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Crusaders Solo Handbook

CRUSADER'S SOLO HANDBOOK

SOLO ROLE PLAY RULES

CREDITS

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SOLO HANDBOOK

INTRODUCTION

Solo role-play is a growing part of our hobby. Just as virtual table-tops allow us to game when we are not together, solo role-play allows us to game when we are alone, out of time zone with other players, or to run the sorts of games that are hard to find.

The Player's Hand Book has this to say: "Events that do not include the whole party can be particularly difficult to manage. An encounter between a paladin and his secular lord may be interesting for the player of the Paladin and the Castle Keeper, but if it goes on for several hours, the remaining players will no doubt retire to the nearest TV and become lost in reruns of some show about a warrior princess or 'hard bodies' rescuing tourists at the beach." In a solo game, this is exactly the sort of scene that can bring immense enjoyment and satisfaction. The PHB also warns against single combat, but that again is the meat and drink of the solo game.

Solo role-playing is a skill, and one that anyone can learn. Once you are comfortable with it, your games can achieve a level of detail and scope that no traditional, around the dining table, game can every meet. When you are both Keeper and player, there is no loss in translation from what the Keeper imagined when they planned a scene and what the player sees, then the scene is described to them. The accents for each NPC are perfect, as are the visual, sound, and atmospheric effects. They are all limited only by your imagination.

Solo games are sandboxes. You can go anywhere, do anything, and as you do, adventures will naturally flow out from your actions. You will never know where your adventures will take you, what is around the next corner. There is no railroading in solo play.

The structure of this book is to introduce the key concepts of solo role-playing, the "Why" of it, and then show you the game mechanics that you use to get that result, the "How" of solo playing.

STRAP IN, WE'RE GOING SOLO

If you have never solo played before you are in for an amazing experience. I will warn you that the first few times you try solo play it may be a little awkward or a little slow.

Try and remember back to the first time you ever tried to get into character when playing with a group you had never met before. In many way this will feel similar. There will be moments of doubt as to whether you are doing it right or not.

Once you get to grips with solo play it is going to take you to places you never thought possible in your role-playing. There is no loss of understanding between you and the Castle Keeper because you are one and the same. Adventure will be around every corner and you will never be railroaded into an adventure you were not immediately enthralled by. If you want hack and slash, that is the adventure you will get, if you want political intrigue, courtly plots and conniving envoys from foreign lands, that is exactly what you will get.

The biggest idea you need to get comfortable with is "What does this answer mean?" The closed questions are easier to imagine, it is the open questions that many people find hard at first.

This rule book provides two different open question methods. the first is the 2d20 method, the second is the word list method. You do not need to choose one at the exclusion of the other. I freely mix and match both. Use what you feel happiest with.

It will never be truer to say this is your game. Your rules apply.

CORE CONCEPTS

The central idea behind solo role-play is called Game Master Emulation, or in this case, Keeper Emulation. If you stripped away all the drama, the setting, and imagination from a role-playing game, what you are left with is the Keeper describes a scene, the players describe their actions, the Keeper arbitrates conflicts, and then loops back to the beginning. At most gaming tables, between the Keeper completing their description of the scene and the players describing their actions, there are going to be some questions, from player to Keeper. The reason is simple. The characters can see, hear, smell, taste, and feel everything. Still, we cannot convey all of that information instantly, perfectly, and relative to every character to each player. The Keeper hangs just enough facts in the air for the players to imagine the scene. The players then ask just enough questions to complete their picture of where their character is. Then they can make that choice about what the character does. It is that moment when the player asks the Keeper to clarify some facts about the world that the solo rules kick in.

IMPROVISATION 101: YES, AND...

All role-playing is about improvisation. When you are playing, you do not know what comes; next, you have to react to the action. In solo role-play, you are given prompts, and you build these into your improvisation.

One of the building blocks of improv. is “Yes, and...” What this means is that you do not block or reject what you have been handed, you take it and extend it. One analogy is that of the Magic 8 Ball. This toy gives random answers to questions, with suitably vague answers. They could apply to almost any question that expects a yes or no answer. You may not be aware, but the eight ball toy contains a d20 with a different answer on each face. All twenty answers are at the back of this book if you are interested. The answers range from ‘Yes – definitely,’ to ‘My reply is No,’ with some indeterminate ones in the middle, such as ‘Very doubtful’ and ‘Without a doubt.’ If your character had just disembarked from a ship at a wind and snow-swept northern port, you

look around and ask, “Are there any guards or authority figures?” Normally, the Keeper would have prepared something and could give you an answer. In solo play, there is no Keeper, you haven’t prepared anything, so you need to resort to something a little more sophisticated than a magic eight ball. In this case, it is based upon the SIEGEengine© that sits at the heart of Castles & Crusades©.

This fact is important. Once you are in the mindset to play Castles & Crusades, these rules will not break that spell.

SO MANY QUESTIONS

Questions and answers are the cornerstone of solo play. You ask your question, the rules give you an answer, and you apply the first thing that comes into your head that satisfies that answer. Normally you try and balance three things. The answer you generated, the adventure so far, and the type of adventure you want to have. The three are of equal importance. If you are in the middle of infiltrating the household of a northern lord, you are unlikely to encounter a chimera in the closet when you need somewhere to hide.

These rules center on just three simple tables. The first is for closed questions, yes-no type answers very similar to the magic eight ball. The second is for open questions. These cannot be answered yes or no; they need more freeform answers. The last table deals with NPC reactions. At the core of role-playing is our character’s place in the world, and the NPCs that surround our characters are the victims, the villains and the quest givers, without these, there is no adventure. You can only be a hero when you have saved the villagers, rescued the prince, and defeated the evil princess. People make the best adventures, not monsters!

One last piece of advice is not to ask too many questions. This game is not a game of 20 questions. You don’t need to know every detail as an absolute fact. These tools are there to prompt and support your improvisation skills. To stop you from drawing a blank. If I said it was a bustling seaport, windswept, rain lashing down with ships heaving at their anchors, do you need

to know if the road is cobbled or flagstone? The architectural style of the fore street? The quayside you see is the one your character is in; the one I see is where my character is. Too many questions slow the game down and interrupt your creative

flow. Try and keep to one or two, three at the absolute max. You need enough to be able to see the scene and carry the story forward, no more.

So, next, I will introduce the three core tables and how they are used.



CLOSED QUESTIONS

As said above, closed questions are typically yes-no in nature. Are there guards? Are they armed? Is there an exit? How you ask your questions as important as the questions that you ask.

ARE THERE ANY GUARDS?

You should ask the questions that are best for the game, not necessarily those that are best for your character. There will be times when it is simply logical that there would be guards, or a guardian, or molten lava, and that is just not what your character needs. You ask questions that are best for the game, and you phrase them such that a Yes, or positive answer is the one that moves your game forward.

ARE THEY ARMED?

This is a classic example where your common sense is the guiding light. The same principle applies to what the guards are as much as what they are carrying. If you are launching a raid deep into an orcish stronghold, you would expect orcish guards. As you penetrate further, you could assume that the guards got tougher. But, you can apply a sense of style as well. Not every encounter has to be 2-12 orcs. Why not have two orcs, each with two guard dogs (using Coyote stats)? In another adventure, you could be sneaking out of a monastery at night and meet two brothers. The rolls may say they are armed, and the most probably weaponry is going to be staves or possibly clubs.

IS THERE AN EXIT?

You don't need maps and prepared adventures. You can, of course, use them, in which case you don't ask this sort of question. If you are doing things freestyle, you can just imagine a location, and when you need an emergency exit, ask if your character can see an exit.

GAME BREAKING QUESTIONS

You could ask, "Do I find a vorpal sword under my pillow in the morning?" There is a chance you will roll a Yes. But why ask the question? It is like asking for a million gold pieces. It adds nothing to your adventure. It is not cheating; you can roll up a 15th level Paladin and start adventuring there, if you want to experience some high-level adventures and your regular group prefers low level, low fantasy. Your game, do what you want. Asking questions that will break the game, like giving yourself a vorpal sword and artifact class armor at first level, is probably not going to improve your game in the long run. But, it is your game, your character, your fun; who am I to judge.

ASKING THE QUESTION

You have your question, and you have framed it so that the positive answer is the one that will move your adventure forward, the Yes is going to be the more fun result. At the start of your adventure, the Challenge Level will be 0 (zero). At this point, the universe is not out to get you.

Not every question is a toss of a coin; you are much likely to find guards in the most secure regions of a keep than you are deep in the desert. To reflect this, when you frame your question, you put it into one of three classes, Likely (-5 CL), 50/50 (no modifier), and Unlikely (+5CL).

You roll a d20 and add your level. At this point, we are using something that looks very like a SEIGEengine™ mechanic.

The Challenge Base is always 12

Roll	Result
Fail	No, because...
Success	Yes
Success >20	Yes, and...

NO, BECAUSE...

The answer to the question is a No, but if it makes sense, create a reason why the answer is no. The point of the 'because' clause is to give a possible way for the character to turn the No into a Yes. Sometimes simple inaction will change the no into a yet. Looking at the example questions above, there may be no guards because they just rushed off to answer an alarm elsewhere, or, an officer has just ordered them to some other station. Are they armed? No, because they appear to be off duty, or because they are holding standards rather than their normal spears. Is there an exit? No, because the gates are swinging shut at that very moment.

CB20

Every time you get No, Because... you increase the base CL by one. So, for example, the first question has a base CB of 12, and the CL is between -5 to +5 depending on the likelihood of the yes-no. If you rolled a total of 10, you get No, because..., for the next question, the CL will be between -4 and +6 with a straight 50/50 sat a CL of +1.

Eventually, you will end up with a CB of 20. As soon as this happens, you get a Complication. When you have a Complication, the CL resets to 0, and the process starts again.

COMPLICATIONS

There are three kinds of complications. Roll a 'natural 1,' and you have a Calamity. Roll a 'natural 20,' and you have Fortuitous Event. If the CB reaches 20, you get a straight Complication. All three serve the same purpose, and you are going to love them. They are what makes solo play exciting and turns linear adventures into sprawling sandboxes of endless adventure, not to oversell them.

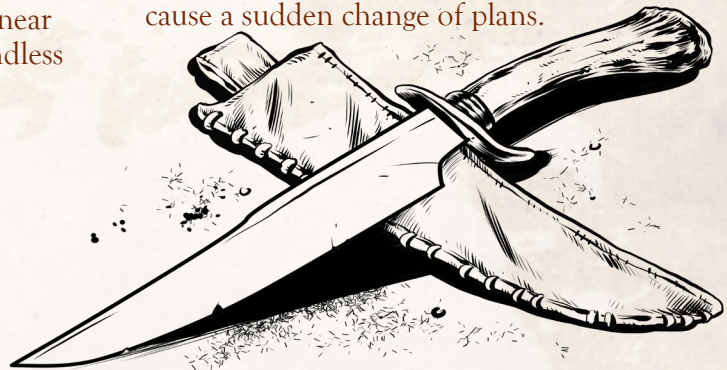
All complications serve the same purpose. First and foremost, something happens in your game that renders the question you were asking moot. Imagine you were asking if there was a horse you could steal. You look up and down the street. The village you are in is incredibly poor due to a famine caused by a magical drought. You think that the chances are unlikely that there is an unattended horse. The LS is currently +3, and unlikely adds +5, making a total CB of 20 (CB 12 + 8). CB20 or more causes a complication. What could make your hunt for a horse irrelevant? You decide that riding into town, is your arch-nemesis, beside her are her two lieutenants.

