

Strongholds of Sorcery

The Glain Campaign

A Basic Fantasy Role-Playing Game Adventure Series

For 4 to 8 Player Characters, Levels 4 to 8

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Dedicated to Alan Jett, who was always a hero.

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Introduction

Strongholds of Sorcery: The Glain Campaign is an adventure series for the **Basic Fantasy Role-Playing Game**. The adventures herein are intended for 4 to 8 player characters of levels 4 to 8.

These adventures were all created for use in my campaign world, Glain. Of course, you may wish to use the adventures herein with a different campaign world; there is no reason they can't be tailored to fit well into any Basic Fantasy RPG campaign.

Castle D'Angelo: Duke Pons III, wizard and member of the Regency Council, was inexplicably absent from an important meeting. Now word has come of a green glow surrounding his castle. Able adventurers are needed to investigate... are you up to the challenge?

Page 2

Tower of Light: On a bluff outside a small village in the desert land of Kel stands a long-ruined tower. Brilliant light streams into the sky from the stump of the tower every night, and the villagers warn that those who go to the tower wither and die in mere days. All has been quiet for decades, but now skeletal figures have been seen near the tower...

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House of Coldarius: A young woman has been kidnapped, and the trail seems to lead to a wizard's tower on the edge of town. Who will dare to enter?

Page 80

Thaumerion's Tower: The mighty wizard vanished long ago. Eventually, brave adventurers visited his tower, and looted it over and over... yet no one ever discovered what became of the wizard, or of his mighty **Staff of Power**. It has been years since anyone explored Thaumerion's dungeon. Do you dare?

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About Glain

I've written about the beginnings of the world of Glain before, in the introduction to my preceding adventure series, **BF2 Fortress, Tomb, and Tower**. These adventures are a continuation of that series, and in many ways, a continuation of the campaigns I ran as a much younger GM. I hope you find them as enjoyable as we did.

You can find more information about Glain here:

<http://tower.gonnerman.org/glain/>

This module is dedicated to Alan Jett, long-time player and good friend. He was one of the first to adventure in Glain, back in 1982 when it all began for us. Castle D'Angelo was the last adventure he participated in before his untimely passing, and House of Coldarius was the first we played after he was gone. He is now and will always be missed at my table.

Some of the monsters found in these adventures are detailed in the **Basic Fantasy Field Guide Volumes 1 and 2**, available for free on the www.basicfantasy.org website. An effort has been made to ensure that you do not actually need that book to use these adventures, but it might be useful for the GM to have a copy.



*If you might be a player in this adventure, **stop reading now!** Beyond this point lies information meant only for the Game Master's eyes!*

Castle D'Angelo

This adventure was created for use in the author's campaign world, Glain, and in particular in the nation of Enterone. Of course, you may wish to use this adventure with a different campaign world; some work will be required to do this, but a clever Game Master should have little trouble with it.

Also, this adventure is in many ways a sequel to **Fortress of the Iron Duke**, an adventure found in module **BF2 Fortress, Tomb, and Tower**, available for free on the www.basicfantasy.org website. A party containing at least one character who was involved in the successful completion of that adventure will have a definite advantage in this one; in fact, if the GM has not run that adventure, or no character who was involved is available for this one, it may be necessary to introduce an NPC who knows how that adventure was completed.

Game Master's Background Information

Enterone (en-ter-own) is ruled not by a king, but by the Regency Council. Years ago the last king, Gallus Oberon, left no heir to his throne; he did this deliberately, as he was a believer in democracy. Sadly, no one else in Enterone really believed such a system could work, so despite his final orders to create an elected council to rule the country, the hereditary nobility continued to rule their individual fiefdoms under the control of the Regency Council.

Recently, Lord Jarvan Margrave, a landless noble and wizard of the dishonored house of Margrave, has discovered a way to fool the ancient Orb of Regency into recognizing him as a legitimate heir to the throne of Oberon. His method is so clever that he is sure that any lesser mage or priest will be unable to discover it, thus allowing him to take the throne and become the next King of Enterone.

But among the six members of the Regency Council is Pons III, Duke D'Angelo. The Duke is a great wizard like all his predecessors. The exploits and power of the house of D'Angelo are well known and stretch back more than a thousand years to the time when Roland D'Angelo founded the duchy, then a mere barony, in the lawless northwestern frontier of Enterone. Jarvan knew that the Duke might see through his ruse, so he plotted to prevent it. Fortunately, only five of the six Regency Council members were required to form a quorum; after biding his time until the Duke returned from the capitol to his own duchy, Jarvan sent him a gift.

A clockwork man, obviously the work of the ancient Wizard of Clocks, arrived at the front gate of Castle D'Angelo unaccompanied, bearing a letter with the seal of Duke Tarkan. The letter indicated that the clockwork man was a recently-

discovered artifact in need of refurbishment, and as Duke Tarkan did not have a wizard of adequate skill, he had turned to the house of D'Angelo to complete the repairs.

