocation

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Instantaneous

You create three glowing darts of magical force. Each dart hits a creature of your choice within range that you can see. A dart deals 1d4 + 1 force damage to its target. The darts all strike simultaneously, and you can direct them to hit one creature or several.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the spell creates one more dart for each slot level above 1st.

Notice this spell's most important feature, Morty: NO ATTACK ROLL.

*It hits and hurts. Simple-dimple. Little glowing arrows of death at your command, and nobody can do s*** about it.*

MASS HEALING WORD

3rd-level evocation

Casting Time: 1 bonus action

Range: 60 feet

Components: V

Duration: Instantaneous

As you call out words of restoration, up to six creatures you choose within range regain hit points equal to 1d4 + your spellcasting ability modifier. The targets must be within 30 feet of each other. This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, the healing increases by 1d4 for each slot level above 3rd.

Smart clerics hold this spell in reserve until their party members pay up. These heals don't come cheap.

MISTY STEP

2nd-level conjuration

Casting Time: 1 bonus action

Range: Self

Components: V

Duration: Instantaneous

Briefly surrounded by silvery mist, you teleport up to 30 feet to an unoccupied space that you can see.



Perfect for ripping a big nasty fart and then moving elsewhere for maximum deniability.

PRAYER OF HEALING

2nd-level evocation

Casting Time: 10 minutes

Range: 30 feet

Components: V

Duration: Instantaneous

Up to six creatures of your choice within range each regain hit points equal to 2d8 + your spellcasting ability modifier. This spell has no effect on undead or constructs.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the healing increases by 1d8 for each slot level above 2nd.

That 10-minute casting time is a buzzkill, but when your crew's doing the downtime thing, it gives you something to occupy yourself with so you don't have to participate in their campfire bonding rituals.

PRESTIDIGITATION

Transmutation cantrip

Casting Time: 1 action

Range: 10 feet

Components: V, S

Duration: Up to 1 hour

This spell is a minor magical trick that novice spellcasters use for practice. You create one of the following magical effects within range:

- Create an instantaneous, harmless sensory effect, such as a shower of sparks, a puff of wind, faint musical notes, or an odd odor.
- Instantaneously light or snuff out a candle, a torch, or a small campfire.
- Instantaneously clean or soil an object no larger than 1 cubic foot.
- Chill, warm, or flavor up to 1 cubic foot of nonliving material for 1 hour.
- Make a color, a small mark, or a symbol appear on an object or a surface for 1 hour.
- Create a nonmagical trinket or an illusory image that can fit in your hand and that lasts until the end of your next turn.

If you cast this spell multiple times, you can have up to three of its non-instantaneous effects active at a time, and you can dismiss such an effect as an action.

I bet at first glance you figured I'd call this as a Jerry spell, but it's not, Morty. Prestidigitation is awesome! It doesn't take up any spell slots because it's a cantrip. That means you can use it constantly ... and you should.

Everywhere your wizard goes, they'll have glittering teeth, musky magic cologne, a warming glow, and their own personal soundtrack. Clean clothes, too. The other members of your party are gonna shamle into town smelling like ass while you get to be Slick McDick, Wizard Supreme.

PROTECTION FROM ENERGY

3rd-level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Concentration, up to 1 hour

For the duration, the willing creature you touch has resistance to one damage type of your choice: acid, cold, fire, lightning, or thunder.

Don't waste third level spell slots on protecto-trash. Kill your enemies fast and you won't even need defense.

RAY OF FROST

Evocation cantrip

Casting Time: 1 action

Range: 60 feet

Components: V, S

Duration: Instantaneous

A frigid beam of blue-white light streaks toward a creature within range. Make a ranged spell attack against the target. On a hit, it takes 1d8 cold damage, and its speed is reduced by 10 feet until the start of your next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

This is it, Morty, the third of the holy triumvirate of low-level wizard DPS. It's a song of ice and fire AND lightning.

RESISTANCE

Abjuration cantrip

Casting Time: 1 action

Range: Touch

Components: V, S, M (a miniature cloak)

Duration: Concentration, up to 1 minute

You touch one willing creature. Once before the spell ends, the target can roll a d4 and add the number rolled to one saving throw of its choice. It can roll the die before or after making the saving throw. The spell then ends.

Wait, the material component for this is "a miniature cloak"?

*Who the P*** is running around with a pouch full of miniature cloaks?*

Wizards of the Coast, whatever you're smoking, I want some.



REVIVIFY

3rd-level necromancy

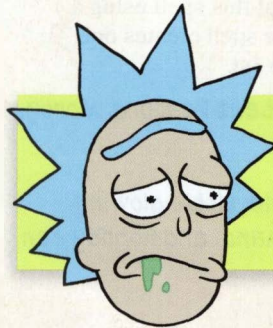
Casting Time: 1 action

Range: Touch

Components: V, S, M (diamonds worth 300 gp, which are consumed when the spell is cast)

Duration: Instantaneous

You touch a creature that has died within the last minute. That creature returns to life with 1 hit point. This spell cannot return to life a creature that has died of old age, nor can it restore any missing body parts.



Calling the spell "Have you tried not dying?" would be more accurate, but not as catchy.

SACRED FLAME

Evocation cantrip

Casting Time: 1 action

Range: 60 feet

Components: V, S

Duration: Instantaneous

Flame-like radiance descends on a creature within range that you can see. The target must succeed on a Dexterity saving throw or take 1d8 radiant damage. The target gains no benefit from cover for this saving throw.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Not bad, but radiant damage means your enemy's clothes don't catch on fire, so it's not as funny.

SANCTUARY

1st-level abjuration

Casting Time: 1 bonus action

Range: 30 feet

Components: V, S, M (a small silver mirror)

Duration: 1 minute

You ward a creature within range against attack. Until the spell ends, any creature who targets the warded creature with an attack or a harmful spell must first make a Wisdom saving throw. On a failed save, the creature must choose a new target or lose the attack or spell. This spell doesn't protect the warded creature from area effects, such as the explosion of a fireball.

If the warded creature makes an attack or casts a spell that affects an enemy creature, this spell ends early.

Don't worry about protecting things, Morty. Everything dies.

SHIELD

1st-level abjuration

Casting Time: 1 reaction, which you take when you are hit by an attack or targeted by the *magic missile* spell

Range: Self

Components: V, S

Duration: 1 round

An invisible barrier of magical force appears and protects you. Until the start of your next turn, you have a +5 bonus to AC, including against the triggering attack, and you take no damage from *magic missile*.

The spellcasting equivalent of a jockstrap: useful in the right circumstances, but way cooler if you can do your thing without needing it—and eventually it'll need a wash.

SHIELD OF FAITH

1st-level abjuration

Casting Time: 1 bonus action

Range: 60 feet

Components: V, S, M (a small parchment with a bit of holy text written on it)

Duration: Concentration, up to 10 minutes

A shimmering field appears and surrounds a creature of your choice within range, granting it a +2 bonus to AC for the duration.

I dunno, I kinda respect this.

A cleric who takes 10 minutes to concentrate on how much they love their god so you can get punched harder. That's pretty metal.

SHOCKING GRASP

Evocation cantrip

Casting Time: 1 action

Range: Touch

Components: V, S

Duration: Instantaneous

Lightning springs from your hand to deliver a shock to a creature you try to touch. Make a melee spell attack against the target. You have advantage on the attack roll if the target is wearing armor made of metal. On a hit, the target takes 1d8 lightning damage, and it can't take reactions until the start of its next turn.

The spell's damage increases by 1d8 when you reach 5th level (2d8), 11th level (3d8), and 17th level (4d8).

Like shuffling your feet on a carpet just before slapping some sense into a goblin.

SILENCE

2nd-level illusion (ritual)

Casting Time: 1 action

Range: 120 feet

Components: V, S

Duration: Concentration, up to 10 minutes

For the duration, no sound can be created within or pass through a 20-foot-radius sphere centered on a point you choose within range. Any creature or object entirely inside the sphere is immune to thunder damage, and creatures are deafened while entirely inside it. Casting a spell that includes a verbal component is impossible there.

*I like busting this one out on enemy spellcasters and then throwing up the universal sign language for "Oops! Guess you're f****ed!"*

SLEEP

1st-level enchantment

Casting Time: 1 action

Range: 90 feet

Components: V, S, M (a pinch of fine sand, rose petals, or a cricket)

Duration: 1 minute

This spell sends creatures into a magical slumber. Roll 5d8; the total is how many hit points of creatures this spell can affect. Creatures within 20 feet of a point you choose within range are affected in increasing order of their current hit points (ignoring unconscious creatures).

Starting with the creature that has the lowest current hit points, each creature affected by this spell falls unconscious until the spell ends, the sleeper takes damage, or someone uses an action to shake or slap the sleeper awake. Subtract each creature's hit points from the total before moving on to the creature with the next lowest hit points. A creature's hit points must be equal to or less than the remaining total for that creature to be affected.

Undead and creatures immune to being charmed aren't affected by this spell.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, roll an additional 2d8 for each slot level above 1st.

A spell that requires me to tiptoe around the battlefield is not my style, Morty. Like, I get that it can be useful, but it still just feels like a stopgap.

It's not Pull Jerry, but it's also not rushing into my prepared spell list either.

SPIDER CLIMB

2nd-level transmutation

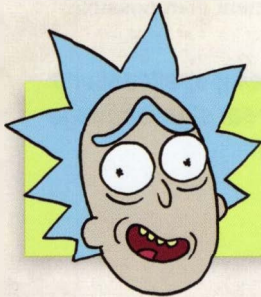
Casting Time: 1 action

Range: Touch

Components: V, S, M (a drop of bitumen and a spider)

Duration: Concentration, up to 1 hour

Until the spell ends, one willing creature you touch gains the ability to move up, down, and across vertical surfaces and upside down along ceilings, while leaving its hands free. The target also gains a climbing speed equal to its walking speed.



I enjoy throwing spells down from above while walking on the ceiling. I'm man enough to admit it.

SPIRIT GUARDIANS

3rd-level conjuration

Casting Time: 1 action

Range: Self (15-foot radius)

Components: V, S, M (a holy symbol)

Duration: Concentration, up to 10 minutes

You call forth spirits to protect you. They flit around you to a distance of 15 feet for the duration. If you are good or neutral, their spectral form appears angelic or fey (your choice). If you are evil, they appear fiendish.

When you cast this spell, you can designate any number of creatures you can see to be unaffected by it. An affected creature's speed is halved in the area, and when the creature enters the area or starts its turn there, it must make a Wisdom saving throw (no more than once per turn). On a failed save, the creature takes 3d8 radiant damage (if you are good or neutral) or 3d8 necrotic damage (if you are evil). On a successful save, the creature takes half as much damage.

At Higher Levels. When you cast this spell using a spell slot of 4th level or higher, the damage increases by 1d8 for each slot level above 3rd.

Crazy ghosts that zap monsters for you?

*That's p****ing cool.*

It's more hands-off than my typical "crush your enemies, see them driven before you" approach, but I definitely see the appeal.

SPIRITUAL WEAPON

2nd-level evocation

Casting Time: 1 bonus action

Range: 60 feet

Components: V, S

Duration: 1 minute

You create a floating, spectral weapon within range that lasts for the duration or until you cast this spell again. When you cast the spell, you can make a melee spell attack against a creature within 5 feet of the weapon. On a hit, the target takes force damage equal to 1d8 + your spellcasting ability modifier.

As a bonus action on your turn, you can move the weapon up to 20 feet and repeat the attack against a creature within 5 feet of it.

The weapon can take whatever form you choose. Clerics of deities who are associated with a particular weapon (as St. Cuthbert is known for his mace and Thor for his hammer) make this spell's effect resemble that weapon.

At Higher Levels. When you cast this spell using a spell slot of 3rd level or higher, the damage increases by 1d8 for every two slot levels above the 2nd.

There's nothing as demoralizing as being hit by a big ol' ghost schlong.

SUGGESTION

2nd-level enchantment

Casting Time: 1 action

Range: 30 feet

Components: V, M (a snake's tongue and either a bit of honeycomb or a drop of sweet oil)

Duration: Concentration, up to 8 hours

You suggest a course of activity (limited to a sentence or two) and magically influence a creature you choose within range that can hear and understand you. Creatures that can't be charmed are immune to this effect. The suggestion must be worded in such a manner as to make the course of action sound reasonable. Asking the creature to stab itself, throw itself onto a spear, immolate itself, or do some other obviously harmful act automatically negates the effect of the spell.

The target must make a Wisdom saving throw. On a failed save, it pursues the course of action you described to the best of its ability. The suggested course of action can continue for the entire duration. If the suggested activity can be completed in a shorter time, the spell ends when the subject finishes what it was asked to do.

You can also specify conditions that will trigger a special activity during the duration. For example, you might suggest that a knight give her warhorse to the first beggar she meets. If the condition is not met before the spell expires, the activity is not performed.

If you or any of your companions damage the target, the spell ends early.

Here's a real suggestion: don't take a spell that requires 10 minutes of arguing at the table to figure out if it worked or not.

THAUMATURGY

Transmutation cantrip

Casting Time: 1 action

Range: 30 feet

Components: V

Duration: Up to 1 minute

You manifest a minor wonder, a sign of supernatural power, within range. You create one of the following magical effects within range:

- Your voice booms up to three times as loud as normal for 1 minute.
- You cause flames to flicker, brighten, dim, or change color for 1 minute.
- You cause harmless tremors in the ground for 1 minute.
- You create an instantaneous sound that originates from a point of your choice within range, such as a rumble of thunder, the cry of a raven, or ominous whispers.
- You instantaneously cause an unlocked door or window to fly open or slam shut.
- You alter the appearance of your eyes for 1 minute.

If you cast this spell multiple times, you can have up to three of its 1-minute effects active at a time, and you can dismiss such an effect as an action.

*This spell wants to be prestidigitation for clerics, but it's definitely on the weak side. Here's some harmless tremors for you—*FAAART**

THUNDERWAVE

1st-level evocation

Casting Time: 1 action

Range: Self (15-foot cube)

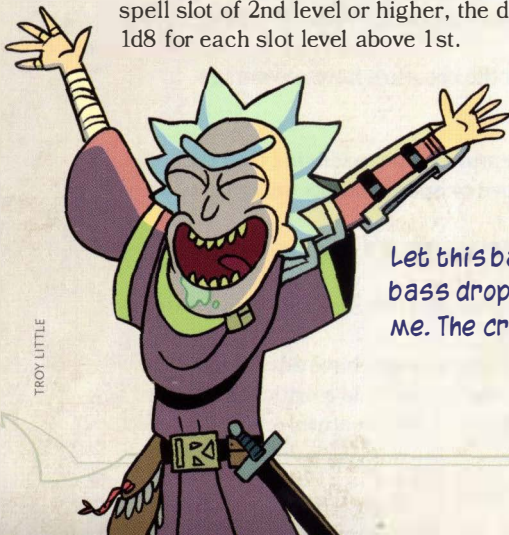
Components: V, S

Duration: Instantaneous

A wave of thunderous force sweeps out from you. Each creature in a 15-foot cube originating from you must make a Constitution saving throw. On a failed save, a creature takes 2d8 thunder damage and is pushed 10 feet away from you. On a successful save, the creature takes half as much damage and is not pushed.

In addition, unsecured objects that are completely within the area of effect are automatically pushed 10 feet away from you by the spell's effect, and the spell emits a thunderous boom audible out to 300 feet.

At Higher Levels. When you cast this spell using a spell slot of 2nd level or higher, the damage increases by 1d8 for each slot level above 1st.



Let this baby fly when the bass drops, Morty. Trust me. The crowd will go wild.

WARDING BOND

2nd-level abjuration

Casting Time: 1 action

Range: Touch

Components: V, S, M (a pair of platinum rings worth at least 50 gp each, which you and the target must wear for the duration)

Duration: 1 hour

This spell wards a willing creature you touch and creates a mystic connection between you and the subject until the spell ends. While the target is within 60 feet of you, it gains a +1 bonus to AC and saving throws, and it has resistance to all damage. Also, each time it takes damage, you take the same amount of damage.

The spell ends early if you drop to 0 hit points or if you and the subject become separated by more than 60 feet. You can also dismiss the spell as an action.



Here's a better idea: How about I don't link my life force to somebody else? I don't know or trust any of these clowns.

WEB

2nd-level conjuration

Casting Time: 1 action

Range: 60 feet

Components: V, S, M (a bit of spiderweb)

Duration: Concentration, up to 1 hour

You conjure a mass of thick, sticky webbing at a point of your choice within range. The webs fill a 20-foot cube from that point for the duration. The webs are difficult terrain and lightly obscure their area.

If the webs are not anchored between two solid masses (such as walls or trees) or layered across a floor, wall, or ceiling, the conjured web collapses on itself, and the spell ends at the start of your next turn. Webs layered over a flat surface have a depth of 5 feet.

Each creature that starts its turn in the webs or that enters them during its turn must make a Dexterity saving throw. On a failed save, the creature is restrained as long as it remains in the webs or until it breaks free.

A creature restrained by the webs can use its action to make a Strength check against your spell save DC. If it succeeds, it is no longer restrained.

The webs are flammable. Any 5-foot cube of webs exposed to fire burns away in 1 round, dealing 2d4 fire damage to any creature that starts its turn in the fire.

I'm not here to tell anyone where and when they should blow their personal sticky load, y'know? Th-th-that's a personal choice.

Everybody needs to make their own decisions.

APPENDIX A: CONDITIONS

Conditions alter a creature's capabilities in a variety of ways and can arise as a result of a spell, a class feature, a monster's attack, or other effect. Most conditions, such as blinded, are impairments, but a few, such as invisible, can be advantageous.

A condition lasts either until it is countered (the prone condition is countered by standing up, for example) or for a duration specified by the effect that imposed the condition.

If multiple effects impose the same condition on a creature, each instance of the condition has its own duration, but the condition's effects don't get worse. A creature either has a condition or doesn't.

The following definitions specify what happens to a creature while it is subjected to a condition.

BLINDED

- A blinded creature can't see and automatically fails any ability check that requires sight.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

CHARMED

- A charmed creature can't attack the charmer or target the charmer with harmful abilities or magical effects.
- The charmer has advantage on any ability check to interact socially with the creature.

DEAFENED

- A deafened creature can't hear and automatically fails any ability check that requires hearing.

FRIGHTENED

- A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.
- The creature can't willingly move closer to the source of its fear.

GRAPPLED

- A grappled creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- The condition ends if the grappler is incapacitated (see the condition).
- The condition also ends if an effect removes the grappled creature from the reach of the grappler or grappling effect, such as when a creature is hurled away by the *thunderwave* spell.

INCAPACITATED

- An incapacitated creature can't take actions or reactions.

INVISIBLE

- An invisible creature is impossible to see without the aid of magic or a special sense. For the purpose of hiding, the creature is heavily obscured. The creature's location can be detected by any noise it makes or any tracks it leaves.
- Attack rolls against the creature have disadvantage, and the creature's attack rolls have advantage.

PARALYZED

- A paralyzed creature is incapacitated (see the condition) and can't move or speak.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

PETRIFIED

- A petrified creature is transformed, along with any nonmagical object it is wearing or carrying, into a solid inanimate substance (usually stone). Its weight increases by a factor of ten, and it ceases aging.
- The creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- Attack rolls against the creature have advantage.
- The creature automatically fails Strength and Dexterity saving throws.
- The creature has resistance to all damage.
- The creature is immune to poison and disease, although a poison or disease already in its system is suspended, not neutralized.

POISONED

- A poisoned creature has disadvantage on attack rolls and ability checks.

PRONE

- A prone creature's only movement option is to crawl, unless it stands up and thereby ends the condition.
- The creature has disadvantage on attack rolls.
- An attack roll against the creature has advantage if the attacker is within 5 feet of the creature. Otherwise, the attack roll has disadvantage.

RESTRAINED

- A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.
- The creature has disadvantage on Dexterity saving throws.

STUNNED

- A stunned creature is incapacitated (see the condition), can't move, and can speak only falteringly.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.

UNCONSCIOUS

- An unconscious creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- The creature drops whatever it's holding and falls prone.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

APPENDIX B: WHAT IS THE F***ING POINT?!

Okay, Morty. Maybe it's just the vodka and the tranquilizers talking, b-b-but I think we've reached a critical moment in your D&D education. Y-y-you've internalized a lot of the key Features, and you're tingling with anticipation of the adventures to come.

That's good, that's real good. Now your grandpa Rick's gonna blow your tiny mind and teach you the deepest and darkest part of D&D ...

NONE OF THIS MATTERS.

What?!

YEAH.

**THE RULES DON'T
MEAN S***.**

I know what you're thinking. You're thinking,

"Why the hell did I just go through over sixty pages of dice and rolling and systems and spells and whatever else if none of it matters?!! Why do millions of people play this weird nerdy game and invest themselves in it if none of it matters?!!"

Y-y-your brain is focused on the game as it is, instead of the game as it could be, Morty. I-I-I told you at the start that D&D is a portal gun, and I meant that, even while I was taking potshots at Wizards of the Coast and their corporate overlord bean counters.

*People don't live heroic lives, Morty. They trudge through their feeble existence wishing they had some kind of b-b-b-*BURP*-bigger role in the universe.*

That's what D&D really is, Morty.

It's a weird little place where everyone gets to gut goblins and blast bugbears and be kinda sorta awesome for a little while. Sometimes it's weird and annoying but when it works, Morty, when it really works, and your players are putty in the palm of your hand—their hopes and dreams hanging on your every word and a roll of the dice. ...

That's why we do this, get it?

You know I-I-I'm not a fan of bureaucracy o-o-or systems. I don't do absolutes. Neither should you.

I can teach you D&D Rickth Edition and make it obvious what you should be doing, but in the end you're gonna do it your own way. You're gonna screw it all up and make a mess, and then start over and then screw it up in new and different ways.

Good.

Roll the dice. Get stupid.

**ENTERTAIN YOURSELF.
ENTERTAIN YOUR FRIENDS
TOO.**

THE REST DOESN'T MATTER.

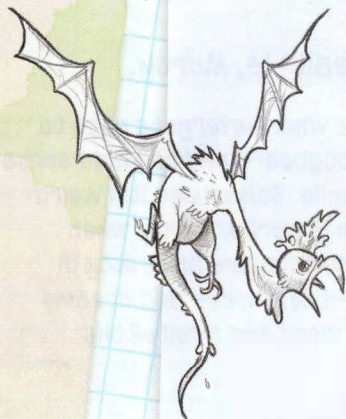
The rest is just corporate branding and nostalgia, sucking face with nihilistic attention-seeking edgelords in search of the mighty dollar.

Yeah, I said it.

Truth bomb barr*UUUUUrrrrp*age!

Ready to see how a master crafts a memorable dungeoneering experience, Morty? Keep a hold of your butt cheeks and take a peek at the adventure book:

**THE LOST DUNGEON OF RICKEDNESS:
BIG RICK ENERGY**



CREDITS

Lead Designer: Kate Welch
Adventure Designers and Rulebook Commenters: Ryan Hartman, Adam Lee, Ari Levitch, Jim Zub

Adventure Developer: Ben Petrisor
Playtest Coordinator: Bill Benham

Editors: F. Wesley Schneider, Jeremy Crawford, Dan Dillon, Scott Fitzgerald Gray, Christopher Perkins

Art Directors: Kate Irwin, Shauna Narciso, Richard Whitters

Graphic Designer: Emi Tanji

Cover Illustrator: Troy Little

Illustrators: Eric Belisle, Conceptopolis, Wayne England, Randy Gallegos, Troy Little, Brynn Metheney, Ryan Pancoast, Steve Prescott, Richard Sardinha, Ilya Shkipin, Matt Stawicki, Autumn Rain Turkel, Kieran Yanner

Cartographers: Kate Welch, Richard Whitters

Original Rulebook Designer: Jeremy Crawford

Original 5th Edition Designers: Jeremy Crawford, Mike Mearls, Christopher Perkins, James Wyatt, Rodney Thompson, Robert J. Schwalb, Peter Lee, Steve Townshend, Bruce R. Cordell

Original 5th Edition Editors: Chris Sims, Michele Carter, Scott Fitzgerald Gray, Kim Mohan

Based on the original D&D game by
E. Gary Gygax and Dave Arneson

Producer: Dan Tovar

Project Manager: Bill Benham

Brand Manager: Shelly Mazzanoble

Production Services: Cynda Callaway, Kevin Yee, David Gershman, Jefferson Dunlap

VP, Franchise & Global Brand Strategy: Nathan Stewart

Director Licensing & Publishing: Liz Schuh

Franchise Creative Director: Mike Mearls

Licensing Manager: Hilary Ross

Marketing and Communications: Bart Carroll, Pelham Greene, Greg Tito, Anna Vo

Product Specialist: Christopher Lindsay

Game Designer: Dan Dillon

Senior Graphic Designer: Trish Yochum

Associate Producer: Lea Heleotis

*Disclaimer: We at Wizards of the Coast here on Earth C-132 do not agree with our mirror selves on Earth C-141. Rick Sanchez is not and never will be considered the "greatest f***ing DUNGEONS & DRAGONS game designer of all time," even if he does have that very quote tattooed across his entire back—which is evidently how you qualify for jobs in C-141.*



TROY LITTLE

DUNGEONS & DRAGONS[®] IS A WONDERFUL THING, MORTY!

All the cool kids are playing it now, but it's really for crusty old bastards like me and desperate horny teens like you—and everyone else.

Yeah. D&D is for *everyone*, but also for me and you. J-j-just hold on one sec while your grandpa opens this bottle. ...

Okay! This boxed set is a way for you to understand the basics, but I read it through and it's *too basic*. It needed **fixing**. S-s-so I marked it up with *important notes* for you, Morty. The kinda genius stuff you really need to know to **Rick-Roll** this thing.

Th-th-think of this like *advanced knowledge*, Morty. A s-s-separate but kinda the same version of the same game, only slightly different ... but, the same.



DUNGEONS & DRAGONS RICKTH EDITION.

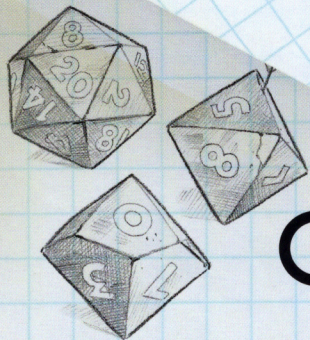
(I wanted to call it *Better Dungeon Simulation Mastery*, but Wizards of the Coast[®] didn't like the acronym.)

Completely original.

Yeah, that's good. I like it.

BURP

KEEP READING AND
DON'T EMBARRASS
ME, MORTY.



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AGE 13+



THE LOST DUNGEON OF RICKEDNESS: BIG RICK ENERGY



[adult swim]

THE LOST DUNGEON OF RICKEDNESS: BIG RICK ENERGY



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INTRODUCTION



THIS BOOK IS WRITTEN FOR THE Dungeon Master. It contains a complete DUNGEONS & DRAGONS adventure, as well as descriptions for every creature and magic item in the adventure. In the course of reading this overview and playing this adventure, you'll learn the basics of how to run a D&D game.

This is not a typical D&D adventure, though. As it's set in the world of *Rick and Morty*, much of the adventure beyond this introduction and the book's appendices are written by Rick Sanchez. While Rick's encounters are wildly unpredictable (and sometimes include his outlandish viewpoints), this adventure generally works as any other D&D adventure world. There's just more in-character narration from the author and a lot more butt jokes. The experience here is meant to feel slapstick and wild, so try not to take things too seriously. Additionally, if you feel the need to paraphrase any of Rick's descriptions (or cut back on his personal editorializing) feel free—you have a better sense of what your players will enjoy than Rick does!

The rulebook in this boxed set contains everything you need to adjudicate the situations that arise during play. As this adventure is more frantic than most, don't worry about messing up. This adventure is all about seat-of-your-pants action, so if there's a rules slip-up, just roll with it. And, if at any point you're uncertain of how to proceed, refer to the "Dungeon Master Tips" section.

RUNNING THE ADVENTURE

The Lost Dungeon of Rickedness: Big Rick Energy is an adventure for four to five characters of 1st level. During the course of the adventure, the characters will advance to 3rd level. See "Leveling Up" on page 6 for details on when it's best for the characters to advance.

While the rulebook provides you with everything you need to create your own characters, this adventure assumes players are using the *Rick and Morty* pregenerated characters provided in this boxed set. If they're not, that's fine, but players might want to consider why their characters find themselves on an adventure in the unpredictable world of *Rick and Morty*—or not, and just be prepared for whatever weirdness comes their way!

If this is your first time running a D&D adventure, read the "Role of the Dungeon Master" section; it will help you better understand your role and responsibilities.

ROLE OF THE DUNGEON MASTER

The Dungeon Master (DM) has a special role in the DUNGEONS & DRAGONS game.

The DM is a **referee**. When it's not clear what ought to happen next, the DM decides how to apply the rules and keep the story going.

The DM is a **narrator**. The DM sets the pace of the story and presents the various challenges and encounters the players must overcome. The DM is the players' interface to the D&D world, as well as the one who reads (and sometimes also writes) the adventure and describes what happens in response to the characters' actions.

The DM **plays monsters**. The DM plays the monsters and villains the adventurers battle against, choosing their actions and rolling dice for their attacks. The DM also plays the part of all the other characters the players meet in the course of their adventures, like the prisoner in the goblin lair or the innkeeper in town.

Although the DM controls the monsters and villains in the adventure, the relationship between the players and the DM isn't adversarial. The DM's job is to challenge the characters with interesting encounters and tests, keep the game moving, and apply the rules fairly.

The most important thing to remember about being a good DM is that the rules are a tool to help you have a good time. The rules aren't in charge. You're the DM—you're in charge of the game. Guide the play experience and the use of the rules so that everybody has fun.

Many players of DUNGEONS & DRAGONS find that being the DM is the best part of the game. With the information in this adventure, you'll be prepared to take on that role for your group.

CHOOSING A DUNGEON MASTER

Who should be the Dungeon Master for your group? Whoever wants to be! The person with the most drive to pull a group together and start a game often ends up being the DM, but that doesn't have to be the case.

DUNGEON MASTER TIPS

As the Dungeon Master, you are the final authority when it comes to rules questions or disputes during the game. Here are some guidelines to help you arbitrate issues as they come up.

When in doubt, make it up! It's better to keep the game moving than to get bogged down in the rules.

It's not a competition. The DM isn't competing against the player characters. You're there to run the monsters, referee the rules, and keep the story moving.

It's a shared story. It's the group's story, so let the players contribute to the outcome through the actions

of their characters. DUNGEONS & DRAGONS is about imagination and coming together to tell a story as a group. Let the players participate in the storytelling.

