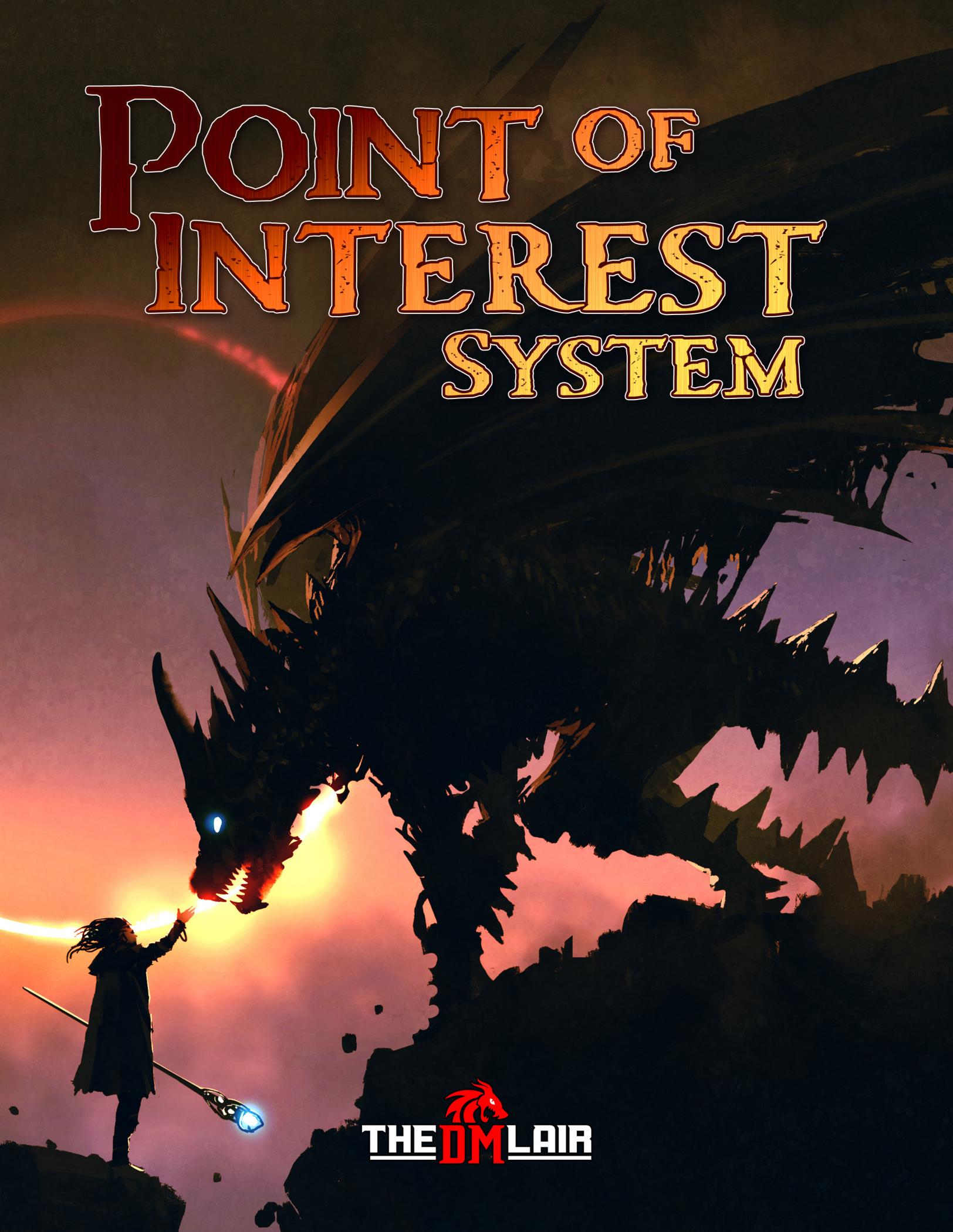


POINT OF INTEREST SYSTEM




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What do adventurers do when going from place to place, adventure to adventure? What sights are there in between the cities and dungeons of the world? What mysteries await a group of intrepid adventurers walking through the wilderness or traversing the city streets? And, most importantly, how do you prepare such things without spending forever preparing every possible place the characters could end up?

