

Goblintown

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You are a wretched Goblin, despised by all other species, living in the hardscrabble community of Goblintown. Stay alive. Hold on to what's yours. Save the town from disaster.



Description

Goblintown is a role-playing game about the wretched (but never dull) lives of a warren of goblins trying to defend their community against endless perils. It is suitable for either a one-shot or a short campaign. Each session plays out in about 60-90 minutes, but you can easily chain two or three events together for a more involved story about the volatile fortunes of the town. The game is designed for a group of 4-6 total players: 1 GM who “runs” the game and 3-5 players with goblin characters.

Session Zero

The first time a group plays *Goblintown*, the players will collectively roll up the tribe's characteristics, then generate characters, and finally orient themselves to the town's existing features. This takes about 30 minutes. There is no threat or story in this mini-session, but it is still part of playing the game and a lot of ideas are created that will add to the story in subsequent sessions. Following session zero, groups usually proceed immediately to playing their first regular session.

Sessions 1+

Each regular game session begins with the introduction of a threat, and then becomes a race between the goblins, who are trying to eliminate or neutralize the threat, and the threat, which is trying to destroy the town. This structure makes *Goblintown* unusual for a role-playing game in that players can essentially win or lose the game. Of course, the real “win” in any role-playing game is a good story; the story of losing the town can be every bit as interesting as the story of saving it.

Tone

Tone is a matter of choice. Many players will want to go for comedy because of the tropes surrounding goblins in modern fantasy. However, *Goblintown* began as an attempt to create a serious game about down-and-out characters with very little resources and only bad impulses. The idea was to model a bleak experience in which it was very hard to hold onto, let alone improve, one's station or quality of life. The game evolved to be more accepting of humor, a little more empowering to characters, and way more fun to play ... but that other game is still subtly woven into the text and mechanics of this game. Players will feel it at times and the best games of *Goblintown* are a little bittersweet. Many will find that placing the survival of the town over the survival of their characters creates a feeling of real heroism, regardless of how serious or comedic the tone.

Format

The game is presented in three booklets:

Goblin Master: the GM book explains how to set up and “run” the game. Only one player needs this book, though anyone can read it; there are no GM-eyes-only secrets.

Goblin: everyone else needs a copy of this book, which details the process of creating and playing goblin characters.

Town: this book is for everyone in the group to use together. It provides an overview of the town and an optional tribe generator that makes each group's community of goblins unique and interesting.

Printing

To make a play copy of *Goblintown*, print the following pages (you don't need this introductory, cover page at the table) on the front and back of 8.5x11” pieces of paper. After printing, turn the pages into booklets by folding inward along the dotted lines. When printing, you may need to set the short edge as the binding edge of the paper in the printer settings so that the text on both the front and back of the page are oriented the same way (share the same “top” edge). You will need to print 3-5 copies of the Goblin booklet, one for each player.

Credits

The text of the game and all illustrations are by Ray Otus. A huge thanks goes to Rich Rogers for loving the game before it was really a game, playing it in virtually all its iterations, and providing invaluable feedback and inspiration. Key playtesters include: Chris Norwood, Alex Prinz, Andrea Gauke, William Nabors, and “The Dapple Way Boys:” Max, Logan, Jeff, and Adam.



d12 Threats

1. Raiders brought back a human baby; a famous paladin is coming to rescue it!
2. The halls are flooding; everyone is fighting over the high, dry holes and a [Dumb Monster] is in the water!
3. A [Dumb Monster] wandered into town and won't leave because it is having such a great time destroying and feasting.
4. A [Smart Monster] has claimed a key area of the town as part of its expanding territory.
5. A well-equipped and well-trained adventuring team is maniacally bent on killing every last goblin and taking anything worth a copper.
6. A [Smart Monster] is convinced (wrongly) that the goblins are hiding something of value and is determined to get it.
7. The matrons are in a foul mood and taking it out on everyone else. If they aren't placated, they will leave and turn the brats loose.
8. Someone stole from Queen Ruba. She won't say what was taken, but she is purging subjects at random until she finds the culprit.
9. A [Smart Monster] from the lower depths is controlling the Queen and is making the tribe its bitch. Its demands are frequent and odd.
10. Dulak, a singularly charismatic goblin, and his party of yes-goblins have deposed/imprisoned Ruba. They are ruining the town.
11. The Bluefoots, a rival tribe, are raiding Goblintown for matrons. (Or maybe wooing them away?)
12. A [Smart Monster] has created a clever enchantment to wipe out the goblins. It causes delusions and paranoia; goblins are killing each other.