So the clockwork man was led into the castle and taken to the Duke. When the Duke entered the presence of the machine for the first time, it responded by opening its chest and revealing a huge, cracked jewel.

The jewel was the prison of Khaadk, the demon who had previously caused havoc in the Duchy of Freestead. Jarvan had stolen the jewel from the keep of Freestead and placed it inside the clockwork man. As before, when the cracked jewel was exposed, a powerful force field appeared which allowed creatures to enter the castle grounds but not to leave. However, instead of turning the inhabitants to stone as it had before, this time the power of Khaadk drove them all mad.

The player characters must enter the castle, survive the various unpleasant events that will ensue, and secure the jewel again in order to free the Duke, his family, and his subjects.

Some interesting facts: The guards of the castle are all women, no exceptions. This is in honor of Sara D'Angelo, younger sister of Roland, who was herself a warrior. Many if not most of these warriors are from other countries, where their choice of arms over "approved" feminine activities would make them outcasts. They are led by a virtuous woman warrior of Enteronean descent named Valor True. She was quite recently an adventuress, traveling with Sevras D'Angelo, the Duke's third cousin; he is also present within the castle.

All the male members of the D'Angelo family are expected to learn magic, but there are those who have not done so well; there are several family

members who are quite old and yet still low level, or who turned to alchemy when magic proved beyond their grasp. Similarly, all female D'Angelos (by birth, not by marriage) are raised as warriors, and again not all found that career entirely suitable.

The Duke's wife, on the other hand, is a magic-user; as with many before him, Pons hoped this would make his heir more likely to be wizardly.

Khaadk's Power

As soon as the clockwork man revealed the cracked green jewel which imprisons Khaadk, his power again flooded into the world. A green glow now extends out in a hemisphere around the fortress, just large enough to enclose it; it is possible to enter the sphere without harm, but anyone attempting to leave will be prevented from doing so (by a force field) and further will suffer 1d4 points of damage on each attempt.

Khaadk wishes to be freed from the gem; when first the jewel was cracked, Khaadk's power turned most of the inhabitants of Duke Vadarin's fortress to stone. This time, his chaotic magic has driven most of the inhabitants insane. His magic affects only intelligent creatures; he chose to ignore creatures of lower intellect, as a rampaging horse (for instance) would be much less likely to free him than a mad human.

The GM should remember that the insane (and potentially dangerous) residents of the fortress are not evil, and a heroic party should thus try not to harm them if at all possible.

Every 2d6 hours, Khaadk will release a wave of chaotic magical energy which will move through the fortress in a single round. Every sentient creature with an Intelligence of 7 or higher, which is not presently insane as a result of Khaadk's magic, must save vs. Spells or become insane. The GM must rule on the form of insanity for each character so afflicted. In addition, if the gem itself is touched by an ungloved hand, such a wave will be released immediately. Note however that Khaadk cannot release another insanity wave for at least an hour after releasing one, so touching the gem within an hour after a wave has been released is safe.

Khaadk's power can be contained within the chest of the clockwork man, or within a box made of

iron, lead, or silver which has been welded or otherwise sealed with one of those same metals. As soon as the gem is contained, the force field will disappear and all characters driven insane will regain their senses.

*Note: Khaadk is described in detail in **BF2 Fortress, Tomb, and Tower**, as previously mentioned. It is recommended that the Game Master review that module for additional information about him.*

How The Castle Was Built

Roland D'Angelo (the first Duke) hired the best available dwarven artisans to build him a tower, four levels high, with a single dungeon level beneath it (storage, including a wine cellar). Later, his younger brother Arcan arrived in the area and hired local (human) builders to construct a tower for him, five levels high plus a single dungeon level; the two towers were connected underground at this time. Not that long after, little sister Sara showed up with her troop of elite woman warriors, and arranged the construction of a two-story keep encompassing the two towers; this structure is areas 9-24 on the ground-level map (and the areas above them on the 2nd floor).

This was all done within a fifteen year period, a long time ago (almost a thousand years). The remaining construction, consisting of two single story sections (2-4 and 28-33), the gatehouse (area 1) and the six smaller towers (5-8, 29, and 34) were built later, as were the dungeon levels.

As it is a historical location and dwelling place of the Duke, the castle has not been expanded further. Rather, the Duke maintains a number of other, more military castles in the area, occupied by more conventional (i.e. male) soldiers.

About Sigils

Long ago, it was customary for magic-users trained in the Argossean tradition to have *sigils*. A sigil is a wizard's personal mark, used in lieu of a signature on spellbooks, magic items, and anywhere else the wizard wished to indicate ownership.