Be consistent. If you decide that a rule works a certain way in one session, make sure it works that way the next time it comes into play.

Make sure everyone is involved. Ensure every character has a chance to shine. If some players are reluctant to speak up, remember to ask them what their characters are doing.

Be fair. Use your powers as Dungeon Master only for good. Treat the rules and the players in a fair and impartial manner.

Pay attention. Make sure you look around the table occasionally to see if the game is going well. If everyone seems to be having fun, relax and keep going. If the fun is waning, it might be time for a break, or you can try to liven things up.

IMPROVISING ABILITY CHECKS

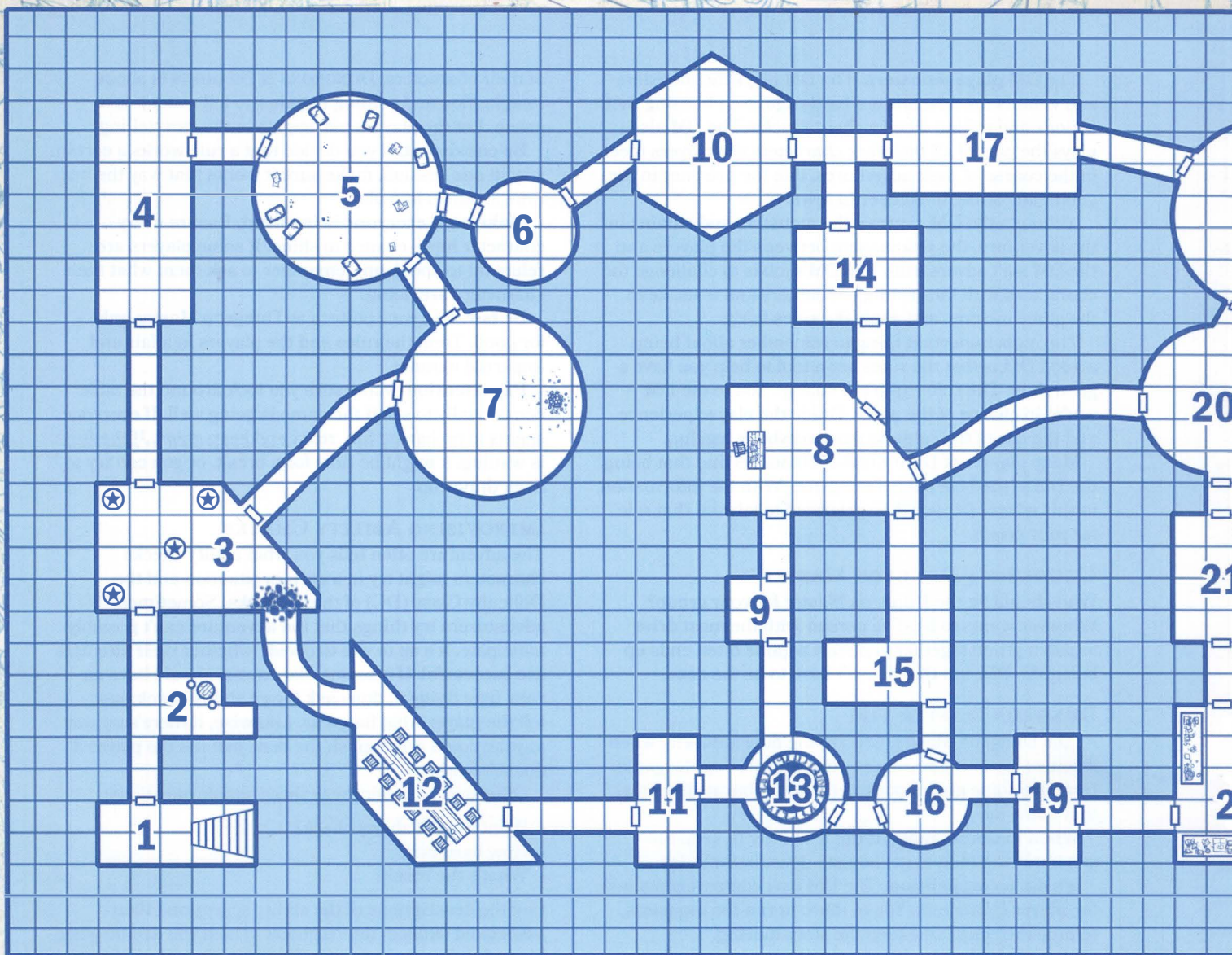
The adventure often tells you what ability checks characters might try in a certain situation and the Difficulty Class (DC) of those checks. Sometimes adventurers try things that the adventure can't possibly anticipate. It's up to you to decide whether their attempts are successful. If it seems like anyone should have an easy time doing it, don't ask for an ability check; just tell the player what happens. Likewise, if there's no way anyone could accomplish the task, just tell the player it doesn't work.

Otherwise, answer these three simple questions:

- What kind of ability check?
- How hard is it?
- What's the result?

Use the descriptions of the ability scores and their associated skills in the rulebook to help you decide what kind of ability check to use. Then determine how hard





MAP 1.1: THE LOST DUNGEON OF RICKEDNESS

the task is so that you can set the DC for the check. The higher the DC, the more difficult the task. The easiest way to set a DC is to decide whether the task's difficulty is easy, moderate, or hard, and use these three DCs:

Easy (DC 10). An easy task requires a minimal level of competence or a modicum of luck to accomplish.

Moderate (DC 15). A moderate task requires a slightly higher level of competence to accomplish. A character with a combination of natural aptitude and specialized training can accomplish a moderate task more often than not.

Hard (DC 20). Hard tasks include any effort that is beyond the capabilities of most people without aid or exceptional ability. Even with aptitude and training, a character needs some amount of luck—or a lot of specialized training—to pull off a hard task.

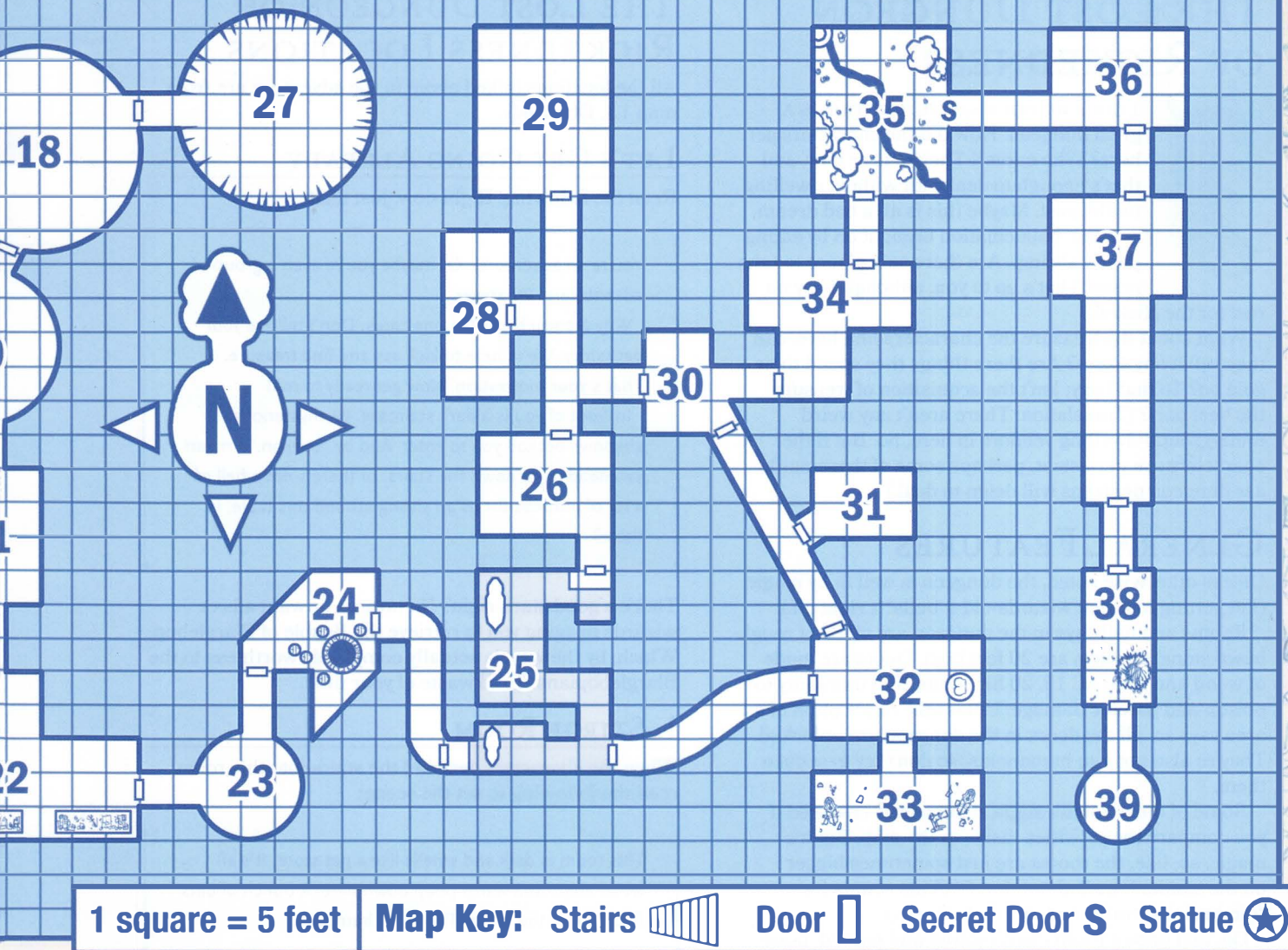
The outcome of a successful check is usually easy to determine: the character succeeds at the attempted task. It's usually equally easy to figure out what happens when a character fails a check: the character simply doesn't succeed.

DM SCREEN

The inside of the folding screen included in this set has information that can help you while running the adventure. You can also use the screen to hide your notes and die rolls, thus keeping the players in suspense. Even though this DM screen has a *Rick and Morty* spin to the art, it is 100 percent serious DM business—no jokes there, just loads of valuable DM reference material.

ADVENTURE MAP

Map 1.1 shows the entire dungeon. This map is for your eyes only, providing insight into the dungeon's secrets and how encounters fit together. You probably don't want to share this map with the players, as it can spoil upcoming encounters. When characters arrive at a location marked on the map, you can either rely on a verbal description to give them a clear mental picture of the location, or you can draw what they see on a piece of graph paper, copying what's on your map while omitting details as appropriate. It's not important that your hand-drawn map perfectly match what's in the printed adventure. Focus on getting the shape and dimensions correct, and leave the rest to the players' imaginations.



GLOSSARY

The adventure uses terms that might be unfamiliar to you. Many of those are Rick's words, and you're on your own to figure them out. The most important D&D related ones, though, are described here. For descriptions of other rules-specific terms, see the rulebook.

Characters. This term refers to the adventurers run by the players. They are the protagonists in any D&D adventure. A group of characters or adventurers is called a *party*.

Boxed Text. At various places, the adventure presents descriptive text that's meant to be read or paraphrased aloud to players. This read-aloud text is offset in boxes. Boxed text is most commonly used to describe rooms or present bits of scripted dialogue.

Nonplayer Characters (NPCs). This term refers to characters run by the DM. How an NPC behaves is dictated by the adventure and by the DM.

Stat Block. Any monster or NPC that is likely to be involved in combat requires game statistics so the DM can run it effectively. These statistics are presented in a format called a *statistics block*, or *stat block*. You'll find the stat blocks needed for this adventure in appendix B.

MAGIC ITEMS AND MONSTERS

Whenever the text refers to a magic item, its name is presented in *italic* type. For a description of the item and its magical properties, see appendix A.

Similarly, whenever the adventure text presents a creature's name in **bold** type, that's a visual cue directing you to the creature's stat block in appendix B.

ABBREVIATIONS

The following abbreviations are used in this adventure.

AC = Armor Class	DC = Difficulty Class
DM = Dungeon Master	NPC = Nonplayer character
gp = gold piece(s)	pp = platinum piece(s)
sp = silver piece(s)	ep = electrum piece(s)
cp = copper piece(s)	

THE LOST DUNGEON OF RICKEDNESS

IT GOES WITHOUT SAYING, BUT THIS IS A great dungeon. How did the characters get here? Who cares?! They're here now, and that's enough to deal with without dwelling on the past. Maybe this is all a bad dream, or some hallucination brought on by eating gnarly shrimp. Are there safe places to take rests? That's up to you, although I say no rest for the Ricked.

What about the treasure the characters find here, can they sell it anywhere? Are there things they spend their gold on? To that I say: Isn't the acquisition of treasure the best part? (Translation: There aren't any weird underground-dwelling vendors in here, no. But if the characters are persistent, perhaps some of these dank-ass dungeon denizens will deign to deal.)

GENERAL FEATURES

Unless otherwise noted, the dungeon is well lit by magic. (I'm getting into that wizards-did-it bulls**t right off.)

Rooms and hallways in the dungeon are made of rough-hewn stone. Ceilings are 20 feet high. Doors are made of wood and have AC 15, 20 hit points, and immunity to poison and psychic damage. Unless the description of an area says so, all the doors in the dungeon are unlocked. They're also not into humanoids, so don't try to seduce them.

Some of these rooms might seem a little cramped if you compare the activities inside to the map. But it's magic, so, like, the rooms are just sometimes bigger on the inside. I'm all about that D! (That stands for "dimensional transcendence," obviously.)

Oh, and once a room's been solved and passed, none of its features trigger again if the characters go back the way they came. Any monsters and NPCs hanging out in there might yell rude things, though.

LEVELING UP

By the time they finish this dungeon, the characters should be 3rd level. Because they can wander around the dungeon in any kind of bananas-ass circuitous route, as a general guideline, you can let them hit 2nd level at about 30 percent of the way through the adventure, then hit 3rd level at 75 percent of the way through.

WHAT IF THEY DIE?

First of all, if the characters die in the dungeon, great. Working as intended. Second, if the characters die, the players also die in real life. Third, that was a joke—dead players are no fun for anybody. How are you supposed to lord your powers over corpses? Anyway, you can get creative about bringing back dead characters. One pro move is to take the dead character's sheet, cross out the old name, and write a new name with, like, one letter different from before. That's the player's new character, who suddenly steps in from the previous room! Carry on.

THE LOST DUNGEON OF RICKEDNESS LOCATIONS

All the locations talked about in the adventure are from map 1.1. Obviously.

LET'S GET GOING ALREADY

Read the following. Right now. Just do it:

You're an adventurer. Or maybe you're even a group of adventurers. Whatever.

Why are you here? No one cares. Don't tell me your backstory. We're here to kick ass and find treasure.

That's your motivation. Now get ready to roll!

In front of you is a dark staircase. Its mysterious shadows beckon you to enter. And by "beckon," I mean you need to go down the stairs, or there's not a hell of a lot of purpose for us all sitting around this table, is there?

That's a good start, right? No taverns or want ads or wizards begging you to retrieve the Bauble of Blarglebop. Which, by the way, is actually completely worthless to the Blarglebopians. Total waste of your time.

1. STIRGE ROOM

When the characters descend the stairs into this room, read the following to set the scene:

This room is dark and smells like a pet store. It's all wood chips and warm poop down here. A bunch of bats flap around the room. They look harmless.

The bats aren't harmless. They're not even bats; they're **stirges**. If the characters aren't, like, super well hidden, these non-bats notice them and attack immediately. Sounds like it's time to roll initiative!

I wrote "bunch" in the description, but you should use at least three stirges. If you have more than three characters in your game, then add more stirges to match the character count, so all the characters can fight their own flying rodents and feel good about themselves if they kill one.

TREASURE

Anyone who searches the room and succeeds on a DC 12 Wisdom (Perception) check unearths 35 sp scattered around. Searching—whether the characters find anything or not—also makes their hands smell like stirge poo, which imposes disadvantage on their Charisma checks and Charisma saving throws until it's washed off.

2. GOBLIN ROOM

As the adventurers approach this room, have everyone make a DC 12 Wisdom (Perception) check. Anyone who succeeds can hear two **goblins** talking in Goblin about how their friend Jerry is a useless jerk.

When the characters enter or peek inside the room, read this description:

This room features a small wooden table and a couple of stools. Two goblins hang out here, looking pretty bored. Maybe they'd be less bored if they got into a life-or-death struggle with a few adventurers? Just a thought.

One of the goblins is wearing an eye patch. Her name is "Leg." The other goblin has a bad leg, and his name is "Eye." If the characters are sneaky, they might be able to surprise these losers. Otherwise, if the party attacks, these gobbo-slobbos fight back. But before they both die, at least one flees to their pals in area 5.

3. STATUE ROOM

This room is sort of trapezoidal, with doors to the east, north, and south. It's also got statues kind of scattered around—mostly statues of Rick with inscriptions like "WOW!" and "DAMN!" One of the statues depicts a woman in armor—really fine crafting, real interesting. Seems like a great artist worked hard on this one.

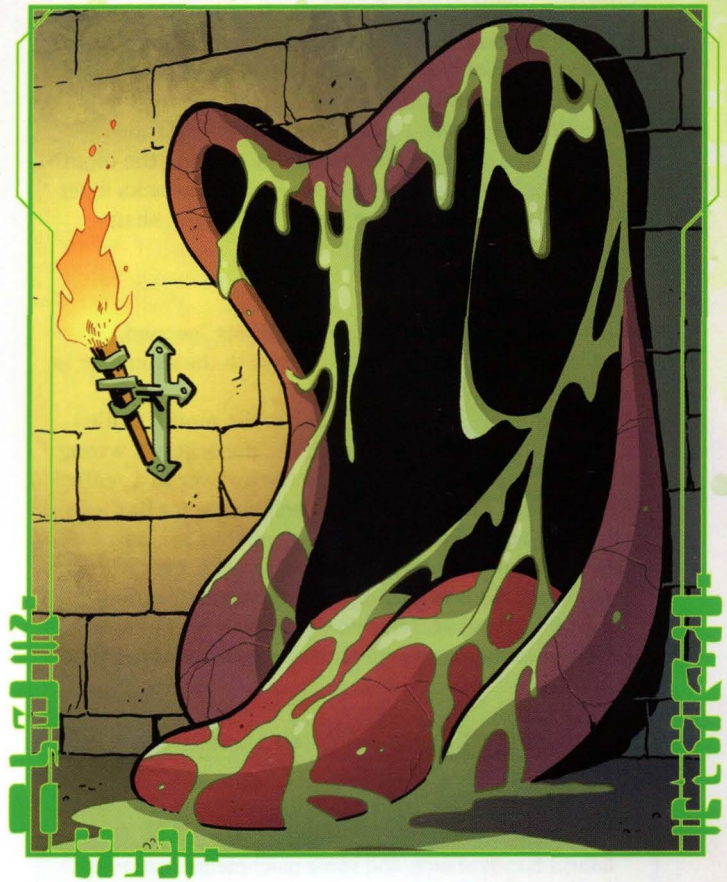
STATUES

Most of the statues are pretty self-explanatory, but if a character examines the statue of the armored woman, read the following:

At the base of the statue, a plaque reads: "DON'T WORRY. I'M NOT A REAL PERSON TURNED TO STONE. I'M JUST A COOL-LOOKING STATUE PUT HERE TO INTRIGUE YOU." It's probably nothing. You should pick a door, let's get a move on!

A careful search accompanied by a successful DC 12 Wisdom (Perception) check reveals a hidden compartment in this statue that holds a scrap of paper. Inspecting the paper reveals a note written in Common:

QUIT WASTING TIME! PICK A DOOR AND GO! FLIP A COIN IF YOU HAVE TO—JUST PICK A DIRECTION! IT'S NOT ROCKET SCIENCE! WHAT ARE YOU GOING TO DO, SPEND THE WHOLE NIGHT STANDING IN HERE WITH A STATUE? YOU NEED TO PICK A DOOR AND GOOOO! THIS IS, LIKE, THE THIRD F***ING ROOM, WE DON'T HAVE ALL DAY!



4. MAGIC MOUTH ROOM

This rectangular room conveniently conforms to a grid for easy map-making. On the north wall is a big orange mouth, about eight feet high. Yeah, it's gross and weird. There's nothing else you can see in this room, and you're not really looking anywhere else, because I mean, what the eff—it's a giant wall mouth.

As soon as any character says anything out loud, the wall-mouth interrupts by shrieking:

"SURPRISE! ANSWER THIS RIDDLE! YOU HAVE TO DO IT!

"S-M-H-D-W-M.

"WHAT'S NEXT IN LINE?

"SOLVE THIS RIDDLE AND SOMETHING COOL HAPPENS. IF YOU FAIL, IT'S BAD. WHAT'S YOUR ANSWER?"

The party has one chance collectively to answer the riddle. One!

If they try to leave, the characters discover that the way out is blocked by an invisible wall that can't be attacked or dispelled or anything. Describe how their faces smooch up against it, then laugh at them.

While they're trying to figure out the answer, pretend you're the big orange mouth and smack your lips a bunch. Get all gross with your tongue so the players have trouble concentrating on anything else.

The mouth spits out anything placed in it. If the characters are stupid enough to try destroying the mouth instead of answering, have any moron who attacks it get licked for 3 (1d6) shame damage. That's right: shame. There's no resistance to shame.

SOLUTION

The answer is "Y." The pattern stands for "second, minute, hour, day, week, month." Next in the sequence is year, or "Y."

If any character answers correctly, the mouth smiles and magically hawks up 50 gp. If the party gets it wrong, the mouth laughs and gives them the answer in a really smarmy voice. Then every item each character has—except for their primary weapon—vanishes. Armor, clothes, adventuring gear, treasure, snacks, everything. All this equipment is teleported to the treasure room (area 6), but the characters don't know that right now.

Either way, the mouth then disappears and the invisible wall vanishes.

5. ANOTHER GOBLIN ROOM

This big old circular room features six bedrolls on the floor, a bunch of dice, and some parchments scattered around. Oh yeah, and four goblins are here.

The four **goblins** are named Jerry, Jeri, Gerry, and Gerie. If Leg or Eye from area 2 fled here, all the goblins have grabbed their scimitars and set up an ambush—but around the entrance opposite the one the party comes through. If Leg or Eye didn't make it here, the characters catch the goblins even more off guard.

If the adventurers are naked (most likely because of the mouth in area 4, but for any reason, really), the goblins have disadvantage on attack rolls in the first round of combat, as they giggle at the group's jiggly unmentionables.

G&G NERDS

At first glance, it might look like the goblins were gambling. But a successful DC 15 Intelligence (Investigation) check made to poke through the dice and parchments reveals that they were actually playing *Goblins & Gizzards* (G&G), their favorite tabletop roleplaying game, written in Goblin.

Goblins & Gizzards is way better than D&D.

TREASURE

The goblins carry 20 gp, 35 sp, and the key to the treasure room (area 6). Their gaming setup also features a really nice set of eleven greenish-yellow dice. Each die is worth 1 gp and comes with a lifetime of warm, murderous memories (adding no additional value). Any character who takes these dice has the strong urge to collect more. Many, many more.

6. TREASURE ROOM

This dusty old room features a sweet-ass treasure chest. You sense that bling is imminent.

If the characters lost their clothes, armor, and other equipment when they failed to guess the wall-mouth's riddle in area 4 or flipped an unfortunate series of levers in area 31, this is where all their possessions ended up. If that happened, read this additional revelation:

The stuff you lost when you effed up that really obvious bit of adventuring is all piled nice and neat around the chest. Aren't you lucky?

TRAPPED CHEST

If a character specifically asks to check for traps on and around the treasure chest, a successful DC 14 Wisdom (Perception) check reveals a trap built into the chest's lid—and determines that the trap can't be disabled. If the chest is opened, the character opening it needs to make a DC 13 Dexterity saving throw as a screeching buzz-saw blade pops up out of the chest. On a failed save, the blade slices that character right in the gut for 7 (2d6) slashing damage.

When someone opens the chest, get all quiet for a second, then make a loud buzz saw screeching noise. Just do it. Scare the s*** out of them.

TREASURE

Inside the chest is a glittery mound of treasure: 210 gp, 410 sp, 3 ep, two *potions of healing*, and a fake ruby that smells like fresh-baked cherry pie. The ruby has a permanent *prestidigitation* spell cast on it that creates the bakery scent. The jewel doesn't do anything else, but feel free to make it seem more important than it really is. That's the true path of Dungeon Mastery.

7. THIRD GOBLIN ROOM

As the party approaches this room, pick a character at random and demand a Wisdom (Perception) check. If they get a 10 or higher, they hear voices arguing beyond the door in what sounds like Goblin. Because it is Goblin, and there are goblins in there.

If the characters open the door, drop this on them:

Two pissed-off goblins chatter in their native language. Between them is the dead body of a third goblin. All of them look alike, so maybe they're related? Something for your noodle to bake on for a while.

Behind them is a pile of glittering treasure. Wealth beyond reckoning! It could be yours! Just deal with these goblins first, and remember: these are someone's mommy and daddy, maybe.

All three of these little monsters (living and dead) have armor and weapons. Once they notice the characters, they drag them into the argument too. The two **goblins** speak only a little Common, so their speech is mostly Goblin chittering with Common words sprinkled in: “murder,” “treasure,” “a-hole,” that kind of thing. Anyone who speaks Goblin understands that the two goblins are accusing each other of murdering the third. Classic.

INVESTIGATION OPTION

So your players are a bunch of spongy-spined Jerrys who want to play fantasy Sherlock Holmes instead of attacking? Fine. Let them try to interrogate the goblins and inspect the body. The goblins just chatter away angrily and blame each other for the murder. With a successful DC 10 Intelligence (Investigation) check, a character searching the body discovers coins scattered near its mouth. If they’re gutsy enough to pry the dead gob’s mouth open, they’ll find it full of coins as well.

If these observations are pointed out to the living goblins, they both act shocked. A hearty and successful DC 10 Wisdom (Insight) check reveals they’re full of s***. A successful DC 12 Charisma (Intimidation or Persuasion) check then pries a confession out of them.

The goblins switch immediately from being argumentative to being ashamed. In halting Common, they admit that they dared their friend to swallow more coins than they did (around 100 gp for each of them). If the characters demand they cough up the gold, the goblins try to make themselves vomit. This creates all kinds of terrible noises, but those coins are happy right where they are: in the tum-tum.

If the characters still don’t attack after all that, the goblins flee the room, left alive to pass on their successful genetics and create more coin-eating idiots.

MURDER OPTION

Much better! Who cares who killed the goblin? They’re all little monsters, get rid of them! Jeez, I hate goblins. Every time you kill a goblin, somewhere out there, a Rick gets his wings. Nice work. If the gobs from area 5 are still breathing, they join in this mayhem after 1d4 rounds of combat.

As the bodies hit the flooor, they make a suspicious jingling sound.

TREASURE

The dead goblin has 200 gp inside them. If killed, each of the other goblins holds 100 gp in their stomach.

All the rest of the glittering pile of treasure in the room turns out to be gold-wrapped chocolate coins, which are worth exactly squat but likely would have been less fatal in a coin-swallowing contest. They are poisonous to dogs, though, so don’t mess around.

8. WRITER’S ROOM

This room’s not done. The deadline really crept up on me, but don’t sweat it. I’ve got a writer on it, and she’s writing like her life depends on it—because it does! Lay it all down by reading the following:

Everything in this odd-shaped room is white—the walls, the floor, the ceiling. Everything, that is, except the four doors and a stressed-looking lady seated at a cheap desk, writing furiously on paper. Or how about parchment? And she’s got an inkwell and a quill pen. How’s that for immersion?

A second after the door is opened, the room elongates until it’s a hundred feet long.

If questioned, the writer (a **commoner**) explains that she’s under a ton of pressure to finish writing this part of the dungeon. She has the power to shape the room based on what she writes on the parchment. (Only what she writes. No one else can write on the parchment. Union rules.) As long as she’s able to write, she changes the room’s shape and throws obstacles in the party’s path.

Those obstacles might be accidental to start with (including making the door disappear that the characters came in through, just to get things rolling). But if the characters keep on bothering her, crazy s*** starts to happen in earnest as the writer frantically writes intentional obstacles into the room to stymie the party. Once that happens, roll initiative. It’s nothing personal, but she’s not done with this assignment yet, and she reeally needs this job.

To stop the writer, the characters can kill or incapacitate her, or they can destroy the inkwell on the desk. The inkwell has an AC of 20 (it’s quite hard to hit) and 10 hit points (it’s a nice inkwell).

The writer can also be persuaded to stop writing with three successful DC 15 Charisma (Persuasion) checks. It doesn’t matter how many checks the characters fail while they try to get the writer on their side. On the first success, the writer appears to hesitate before continuing to write, and the room shrinks a bit. The second success indicates more progress, and she looks almost won over. On the third success, the writer throws down her quill, declares that work-life balance is essential, and triumphantly exits the room, never to be seen again.

As long as she’s able to write, though, the effects created by the writer make moving through this area a challenge for the characters.

MALLEABLE SPACE

The room’s normal form is reflected on the map. It reverts to that form if the writer is unconscious or leaves the room. But until that happens, the room looks nothing like what the map shows. The writer can use her inkwell and parchment to make the room any size she wants, up to 100 feet by 100 feet, but she defaults to transforming it into a 40-foot-wide-by-100-foot-long tunnel to keep distractions away from her while she’s working. She can also make the room’s doors disappear or reappear at her whim.

This could all probably be way simpler, but we’re waiting until the writer’s done with the adventure before telling her she has to redraw the whole damn map. How’s she going to draw an area that changes sizes? Maybe it’s all an illusion. Whatever. That’s her problem.

WRITING OBSTACLES

At the start of each round, or whenever a character moves 10 feet farther into the room, the writer creates a new obstacle from the Fun Obstacle table.

FUN OBSTACLE

d12	Fun Obstacle
1	Fire geyser trap
2	Freak-out orbs trap
3	Groovy stirges trap
4	Hacky trap
5	Like being drunk trap
6	Million ants trap
7	Mocking mouths trap
8	Nasty pit trap
9	Phantom gas trap
10	Punch trap
11	Spinning blades trap
12	Tenderizer trap

Descriptions of each of these traps follow. Any active traps instantly end if the writer is no longer able to write.

Fire Geyser Trap. Whenever a creature ends its turn touching the floor in the room, roll a d20. On a roll of 10 or higher, fire erupts from the floor beneath that creature. The target must make a DC 12 Dexterity saving throw, taking 7 (2d6) fire damage on a failed save, or half as much damage on a successful one.

Freak-Out Orbs Trap. Magic orbs appear, buzzing around the room and flashing psychedelic patterns that freak people out. Each creature in the room must succeed on a DC 12 Wisdom saving throw or suffer the effect of a spectator's confusion eye ray (see page 42).