Complications are the perfect time to take the first thing that comes into your head and build it into your game. You are balancing three things, the story so far, the type of adventure you want to have, and the need to have a plot twist or unexpected event right now.

Complications often need some plot support. How did your nemesis get there? If you thought they were dead, how did they survive? If you had thought of a different plot twist, what made it happen? Loose ends, like this, are discussed below.

Calamities are just complications that make your story harder. Just think to yourself, what could go wrong right now? And it just did!

Fortuitous Events are plot twists that help you out. Toward the end of the 1982 Conan The Barbarian movie, Valeria suddenly and inexplicably returns from the dead to save Conan, asking him if he wants to live forever, in the middle of a fight. That is a Fortuitous Event right there. They can be big things that shake up your adventure, and they can be small things that cause a sudden change of plans.



OPEN QUESTIONS

Open questions are those that cannot be answered with a yes or no. What does the diary entry say? What are they talking about? Why does nobody like me?

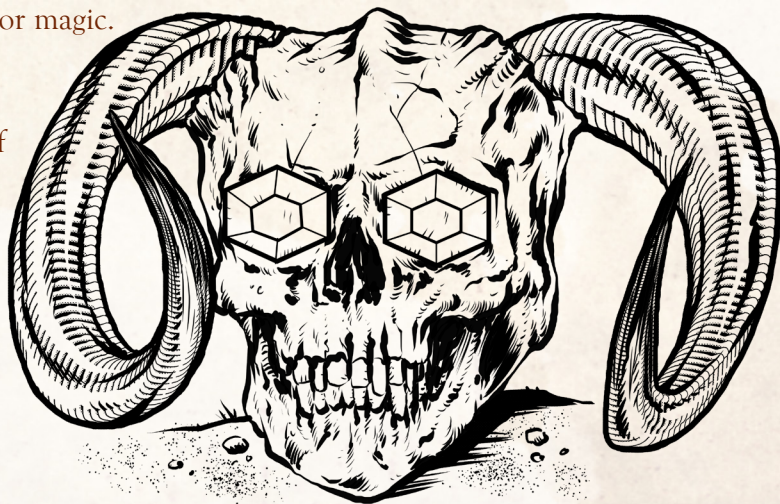
Open questions require two d20 rolls. The first gives you the first half of a simple sentence, and the second gives the ending. Put them together, and you have an improv. prompt. As an example, you pick up a book from the monk's desk. Flipping open the cover, you glance at the first page. At this point, you roll 2d20, and we get a six and a seven. This combination gives: "Lending aid to" + "old lore". What does this mean? To me, it suggests that the book is some kind of treatise on natural philosophy that is full of evidence for some old or forgotten knowledge. What the "old lore" is could be anything that fits into your adventures and world. Is it some old god or religion? Is it an ancient site? The location of a dungeon? As always, you have to balance the adventure so far, the style of adventure you want to have, and the prompt. These prompts can generate loose ends, as can complications.

How you interpret the sentences can change with the context. In a book that sentence could be a historical treatise, if they were orders from an officer to a subordinate, the Old Lore could be a senior, possibly retired officer. The lending aid part could hint as a mutiny or factions within the army, or trying to prevent an assassination attempt. Today, in my mind, the Old Lore seems to be synonymous with an old religion or magic.

There is an alternative Open Question method presented at the end of this book. That is based upon lists of prompt words and does not use dice. I prefer this 2d20 method but the word lists are offered as an option.

D20

1	Plotting with	an ally
2	Plotting against	a colleague
3	Exposing	a foe
4	Revealing	a traitor
5	Supporting	a new force
6	Lending aid to	an old enemy
7	Opposing	old lore
8	Stopping	the people
9	Blocking	magic
10	Creating	a death
11	Making	a murder
12	Unveiling	an alliance
13	Discovering	a surrender
14	Scheming with	friends
15	Dealing with	an enemy
16	Concealing	an opponent
17	Trading with	an old mentor
18	Playing with	new knowledge
19	Exploiting	alchemy
20	Terrified of	dark forces



NPCS

There is nothing more important than the people who populate your solo game. When you meet, you get to imagine the interactions, and in this, their accents are perfect, they have mannerisms that make them lifelike. Most of the time, you should have a good idea about how they are going to react to you. Sometimes, you have no clue. Sometimes you have to create a few NPCs on the fly, and they are nothing to you, but people shaped outlines. Like the first time you walk into a tavern in a new town. In those situations, you can use the NPC reaction table.

If your character has a Charisma bonus, they can add it to this roll. After the first moment, the regular NPC interaction rules should be used. This table is a prompt for your role-playing. An 'attack' could be verbal as often as it is physical. Someone blocking you could be passive-aggressive rather than bodychecking you.

Although the advice is normally not to ask too many questions, for NPCs it is always worth rolling a 2d20 Open Question roll. Use this as the NPCs deepest desire, motivation, or personal goal.

A note about objectives: there are two references to objectives, although you could also include the favors and jobs in this category. An NPC that is working on a counter objective is actively working against you. If your quest is to find something, theirs is to prevent it from being found. They want to protect what you want to kill, or at least keep it alive. Looking at this from a mile-high perspective, if you roll this more than once, you should consider if these NPCs could be working together or for the same evil mastermind. I will come back to this point in the loose ends section.



D20

- | | |
|----|------------------------------|
| 1 | Attacks without warning |
| 2 | Denies access |
| 3 | Threatens or harasses |
| 4 | Demands tribute or payment |
| 5 | Tries to trick or deceive |
| 6 | Pursuing counter objective |
| 7 | Not interested in talking |
| 8 | Talkative or gossipy |
| 9 | Needs a favor or has a job |
| 10 | Wants to trade |
| 11 | Requests tribute or payment |
| 12 | Needs a favor or has a job |
| 13 | Tries to trick or deceive |
| 14 | Pursuing unrelated objective |
| 15 | Talkative or gossipy |
| 16 | Wants to trade |
| 17 | Offers help or advice |
| 18 | Needs a favor or has a job |
| 19 | Has a lead or a clue |
| 20 | Offers direct assistance |

Example: I walk into a dock side tavern and look around at the clientele. Sitting in a booth towards the back is a wealthy-looking merchant, who stands out a little in this rough dock side establishment. I roll a d20 for their reaction, followed by 2d20 for their motivation. I get 2, 20, 19. Denies Access, Terrified of magic. While I am trying to get the Barkeep's attention, this figure summons a server, whispers a brief message, and sends them on their way. The server passes the message on to the Barkeep just as he reaches my end of the bar. "Sorry mate, can't serve you, your sort isn't welcome 'ere." He says with a flick of the eyes toward the booth at the back.

LOOSE ENDS AND PLOT HOOKS

There are countless ways that loose ends can be created in solo play. If you read that little vignette above, it begs the question as to why the wealthy merchant is terrified of magic. Is there a story in that? If your game takes that idea and works with it, forcing the Barkeep to server, forcing a confrontation, then the fear of magic could become important. If you turn on your heel and find somewhere else to get a drink, the fact passes away like so many possible alternatives. The rich tapestry that is a solo sandbox is held together with three very simple lists.

SCENE LIST

The scene list divides your game into, well, scenes. As GM, we would hand wave away blocks of time. Sometimes it could be three months of sea journey, other times it is three minutes of walking from bedroom to drawing-room. As soon as you hand wave a block of time, you should see it as a movie fading to black or the director yelling Cut! That is the end of one scene and the start of the next. I recommend that you keep a list of scenes. I number them and give them a short title. Next to that, I give a very short, one line, description of the scene and the location and NPCs. The work that this scene list does is twofold. Reading down the list gives you a refresher of your adventures so far. The names and locations serve to help stitch the world together. If you know that Davito the Fence hangs out in the Slaughtered Lamb, when you need to track down a missing painting, you know where you are likely to find Davito. Forcing you to walk across the town to the Slaughtered Lamb is an opportunity for more excitement, or you jump straight to the scene in the tavern, your choice. Reviewing the scene list before a game helps you keep the order of events straight in your mind. Solo games tend to be played in scenes rather than longer sessions, as they provide logical points to stop.

NPC LIST

The NPC list is just what the name suggests. I log the name of the NPC, where I met them, and if I had rolled a motivation for them, I log that as well. Finally, I note down anything I know about them. Some of these I will turn into full NPCs with character sheets, some will remain little more than notes. If you have two or more NPCs that are actively working against you, it is worth considering if these know each other, if so, how, what is the connection? What this hints at is a plot that is running in the background.

LOOSE ENDS

This is where the action is! Whenever a potential loose end shows up, and there will be a lot of them, make a note of it. Include the NPCs involved and known facts. Before you start your next solo game, you should review this list and look for connections. Any two or more things that could be related, you should connect. I use colored high lighters to mark them. Now you have connected events, consider what they could mean. If you have had three unconnected people try and kill you, is there a price on your head? Who placed it? Add your thoughts as to what the underlying plot is to this list, highlight it the same color, and draw a circle in the margin next to it. Don't ask why yet, all will be explained later.

From now on, when you need to come up with a complication or an explanation for strange behavior, glance at your loose ends list and think, "Can one of these explain what has just happened?" What will happen is that your loose ends list becomes another source of inspiration for your complications and NPC motivations. This expansion of existing loose ends will reduce the number of completely unrelated events.

I find that having eight to twelve plots is sufficient to give the feel of a complex and detailed world. That may be too many for some games. It also fits on a single side of a piece of scratch paper, making it easy to review and keep in mind.

PROGRESS CLOCKS

A progress clock is a trick for keeping track of events that may be happening off-camera. They are a simple, visual reminder, or shorthand, of events that are happening, without you having to keep track of detailed game notes.

What a clock looks like is a circle divided into segments, so it has two, four, or eight sections. Each clock has an event attached to it. As the game progresses, the segments of the clock get filled in, and once it is full, the event attached to the clock happens. That may sound complicated, but here is an example. My Paladin is planning on sneaking into a goblin-hold. I decide that the goblins are on high alert, in an unrelated plot, is a pair of elves attacking the goblins from the other side of the mountain. I give the Goblin guards a clock with four segments. Each time I fail a sneaking attempt, or I force a locked door; I fill in a segment. These are all things that the goblins could hear or see. When the clock is complete, the goblins are alerted that there is an intruder. If the guards were not on alert, I would have made it an eight segment clock, so it would take a lot more to rouse their suspicions. In another example in the same adventure, I was being tracked by a hungry polar bear. I made an eight segment clock, and every time I rested or was somehow delayed in my track north; I counted down the clock one segment. In this way, the bear was slowly hunting me down, reeling me in. My character did not know the bear, but it still kept on coming.