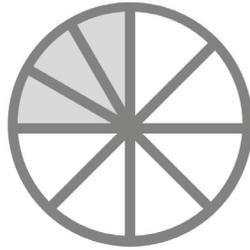
d12 Dumb Monsters

1-Multiplying Ooze, 2-Fungusaur, 3-Tentacled Corpsefeeder, 4-Giant Spitting Toad, 5-Hawkbear Pair, 6-Octocrab, 7-Bugorilla, 8-Bone Golem, 9-Flail Snail, 10-Troll, 11-Zombies, 12-Giant Venus Goblintrap

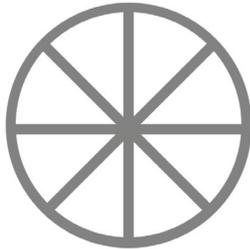
d12 Smart Monsters

1-Hovering Eye, 2-Evil Wraith or Lich, 3-Deep Dwarves, 4-Doppelganger, 5-Necromancer, 6-Vampire, 7-Dusk Elves, 8-Squidfaced Mindsculptor, 9-Demon, 10-Orcs, 11-Clockwork Golem, 12-Dragon

Town Clock



Threat Clock



2d4 Town Changes

Roll on this table between sessions. Alter the map if needed, then, say why the change was needed and how it affects town life.

2. Open a new cave**
3. Create a memorial or work of art*
4. Repurpose a space or give purpose to an unused space*
5. Block up a tunnel.
6. Close a cave.
7. Dig a new tunnel*
8. Celebrate a holiday or throw a party**

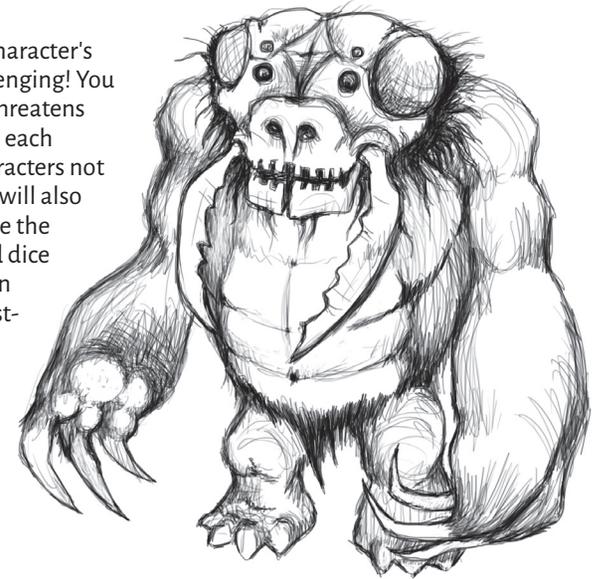
* Refresh a section of the Town Clock for each asterisk.

Goblin Master

You are the GM

It's your job to make the character's lives interesting and challenging! You will play the danger that threatens the welfare of the town in each session, as well as any characters not controlled by players. You will also describe locations, manage the pace of the game, demand dice rolls from the players when they try something interesting and risky, and in many instances determine what happens as a result of those dice rolls.

This book gives you everything you need to run the game, in the order that you need it. The flow of instructions mimics the process you go through to facilitate a session. Make sure you familiarize yourself with all three books, however, as the character-related mechanics are included in the Goblin book, rather than this one, and the Town book gives you a lot of material to work with in describing non-player characters and town locations.



The Clocks

Goblintown uses two clocks: the Town and the Threat Clock. You will find them on the back of this booklet; they look a bit like old wagon wheels. The sections of the Town Clock represent the resources of Goblintown, while the sections of the Threat Clock represent the relative health of the threat.

The characters' collective goal is the survival of the town. It doesn't do them much good if they survive, but the town doesn't. To ensure the town's survival, the characters must eliminate the threat before it destroys the town. In mechanical terms, the players want the Threat Clock to run out before the Town Clock.