Groovy Stirges Trap. A pipe descends from the ceiling, and 1d8 stirges fly out of it. The annoying creatures attack characters at random. Simultaneously, sick-ass beats fill the room. Any creature except the stirges that can hear the music must succeed on a DC 12 Wisdom saving throw or give in to the music and start dancing.

A dancing creature can't move from its space and has disadvantage on attack rolls and Dexterity saving throws. While the creature is dancing, other creatures have advantage on attack rolls against it. A dancing creature can use an action to attempt a DC 12 Wisdom saving throw. On a success, the effect ends and the creature can stop dancing if it wants to.

Hacky Trap. Out of ideas, the writer throws a portal at the party. Each creature in the room must succeed on a DC 15 Dexterity saving throw or be magically teleported back to the start of the room, thereby giving the writer some much-needed time to keep working.

Like Being Drunk Trap. For 1d4 rounds, the whole floor heaves like when you're completely hammered. For as long as the floor pitches, each creature that starts its turn standing on the floor must succeed on a DC 18 Dexterity (Acrobatics) check or fall on its ass, prone.

Million Ants Trap. Five ants crawl out of cracks in the floor. Each round, a random character must succeed on a DC 12 Dexterity saving throw or accidentally crush one of these ants. If they do, 999,995 more ants come pouring up out of the floor, gathering into a massive, solid swarm that uses the **ogre** stat block and attacks.

Mocking Mouths Trap. Creepy mouths form on every surface of the room. They're jerks, and for 1d4 rounds, they berate random characters, choosing a new target at the start of each round. The mouths mock the size of the target's weapons, their spell selection, their dump stats, or whatever in-game, out-of-game, or metagame topic catches their middle-school-bully-like attention.

A targeted character must succeed on a DC 14 Wisdom saving throw or suffer from low self-esteem, imposing disadvantage on attack rolls and ability checks until the start of the character's next turn.

Nasty Pit Trap. The floor gives way under a random character. It's self-respect's greatest enemy: falling over, but weaponized into a trap! The target character and each creature standing within 10 feet of the character must succeed on a DC 12 Dexterity saving throw or fall into the 15-foot-deep pit, taking 3 (1d6) bludgeoning damage. To climb out of the pit and regain a modicum of dignity—after falling for literally the oldest trick in the *Dungeon Master's Guide*—a creature must succeed on a DC 10 Strength (Athletics) check.

Phantom Gas Trap. There's a joke in here somewhere. But while the characters are off looking for it, a phantom fart loudly makes itself known. Each creature in the room must succeed on a DC 12 Constitution saving throw or suffer a random effect from the Fart Gas table.

God, I love D&D.

FART GAS

d4	Effects
1	Sleep. The creature falls unconscious for 1d4 rounds, as if under the effect of a <i>sleep</i> spell.
2	Retching. The creature is poisoned for 1d4 rounds.
3	Laughter. The creature is overcome by a fit of giggles (because farts are f***ing funny) and is incapacitated for 1d4 rounds.
4	Blindness. Something spicy in that fart leaves the creature blinded for 1d4 rounds.

Punch Trap. A goblin emerges from a trapdoor and punches a random character right in the groin. The character needs to dodge with a successful DC 15 Dexterity saving throw or take 2 (1d4) bludgeoning damage. The goblin attacks once and then disappears back through the trapdoor, which immediately vanishes to leave no opportunity for counterattacks.

Spinning Blades Trap. Slots in the walls open up and six round saw blades come flying out. Each blade makes one attack against a random character:

Spinning Blade. *Ranged Weapon Attack:* +3 to hit, range 100 ft., one target. *Hit:* 4 (1d8) slashing damage.

Tenderizer Trap. For the next 1d4 rounds, 5-foot-diameter chunks of the ceiling fall at regular intervals, pretty much making the room a giant game of whack-a-mole. Each round, a random character is targeted by a smashy bit, and must succeed on a DC 15 Dexterity saving throw or take 3 (1d6) bludgeoning damage.

TREASURE

A drawer in the desk contains a three-quarters empty bottle of scotch and a pack of cigarettes.

9. PICKLE ROOOOM!

Check this room out. It's a little pantry. Why a pantry? Because monsters have to eat. Believe it or not, the creatures that dwell in this dungeon exist even when you chumps aren't parading through their s***.

The room reeks of vinegar. Shelves line the walls on either side of you. They contain oversized pickle jars, which probably accounts for the stink. Most of the jars are filled with just brine, but a dozen still contain enormous pickles nearly two feet long.

The jars are wider than the shelves, so they stick out over the edge. Also, there's a ten-foot ladder blocking the middle of the pantry, leaning against one of the upper shelves.

This room is hard to move through without touching at least one of the jars. Any Medium or larger creature that attempts to cross the pantry must succeed on a DC 15 Dexterity (Acrobatics) check or jostle a jar as it moves through the room. A creature that fails the check by 5 or more knocks a jar down, causing it to smash on the ground, shatter into a thousand vinegar-soaked pieces, and release its contents. See "Jostling Jars" below for the terrifying outcome.

PICKLE POWER

Most of the pickles in this room are lycanthropickles in hybrid form. These terrors use the **twig blight** stat block with the following adjusted ability:

False Appearance. While the lycanthropickle remains motionless, it is indistinguishable from a pickle.

Once free of its jar, a lycanthropickle grows pickle arms and pickle legs, and proceeds to chase and attack any nonpickles in the room. Characters who choose to battle the lycanthropickles must make additional Dexterity (Acrobatics) checks each round to avoid interacting with the jars, risking the release of more frenzied fruits. (Yeah, cucumbers are fruits—fight me.)

No more than six lycanthropickles can attack the characters at one time. If additional pickle jars are shattered while six lycanthropickles are at large, they release only slightly spicy but otherwise normal pickles.

JOSTLING JARS

If a jar is jostled, read this terrifying portent:

The two-foot-long pickle in the jar you just jostled turns to face you. Which is to say, the pickle has a face. Let me say that again: it's a pickle with a face. It starts to head-butt the jar from the inside, edging it toward—you guessed it—the edge of the shelf.

Left to its own devices, the lycanthropickle in the jar sends the jar plummeting to the ground at the end of the next round. Upon doing so, the jar shatters, releasing



the lycanthropickle. If a jar is knocked off the shelf with a really bad check, it automatically smashes to free the lycanthropickle within. Either way, the tiny terror immediately springs up and attacks the closest nonpickle.

This alerts 1d4 other lycanthropickles, which start head-butting their own jars, and which escape at the end of the following round unless thwarted. A character can use an action to pick up a jar with an agitated pickle and place it safely on the ground, preventing it from smashing.

CURSE OF LYCANTHROPICKLING

A humanoid creature has a 20 percent chance to be afflicted with the curse of lycanthropickling after being wounded by a lycanthropickle. The curse lasts for 3 days. Each long rest the creature spends in a vat or jar of pickling brine prolongs the curse by 1 day.

A lycanthropickle can either resist its curse or embrace it. By resisting the curse, a lycanthropickle retains its normal alignment and personality while in humanoid form. It lives its boring life as it always has, burying deep its raging, murderous urges just like the rest of us.

Some individuals see little point in fighting the curse and accept what they are. They can assume pickle form or hybrid form at will. Most lycanthropickles that embrace their briny natures succumb to bloodlust, becoming evil, opportunistic creatures that prey on the weak. In hybrid form, a lycanthropickle has the same statistics as a **twig blight** with the altered ability noted in area 9. In pickle form, a lycanthropickle has no statistics and is indistinguishable from a pickle ... because it's a pickle.

10. BUTT ROOM

A pair of perfectly rounded stone mounds, cleft artfully straight down the middle, fills this room. It looks a lot like a butt from where you're standing. Something shiny glints near the ceiling, about four feet above what can only be described as this huge butt. Just calling it like I see it here, folks.

Each butt cheek is made of polished stone that gleams in any light. It takes a successful DC 12 Dexterity (Acrobatics) check to scramble up either cheek's baby-smooth surface to see what the shiny thing is.

BUTT IT'S A TRAP

The shiny thing is a plaque written in Common, which can be read by any character who moves within a few feet of it—including those who clamber up and perch atop the stone butt. It reads: "SAY GOODBYE TO YOUR BUTT." Have the poor sap reading the plaque make a DC 15 Dexterity saving throw. On a failure, the trap magically steals their whole ass. On a success, it steals only half their ass. The creature can pick which half.

On the bright side, this doesn't inflict damage or pain. The creature just doesn't have a butt anymore. Their legs still attach to their body, albeit awkwardly and in a way that makes sitting uncomfortable. Be sure to mention this as often as possible for the rest of the adventure.

BUTT CACHE

The butt trap contains an extradimensional space full of stolen butts claimed by the trap. Some of the butts belong to the zombies in area 15, while others are tied to the Order of the Buttless in area 32. Some of them even look like they could be famous. Is that George Washington's butt? I'm not saying it is—butt I'm not saying it isn't.

The cache can be opened only by destroying the butt trap with a genius weapon called the churd cannon (see area 22). If the butt trap is destroyed, all the imprisoned butts within fly back to their owners like fleshy butterflies in a river of celestial light, and are automatically restored.

11. ORC GIFT ROOM

Are orcs evil? Normally, evil is hard to pin down, but according to the parameters of this game, evil is a thing, and orcs are of that thing.

A follow-up question: Is wrecking a family's holiday dinner and gift-giving evil? What if that family is evil? You tell me, because that's what's about to go down here and in area 12. Read the following to set the tragic scene:

Six orcs kneeling near the south wall of this room are busy stuffing various goods inside sacks and crates. They grunt to each other every so often, and occasionally show off an object such as a vegetable or a sock to the approval of the other orcs around them. They pay no attention to anything but their weird task.

ORCS BEARING GIFTS

If anyone speaks Orc, a successful DC 15 Wisdom (Perception) check overhears one of the six **orcs** speak up to say, "Hurry it up, Grobblegob! We can't be late!"

The orcs then stand up and make their way to area 12—that is, unless the characters grab their attention. The orcs know this dungeon is crazy dangerous, so they defend themselves if attacked. However, they aren't otherwise inclined to fight as they hurry to area 12.

Three of the orcs are armed with greataxes, but the other three carry only the large burlap sacks they have slung over their shoulders. Replace those orcs' greataxe attack with the following attack:

Whack Sack. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d4 + 3) bludgeoning damage.

WESTERN DOOR

A thick door made out of some sort of fantasy wood opens onto the hall leading to area 12. The door is locked but can be opened with the key that the orcs here are carrying (see "Treasure" below). The lock can also be picked with a successful DC 17 Dexterity check using thieves' tools, or the door can be kicked open with a successful DC 15 Strength (Athletics) check.

TREASURE

One of the sack-bearing orcs has a funky orc key on their belt. It opens the door leading to area 12.

The burlap sacks and crates are filled with dirty root vegetables and other small morsels of food, as well as a pair of mismatched socks, and four thingies from the Thingies table. Each thingy is wrapped in scraps of cloth.

THINGIES

d8	Thingy
1	A dead scarab beetle the size of your hand
2	Two crayons (you choose the colors—look at you go!)
3	A dead sprite inside a cracked glass bottle
4	A set of musical bone pipes the size of your hand
5	A gold monocle frame without a lens
6	A glass eye the size of your hand
7	A flask, but it's empty ... too empty
8	A vial of blood (you're somehow certain it's your own)

12. FESTIVE DINNER ROOM

A warm fire crackles in a fireplace along the far wall of this chamber. Several orcs sit around a long table that's set for a feast, complete with a large, covered silver platter at the center. The smell of baking bread and spiced potatoes fills the room.

At least five adult **orcs** occupy this room, and as many as eleven if all the orcs from area 11 managed to make it home for supper.

If the characters killed any orcs in area 11, they'll note empty place settings at the table for any missing orcs. Once they make their presence known to this group of orcs, the characters see two juvenile orcs

(noncombatants) emerge from under the table. They point at the character in the lead and say (in Orc) with tears in their eyes, "You're not mommy. Did she send you with my present?"

Regardless of how depressing things get (and even if all the orcs from area 11 are safe and sound), the adult orcs move to put themselves between the characters and the two kids. Some of the orcs are pretty old, and they start yelling at the "heroes," demanding to know what in the Nine Hells is going on (again, in Orc). If the characters don't leave or can't convince the orcs that they mean no harm, the orcs assume harm is coming, and they attack. One of the elderly orcs tries to escape with the terrified, bawling children, fleeing the dungeon if successful.

MAIN COURSE

Remember, orcs are evil (whatever that means in a morally relativistic society), regardless of their healthy family relationships. Before the characters crashed the feast, the orcs were gathered around the table for a delicious meal of goblin meat. Lifting the cover of the silver platter at the center of the table reveals a bound and gagged (but still living) male **goblin**.

If freed, the goblin expresses his gratitude by swearing a blood oath to the party. He follows them, whether they want him to or not, until he has repaid their generosity. His name is Frumfle, and he spits when he talks.

ROLEPLAYING FRUMFLE

A down-on-his-luck goblin, Frumfle has absolutely nothing left to lose—yet he's an eternal optimist. He truly believes that everything will work out. Sure, he has his doubts sometimes, like when he was about to be eaten alive only moments ago. But he doggedly clings to the notion that the multiverse has a plan. He's fond of saying, "Pay it forward," though he thinks that saying means, "One good turn deserves another." This explains why if anyone gives him a hand, he refuses to leave their side until he's repaid them in kind.

When faced with danger, Frumfle does his best to put himself between it and the character he's sworn to protect. If he fails at that mission, he bolts away from danger as fast as he can.

13. DA MAGE ROOM

A narrow walkway two feet across hugs the wall of this circular chamber. Beyond the edge of the walkway yawns a nasty, twenty-foot-deep pit—evidently a trap that succeeded at its intended purpose. An attractive young woman in wizard's robes is impaled on a nasty-looking spike at the pit's bottom and gasping for breath. If she's some kind of illusion, she's a convincing one.

The figure at the bottom of the pit is an **evil mage** named Glizzlegus. She was a member of the last group I ran through this dungeon. She rolled a 1 on her Dexterity saving throw and has 1 hit point remaining. When Glizzlegus spots the characters, she lifts her head. "Please, help me," she rasps. Sounds like she's got some lung damage. Oops!



MAGE SURGERY

You can figure out how the characters can get Glizzlegus out of the pit. Even once that's done, though, she still needs medical assistance so that gigantic spike hole doesn't kill her. If magical healing isn't available, a successful DC 15 Wisdom (Medicine) check is required to suture her wounds. (If Beth is playing, encourage her not to use healing magic and give her advantage on the skill check.)

If she is healed, Gliz pretends to nice until her sudden but inevitable betrayal. She doesn't know jack about the dungeon and wants all its treasure for herself. Any character who succeeds on a DC 10 Wisdom (Insight) check figures out she's Trouble with a capital T.

14. SYNECDOCHE ROOM

Well, what have we here? Let's take a look—some kind of designs carved in relief on the floor? From above, you realize that these designs are actually dozens of tiny hallways connected to tiny rooms. Some have teensy treasure chests, while others feature tiny traps that would have trouble catching a mouse.

But it's not mice these traps are after ... then trail off dramatically ...

Sorry, that was a note to myself. I shouldn't have read that out loud.

A quick inspection of the relief-carved floor makes the following facts clear:

- This room is filled with a top-down view of a minuscule-scale dungeon.
- An adventuring party comprised of a tiny cleric, a tiny fighter, a tiny rogue, and a tiny wizard cheerfully slog their way through the tiny dungeon. So cute!
- Lying on the stone floor outside the minuscule dungeon are several carved wooden figurines: a green dragon, an ogre, a spider, and a zombie.

Attempts to communicate with the tiny adventurers are unsuccessful, and the characters can't scoop them out and keep them as pets, either. Same with trying to pilfer any of the treasure chests. Anybody who tries that s*** takes 5 lightning damage. If the characters watch for a few minutes, they see the miniature adventurers get to the last area of the miniature dungeon, look around the empty room quizzically, walk through a door on the far side—then teleport back to the first room, where they start the whole crawl again from the beginning.

The best thing to do in this scenario, as with most dealings with inferior life-forms, is to put these itty-bitty assholes out of their misery once and for all.

FIGURINES

When one of the monster figurines is placed into the dungeon, that monster comes alive and hungers for the flesh of tiny adventurers. The little adventuring party is capable of defeating the giant spider or the zombie, but the ogre or the young green dragon destroy them completely. Facing more than one enemy at a time also melts them to the ground.

TREASURE

After the destruction of the tiny adventuring party, one of the miniature treasure chests pops open. Inside is an unbelievably tiny *wand of magic missiles*. It works normally, but a character has a 50 percent chance of losing it each time it is used or put away. A *detect magic* spell can help find it again.

15. BUTTLESS ZOMBIE ROOM

The doors to this room are open just a crack. Regardless of which direction the characters approach from, a gravelly croak for help issues from inside the room. If the characters look inside, read my words:

It stiiinks like old hamburger meat in here. Before you can come to appreciate the delicate bouquet, you see five zombies hunched over another rotten-looking figure in a plush-ass chair. It looks like the zombies are gesturing accusingly at the figure, which appears to be tied up. You miss a lot of the nuance of the zombie debate, though, since they're just grunting and moaning.

If you wanted this room to be weirder, you're in luck—because these zombies got noooo buuuutts!

The figure tied to the chair is a **ghoul**, and the five **zombies** are accusing it of eating their butts, which it



didn't. The butts in question were stolen by the butt trap in area 10, but the zombies have terrible memories.

Once any character makes their presence known, the zombies turn toward the party, and the ghoul in the chair calls out: "Help! I know I'm a ghoul, and this could easily be my thing, but it isn't! The zombies think I ate their butts, but I swear, I didn't! Help me, please!"

The ghoul implores the characters to go find the zombie butts and prove its innocence. The heroes can choose to find some butts, or hang around and fight some zombies.

FINDING THE BUTTS

The characters can agree to help find the missing butts and return after they do. If they return to this room after the butt trap in area 10 is destroyed, the zombies' butts are restored. The ghoul has freed itself and fled, but the zombies present the room's treasure (see below) to the characters.

FIGHTING THE ZOMBIES

If a fight breaks out, the ghoul capitalizes on the distraction and gnaws through the ropes binding it. It takes 1d4 rounds for the ghoul to escape. When it does, it apologizes profusely for its immense hunger, then attacks the party. Undead, am I right? Jeez!

TREASURE

A small ring box is concealed beneath the cushion of the chair the ghoul was tied to, and can be found with a successful DC 13 Wisdom (Perception) check. When the box is opened, it dissolves into dust ... which then reforms into a *ring of protection*.

16. MANY DOORS ROOM

At the center of this room floats a tiny orb of energy that lights the area up. The room has two other doors.

The other doors can't be opened. You might suggest that having all the characters enter the room could help with that. Thing is, when they do all enter the room, read the following:

When the last of you enters the room, the door you all came through suddenly slams shut!

I'm a big fan of doors slamming behind people. After the characters have processed this, read the following:

The door you came through and the other doors are no longer alone. All the walls are suddenly covered with identical doors—twelve in all. Weirdly, you're no longer sure which door you came through to get in here.

Getting out of the room isn't as easy as just going back the way the characters came. But be sure to let them try.

JUST PASSING THROUGH

The twelve doors are identical, and the weird glowing orb makes any creature in this area forget which doors were the real doors. Thankfully, that doesn't matter to start with, because opening any door causes another door to open at random, and characters looking through either door can see into what appears to be this same room. A character who passes through either door emerges through the other. Weird!

After the characters open three doors and the players start to get real huffy, the magic of the room changes things up. Read the following to clue everyone in:

All the doors suddenly fly open! But where you saw into the same room before, all you see now is darkness.

DIMENSIONAL DOORS

Each open door still goes to the same place—which is to say, back into this same room through a random door. But each door now accesses this same room in a different parallel dimension. Each dimension has one difference from the others, determined by rolling on the Bonkers Dimensions table. A character who passes through a door immediately notices the novelty of the dimension, but the rest of the characters waiting in the room have always existed in this new parallel dimension, and they don't think it's strange at all.

BONKERS DIMENSIONS

d12 Difference

- 1 Everything smells like licorice. Gross.
- 2 Coins are sentient here, and they are aware that they are being traded and hoarded as property.
- 3 The air tastes like lemon but smells like lime.
- 4 Laughter is backward here.
- 5 All movement is done in dance.
- 6 All light is fluorescent and irritating.
- 7 A constant "EEEEEE!!!" whines in the distance.
- 8 All fire is pixelated.
- 9 Every surface is slightly bouncy.
- 10 People's hair grows at an accelerated rate here. You can watch it happen if you pay attention.
- 11 You are overwhelmed by the certainty that squirrels don't control this dimension.
- 12 This is the exit door. Nothing is different in this dimension. You're free!

Once the characters find the exit door, they can walk through it into area 19. Once the characters leave the room, the light in the room goes out, all the extra doors disappear, and characters can now pass through this room without incident.

17. WIZARD ROOM

A long, wide room looms before you. Mysterious runes and patterns cover the room's walls and floor. Visible at the end of this long room is some sort of evil mage. Oh man, he's so evil. At least as evil as anyone can be under the lens of subjective moral parameters and constantly moving ethical goalposts. He looks real tough, and he blocks the way to the next room. Figure it out.

The **evil mage** (see "Attacking the Mage" below for his unusual defenses) cackles with glee and taunts the party. He looks like a cartoon fantasy wizard: long white beard, pointy blue hat, stars on his robe, that kind of s***. He declares himself invulnerable to any attack and tells the characters they can't pass unless they defeat him. He's real bragg about it, too. It's super obnoxious.

If the characters attempt to talk to the evil mage, he just gloats about his inability to be harmed. He can't be charmed, influenced, or reasoned with.

ATTACKING THE MAGE

When the characters inevitably decide to attack, they find that the mage doesn't fight back—and that he's immune to all conditions and damage. Sorry about that. With each different type of attack made against him, the mage only increases the number of things he brags about being immune to. "Ha! No sword can pierce my flesh!" Then, "Ha! No sword or arrow can pierce my flesh!" Then add halberds, pikes, you name it. He goes on and on like this.

The same is true of magical attacks if the characters go that route. No spells affect the mage, and he just adds them to his laundry list of bragging.

RUNES AND RAY GUNS

Any character who inspects the walls or floor and succeeds on a DC 12 Wisdom (Perception) check notices that the patterns on the left wall make up huge runes representing the letters “R” and “A.” The right wall contains an equally huge and equally hidden “U” and “N.” Runes for “Y” and “G” are worked into the floor.

Taken together from left to right, the runes spell “RAY GUN.” If anyone speaks any other word made up of those combinations of letters out loud, ask them if it hurts to be so stupid. Then assure them that it does, and have them take 1 point of idiot damage.

The first character to say the words “ray gun” out loud causes a fancy-ass futuristic ray gun to appear hovering in the air in front of them. Firing the ray gun is an action, and it’s only useful once. It’s the only weapon that can hurt the evil mage. It can’t miss, and contains one blast of mage-seeking energy. Which is to say, no matter what you fire it at, it hits the evil mage.

When the ray gun is fired and the evil mage is hit, the blast sends him sprawling out of the characters’ path. The ray gun then vanishes forever and the mage reacts with the following dramatics:

The evil mage drops, holding his shoulder in agony. He screams, cursing “this demon weapon” he has never seen before. He calls you a “piece of s***” and other things. Real filthy stuff. We all know what I’m talking about. Good call bringing a ray gun to a magic fight.

18. MEESEKS ROOM

An innocuous-looking teal cube sits on a pedestal in the middle of this room. Atop the cube is an inviting button. Engraved on the back of the pedestal is a sentence none of you can read no matter how hard you try.

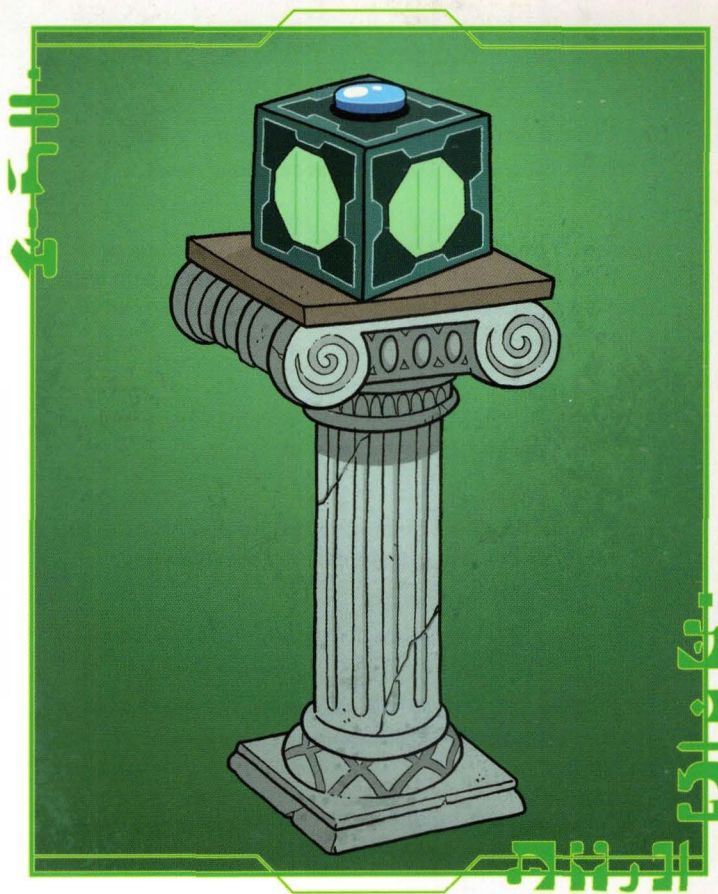
The phrase etched on the pedestal says “I’M MISTER MEESEKS LOOK AT ME,” but only a Meeseeks is able to read it.

MEESEKS TO BE HELPFUL

The box is a Meeseeks box. Pressing the button on the top of the box summons—predictably—a Meeseeks. Every Meeseeks appears in the same six-foot-tall, skinny blue humanoid form. Some have little tufts of orange hair on their heads. They use the **commoner** stat block but ignore hit points, since Meeseeks are immune to damage.

Once materialized, these friendly entities exist solely to fulfill a purpose of your choosing. Pretty nifty, right? For example, you could tell a Meeseeks to read the phrase etched on the pedestal. Once it does that, the Meeseeks vanishes, its purpose fulfilled.

Just a warning, though: if someone gives a Meeseeks a purpose it can’t fulfill, or if a Meeseeks is prevented from fulfilling its purpose, it does go sort of insane, becoming hostile toward its summoner after 1d4 hours.



While the box is in the room, it can summon as many Meeseeks as you like. It’s also possible to take the box. If it’s used outside the room, though, roll a d20 and add the number of Meeseeks that have already been summoned. If the total is higher than 20, the Meeseeks box implodes and makes a sad whining sound, destroying it.

ROLEPLAYING A MEESEKS

A word to the wise DM on this room: have fun with it. Think of yourself as the genie who takes your players’ wishes extremely literally. Find ways to make a Meeseeks fulfill its purpose and vanish as quickly as you can. The goal isn’t to *actually* make them turn against the party. If the players manage to stump you by giving a Meeseeks a purpose so carefully worded that even you can’t figure out a way to subvert it, have that Meeseeks summon another Meeseeks to help out. This soon reveals itself to be a terrible cascading problem.

Generally, Meeseeks are cheerful and eager to help, unless their existences last longer than a few hours. They’re unwilling to fight and they’re too stupid to solve puzzles. They’ll cheer you on, though, even as they provide unhelpful pointers.

Meeseeks have a few distinct qualities you might employ for maximum immersion:

- Constantly speak in a screechy voice. This imposes disadvantage on any Dexterity (Stealth) checks the characters attempt while a Meeseeks is around.
- Begin or end utterances with, “I’m Mister Meeseeks, look at me!” or some variation thereof.
- Talk about how a Meeseeks grows facial stubble as it gets closer to its homicidal break.

19. EVIL CLOCK ROOM

A small, well-lit chamber opens up before you. In the middle of the floor are two five-foot-square stone tiles that look like the doors of a pit.

Once all the characters are inside, the door slams shut behind them! Remember when I said I'm a big fan of doors slamming behind people? Heh. After this happens, read the following:

The two tiles in the middle of the floor fall away, and an ominous digital countdown timer rises up from the hole. At the same time, back near the door, a panel bearing a single button descends from the ceiling. Beneath the button, terrifying red block letters spell out the word "RAPTURE."

The lights in the room suddenly cut out, and an eerie glow emanates brightly from the countdown timer, casting the room in an ominous red light.

On inspection, it's clear that the timer is counting down from sixty, the total decreasing by one every second. Seems as though the party has a minute before something pretty bad happens. The doors are locked and, in this room, they're made of some kind of indestructible metal. Very inconvenient.

RAPTURE BUTTON

As the countdown nears zero, the room begins to rumble. If the "RAPTURE" button is pressed at any point during the countdown, the clock resets—but instead of 60 seconds, it starts at 50 seconds and starts counting down to zero again. This happens every time the button is pressed, with the countdown losing 10 seconds each time (so that it starts again at 40 seconds, then 30, and so on).

You can keep track of the countdown in real time, to whatever degree of accuracy you care about. Be sure to use super threatening language as you describe what's happening. The characters need to feel as though they're delaying an inevitable destruction. Scare them into pressing the button as much as possible and encourage lots of infighting.

When the clock reaches zero, all the doors in the room open and the characters are free to leave. Read the following in your most judgmental voice:

Look at all of you! Stop being sheep to your pathetic instincts and think critically for once in your lives. Think about it: I'm not going to kill everyone. I can't do that. It would introduce a host of liabilities for me, since if you die in this dungeon, you die in real life.

20. MORT ... SORRY, GOBLIN ROOM

A horde of goblins wearing yellow shirts and blue pants crowd this room. They're these little munchkin things. I don't know, I never gave them names. But they are reeeeeeal annoying little pieces of s***, repeating the same patter and spouting undermining nonsense while you try to get work done—all underpinned with teenage self-image fragility and minuscule attention spans borne from what I can only assume is a life completely unexplored while simultaneously devoid of any real stakes.

Also, they say, "Ah jeez!" a lot. Too much.

A glass case sits on the far side of the room, next to another door, but there are too many stupid little goblins in the way for you to see it clearly.

Pushing your way through the crowd of whiny little goblins takes some doing. But once a character finally reaches the glass case, read this:

Five gems sit in the case—blue, green, red, yellow, and purple. Next to the case, three conveniently gem-sized sockets are cut into the stone wall. I bet these things are related, huh?