Clocks can be used to track the villains escape with a segment for each hour, or the arrival of reinforcements with a segment for a turn (six rounds). This simple shorthand is easy to maintain from game to game.

Some clocks will never be completed, or 'run down.' If you sneak in and out, never having alerted the guards, you can discard the clock; if you catch the villain before they escape, the clock never runs down.

In your loose threads list, we gave every set of loose ends that you connected a clock. That is what the circle you drew in the margin beside each plot.

The progress clocks attached to loose threads get advanced each time you use that thread to explain a complication. Ideally, you should have an idea of what the consequences will be when the clock runs down, and as the clock slowly fills up, it often implies a ramping up of the stakes. Running down a plot clock like this should provoke a confrontation of some sort with the forces working against you.

Progress clocks are another thing that you should scan over before you start each solo game. What clocks are running, what actions will they trigger.

COMBAT

Nothing kills a solo game than a protracted and pointless combat. In a traditional game, the Keeper may use minor skirmishes to drain away some of the party's resources, use up healing and spells. They can also set the tone; an adventure may be an incursion into undead realms. Still, one against zombies and skeletons is very different in style to one against shadows and wraiths and narratively different again to one against a vampire and their hangers-on.

A solo character is simply not as robust as a party. They have no one to fall back on, no one to divide the foes or split the arrow fire between. For most encounters, you should consider using 1/6th of the number encountered. Orcs are typically 2-12, so 1 to 2 is suitable. A solo character is unlikely to choose full frontal assault as their strategy of choice, but it does happen. For minor skirmishes, there is a narrative combat technique you can apply.



NARRATIVE COMBAT

A traditional combat uses rounds, initiative, rolls to hit, and rolls for damage. Narrative combat disposes of all of that. You start by getting a general idea of the relative strengths of both sides. You can look at their two hit rolls if one side needs to roll 19+ to hit, and the other needs 15+; you are comparing 1 in 10 to 1 in 4. If one side is doing 1d6 damage and the other 2d4+2, you are looking at an average damage of 3½ vs. 7. Use estimations like this, to whatever level of math you are comfortable with and boil it all down to a single CL level. Describe or imagine the first two or three rounds of combat in the highest Hollywood style, You leap in bringing your sword down double-handed into the chest of the first orc guard, as the other snarls and throws itself towards you, you spin away bringing your sword around in a high arc... and then you make a single CB roll. If you are using brute force attacks, then Strength is the characteristic, add your level, and any to hit bonuses, set the CL depending on the number of foes and their combat prowess and intelligence. A failure at this point gives the enemy the upper hand, success leaves them dead or dying at your feet, depending on how powerful they are. I suggest you make the fight the best of three CB rolls. The odds will change as the battle progresses if you are slaying orcs, or they have you fending off a barrage against your shield. If you lose a CB roll, take

TRAPS AND RIDDLES

Traps, when experienced in the first person, are a lot more atmospheric than they may be in a group game. If you are told your character has fallen down a 10' pit, it tends to be in the past tense; there was a pit, you took X damage. In solo play you get to role-play being at the bottom of the pit, whether it is loose earth and roots coming away in your hands or smooth walled and designed to hold victims forever, are there scattered bones and a skull down here with you?

Riddles are harder. If you are setting the riddle and you know the answer, so does your character. You can reduce the riddle to a CB roll,

whatever their regular damage dice is in damage.

You can use this technique for the minor fights; they will still wear you down, but most importantly, for low-level characters, it can stop battles from being slugging matches where no one is sufficiently skilled to land a hit. Remember, make it cinematic and highly narrative.

SINGLE COMBAT

The PHB has this to say about single combats "A single combat between a knightly character and a knightly non-player character is more difficult for it is easy to lose the interests of the other players. Sometimes this is unavoidable, but the Castle Keeper should pay particular attention to the other players and make certain they are not becoming bored." Solo games absolutely love single combat. It is the pinnacle of a combat-heavy game. Not every game has to be about fights to the death against powerful foes. In solo play, you can do almost anything. If you want these climactic fight scenes, then there is no one else to get bored. Use your imagination and narrative description to the maximum. You can throw your character around, force them to one knee, and struggle blade to blade staring into each other's eyes. This is your battle, your moment to shine. You are the star of the action.

but I don't think that adds much to the game. It is something to be aware of.

EXPERIENCE

I recommend using STORY (PHB pg 181) experience as your primary source of experience points. I would suggest assigning an EXP value of 25 to 100 experience points per scene completed. Depending on how well you did, how challenging it was, and how well you think you role-played it. Make a note of the exp awarded on your scene list. This is useful as a comparison measure when you are not sure how much to award yourself.

TIME AND FLASHBACKS

There is something you can do with solo play that is extremely difficult with a traditional game. That is playing with the flow of time. There is absolutely nothing to stop you from jumping from the present, back to an earlier time, and playing out a scene out of sequence. You could play out an epic battle against the big bad boss, right up until you are down to your last ten hit points, and then stop and go back and play how you got there. Once you finally emerge into the boss's lair, that is when you jump forward again and see if you win the battle.

Flashbacks are slightly different. If you suddenly think, my character would have thought of that. Possibly because a new fact has emerged, and it has radically changed your

...AND FINALLY YOUR JOURNAL

Most solo role-players keep a journal. It forms a single log of your adventure. It is not necessary, but they are popular. Some soloists can ask two or three questions, just to clarify a scene, and then write what amounts to an entire chapter of a book. They then roll the next few questions and write another chapter. When I say chapter, I mean it. Solo rules can be used as a writing tool. At the end of the adventure, they edit it down and sell them as fantasy kindle books!

My Journals are much more basic. I log the questions I asked, the answer I got, and my interpretation. It is little more than bullet points and would mean nothing to anyone. I find the minimalist approach does not interfere with my game and break the suspension of disbelief. There is no right or wrong way. The sharing of solo adventures in solo role-play communities is as big a 'thing' as actual play podcasts and streams are for groups. I think of my journal as the GM notes for the game, they are live, right now, actual dice rolls and choices. The lists of scenes, NPCs, and loose threads are more campaign notes. They all have their place, and all serve a purpose.

How much you choose to write in our journal is an entirely personal choice, but I do recommend that you keep one.

understanding of the situation. What you can do is run a flashback. You should play out a short scene, probably limited to a single Challenge roll. If you realize that you are going to need a silvered weapon, for example, play out the scene where you talked to a sage and learned about werewolves and their lore—now forearmed with this knowledge to deduct the cost of such a weapon and a silvered dagger to your character sheet. Now you can jump forward to the present and continue your adventure. Used sparingly, flashbacks can add a wonderful level of depth to a game. They can give you new avenues to explore when your adventure seems too linear, and they can get you out of a jam when things are going wrong!



WORLD BUILDING

You can use these solo rules for world building, and if you are not going to use the official C&C setting of Ahrde, you can create a world almost instantly by using challenge rolls. Ask a set of yes-no questions, but remember that No is going to be the prevalent answer (1-11) and yes only on a (12-20). If you roll a 1 or 20, take them as more emphatic answers. Because of the bias towards No, you can use this to bend the world towards your preferences, but at the same time, you are going to get something completely different every time. Worldbuilding is about the only instance where you will ask many questions. I have listed a few that I use. You do not have to stick to this list; you can also just stop when you have a clear idea of the world you want to play in.

For example:

1. Is this magic common? Roll 2 (No)
2. Is this a feudal society? Roll 13 (Yes)
3. Is the country at war? Roll 1 (No)
4. Are monsters common? Roll 19 (Yes)
5. Did monsters win the war? Roll 7 (No)
6. Does the game start in a city? Roll 9 (No)
7. Is there an obvious evil? Roll 11 (No)
8. Has the world been shattered by an apocalyptic event? Roll 19 (Yes)
9. Are adventurers common? Roll 18 (Yes)
10. Is there a hated faction? Roll 3 (No)

I can now take the Yes answers and see what I have. I am in a feudal society, where monsters are a constant threat after a meteor crashed into the world, throwing it into turmoil. Since then, adventurers serve as the front line against the hordes of monsters that threaten every town and village.

Your questions should reflect what you enjoy. I would suggest you create your character first and then build a world for them. In this case, I knew I was a Paladin; the questions about the feudal society and being in a city are more important to a knightly figure, and the source of evil is also important. This world has no obvious dark lord or evil god hovering on the edges, not that I know of yet, anyway.



HOW TO: SOLO IN GROUP PLAY

You want to play C&C, and your Keeper goes sick or is on vacation. What are you going to do?

The answer to this problem is the solo handbook.

As you are all sat around the table with your character sheets, one of you starts with the solo rules as well. You start by brainstorming ideas for who the characters are and the situation they are in, their opening scene. The first time a question comes up that you would normally ask the GM, you ask the question and roll the dice.

The solo rules give you an answer, and the person holding the rules interprets the answer. Normally the first thing that comes into your mind that fits the answer you go with. Once you have answered the question, all of you work that into your game. The rules get passed on to the next person, and so the process repeats.

HOW TO: SOLO A MODULE

I will confess right from the start that my preferred style of play is an open sandbox where adventure is something that sweeps the character up, rather than a published module that has a defined start, middle and end.

My regular group is doing a middle way, where I have salted the world with plot hooks that will feed them into modules, and they can do or not do. It is their choice. They also don't know what modules they have done and what they haven't

Solo playing a module is different from putting a regular group through one, but some of the same prep needs doing.

Firstly, you need at least a passing knowledge of the module. I suggest reading it all, if you can skim read and get all the salient points, that may be enough.

I am a huge fan of the humble post-it note/sticky note.

If you draw a blank, an answer means nothing to you, you throw it open to the group, and you pick the one that advances the story.

Answer a question, pass it on. It boils down to pass the parcel with monsters, swords, and town guards, your choice.

BEST POSSIBLE STORY

Role-playing games should never be Keeper vs. Players, and this style of play should highlight that. A great game is one in which everyone has agency in creating a fantastic shared story. That is the vibe that GM-less play should try and capture. When you have the rules in your hands, you are not out to stymie the other players, not to give them a particularly easy ride. What you are there to do is create the best possible story.#

ORGANIZE THE ADVENTURE

What you need to do next is create what amounts to a flow diagram of the key points in the module. These are the things that **MUST** happen if the module is going to be completed. Put each one on a post-it.

Mounting each key point on a separate note means that they are easily rearranged if your solo journey goes slightly off course. I arrange rumors that are likely to either impart essential information to help the character survive or plot hooks to get your character involved in one group. Key locations into another and encounters into a third.

Taking B2 Keep on the Borderlands as an example of a classic module. Some of the rumors would instantly attract a magic-user (A powerful magic-user will destroy all cave invaders/A magic wand was lost in the caves' area). In contrast, others would attract a fighter (Piles of magic armor are hoarded in the southern caves.) and so on. Knowing your character and the hooks that are likely to get them involved cues up some of the role-playing scenes.

There are then a set of wilderness encounters,

the hermit and lizardmen, etc. These can all be treated as scenes in the solo play. You can soon map out a likely path for each adventure. Roleplaying events in the keep, leads to this rumor being learned, which leads to this expedition and this encounter.