INTRODUCING: POINTS OF INTEREST

The easiest solution to the issue is to design a system that creates a natural way for the characters to discover things along the way without having to prepare every possible location. This system's core philosophy is to create an immersive environment where characters can discover hidden locales and dangerous secrets without having to design every detail of the world in advance.

The system itself is broken into two separate elements. First, and likely most important, is the location itself. A complete location will explain what the locale is, who cares about it, and what benefits (or detriments) the characters receive if they interact with it; naturally, we'll discuss each element that makes a compelling location in detail shortly. The second element is, of course, how the points of interest are placed in the world.

DO YOU NEED A POI SYSTEM?

This is a question that each game master must answer for themselves and their table. Indeed, running games without a point-of-interest system is possible. There is no reason you can't – or shouldn't – run a series of dungeon crawls or even one massive dungeon crawl. However, if you want to run a game where overland travel is essential or avoid “fast traveling” from point A to B, then a defined system will benefit you.

HEX CRAWL OR POINTS OF INTEREST?

At first glance, a hex crawl and a point-of-interest system may seem to be the same thing, and they are, in fact, similar to each other. However, they ultimately serve different roles in the game. They, thus, are best treated as separate ideas, though they are ideas that can naturally work together if the game master so desires.

A hex crawl is, at its core, a style of game. This style of play places exploration at the forefront and requires the characters to consciously choose which direction they wish to go every day until they eventually end up where they needed to go. By contrast, our point-of-interest system is designed as a sort of “add-on” to any existing style of game when the game master wishes to incorporate more exploration.

Traditionally, a hex crawl requires the game master to detail the contents of most, if not all, the hexes the characters may explore – or at least have a random encounter in each one. This involves a great deal of preparation on the part of the game master, far more than a standard adventure requires. Our points of interest do not require anywhere near that level of specificity; instead, the system relies on creating a point of interest that can be inserted into the game world anywhere they're needed in an instant, as well as a framework for when and how characters can find them. This provides the flexibility for a game master to use this system regardless of the type of game they're running.



DESIGNING A POINT OF INTEREST

The first and largest aspect of our point-of-interest system is developing individual points of interest. After all, you can't have a point-of-interest system without points of interest. Each element of the point of interest is designed to allow the game master to use it at a glance without having to prepare it in the level of specific detail they would plan an adventure.

BASIC FORMAT OF A POINT OF INTEREST

The basic format of a point of interest is as follows:

NAME

Type of Point of Interest. This tells the game master the nature of the point of interest.

Creatures Present. This tells the game master what creatures, if any, are present at the point of interest.

Description Block. This is the description of the point of interest.

Discovery Block. This section details what can be discovered here and what checks are needed to uncover that information, if any.



TYPES OF POINTS OF INTEREST

The number of types of points of interest is as endless as the imagination. However, to make things significantly easier to manage, there are many ways to simplify how we describe a point of interest without compromising on the practical details the description provides.

THE NATURE OF THE LOCALE

The first and most natural piece of information to include in this section is the nature of the locale. This provides a brief, basic description of what to expect in just a word, sometimes two. The following are some of the most common natures for points of interest:

- **Ruin** – These are older structures that have, at least partially, withstood the test of time. They may be occupied or abandoned, but they are always run down, partially collapsed, overrun with brush, and otherwise in partial disrepair.
- **Building** – These are the opposite of ruins; they are buildings that are usually in a good state of repair. They are usually occupied, though they needn't be settled when the characters arrive.
- **Magical Regions** – These are areas where magic has run amuck. It may be either arcane or divine magic, but there are always bizarre effects out of control. There will usually be a source of magic for the characters to discover, though it needn't always be possible for them to stop or alter it.
- **Wild Regions** – These regions are primeval in the extreme. They are usually isolated from civilization or created by magic. Still, that magic has resulted in a wild and dangerous area rather than the bizarre and otherworldly effects of magical regions.
- **Unknown Settlements** – Larger than a single building, unknown settlements are precisely what they sound like: a settlement of people previously unknown in the area. Sometimes these may be tribes of individuals lost to time, but they can equally be small groups of people who wish to live independently of the rest of society.