The doors out of this area are shut tight and conveniently immune to damage. They can't be opened or broken through until the gem puzzle is solved (see below).

MORT—UH, I MEAN GOBLINS

There are, like, thirty **goblins** in this room. Maybe more, maybe less. You figure it out. All of them are obnoxious but not hostile. The characters can interact with them, but any information the little turds provide is incorrect. The goblins constantly whinge and give bad advice, particularly when they're not asked. The goblins speak in worried tones at all times, perpetually saying things like:

- "Are you sure that's a good idea?"
- "I wouldn't do that."
- "You should think this through."
- "If you get this wrong, you'll probably die."

Little jerks.

GEM PUZZLE

Ideally, the puzzle is solved by putting the red, green, and purple gems into the slots. The remaining yellow and blue gems must be destroyed in some way. It's probably a coincidence that these annoying f***ing goblins are wearing yellow and blue.

If the characters try an incorrect solution to the gem puzzle, the gems return to their initial positions in the case—and the goblins lose their minds, all crying out anxiously and saying, "Ah jeez!" a few thousand times.

Are your dumbass players having trouble with this puzzle? Feel free to give them hints. This room is a sea of yellow and blue with all the Mort—uh, goblins, so hammer on that. And honestly, if the players have a clever reason for coming up with other combinations, just tell them they did great and move along.

If the characters place the gems correctly and the two remaining gems are destroyed (or whatever you decide), the goblins wither and die as a testament to never questioning one's grandfather. Then the exit doors open.

21. BATHROOM ROOM

This looks like a really nice bathroom. Decorative porcelain tiles run from floor to ceiling. The room smells clean, like freshly squeezed lemons and pine. A feeling of relaxation settles over everyone who enters.

This room, as you might have noticed, has a toilet. It's nice! There are two doors. Nothing special at all about this room.

Your players are probably going to want their characters to look in the toilet. As written by me, there's nothing in the toilet, because I'm not an animal. But hey, pal, this is your adventure. Throw a dank dook in there for all I care. Maybe it grants wishes. Why the f*** not?!

22. TOMMY TWO-BUTTS ROOM

Inside this room, you see a genius at work. Sure, he's a stinky bugbear, but he's a goddamn genius! He has two pathetic, snot-nosed goblins with him. Multiple tables are stacked with s*** that your primitive primate brains couldn't dream of comprehending. We're talking piles of notes with magic symbols. It's a beautiful mind you're seeing here!

Also, the bugbear's got two butts. No, I don't know why. Yeah, it's weird. Try not to stare.

The **bugbear** is Tommy Two-Butts, a genius (adjust his Intelligence to 21) and a sworn enemy of the Order of the Buttless (see area 32). Tommy has been hiding out here with his two **goblin** assistants, Greeble and Flerp, designing a weapon that can destroy the butt trap (see area 10). Tommy has the design know-how to produce this weapon, called the churd cannon, but he doesn't have the magical knowledge to complete its design.

CHURD CANNON

If the adventurers offer to help Tommy, he excitedly pulls them over to one of the tables, on which sit a bunch of incomprehensibly named parts and a long metal tube etched with magic symbols.

To help Tommy, a character must read his notes (taking 1 hour of study), then succeed on a DC 14 Intelligence (Arcana) check to determine the following facts:

- The flabulator (one of those incomprehensibly named parts) must be connected to the chronomiton (ditto). This requires the flabulator to be the target of a spell that causes a creature to regain hit points, such as *cure wounds*. Drenching the flabulator in a *potion of healing* also works.
- The gleep-freeble mechanism must be calibrated by targeting it with a fire-based spell, such as the *fire bolt* cantrip.
- The drockle-spreem tube needs to be carefully primed by being targeted by any ranged spell attack or the *magic missile* spell.

Once these tasks are completed, the churd cannon is fully operational and has one charge.

DESTROY THE BUTT TRAP

With the churd cannon assembled, Tommy asks the party to help him destroy the evil butt trap in area 10. Not only has the trap stolen countless butts, it's also brainwashed Tommy's friends, who joined the Order of the Buttless.

If the characters agree to accompany Tommy, Greeble, and Flerp to complete their mission, Tommy entrusts the churd cannon to one party member with a solemn reminder: "Remember. It's one shot for all the butts." It's unclear exactly what this means.

When the characters arrive at the butt room (area 10), there's a 75 percent chance that they encounter the Order of the Buttless there unless that group has been incapacitated in some way (see area 32). The buttless have caught wind of Tommy Two-Butts's plan and intend to stop his blasphemy. The characters might well have to choose sides between Tommy Two-Butts or the Buttless.



Firing the Churd Cannon. When a character fires the churd cannon in area 10, have the character's player roll a d20. On any roll other than a 1, the cannon destroys the Butt Trap in a blinding flash. See area 10 for details on what happens afterward.

If the player rolls a 1, each creature in the room must succeed on a DC 14 Constitution saving throw or lose their butt to the butt trap. The churd cannon then falls apart with a pathetic farting sound.

AFTERMATH

If the butt trap in area 10 is destroyed, the buttless all regain their butts. They consider it a sign from their god and they rejoice, sure to mark this as a high holiday that they observe in perpetuity. Tommy Two-Butts hails the party as heroes and reconnects with his former friends.

If the butt trap is not destroyed, the Order of the Buttless continue spreading their old-time religion, and Tommy Two-Butts goes back to the drawing board.

23. COMMERCIAL ROOM

This is one of those rooms that's probably a lot bigger on the inside than it looks on the map. Cartographers, am I right? Anyway, read this:

A long, empty table appears to be the star of some bizarre spectacle in this room. Bright lights shine down on it, and just visible past the table are rows and rows of creatures staring at it with eager anticipation.

Once a visible character enters this area, read the following:

You've barely set foot in the room before you're blinded by a bright light and deafened by the sound of a raging river. Or wait ... is that ... applause?

It takes your eyes a moment to adjust, but you soon find yourself squinting into a magic spotlight hanging over rows of enthusiastic monsters. Their faces are masks of delight and relief. A hobgoblin beckons you to join her in the middle of the room.

The **hobgoblin** continues to urge the characters to join her in the center of the spotlight. In Common, she bellows, "Welcome to the finest dungeon entertainment this side of the staircase that led you down into the dungeon: the Spawn Sword Ship Hour! Monsters love commercials, and this show is entirely that: commercials!" The crowd erupts into cheers. This sounds like a horrible premise for a show, to be honest, but monster life is probably pretty bleak.

A FEW WORDS FROM OUR SPONSORS

The hobgoblin, whose name is Cla'a'a'arg, can be prevailed upon to explain exactly what in the Nine Hells is going on here:

- These monsters (twelve **goblins**, eight **bugbears**, six **orcs**, and five **zombies**) are on break from guarding the dungeon, and they're unwinding by watching the show.
- Spawn Sword Ship Hour is full of people performing commercials for products nobody needs—least of all monsters guarding a dungeon.
- The show's intended special guests bailed on Cla'a'a'arg, so the characters need to fill in.
- If the characters refuse to participate, all the monsters noted above attack them. (They actually won't, but Cla'a'a'arg tells them otherwise.)
- These monsters really love commercials, man.

Cla'a'a'arg yells out, "Are you ready?!" before anyone is truly ready. She then whips out an object and slams it on the table before the characters. The audience gasps. Roll on the Irresistible Objects table to discover what wondrous wares the characters are now expected to sell to a bunch of intensely bored monsters.

IRRESISTIBLE OBJECTS

d4 Wondrous Ware

- 1 A pair of finger-thick, rubbery antennae swing from a rippled sheet of plastic. When you trace your finger on the plastic, a sigil glows brightly, and a material version of that same sigil appears. The material manifestation is made of a dense, flavorless foam.
- 2 A large, pill-shaped metal object, crisscrossed with straps of black leather, opens to reveal three smooth suede sausages. Each sausage emits a groaning sound at a slightly different pitch when pressed.
- 3 A complex metal framework adorns a pair of thick goggles that, when worn, show people's faces with the noses and mouths switched. After you take them off, you feel as though your nose and your mouth have been switched on your own face for 5 minutes, even though they're not.
- 4 A long, curved piece of blown glass with large knobs on either end gleams with an inner light. If it is slid down the length of your leg, it instantly conjures up a pair of pants that would fit a doll.

TIME TO PERFORM

The silent audience anticipates their commercial with bated breath. Each character is expected to contribute to the performance of this commercial by attempting a DC 14 Charisma (Performance or Persuasion) check. If half or more of the group participates and succeeds on the check, the audience erupts into applause and appears genuinely impressed, pelting the group with coins. If half or more of the characters fail the check or don't attempt it, the characters are booed and pelted with monstrous detritus by the crowd—mostly goblin fingers, owlbear pellets, and orc snot.

TREASURE

The coins thrown at the characters total 150 gp. Even better, if the characters escape the room still in possession of the object they were trying to advertise, they can keep it for the remainder of the adventure.

24. OOZE CULT ROOM

Even before they reach the door leading into this room, the characters notice that the floor, ceiling, and walls of the corridor adjacent to the door are moist and glistening. When you describe it, really draw out the word “moist.” It makes people pretty uncomfortable.

As the characters get close to the door, they see a pitiful dude embroiled in some serious inner turmoil stuff regarding his life decisions.

I can't hold your hand forever, but for now, read this:

Beside a closed wooden door, you see a middle-aged man sitting with his back to the wall and his knees drawn up under his chin. He's a real sad sack, sitting there in a rumpled yellow suit. To be clear, the suit is of fine quality, but there's only so much you can do with a guy like this.

Light catches a lone tear rolling down his cheek. He lifts a flask to his lips, drains the contents, then stares at himself in the flask's reflective surface. After a moment, he slurs, “I think I've made a terrible mistake.”

This guy is Borkibok, and he's a **cultist**. If the characters give him a chance, he talks their ears off about midlife-crisis anxieties regarding choice, regret, broken dreams—you definitely know the script. Borkibok fell in with his cult twenty years ago, and he thinks now that he might have wasted his life.

After a few minutes of moaning, Borkibok takes a deep breath and vomits. Like *reeeeally* vomits. It's all mucousy and mustard colored, and it just keeps coming. Kind of impressive, honestly. When he's finally done, he stares as the whole messy pile starts to move on its own under the door and into the as-yet-unseen room beyond.

“Oh,” Borkibok says after a moment of watching his own vomit amble away. “I didn't tell you about the treasure, right? I'm not supposed to tell anyone there's treasure in there.”

The characters can choose to enter the room or to turn around and go back the way they came. There's no right answer here.

ENTERING THE ROOM

The door to the room is unlocked. If the characters decide to follow the vomit into the room, read this description:

Five cultists bend over the railing of a balcony that rings the room, seriously vomiting. They vomit with true conviction, and it's pooling in the middle of the floor.

As the foul pool begins to move, you are stricken with the thought that maybe the cultist in the corridor was right. Maybe all existence—everything that is, was, and will be—has just been a tremendous waste of time.



The goo is an **ochre jelly**, backed by five **cultists**. Once they notice the characters, they all attack. However, the cultists are still recovering from vomiting, so they're incapacitated. At the start of each of its turns, a cultist must succeed on a DC 12 Constitution saving throw or remain incapacitated.

If Borkibok is still alive, he attacks the party from behind. He's a cultist after all, and duping rubes is kind of his jam.

TURNING A BLIND EYE

If, instead of entering the room, the characters decide to walk away from Borkibok and his plight, the door bursts open, unleashing the ochre jelly! The phlegmy mass pursues the party, indignant about being snubbed.

If Borkibok is still alive, he's so overcome with reverence for his goo god that he attacks the characters. The other five cultists in the room follow the ochre jelly and join the fight after 2 rounds of combat.

TREASURE

A half-empty cask sits on the balcony in the room, containing the oily, yellowish ipecac syrup that inspires the cultists to ... make their offerings. A sticker portraying a green cartoon face smiles from the cask's side. There are ten full swigs of “medicine” remaining within. Anyone who drinks from the cask spends the next 1d4 rounds prone and unable to stand as they heave up the contents of their stomachs. Why anyone would want to do this is beyond me, but if you're drinking the leftovers of a whole mob of ooze cultists, you sort of get what you deserve.

25. PIRATE ROOM

We've had a lot of fun so far, folks, but this next room is truly horrifying. Near darkness fills the room, and the sound of gently sloshing water echoes off the walls. A rowboat bobs in a slow-moving stream, tied by a rope to a small concrete pier. The horrid, oily water flowing in the stream looks suspiciously like pancreatic juice.

This room is illuminated only by dim light. The oily water fills the stream to a depth of 3 feet where it runs a winding course through this area. The stream is just wide enough to accommodate the rowboat.

BOAT

The rowboat is conveniently sized to fit the whole party. If the rope is unfastened, the boat floats down the dark, spooky stream at a rate of 10 feet per round. As the boat moves, the walls flash with bright images: a parrot, a doubloon, a treasure map! The dread is palpable.

If any players decide to crack wise about how “pirates aren't scary,” tell them each of their characters needs to succeed on a DC 15 Wisdom saving throw or gain a permanent fear of pirates, forcibly making them the most sensible person in the party.

EMERGENCY EXIT

Maybe halfway through this terror exercise, the characters clearly see a glowing “EXIT” sign hanging over a dimly visible, unlocked door. If they're too frightened to continue—trust me, I understand—they can bail out of the boat and leave through this door. The oily water is uncomfortably warm but safe to traverse.

PIRATES!

In the event that these steely-nerved idiots stay on the boat, they find themselves floating into a well-lit cavern. Read the following in your spookiest ghost-story voice:

You find yourself gazing into a cavern of nightmares. Magically animated pirate mannequins act out their twisted follies. Some clank mugs together, others sit atop barrels and belt out demonic shanties, and still others play keep-away with a stolen peg leg. It's mayhem of the worst kind: piratical!

At the prow of a horrible wooden ship stands a mannequin wearing a large, terrifying pirate hat.

Once the characters are noticed, read the following:

The mannequin turns with unnatural speed to stare at you, and your boat grinds to a halt. “Ahoy, me hearties!” its voice booms. “Answer me riddle or I'll scuttle ye!”

This f***ing guy. My timbers are shivering just thinking about this s***.

PIRATE CAPTAIN

The pirate captain is a nightmarishly well-programmed magical animatronic figure. It's a Large object with AC 17, 50 hit points, a speed of 0 feet, and immunity to poison and psychic damage. It has the following ability scores: Strength 14, Dexterity 10, Intelligence 3, Wisdom 3, and Charisma 1 (obviously). It has blindsight out to a range of 30 feet and is blind beyond this distance. As an action, the captain can make a ranged weapon attack (+5 to hit, range 30 feet, one target) with the ship's fake (not really fake) cannon. On a hit, the cannon deals 3 (1d6) bludgeoning damage.

If the characters ask the animatronic pirate captain its name, it tells them, “Captain A-Hole” (emphasis on the A). After any other initial pleasantries or tea-and-crumpets crap, A-Hole rattles off its crappy riddle:

“Arrrr! A landlubber has a barrel full of gold coins that weighs five hundred pounds. Then he puts something in the barrel, and ho! Now it weighs less than five hundred pounds! What did he put in the barrel, ye dogs?”

The answer is “a hole.” Maybe now you understand why this guy is horrible.

If the characters successfully answer the riddle, the captain's mouth slowly opens into a supernatural screaming shape. A black cloth object flies out of it, landing neatly between the characters. See “Treasure” later in this section for details.



If the characters tank the riddle and you get sick of waiting for the right answer, the construct captain shoots a cannon from the deck of its dumb ship and sinks the rowboat. Now the characters have to slog to the exit, and their pants and shoes are all wet.

After the riddle bulls**t is resolved, the boat floats onward to an exit beyond the pirate cavern, ending at a landing with a unlocked door.

TREASURE

The black thing tossed by the captain looks like a pocket extradimensional space called a *portable hole*! It's not, though. It's just a crunchy fabric patch slathered with some newfangled ultra black paint—and it smells like pirate. Balled in it is 1 pp, though. The coin also smells like pirate, yet, somehow, that doesn't decrease the value.

26. CLONE ROOM

This room is totally, completely, and suspiciously empty. The only visible feature is the exit door on the other side.

The door on the opposite side of the empty room can't be opened by any means unless all the characters have entered this area. Once this happens, read the following:

The far door opens, and an identical party of adventurers enters, eyeing you suspiciously. It's not a cursed mirror or whatever—I'm not a damn hack—these are identical versions of *you*. In the interest of efficiency, I sent another dimension's version of you into the dungeon right when you started. Admittedly, this meeting is pretty awkward, but I'm sure we can sort it out.

Don't worry too much about the fact that you've got four other characters to roleplay here. It's real simple: the new characters are the same as the players' characters, right? So they behave the same way. Anytime one of the original characters says or does something in this room, their clone-self does something almost identical. An important note is that these clones are not evil. They're just alternative versions of the originals.

ATTACK (OF) THE CLONES

Whenever you think it'd be most dramatic, a voice yells, "THERE CAN ONLY BE ONE!" Suddenly, each character is isolated in a one-on-one confrontation against their double, with fog obscuring everyone's vision of the other pairs. It should be obvious what's happening, but have the players roll initiative to hammer it home.

The clones can all go on the same initiative count, but they otherwise use the same statistics as their character doubles. Maybe make a big show of asking to review each player's character sheet, then pretend to chuckle over strategies the player never noticed or gear maybe they shouldn't have. If your players whine about not wanting to murder themselves, just repeat solemnly, "There can only be one." Have their clone declare that *they* intend to make it out alive as they strike the first blow.

It doesn't matter who wins these fights. In fact, feel free to kill off a few of the characters.

Once the fog clears, one of each character is left standing. Is this the same merry band as before? It's impossible to know. If anyone is troubled by not knowing, have them roll a d20 to see if they can figure it out. They can't. On a 20, the character perceives the vastness of the multiverse and the inconsequence of our tiny lives within.

27. HEAVY DOOR ROOM

Read this to the players when the characters approach the door to this room:

Here's another door for you. This one's made of indestructible magic metal-wood, because I have that kind of power. Anyway, it has one of those sliding peephole thingies in it, which is closed at the moment.

A **flameskull** is trapped in this room. The door here isn't locked—it's just very heavy, and the flameskull's a weak-ass floating skull. It has no hands, and the magic one it can conjure is pathetic. So the little guy's stuck.

FLAME ON!

When one of the characters gets around to opening the sliding peephole thingy, that character is immediately targeted by the flameskull's Fire Ray. The little guy was floating there on the other side of the door with its empty eye sockets pressed up against the peephole. After the blast, the flameskull is all apologetic, as follows:



All you can see through the peephole is a skeletal mouth chattering away. In a froggy voice, it says, "Oh lordy, I'm so sorry. I'm just so nervous. Oh lordy. I hope y'all aren't hurt or scared or discomforted or, oh lordy, dead, oh no. I was so startled!"

The skeletal thing backs off, and you can see it's just a skull yapping away. It's wreathed in flames, and its eye sockets contain small orbs of fire. The room beyond the peephole is covered with hundreds of metal spikes poking out from the walls toward the center. Some of the spikes on the floor have skulls mounted on them.

"I've been trapped in here for forever, it seems. Isn't that right, Andy? Could y'all help us?"

Andy, it would appear, is one of the skulls mounted on a spike. This flameskull is lonely and more than a little crazy, and Andy is clearly its best friend.

THAT'S GRATITUDE FOR YA

The flameskull wants out of this room. It can't open the door, but a character can open it with a successful DC 17 Strength (Athletics) check. However, as soon as anyone enters the room, the heavy door slams shut behind them. Yeah! More slamming doors! It's still unlocked, but it's also still really heavy.

Once the door is open, the flameskull immediately casts *mage hand*, scoops up Andy the skull, and peaces out. As the skulls pass by the party, a glass vial drops out of Andy's empty eye socket. Anyone can try to catch it with a successful DC 15 Dexterity (Acrobatics) check.

If nobody catches it, it smashes on the ground, and there goes your free potion (see "Treasure" below). If the characters leave the flameskull alone, it proceeds to the nearest room with goblins (probably area 20) and starts murdering everyone it can see. It's a flameskull. Evil is real in this world, and this fella's super evil.

TREASURE

Andy was hiding a *potion of flying* in his head because why not.

28. SCHWIFTY ROOM

This room is pretty standard. Not much going on. Oh, except this one thing—there's a round, fleshy monstrosity hovering a few inches from the ground. It's a big son of a b**ch, maybe five feet in diameter. Four eyestalks protrude from its glistening hide, and a single eye observes you above its slaving maw. Vocab, dawg!

The monster, a **spectator**, doesn't attack. As soon as any of the characters tries to speak, rudely interrupt them with a telepathic communication from this budget beholder. It shouts directly into the minds of each of the characters in turn: "SHOW ME WHAT YOU GOT! I WANT TO SEE WHAT YOU GOT!"



Any further attempt to communicate with the spectator elicits the same message. It's here to see the show of a lifetime.

GET SCHWIFTY

Listen, you knew it had to happen. This is Rick and f***ing Morty, and "schwifty" is the money shot. (While we're on the subject, if one more person comes up to me and yells, "Get schwifty!", I'm traveling to the future to schwift directly on their grave.)

Anyway, half or more of the characters must succeed on a DC 15 Charisma (Performance) check, but they better be coordinated. None of that "I'll dance, you juggle, and Fantasy Carol can do card tricks" garbage. This ain't a middle school talent show.

If the group succeeds, the spectator grunts in approval and vanishes through a hole in the ceiling that promptly opens before it, promptly closes after it, and can't be found again. At the same time, a previously unseen trapdoor appears in the floor of the room. The trapdoor is unlocked and opens up to a small cubbyhole.

If the group fails to deliver dulcet tones and sick drops, the spectator tries to burn the sight of this hideous failure out of its multiple eyes. In other words, it attacks until destroyed.

TREASURE

Inside the trapdoor cubbyhole is a bag containing 17 gp, two small rubies (20 gp each), and a dead spider (worth 5,000 gp for some crazy reason).

29. MIMIC ROOM

A treasure chest sits innocently atop a pedestal in the center of an otherwise empty room. That's it. That's the whole room description for this one. Looks like this is just a nice reward for all your hard work.

Psych! It's a **mimic**. It's *always* a mimic. As soon as a character moves within 5 feet of the pedestal, a big sticky purple tongue bursts out of the chest and it's go time.

This mimic has only 15 hit points when the fight starts, so it's not so bad. But wait! There's more!

ANOTHER MIMIC

When the chest mimic is killed, the pedestal suddenly shoots an equally nasty tongue out of *its* mouth. Because—uh oh—it's a **mimic**, too! This one has 18 hit points when the fight starts.

HA HA, ANOTHER MIMIC

As the second mimic collapses in a heap and the characters think they're safe, wouldn't you know it! Part of the floor reveals itself to be another, even bigger mimic! This 10-foot-by-10-foot mimic appears beneath as many characters in the room as possible and gives them a big nasty lick across the toes. It has the statistics of a normal **mimic**, with these changes:

- The mimic is Large and has 20 hit points remaining (of its usual 75).
- As an action, it can make three attacks: two with its pseudopods and one with its bite.
- The mimic is lodged in the floor, so its speed is 0 feet.
- It has a challenge rating of 3 (700 XP).

When the characters head back out of this room, ask everyone to make a Wisdom (Perception) check as they get close to the door—but don't explain why. There's no reason. It's just a door.

TREASURE

Anyone brave enough to go fishing around in the mimic corpses finds two *potions of healing*.

30. VIRUS ROOM

Read the following to set the scene:

A massive disembodied humanoid head hovers above the floor. The bottom of its neck is capped with some kind of metal device. It appears to be muttering to itself, but what it's saying sounds like gibberish.

Any character who draws close can see that the device at the base of the head's neck is a series of pipes and tubes connecting to a glowing furnace. A clumsy series of gears and wheels grinds loudly from inside the device, which coughs up weak plumes of smoke.

As the characters stare in awe, read the following:

As the furnace glows brighter, the head begins to speak more clearly. Which is to say, its gibberish only gets louder. "Mumford. Potato. Spelling. Casper. Igneous." It sounds as though it's listing words, and now it starts to yell. A piercing hiss comes from beneath the pipes and tubes under the head, and a bunch of thin strips of parchment suddenly shoot forth.

From the dark corners of the room, four giant spiders suddenly rush up in a kind of worshipful reverence. One skitters up to you and shoves the parchment strips in your collective faces. "Read," it chitters. "To self, not loud."

SPIDER MANIA

The four **giant spiders** were conveniently hidden in the flickering shadows. Or maybe they were invisible. Whatever. Sometimes you don't need the characters killing everything as soon as they see it.

The number of parchment strips conveniently equals the number of characters. At this point, you can convey individual messages to any characters who read the parchments given to them by the spiders (see "Getting Ahead" below). You can write the notes on scraps of paper and hand them out, drag individual people out of the room and tell them, whisper it to them like a gossipy middle schooler, or do whatever else that can drive this info into the players' oblong heads.

Here's the catch, though. Each character who reads a parchment must succeed on a DC 20 Intelligence saving throw or contract a visual virus that forces them to obey the note. Each infected character must adhere to their parchment's command as strictly as possible.

GETTING AHEAD

You can use the following note-based commands, or make up your own:

- You are under attack. No one here can be trusted except for the head.
- You *really* love the head. No one is allowed to approach the head. Keep others away at all costs.
- This head is unnatural. It makes you sick. Just what does it think it's doing? Kill the head.
- Everyone's being weird except you. You know that not everyone received the same message. The head has something to do with it.

Characters under the effect of commands that compel them to remain in the room can willingly leave this area only after the head is destroyed. The head is a Large object with AC 17, 50 hit points, a speed of 0 feet, and immunity to poison and psychic damage. It has the following ability scores: Strength 14, Dexterity 3, Intelligence 3, Wisdom 3, and Charisma 10. After the head is obliterated, the viral messages are removed from the characters' brains.

31. LEVER ROOM

This room has three levers set into the far wall. Something reeeeeeal good definitely happens if you mess with these levers. Unless you mess with them in the wrong way. I can't in good conscience recommend that, but I'm not here to pass judgment on your choices.

The levers are made of fantasy metal. If some dweeb casts *detect magic* on them, the levers radiate an aura of abjuration and conjuration.

YANK ON THESE LEVERS

Sure, the room description says something good could happen. But that's a lie crafted for your entertainment. Nothing good ever happens when a character pulls a lever. Regardless of what configuration the characters announce they want to work with, ask them dubiously, "Are you sure?" Then roll on this fresh-ass Lever Punishment table to determine the minor doom that befalls them.

LEVER PUNISHMENT

d6 Minor Doom

- 1 Everybody currently standing in the room is now nude. Where'd your stuff go? That's your problem now, champ. (It's in area 6, but don't tell them. That's right, they have to trudge all the way back there.)
- 2 An orange tabby cat appears. Aw, it likes you! Every 1d4 minutes, the cat grows another leg out of a random body part. Enjoy your upcoming nightmares.
- 3 The character in the room who's currently annoying you the most turns completely inside out. It hurts a lot but doesn't kill them. They feel this horrific transformation in every molecule of their being. Moving the levers to their previous position restores the character to normal.
- 4 A scepter materializes on the ground. A cheap paper tag tied to one of its bulbous ends calls it "The Scepter of F***ery." If anyone touches it, tell them it's spooookily cold. That's it. It's not magic and has no special properties besides being vaguely ominous.
- 5 Everyone standing in the room is teleported onto the ceiling, then falls back to the floor, taking 3 (1d6) bludgeoning damage. Gravity! She's a fickle mistress.
- 6 A ficus appears. No, that's not a new monster. It's a legit house plant, set up all neat in a pot. It doesn't do anything special unless the characters try to leave the room without it—in which case it screams, "Don't leave me here!"

If for some reason your players complain about the lack of beneficial lever combinations, lecture them about the unfairness of life. Then tell them sympathetically that you, their only true god, are as unfeeling as the multiverse itself.



32. CHAPEL OF THE BUTTLESS ROOM

What looks like a holy shrine dedicated to a giant pink butt has been erected at the east end of the room. Through the smoke of fragrant incense, you can make out devout worshipers—all of them goblinoids—prostrated and mumbling before the curvaceous idol. An unusually short door stands along the south wall.

A number of regrettably pious creatures praise a divine *derrière* in this room, their congregation composed of two **bugbears**, six **goblins**, and one **hobgoblin**. The hobgoblin, Zorg, is the speaker for this group, known as the Order of the Buttless. These penitents have all lost their butts following ecstatic encounters with the butt trap in area 10.

When the characters make themselves known, Zorg takes great interest in them and the collective state of their butts.

A PARTY WITH BUTTS

If all the characters still have their butts, Zorg and the other buttless see this as an opportunity to introduce the party to a new reality free from butt bondage. They try to convince the characters to accompany them to the butt trap in area 10. Once there, the members of the order attempt to get the characters to trigger the trap.

A PARTY MISSING BUTTS

If one or more of the party members have previously lost their butts, Zorg and the other members of the Order of the Buttless begin to get excited, asking repeatedly whether this might be the Buttless Messiah (or messiahs) that the prophecy foretold. To dispel everyone's curiosity, Zorg produces the *Book of the Buttless*, an enviably pert tome filled with prophecies and star charts that predict the coming of the Buttless Messiah. To determine the meanings of omens that could herald the messiah, roll a d6 and consult the Buttless Prophecy table.

BUTTLESS PROPHECY

d6	The Truth
1–5	"It is the Messiah!"
6	"Aw. Nope."

If a character is determined to be the messiah, they are welcomed with a clanging of tins and pots, a jubilant song, dried slug chips, and fried rat delicacies. From that moment on, the Order of the Buttless sees the character as a god and does whatever the character commands.

If a character is deemed "not the messiah" and all other buttless characters are ruled out, then the buttless begin evangelizing the virtues of their god. The buttless are not hostile to the party unless the characters prove aggressive or show disrespect within the chapel.

TREASURE

Behind the shrine lies a sack containing 20 gp, 55 sp, and the order's holiest relic—a turd-shaped lump of gold worth 150 gp.

33. NOTHIC ROOM

Remember when you mentioned in area 32 that the door into this area is unusually short? It's a safe bet the players don't. No memory for important details, these people. Unless someone announces that they're stooping down as they go through the door, when the first Medium or larger character enters this room, they must succeed on a DC 10 Wisdom (Perception) check or take 1 point of bludgeoning damage as they bonk their dome.

Read the following to any survivors:

Mist obscures the floor, curling around your ankles. This was probably once a torture room, but everything here is busted up. Pieces of classic equipment like iron maidens and stretching racks litter the floor, alongside up-and-comers like the inside-outer and the bone dissolver.