When the Caves of Chaos are introduced, there are distinct tribes that are essentially separate adventures, as the caves cannot be explored in a single sortie. These you can break down into essential encounters and challenges.

Applying the solo rules means first and foremost, not asking questions that you know are going to break the module. Many questions you could ask of a theatre of the mind game, will not be required. You have a map that tells you the exits or the contents of rooms.

GROUP INTO SCENES

Having a map or diagram of key events that are required gives you objective. If you were DMing a group and an event was essential, then you would move the NPC to the right place, or move a room to put it in the character's way. You can group your post-it notes into scenes.

Scenes are the essential building block of solo play. Some oracle questions/plot twists may say, "xxx end the scene." You can still use this, because you have organized the module into scenes.

If you know that the next room contains an ogre and you roll a plot twist that says, "An organization changes the location," the organization could be as small as an orc ordering the ogre to attack. I can assure you, as a low-level solo character, an attacking ogre WILL change your location, probably rapidly backward!

On the notes above, I have already sorted out the numbers of encountered and in what locations, the numbers in brackets. Being organized means that I don't have to break up my solo play too much to fit into the module.

BUILDING BLOCKS

I cannot reiterate enough that the basic building block of the solo game is the scene. You build them before you play the module, you play through them in the order that makes sense. Some scenes will be replanned, and some will

evolve naturally.

Keep on the Borderlands could look like this

Scene 1: Arrive at the Keep

Scene 2: Interview with the Castellan

Scene 3: Find the Raiders

Scene 4: Spiders!

Scene 5: Meanwhile back at the keep

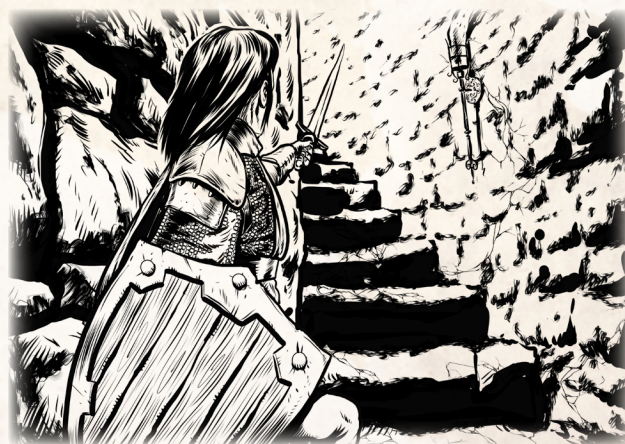
Scene 6: A magic wand you say?

Scene 7: Kobold Attack!

There are bits I have time jumped, parts that I want to play in detail. I like my games role-play heavy and combat light. Keep on the borderlands encourages characters to take alternatives to combat and to build relationships within the keep, as it becomes there base of operations. If I was playing this module the wilderness exploration would be played down and life in the keep would be played up, but that is me, and the beauty of solo play.

LEVELS AND ENCOUNTERS

For an adventure marked Levels 1-3, I would look to use a character at the top of the scale. My PC would be 3rd level. For the encounters, I would divide the numbers encountered by 4 with a minimum of 1 and round any fractions up. So 5 goblins would become 2, 5 divided by 4 and rounded up the next whole goblin. The logic being that most modules were written for about six characters and taking the middle level as an average would give a total of 12 player levels, A third level character is then balanced by quartering the number encountered.



PLAYING ADVICE

The follow section contains some advice to help you get more from your solo games.

You don't need to use any of it but it is there if you want to try it.

As a rule, these options exist to make your solo character a bit more robust, increase there chances of survival and give them a few more options, beyond the capabilities of a single character with a single class, or class and half.

The default option in solo play is often to start one or two levels higher than is normal. This gives you a bit more skill, particularly for those high skill classes, but also a few more hit points and a better chance to succeed right across the board.

If you don't want to miss out on that formative first level, these options can give you an alternative.

LEVELS NO EXP

With this option you make yourself second or even third level but you experience points remain at zero.

If you want to level up, you will have to earn it. What you gain is a few more spells per day, a few more hit points, easier challenge rolls.

The trade off is that you will have to earn every experience point before you level up.

This is my personal favorite option as it gives you the full amount of time at the lowest levels, you don't really miss out, and you have earned that levelling up when it comes.

FATE POINTS

Fate Points are a fairly common house rule for many games. They can be a bit Love 'em or Hate them, but they work very nicely in Solo Play.

If you are not familiar with them, this is how they work. A Character starts with a small number of Fate Points, typically one to three.

In a moment of crisis a player can spend a fate point to 'dodge the bullet'.

There are different styles of Fate Points.

SOFT FATE POINTS

A soft Fate Point is one where if the Player spends a Fate Point they get to re-roll a bad roll and take the better result. If they would have died from an attack, they are reduced to 1HP instead.

With soft Fate Points you can afford to give more per player as they do not have a massive impact.

HARD FATE POINTS

A hard Fate Point is has a bigger impact on the game. Spending a hard Fate Point doesn't just give a re-roll, it gives an automatic success. That could be an attack or a save, or a challenge roll.

If you would have died from an attack, a hard Fate Point can be used to change the attackers attack roll to an automatic miss.

HALF WAY

A middle way is to have one soft Fate Point give you a re-roll, spending two give you the automatic success or a foe, and automatic fail. If Fate Points are limited to three, this cannot be abused.

BALANCING FATE

One option to maintain game balance is to use a closed system. If a player uses a Fate Point it passes to the Keeper to use on a villain. If a freak action would have killed a villain, the villain can use a Fate Point to survive.

If a character forces a villain to expend a Fate Point the point passes from Villain to Character. In this way there are never any more or less Fate Points in the game than you started with.

If you are using soft Fate Points balancing them is not such an issue.

I would suggest that a character never have more than three Fate Points and at the end of each scene, if the character was true to their concept, you award one Fate Point, if they have less than the full three.

The reason for using Fate Points is that solo characters don't have anyone else to rely on, no one to rescue them when a fight goes badly, and a narrower spectrum of skills.

Making a CR18 roll is likely to be a failure nine times out of ten. If you absolutely have to meet that challenge, a Fate Point can make the odds better, even if it takes all of your remaining points.

Soft Fate points can make your solo adventurer a little more robust, especially if you use them for maximum narrative value, what is best for the story. What is good for the story is often not what is best for your character.

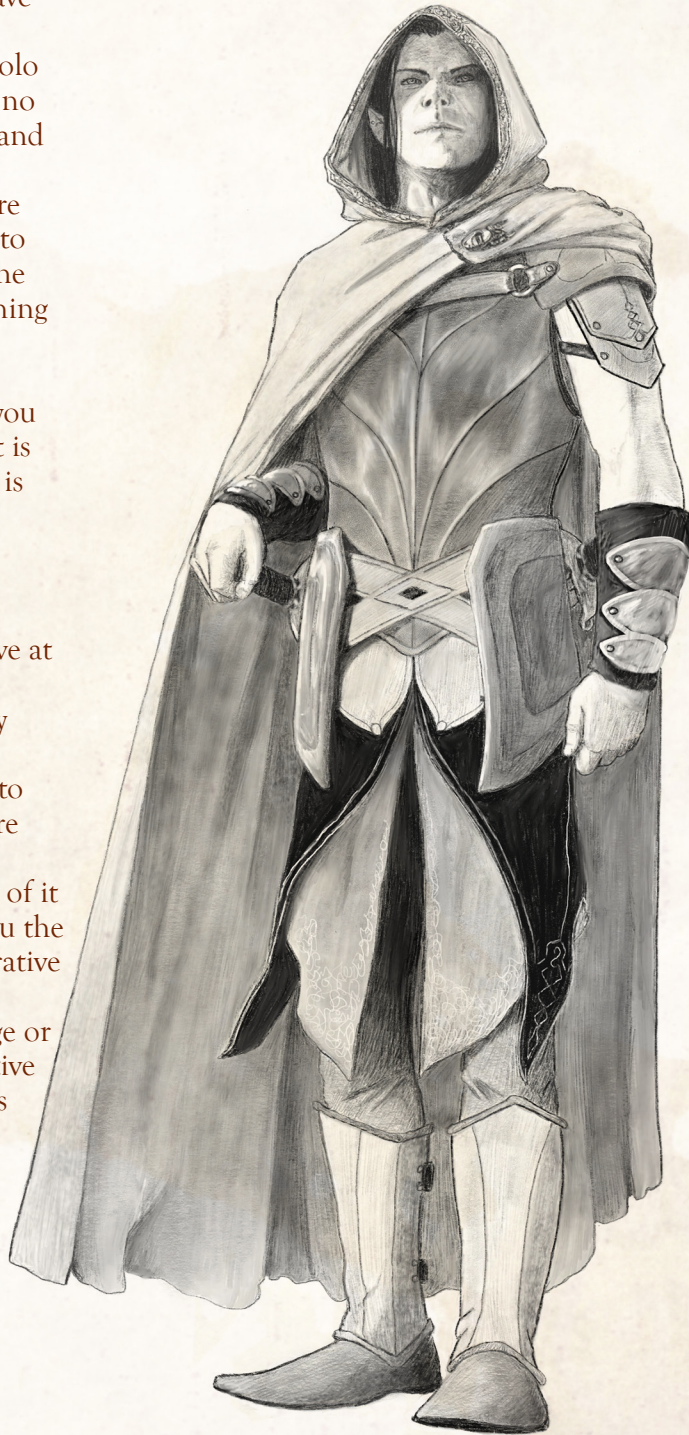
FIRST INITIATIVE

In this option you do not roll for initiative at the start of combat.

It is assumed that you win initiative every time, unless you are surprised.

This helps you because you get a chance to fell a foe before they can act. It gives you more chance to withdraw before combat is joined.

The optional rule is based upon the idea of it being your story, you are the hero. Giving you the initiative gives your solo hero far greater narrative control when combat is imminent. Do you runaway or charge in, set to receive the charge or throw up a magical shield. Having the initiative puts those choices at the top of your combats most of the time.



NPC Roster

Game:

Name

Location

Race, Class & Skills

Notes

Name	Location	Race, Class & Skills	Notes

Scene List

Game:

Location

Action

NPCs

Entrance/Exit

Location	Action	NPCs	Entrance/Exit

Thread List

Who?

What?

Where?

Game:

Connections?

Who?	What?	Where?	Game:	Connections?

ALTERNATIVE OPEN QUESTION PROMPTS

Sometimes, the 2d20 method for open questions can be too intense. You don't need everyone you meet plotting murder or trying to release ancient magic.

This section provides an alternative set of prompts which is rather like playing I Spy...

Look up and either on your desk or out the window, pick an object with a two word name. Take the first letter from that name and consult the following word lists.

When you have used a word, line through it, in pencil, so the next word become the next one used.

So for example. Two town guards are talking. I try and over hear their conversation, it is about... Looking on my desk is a Tea Cup. Taking T and C. This gives Taboo + Cacophony. I can interpret this any way I want. The taboo could be a regular social taboo subject and the cacophony could have been a loud argument or row. Which taboo to use would depend the culture of the town guards. In this case Magic is a very taboo subject and the guards are worried about a disturbance that sounded like a magical ritual with chanting and wailing.