Certainly, you can have other types of points of interest, but these five encompass almost everything imaginable. However, describing the nature of the locale is always the first element in creating a point of interest and will inform the rest of the process.

CREATURES PRESENT

The next step in creating a point of interest is to describe the living (or unliving, as the case may be) beings physically present in the locale when the characters arrive. These are the creatures who have taken up residence inside, other explorers who happened upon the same place, or creatures that are simply native to the region. Regardless of why they are present, keeping these delineated in the description of the point of interest will keep it easier for the game master to run.

DOES EVERY POI NEED CREATURES?

Realistically, not every POI needs to have creatures present. The majority will not have any meaningful creatures to be concerned with. You should only put creatures into the point of interest if they organically make sense to be present. For example, a magical region located in a cave would likely attract powerful magic creatures, such as a dragon. This is doubly true if the magical area offers some benefit for those who can harness its power.

On the other hand, a small ruin that was once a shrine to a now-dead god may not have creatures in it. You could put wild animals in the area or have the locals know about its presence, but unless the creatures are meant to be present at the location and have a meaningful impact when the characters arrive, they should be left out.

BALANCING THE CREATURES

In an ideal world, we would be able to custom balance every creature for the party at the moment they arrive at the location. However, that is often neither practical nor possible for points of interest; these are often created as part of campaign prep long before use. Instead, here are some guidelines for how to do a basic “universal” balance of the creatures:

- Tier one will usually not contain any creatures. The differences in capabilities between levels one and four are more significant than those between levels at any other tier and will not lead to a suitable balance.
- For tiers two through four, select a number of creatures such that at the *lowest* level of the tier, the encounter would be considered a hard encounter, and at the *highest* level of the tier, it would be easy.
- The number of creatures will vary by tier but should contain the same (or at least similar) creatures.



DISCOVERIES

Every point of interest should include at least one thing for the characters to discover. These discoveries needn't necessarily be made secrets that must be hunted for; even something as simple and impossible to miss as the presence of a mighty dragon in the middle of the location can be a discovery. Essentially, the discoveries that can be made are, in a sense, the "goal" for the characters and will usually tie into one or more people or groups with some interest in the location.

TYPES OF DISCOVERIES

The discoveries that can be made are relatively limitless, but the following are some common types you can use and expand on.

- **Militaristic.** These come in two forms: the site holding military value and the site containing something of military significance. For the former, they will typically be buildings or ruins that a local militia or bigger military force can use as a fort or staging point for their goals in the area. The latter provides a militaristic advantage hidden inside the location; a lost copy of enemy troop movements would be an example.
- **Magical.** These discoveries relate to the use and study of magic. Tomes, magic circles, and magic items are natural examples, though they needn't be limited to just those items. In the case of a magical region, for example, the discovery might be that there is no known mechanism by which such a region could operate, which may be of keen interest to a wizard's college.
- **Religious.** These discoveries are often some of the most fruitful... but also controversial if there is a devout character in the party. Most of these will be statues or rites to obscure or even dead gods and hold little consequence beyond potentially influencing a curious academic or priest. Of course... there is always the possibility that the dead god might start talking back to the characters, which could lead to a different situation.
- **Commercial.** More straightforward than other discoveries, commercial discoveries are opportunities for the characters to make money. While interested parties may be willing to pay for other types of discoveries, commercial discoveries offer more direct routes in the form of goods or even simple gold.
- **Criminal.** Of course, not every discovery must be associated with those who abide by society's laws. Criminal discoveries span a wide breadth of possibilities ranging from finding a smugglers' den to uncovering a serial killer's burial grounds.