The Town

Any time a character fails, you may take a town resource. When you do, you will describe what the town loses – an important goblin gets eaten, the fungus farm is wrecked, etc. – and then shade in one section of the Town Clock. Start at the top (“12 o'clock”) and fill in the sections clockwise. When you fill in any of the last three sections of the Town Clock, roll a d4; if a 1 comes up, the town is destroyed. If you fill in the entire clock and the threat hasn't yet been eliminated, the town will be destroyed the *next time* a goblin fails. Effectively, the town has 7-10 resources at the start of the first session, but neither the players nor you will know the exact number. This makes

the game pretty tense if the threat hasn't been eliminated before the Town Clock winds down to the last three sections.

The Threat

Before each session, you will roll up or choose a threat from the list on the back of this book. The goal of the threat is to wreck the town, for reasons implied or stated in its description. The characters will be targeted when/if they get in the way of that goal. The Threat Clock is reduced (shaded in section by section like the Town Clock) based on player successes. (See "Roll the Dice" in the Goblin book). When the Threat Clock is filled in, the threat is eliminated and the town has survived another brush with disaster!

Session Zero

The first time you play *Goblintown* with a group, you need to generate the tribe, characters, and familiarize the group with the town itself.

Before character creation, you can walk the players through rolling up a tribe using the Town book. This process is optional, but it will give the players a sense of what makes their characters' tribe different/unique and can give them ideas for how to play the characters.

Once the tribe has been described, place the town map in the center of the table and "walk" the players through the description of Goblintown in the Town book.

Finally, walk the players through character creation process and the character-related dice and wound mechanics.

The First Session

You are now ready to put things in motion. Read the following text out loud.

In *Goblintown* you play out a few hours or days in the squalid lives of your goblins as they struggle against a threat to their community. Your characters' goal is to save the Goblintown, which I—because I play the threat—will try to destroy! I'm tracking the resources of the town on the Town Clock [show it to them], and when your goblin fails, the threat may destroy one of the town's resources. When all the resources are gone, the town is destroyed. It will no longer be inhabitable and your tribe will not have a home. On the other hand, I'm also tracking a threat using the Threat Clock. Your characters can eliminate the threat by accumulating successes against it. If you eliminate the threat before the town is destroyed, you will be heroes! (For today, anyway.) Either way, the game ends when one of the clocks run out.

Slow or Fast Start?

There are two ways you can go about setting the first scene: the slow start and the fast start.

In the slow start, you give the players a picture of town life and foreshadow the threat. Choose a specific map location. Show them what a typical day or town activity looks like, or let them establish this daily routine by asking them what their characters are up to. Then introduce a unusual and/or midly ominous event that sets things in motion. Give them a small problem or mystery that leads them into action and danger. With each passing scene and with goblin failures, make the threat more real until they are in the thick of it!

If you are short on time or just want to kick up the energy level right away, you can go for the fast start. Jump the characters with the threat and make it scary! Force them to take quick action in order to survive and get the dice rolling. Once the initial conflict is over, you can slow down for a moment to fill in what came before, or you can just charge ahead, keeping them on their heels.

No matter which starting tactic you use, make sure it is clear how the threat targets the town itself (not the characters, or not *just* the characters).

Push!

Part of your job as a GM is to keep up the pressure on the characters. Whenever a character succeeds, celebrate their success with them and reduce the Threat Clock as indicated. Whenever a goblin fails, though, hand out a wound, target their treasures, and/or take one of the town's resources. If the characters hesitate and don't seem to know what to do, have the threat do something scary that forces them to act/react.

A big part of the game is destroying Goblintown resources. You are not required to take a town resource each time a character fails, but you probably should. Remember to describe what is lost and don't forget to tick down the Town Clock.

As much as possible, try to foreshadow what the town will lose if the characters fail in each scene. If it isn't apparent what resource is in danger, the loss can even happen off-screen. Have a goblin run up and frantically deliver the bad news of a threat-related disaster happening elsewhere in town or clue the players in with a telltale sound or smell.

You may target a player's treasure if they are using it, but *always* foreshadow this cost ahead of the roll. Usually, the destruction of a treasure is the players' choice; they decide when/if they want to risk one or give one up in order to avoid a wound.

Test Their Luck

If you need to determine how a random event will go, and no character is taking direct action, you can roll a d8. On a 4+ the outcome is favorable to the characters.