That is how you would use them. This method has the disadvantage that you will need to book to reference the word lists. On the other hand the method has the advantage of not requiring dice.

WORD PROMPTS

A) A capella, A way with words, Abandonment, Able, Abracadabra, Abrasive, Abrupt, Absorption, Abundant, Abuse, Abusive, Accent, Acceptance, Accepting, Accessory, Accidents, Accolade, Accommodating, Accommodation, Accomplice, Accordion, Account, Accuracy, Accused, Accuser, Acerbic, Achievement, Acid, Acknowledge, Acoustic, Acoustic shock, Act, Acting out, Action, Active, Activists, Activity, Actor, Actress, Actual, Ad lib, Adage, Adam's apple, Adaptable, Adaptation, Addictive, Adequate, Adjective, Administration, Admiration, Admire, Admission, Admit, Admonish, Admonishment, Admonition,

Adult, Adults, Adventurous, Adverb, Adversary, Advice, Advise, Advocate, Affect, Affection, Affiliation, Affirm, Affirmative, Affordable, Afraid, Against, Agency, Agent, Aggravate, Aggravated assault, Aggressive, Aggressor, Agitator, Aid, Aim, Air, Air a complaint, Air a grievance, Aisle, Alarm, Alarm clock, Alcohol, Alert, Alias, Alibi, Alienate, All ears, All hands on deck!, All mouth & no trousers, Allegation, Allegorical, Allegory, Allegro, Allude to, Allure, Allusion, Alone, Alpine horn, Altercation, Alto, Amazing, Ambush, Amen, Amiable, Amicable, Ammunition, Amplified, Amplifier, Amplify, Amusing, Anagram, Analytical, Anarchy, Andante, Angelic voices, Anguish, Animation, Annihilate, Announce, Announcement, Annoy, Anonymous, Antagonistic, Antagonize, Anticipate, Anticipation, Anxiety, Anxious, Apartheid, Apathetic, APB, Aphorism, Aphorist, Aphoristic, Appeal, Appealing, Appellation, Applaud, Applause, Appreciation, Approach, Appropriate, Approval, Approve, Aquatic, Ardent, Argument, Argumentative, Argy-bargy, Aria, Armed, Arms, Arraignment, Arrest, Arrogant, Arsenal, Arson, Art forgery, Articulate, Artillery, Artistic, Artistry, Ask, Aspirate, Assail, Assailant, Assassin, Assassinate, Assault, Astonishing, Atonement, Atrocity, Attack, Attention! audible, Attentive, Attitude, Attraction, Attractive, Audience, Audit, Audition, Auditor, Auditorium, Auditory, Aum, Aural, Authenticate, Author, Authoritative, Authority, Authorize, Automatic, Autopsy, Availability, Aver, Avoid, Avow, Awards, Awesome, Axiom, B) Babble, Babel, Baby's (first) cry, Background check, Backlog, Backstage, Backup, Bagpipes, Bail, Balance, Balcony, Balderdash, Ballad, Ballistics, Bang, Banjo, Banner, Banshee, Banter, Bard, Bare one's soul, Bare the teeth, Baritone, Bark, Baroque, Barrage, Barren, Barricade, Bass, Bassinet, Bassoon, Battery, Battle, Battle cry, Battle song, Battlefield, Bawl, Baying of hounds, Beat, Beat about the bush, Beat up, Beating of wings, Beauty, Bedlam, Beep, Beg for mercy, Beginnings, Behavior, Behind bars, Belch, Belief, Belittle, Bell, Belligerence,

Belligerent, Bellow, Belonging, Benefactor, Benefit, Benevolent, Bespeak, Betrayal, Bewail, Bewailing, Bhajan, Bias, Big Ben, Big Ears, Big house, Biodegradable, Birdsong, Bite one's lip, Bite one's tongue, Bite someone's head off, Blab, Blackmail, Blag, Blare, Blarney, Blase, Blast, Blather, Bleat, Blessings, Blether, Blight, Blindside, Blood, Bloodstain, Bloody, Blow a gasket, Blow one's top, Blow raspberries, Blow your own trumpet, Blown out of all proportion, Blubber, Blues, Blunt, Blurb, Bluster, Blustering, Boisterousness, Bold, Bomb, Bombard, Bombardment, Bombing, Bon mot, Bona fide, Bonding, Bongos, Booby trap, Boom, Booming, Boorish, Bother, Bountiful, Box-office, Brag, Braggart, Brass, Brass band, Brassy, Brave, Bravery, Brawl, Bray, Breach, Break, Break a promise, Break a vow, Break-in, Breaking and entering, Brevity, Bribery, Brief, Brilliant, Broadcast, Broadway, Broadway-bound, Brogue, Broken, Broken English, Brusque, Brutal, Brutality, Brute, Bucket list, Buddy, Bugle, Building, Bullet, Bully, Bullying, Buoyancy, Buoyant, Burden, Burden of proof, Burglary, Burn, Burp, Business, Busk, Busker, Busy, But words can never hurt me(!), Buzz, By word of mouth, Bystander,

c) Cacophony, Cadaver, Cadence, Call, Call of the wild, Call to arms, Callow, Calming, Camaraderie, Cameras, Camouflage, Campaign, Campus, Cant, Capacity, Capitulate, Captious, Captive, Capture, Careen, Caress, Caring, Carnage, Caroling, Cars, Case, Cast, Castanets, Casualties, Cat got your tongue?, Cataclysm, Catchphrase, Caterwauling, Cats' chorus, Cauliflower ear, Causes, Caution, Cautious, Caveat, Caw, CB radio, Celebration, Celebrity, Celestial, Cell phone, Cello, Ceremony, Certainty, Challenge, Challenges, Chance, Change, Channel, Chant, Chaos, Character, Charge, Charges, Charisma, Charismatic, Charm, Charred, Chase, Chaste, Chat, Chatter, Cheap, Cheat, Checking, Cheek, Cheekiness, Cheeky, Cheep, Cheerful, Chemistry, Chew the fat, Chiasmus, Childhood, Children, Chime, Chinwag, Chirp, Chirrup, Choices, Choir, Choreograph, Chorus, Christmas carol, Chuckle, Churlish, Circuitous, City, Civic, Civil, Clack,

Claim, Clamor, Clandestine, Clang, Clap, Clap sticks, Clapboard, Clapper, Clappers, Clarification, Clarify, Clarinet, Clash, Clatter, Clean, Clean up, Clear one's throat, Clef, Clever, Cliché, Click, Climax, Climbing, Clink, Clinker, Clip-clop, Clock strikes, Close-mouthed, Cluck, Clutter, Coaches, Coalition, Coastal, Cock-a-doodle-doo, Cockney rhyming slang, Code, Codswallop, Coercion, Coherence, Cold, Cold-calling, Collaborative, Collapse, Collective, Colloquial, Colloquialism, Collusion, Colossal, Combat, Combustible, Comedy, Comfortable, Commandos, Commercial, Commercialism, Commission, Commit, Commitment, Common, Commotion, Communicate, Communication, Communicative, Community, Compact, Companies, Companionship, Company, Compensation, Competent, Competitive, Complain, Complaint, Compliance, Complication, Complications, Compliment, Comprehensive, Compulsive, Comradeship, Concentration, Concern, Concert, Concertina, Concerto, Conch, Conciliatory, Concur, Concussion, Conduct, Confess, Confession, Confidence, Confident, Confidential, Confirm, Confirmation, Conflagration, Conflict, Conflicted, Confrontation, Congas, Congenial, Congeniality, Connection, Conquer, Conscientious, Consensus, Consent, Consequence, Consequences, Conservative, Considerate, Consideration, Consistency, Console, Consolidate, Consonant, Conspicuous, Conspiracy, Conspire, Constant, Constructive, Consult, Consultation, Consumption, Contact, Contacts, Contempt, Contemptible, Contiguous, Contribution, Control, Controversial, Conventional, Conversation, Conversations unique, Converse, Conviction, Convince, Convivial, Coo, Cooperation, Cooperative, Coordinates, Copper, Cops, Cordial, Corner, Coroner, Corpse, Corroborate, Corroboration, Corruption, Costs, Costumes, Cough, Counsel, Counselor, Counterattack, Counterfeit, Countermand, Counterpoint, Country & Western, Courage, Courageous, Court, Courteous, Courtesy, Covetous, Cowbells, Crack, Crackle, Craft, Crash, Create a diversion, Creative, Credit theft, Credit(s), Creed, Creepy,

Crescendo, Cricket song, Crime, Criminal, Criminal justice system, Criminology, Crisis, Crisp, Critical, Criticize, Critics, Croak, Croon, Cross my heart & hope to die, Cross-hairs, Crow, Crucial, Crude, Cruel, Crunch, Cry, Cry wolf, Crying, Cuckoo, Cues, Cuffs, Culpability, Culpable, Curious, Current, Curse, Curt, Curtailed, Custody, Cyber-bullying, Cymbals, Cynical, Cynicism

D) Damage, Danger, Dangerous, Dark side, Dash, Data, Data base, Dauntless, Dawn chorus, Dead, Deadly, Deaf, Deaf as a doornail, Deaf as a post, Deaf-aid, Deafening, Deal, Dealer, Dealings, Death, Death-rattle, Debacle, Debate, Debris, Debut, Decency, Decent, Deception, Decibel, Decisions, Decisive, Declaration, Declare, Decoration, Decorous, Deed, Deep peace, Deep silence, Defendant, Defense, Defensive, Deferential, Deft, Defunct, Dejected, Deliberate, Delightful, Delinquency, Demeaning, Demeanor, Demise, Democratic, Demolish, Demonstrative, Demoralize, Denial, Deny, Department, Dependable, Dependent, Deplorable, Depressed, Depression, Deputy, Derelict, Describe, Description, Descriptions, Descriptive, Desensitize, Design, Designation, Despair, Desperate, Despot, Destination, Destroy, Destruction, Destructive, Detail, Detain, Detect, Detection, Detective, Deter, Deterioration, Determination, Detonate, Detonation, Devastate, Devastation, Deviant, Device, Devious, De-voice, Devoted, Devotion, Devotional songs, Dialect, Dialogue, Dictate, Dictation, Dictator, Dictatorial, Dictatorship, Diction, Die, Different, Difficulty, Dignify, Dignity, Dijeridoo, Diligent, Diminutive, Din, Diplomatic, Direct, Direct speech, Direction, Director, Dirge, Disapprove, Disarmament, Disaster, Disastrous, Discerning, Discipline, Disco, Discomfort, Discord, Discordance, Discotheque, Discourage, Discourse, Discovery, Discreet, Discretion, Discuss, Discussion, Discussions, Disdainful, Disease, Disharmony, Dishonesty, Dishonorable, Dismember, Disobedience, Disorderly, Dispatch, Disposable, Disprove, Dispute, Disquiet, Disquietude, Disregard, Disrespectful, Disruption, Diss, Dissonance, Distinctive, Distracted, District attorney, Ditty,