POINTS OF INTEREST IN YOUR WORLD

Now that we have discussed the elements of a point of interest, it is time to use them in the game. We'll briefly discuss where they can appear, how the characters discover them, and what to do if they choose not to interact with the point of interest.

WHERE TO PUT THEM?

Of course, it is only natural to wonder, "Okay, so I have a dozen points of interest. Where do they go?" Broadly speaking, there are two ways to determine where the points of interest go: a pseudo hex crawl and overland "fast travel." Each has its merits, but ultimately the difference is the style of game you wish to run. A pseudo hex crawl uses the ideas of a hex crawl – the type of overland travel – and removes many of the difficulties and complications it presents, particularly regarding the amount of prep work you need. Overland "fast travel" is simply the common practice of skipping the travel phase entirely, with the journey from point A to point B merely a footnote in the session that lasts less than a minute.

PSEUDO HEX CRAWL

When considering where to place points of interest for a pseudo hex crawl, you can employ two schools of thought. The first is a "static" approach, and the other is a "movement" approach. Each has its merits and drawbacks, though there is nothing wrong with combining the two to get the best of both worlds.

There is also a natural question: "how often should there be a point of interest?" While it may seem natural to have a point of interest located in every hex, that will often feel like there are far too many. Instead, they should be interspersed with encounters, random or otherwise, that the characters can run into, as well as the occasional open field.

Static. The static approach refers to designating certain hexes to have points of interest in them. Usually, these will have a relatively uniform distribution across the area, with clusters of points in critical areas. You can, but certainly do not have to, designate which point of interest is in each hex as part of your preparation; however, as long as you know which hexes will have *something* in them, you're using the static approach. This makes it far easier for the locations to feel organic to the area and natural to stumble upon. Still, it does run the possibility of the characters never finding a point of interest if they take a particular path.

Movement. In contrast to the static approach, the movement approach relies on the game master choosing how often a point of interest will appear while the characters are navigating from hex to hex. This can create an uneven distribution of hexes around the map, as characters are likely to travel from hex to hex in a small area near their destination, even if that destination is supposed to be remote and away from much else. This method results in a very consistent game experience, with something always being interesting at regular intervals but lacking the organic and natural feel of the static method.

Combination. As described above, there is no reason you can't, or shouldn't, combine both methods. Using the static method but more spread out than usual, you can benefit from the natural and organic placement. By supplementing that with movement-based locations, you can also get the often desirable consistent gameplay experience.

OVERLAND "FAST TRAVEL"

As the juxtaposition to a pseudo hex crawl, overland "fast travel" ignores the complications imposed by using hexes to let the characters navigate the world. Instead, it favors getting the characters from where they are to where they want to go as quickly as possible. When running this style of game, the game master must simply decide how often they wish to have a point of interest appear. As mentioned above, you don't necessarily want a point of interest to appear every time they travel, and there should still be other types of encounters they can come across. A standard method for resolving what the characters find is to use a die; on a 1 or 2, the characters run into a random encounter; on the highest two numbers, the characters run into a point of interest. The size of the die then reflects the chance of running into anything at all: a d4 guarantees something during each travel, a d6 ensures something most of the time, but a d12 would make it a rare occurrence.

RETURNING LATER

No matter what style of game you're running, how often a point of interest appears, or even whether the characters do something with it when it does, they may still wish to return later. Thus, no matter what, when the characters discover a point of interest, it's essential to mark it on the map, so you know where it is located. Of course, as with any other element of the game world, points of interest can also evolve with character decisions. Given a new, strategically powerful garrison, a militia will likely grow in power and become an influential force in its region. For more information on how to evolve your game world, including points of interest, see our article in the [February issue of Lair Magazine, Idealism & Infamy](#).



HOW DO CHARACTERS DISCOVER THEM?