The Final Scene

The game ends in one of two ways: the players eliminate the threat or the town is destroyed. If the Threat Clock runs out first, the characters saved the town. For closure, give them a celebration scene! Let them describe what happens in the wake of the threat being eliminated. (Perhaps they will foreshadow the next one!) If the Town Clock runs out first, the town is destroyed; give them a verbal picture of how it goes under and make it dismal.

The Map

As resources are destroyed during the session, make sure to alter the map, if appropriate. After the session, modify the map as a group using the Town Changes table on the back of this book. Also, allow any surviving characters to take their survival bonus, per the Goblin book's instructions.



Quick Reference

Cuts

Everything 4+ is a cut. Re-roll any 4s to get more cuts. Keep rolling until no 4s show.

0 = Failure. The GM says how things get worse and may take a town resource!

1 = Weak Success. The GM says what happens, adding a downside/limitation.

2 = Success. You say what happens, the GM reduces the Threat by 1.

3 = Critical Success. You say what happens, the GM reduces the Threat by 2.

Rep

If you roll more than 3 cuts, the extras are added to your rep. You may spend rep 1 for 1 on a future roll to *give* a bonus die (d4) to a tribe member that follows your orders or to *get* a bonus die when you try to directly influence another tribe member.

Wounds

The GM will tell you to take a wound when you fail at something risky. Describe it (make it ugly and interesting), then check one of the wound boxes. You may instead give up a treasure to avoid a wound. If you do so, cross it out instead. Say how you lose the treasure or see it destroyed. If you check your last wound box, you must narrate your death before the end of the session. Make it awesome.

Name

d4 d8 d12

Slippery

Sneaky

Vicious

Defiant

Rep.

Knack

Personal Treasure

Appearance

Wounds

Goblin

You are a wretched Goblin, despised by all other species, living in the hardscrabble community of Goblintown. Stay alive. Hold on to what's yours. Save the town from disaster.



1. Assign Trait Dice

To create a goblin, assign 1-3 different-sized dice to each trait from a starting pool of 3d4, 3d8, and 1d12 dice. A trait may not have two dice of the same size/type. Check boxes for each die type are provided next to the skills in the character sheet on the back of this book.

The traits are:

Slippery: dodge, flee, wriggle free, act first, clamber up/down/over/through, throw things.

Sneaky: hide, conceal something, move quietly or otherwise escape notice, discover or keep a secret, speak to flatter or deceive.

Vicious: punch, kick, bite, wrestle, stab, resist harmful physical effects.

Defiant: speak out to command/convince, stand up to someone/thing more powerful or impressive than you (virtually everything), resist harmful mental effects.

2. Choose a Knack

Every goblin has some basic skills, but you have something more. You have a knack that makes you "somebody" within the tribe. Your knack is a special skill or ability that no other goblin in the tribe has; each player must pick a different one from the following list and write it on their character sheet. Each Knack also comes with a "treasure" that is needed for the goblin to perform the knack. Write this on the character sheet as well. If you don't like any of the knacks below, work with the GM to come up with a new one following the same general pattern as those provided.

Berserker. You know the secret of mind-altering pigments. When you take a moment to paint yourself you can see spirits and become uninhibited for the rest of the scene. You do not need to make a Defiant roll to attack things bigger/scarier than you. Treasure: a paint pot full of colorful pigments.

Bratmagnet. You somehow attract goblin brats; they can't get enough of you and wherever you go there are half a dozen or more of them hanging on/around you. They are annoying as hell, but you can get them to do things for you if you make it into a game or motivate them with something to chew on. When you command them, roll Defiant. On a success they do what you say. Otherwise, they run amok. Treasure: long ear hair that the brats love to play with.

Groomer. You are a personal attendant to Queen Ruba, her favorite. Skilled at rubbing her flaky skin with oils and gnawing down her prodigious toenails to perfect points. You may call upon her for one favor per session. When you do, roll Sneaky. On a success you get what you want. Otherwise, you anger her and lose your status and may not approach her chambers until the next session. Treasure: a striped animal skin sash that Ruba gifted to you.

Kaboomist. You understand the means of creating volatile, alchemical mixtures that blow up, set fire to, or dissolve things. The greater the effect the more danger to

you. Treasure: three prepared mixtures in clay pots: one is a 1 wound effect, one is a 2 wound effect, and one is a 3 wound effect. When you use a mixture, mark it off and roll Slippery. If you fail, that's how many wounds you will take. If you succeed, you may reduce the threat accordingly (1 for each wound effect, PLUS any reduction from the roll.) You may replenish the mixtures between sessions.