Diverse, Divert attention, Division, DNA, Docile, Documentation, Documents, Dodge, Doesn't wash with me, Dogged, Dolphin talk (clicks, Domestic, Dominate, Domination, Don't breathe a word), Doom, Dossier, Double Dutch, Double talk, Doublespeak, Downcast, Downfall, Drama, Dramatize, Dread, Dreaming, Drill, Drilling, Drip, Dripping, Drone, Drown out, Drugs, Drum roll, Drumming, Drums, Dry, Dry up, Dub, Duet, Dull, Dumb, Dumbfounded, Dumbstruck, Durable, Duty, Dynamic

E) Eagerness, Ear, Ear drum, Ear hole, Ear lobe, Ear plugs, Earache, Earful, Earnest, Ear-shattering, Ear-splitting, Earthy, Ease, Eat one's words, Echo, Ecological, Ecstasy, Ecstatic, Edgy, Educate, Education, Effect, Effective, Effervesce, Efficiency, Efficient, Effort, Efforts, Effuse, Ego, Egoist, Egotism, Egotistical, Electric keyboard, Electrifying, Elegiac, Elegy, Elicit, Elitist, Eloquence, Eloquent, Elude, Elusive, Embarrassment, Embellish, Embellishment, Embezzle, Embroider the truth, Emergency, Emote, Emotion, Emotional, Empathetic, Empathy, Emphasis, Emphasize, Emphatic, Employment, Empty talk, Enable, Enclosure, Encore! endorse, Encounter, Encumber, Endangered, Endemic, Endure, Enemy, Energetic, Energized, Enforce, Enforcement, Engagement, Enigmatic, Entail, Entertainment, Enthusiasm, Enthusiastic, Entrepreneurs, Envelope, Environment, Epic, Epigram, Epigrammatic, Epitaph, Epithet, Equality, Equitable, Erhu, Eruption, Escalate, Escalation, Escape, Establish, Esteem, Esteemed, Estimable, Ethical, Eulogize, Eulogy, Euphemism, Euphonious, Euphoric, Eureka!, Evade, Evasive, Evergreen, Eviction, Evidence, Evil, E-waste, Exaggerate, Exaggeration, Examination, Excess, Exclaim, Exclamation, Exclusion, Exclusive, Excursion, Execute, Execution, Exercise one's jaw, Exhibition, Exhilaration, Exit, Exonerate, Expectant, Expectations, Experience, Experienced, Expert, Expletive, Explode, Exploit, Exploitation, Explosion, Explosive, Explosives, Exposure, Express, Expression, Expulsion, Expunge, Exquisite, Extort, Extradition, Extras, Extravagant, Extreme, Extremism, Extrovert, Exuberant, Eyesore

F) Fable, Fabled, Fabricate, Fabrication, Faction, Factors, Factual, Failure, Fair, Fairness, Faithful, Fall for someone, Fall on deaf ears, Falling for something!, Falling rain, Fallow, False alarm, Falseness, Falsetto, Family, Famous, Fan, Fanatic, Fancy, Fanfare, Farce, Fart, Fatal, Fatality, Fault, Favoritism, FBI, Fear, Fearful, Features, Federal, Feedback, Felon, Felony, Females, Ferment, Ferocious, Ferocity, Fertile, Fervent, Fervid, Feud, Fib, Fibber, Fibrous, Fiction, Fictional, Fiddle, Field, Field questions, Fierce, Fiery, Fight, Fighter, Fighting, Figure of speech, Find, Fine, Fingerprint, Firebombing, Fireworks, First-degree, Flabbergasted, Flashback, Flatter, Flattery, Flee, Flexible, Fluency, Fluent, Fluids, Flute, Focus, Focused, Foghorn, Folk music, Folk tale, Football, Footfall, Footprints, Footstep(s), For crying out loud!, For Whom the Bell Tolls, Forbidden, Force, Forceful, Forces, Forensics, Forgery, Forgiving, Forlorn, Formal charge, Foul-mouthed, Fracas, Frailty, Frantic, Fraud, Fray, Freaked, Free, Free time, Freedom, French horn, Frenzy, Fricative, Friends, Friendship, Fright, Frightened, Frog in the throat, From the horse's mouth, Front lines, Frozen, Fuel, Fugitive, Fugue, Fulfillment, Full blast, Full volume, Full-scale, Fundamental, Furtive, Fuss

G) Gab, Gabble, Gag, Gags, Galvanize, Gang, Gang up on, Garbage, Garble, Gargle, Gas, Gender, Generous, Genial, Genius, Genocide, Genre, Genteel, Gentle, Genuine, Germ warfare, Get away, Get on your soapbox, Get to the point, Gibberish, Gift of the gab, Gifted, Gigantic, Giggle, Gist, Give a speech, Give someone earache about something, Give vent to, Give voice (to), Glib, Glibly, Glibness, Global, Gloomy, Glottal stop, Glottis, Go all around the houses, Go on & on, Go on about, Goals, Gob, Gobble, Gobbledygook, Gobby, Gob-smacked, God gave us two ears & one mouth, Gong, Good, Good guys, Gorgeous, Gory, Gospel truth, Gossip, Government, Grace, Gracious, Grammar, Grammatical, Grand, Grass on, Grate, Grateful, Grave, Gravelly, Gravity, Greasepaint, Greed, Green, Grenade, Grief, Grievance, Grievous, Grind, Grit one's teeth, Groan, Groans, Gross, Grouchy, Grouse, Growl,

Gruff, Grumble, Grunt, Guarantee, Guard, Guerrillas, Guidance, Guided bombs, Guilty, Guitar, Gullet, Gun, Gunfire, Gunrunning, Guns, Gunship, Gurgle, Gush, Gusty, Gutsy, Guttural

H) Hacking, Haiku, Hail, Halcyon days, Hammer, Hammering, Handcuffs, Handle, Hand-to-hand, Happy, Harass, Harassment, Hard on the ears, Hard-hearted, Hard-of-hearing, Hark, Harken, Harm, Harmful, Harmonic, Harmonica, Harmonious, Harmonium, Harmony, Harp, Harsh, Harsh (on the ears), Harshness, Hatch, Hate, Hatred, Haul away, Haunted, Have someone on, Hazard, Hazing, Heading, Head-off, Headphones, Headquarters, Healing, Hear, Hear through the grapevine, Hearing, Hearing aid, Hearing-impaired, Hearsay, Heartbeat, Heckle, Heedless, Heil!, Heinous, Helicopter, Help, Helpful, Helpfulness, Hem & haw, Herald the dawn, Heroic, Hew & cry, Hidden, Hide, Hiding, High-pitched, High-powered rifle, High-profile, Hijack, Hijacker, Hip-hop, Hire, Hiss, Hit, Hit-and-run, Hoarse, Hock/hawk up(?), Holding cell, Hollow, Holocaust, Holster, Homicide, Homonym, Homophone, HONEST, Honesty, Honk, Honor, Honorable, Hoo-ha, Hoot, Hopeful, Hopeless, Hopes, Horn, Horror, Host, Hostage, Hostess, Hostile, Hostility, Hot air, Hot-line, Hounded, House, Howitzer, Howl, Hubbub, Huff & puff, Hullabaloo, Hum, Humane, Humanity, Humble, Humility, Humorous, Hurl insults, Hurrah, Hurray!, Hurt, Hush, Husky, Hwadu, Hygienic, Hymn, Hymnal, Hyperbole, Hysterical

I) Idealistic, Identification, Idiom, Idiomatic, Idolize, If walls had ears, Ignite, Ignoble, Ignorant, Ignore, Illegal, Ill-tempered, Imaginative, Immediacy, Immoral, Immunity, Impact, Impartial, Impeach, Impetuous, Implacable, Imply, Impolite, Impression, Imprison, Improper, Improvise, Imprudent, Impudent, Impunity, In cahoots, In hushed tones, In the beginning was the word, In word & deed, Inappropriate, Inarticulate, Inaudible, Incantation, Incarceration, Incidence, Incident, Incineration, Incite, Inclination, Incompetent, Incontrovertible, Incriminating, Indecent, Indecorous, Independent, Indictment,

Indifference, Indigenous, Industrious, Industry, Ineffective, Inexpensive, Infanticide, Infectious, Infer, Infiltrate, Inflammation, Influence, Influences, Informant, Information, Informed, Ingenuous, Initiative, Injuries, Injury, Inmate, Innocence, Innocent, Innovative, Inquest, Inquire, Inquiry, Insight, Insightful, Insinuate, Insist, Insistent, Insolent, Inspiration, Inspirational, Instruct, Instructive, Insulation, Insult, Insulting, Insurgent, Insurrection, Integrity, Intelligence, Intelligible, Intense, Intention, Intentional, Intentions, Intercept, Interdiction, Interest, Interesting, Interests, Interference, Interior, Interject, Interjection, Interminable, International, Interpol, Interpret, Interpretation, Interpreter, Interrogate, Interrogation, Interrupt, Interruption, Interstate, Intervene, Intervention, Interview, Intimidate, Intolerable, Intolerant, Intrastate, Intrepid, Introvert, Intruder, Intrusive, Intuitive, Invasion, Invasive, Invective, Inventive, Inventory, Investigate, Investigation, Investigations, Investigative, Invocation, Involvement, Irascible, Ire, Irregular, Irresponsible, Island, Isolated, Isolation, Issue, Issues, Itinerary, It's all Greek to me!

J) Jail, Jangle, Jargon, Jarring, Jaundiced, Jaw, Jaw flapping, Jawing it, Jazz, Jealous, Jealousy, Jeer, Jest, Jets, Jingle, Jobs, Jocular, John Doe, Join, Joint, Joke, Jolly, Journal, Journalist, Jovial, Joy, Joyful, Jubilant, Judge, Judgment, Judicial, Judiciary, Judicious, Jukebox, Jump, Jump down someone's throat, Jumpy, Jungle sounds, Junk, Junked, Jurisdiction, Jury, Just, Justice, Justify, Juvenile

K) Kamikaze, Karaoke, Karma, Kazoo, Keen, Keening, Keep mum, Keep something to yourself, Keep something under wraps, Kicked, Kidnap, Kidnapping, Kill, Killer, Killing, Kin, Kind, Kindness, Kindred, Kinship, Kirtan, Knife, Knockdown, Knock-out, Knowledge, Knowledgeable, Knuckle, Koan

L) Laboratory, Lachrymose, Laconic, Lament, Lamentation, Land mines, Landmark, Landscape, Language, Larceny, Larynx, Laser-activated, Laugh, Laughter, Launch, Launcher, Law, Law-abiding, Lawfully, Lawsuit, Lawyer, Lay down the law, Lead, Lead poisoning, Leaks, Lease, Lecture, Legal, Legislation,

Legitimate, Lethal, Liar, Libel, Liberal, Liberty, License, Lie, Lie detector, Lien, Lieutenant, Lifelong, Lighthearted, Lights, Like water off a duck's back, Limerick, Limits, Lines, Lingo, Linguaphile, Linguist, Lip, Lippy, Lip-read, Lisp, Listen, Listener, Listening, Litany, Litigation, Litotes, Litotic, Litotically, Liturgical, Liturgy, Lively, Loathsome, Locale, Locate, Location, Loge, Long hours, Long-winded, Look forward to, Loose cannon, Loquacious, Loss, Lost for words, Loud, Loudspeaker, Loving, Low, Lowlife, Low-pitched, LOYAL, Loyalty, Luggage, Lull, Lullaby, Lute, Lynch, Lyre, Lyric, Lyrical, Lyricist, Lyrics