A **nothic** with a concertina (a less charming kind of accordion) waits here, concealed behind an overturned torture chair. The creature has been drinking heavily and is already pretty wrecked. When the party interrupts its stupor by showing up, the unseen nothic plays a tune—something like, "Naaaa na na na na naaaaa nana." I'm not Mozart, but you get the gist.

The concertina is a rare magic item. In addition to knocking out a killer polka, a creature playing the concertina can use an action to cause an area of mist or water up to 30 feet in diameter and 6 inches deep to freeze solid. Once used, this feature of the concertina can't be used again until the next dawn.

At the end of the tune and before any characters move too close, the nothic uses the magic concertina to cause the mist on the floor to turn to solid ice. Any creatures touching the floor must succeed on a DC 20 Dexterity saving throw or be restrained by the ice. (The nothic hops up at just the right time.) As an action, a character can attempt to free itself or another creature within its reach from the ice, doing so with a successful DC 20 Strength (Athletics) check. A character freed from the ice is no longer restrained by it. The ice melts in an hour if everyone in the party turns out to be helpless baby birds.

THE WEIRDEST INSIGHTS

After the mist freezes, the nothic reveals itself. Lay down the following:

A hunched, one-eyed creature shambles out from hiding behind some torture stuff. It levels a concertina menacingly. "Me gonna stir up some s***," it hisses with unmistakable glee.

The nothic uses its Weird Insight ability to yank a juicy tidbit from one of the player's minds. That's right, not the character, the player, which is sure to shake up the group's harmonious dynamic. Roll a d4 and consult the following insight tables for each player to determine what information the nothic gains based on which character it looks at. The nothic then shares that private thought with the whole group.

If the nothic isn't stopped, it continues to hunt for insights and share them with the group. Fun! Aside from killing it, the only way to shut it up is to give it a magic item. Any magic item suffices. It's a greedy bastard.

BETH'S INSIGHTS

d4	Regarding	Insight
1	Morty	Annoyance. He can be a real buzzkill.
2	Summer	Bitterness. I resent that she has a whole life of possibilities before her.
3	Jerry	Regret. I wish he'd worn a condom.
4	Meatface	Memory. We could have been a thing in college. Thanks a lot, Jerry.

JERRY'S INSIGHTS

d4	Regarding	Insight
1	Morty	Insecurity. He admires Rick more than me.
2	Summer	Insecurity. She admires Rick more than me.
3	Beth	Insecurity. She admires Rick more than me.
4	Meatface	Insecurity. He admires Rick more than me.

MEATFACE'S INSIGHTS

d4	Regarding	Insight
1	Morty	Live. He could achieve more at school if he applied himself.
2	Summer	Laugh. I wish she'd put down her phone and look at the world around her.
3	Beth	Love. She's not defined by her relationship with her father.
4	Jerry	Meatface. Meatface!

MORTY'S INSIGHTS

d4	Regarding	Insight
1	Summer	Jealousy. She's a better sidekick than me.
2	Beth	Anxiety. She's going to leave the family.
3	Jerry	Fear. I could become my dad.
4	Meatface	Concern. He's been so distant recently.

SUMMER'S INSIGHTS

d4	Regarding	Insight
1	Morty	Observation. Dork who'll never get laid.
2	Beth	Judgment. She settled.
3	Jerry	Ugh. Eye-roll (yes, the word "eye-roll").
4	Meatface	Something to Prove. I could take him in a cage match.

34. FRANKIE FREEM'S ROOM

This room is way bigger on the inside than it should be, because it's got some weird interdimensional s*** going on. Get ready to blow some minds:

This room's one of those chain restaurants that looks like a wacky tavern with all kinds of bright lights and kitschy crap on the walls. Numerous patrons cower at their tables. Could the appetizers really be that bad?

When any character enters the area in plain view, read the following:

An animatronic iguana wearing overalls and a straw hat comes over and says, "Hi! Welcome to Frankie Freem's! Y'all need a drink?" She's trying to be, like, some kind of southern belle and is carrying a guitar. Except she's a lizard and her name tag reads "Layla."

The iguana is Layla the Lizard (see "Automatons" below). Frankie Freem's is a tavern demiplane that, once entered, doesn't allow anyone to exit until the happy hour known as the Slaughterfest. That's the time when the tavern's staff ruthlessly murder the patrons, who are then brought back to life to repeat the same hijinks the next day.

The characters need to figure out that the only way out of the tavern is to destroy all the constructs during

the Slaughterfest. Characters attempting to exit Frankie Freem's before this time find that the doors are magically sealed and can't be opened or damaged.

PATRONS

The tavern's patrons (**commoners**) are all either humanoids or alien-looking planar weirdos, huddling in varying states of shock and terror. Some stare off into space, others hide under tables, and some occupy makeshift forts. There are fifteen patrons here, ten of whom won't participate in any scuffles that break out, as they're too old, too young, or too catatonic.

These traumatized patrons collectively know quite a bit about the nature of their prison. Any patron the characters question knows and shares one of the following tidbits of information:

- People come into the restaurant from all over the multiverse. Once they enter, they can't leave.
- No one can die here.
- Every twelve hours, the automatons announce the Slaughterfest and begin killing everyone in the restaurant. After the last patron is killed, everyone comes back to life without a scratch—but with full memory of their violent deaths.
- One woman and her young son say that they were the first ones here, having arrived three weeks ago. The son now just rocks back and forth, gazing into the middle distance.
- The automatons can be destroyed, but they somehow always manage to kill all the patrons first.
- The food and service here are great.

AUTOMATONS

The five automatons that serve as the tavern's wait staff all speak and understand Common. They are immune to poison and psychic damage as well as the following conditions: blinded, charmed, deafened, exhaustion, frightened, paralyzed, petrified, and poisoned.

Each automaton has a name tag, is super friendly to the patrons, and attends to everyone's needs until it comes time for the Slaughterfest. If an automaton is attacked before the Slaughterfest, it giggles and repeats folksy homilies until it is destroyed. The next round, it magically pops back to life fully healed, then asks, "What can I do for ya?"

As the characters spend time in the tavern, they'll eventually encounter each of the following automatons, which use the indicated stat blocks:

Billy Beaver (owlbear) is a goofy, owlbear-sized beaver with a raccoon-skin cap, playing a washboard and spoons. He has 34 hit points and has neither the Multiattack nor Claws action option.

Buster the Bear (bugbear) is a lovable, roly-poly teddy bear with a plaid shirt, torn jeans, and a banjo. Replace Buster's action options with the Bashin' Banjo action option described below.

Bashin' Banjo. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d8 + 2) bludgeoning damage.



Layla the Lizard (ghoul) has blue overalls, a guitar, and a straw hat. Layla's claws do not cause paralysis.

Piggy Wiggle Butt (orc) is an anthropomorphic pig with no pants and no butt. (Nothing to do with any of the other buttless creatures in the dungeon. Total coincidence.) She plays a clay jug and dances. Replace Piggy Wiggle's action options with the Clay Jug action option described below.

Clay Jug. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) bludgeoning damage.

Thomas T. Toad (ogre) is a hulking, anthropomorphic toad wearing a tuxedo and spats. Thomas sings a throaty song about the moon falling in love with its reflection on a lake. Replace Thomas's action options with the Webby Hands action option described below.

Webby Hands. *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 8 (1d8 + 4) bludgeoning damage.

THE SLAUGHTERFEST

Every twelve hours, the Slaughterfest commences. The lights go out, sirens wail, and strobe lights flash. All the automatons then begin singing a catchy Slaughterfest song as they attack everyone in the restaurant.

For the characters, the rules of the Slaughterfest are simple: destroy the automatons. If they do, the lights come back on, any recently killed patrons come back to life, and everyone is free to leave. Passing through either door returns all the other patrons to their home dimensions and gets the characters back to the dungeon.

If the automatons kill the characters (after which they kill all the patrons), the clock is reset, everyone comes back to life, and the automatons go back to providing fantastic service in a family-friendly atmosphere.

SLAUGHTERFEST TACTICS

If the characters don't want to commit to a direct assault on Frankie Freem's staff, they might employ a variety of restaurant-ruining tactics instead. If any of the following ideas—or anything else—comes up, totally run with it.

Bar Room Blitz. Like, a thousand percent of injuries in the home happen in the kitchen. So any restaurant is pretty much a death trap where you're expected to tip. If the characters want to find cooking oil or bottles of alcohol and set them aflame, go for it! Doing so nets them 2d6 improvised ranged weapons. Likewise, if the characters want to create walls and choke points from dining tables, great! If they want to pull a giant pizza spatula off the wall and use it as a maul, beautiful! Remember, the customer is always right!

Hungry for Revenge. If the characters need allies to take down the tavern staff, they can recruit help from among the restaurant's other patrons. These guests have all been traumatized by dying again and again, but the sturdiest among them might be convinced to die for a reason next time. Up to five patrons can be convinced to aid the party, though each must be personally wooed with a successful DC 12 Charisma (Intimidation or Persuasion) check. If these folks aren't enough to turn the tide, feel free to have more strangers trickle in before the next Slaughterfest.

35. TREASURE TREATS ROOM

This room looks a whole lot like the movie about that weirdo with the candy factory. That scene with all the kids, where the one gets sucked up the pipe—remember that? It's like that, but with gold pieces and treasure everywhere.

There's a massive treasure chest perched on a toadstool in one corner of the room. The chest is made of wood. The toadstool is made of sapphires. A geyser of gold and platinum coins cascades from a fountain in the wall, forming a makeshift river of fortune that bisects the room.

A bridge across the river is made of diamonds, and trees along its banks are glittering rubies. Gorgeous emerald meadows cover the rest of the room, littered with flowers crafted from a pearlescent white material. Probably pearl, all things considered.

Encourage the characters to go nuts in here. Swim around! Load their pockets! It's all there for the taking. This room rules, and the characters are free to spend as much time here as they like.

The chest in the corner is the only thing in the room not made from gems or precious metals. Unless you consider birch a precious metal—in which case, you'd be wrong. If any character interacts with the treasure chest, it eagerly opens. "Take this with my blessing!" the chest proclaims. Whoa, it's a talking treasure chest! Roll on the Free Treasure table to determine what's inside.

FREE TREASURE

d4 Treasure

- 1 A crown constructed entirely out of multicolored gemstones, worth 800 gp. The crown functions as *winged boots*, except that when its wearer is flying, they feel as though they're being tugged by the head.
- 2 A tiara carved out of one giant sapphire, worth 900 gp. The wearer can cast the *fireball* spell (save DC 12) from the tiara. Once used, this feature can't be used again until the next dawn.
- 3 A top hat made of gold, worth 500 gp. This headwear grants its wearer a +5 bonus to all saving throws.
- 4 A pile of gems rolls around in a bowl whose bottom is sculpted so it can be balanced on one's head. This headwear is worth 1,000 gp and grants its wearer a +5 bonus to all ability checks.

OH NO YOU DON'T

As soon as the characters try to leave this room (whether they've taken any treasure or not), three 4-foot-tall orange people (**commoners**) burst through the door the characters were about to exit through, slam the door behind them, and attack. Why? Because they assume the characters are ripe for looting! The attackers drop even more gold than they've previously stolen from other hapless adventurers in the dungeon—1,000 gp each!

ALL GOOD THINGS

After the party defeats the attackers, both doors out of the room open. As each character steps through, they hear a sinister laugh. Any character that took treasure from this room—including the gold dropped by the orange weirdos—feels that treasure disappear.

By the time the laughter fades, all the characters' treasure is gone. By which I mean, if they gained any treasure in the dungeon, it's gone. Each character who tried to steal from this room discovers that they now have a poorly done tribal tattoo around their left bicep. You can read the following to drive home the shame:

What are you, stupid? You can't just take that stuff. You're like that shitty grandpa who made his family do all the work. Is this metaphor effective at all? I just wanted to give you stuff and take it away to make you sad. Gygax Riiiiick!

If any of the characters wisely avoided taking the treasure in the room, read the following to them:

I see you've resisted the temptation of material wealth. Well done, but you should understand that money is the only thing that talks in this world, so enjoy.

TREASURE (NOT KIDDING THIS TIME)

Award characters who kept their paws to themselves 1,000 gp to split among them. Tell them to buy something nice—not that there's any place to shop in the dungeon.

36. NICE BUTTERFLY ROOM

As the party approaches this room, read this description:

Where do you dweebs think you're going? There's no room there. I should know, don't you think? I INVENTED this dungeon! Don't ... no! Hey! Quit walking over there!

When the characters open the door, read the following:

Okay, what the f***? I didn't put this room here, so which one of you clowns did? Now listen, you think it's funny to mess with rickety old grandpa Rick, but I have WAY more good years left than any of you do, so—Hey, who the hell are you? What is this? You can't just—get your hands off me! Where are you taking—

Pause for dramatic effect, then read the following:

Sorry about how mean this dungeon has been so far. This is a nice room. Shafts of golden light filter in from some unknown source. Hundreds of butterflies flit gently across the room, sometimes landing on beautiful flowers growing out of the walls and floor. Somewhere in the ceiling, speakers play soothing new-agey music.

This room stands apart from the rest of the dungeon—as though it was designed by an entirely different person.

HEALING BUTTERFLIES

Each time a butterfly lands on a character, that character regains 1 hit point. Have a butterfly land on an injured character soon after the party enters the room to illustrate this. Thereafter, a character can coax a butterfly to land on them with a successful DC 5 Wisdom (Animal Handling) check—how lovely! If anyone attacks the butterflies, they all disappear. Shame on them.

NICE FLOWERS

If a character sniffs one of the flowers, it smells ever so nice. If they pick one and carry it with them, that character has advantage on Charisma checks and Charisma saving throws for the next 24 hours.

TREASURE

When the first character leaves the room, all the butterflies (assuming they weren't attacked) transform into gold pieces and fall to the ground—282 gp in total.

WHAT THE HECK'S GOING ON HERE?

Hey Dungeon Master! Ooh boy, Rick's really done it this time! There's an multiplanar intergalactic entity that's been stalking him for a while—tale as old as time, right? Anyway, dimension C-137 is pretty well guarded. Rick has set up a lot of precautions. I don't think he set them up to guard this realm, though, and now this entity's taken control of the rest of the dungeon! Proceed with caution, y'all!

37. FUN SKELETON ROOM

As you draw nearer to this room, you hear the sounds of rattling bones. Not in a spooky way—in a fun way!

Once the characters can see into the room, read this:

A group of skeletons appears to be examining something set up on a stand between them, but you can't quite see what it is. Bone-crafted sculptures adorn the room. Or wait ... is that one sculpture actually a drum set?

When the skeletons spot the characters, read some more:

One of the skeletons spots you and gestures wildly, beckoning you to come over. The other skeletons look over and also start gesturing. It's just fun skeletons!

The five **skeletons** in this room don't attack—because they're fun skeletons. Once the characters move closer, it's clear the skeletons are crowded around a xylophone made of bones—a xylobone! The skeletons can't play it, though, because each of them already has an instrument.

BONE JAM SESSION

Once a character picks up the xylobone mallets, the skeletons run to other nearby bone instruments: two guitars, a drum set, an upright bass, and a saxophone. The skeletons beckon to the other characters, encouraging them to play other instruments. Once everyone is in place, the bone jam session begins! Have each character playing an instrument make a DC 15 Charisma (Performance) check. If all the characters succeed, the jam session sounds amazing! If any of the characters fail, one of the skeletons comes over to wordlessly give advice on how to play better. Have that character make the check again. If they succeed, the skeleton rejoices. If they fail again, the skeleton gently takes the instrument, exchanging it for something the character can't f*** up—like bone maracas or a skull toot-jug.

TREASURE

After everyone's done jamming, one of the skeletons approaches the character who had the highest Charisma (Performance) check. Roll on the Bone Gifts table to see what instrument the skeleton grants the character. This gift functions as a regular instrument.

BONE GIFTS

d6	Instrument
1	Bone guitar
2	Bone drum set
3	Bone saxophone
4	Bone bass guitar
5	Bone upright bass
6	Bone xylophone

38. MAMA OWLBEAR ROOM

As the party approaches this room, read the following:

A distinctively earthy smell wafts toward you as you approach the door ahead. You hear snuffling and snorting, and an occasional vexed grumbling sound.

When the characters enter this room, read the following:

This odiferous room is overflowing with piles of hay, long branches, and dozens of bones picked clean of meat. Feathers have formed downy beds where they've drifted into the dim corners of the room. A particularly large pile of hay emits the snuffling sound heard before.

Once the characters move close enough to investigate the noises coming from the pile of hay, an enormous face emerges. It looks as though it belongs to a barn owl the size of a draft horse, so of course it's actually an **owlbear**. The head tilts to view the characters, then swivels over an impossibly wide arc from side to side. It slowly extracts itself from its pile of hay, revealing the rest of its snowy-white ursine body. A ruff of iridescent feathers marks it as a particularly majestic female. She snuffles the air in the characters' direction and gives a warm grunt.

The owlbear won't initiate an attack against the party, and even ignores a round of harassment if characters attack her. Only if the characters continue their assault does the owlbear grudgingly defend herself.

The one major issue, though, is that her nest is blocking the exit into the next room.

EMPTY NEST SYNDROME

This owlbear had her babies stolen by nasty, mean old Rick for use as monsters in another of his dungeons. She just happened to have as many cublets as there are members of the party, and she misses her wayward offspring terribly. She attempts to make this clear by presenting her hatched eggs to the party and moaning.

To placate her, the entire party must assuage her grieving maternal instinct. How they do so is up to them, but the easiest way is to disguise themselves as owlbear cublets (using feathers and clumps of fur, easily found in the nest) and get cozy with their new mom. This delights the owlbear, who immediately ushers them into the nest and grooms them thoroughly with her razor-sharp beak. The experience is actually quite pleasant.

Once this is complete, the owlbear falls asleep contentedly in her nest. A successful DC 10 Dexterity (Stealth) check allows each character to escape through the exit without waking her up. If a character fails the check, the sleeping owlbear rolls over and traps the character under her considerable weight. A successful DC 15 Strength (Stealth) check is required to escape.

The owlbear wakes back up only if the party makes a truly apocalyptic amount of noise, giving characters plenty of opportunity to free trapped companions. If the owlbear does wake up, she grumbles, repeats the grooming process, then goes back to sleep.



TREASURE

It isn't easy to search for treasure while the owlbear is awake. If the owlbear is distracted, a character who rolls a successful DC 14 Wisdom (Perception) check turns up a *ring of protection* and two *potions of healing* concealed amid the bones scattered around the room.

39. Boss Room

This is the end game. If anyone has anything they wanted to get off their chest, they should probably deal with it now. Then read the following:

Even from a distance, it's easy to see that this room wasn't intended to be easily accessed. Chunks of stone and wood lie strewn outside the door, which is riddled with broken locks. Magic wards sizzle ineffectively, their power reduced to nothing.

At the same time, warm rays of light beckon you inside. You feel pushed toward the room—which might be due to the floor beginning to gently tilt toward the battered doorway.

The lifting floor is only there to get the characters moving. There are no traps still active on this door, and no tricks await the characters when they enter.

A simple wooden table bearing a small, squarish cloth-covered object sits in the middle of the room. Patterns of scintillating green stones cover the floor and walls.

Any character who succeeds on a DC 15 Wisdom (Perception) check made to study the walls or floor realizes that the green stones take the shape of a green dragon, its wings climbing the walls and its torso tiled on the ground.

If a character approaches the table, read this:

Oh, yes, it is a delicious mystery, isn't it? You feel that only good things hide beneath the cloth. It's going to feel so nice to pull off that cloth. You take a moment to feel grateful for your opposable thumbs, which allow you to pull cloths off things on tables! How lucky you are!

WHAT LIES BENEATH

The table and the object on it aren't trapped, but a successful DC 15 Intelligence (Investigation) check reveals that wasn't always the case. The remains of a disabled pressure plate reveal a mechanism that would have released a boulder from the ceiling, obliterating anyone inside the room. Real original, Rick.

Removing the cloth reveals a framed portrait of Rick, Beth, Summer, and Morty, smiling widely. A Jerry-shaped hole has been cut out of the portrait. As soon as the characters realize what it is, read the following:

That's it?! This is what he had locked up so tight in here? Rick's weakness is his family? Absolutely impossible. He doesn't even *like* them!

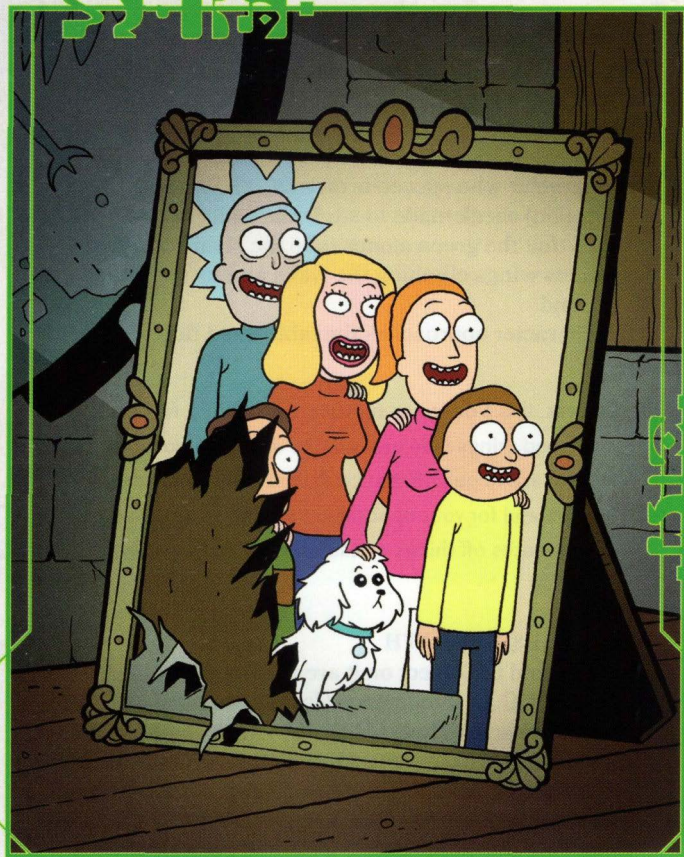
Wait ... they look an awful lot like ... all of *you*. Well, that makes this easy.

The green stones around the characters begin to shake, ripping themselves out of the floor and walls. Each creature in the room must succeed on a DC 13 Dexterity saving throw or be knocked prone. The stones regroup themselves into the form of a snarling **young green dragon**. It's initiative time, b**ches. Curiously, if Jerry is playing, his character is completely immune to the dragon's attacks.

ROUSING RICK

As the stones fly up from the floor, they reveal a 20-foot-deep pit with a humanoid lying at the bottom. A successful DC 10 Wisdom (Perception) check allows a character to recognize the form as Rick Sanchez himself, dressed in wizardly garb and clearly unconscious.

For the first round of combat, getting Rick to wake up or pay attention is impossible. It's like he's not even in his body at all. At the start of the second round of combat, his eyes snap open and focus on the green dragon. "RICK HAS REGAINED CONTROL, B**CHES!" he yells triumphantly. Roll Rick's initiative. Just wing his modifier. It'll be fine.



DUNGEONS IS DRAGONS

Once Rick is conscious, the dragon focuses its attacks on him. Rick has AC 17 and 138 hit points. He automatically takes half damage from the dragon's attacks even without making saving throws. On each of his turns, Rick casts *fireball* or *lightning bolt*. He'll be doing the heavy lifting for a few rounds, is what I'm saying.

That said, when the dragon is close to getting finished off (like, maybe it's got 30 hit points left?), have its next attack arbitrarily and dramatically send Rick to the ground. Oh no! Drama! It's all up to the characters to finish this fight!

After the dragon is defeated, let the characters give Rick some healing or slap him back to consciousness. Then read this final description:

I'm in control! Hell yeah, dawgs, I'm back! Gygax Riiiiick! All of you look around at the carnage and think, "Wow, Rick was the true hero all along!"

Long story short, I let myself get captured by a real piece-of-s*** multidimensional entity (and not that you asked, but its name is Chad). It's been horny to capture me and put my brain in a jar for, like, twenty years now. Thanks to your distraction, I sabotaged its WHOLE s*** and sent it spiraling back through the last few dozen dimensions it's wormed its way through. So needless to say, it won't be bothering me again anytime soon.

Rick looks extremely satisfied with himself. At least until rocks start falling from the ceiling:

Oh, right. We do have about thirty seconds to get out of here before everything comes crumbling down and we end up trapped here for eternity.

Rick removes an ingenious-looking piece of technology from his robes and points it toward a wall. A sickly green portal appears. As he runs toward it, he calls to the party:

Last one out is a rotten ee-*BURP*-eeegg!

CONCLUSION

Characters who exit through the portal find themselves sitting around a table in the Smith family dining room—including Meatface, who is of course a beloved family friend and a character we've all grown fond of over the years. Those who don't exit the dungeon find themselves crushed to death almost immediately, and they die in real life. But thankfully only in a particular dimension that isn't this one. Lucky!

If you want to keep playing as these terrific and timeless characters, strap in: it's time for the upsell. Go pick up the *Player's Handbook*, the *Dungeon Master's Guide*, and the *Monster Manual* from your favorite book retailer or friendly local game store. If the characters had unfinished business in this dungeon or didn't have a chance to explore it all before Rick heroically saved their asses, let them go back for another shot at it. And if you're looking for more premade adventure content, I'm a big fan of *Tomb of Horrors* (found in the adventure anthology *Tales from the Yawning Portal*), but there's a ton of other great stuff out there.

You're ready for this. I believe in you.

Here are some suggested topics for discussion as everyone reels from the great time they've just had:

- How great the dungeon was
- How well written it was
- How much fun everyone had
- Memories from the experience that each player will carry with them forever
- How everyone wishes they could play D&D for a hundred years without stopping
- How glad everyone is that *Rick and Morty* did this great crossover product
- How everyone would love to play this great dungeon again sometime

Thanks for enjoying this one-of-a-kind DUNGEONS & DRAGONS Rickth Edition experience. Rick out, broh!!!

APPENDIX A: MAGIC ITEMS

The Lost Dungeon of Rickedness: Big Rick Energy contains an assortment of magic items, and just a hint of the wider variety of magic items waiting to be found in the worlds of D&D. The following provides an overview of the magic items in this adventure, along with details on how to make use of them. See the *Dungeon Master's Guide* for an even wider variety of magic items.

USING A MAGIC ITEM

A magic item's description explains how the item works. Handling a magic item is enough to give a character a sense that something is extraordinary about the item. Casting the *identify* spell on the item then reveals its properties. Alternatively, a character can concentrate on the item during a short rest, while being in physical contact with the item. At the end of the rest, the character learns the item's properties. Potions are an exception; a taste is enough to tell the taster what the potion does.

Certain magic items require a user to **attune** to them before their magical properties can be used. Attuning to a magic item requires that you spend a short rest concentrating on it (this can't be the same short rest used to learn an item's properties). Depending on the nature of the item, this concentration can take the form of prayers, weapon practice, or meditation. In any case, the concentration period must be uninterrupted. Once you are attuned to an item, you can use its magical properties.

An item can be attuned to only one creature at a time. A creature can be attuned to no more than three magic items at any given time, and you can attune yourself to only one item during a short rest.

Your attunement to an item ends if it has been more than 100 feet away from you for 24 hours or if you die. You can also voluntarily end your attunement to an item with another short rest.

ITEM DESCRIPTIONS

POTION OF FLYING

When you drink this potion, you gain a flying speed equal to your walking speed for 1 hour and can hover. If you're in the air when the potion wears off, you fall unless you have some other means of staying aloft. This potion's clear liquid floats at the top of its container and has cloudy white impurities drifting in it.

POTION OF HEALING

When you drink this potion, you regain 2d4 + 2 hit points.

RING OF PROTECTION

While you are wearing this ring and are attuned to it, you have a +1 bonus to your Armor Class and saving throws.

WAND OF MAGIC MISSILES

This wand has 7 charges. With the wand in hand, you can use your action to fire the *magic missile* spell from the wand—no components required—and expend 1 to 3 of the wand's charges. For each charge you expend beyond 1, the spell's level increases by 1. You can use this wand even if you are incapable of casting spells.

The wand regains 1d6 + 1 expended charges each day at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand crumbles into ash and is destroyed.

WINGED BOOTS

While you wear these boots and are attuned to them, you have a flying speed equal to your walking speed. You can use the boots to fly for up to 4 hours, all at once or in several shorter flights, each one using a minimum of 1 minute from the duration. If you are flying when the duration expires, you descend at a rate of 30 feet per round until you land.

The boots regain 2 hours of flying capability for every 12 hours they aren't in use.



WINGED BOOTS



RING OF PROTECTION



WAND OF MAGIC MISSILES

APPENDIX B: CREATURES

This section contains stat blocks and descriptions for the creatures that appear in *The Lost Dungeon of Rickedness: Big Rick Energy*.

CREATURE STAT BLOCKS

A creature's stat block provides the essential information that you, as the DM, need to run the creature.

SIZE

The Size Categories table shows how much space a creature of a particular size controls in combat. This space is not a measure of the creature's physical dimensions. For example, a typical Medium creature isn't 5 feet wide, but it controls a space that wide. If a Medium orc stands in a 5-foot-wide doorway, other creatures can't get through unless the orc lets them.

SIZE CATEGORIES

Size	Space
Tiny	2½ by 2½ ft.
Small	5 by 5 ft.
Medium	5 by 5 ft.
Large	10 by 10 ft.
Huge	15 by 15 ft.

SQUEEZING INTO A SMALLER SPACE

A creature can squeeze through a space large enough for a creature one size smaller than itself. When squeezing through such a space, the creature's speed is halved. While squeezing, a creature has disadvantage on attack rolls and Dexterity saving throws, and attack rolls against it have advantage.

TYPE

A creature's type speaks to its fundamental nature. The following types of creatures appear in this adventure:

- Aberrations.** Utterly alien beings that have no place in the natural world.
- Beasts.** Nonhumanoid creatures that, like real-world animals, are a normal part of the world's ecology.
- Dragons.** Winged, reptilian creatures of ancient origin and tremendous power.
- Giants.** Humanoid-like creatures that tower over humans and their kin.
- Humanoids.** Bipedal peoples of the civilized and savage world, including humans, dwarves, elves, and halflings.
- Monstrosities.** Frightening creatures that sometimes resemble beasts but that are often touched by magic and almost never benign.
- Oozes.** Gelatinous creatures that generally have no fixed shape. They are mostly subterranean.
- Plants.** Plant creatures, as opposed to ordinary plants, have some degree of sentience and mobility.
- Undead.** Once-living creatures brought to a horrifying state of undeath through the practice of necromantic magic or some unholy curse.