The tradition of sigils is old and out of fashion, and most wizards in the world of Glain do not have them. However, the D'Angelo family has kept the tradition alive. All magic-users in the D'Angelo family will have their own sigils, as will any magic-user apprenticed to a D'Angelo. Even those

wizards who are merely friends with the D'Angelo family will tend to have them, if for no other reason than to reserve laboratory space in the castle dungeon.

Sigils are important in many places in this adventure. For your convenience, a page of sigil drawings for the most important wizards in this castle (both living and historical) can be found on page 67. Note that the sigils are intended to print on the opposite side of the paper from the names; if you print your own copy of this adventure, please keep that in mind. This page can be printed and cut into slips, which you can then show your players at any point where their characters encounter a sigil.

Important Features Of The Castle

There are several rather odd features of this castle which the Game Master must know about.

First, though the main keep is just two stories tall, there are two second floors (identified as Level 2A and Level 2B). At some time in the distant past, a prior Duke engineered an extradimensional space, allowing him to duplicate the second floor without making the building any larger. Over time, the two second floors were renovated, so they no longer share a floor plan. The main towers are each connected to the two second floors by means of separate doors, marked "a" and "b" on the maps; the twin floors also connect to each other and to the first (ground) floor by means of magic passageways and staircases, marked "a", "b", and "l" on the maps. For the GM's convenience, the second floor rooms of the other parts of the castle (such as the towers) are shown on both the 2A and 2B maps.

The first dungeon level contains the stables, accessible by a ramp to the outside, as well as some storage facilities (including the wine cellar). The first dungeon level connects to the second by means of a ramp at the south side and a staircase on the north. The second dungeon level contains the regular laboratories of the various wizardly family members. The third dungeon level is not connected to the second, as you might expect, but is rather accessed only through secret stairways hidden in the bases of the two main

towers. The mere existence of this level is officially secret, but most of the castle residents at least suspect it exists.

Experience Awards

This is an unusual adventure. The majority of the "monsters" described in Castle D'Angelo are in fact innocent victims which the player characters should be protecting (if the adventurers are good people, or alternately if they wish to gain the Duke's favor when the adventure is complete). But these innocent victims may, in their insanity, try to do harm to the player characters. Even those who do not harm them directly may act to slow them down, thus making the adventurers subject to additional danger.

If you play this adventure "by the book," following the usual method of awarding experience, the player characters will get very little XP for their trouble. For this reason it is recommended that any time the player characters succeed in getting past the various insane inmates of the castle through cunning or stealth, they be given experience just as though they had vanquished them in normal combat. Some of these opponents may be more trouble to defeat without killing them than to just kill them outright; the GM should award bonus XP for such encounters regardless of what is indicated either in this adventure or in the rulebook. Players who take added pains to avoid killing should definitely receive bonus XP, perhaps even double or triple in extreme cases.

Also, this adventure has a way of degenerating into sheer comedy. Don't fight it. In fact, I suggest you give XP bonuses of 100, 200, or even as much as 500 XP to any player whose role-playing is particularly entertaining. Do this on a per-event basis, of course. This applies equally to clever handling of insane NPCs in the castle and to good role-playing of whatever delusion a player character may end up suffering from.

In an early playtest, one player character was a Fighter with below-average Intelligence and Wisdom. When he failed his saving throw against an insanity wave, I notified the player that his character now thought he was the smartest member of the party. The player took that ball and ran with it, and it was glorious. Such play deserves an XP bonus.

Random Encounters

The GM should roll for a random encounter each turn the adventurers are in a corridor, and every other turn when they are not. Roll 1d6; on a 1, one of the following encounters will occur.

1. Sevras D'Angelo, Third Cousin to the Duke:

Human Magic-User 7, AC 13, #At 1, Dam 1d6,
Mv 40', MI 9, XP 735

INT 16 (+2), CHA 13 (+1)

Spells: **hold portal**, **magic missile**, **levitate**,
web, **haste**, **clairvoyance**, **wall of fire**

Equipment: **Cloak of Protection +2**, **Staff of Healing** (11 charges)

HP 18 □□□□ □□□□ □□□□
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Sevras believes he is a high priest, and is dressed in the robes of the castle's priest and carrying his staff. Of course, Sevras cannot use the staff as anything more than a stick to hit something with. However, his knowledge of the fortress pre-insanity is fair. He has no idea about the location of entrance to the secret 3rd level of the dungeon, but he does believe it exists.

Sevras is an adventuring companion to Valor True, and has been staying at the castle as a guest; though he is older, he and William are good friends.