Lookout. You are a skilled observer. You are used to spending long periods of time on your own in spaces outside Goblintown, because Ruba often sends you on missions to watch, listen, and report back. You have a couple of contacts outside of the town, understand a bit of several other languages, and have a good eye for detail. You may re-roll a single failed die whenever you roll Sneaky. Treasure: a ratty old cloak covered in stains and bits of things you have attached to help you blend in.

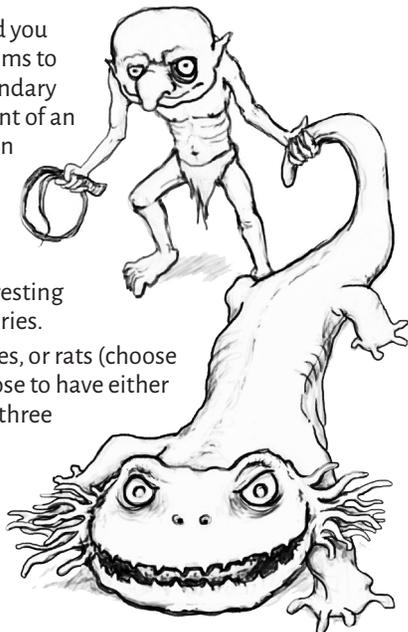
Rigger. You are skilled at building impressive, sometimes intricate, traps or other devices out of random bits of scrap found in the town: rope, furs, rocks, etc. When you build a machine and it is first tested, roll Sneaky, on a success it does what you intended. Otherwise, it falls apart in a dramatic and possibly dangerous manner. Treasure: a wooden mallet.

Rockrunner. You are "one with the rock," a daredevil gifted at climbing, squeezing through tight spaces, or even "walking" across a ceiling by swinging from stalactites. You get an extra d4 to Slippery any time you climb. You can also travel quickly between (seemingly) unconnected map areas. Treasure: a necklace of cave sloth teeth gives you courage.

Shaman's Apprentice. You can make small, surprising things happen: deflect an arrow in midflight, make someone trip over something invisible, cause a flash of smoke, etc. (Roll Sneaky.) The effect must be small, fleeting, and not directly damaging. Also, it must be something that others can (and will) rationalize away as chance or a natural phenomena. Treasure: a rune-covered stick the shaman gave you.

Skard: A goblin 'skard' lives to tell stories and you have a million of them: from short witticisms to long tales about trickster-heroes and legendary goblins of yore. When you get going in front of an audience, roll Defiant. On a success you can keep listeners enthralled for the length of the story, making them stop and forget about what they were doing, at least temporarily. Treasure: the skull of a small, unidentifiable creature. It brings you interesting dreams that you often weave into your stories.

Trainer. You train bats, spiders, newts, leeches, or rats (choose one). Assume they are dog-sized and choose to have either one well-trained example that can follow three different one-word commands or a small mob that will all obey the same one-word command. You can set your commands ahead of time or make them up as you go, but once you give a command it is set. When you issue a command, roll Defiant. On a success your beast(s) do as



you say. Otherwise, they ignore you. Treasure: a leash, whistle, or other symbol of your ability to control the animals; lose it and you lose control!

Describe a Personal Treasure

Write down something of little worth/use that you nevertheless treasure: a lucky rat's foot, a cricket kept in your pocket, etc. This personal treasure is unique and important to you. It is one of the small, special things that makes life worth living. And who knows, it may prove to be useful in the right circumstances.

Introduce Your Goblin

Choose a descriptive name, like Crazyeyes. Write it on your sheet and then introduce yourself to the group. Explain the importance of your name. You may also want to show off your personal treasure ... or, you may want to keep it a secret to be revealed later in play.

Roll the Dice

When you try something risky, the GM will ask you to roll the dice assigned to the specific trait that applies. Each result of 4 or better is a "cut." If any dice show a 4 (exactly), you may roll them again and try for additional cuts. Keep rolling until no 4s show. Your cuts determine how well you do:

0 = Failure. The GM says how things get worse and may take a town resource!

1 = Weak Success. The GM says what happens, adding a downside/limitation.

2 = Success. You say what happens, the GM reduces the Threat by 1.