TAGS

A creature might have one or more tags appended to its type, in parentheses. For example, a mimic has the monstrosity (shapechanger) type. These parenthetical tags provide an additional layer of categorization for certain creatures, but they have no bearing on how a creature is used in combat.

ALIGNMENT

A creature's alignment reflects its disposition. Alignment indicates whether a creature leans toward law or chaos and good or evil, or whether a creature is neutral.

Any Alignment. Some creatures, such as the veteran, can have any alignment. In other words, you choose the creature's alignment. Depending on the creature, its alignment entry might indicate a tendency or aversion toward law, chaos, good, or evil.

Unaligned. Many creatures of low intelligence have no comprehension of law or chaos, good or evil. They don't make moral or ethical choices, but rather act on instinct. These creatures are unaligned, which means they don't have an alignment.

ARMOR CLASS

A creature that wears armor or carries a shield has an AC that takes its armor, shield, and Dexterity into account. Otherwise, a creature's AC is based on its Dexterity modifier and any natural armor or supernatural resilience it might possess.

If a creature wears armor or carries a shield, the kind of armor it wears or shield it carries is noted in parentheses after its AC value.

HIT POINTS

A creature usually dies or is destroyed when its hit points drop to 0. For more on hit points, see the rulebook.

SPEED

A creature's speed tells you how far it can move on its turn. For more information on speed, see the rulebook.

All creatures have a walking speed; those that have no form of ground-based locomotion have a walking speed of 0 feet. Many of the creatures herein have one or more additional movement modes.

Climb. A creature that has a climbing speed can use all or part of its movement to move on vertical surfaces. The creature doesn't need to spend extra movement to climb.

Fly. A creature that has a flying speed can use all or part of its movement to fly. If the creature is incapacitated or knocked prone while flying, it falls unless it can hover.

Swim. A creature that has a swimming speed doesn't need to spend extra movement to swim.

ABILITY SCORES

Every creature has six ability scores (Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma) and corresponding modifiers. For more information on ability scores and how they're used in play, see the rulebook.

SAVING THROWS

The Saving Throws entry is reserved for creatures that are particularly adept at resisting certain kinds of effects.

SKILLS

The Skills entry is reserved for creatures that are proficient in one or more skills. For example, a perceptive and stealthy creature might have higher-than-normal bonuses to Wisdom (Perception) and Dexterity (Stealth) checks.

Skills in a creature's stat block are shown with the total modifier—the creature's ability modifier plus its proficiency bonus. If a creature's stat block says "Stealth +6," roll a d20 and add 6 when the creature makes an ability check using Stealth.

ARMOR, WEAPON, AND TOOL PROFICIENCIES

Assume a creature is proficient with its armor, weapons, and tools. If you swap out a creature's armor and weapons, you must decide whether the creature is proficient with its new equipment. See the rulebook for what happens when you use these items without proficiency.

VULNERABILITIES, RESISTANCES, AND IMMUNITIES

Some creatures have vulnerability, resistance, or immunity to certain types of damage. Additionally, some creatures are immune to certain conditions and other game effects. These immunities are also noted here.

SENSES

The Senses entry notes a creature's passive Wisdom (Perception) score, as well as any special senses the creature might have, such as the following senses.

Blindsight. A creature with blindsight can perceive its surroundings without having to rely on sight, within a specific radius.

Darkvision. A creature with darkvision can see in the dark within a specific radius. The creature can see in dim light within the radius as if it were bright light, and in darkness as if it were dim light. The creature can't discern color in darkness, only shades of gray.

Truesight. A creature with truesight can see in normal and magic darkness, see invisible creatures and objects, automatically detect visual illusions and succeed on saving throws against them, and perceive the original form of a shapechanger or a creature that is transformed by magic. Furthermore, the creature can see into the Ethereal Plane.

LANGUAGES

The languages that a creature can speak are listed in alphabetical order. Sometimes a creature can understand a language but not speak it, and this is noted in the entry.

CHALLENGE

An appropriately equipped and well-rested party of four adventurers should be able to defeat a creature that has a challenge rating equal to their level without suffering any casualties. Creatures that are significantly weaker than 1st-level characters have challenge ratings lower than 1.

EXPERIENCE POINTS (XP)

The number of experience points a creature is worth is based on its challenge rating. Typically, XP is awarded for defeating the creature, and characters gain levels as they accumulate XP.

In *The Lost Dungeon of Rickedness*, you don't need to track experience points, as the characters advance in level simply by delving deeper into Rick's ridiculous dungeon (see "Leveling Up," page 6).

TRAITS

Traits are special features of the creature that are likely to be relevant in a combat encounter.

ACTIONS

When a creature takes its action, it can choose from the options in the "Actions" section of its stat block. The rulebook describes other actions available to all creatures.

MELEE AND RANGED ATTACKS

The most common actions that a creature will take in combat are melee and ranged attacks. These can be spell attacks or weapon attacks, where the "weapon" might be a manufactured item or a natural weapon, such as a claw.

Hit. Any damage or other effects that occur as a result of an attack hitting a target are described here. As the DM, you can take average damage or roll the damage; for this reason, both the average damage and the die expression are presented. For example, a monster might deal 4 (1d8) slashing damage with its longsword. That notation means you can have the monster deal 4 damage, or you can roll 1d8 to determine the damage.

REACTIONS

If a creature can do something unusual with its reaction, that information is contained here. Most creatures don't have special reactions, in which case this section is absent. Reactions are explained in the rulebook.

LIMITED USAGE

Some special abilities—whether they are traits, actions, or reactions—have restrictions on the number of times they can be used.

Recharge X–Y. The notation "Recharge X–Y" means a creature can use a special ability once and that the ability then has a random chance of recharging during each subsequent round of combat. At the start of each of the creature's turns, roll a d6. If the roll is one of the numbers in the recharge notation, the creature regains the use of that special ability. The ability also recharges when the creature finishes a short or long rest.

CREATURE DESCRIPTIONS

The creatures appearing in the adventure are presented in this section in alphabetical order.



BUGBEAR

BUGBEAR

Bugbears are cruel and unruly humanoids that live to bully the weak and seriously dislike being bossed around. Despite their intimidating builds, bugbears move with surprising stealth and are fond of setting ambushes.

BUGBEAR

Medium humanoid (goblinoid), chaotic evil

Armor Class 16 (hide armor, shield)

Hit Points 27 (5d8 + 5)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	13 (+1)	8 (-1)	11 (+0)	9 (-1)

Skills Stealth +6, Survival +2

Senses darkvision 60 ft., passive Perception 10

Languages Common, Goblin

Challenge 1 (200 XP)

Brute. When the bugbear hits with a melee weapon attack, the attack deals one extra die of the weapon's damage to the target (included below).

Surprise Attack. If the bugbear surprises a creature and hits it with an attack during the first round of combat, the target takes an extra 7 (2d6) damage from the attack.

ACTIONS

Morningstar. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 11 (2d8 + 2) piercing damage.

Javelin. *Melee or Ranged Weapon Attack:* +4 to hit, reach 5 ft. or range 30 ft./120 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage, or 9 (2d6 + 2) piercing damage in melee.

COMMONER

Commoners include peasants and serfs, slaves and servants, pilgrims, merchants, Meeseeks, and hermits.

COMMONER

Medium humanoid (any race), any alignment

Armor Class 10

Hit Points 4 (1d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)	10 (+0)

Senses passive Perception 10

Languages any one (usually Common)

Challenge 0 (10 XP)

ACTIONS

Club. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target. *Hit:* 2 (1d4) bludgeoning damage.

CULTIST

Cultists swear allegiance to dark powers. They conceal their activities to avoid being ostracized, imprisoned, or executed for their crackpot beliefs.

CULTIST

Medium humanoid (any race), any nongood alignment

Armor Class 12 (leather armor)

Hit Points 9 (2d8)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
11 (+0)	12 (+1)	10 (+0)	10 (+0)	11 (+0)	10 (+0)

Skills Deception +2, Religion +2

Senses passive Perception 10

Languages any one (usually Common)

Challenge 1/8 (25 XP)

Devotion. The cultist has advantage on saving throws against being charmed or frightened.

ACTIONS

Scimitar. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 4 (1d6 + 1) slashing damage.



FLAMESKULL

EVIL MAGE

Evil mages hunger for arcane power and dwell in isolated places, where they can perform magical experiments and be generally insufferable without interference.

EVIL MAGE

Medium humanoid (human), lawful evil

Armor Class 12
Hit Points 22 (5d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
9 (-1)	14 (+2)	11 (+0)	17 (+3)	12 (+1)	11 (+0)

Saving Throws Int +5, Wis +3
Skills Arcana +5, History +5
Senses passive Perception 11
Languages Common, Draconic, Dwarvish, Elvish
Challenge 1 (200 XP)

Spellcasting. The mage is a 4th-level spellcaster that uses Intelligence as its spellcasting ability (spell save DC 13; +5 to hit with spell attacks). The mage knows the following spells from the wizard's spell list:

Cantrips (at will): *light, mage hand, shocking grasp*
1st Level (4 slots): *charm person, magic missile*
2nd Level (3 slots): *hold person, misty step*

ACTIONS

Quarterstaff. *Melee Weapon Attack:* +1 to hit, reach 5 ft., one target. *Hit:* 3 (1d8 – 1) bludgeoning damage.

FLAMESKULL

Spellcasters fashion flameskulls from the remains of dead wizards. When the ritual is complete, green flames erupt from the skull to complete its ghastly transformation. They're not great with heavy doors.

FLAMESKULL

Tiny undead, neutral evil

Armor Class 13
Hit Points 40 (9d4 + 18)
Speed 0 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
1 (-5)	17 (+3)	14 (+2)	16 (+3)	10 (+0)	11 (+0)

Skills Arcana +5, Perception +2
Damage Resistances lightning, necrotic, piercing
Damage Immunities cold, fire, poison
Condition Immunities charmed, frightened, paralyzed, poisoned
Senses darkvision 60 ft., passive Perception 12
Languages Common
Challenge 4 (1,100 XP)

Illumination. The flameskull sheds either dim light in a 15-foot radius, or bright light in a 15-foot radius and dim light for an additional 15 feet. It can switch between the options as an action.

Magic Resistance. The flameskull has advantage on saving throws against spells and other magical effects.

Rejuvenation. If the flameskull is destroyed, it regains all its hit points in 1 hour unless holy water is sprinkled on its remains or a *dispel magic* or *remove curse* spell is cast on them.

Spellcasting. The flameskull is a 5th-level spellcaster that uses Intelligence as its spellcasting ability (spell save DC 13, +5 to hit with spell attacks). It needs only verbal components to cast its spells. The flameskull knows the following spells from the wizard's spell list:

Cantrip (at will): *mage hand*
1st level (3 slots): *magic missile, shield*
2nd level (2 slots): *blur, flaming sphere*
3rd level (1 slot): *fireball*

ACTIONS

Multiattack. The flameskull makes two attacks with its Fire Ray.

Fire Ray. *Ranged Spell Attack:* +5 to hit, range 30 ft., one target. *Hit:* 10 (3d6) fire damage.



GHOUL

GHOUL

Ghouls roam the night in packs, driven by an insatiable hunger for humanoid flesh. Like maggots or carrion beetles, they thrive in places rank with decay and death.

GHOUL

Medium undead, chaotic evil

Armor Class 12
Hit Points 22 (5d8)
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	15 (+2)	10 (+0)	7 (-2)	10 (+0)	6 (-2)

Damage Immunities poison
Condition Immunities charmed, poisoned
Senses darkvision 60 ft., passive Perception 10
Languages Common
Challenge 1 (200 XP)

ACTIONS

Bite. *Melee Weapon Attack:* +2 to hit, reach 5 ft., one target.
Hit: 9 (2d6 + 2) piercing damage.

Claws. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.
Hit: 7 (2d4 + 2) slashing damage. If the target is a creature other than an elf or undead, it must succeed on a DC 10 Constitution saving throw or be paralyzed for 1 minute. The creature can repeat the saving throw at the end of each of its turns, ending the effect early on a success.



GIANT SPIDER

GIANT SPIDER

Usually found underground, the lair of a giant spider is often festooned with webs holding helpless victims.

GIANT SPIDER

Large beast, unaligned

Armor Class 14 (natural armor)
Hit Points 26 (4d10 + 4)
Speed 30 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	16 (+3)	12 (+1)	2 (-4)	11 (+0)	4 (-3)

Skills Stealth +7
Senses blindsight 10 ft., darkvision 60 ft., passive Perception 10
Languages —
Challenge 1 (200 XP)

Spider Climb. The spider can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Web Sense. While in contact with a web, the spider knows the exact location of any other creature in contact with the same web.

Web Walker. The spider ignores movement restrictions caused by webbing of any sort.

ACTIONS

Bite. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature.
Hit: 7 (1d8 + 3) piercing damage, and the target must make a DC 11 Constitution saving throw, taking 9 (2d8) poison damage on a failed save, or half as much damage on a successful one. If the poison reduces the target to 0 hit points, the target is stable but poisoned for 1 hour, and paralyzed while poisoned in this way.

Web (Recharge 5–6). *Ranged Weapon Attack:* +5 to hit, range 30 ft./60 ft., one creature. *Hit:* The target is restrained by webbing. As an action, the restrained target can make a DC 12 Strength check, bursting the webbing on a success. The webbing can also be attacked and destroyed (AC 10; hp 5; vulnerable to fire damage; immune to bludgeoning, poison, and psychic damage).

GOBLIN

Goblins are wicked, gather in overwhelming numbers, and crave power, which they abuse to obnoxious and generally self-destructive ends.

GOBLIN

Small humanoid (goblinoid), neutral evil

Armor Class 15 (leather armor, shield)

Hit Points 7 (2d6)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	14 (+2)	10 (+0)	10 (+0)	8 (-1)	8 (-1)

Skills Stealth +6

Senses darkvision 60 ft., passive Perception 9

Languages Common, Goblin

Challenge 1/4 (50 XP)

Nimble Escape. The goblin can take the Disengage or Hide action as a bonus action on each of its turns.

ACTIONS

Scimitar. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) slashing damage.

Shortbow. *Ranged Weapon Attack:* +4 to hit, range 80 ft./320 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

HOBGOBLIN

Hobgoblins are cunning, disciplined warriors who crave conquest. They impose a strict military hierarchy and are often found in the company of goblins and bugbears.

HOBGOBLIN

Medium humanoid (goblinoid), lawful evil

Armor Class 18 (chain mail, shield)

Hit Points 11 (2d8 + 2)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	12 (+1)	12 (+1)	10 (+0)	10 (+0)	9 (-1)

Senses darkvision 60 ft., passive Perception 10

Languages Common, Goblin

Challenge 1/2 (100 XP)

Martial Advantage. Once per turn, the hobgoblin can deal an extra 7 (2d6) damage to a creature it hits with a weapon attack if that creature is within 5 feet of an ally of the hobgoblin that isn't incapacitated.

ACTIONS

Longsword. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 5 (1d8 + 1) slashing damage.

Longbow. *Ranged Weapon Attack:* +3 to hit, range 150 ft./600 ft., one target. *Hit:* 5 (1d8 + 1) piercing damage.



MIMIC

MIMIC

Mimics are shapeshifting predators able to take on the form of inanimate objects to lure creatures to their doom. In dungeons, these cunning creatures most often take the form of doors and chests, having learned that such forms attract a steady stream of prey. They're also comedy gold.

MIMIC

Medium monstrosity (shapechanger), neutral

Armor Class 12 (natural armor)

Hit Points 58 (9d8 + 18)

Speed 15 ft.

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	15 (+2)	5 (-3)	13 (+1)	8 (-1)

Skills Stealth +5

Damage Immunities acid

Condition Immunities prone

Senses darkvision 60 ft., passive Perception 11

Languages —

Challenge 2 (450 XP)

Shapechanger. The mimic can use its action to polymorph into an object or back into its true, amorphous form. Its statistics are the same in each form. Any equipment it is wearing or carrying isn't transformed. It reverts to its true form if it dies.

Adhesive (Object Form Only). The mimic adheres to anything that touches it. A Huge or smaller creature adhered to the mimic is also grappled by it (escape DC 13). Ability checks made to escape this grapple have disadvantage.

False Appearance (Object Form Only). While the mimic remains motionless, it is indistinguishable from an ordinary object.

Grappler. The mimic has advantage on attack rolls against any creature grappled by it.

ACTIONS

Pseudopod. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) bludgeoning damage. If the mimic is in object form, the target is subjected to its Adhesive trait.

Bite. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) piercing damage plus 4 (1d8) acid damage.



NOTHIC

NOTHIC

Nothics were once wizards who dared to unlock magical secrets. Though gifted with strange cosmic insight that allows them to extract knowledge from other creatures, nothics are no longer the wizards they once were and have no memories of their previous lives.

NOTHIC

Medium aberration, neutral evil

Armor Class 15 (natural armor)

Hit Points 45 (6d8 + 18)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	16 (+3)	16 (+3)	13 (+1)	10 (+0)	8 (-1)

Skills Arcana +3, Insight +4, Perception +2, Stealth +5

Senses truesight 120 ft., passive Perception 12

Languages Undercommon

Challenge 2 (450 XP)

Keen Sight. The nothic has advantage on Wisdom (Perception) checks that rely on sight.

ACTIONS

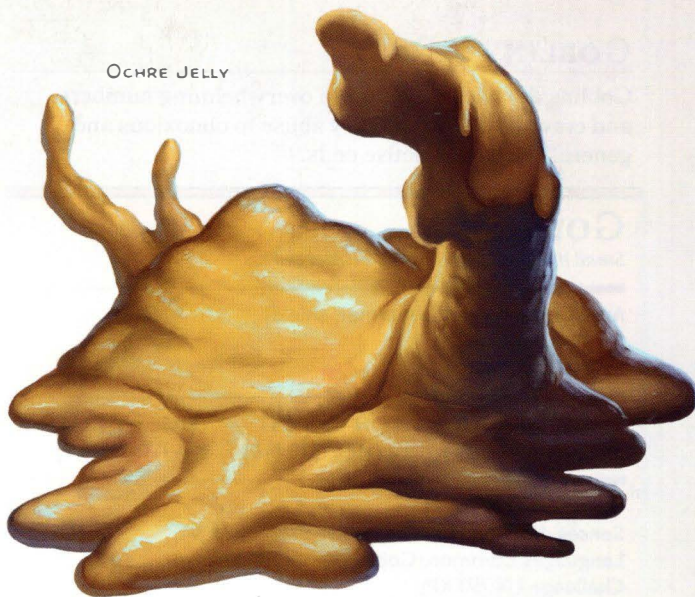
Multiattack. The nothic makes two attacks with its claws.

Claws. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 6 (1d6 + 3) slashing damage.

Rotting Gaze. The nothic chooses one creature within 30 feet of it that it can see. The target must succeed on a DC 12 Constitution saving throw against this magic or take 10 (3d6) necrotic damage.

Weird Insight. The nothic chooses one creature it can see within 30 feet of it. The target must contest its Charisma (Deception) check against the nothic's Wisdom (Insight) check. If the nothic wins, it magically learns one fact or secret about the creature. The target automatically wins if it is immune to being charmed.

OCHRE JELLY



OCHRE JELLY

Ochre jellies stalk and consume organic beings. They're insecure about being oozes and avoid large groups.

OCHRE JELLY

Large ooze, unaligned

Armor Class 8

Hit Points 45 (6d10 + 12)

Speed 10 ft., climb 10 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	6 (-2)	14 (+2)	2 (-4)	6 (-2)	1 (-5)

Damage Resistances acid

Damage Immunities lightning, slashing

Condition Immunities blinded, charmed, deafened, frightened, prone

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 8

Languages —

Challenge 2 (450 XP)

Amorphous. The jelly can move through a space as narrow as 1 inch wide without squeezing.

Spider Climb. The jelly can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

ACTIONS

Pseudopod. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 9 (2d6 + 2) bludgeoning damage plus 3 (1d6) acid damage.

REACTIONS

Split. When a jelly that is Medium or larger is subjected to lightning or slashing damage, it splits into two new jellies if it has at least 10 hit points. Each new jelly has hit points equal to half the original jelly's, rounded down. New jellies are one size smaller than the original jelly.

OGRE

Ogres are lazy, angry, 10-foot-tall giants that live by raiding and scavenging.

That's it. That's their whole shtick.

OGRE

Large giant, chaotic evil

Armor Class 11 (hide armor)

Hit Points 59 (7d10 + 21)

Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	8 (-1)	16 (+3)	5 (-3)	7 (-2)	7 (-2)

Senses darkvision 60 ft., passive Perception 8

Languages Common, Giant

Challenge 2 (450 XP)

ACTIONS

Greatclub. *Melee Weapon Attack:* +6 to hit, reach 5 ft., one target. *Hit:* 13 (2d8 + 4) bludgeoning damage.

Javelin. *Melee or Ranged Weapon Attack:* +6 to hit, reach 5 ft. or range 30 ft./120 ft., one target. *Hit:* 11 (2d6 + 4) piercing damage.

ORC

Orcs have stooped postures, low foreheads, and piglike faces with prominent lower canines that resemble a boar's tusks. They love holidays and have an over-assumed reputation for violence.

ORC

Medium humanoid (orc), chaotic evil

Armor Class 13 (hide armor)

Hit Points 15 (2d8 + 6)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
16 (+3)	12 (+1)	16 (+3)	7 (-2)	11 (+0)	10 (+0)

Skills Intimidation +2

Senses darkvision 60 ft., passive Perception 10

Languages Common, Orc

Challenge 1/2 (100 XP)

Aggressive. As a bonus action, the orc can move up to its speed toward a hostile creature that it can see.

ACTIONS

Greataxe. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 9 (1d12 + 3) slashing damage.

Javelin. *Melee or Ranged Weapon Attack:* +5 to hit, reach 5 ft. or range 30 ft./120 ft., one target. *Hit:* 6 (1d6 + 3) piercing damage.

OWLBEAR



OWLBEAR

The owlbear's reputation for ferocity and sheer ill temper makes it one of the most feared predators of the wild. There is little, if anything, that a hungry owlbear fears.

OWLBEAR

Large monstrosity, unaligned

Armor Class 13 (natural armor)

Hit Points 59 (7d10 + 21)

Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
20 (+5)	12 (+1)	17 (+3)	3 (-4)	12 (+1)	7 (-2)

Skills Perception +3

Senses darkvision 60 ft., passive Perception 13

Languages —

Challenge 3 (700 XP)

Keen Sight and Smell. The owlbear has advantage on Wisdom (Perception) checks that rely on sight or smell.

ACTIONS

Multiattack. The owlbear makes two attacks, one with its beak and one with its claws.

Beak. *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 10 (1d10 + 5) piercing damage.

Claws. *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target. *Hit:* 14 (2d8 + 5) slashing damage.



SKELETON

SKELETON

Assemblages of bones animated by dark magic, skeletons heed the summons of those who create them. They're super creepy ... and there's one inside you right now.

SKELETON

Medium undead, lawful evil

Armor Class 13 (armor scraps)

Hit Points 13 (2d8 + 4)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	15 (+2)	6 (-2)	8 (-1)	5 (-3)

Damage Vulnerabilities bludgeoning

Damage Immunities poison

Condition Immunities poisoned

Senses darkvision 60 ft., passive Perception 9

Languages understands languages it knew in life but can't speak

Challenge 1/4 (50 XP)

ACTIONS

Shortsword. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

Shortbow. *Ranged Weapon Attack:* +4 to hit, range 80 ft./320 ft., one target. *Hit:* 5 (1d6 + 2) piercing damage.

SPECTATOR

A spectator is a spherical monster that can be tasked with guarding a treasure for a period not exceeding 101 years. If the treasure is stolen or destroyed before the spectator's period of service has ended, the creature returns to its home dimension. Otherwise, it never abandons its post, no matter how bored it gets.

SPECTATOR

Medium aberration, lawful neutral

Armor Class 14 (natural armor)

Hit Points 39 (6d8 + 12)

Speed 0 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
8 (-1)	14 (+2)	14 (+2)	13 (+1)	14 (+2)	11 (+0)

Skills Perception +6

Condition Immunities prone

Senses darkvision 120 ft., passive Perception 16

Languages Deep Speech, Undercommon

Challenge 3 (700 XP)

Hover. The spectator hovers as long as it is alive.

Telepathy. The spectator can communicate telepathically with any creature within 120 feet of it that can understand a language.

ACTIONS

Bite. *Melee Weapon Attack:* +1 to hit, reach 5 ft., one target. *Hit:* 2 (1d6 - 1) piercing damage.

Eye Rays. The spectator uses two of the following eye rays. It can use each ray only once per turn. Each ray targets a creature the spectator can see within 90 feet of it.

- Confusion Ray.** The target must succeed on a DC 13 Wisdom saving throw, or it can't take reactions until the end of its next turn. On its turn, the target can't move, and it uses its action to make a melee or ranged attack against a randomly determined creature within range. If the target can't attack, it does nothing on its turn.
- Paralyzing Ray.** The target must succeed on a DC 13 Constitution saving throw or be paralyzed for 1 minute. The target can repeat the saving throw at the end of each of its turns, ending the effect early on a success.
- Fear Ray.** The target must succeed on a DC 13 Wisdom saving throw or be frightened for 1 minute. The target can repeat the saving throw at the end of each of its turns, with disadvantage if the spectator is visible to the target, ending the effect early on a success.
- Wounding Ray.** The target must make a DC 13 Constitution saving throw, taking 16 (3d10) necrotic damage on a failed save, or half as much damage on a successful one.

Create Food and Water. The spectator creates enough food and water to sustain itself for 24 hours.

REACTIONS

Spell Reflection. If the spectator makes a successful saving throw against a spell, or a spell misses it, the spectator can choose another creature within 30 feet of it that it can see. The spell affects the chosen creature instead of the spectator.



STIRGE

SPECTATOR

TWIG BLIGHT

STIRGE

A stirge is a winged pest that feeds on the blood of living creatures, drawing sustenance through its proboscis, which it uses to pierce a victim's flesh while clutching onto its prey with hooked claws.

STIRGE

Tiny beast, unaligned

Armor Class 14 (natural armor)

Hit Points 2 (1d4)

Speed 10 ft., fly 40 ft.

STR	DEX	CON	INT	WIS	CHA
4 (-3)	16 (+3)	11 (+0)	2 (-4)	8 (-1)	6 (-2)

Senses darkvision 60 ft., passive Perception 9

Languages —

Challenge 1/8 (25 XP)

ACTIONS

Blood Drain. *Melee Weapon Attack:* +5 to hit, reach 5 ft., one creature. *Hit:* 5 (1d4 + 3) piercing damage, and the stirge attaches to the target. While attached, the stirge doesn't attack. Instead, at the start of each of the stirge's turns, the target loses 5 (1d4 + 3) hit points due to blood loss.

The stirge can detach itself by spending 5 feet of its movement. It does so after it drains 10 hit points of blood from the target or the target dies. A creature, including the target, can use its action to detach the stirge.

TWIG BLIGHT

This skittering creature resembles a small, leafless, walking plant. Twig blights hide by rooting themselves among ordinary plants or nerdy collectibles (ever since that one movie). As popularized, most twig blights have incredible rhythm.

TWIG BLIGHT

Small plant, neutral evil

Armor Class 13 (natural armor)

Hit Points 4 (1d6 + 1)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
6 (-2)	13 (+1)	12 (+1)	4 (-3)	8 (-1)	3 (-4)

Skills Stealth +3

Damage Vulnerabilities fire

Condition Immunities blinded, deafened

Senses blindsight 60 ft. (blind beyond this radius), passive Perception 9

Languages understands Common but doesn't speak

Challenge 1/8 (25 XP)

False Appearance. While the blight remains motionless, it is indistinguishable from a dead shrub.

ACTIONS

Claws. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. *Hit:* 3 (1d4 + 1) piercing damage.



YOUNG GREEN DRAGON

Green dragons delight in subverting and corrupting the good-hearted. Young green dragons dwell in deep forests until they grow out of their awkward adorable phase.

YOUNG GREEN DRAGON

Large dragon, lawful evil

Armor Class 18 (natural armor)

Hit Points 136 (16d10 + 48)

Speed 40 ft., fly 60 ft., swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
19 (+4)	12 (+1)	17 (+3)	16 (+3)	13 (+1)	15 (+2)

Saving Throws Dex +4, Con +6, Wis +4, Cha +5

Skills Deception +5, Perception +7, Stealth +4

Damage Immunities poison

Condition Immunities poisoned

Senses blindsight 30 ft., darkvision 120 ft., passive Perception 17

Languages Common, Draconic

Challenge 8 (3,900 XP)

Amphibious. The dragon can breathe air and water.

ACTIONS

Multiattack. The dragon makes three attacks: one with its bite and two with its claws.

Bite. *Melee Weapon Attack:* +7 to hit, reach 10 ft., one target.
Hit: 15 (2d10 + 4) piercing damage plus 7 (2d6) poison damage.

Claw. *Melee Weapon Attack:* +7 to hit, reach 5 ft., one target.
Hit: 11 (2d6 + 4) slashing damage.

Poison Breath (Recharge 5–6). The dragon exhales poisonous gas in a 30-foot cone. Each creature in the cone must make a DC 14 Constitution saving throw, taking 42 (12d6) poison damage on a failed save, or half as much damage on a successful one.



ZOMBIE

ZOMBIE

Zombies are corpses imbued with a semblance of life, retaining no vestige of their former selves.

ZOMBIE

Medium undead, neutral evil

Armor Class 8

Hit Points 22 (3d8 + 9)

Speed 20 ft.

STR	DEX	CON	INT	WIS	CHA
13 (+1)	6 (–2)	16 (+3)	3 (–4)	6 (–2)	5 (–3)

Saving Throws Wis +0

Damage Immunities poison

Condition Immunities poisoned

Senses darkvision 60 ft., passive Perception 8

Languages understands the languages it knew in life but can't speak

Challenge 1/4 (50 XP)

Undead Fortitude. If damage reduces the zombie to 0 hit points, it can make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the zombie drops to 1 hit point instead.

ACTIONS

Slam. *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target.
Hit: 4 (1d6 + 1) bludgeoning damage.



LISTEN UP!

You're in my dungeon now, Morty! On Earth C-141, I'm a **legendary** D&D adventure writer!

When people think of impossibly difficult dungeons or winding, labyrinthine maps, those things ain't Gygaxian—they're **Sanchezian**!

I do whatever I want over there, and they eat it up! I'm a celebrity Dungeon Master there, too! My livestreamed show, *Cynical Troll*, gets a billion views a day!

It seemed a little selfish to contain all that **greatness** to a single dimension, so I lifted one of the all-time favorite Sanchezian adventures and snuck it back here to dimension C-132.