Okay, the characters have stumbled upon where a point of interest might be located. Now what? Does it materialize before the characters, or do they need to explore the hex looking for it? How does that get communicated to the players? This question must be answered for each table and does not have a universal “correct” answer. However, we will review each methodology and its drawbacks, so your table can make an informed choice.

Instantly Find. When the characters enter a hex with a point of interest, they automatically find the location. This guarantees engagement with the area or the opportunity to engage with it. This method works exceptionally well with overland “fast travel” style games, as it doesn’t rely on the players choosing to do things outside the established play style of the game. However, it does mean that the exploration element is slightly diminished, as the characters will always find interesting things.

Hunting for Points of Interest. On the other hand, if the characters must hunt for the point of interest, it introduces new challenges into the game for them to overcome. They won’t instantly find the exciting things hidden off the beaten path unless they actively look for them. This affords a grittier experience but places far greater emphasis on exploration, leading to an oft-neglected pillar of play rising to the forefront of the game.

Mechanically speaking, characters who wish to hunt for a point of interest should make a DC 15 Wisdom (Survival) check to try to locate it. This will make it moderately challenging for low-level, inexperienced adventurers to locate the point of interest, while highly experienced adventurers will find it trivial. Of course, this number can be adjusted up or down depending on the environment in that hex; an open grassland might only require a DC 12 check, while a dense forest might require a DC 20 check instead.

This method can also reward characters for previous exploration, choices on downtime, or finding valuable information on an earlier adventure. In those cases, the characters may learn the location of a point of interest or other associated data. When they do, they may know precisely where it is located, bypassing the need to hunt for it as their reward.

WHAT IF THE CHARACTERS CHOOSE NOT TO INTERACT WITH IT?

All right, you’ve got everything figured out, your points of interest are designed, and the characters have finally stumbled on one. And... they just keep on walking, utterly ignoring it. While this may feel like a defeat, it doesn’t need to be. The point of interest is now in play in the world, and the characters just happened to be the first to find it. They don’t need to be the last.

At this point, you have a couple of decisions to make. You can leave the point of interest alone as something that can be returned to later (this works well for magic and wild regions associated with powerful magical creatures who can’t seriously be threatened even by an entire army), or another passerby can find it next.

Who finds it after the characters leave will influence what happens next. If the characters don’t seize a fort and pass it to a military power that is friendly to them, then there is a chance that an enemy power will locate it next, giving them a significant boost. Even if a friendly power is the one to find it, there may be consequences for the characters; a military force that suddenly gains power and standing may not have as much need for adventurers, diminishing their status and influence in the region.

Of course, not every consequence for ignoring it must be dire. A wizard’s college that discovers an ancient tomb the characters passed may uncover powerful magical secrets or even long-forgotten spells. Characters who have positive relations with that college might be able to negotiate for access to them, which may not have been possible if the college had to spend a significant sum of gold to buy knowledge of the location from the characters.



SAMPLE POINTS OF INTEREST

Thus, we have reached the end of our discussion on points of interest in the game world. What follows is a sampling of six points of interest designed to be used in any biome. Feel free to use these in your game world as you see fit; they are built to be easily dragged and dropped into the game or as the starting point for a more customized set to your table.

Descriptions of the listed points of interest are found in the following pages.

d6	Point of Interest
1	Forest of Apparition
2	Untamed Lands
3	Dead God's Rest
4	The Floating Spire
5	Lycan Village
6	Wild Magic

FOREST OF APPARITION

Magical Region

Creatures. The forest of apparition contains **wraiths** if the party is level five or above. At levels one through four, the forest does not contain any creatures.

- **Tier 1.** None
- **Tier 2.** Two wraiths
- **Tier 3.** Four wraiths
- **Tier 4.** Eight wraiths

Description. From a distance, this forest appears as nothing more than a small, wooded area that faintly glows at night. As one draws closer to the forest, the illusion of woods disappears, leaving behind a faint and ghostly appearance. The trees are incorporeal, and there is no underbrush or life. Everything about the place looks and feels wrong, like it shouldn't exist.