M) Mace, Machine guns, Machine-gunfire, Magic word, Magical, Magnetic, Magnificence, Magnificent, Maim, Maintain, Major, Majority, Make a mountain out of a molehill, Make a promise, Make a speech, Make a vow, Makeup, Malaprop, Malapropism, Males, Malevolent, Malice, Malicious, Malpractice, Mammoth, Manacled, Management, Mandatory, Maneuver, Manipulative, Manner, Manslaughter, Mantra, Manufacture, Maracas, Maraud, March, Margin, Marimba, Marine, Marked, Marshal, Massacre, Mastery, Material, Materials, Mating call, Maxim, Mayhem, Mean, Meddler, Meddling, Medical, Megalomania, Megaphone, Meiosis, Melodic, Melodious, Melodium, Melodrama, Melodramatic, Melody, Members, Memories, Men, Menace, Mendacious, Meow, Merciless, Mercurial, Mercy, Meritorious, Message, Messenger, Metal detector, Metallic, Metaphor, Metaphoric, Meticulous, Metronome, Mew, Mewl, Mezzanine, Microphone, Migratory, Milestone, Militancy, Militant, Militaristic, Military, Militia, Millions, Mind your own business, Mind your p's & q's, Mines, Minor, Minority, Minuscule, Misbehavior, Miscreant, Misdemeanor, Miserable, Misery, Miss the point, Missile, Missing person, Mission, Mistreatment, Mistrustful, Mnemonic, Moan, Mob, Mobile, Mobile phone, Mobilization, Model, Modest, Moider, Momentum, Money laundering, Moniker, Monitor, Monologue, Monosyllabic, Monotone, Monotonous, Monoverbum, Monumental, Moo, Moral, Moratorium, Morphemes, Morse code, Mortars, Motivated,

Motorist, Motto, Mouth, Mouth organ, Muffle, Mum, Mumble, Mum's the word, Munitions, Murder, Murder a language, Murderer, Murmur, Muscle, Muse, Museums, Music, Music to the ears, Musical, Musical-instruments, Musician, Mute, Mutter, Mutual, Mysterious, Myth, Mythic, Mythical

N) Nag, Naive, Name, Nameless, Narrate, Narrative, Narrator, Nascent, Nasty, National, Nationalist, Native, Native American flute, Natter, Natural, Nature, Navigation, Neckline, Needs, Needy, Nefarious, Negative, Neglected, Neglectful, Negligent, Negotiable, Negotiate, Neigh, Neighborhood, Nervous, Network, Neurotic, Neutralize, New, New York, Nice, Nicker, Nickname, Nightmare, Nine-one-one, Nitrate, Noble, Noise, Noise pollution!, Noisy, Nomenclature, Nominal, Nomination, Nominee, No-nonsense, Nonsense, Nonsensical, Nostalgia, Not so much lip!, Notable, Notation, Note, Noted, Notification, Notoriety, Notorious, Now, Nuisance, Numbers, Numerous, Nursery-rhyme, Nurturing

O) Oath, Obedient, Obey, Objective, Obligation, Obnoxious, Oboe, Obscenities, Obsequious, Observant, Observations, Observing, Obsolete, Oceans, Octave, Odds, Ode, Odious, Off-Broadway, Offend, Offender, Offense, Offensive, Offer, Officer, Official, Officials, Om, Omen, Once upon a time..., Onerous, On-going, Onomatopoeia, Onslaught, Open, Open case, Opening night, Open-minded, Opera, Operatic, Operation, Opinion, Opinionated, Opportunity, Opposition, Oppressive, Optimism, Optimistic, Oracle, Oracular, Oral, Orator, Orchestra, Order, Orderly, Ordinance, Organ, Organization, Organize, Oriented, Original, Orthography, Ostracize, Oud, Out of control, Out of tune, Outbreak, Outcast, Outcry, Out-of-line, Outrageous, Outspoken, Outstanding, Ovation, Overjoyed, Overlook, Overrated, Overreach, Overrun, Overseas, Overthrow, Overtone chanting, Overwhelm, Ownership, Oxymoron

P) Pacify, Padding of paws, Pain, Painful, Palindrome, Pandemonium, Panhandler, Panpipes, Paraphrase, Parasitic, Part, Partial, Partisan, Partner, Partnership, Parts, Passionate,

Passive, Password, Pathology, Patient, Patois, Patrol, Patronymic, Pattern, Pay lip-service to something, Payroll, Peace, Peaceful, Peal, Peal of bells, Peal of laughter, Pedestrian, Peep, Peeping Tom, Peers, Pee-wit, Penalize, Penalty, Penetrate, Penetrating, Penny-whistle, Perceptive, Percussion, Perfection, Perform, Performance, Performer, Perjury, Perpetrator, Persecute, Persistent, Personable, Personal, Persuasive, Pervasive, Pessimism, Petition, Petrify, Petty theft, Petulant, Pharynx, Phone, Phoneme, Phonetic, Phonetics, Phonic, Phonology, Phony, Photos, Phrase, Physical, Piano, Picked on, Pidgin, Piercing, Pig Latin, Piles, Pillow talk, Pilot, Ping, Pinnacle, Pipe down, Pipe up, Pistol, Pitch, Pithy, Pitter-patter, Pity, Pixie-eared, Places, Plagiarize, Plainclothes officer, Plaintive cry (of the peacock), Planes, Planning, Platitude, Play, Play a tune, Play an instrument, Players, Plea, Plead, Pleasant, Plot, Plunder, Podcast, Poem, Poet, Poetic, Poetry, Poise, Poised, Police, Policy, Polite, Politics, Pollutant, Pollution, Polyglot, Polyphonic, Polyphony, Polysyllabic, Pontificate, Pop, Popular, Popularity, Portray, Portrayal, Pose, Position, Post-traumatic, Potent, Potential, Pound, Pounding heart, Powder, Power, Powerful, Practical, Practicality, Pragmatic, Prate, Prattle, Pray, Prayer, Precis, Preach, Precedent, Precinct, Predict, Preemptive, Preferences, Prejudicial, Preliminary findings, Premeditate, Premiere, Preparation, Preposterous, Presentable, Presently, Pressure, Pretentious, Prevention, Prey, Prey on, Prices, Prick up one's ears, Pride, Prideful, Principle, Principled, Prior, Priority, Prison, Prisoner, Pristine, Private, Privileged, Prize, Probable cause, Probation, Probation officer, Problem, Problems, Procedure, Proceed, Process, Proclaim, Proclamation, Production, Productive, Profess, Profession, Professional, Profile, Profit, Program, Prohibit, Projection, Proliferation, Prolific, Promise, Prompt, Promulgate, Pronounce, Pronunciation, Proof, Prop, Proper, Property, Prosecute, Prosecutor, Prosody, Prostitution, Protection, Protective, Protest, Protocol, Proverb, Proverbial, Provision, Provocation, Prowl, Psaltery, Psychological, Public, Puff & blow, Pugnacious, Pull someone's leg, Pull the wool over someone's eyes, Pulsate,

Pulsation, Pulverize, Pummel, Pun, Punch line, Punched, Punctual, Punishment, Purity, Purposeful, Purr, Pushing, Put that another way, Put your money where your mouth is, Put-down, Put-put, Putter

Q) Quack, Quail, Quaint, Quake, Qualification, Qualified, Qualify, Quality, Quandary, Quantify, Quantity, Quarrel, Quarrelsome, Quaver, Quell, Querulous, Query, Quest, Question, Questioning, Questions, Questions daring, Quibbler, Quick, Quick-fire, Quickly, Quiet, Quieten, Quip, Quirk, Quirky, Quiver, Quotation, Quote

R) Racket, Radar, Radiation, Radical, Radio, Radioactive, Raga, Rage, Raid, Rainfall, Raise one's voice, Rancorous, Rank, Rant, Rap, Rap sheet, Rape, Rare, Rasp, Rasping, Raspy, Rates, Ratify, Rational, Rattle, Rattler, Raucous, Ravage, Rave, Ravish, Raw material, Read someone's lips, Reason, Reasonable, Reassurance, Rebel, Rebellion, Recap, Recapitulate, Receptive, Recipient, Reciprocity, Recital, Recite, Reckless, Reckless endangerment, Recognition, Reconnaissance, Record, Recorder, Recovery, Recruit, Recycling, Red-carpet, Redress, Reduction, Refined, Reflective, Refugee, Refute, Regime, Regiment, Register, Regulations, Regulators, Rehearsal, Reinforcement, Reinforcements, Reiterate, Reject, Rejoinder, Relate, Relationships, Relaxed, Release, Relentless, Relevant, RELIANT, Remark, Remarkable, Remedy, Remorseful, Render, Rendition, Renewable, Repair, Reparation, Repartee, Repeal, Repeat, Repent, Repercussion, Repertoire, Repetition, Repetitive, Rephrase, Reply, Report, Report (of a gun), Reportage, Reported, Reported speech, Reporter, Reports, Representation, Reprimand, Reprisal, Reproach, Reprobate, Reproductive, Repugnance, Repugnant, Reputation, Requiem, Requirement, Requirements, Resale, Reserve, Resilience, Resilient, Resist, Resistance, Resolute, Resolution, Resonance, Resonant, Resonate, Resound, Resourceful, Respect, Respectful, Respond, Responsibility, Responsible, Responsive, Responsiveness, Restitution, Restorative, Restraining order, Restriction, Retaliation, Reticent, Retort,

Retreat, Retribution, Reuse, Revenge, Revenues, Reverberate, Reverent, Review, Revival, Revolution, Revolutionary songs, Reword, Rhetoric, Rhetorical, Rhyme, Rhythm, Ricochet, Riddle, Rifle, Rift, Rights, Ring, Riot, Ripple, Rival, Roar, Robbery, Rock, Rocket, Rogue, Role, Roll of drums, Rot, Rotting, Rough, Rounds, Rouse, Rousing, Row, Rubbish!, Ruckus, Rude, Rule, Rules, Rulings, Rumble, Run, Rush, Rustle, Rustling, Ruthless