*(Usually that kind of s**t is frowned upon, but it's just a D&D adventure. We're not exactly violating the Prime Directive or whatever.)*



THIS IS A GOOD OLD-FASHIONED DUNGEON CRAWL

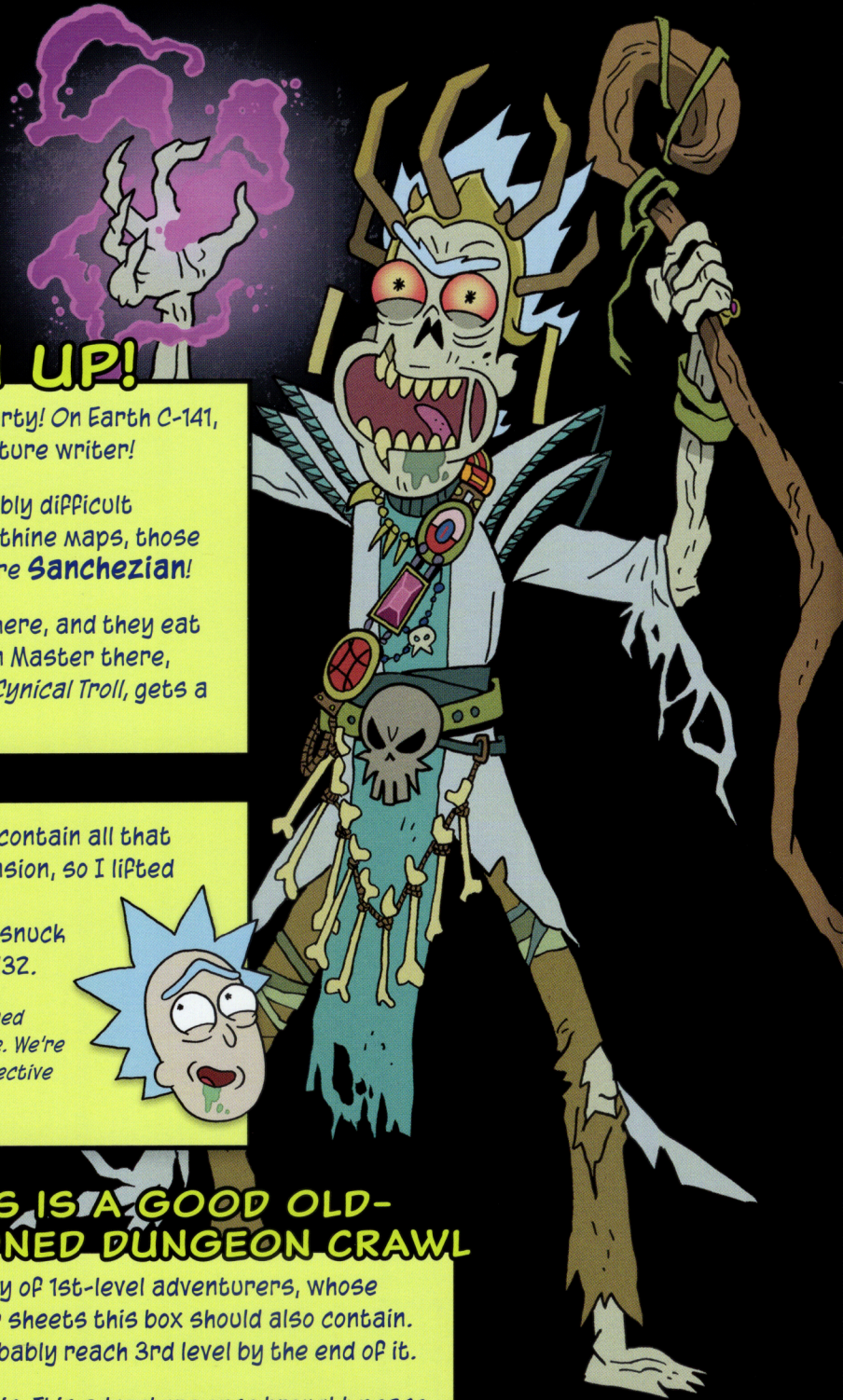
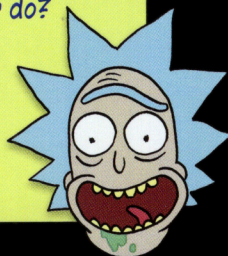
For a party of 1st-level adventurers, whose character sheets this box should also contain. They'll probably reach 3rd level by the end of it.

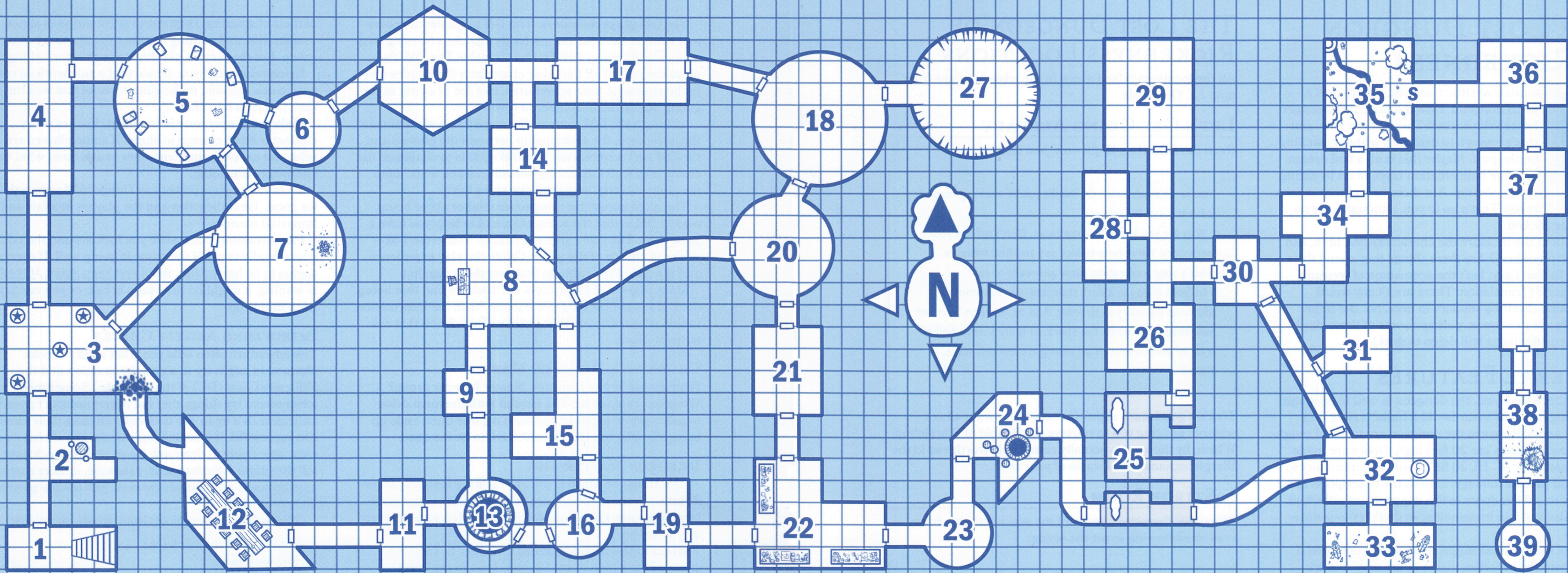
So here it is. This adventure once brought peace to a warring galaxy. What did you ever do?

Oh, you picked up this adventure?

Good start.

And awaaaaay we go!

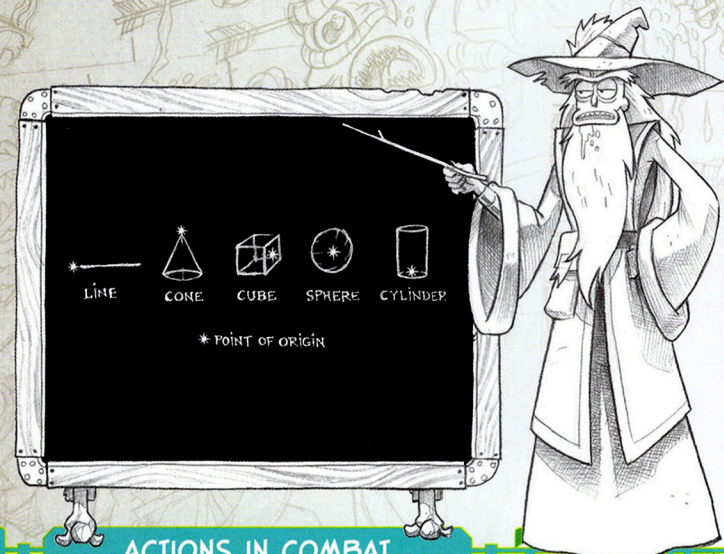




1 square = 5 feet **Map Key:** Stairs  Door  Secret Door S Statue 



DUNGEONS & DRAGONS
vs
Rick and Morty



ACTIONS IN COMBAT

ATTACK

You make a melee or ranged weapon attack.

CAST A SPELL

You cast a cantrip or a spell of 1st level or higher. See the spell's casting time.

DASH

You gain extra movement equal to your speed (plus any modifiers) for the current turn.

DISENGAGE

Your movement doesn't provoke opportunity attacks for the rest of the turn.

DODGE

Until the start of your next turn, any attack roll made against you has disadvantage if you can see the attacker, and you make Dexterity saving throws with advantage. You lose this benefit if you are incapacitated or if your speed drops to 0.

HELP

You help one creature with a task, giving that creature advantage on the next ability check it makes for that task. Or you distract one creature within 5 feet of you, and the next attack roll that an ally of yours makes against that creature has advantage.

Whichever option you choose, the advantage goes away once used or when your next turn starts.

HIDE

You make a Dexterity (Stealth) check in an attempt to become hidden—unseen and unheard.

READY

You wait for a particular circumstance before you act, which lets you act using your reaction before the start of your next turn. You must decide in advance (a) what perceivable circumstance will trigger your reaction and (b) the action you will take in response to that trigger.

If you ready a spell, it must have a casting time of 1 action, and you must concentrate on it until you release it.

SEARCH

You make a Wisdom (Perception) check or an Intelligence (Investigation) check to find something.

USE A MAGIC ITEM

You use a magic item that requires your action for its use.

USE AN OBJECT

You use an object, other than a magic item, that requires your action for its use.

USE A SPECIAL ABILITY

You use a class feature or other special ability that requires your action for its use.

Long Jump

Move 10+ feet, and then jump a number of feet up to your Strength score. When you make a standing long jump, you can leap only half that distance.

High Jump

Move 10+ feet, and then jump a number of feet equal to 3 + your Strength modifier. When you make a standing high jump, you can jump only half that distance.

Concentration

If a spell must be maintained with concentration, its description specifies how long you can concentrate on it. You can end concentration at any time (no action required). The following factors can break your concentration:

- You start casting another spell that requires concentration.
- You take damage. Succeed on a Constitution saving throw to maintain your concentration, with a DC equal to 10 or half the damage you take, whichever number is higher.
- You're incapacitated or killed.
- You're overwhelmed by an enormous distraction, such as a wave crashing into you. Succeed on a DC 10 Constitution saving throw to maintain your concentration.

THINGS YOU CAN DO ON YOUR TURN

- Move up to your speed.
- Take one action.
- Communicate with speech, gestures, or both.
- Interact with one object or feature of the environment as you move or take your action. To interact with a second object, take the Use an Object action.

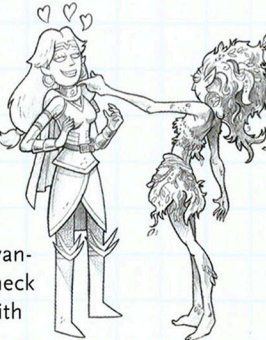
CONDITIONS

BLINDED

- A blinded creature can't see and automatically fails any ability check that requires sight.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.

CHARMED

- A charmed creature can't attack the charmer or target the charmer with harmful abilities or magical effects.
- The charmer has advantage on any ability check to interact socially with the creature.



DEAFENED

- A deafened creature can't hear and automatically fails any ability check that requires hearing.

FRIGHTENED

- A frightened creature has disadvantage on ability checks and attack rolls while the source of its fear is within line of sight.
- The creature can't willingly move closer to the source of its fear.

GRAPPLED

- A grappled creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- The condition ends if the grappler is incapacitated (see the condition).
- The condition also ends if an effect removes the grappled creature from the reach of the grappler or grappling effect, such as when a creature is hurled away by the *thunderwave* spell.



INCAPACITATED

- An incapacitated creature can't take actions or reactions.

INVISIBLE

- An invisible creature is impossible to see without the aid of magic or a special sense. For the purpose of hiding, the creature is heavily obscured. The creature's location can be detected by any noise it makes or any tracks it leaves.
- Attack rolls against the creature have disadvantage, and the creature's attack rolls have advantage.

PARALYZED

- A paralyzed creature is incapacitated (see the condition) and can't move or speak.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

PETRIFIED

- A petrified creature is transformed, along with any nonmagical object it is wearing or carrying, into a solid inanimate substance (usually stone). Its weight increases by a factor of ten, and it ceases aging.
- The creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- Attack rolls against the creature have advantage.
- The creature automatically fails Strength and Dexterity saving throws.
- The creature has resistance to all damage.
- The creature is immune to poison and disease, although a poison or disease already in its system is suspended, not neutralized.

POISONED

- A poisoned creature has disadvantage on attack rolls and ability checks.

PRONE

- A prone creature's only movement option is to crawl, unless it stands up and thereby ends the condition.

RESTRAINED

- A restrained creature's speed becomes 0, and it can't benefit from any bonus to its speed.
- Attack rolls against the creature have advantage, and the creature's attack rolls have disadvantage.
- The creature has disadvantage on Dexterity saving throws.

STUNNED

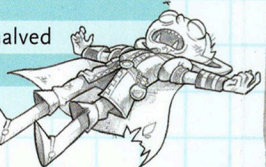
- A stunned creature is incapacitated (see the condition), can't move, and can speak only falteringly.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.

UNCONSCIOUS

- An unconscious creature is incapacitated (see the condition), can't move or speak, and is unaware of its surroundings.
- The creature drops whatever it's holding and falls prone.
- The creature automatically fails Strength and Dexterity saving throws.
- Attack rolls against the creature have advantage.
- Any attack that hits the creature is a critical hit if the attacker is within 5 feet of the creature.

EXHAUSTION

Level	Effect
1	Disadvantage on ability checks
2	Speed halved
3	Disadvantage on attack rolls and saving throws
4	Hit point maximum halved
5	Speed reduced to 0
6	Death



SETTING A DC

Difficulty	DC
Very easy	5
Easy	10
Moderate	15
Hard	20
Very hard	25
Nearly impossible	30

TRACKING DCs

Ground Surface	DC
Soft surface such as snow	10
Dirt or grass	15
Bare stone	20
Each day since the creature passed	+5
Creature left a trail such as blood	-5

DAMAGE BY LEVEL AND SEVERITY

Level	Setback	Dangerous	Deadly
1-4	1d10	2d10	4d10
5-10	2d10	4d10	10d10
11-16	4d10	10d10	18d10
17-20	10d10	18d10	24d10

OBJECT ARMOR CLASS

Substance	AC	Substance	AC
Cloth, paper, rope	11	Iron, steel	19
Crystal, glass, ice	13	Mithral	21
Wood, bone	15	Adamantine	23
Stone	17		

OBJECT HIT POINTS

Size	Fragile	Resilient
Tiny (bottle, lock)	2 (1d4)	5 (2d4)
Small (chest, lute)	3 (1d6)	10 (3d6)
Medium (barrel, chandelier)	4 (1d8)	18 (4d8)
Large (cart, 10-ft.-by-10-ft. window)	5 (1d10)	27 (5d10)

SKILLS AND ASSOCIATED ABILITIES

Skill	Ability	Skill	Ability
Acrobatics	Dexterity	Medicine	Wisdom
Animal Handling	Wisdom	Nature	Intelligence
Arcana	Intelligence	Perception	Wisdom
Athletics	Strength	Performance	Charisma
Deception	Charisma	Persuasion	Charisma
History	Intelligence	Religion	Intelligence
Insight	Wisdom	Sleight of Hand	Dexterity
Intimidation	Charisma	Stealth	Dexterity
Investigation	Intelligence	Survival	Wisdom

FOOD, DRINK, AND LODGING

Item	Cost
<i>Ale</i>	
Gallon	2 sp
Mug	4 cp
Banquet (per person)	10 gp
Bread, loaf	2 cp
Cheese, hunk	1 sp
<i>Inn stay (per day)</i>	
Squalid	7 cp
Poor	1 sp
Modest	5 sp
Comfortable	8 sp
Wealthy	2 gp
Aristocratic	4 gp
<i>Meals (per day)</i>	
Squalid	3 cp
Poor	6 cp
Modest	3 sp
Comfortable	5 sp
Wealthy	8 sp
Aristocratic	2 gp
Meat, chunk	3 sp
<i>Wine</i>	
Common (pitcher)	2 sp
Fine (bottle)	10 gp

SERVICES

Service	Pay
<i>Coach cab</i>	
Between towns	3 cp per mile
Within a city	1 cp
<i>Hireling</i>	
Skilled	2 gp per day
Untrained	2 sp per day
Messenger	2 cp per mile
Road or gate toll	1 cp
Ship's passage	1 sp per mile

TRAVEL PACE

Pace	Distance Traveled per ...			Effect
	Minute	Hour	Day	
Fast	400 feet	4 miles	30 miles	-5 penalty to passive Wisdom (Perception) scores
Normal	300 feet	3 miles	24 miles	—
Slow	200 feet	2 miles	18 miles	Able to use stealth

OBSCURED AREAS

Obscureness	Effect	Examples
Lightly obscured	Creatures have disadvantage on Wisdom (Perception) checks that rely on sight.	Dim light, patchy fog, moderate foliage
Heavily obscured	Vision is blocked; creatures are effectively blinded.	Darkness, opaque fog, dense foliage

LIGHT

Source	Bright Light	Dim Light	Duration
Candle	5 ft.	+ 5 ft.	1 hour
Lamp	15 ft.	+ 30 ft.	6 hours
Lantern, bullseye	60 ft. cone	+ 60 ft.	6 hours
Lantern, hooded	30 ft.	+ 30 ft.	6 hours
Lowered hood	—	+ 5 ft.	—
Torch	20 ft.	+ 20 ft.	1 hour

ENCOUNTER DISTANCE

Terrain	Encounter Distance
Arctic, desert, farmland, or grassland	6d6 × 10 feet
Forest, swamp, or woodland	2d8 × 10 feet
Hills or wastelands	2d10 × 10 feet
Jungle	2d6 × 10 feet
Mountains	4d10 × 10 feet

Audible Distance

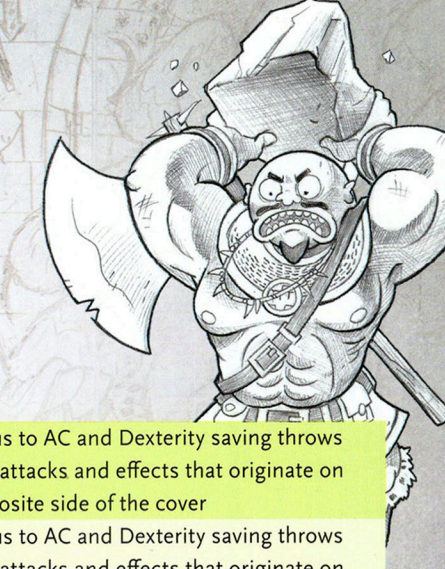
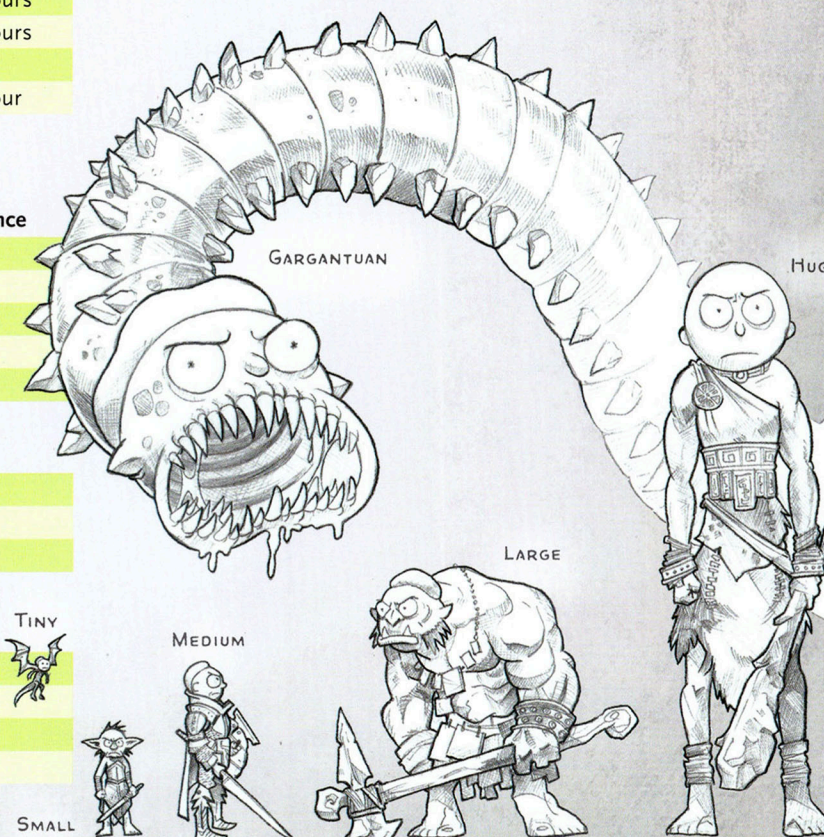
Trying to be quiet	2d6 × 5 feet
Normal noise level	2d6 × 10 feet
Very loud	2d6 × 50 feet

Visibility Outdoors

Clear day, no obstructions	2 miles
Rain	1 mile
Fog	100 to 300 feet
From a height	× 20

COVER

Cover	Effect
Half cover	+2 bonus to AC and Dexterity saving throws against attacks and effects that originate on the opposite side of the cover
Three-quarters cover	+5 bonus to AC and Dexterity saving throws against attacks and effects that originate on the opposite side of the cover
Total cover	Can't be targeted directly by an attack or a spell





Ari Strongbow

CHARACTER NAME

Fighter 1

Class & Level

Folk hero

Background

Summer

Player Name

Half-elf

Race

Neutral good

Alignment

Experience Points

Don't forgive. Don't forget.

Personality Traits

I will have vengeance for my brother's murder and the betrayal that caused it.

Ideals

You aren't worth the cost of the arrows it would take to kill you.

Bond

I'm kind of a drama bomb.

Flaws

STRENGTH

+2

14

DEXTERITY

+3

16

CONSTITUTION

+2

14

INTELLIGENCE

+0

10

WISDOM

+1

12

CHARISMA

0

10

INSPIRATION

+2

PROFICIENCY BONUS

- +4 Strength
- +3 Dexterity
- +4 Constitution
- +0 Intelligence
- +1 Wisdom
- -1 Charisma

SAVINGTHROWS

- +3 Acrobatics (Dex)
- +3 Animal Handling (Wis)
- +0 Arcana (Int)
- +4 Athletics (Str)
- -1 Deception (Cha)
- +2 History (Int)
- +1 Insight (Wis)
- -1 Intimidation (Cha)
- +0 Investigation (Int)
- +1 Medicine (Wis)
- +2 Nature (Int)
- +3 Perception (Wis)
- -1 Performance (Cha)
- -1 Persuasion (Cha)
- +0 Religion (Int)
- +3 Sleight of Hand (Dex)
- +3 Stealth (Dex)
- +3 Survival (Wis)

SKILLS

14

ARMOR CLASS

+3

INITIATIVE

30

feet

SPEED

Hit Point Maximum 12

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 1d10

HIT DICE

SUCCESSES ○○○○

FAILURES ○○○○

DEATH SAVES

Second Wind. You have a limited well of stamina you can draw on to protect yourself from harm. You can use a bonus action to regain hit points equal to 1d10 + your fighter level.

Once you use this feature, you must take a short or long rest before you can use it again.

Fighting Style (Archery). You gain a +2 bonus to attack rolls you make with ranged weapons. This bonus is already included in your attack with your longbow.

Rustic Hospitality. Since you come from the ranks of the common folk, you fit in among them with ease. You can find a place to hide, rest, or recuperate among other commoners, unless you have shown yourself to be a danger to them. They shield you from the law or anyone else searching for you, though they will not risk their lives for you.

Darkvision. You see in dim light within a 60-foot radius of you as if it were bright light, and in darkness in that radius as if it were dim light. You can't discern color in darkness, only shades of gray.

Fey Ancestry. You have advantage on saving throws against being charmed, and magic can't put to sleep.

FEATURES & TRAITS

NAME	ATK BONUS	DAMAGE/TYPE
Longbow*	+7	1d8 + 3 piercing
Longsword**	+4	1d8 + 2 slashing

*You can shoot your longbow 150 feet, or up to 600 feet with disadvantage on the attack roll.

**Versatile. Does 1d10 damage if used two-handed.

ATTACKS & SPELLCASTING

13

PASSIVE WISDOM (PERCEPTION)

Proficiencies. All armor, shields, simple weapons, martial weapons, carpenter's tools, vehicles (land)

Languages. Common, Elvish, Goblin

OTHER PROFICIENCIES & LANGUAGES

CP

SP

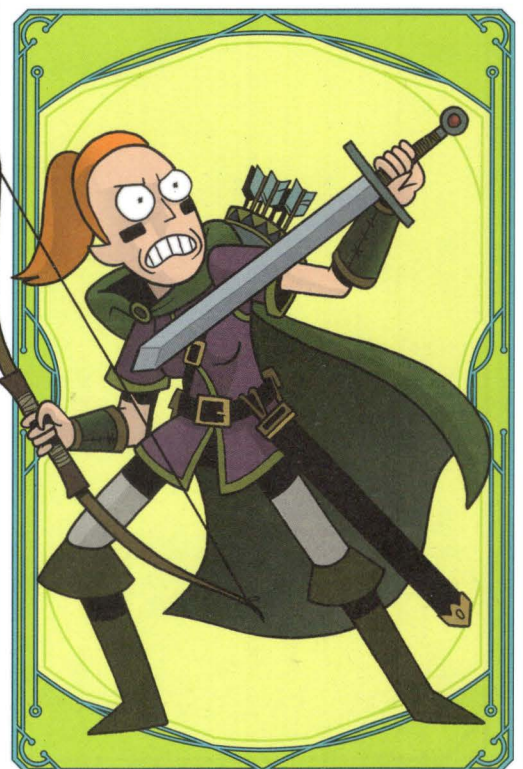
EP

GP 10

PP

Leather armor, longbow, 20 arrows, longsword, backpack, bedroll, mess kit, tinderbox, 10 torches, 10 days of rations, waterskin, 50 feet of hempen rope, carpenter's tools, shovel, iron pot, set of common clothes, pouch

EQUIPMENT



HALF-ELF

Walking in two worlds but truly belonging to neither, half-elves combine what some say are the best qualities of their elf and human parents: human curiosity, inventiveness, and ambition tempered by the refined senses, love of nature, and artistic tastes of the elves. Some half-elves live among humans, set apart by their emotional and physical differences, watching friends and loved ones age while time barely touches them. Others live with the elves, growing restless as they reach adulthood in the timeless elven realms, while their peers continue to live as children. Many half-elves, unable to fit into either society, choose lives of solitary wandering or join with other misfits and outcasts in the adventuring life.

FIGHTER

Fighters are the most diverse class of characters in the worlds of DUNGEONS & DRAGONS. Questing knights, conquering overlords, royal champions, elite foot soldiers, hardened mercenaries, and bandit kings—as fighters, they all share an unparalleled mastery with weapons and armor, and a thorough knowledge of the skills of combat. And they are well acquainted with death, both meting it out and staring it defiantly in the face.

GAINING LEVELS

As you adventure and overcome challenges, you gain experience points (XP), as explained in the rulebook.

With each level you gain, you gain one additional Hit Die and add 1d10 + 2 to your hit point maximum.

2ND LEVEL: 300 XP

Action Surge. You can push yourself beyond your normal limits for a moment. On your turn, you can take one additional action on top of your regular action and a possible bonus action.

Once you use this feature, you must finish a short or long rest before you can use it again.

3RD LEVEL: 900 XP

Improved Critical. Your weapon attacks score a critical hit on a roll of 19 or 20.

4TH LEVEL: 2,700 XP

Ability Score Improvement. Your Dexterity increases to 18, which has the following effects:

- Your Dexterity modifier becomes +4.
- Your attack bonus and your damage for Dexterity-based attacks, such as your longbow, increase by 1.
- Your modifier to Dexterity saving throws increases by 1.
- Your modifier to Dexterity-based skills increases by 1.
- While you wear light or no armor, your Armor Class increases by 1.
- Your initiative increases by 1.

5TH LEVEL: 6,500 XP

Extra Attack. Whenever you take the Attack action on your turn, you can make two attacks, instead of one, as part of taking that action.

Proficiency Bonus. Your proficiency bonus increases to +3, which has the following effects:

- Your attack bonus increases by 1 for weapons you're proficient with.
- Your modifier for saving throws and skills you're proficient in (indicated by a ●) increases by 1.
- Because the modifier for your Perception skill increased, your passive Wisdom (Perception) score increases by 1.

IMPROVING YOUR ARMOR

As you acquire treasure, you can buy better armor to improve your Armor Class. The rulebook contains equipment, including armor.



Keth Silverson

CHARACTER NAME

Rogue 1

Class & Level

Urchin

Background

Morty

Player Name

Half-orc

Race

Chaotic good

Alignment

Experience Points

I have trouble saying no to pretty girls ... and mad scientists.

Personality Traits

What's mine is yours, and what's yours is mine.

Ideals

You know what? What's mine is actually mine. Give it back.

Bond

I have problems trusting my allies.

Flaws

STRENGTH

0

10

DEXTERITY

+2

15

CONSTITUTION

+1

13

INTELLIGENCE

+1

13

WISDOM

+0

10

CHARISMA

+2

14

INSPIRATION

+2

PROFICIENCY BONUS

- +0 Strength
- +4 Dexterity
- +2 Constitution
- +3 Intelligence
- +0 Wisdom
- +2 Charisma

SAVING THROWS

- +4 Acrobatics (Dex)
- +0 Animal Handling (Wis)
- 1 Arcana (Int)
- 1 Athletics (Str)
- +4 Deception (Cha)
- +1 History (Int)
- +0 Insight (Wis)
- +4 Intimidation (Cha)
- +3 Investigation (Int)
- +0 Medicine (Wis)
- +1 Nature (Int)
- +0 Perception (Wis)
- +4 Performance (Cha)
- +3 Persuasion (Cha)
- +1 Religion (Int)
- +4 Sleight of Hand (Dex)
- +6 Stealth (Dex)
- +0 Survival (Wis)

SKILLS

13

ARMOR CLASS

+2

INITIATIVE

30

feet
SPEED

Hit Point Maximum 10

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 1d8

HIT DICE

SUCCESSSES

FAILURES

DEATH SAVES

Thieves' Cant. You know thieves' cant, a secret mix of dialect, jargon, and code that allows you to hide messages in seemingly normal conversation. You also understand a set of secret signs and symbols used to convey short, simple messages.