The wraiths within the forest are the trapped souls of those cursed by an ancient treaty. Though they were innocent, their souls were nevertheless the sacrifices that the treaty demanded, but, in their malice and hatred at their fate, they twisted and contorted their very being into a ghastly form. They are now and forever bound to the forest; even if they are destroyed, they will reform again the following evening unless they are destroyed via a *wish* spell.

Discoveries. Two discoveries can be made in the forest of apparition:

- When the characters explore the forest, they can find that the trees aren't of any known species. If they succeed on a DC 14 Intelligence (Nature) check, they will further recognize that this species went extinct centuries ago. When the species went extinct, a great famine spread across the region, as each tree would supply an incredible amount of food. A skilled druid may be able to use the vestiges of these trees to reincarnate them, but should their reemergence become public knowledge, wars may emerge over the food source.
- Turning an entire forest into a ghostly visage is no mean feat. Characters who choose to explore this mystery must first find a way to communicate with the wraiths, but if they can, the wraiths will weave a tale of impossibly powerful necromantic magic. Any necromancer or undead would destroy an entire nation to get their hands on this knowledge, but at the same time, many good-aligned wizards will fight to the end of the world to stop them from ever finding it.



UNTAMED LANDS

Wild Region

Creatures. A tier one party has a 25% chance to encounter 1d4 - 1 **dire wolves** (maximum 2 at first level) in this area. Otherwise, no creatures are present.

Description. This is a small area of wild and utterly untamed growth. Vines and trees have exploded into massive collections of plant life, hiding the ground away from the sun. Many of the plants are unusually shaped, growing in twisted and bizarre patterns; a tree in the center of the region is growing sideways, out of another tree.

All living plants and creatures within one mile of the region feel supernaturally invigorated, like they have the health and stamina of a young warrior. The young grow at impossible speeds; a keen-eyed character may even spot a bird that would normally fit in the palm of their hand stand a full three feet tall.

Navigating this region is a challenge, at best. The plants grow incredibly quickly; what is a navigable path in the morning may become a wall of vines by the evening. Characters will have to work together to make any progress into discovering the secrets that lie within. This may be done by having the characters make Wisdom (Survival) or Dexterity (Acrobatics) checks. These checks should start at 12 and increase by one for every half hour the characters spend navigating the region to a maximum of 20.

Alternatively, navigating the region can be done as a skill challenge, the complete rules for which can be found in *Wish & Waste, Lair Magazine #18, June 2022*.

Discoveries. This region has just one thing to discover, which is hidden away at the heart of the region: a small pool of warmly glowing water. The water in this pool is responsible for the supernatural growth and a DC 17 Intelligence (Arcana or Religion) will reveal the water is infused with divine magic that can be turned into an *immortal's draught* by succeeding on five DC 30 Intelligence (Alchemist's Supplies) checks made within one year. A character may only make one of these checks per month; in between checks, the potion must be left to brew.

IMMORTAL'S DRAUGHT

Potion, legendary

This potion supplies you with supernatural vigor and youthfulness. Upon drinking this potion, your body becomes that of a youthful person in peak physical condition (this does not change your ability scores in any way), and you cannot be aged by any mortal means.

DEAD GOD'S REST

Ruin

Creatures. No creatures are at this location.

Description. The dead god's rest is an unusual sight, even as far as unusual sights go. At first glance, it appears to be an ordinary ruin from an age long passed. It is recognizable as a shrine and hasn't fully returned to the earth. That is unsurprising as it is made of sturdy, white stone which will easily stand the test of a few more centuries.

When one enters the ruin, things change. Distance seems to stretch further inside; what looks like it should be a short distance to walk from the outside, say 10 feet, is actually as much as 30 feet inside. At the center of the ruin is a small altar, made of the same white stone. However, this altar is pristine, as though nothing – not even the elements – have been able to touch it, as the rest of the ruin slowly decays around it.