3 = Critical Success. You say what happens, the GM reduces the Threat by 2.

Example: Rotear rolls two dice, resulting in a 6 and 4 (2 cuts). She rolls the 4 again and gets another 4 (3 cuts). She rolls that die again and gets a 7 (4 cuts total). She succeeds, reduces the threat by 2, and gains 1 rep.

Build Your Rep(utation)

If you roll more than 3 cuts, the extras are added to your rep. You may spend rep 1 for 1 on a future roll to *give* a bonus die (d4) to a tribe member that follows your orders or to *get* a bonus die when you try to directly influence another tribe member.

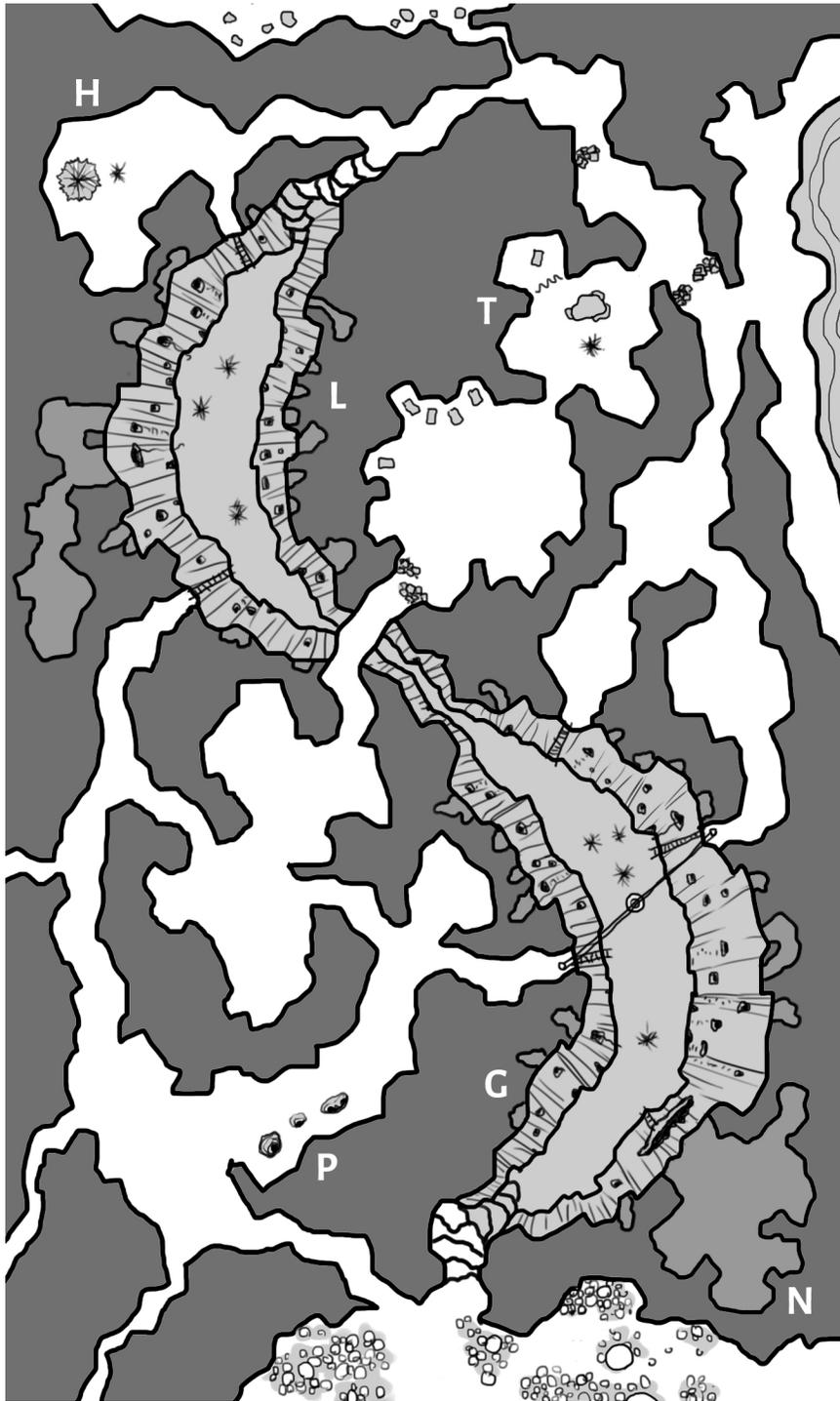
Suffer Wounds

When you fail in a dangerous situation, the GM may tell you to record a wound. Make it ugly and interesting! Goblins have a naturally high birthrate, so they practice no healing and quickly marginalize the sick or wounded. Further, because most goblins are malnourished and live in deplorable conditions, their wounds rarely, if ever fully heal up.