Darkvision. Thanks to your orc blood, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

Menacing. You gain proficiency in the Intimidation skill.

Relentless Endurance. When you are reduced to 0 hit points but not killed outright, you can drop to 1 hit point instead. You can't use this feature again until you finish a long rest.

Savage Attacks. When you score a critical hit with a melee weapon attack, you can roll one of the weapon's damage dice one additional time and add it to the extra damage of the critical hit.

City Secrets. You know the secret patterns and flow to cities and can find passages through the urban sprawl that others would miss. When you are not in combat, you (and companions you lead) can travel between any two locations in the city twice as fast as your speed would normally allow.

FEATURES & TRAITS

10

PASSIVE WISDOM (PERCEPTION)

Proficiencies. Light armor, simple weapons, hand crossbows, longswords, rapiers, shortswords, disguise kit, thieves' tools, playing cards

Languages. Common, Orc

Expertise. When you make a Dexterity (Stealth) check or a check using thieves' tools, your proficiency bonus is doubled. This benefit is included in your Stealth skill bonus.

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP 15

PP

2 daggers, leather armor, thieves' tools, backpack, bell, 5 candles, crowbar, hammer, 10 pitons, 50 feet of hempen rope, hooded lantern, 2 flasks of oil, 5 days rations, tinderbox, waterskin, crowbar, set of dark common clothes including a hood, pouch

EQUIPMENT



HALF-ORC

Orc and human tribes sometimes form alliances, joining forces into a larger horde to the terror of civilized lands nearby. When these alliances are sealed by marriages, half-orcs are born. Some half-orcs rise to become proud chiefs of orc tribes, their human blood giving them an edge over their full-blooded orc rivals. Some venture into the world to prove their worth among humans and other more civilized races. Many of these become adventurers, achieving greatness for their mighty deeds and notoriety for their barbaric customs and savage fury.

Half-orcs' grayish pigmentation, sloping foreheads, jutting jaws, prominent teeth, and towering builds make their orcish heritage plain for all to see. Orcs regard battle scars as tokens of pride and ornamental scars as things of beauty.

Half-orcs feel emotion powerfully. Rage doesn't just quicken their pulse, it makes their bodies burn. An insult stings like acid, and sadness saps their strength. But they laugh loudly and heartily, and simple bodily pleasures—feasting, drinking, wrestling, drumming, and wild dancing—fill their hearts with joy. They tend to be short-tempered and sometimes sullen, more inclined to action than contemplation and to fighting than arguing. The most accomplished half-orcs are those with enough self-control to get by in a civilized land.

ROGUE

Rogues rely on skill, stealth, and their foes' vulnerabilities to get the upper hand in any situation. They have a knack for finding the solution to just about any problem.

GAINING LEVELS

As you adventure and overcome challenges, you gain experience points (XP), as explained in the rulebook.

With each level you gain, you gain one additional Hit Die and add $1d8 + 2$ to your hit point maximum.

2ND LEVEL: 300 XP

Cunning Action. Your quick thinking and agility allow you to move and act quickly, so you can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

3RD LEVEL: 900 XP

Second-Story Work. You gain the ability to climb faster than normal, so climbing no longer costs you extra movement. In addition, when you make a running jump, the distance you can cover increases by a number of feet equal to your Dexterity modifier.

Fast Hands. You can use the bonus action granted by your Cunning Action to make a Dexterity (Sleight of Hand) check, take the Use an Object action, or use your thieves' tools to try to disarm a trap or open a lock.

Sneak Attack. You deal $2d6$ damage with your Sneak Attack feature, instead of $1d6$.

4TH LEVEL: 2,700 XP

Ability Score Improvement. Your Dexterity increases to 18, which has the following effects:

- Your Dexterity modifier becomes +4.
- Your attack bonus and your damage for Dexterity-based attacks, such as your shortsword and shortbow, increase by 1.
- Your modifier to Dexterity saving throws increases by 1.
- Your modifier to Dexterity-based skills increases by 1.
- While you wear light or no armor, your Armor Class increases by 1.
- Your initiative increases by 1.

5TH LEVEL: 6,500 XP

Proficiency Bonus. Your proficiency bonus increases to +3, which has the following effects:

- Your attack bonus increases by 1 for weapons you're proficient with.
- Your modifier for saving throws and skills you're proficient in (indicated by a ●) increases by 1. Your Expertise feature means your bonus for Stealth and the use of thieves' tools instead each increase by 2.

Sneak Attack. You deal $3d6$ damage with your Sneak Attack feature, instead of $2d6$.

Uncanny Dodge. When an attacker you can see hits you with an attack roll, you can use your reaction to halve the attack's damage against you.

IMPROVING YOUR ARMOR

As you acquire treasure, you can buy better armor to improve your Armor Class. The rulebook contains equipment, including armor.



Kiir Bravan

CHARACTER NAME

Wizard 1

Class & Level

Sage

Background

Jerry

Player Name

Half-elf

Race

Neutral good

Alignment

Experience Points

I'm finally smart enough to realize I'll never be good enough.

Personality Traits

Power is cool but only if used to protect the innocent.

Ideals

I'm finally courageous enough to fight for friends and family.

Bond

No matter how hard you try, you'll lose everything you love.

Flaws

STRENGTH

+0

10

DEXTERITY

+2

14

CONSTITUTION

+2

14

INTELLIGENCE

+3

16

WISDOM

+1

12

CHARISMA

0

10

INSPIRATION

+2

PROFICIENCY BONUS

- +0 Strength
- +2 Dexterity
- +2 Constitution
- +5 Intelligence
- +3 Wisdom
- +0 Charisma

SAVING THROWS

- +2 Acrobatics (Dex)
- +1 Animal Handling (Wis)
- +5 Arcana (Int)
- +0 Athletics (Str)
- 1 Deception (Cha)
- +5 History (Int)
- +3 Insight (Wis)
- 1 Intimidation (Cha)
- +5 Investigation (Int)
- +1 Medicine (Wis)
- +3 Nature (Int)
- +3 Perception (Wis)
- 1 Performance (Cha)
- 1 Persuasion (Cha)
- +5 Religion (Int)
- +2 Sleight of Hand (Dex)
- +2 Stealth (Dex)
- +1 Survival (Wis)

SKILLS

12

ARMOR CLASS

+2

INITIATIVE

30

Feet

SPEED

Hit Point Maximum 8

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 1d6

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

Spellcasting Ability. Intelligence is your spellcasting ability for your spells. The saving throw DC to resist a spell you cast is 13. Your attack bonus when you make an attack with a spell is +5. See the rulebook for rules on casting your spells.

Arcane Recovery. You can regain some of your magical energy by studying your spellbook. Once per day during a short rest, you can choose to recover expended spell slots with a combined level equal to or less than half your wizard level (rounded up).

Darkvision. You see in dim light within a 60-foot radius of you as if it were bright light, and in darkness in that radius as if it were dim light. You can't discern color in darkness, only shades of gray.

Fey Ancestry. You have advantage on saving throws against being charmed. Magic can't put you to sleep.

Researcher. When you attempt to learn or recall a piece of lore, if you do not know that information, you often know where and from whom you can obtain it. Usually, this information comes from a library, scriptorium, university, or a sage or other learned person or creature. Your DM might rule that the knowledge you seek is secreted away in an almost inaccessible place, or that it simply cannot be found. Unearthing the deepest secrets of the multiverse can require an adventure or even a whole campaign.

FEATURES & TRAITS

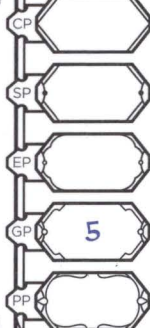
13

PASSIVE WISDOM (PERCEPTION)

Proficiencies. Daggers, darts, light crossbows, quarterstaves, slings

Languages. Common, Elvish, Draconic, Dwarvish, Goblin

OTHER PROFICIENCIES & LANGUAGES



Quarterstaff, component pouch, spellbook, backpack, bottle of ink, ink pen, 10 sheets of parchment, small knife, tome of historical lore, set of common clothes, pouch

EQUIPMENT

NAME	ATK BONUS	DAMAGE/TYPE
Quarterstaff*	+2	1d6 bludgeoning

*Versatile. Does 1d8 damage if used two-handed.

Cantrips. You know mage hand, prestidigitation, and ray of frost and can cast them at will.

Spell Slots. You have two 1st-level spell slots you can use to cast your prepared spells.

Prepared Spells. You prepare four 1st-level spells to make them available for you to cast, choosing from the spells in your spellbook.

Spellbook. Your spellbook contains these 1st-level spells: burning hands, detect magic, mage armor, magic missile, shield, and sleep. Descriptions are in the rulebook.

ATTACKS & SPELLCASTING



HALF-ELF

Walking in two worlds but truly belonging to neither, half-elves combine what some say are the best qualities of their elf and human parents: human curiosity, inventiveness, and ambition tempered by the refined senses, love of nature, and artistic tastes of the elves. Some half-elves live among humans, set apart by their emotional and physical differences, watching friends and loved ones age while time barely touches them. Others live with the elves, growing restless as they reach adulthood in the timeless elven realms, while their peers continue to live as children. Many half-elves, unable to fit into either society, choose lives of solitary wandering or join with other misfits and outcasts in the adventuring life.

WIZARD

Wizards are supreme magic-users. Drawing on the subtle weave of magic that permeates the cosmos, they cast spells of explosive fire, arcing lightning, subtle deception, and brute-force mind control. The mightiest wizards learn to conjure elementals from other planes of existence, glimpse the future, or turn slain foes into zombies.

GAINING LEVELS

As you adventure and overcome challenges, you gain experience points (XP), as explained in the rulebook.

With each level you gain, you gain one additional Hit Die and add 1d6 + 2 to your hit point maximum.

You gain access to more spells as you gain levels. You can prepare a number of spells equal to your level + your Intelligence modifier, as shown in the Spellcasting Advancement table. You also gain more spell slots.

SPELLCASTING ADVANCEMENT

Level	Prepared Spells	—Spell Slots per Spell Level—		
		1st	2nd	3rd
2nd	5	3	—	—
3rd	6	4	2	—
4th	8	4	3	—
5th	9	4	3	2

ADDING TO YOUR SPELLBOOK

Each time you gain a wizard level, you can add two wizard spells of your choice to your spellbook, chosen from the wizard spell list in the rulebook. Each of these spells must be of a level for which you have spell slots. On your adventures, you might also find scrolls or books containing other spells you can add to your spellbook.

Copying a Spell into the Book. When you find a wizard spell, you can add it to your spellbook if it is of a level for which you have spell slots and if you can spare the time to decipher and copy it.

For each level of the spell, the process takes 2 hours and requires 50 gp. The cost represents material components you expend as you experiment with the spell to master it, as well as the fine inks you need to record it. Once you have spent this time and money, you can prepare the spell just like your other spells.

2ND LEVEL: 300 XP

Evocation Savant. The gold and time you must spend to copy an evocation spell into your spellbook is halved.

Sculpt Spells. When you cast an evocation spell that affects other creatures you can see, you can choose a number of them equal to 1 + the spell's level. The chosen creatures automatically succeed on their saving throws against the spell, and they take no damage if they would normally take half damage from it on a successful save.

3RD LEVEL: 900 XP

Spells. You can now prepare and cast 2nd-level spells.

4TH LEVEL: 2,700 XP

Spells. You learn one more wizard cantrip of your choice.

Ability Score Improvement. Your Intelligence increases to 18, which has the following effects:

- Your Intelligence modifier becomes +4.
- Your spell saving throw DC increases by 1.
- Your bonus for your spell attacks increases by 1.
- Your modifier to Intelligence saving throws increases by 1.
- Your modifier to Intelligence-based skills increases by 1.

5TH LEVEL: 6,500 XP

Spells. You can prepare and cast 3rd-level spells.

Proficiency Bonus. Your proficiency bonus increases to +3, which has the following effects:

- Your attack bonus increases by 1 for your spell attacks and weapons you're proficient with.
- Your spell saving throw DC increases by 1.
- Your modifier for saving throws and skills you're proficient in (indicated by a ●) increases by 1.
- Because the modifier for your Perception skill increased, your passive Wisdom (Perception) score increases by 1.



Lyan Amaranthia

CHARACTER NAME

Cleric 1

Class & Level

Wood elf

Race

Soldier

Background

Neutral good

Alignment

Beth

Player Name

Experience Points

Once abandoned yourself, you would never abandon someone who needs your help.

Personality Traits

I believe in my heart that I am meant for great things.

Ideals

All life is precious and should be preserved. (Especially horses.)

Bond

I have blind faith in high-omnipotent Father Figures.

Flaws

STRENGTH

+2

14

DEXTERITY

0

10

CONSTITUTION

+1

13

INTELLIGENCE

+0

10

WISDOM

+3

16

CHARISMA

+1

12

INSPIRATION

+2

PROFICIENCY BONUS

- +2 Strength
- 1 Dexterity
- +2 Constitution
- +0 Intelligence
- +5 Wisdom
- +3 Charisma

SAVING THROWS

- +0 Acrobatics (Dex)
- +3 Animal Handling (Wis)
- +0 Arcana (Int)
- +4 Athletics (Str)
- +1 Deception (Cha)
- +0 History (Int)
- +3 Insight (Wis)
- +3 Intimidation (Cha)
- +0 Investigation (Int)
- +5 Medicine (Wis)
- +0 Nature (Int)
- +3 Perception (Wis)
- +1 Performance (Cha)
- +1 Persuasion (Cha)
- +2 Religion (Int)
- +0 Sleight of Hand (Dex)
- +0* Stealth (Dex)
- +3 Survival (Wis)

*See your equipment SKILLS

18

ARMOR CLASS

0

INITIATIVE

35

Feet

SPEED

Hit Point Maximum 9

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 1d8

HIT DICE

SUCCESSSES

FAILURES

DEATH SAVES

NAME	ATK BONUS	DAMAGE/TYPE
Mace	+4	1d6 + 2 bludgeoning

Cantrips. You know light, sacred flame, and thaumaturgy, and can cast them at will. Descriptions are found in the rulebook.

Spell Slots. You have two 1st-level spell slots you can use to cast your prepared spells.

Prepared Spells. You prepare four 1st-level spells to make them available for you to cast, choosing from the cleric spell list in the rulebook. In addition, you always have two domain spells prepared: bless and cure wounds.

ATTACKS & SPELLCASTING

13

PASSIVE WISDOM (PERCEPTION)

Proficiencies. All armor, shields, all simple weapons, longsword, shortsword, longbow, shortbow, playing cards, vehicles (land)

Languages. Common, Elvish

OTHER PROFICIENCIES & LANGUAGES

- CP
- SP
- EP
- GP 10
- PP

Chain mail,* shield, holy symbol, mace, backpack, crowbar, hammer, 10 pitons, 10 torches, tinderbox, 10 days of rations, waterskin, 50 feet of hempen rope, mason's tools, dagger taken from a fallen enemy as a trophy, deck of playing cards, set of common clothes, pouch, rank insignia (sergeant)

*While wearing this armor, you have disadvantage on Dexterity (Stealth) checks.

EQUIPMENT

Spellcasting Ability. Wisdom is your spellcasting ability for your spells. The saving throw DC to resist a spell you cast is 13. Your attack bonus when you make an attack with a spell is +5. See the rulebook for rules on casting your spells.

Disciple of Life. Your healing spells are particularly effective. Whenever you restore hit points to a creature with a spell of 1st level or higher, the creature regains additional hit points equal to 2 + the spell's level.

Darkvision. You see in dim light within a 60-foot radius of you as if it were bright light, and in darkness in that radius as if it were dim light. You can't discern color in darkness, only shades of gray.

Fleet of Foot. Your base walking speed is 35 feet.

Mask of the Wild. You can attempt to hide even when you are only lightly obscured by foliage, heavy rain, falling snow, mist, and other natural phenomena.

Fey Ancestry. You have advantage on saving throws against being charmed. Magic can't put you to sleep.

Mercenary Sergeant. You retain the rank of sergeant from your career as a soldier. Lower-ranking soldiers loyal to your military organization defer to you. You can invoke your rank to exert influence over other soldiers and requisition simple equipment or horses for temporary use. You can also usually gain access to friendly military encampments where your rank is recognized.

FEATURES & TRAITS



ELF

Elves are people of otherworldly grace, living in the world but not entirely part of it. They live in places of ethereal beauty, in the midst of ancient forests or in silvery spires glittering with faerie light, where soft music drifts through the air and gentle fragrances waft on the breeze. Elves love nature and magic, art and artistry, music and poetry.

Elves can live over 700 years. They are more often amused than excited, and more likely to be curious than greedy. They tend to remain aloof and unfazed by petty happenstance, and they trust in diplomacy and compromise to resolve differences before they escalate to violence.

Most elves dwell in small forest villages hidden among the trees. Their contact with outsiders is usually limited, though a few elves make a good living by trading crafted items for metals, which they have no interest in mining.

CLERIC

Clerics are intermediaries between the mortal world and the distant planes of the gods. As varied as the gods they serve, clerics strive to embody the handiwork of their deities. No ordinary priest or temple servant, a cleric is imbued with divine magic.

Divine Domain. You draw magic from a divine domain—a sphere of magical influence—associated with your deity. Your domain lets you have certain spells, such as *bless* and *cure wounds*, always prepared.

Your domain is Life, which is affiliated with many gods of good. Your god, Angharradh, is the triune goddess of wisdom and the fierce mother-protector of the elf people. Her three aspects are: Aerdríe Faenya, wild goddess of the weather; Hanali Celanil, goddess of love, beauty, and art; and Sehanine Moonbow, goddess of all life's mysteries.

GAINING LEVELS

As you adventure and overcome challenges, you gain experience points (XP), as explained in the rulebook.

With each level you gain, you gain one additional Hit Die and add 1d8 + 1 to your hit point maximum.

You gain access to more spells as you gain levels. You can prepare a number of spells equal to your level + your Wisdom modifier, as shown in the Spellcasting Advancement table. You also gain more spell slots.

SPELLCASTING ADVANCEMENT

Level	Prepared Spells	—Spell Slots per Spell Level—		
		1st	2nd	3rd
2nd	5	3	—	—
3rd	6	5	2	—
4th	8	4	3	—
5th	9	4	3	2

2ND LEVEL: 300 XP

Channel Divinity. You can channel divine energy directly from your deity, using that energy to fuel one of two magical effects: Turn Undead or Preserve Life. Both effects require you to use an action and present your holy symbol. When you use your Channel Divinity, you choose which effect to create. You must then finish a short or long rest to use your Channel Divinity again.

Turn Undead. When you use Turn Undead, each undead that can see or hear you within 30 feet of you must make a Wisdom saving throw (DC 13). If the creature fails its saving throw, it is turned for 1 minute or until it takes any damage.

A turned creature must spend its turns trying to move as far away from you as it can, and it can't willingly move to a space within 30 feet of you. It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If it has nowhere it can move, the creature can use the Dodge action.

Preserve Life. When you use Preserve Life, choose one or more creatures within 30 feet of you to heal, then distribute up to 10 hit points among them. This feature can restore a creature to no more than half of its hit point maximum. You can't use this feature on an undead or construct. At 3rd level, you can distribute 15 hit points, at 4th level 20, and at 5th level 25.

3RD LEVEL: 900 XP

Spells. You can now prepare and cast 2nd-level spells. In addition to the spells you choose to prepare, you always have two additional domain spells prepared: *lesser restoration* and *spiritual weapon*.

4TH LEVEL: 2,700 XP

Spells. You learn one more cleric cantrip of your choice.
Ability Score Improvement. Your Wisdom increases to 18, which has the following effects:

- Your Wisdom modifier becomes +4.
- Your spell saving throw DC and the DC for your Turn Undead each increase by 1.
- Your bonus for your spell attacks increases by 1.
- Your modifier to Wisdom saving throws increases by 1.
- Your modifier to Wisdom-based skills increases by 1.
- Because the modifier for your Perception skill increased, your passive Wisdom (Perception) score increases by 1.

5TH LEVEL: 6,500 XP

Spells. You can now prepare and cast 3rd-level spells. In addition to the spells you choose to prepare, you always have two additional domain spells prepared: *beacon of hope* and *revivify*.

Proficiency Bonus. Your proficiency bonus increases to +3, which has the following effects:

- Your attack bonus increases by 1 for your spell attacks and for weapons you're proficient with.
- Your spell saving throw DC and the DC for your Turn Undead each increase by 1.
- Your modifier for saving throws and skills you're proficient in (indicated by a ●) increases by 1.

Destroy Undead. When an undead fails its saving throw against your Turn Undead feature, the creature is instantly destroyed if its challenge rating is 1/2 or lower.

IMPROVING YOUR ARMOR

As you acquire treasure, you can buy better armor to improve your Armor Class. The rulebook contains equipment, including armor.

Meatface

CHARACTER NAME

Fighter 1

Class & Level

Noble

Background

Player Name

Human

Race

Lawful neutral

Alignment

Experience Points

I like the sound of snapping bones.
It relaxes me.

Personality Traits

I must find the Temple of the Golden Chicken.
There, the curse of my family can be lifted.

Ideals

My greataxe is a family heirloom, and it's by far my most precious possession.

Bond

I have anger issues.

Flaws

STRENGTH

+3

15

DEXTERITY

-1

8

CONSTITUTION

+2

14

INTELLIGENCE

+0

10

WISDOM

+1

12

CHARISMA

+2

13

INSPIRATION

+2

PROFICIENCY BONUS

- +5 Strength
- 1 Dexterity
- +4 Constitution
- +0 Intelligence
- +1 Wisdom
- +2 Charisma

SAVING THROWS

- 1 Acrobatics (Dex)
- +1 Animal Handling (Wis)
- +0 Arcana (Int)
- +5 Athletics (Str)
- +2 Deception (Cha)
- +2 History (Int)
- +1 Insight (Wis)
- +2 Intimidation (Cha)
- +0 Investigation (Int)
- +1 Medicine (Wis)
- +0 Nature (Int)
- +3 Perception (Wis)
- +2 Performance (Cha)
- +4 Persuasion (Cha)
- +0 Religion (Int)
- 1 Sleight of Hand (Dex)
- 1* Stealth (Dex)
- +1 Survival (Wis)

*See your equipment SKILLS

17

ARMOR CLASS

-1

INITIATIVE

30

feet

SPEED

Hit Point Maximum 12

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 1d10

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME	ATK BONUS	DAMAGE/TYPE
Greataxe	+5	1d12 + 3 slashing
Javelin*	+5	1d6 + 3 piercing

*You can throw a javelin 30 feet, or up to 120 feet with disadvantage on the attack roll.

ATTACKS & SPELLCASTING

13

PASSIVE WISDOM (PERCEPTION)

Proficiencies. All armor, shields, simple weapons, martial weapons, playing cards
Languages. Common, Draconic, Dwarvish

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP 25

PP

Chain mail,* greataxe, 3 javelins, backpack, blanket, tinderbox, 2 days of rations, waterskin, set of fine clothes, signet ring, scroll of pedigree
*While wearing this armor, you have disadvantage on Dexterity (Stealth) checks.

EQUIPMENT

Second Wind. You have a limited well of stamina you can draw on to protect yourself from harm. You can use a bonus action to regain hit points equal to 1d10 + your fighter level.

Once you use this feature, you must finish a short or long rest before you can use it again.

Fighting Style (Defense). While you are wearing armor, you gain a +1 bonus to AC. This bonus is already included in your AC.

Position of Privilege. Thanks to your noble birth, people are inclined to think the best of you. You are welcome in high society, and people assume you have the right to be wherever you are. The common folk make every effort to accommodate you and avoid your displeasure, and other people of high birth treat you as a member of the same social sphere. You can secure an audience with a local noble if you need to.

FEATURES & TRAITS



HUMAN

Humans are the youngest of the common races, late to arrive on the world scene and short-lived in comparison to dwarves, elves, and dragons. But they are the innovators, the achievers, and the pioneers of the world, the most adaptable and ambitious people among the common races.

When humans settle somewhere, they stay. They build cities to last for the ages and great kingdoms that can persist for centuries. They live fully in the present—making them well suited to the adventuring life—but also plan for the future, striving to leave a lasting legacy.

Human culture varies by region. In the Forgotten Realms, the clothing, architecture, cuisine, music, and literature in the northwestern lands of Neverwinter are different from their counterparts in distant Turmish or Impiltur to the east. Human physical characteristics vary according to the ancient migrations of the earliest humans, so that the humans of Neverwinter have every possible variation of coloration and features.

FIGHTER

Fighters are the most diverse class of characters in the worlds of DUNGEONS & DRAGONS. Questing knights, conquering overlords, royal champions, elite foot soldiers, hardened mercenaries, and bandit kings—as fighters, they all share an unparalleled mastery with weapons and armor, and a thorough knowledge of the skills of combat. And they are well acquainted with death, both meting it out and staring it defiantly in the face.

GAINING LEVELS

As you adventure and overcome challenges, you gain experience points (XP), as explained in the rulebook.

With each level you gain, you gain one additional Hit Die and add $1d10 + 2$ to your hit point maximum.

2ND LEVEL: 300 XP

Action Surge. You can push yourself beyond your normal limits for a moment. On your turn, you can take one additional action on top of your regular action and a possible bonus action.

Once you use this feature, you must finish a short or long rest before you can use it again.

3RD LEVEL: 900 XP

Improved Critical. Your weapon attacks score a critical hit on a roll of 19 or 20.

4TH LEVEL: 2,700 XP

Ability Score Improvement. Your Strength increases to 18, which has the following effects:

- Your Strength modifier becomes +4.
- Your attack bonus and your damage for Strength-based attacks, such as your greataxe and javelin, increase by 1.
- Your modifier to Strength saving throws increases by 1.
- Your modifier to Athletics increases by 1.

5TH LEVEL: 6,500 XP

Extra Attack. Whenever you take the Attack action on your turn, you can make two attacks, instead of one, as part of taking that action.

Proficiency Bonus. Your proficiency bonus increases to +3, which has the following effects:

- Your attack bonus increases by 1 for weapons you're proficient with.
- Your modifier for saving throws and skills you're proficient in (indicated by a ●) increases by 1.
- Because the modifier for your Perception skill increased, your passive Wisdom (Perception) score increases by 1.

IMPROVING YOUR ARMOR

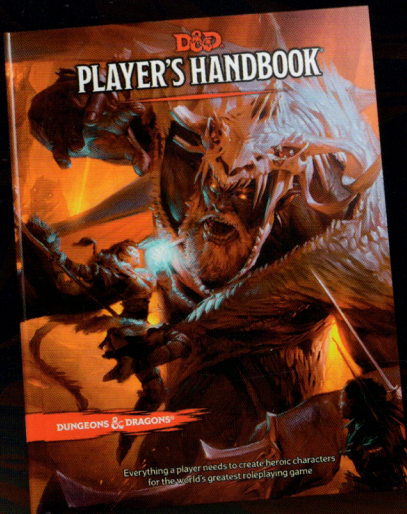
As you acquire treasure, you can buy better armor to improve your Armor Class. The rulebook contains equipment, including armor.

WELCOME ADVENTURER!

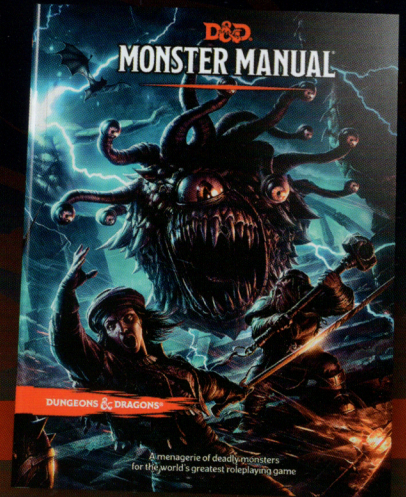
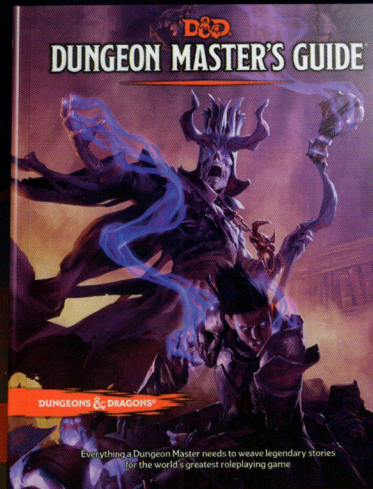
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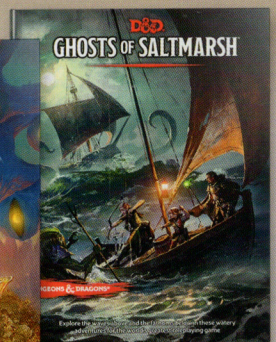
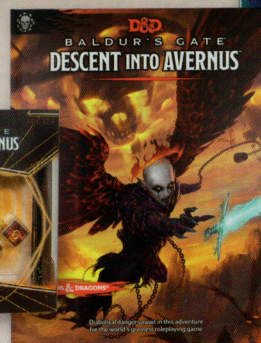
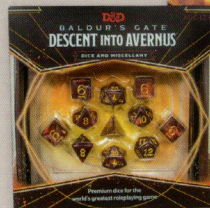
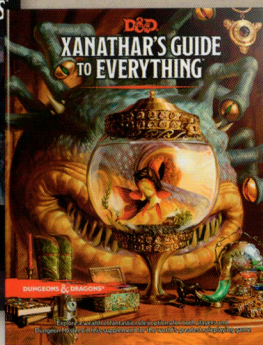
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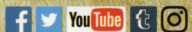
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I've made a dungeon, Morty. Well, it's more than a dungeon; it's a freakin' masterpiece packed full of Rickness—monsters, treasure, meeseeks, bugbear butts, you name it!

Since I made it, no one has ever survived this dungeon. It's a meat grinder, Morty. I made it to chew up the Jerrys of the world. Now all you mouth breathers in this dimension can experience my adventure-writing ingenuity!

*So get all your Friends, and get in there, Morty!
Oh, and don't lose your butt.*



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