Sitting atop the altar is what looks like a very large bone, though it is in the shape of some of the small bones in a human hand. Touching this bone causes all injuries and ailments afflicting a person to instantly dissipate, though a creature may only benefit from this once in its lifetime.

Discoveries. The characters can make the following discoveries here:

- Characters who look at the stonework and succeed on a DC 18 Intelligence (History) check will recognize this form of stonework as belonging to a local priesthood, though considerably more ancient. This priesthood has long been recognized for their healing magic, though a few centuries ago there was a brief interruption in the records associated with the priesthood. After this interruption, regular documentation resumed, though there are a few inconsistencies in their accounts. It's been widely suspected that the deity they worshipped changed during that interruption, but it has never been confirmed.
- The bone is a finger taken from the corpse of a dead god floating on the astral plane. The raw, divine energy that once infused it with godly power remains within, causing its healing effects. A character who succeeds on a DC 15 Intelligence (Religion) check will recognize that this is likely from a good-aligned deity and that giving it a proper funeral will likely earn favor from other good-aligned deities. However, such a relic is of high unimaginable importance and can be sold to researchers or priests for incredible sums of money. To determine the amount that they will offer for the bone, roll once on the treasure hoard table in the *Game Master's Core Rulebook* for the party's current level.

THE FLOATING SPIRE

Building

Creatures. The floating spire contains various spellcasters if the party is level five or above. At levels one through four, it contains no creatures.

- **Tier 1.** No creatures
- **Tier 2.** 2 mages (1 if level 5)
- **Tier 3.** 3 mages
- **Tier 4.** 1 archmage and 3 mages

Description. The floating spire is a sight to behold; floating some 50 feet above the ground and then rising to a height of over 100 feet, it is truly remarkable. It stands in stark defiance to logic and nature, unyielding in its resolute defiance. Even from a distance, it's clear that something powerful must have created it.

Fortunately, a rope ladder leads to the front door of the spire, with the bottom floating just a few feet off the ground. The ladder bears no signs of being aged or weathered; it appears to be brand new.

Within the spire are stacks of books lining the walls, covering nearly every square inch of the building. Some texts appear to be old, as though they might crumble to dust if ever opened; others appear to have been bound a few days ago and retain the smell of a new book.

If spellcasters in the spire, they are neutral to the characters unless provoked. They saw the spire floating and their curiosity forced them to explore it. They jealously guard the books that contain magical knowledge, though there are still more to find in the spire.

The spire floats away to another part of the world once the characters take a long rest after leaving.

Discoveries. The characters can make the following discoveries if they explore the spire and meet the appropriate conditions:

- The characters can learn magical secrets and spells, provided they can pry the appropriate books away from the mages. This requires the characters to either attack and defeat the mages in combat or succeed on a DC 15 Dexterity (Stealth) check followed by a DC 17 Dexterity (Sleight of Hand) check. Once the characters have the books, the characters can copy scrolls of a number of spells of the game master's choice:
 - **Tier 1.** Two 1st level spells
 - **Tier 2.** Three 2nd level spells
 - **Tier 3.** Four spells of 5th level and lower
 - **Tier 4.** One 9th level spell and four spells of 7th level or lowerThese spells may come from any class's spell list, but all spells obtained in this way are considered wizard spells, provided they do not provide any healing.
- A powerful relic hidden in the basement of the spire is responsible for keeping it afloat. The relic is teeming with magical energy, though it isn't able to be directly harnessed like a traditional magic item. Archmages and rulers of nations would go to war over such a relic, and it could be sold to them for enormous sums of money. However, possession of such a thing would put a target on the characters' backs as even the goodliest of rulers may be willing to compromise their morals to get their hands on it. If the relic is removed from its resting place, the spire will begin descending to the ground. After five minutes, the spire will collide with the earth and crumble, burying anyone left inside and destroying all the books.