When you get a third wound, you must narrate your death before the end of the session. However, you may choose to lose a treasure or see it destroyed to avoid a wound. If you do, explain how giving it up saves you.

Survival Bonus

You survived a threat? Good for you. You may choose *one* of the following things: regain a single wound, regain a knack treasure, pick up a new personal treasure, restore a town resource, or add a point of Rep.



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Town

Read the following description of Goblintown at the start of the first session. The letters in parentheses refer to lettered points on the map.

Goblintown is an ever-evolving warren. At its core lies a deep fissure, divided into the (G)reat and (L)esser Halls. Both are lined with countless goblin boltholes that vary from mere scrapes to short tunnels. The upper holes are accessed with moldy ropes, fragile ladders, pegs, and/or handholds chipped into the wall. The goblins have rigged a rope high above the Great Hall, along which they can pull a basket filled with several goblins and/or supplies from one side to the other. The hall floors are littered with bones, charred wood, and other detritus. The townies keep piles of rocks (and worse things) in their holes for hurling down on intruders.

Low ceilings and “chokepoints” in the tunnels often force human-sized trespassers to stoop or shed bulky clothing and baggage in order to squeeze through. Lighting is sparse and smoky, as the goblins see quite well in very low light. The walls are clammy rock, left in their natural state or crudely worked.

A cranky, reclusive shaman and his pet (is it a giant rat with its tail cut off or a small, ugly dog?) live in a ramshackle (H)ut in a cavern above the Lesser Hall. Most goblins avoid the area; the shaman has been known to curse trespassers who disturbed his experiments ... or naps.

The (P)its receive the clan's nastier refuse. They may lead to another cave system below but who or what would climb up? The smell is unbearable.

Queen Ruba's (T)hrone room lies in the upper tunnels. She has a private chamber, separated from her Throne (really a kind of stone table) by an old tapestry. Ruba is a wily leader who plays the town's underworld neighbors against each other. In the next cave over, she keeps a few concubines and hand-picked guards. At several points around these rooms, her guards have created half walls of piled up rocks that they call “fortifications.”

A large cave in the Great Hall serves as a (N)ursery to the tribe's brats and their caretakers: gross, oversized goblin Matrons. The matrons are listless and numb from being gnawed, prodded, and climbed on by their charges. They will not fight to protect the infants, but the pint-sized goblins are vicious bug-gers themselves. Goblin brats are essentially just like full-grown goblins, but smaller and more feral. Many of them don't speak, beyond random gurglings, growls, and grunts. They are *always* hungry and their teeth are like needles.

To the east lies an underground lake. The tribe fishes there, but sometimes their little hide coracles go missing.

South is a massive cave filled with a forest of luminescent fungus, home to giant insects and a nasty-tempered pair of ogres.

North of Goblintown lies the “front door,” a narrow passage that opens onto a boulder-strewn mountain pass. Caravans sometimes use this pass as a shortcut, providing the goblins with an unexpected bounty, assuming the caravan doesn't have too many guards.

One of the several narrow tunnels on the west side of the town leads to a settlement of dusk elves. It is too small for them to use, luckily. Ruba keeps it open only to spy on the elves.

The Tribe

The tribe tables may be used to make each group's community of goblins unique and interesting. Usually all the characters belong to the same tribe, though the "Rejects" result means a tribe with a lot of physical variance, made up of outcasts from other tribes.

The GM rolls a d8, twice, for each table, and the group chooses the result they like best.

For example, the GM might roll a 3 and 7 on the Bodies table, giving the players a choice of Obese or Huge. If the group is split, the GM decides, or (if it makes sense) the GM may combine the two results (e.g. Huge and Obese).