S) Sabotage, Sacrifice, Sadness, Safe, Safeguard, Safety, Sailing, Sale, Salute, Salvage, Sanction, Satisfaction, Savage, Saxophone, Say, Say what you mean & mean what you say, Scare, Scavenge, Scenario, Scene, School, Scold, Score, Scornful, Scramble, Scrap trade, Scrape, Scrapyard, Scratch, Scream, Screech, Screenplay, Script, Scrumptious, Sea shanty, Sealed record, Search and rescue team, Seas, Seating, Seats, Secrecy, Secret, Secrets, Sedition, Seeing, Seek, Seize, Seizure, Selection, Selfish, Selling, Semantics, Sensible, Sensitive, Sensor, Sentence, Sentiment, Sequence, Serenity, Sergeant, Serial killer, Seriousness, Sermon, Services, Setback, Sex crimes, Shackles, Shake, Shaker, Shame, Shape, Sharing, Shelling, Shells, Sheriff, Shipping, Shock, Shoot, Shoot the breeze, Shooting, Shot, Shout, Shout someone down, Shouting, Shoveling, Shoving, Show, Showdown, Shredding, Shrew, Shrew-like, Shriek, Shrill, Shunned, Shut it!, Shut up!, Shyster, Siege, Sigh, Sight, Sighting, Signal, Signature tune, Silence, Silence is golden, Silver-tongued, Simple, Simplicity, Sing, Sing-song voice, Singular, Siren, Sites, Situation, Skill, Skillful, Skirmish, Skit, Sky, Slam, Slander, Slanderous, Slang, Slapstick, Slashing, Slaughter, Slaying, Slick, Slogan, Slosh, Slur, Slurp, Smack, Smack one's lips, Smash, Smooth-tongued, Smuggle, Smuggling, Snap, Snapping, Snappish, Snappy, Snarl, Sneeze, Snicker, Snigger, Snip, Snore, Snort, So that we can hear twice as much as we can say, Soapbox, Sob, Sobbing, Sober, Sociable, Socialize, Solar, Sold, Soldier, Sold-out, Solemn, Soliloquy, Solitary, Solitude, Solo, Soluble, Solution, Solutions, Sonance, Sonar, Sonata, Song, Songs, Sonic, Sonnet, Sonorous, Soothing, Soothsayer, Sorrow, Sotto voce, Sound,

Sound barrier, Sound paintings, Sound system, Soundproof, Soundtrack, Sour, Sour note, Spatial, Speak, Speak out, Speak up, Speak with a forked tongue, Speaker, Speaking in tongues, Special, Specialized, Special-ops, Speculation, Speech, Speech impediment, Speechless, Spell out, Spew, Spill the beans, Spin a yarn, Spirant, Spirantal, Spit it out, Spit on, Splash, Splendid, Splutter, Spoonerism, Sports, Spotlight, Sprawling, Spread far & wide, Sprint, Sputter, Spy, Spy satellite, Spying, Squad, Squawk, Squeak, Squeal, Stabbing, Staccato, Stage, Stalk, Stalking, Stammer, Star, Stardom, Stare, Starlet, Stash, State, Statement, State-owned, Statue, Statuette, Statute, Statute of limitation, Staunch, Stealth, Steel, Stentorian, Stereophonic, Stern, Stick your oar in, Sticks & stones may break my bones, Stifle, Stigma, Stillness, Stipulation, Stomach-turning, Stone-deaf, Storm, Storm in a teacup, Story, Storyteller, Straggler, Strangle, Strategic, Strategist, Strategy, Strength, Stress, Stressed, Stretch the truth, Stridency, Strident, Strife, Strike, Strike up a conversation, Strike when the iron's hot, Strings & Percussion, Strip, Strive, Stronghold, Struggle, Strum, Studio, Stumble over one's words, Stunning, Stutter, Style, Stylistically, Sub rosa, Subdue, Subpoena, Subsidize, Substantiate, Substantive, Subversive, Success, Successful, Suffering, Suicidal, Suitable, Suitcases, Sullen, Summarize, Summary, Summer stock, Summons, Superb, Superior, Superstition, Supervise, Supplies, Support, Supporting, Supportive, Suppress, Suppression, Surly, Surname, Surprise, Surprising, Surrender, Surround-sound, Surveillance, Survival, Survivor, Suspect, Suspected, Suspension, Suspicion, Suspicious, Swear, Sweeping, Sweet, Swish, Sworn, Syllable, Sympathetic, Sympathy, Symphony (of human sounds), Synergy, Synonym, System, Systematic

T Taboo, Taciturn, Tackle, Tactful, Tactic, Tactics, Taiko drums, Taint, Talent, Talk, Talk is cheap, Talk rot, Talk story, Talk the (back) leg off a donkey, Talk through one's backside(!), Talk up a storm, Talkative, Talking stick, Tall tales & true, Tally-ho! teeth-chattering, Tambourine, Tank, Target, Task force, Taunt, Teamwork, Tears, Tease, Technique, Teens, Teknonym,

Teknonym, Telephone, Tell, Tell a lie, Tell all, Tell all & sundry, Tell the truth, Temper, Temperate, Tempo, Tenacious, Tenor, Tension, Termagant, Terrific, Terrify, Terror, Terrorism, Terrorist, Terrorize, Terse, Testify, Testimony, Testy, Thankful, The long & the short of it, Theater, Theft, Theme, Thespian, Thick ear, Thieves, Thoughtful, Thoughtless, Threaten, Threatening, Three-strikes law, Throat, Throat chakra, Throat-singing, Throaty, Thud, Thug, Thuggish, Thumb piano, Thunder, Thunder of hooves, Thunderous, Thunderstruck, Thunk, Thwart, Thyroid, Tibetan bells, Tibetan bowls, Tick, Tickets, Tick-tock, Tight-lipped, Times Square, Timing, Tin whistle, Tinkerer, Tinkle, Tireless, Tire-slashing, Titanium, Tit-for-tat, Titter, Tittle-tattle, To the point, Tolerance, Tolerant, Tolerate, Toll, Tonal, Tone, Tone-deaf, Tongue-in-cheek, Tongue-tied, Tongue-twister, Tons, Toot, Toot your own horn, Toponym, Topple, Torch, Torment, Tormentor, Tornado, Torpedo, Torture, Tour, Tourette's Syndrome, Tourniquet, Towering, Town crier, Toxic, Toxicology, Trace, Trade, Traditional, Traffic, Trafficking, Tragedy, Tragic, Training, Tramp, Trample, Trance medium, Tranquility, Transfer, Translate, Translator, Transmission, Transmit, Trap, Trash, Trauma, Travels, Traverse, Treacherous, Treachery, Tread, Treasure, Treatment, Trembling (voice), Trench, Trespass, Trial, Triangle, Tribute, Trick, Trigger, Trill, Trip, Triumph, Trombone, Trooper, Trope, Tropical, Truism, Trumpet, Trust, Trustworthy, Truth, Truth is stranger than fiction, Truth or dare, Truthful, Tsunami, Tuba, Tubular bells, Tumult, Tune, Tune in, Tune out, Turbulence, Turbulent, Turn of phrase, Tweet, Twitter, Tyba

U) Ukelele, Ultimate, Ululate, Unacceptable, Unanimous, Unauthorized, Unbelievable, Uncivil, Unclaimed, Uncommunicative, Unconstitutional, Unconventional, Uncouth, Undercover, Underpaid, Understaffed, Understate, Understated, Understatement, Underwater sound, Undeveloped, Unethical, Unexpected, Unfair, Unharmful, Uniform, Unify, Unintelligible, Unintentional, Unique, Unit, United, Unity, Unjust, Unknown, Unlawful, Unleash, Unmannerly, Unnamed,

Unreasonable, Unrefined, Unrelenting, Unruffled, Unruly, Unsaid, Unsavory, Unsightly, Unsolved, Unspeakable, Unspoken, Unstressed, Unsung (hero), Untold, Unusual, Unutterable, Unwanted, Unworthy, Uphold, Upholstery, Uplifting, Upright, Uprising, Uproar, Uproarious, Uproot, Upstage, Upstanding, Urbane, Urbanite, Urgency, Used, Ushers, Usual, Utilitarian, Utter, Utterance

V) Vacation, Vagrancy, Vagrant, Valedictorian, Valedictory, Valiant, Validate, Valuable, Value, Vandalism, Vanguard, Vanish, Variety, Vehicle, Vehicular, Velvet, Vendetta, Venom, Venomous, Vent one's anger, Vent one's spleen, Ventriloquism, Ventriloquist, Venturesome, Venue, Veracious, Verb, Verbal, Verbal abuse, Verbal agreement, Verbose, Verbosity, Verification, Verify, Vernacular, Versatile, Verve, Veto, Viable, Vibrant, Vibrate, Vibration, Vice, Vicious, Victim, Victimize, Victory, Vigilance, Vigilant, Vigilante, Vigorous, Vile, Vilify, Villainous, Viola, Violate, Violation, Violence, Violent, Violin, Virtuous, Virulence, Visible, Vision, Visuddhi, Vital, Vitriol, Vitriolic, Vivacious, Vivid, Vocabulary, Vocal, Vocal cord, Vociferation, Vociferous, Voice, Voice of the people, Voice-box, Voiced, Voiceless, Void, Volatile, Volume, Volunteer, Volunteering, Vow, Vox populi, Voyeurism, Vulgarities, Vulnerability, Vulnerable

W) Wage, Wages, Wagging tongues, Wail, Wailing, Walkie-talkie, Walkman, Walk-on, Wanted poster, War, War cry, Warble, Ward, Wardrobe, Warheads, Warm, Warn, Warning, Warped, Warplane, Warrant, Warrior, Wary, Wash, Wash over, Wash your mouth out with soap, Waspish, Waste, Watch, Watchdog, Watchful, Weakness, Weapon, Weary, Weather, Weeds, Welcoming, Welfare, Well-balanced, Well-behaved, Well-said, Well-trained, Whack, Whale-song, Wheeze, Whimper, Whine, Whinny, Whir, Whirring, Whisper, Whistle, White noise, Wholesome, Why, Why not, Why wait, Wicked, Wild, Will, Willingness, Wind chimes, Wing, Winner, Winning, Winsome, Wire, Wiretap, Wisdom, Wise, Wishy-washy, Wistful, Without beating about the bush, Witness, Witty, Woeful, Women, Wonderful, Woodwinds, Word, Wordless, Wordplay, Words, Workable, World-class, Worldwide, Worrier, Worry, Worse, Worthwhile, Worthy, Wound, Wrath, Wreckage, Writer, Wrong

X) X-ray, X-rays, Xylophone,

Y) Yahoo!, Yammer, Yamp, Yap, Yard, Yarn, Yeah! yell, Yearn, Yearning, Yelling, Yelp, Yielding, Yip, Yodel, Youngsters, Yourself, Youth, Youthful, Yowl,

Z) Zabadabadoo!!, Zany, Zap, Zeal, Zealot, Zealous, Zero-tolerant, Zest, Zigzag, Zing, Zip, Zither, Zone, Zoom,



MAGIC 8 BALL ANSWERS

If you are really interested in what an 8 ball can tell you, here are the standard answers on a regular toy.

1. As I see it, yes.
2. Ask again later.
3. Better not tell you now.
4. Cannot predict now.
5. Concentrate and ask again.
6. Don't count on it.
7. It is certain.
8. It is decidedly so.
9. Most likely.
10. My reply is no.
11. My sources say no.
12. Outlook not so good.
13. Outlook good.
14. Reply hazy, try again.
15. Signs point to yes.
16. Very doubtful.
17. Without a doubt.
18. Yes.
19. Yes - definitely.
20. You may rely on it.

You will see that more of the answers are positive, 10 from 20. Five answers are neutral or ask again, and the remaining five are negative.



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