LYCAN VILLAGE

Unknown Settlement

Creatures. This village is populated by 15 **werewolves** that are led by a single, powerful **loup garou**. The villagers remain in human form whenever possible, only transforming when they are hunting.

Description. This is a simple, frontier village, the kind with hardy inhabitants who are seasoned survivors. They have faced everything from impossibly harsh winters to dry summers, even monster attacks, and come out on top. They are skilled at living on the frontier and the racks of meat they have drying in their windows indicate that they are thriving.

The villagers each have a serious look on their faces, like they've seen everything the world can throw at them. They calmly talk to each other, and, once in a while, a howl can be heard from behind one of the houses. However, as the characters approach the village, the villagers are all watching them from the corners of their eyes.

The village chief will approach the characters if they linger or enter the village. He simply wishes to have the characters leave them, explaining that they have dealt with too many brigands lately to have any desire to cater to outsiders. He will not physically force the characters to leave if they refuse, provided they do not assault anyone or attempt to break into any houses.

Discoveries. This location is straightforward in terms of what can be discovered. The villagers try to conceal the fact that they are werewolves, but clever characters may be able to deduce that fact anyway. Any character with a passive Perception of 14 or greater notices the village has a distinct "wet dog" smell. It doesn't seem to originate anywhere, but rather envelops the entire village uniformly.

Additionally, any character who succeeds on a DC 16 Wisdom (Perception) check will notice that the villagers' teeth all appear to be larger and sharper than normal. If the characters correctly deduce that the villagers are werewolves and succeed on a DC 14 Intelligence (History) check (or simply see posters in the next city, they visit) they will recall that there have been a large number of unexplained disappearances and animal attacks in the area. The local militia will pay the characters for this information; at the game master's discretion, this may also be used to lead to a lycanthrope themed adventure.

If the characters choose to engage in combat here, they are likely to be soundly defeated. Taking on this village in a fight is a deadly encounter, even for 20th level characters. However, the villagers will not display hostility to the characters beyond simply asking them to leave, so unless the characters are the aggressors, it is unlikely to come to combat.

If you wish to give the characters the chance to eliminate the lycanthrope threat presented here, have a small contingent of werewolves attempt to hunt the characters down later that night. Once they are defeated, the village's numbers will be reduced, and the village will begin trying to move. This offers a good opportunity for the characters to eliminate any stragglers, particularly if the loup garou has left them behind.



WILD MAGIC

Magical Region

Creatures. No creatures are present in this region.

Description. In an otherwise seemingly normal area, the characters' hair stands up on end. It is suddenly infusing with magical energies, invigorating it. Their hair and skin suddenly begin to shift to new and exotic colors. While in this region, every character finds themselves able to cast both *thaumaturgy* and *minor illusion*, regardless of having the ability to cast spells.

Those who can spells of first level or higher have a unique quandary to deal with in this region. Every 15 minutes that the party spends in this region will cause one random spellcaster in the party to use their highest-level spell slot. When a spell slot is used in this way, the character must roll on the sorcerer's wild magic table located in the *Player's Core Rulebook*.

Strangely, magic used in this area appears incapable of being lethal. It's possible to get hurt but any spell that would reduce a creature to 0 hp instead reduces them to 1. No obvious source for these bizarre effects is apparent, though the further into the region one goes the more magical energy can be felt.

Discoveries. This region exhibits the raw, untempered power of magic. However, the weave itself tries to prevent this raw energy from leaking out into the world, or at least that's what it seems like. A character who succeeds on a DC 14 Intelligence (Arcana) check can deduce the presence of this tug of war, but there is little that can be done about it. A character who succeeds on that check by 5 or more can identify a way to prevent the forced expenditure of spell slots, though this does nothing to eliminate the tug of war between the opposing forces. That said, if they can identify this, then several wizard's colleges or even military divisions may have some keen interest in training here, as the area prevents accidental deaths due to magic.



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VERSION 1.0A

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