Bodies

1. Squat: 2-3' tall, with stocky, knotty bodies
2. Obese: 3-4' tall with big bellies and flabby skin
- 3-5. Average: 4' tall and stooped, splayed feet/hands
6. Stringy: 4-5' tall and thin, with long articulate fingers
7. Huge: 5' and hulking, with hunched backs, long arms, and short legs
8. Rejects: each player rolls separately, an 8 means player's choice (same for the Heads and Skins tables)

Heads

1. Childlike: big heads, big eyes, small mouth filled with shark-like teeth, average senses but great lowlight vision
2. Dog-like: hairy faces and flattened snouts with curling nostrils, best sense = smell
- 3-5. Average: grotesque humanoid, average senses but good lowlight vision
6. Bat-like: upturned noses, underbite, large, delicate ears, best sense = hearing
7. Rodent-like: beady eyes and intricate, lively whiskers, best sense = smell
8. Blind: empty sockets or vestigial, milky, orbs, best sense = everything else

Skin

1. Clammy, pale, almost luminescent
2. Wrinkled, rosy-pink, surprisingly smooth and soft
- 3-4. Pebbly, gray-brown, with subtle speckles and stripes
- 5-6. Smooth, shades of green from pond-scum to booger
7. Scaly, shades of red from dried blood to flame-bright orange
8. Furry, fine and short, sometimes spotted or striped, black or dark blue

Clothes

- 1-2. Tunics: long, gray, sleeveless shirts of spider silk.
- 3-4. Trinkets: feathers, leather straps, nose/ear rings, bone necklaces
- 5-6. Scraps: just enough bits of cloth/hide for modesty
7. None: you go naked
8. "Armor:" odd bits of bone, scale, and/or hide. You *feel* protected.

Assets

1. Dragon(?) Egg: found in the lower caverns and rolled back with great effort. You are keeping it warm, hoping it will hatch. (Many would rather just eat it.)
2. Skulls: the skull of your ancestors line a cavern in a remote corner of the warren. When you go to them and listen in the dark, they speak to you.
3. Hides: animal skins from various creatures, stored in the Queen's chamber. Sometimes goblins disguise themselves in such furs to sneak through enemy territory.
4. Mushrooms: farmed in a damp, guarded cavern. One patch belongs to the shaman; they are poisonous if used incorrectly, hallucinogenic otherwise.
5. Fish: a trap in the nearby lake accumulates small, tasty fish and crabs. Goblins in your tribe can generally swim and the tribe has a number of sizable nets.
6. Bats: the ceiling of the Great Hall is home to a huge colony of small bats. This means a lot of guano, but the bats are edible (if you're desperate) and can be roused into a noisy, chaotic swarm to confuse intruders.
7. Semi-precious Stones: with hard work you can extract and polish colorful mineral stones of unusual colors that others prize in trade.
8. Scrap: stuff adventurers left behind, some of it useful! When a character gets Ruba to agree to let them look, name a thing and roll a d4. On a 4, the character finds it in the pile. Don't let each character look for more than one thing each session.

Customs

1. Cannibals: the group should discuss under what circumstances it is ok to eat another goblin from the same tribe.
2. Revelers: the tribe loves to party and has many festivals of suspiciously shifting dates and names each year.
3. Hoarders: the warren is packed with bits of trash. Anything the goblins can bring home they will, though most of it has absolutely no use and just gets in the way. They absolutely hate parting with anything and typically fail miserably at trading with outsiders because they value their own things beyond all reason.
4. Paranoid Xenophobes: The atmosphere in the warren is often tense and/or hushed. The general belief, and not an entirely unwarranted one, is that every other species (or tribe) is "out to get" the goblins of Goblintown. Any brush with "others" creates drama. The general policy is to lay low, avoid contact, and mistrust anyone who isn't a townie.
- 5-6. Stoics: the world is a harsh place and your tribe has resigned itself to its ultimate fate. Tribemembers are generally glum, expecting the worst in any situation, but are steeled against misfortune. They are practical, submissive, and pessimistic.
7. Artists: the tribe fancies itself a commune that values the best of goblin culture. Poetry, cave-paintings, rock-stacking, and other forms of expression are common. Unimaginative and pragmatic goblins are shunned.
8. Fanatics: the tribe has religion and is fanatically devoted to a particular deity. Probably the Great Mother. The group can decide what Mother cares about and how her wishes are made known. Have everyone throw a d12. The player(s) with the highest result are the most religious in the group. Those with the lowest are the least religious. (Feel free to trade.)