2. Neva, Eldest Daughter of the Duke:

Human Fighter 5, AC 19, #At 1, Dam 1d6,
Mv 30', MI 9, XP 360

INT 15 (+1), WIS 17 (+2), DEX 13 (+1)

Equipment: **Chain Mail +3**, **Longsword +2**,
Longbow +1 with 14 **Arrows +1** and
6 Arrows +2

HP 30 □□□□ □□□□ □□□□
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Neva is an example of what happens when two magic-users get married, have a daughter, and push her to become a fighter. She's adequate, especially at ranged combat, but without magical assistance (and some good hit die rolling) she wouldn't be anything to write home about. Sadly, she knows that; she is good friends with Valor True, but is not-so-secretly envious of the renowned and charismatic adventuress.

Neva currently thinks she's a bounty hunter trying to bring in a dangerous highwayman (her sister Julianne, #3 below) for a bounty. It's

a dead-or-alive bounty, but despite that Neva won't really hurt her sister; so if she does manage to catch up to her, she'll fall catatonic for 2d6 rounds, giving her sister time to flee. If asked about it later, she'll make up some elaborate story about how Julianne escaped.

3. Julianne, Second Daughter of the Duke:

Human Fighter 3, AC 19, #At 1, Dam 1d6,
Mv 20', MI 9, XP 145

INT 13 (+1), WIS 15 (+1), DEX 14 (+1),

CON 13 (+1), CHA 16 (+2)

Equipment: **Plate Mail +1**, **Shield +1**,

Shortsword +3, Shortbow with 20 **Arrows +1**

HP 22 □□□□ □□□□ □□□□
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Julianne takes after her mother, in appearance and in manners, and looking at her ability scores, it's obvious she was born under a lucky star.

Julianne presently believes she is a fish. She still talks and acts just like a human, but she is certain she is a fish, and wants everyone to know about it. If she is talking to someone, that will be the only topic of conversation she is interested in discussing. A character who agrees with her that yes, she is a fish, may (25% chance) be able to get her to answer 1d4 questions about the castle or its inhabitants before she returns to the topic. This should only be rolled once per encounter.



4. Sharana, Lieutenant of the Guard

Human Fighter 7, AC 21, AB +6/+7, #At 1,
 Dam 1d8, Mv 20', MI 9, XP 670
 INT 7 (-1), DEX 14 (+1), CON 14 (+1), CHA 8 (-1)
 Equipment: Plate Mail, **Shield +2, Longsword**
+1/+2 vs. Spell Users

HP 43 □□□□ □□□□ □□□□
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Sharana has a barely-restrained hatred of other women, and she is cruel to the warriors under her command whenever she thinks she can get away with it. She will take any opportunity to be cruel to another woman, especially an attractive and/or virtuous one. She particularly hates Valor True, the Captain of the Ducal Guard (located in area 41, below).

Presently, Sharana is suffering from a powerful urge to eat meat; it is the only subject of conversation interesting to her. Every 1d6 turns she will feel a powerful compulsion to eat meat, and will demand any PCs near her give her some. If no meat is available, she'll attempt to kill and cook the nearest animal; failing that, she might consider resorting to cannibalism.

*Note: Sharana appears in adventure module **AA1 Adventure Anthology One**, in the **Slaver's Fortress** adventure. As that adventure could quite reasonably come after this one, she is included here. If that adventure has already been played, she may be omitted here, or her name changed, at the GM's option.*

5. Cherry Obreen, Knight Retainer

Human Fighter 7, AC 20, #At 1, Dam 1d8+4,
 Mv 30', MI 10, XP 670
 STR 17 (+2), WIS 15 (+1), CON 13 (+1)
 Equipment: **Plate Mail +1**, Shield, **Longsword**
+2, Shortbow, 12 **Arrows +1**, 8 normal arrows

HP 39 □□□□ □□□□ □□□□
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Cherry is thirty-four years old, has short tawny hair, and is muscular and somewhat stocky. She is a good and honorable person, and when she was sane she ruthlessly repressed her jealousy of Valor True's greater fame.

Now, however, she is massively paranoid, and her jealousy is uncontrolled. She spends her days prowling the castle questioning people to find out what side they are on, spying on their movements and writing them up in an elaborate journal.

She does not know where Valor True is, but if she finds her she will attack immediately. Should she succeed in killing Valor, she will have a breakdown from extreme remorse and become catatonic.

6. Wesley D'Angelo, Distant Cousin to the Duke

Human Magic-User 4, AC 11, AB +2, #At 1,
 Dam 1d4 or by spell, Mv 40', MI 7, XP 280
 INT 13 (+1), CHA 13 (+1)

Spells: **charm person, floating disc,**
locate object, web

Equipment: Dagger

HP 10 □□□□ □□□□

Wesley is one of those lesser members of the D'Angelo family, a cousin who never really mastered magic. He is in his fifties, and is distinguished-looking and well-spoken. His normal duty in the castle is to be the chief librarian; he knows in general what books are in all the libraries (areas 23, 36, 73, and 75) and takes great pride in the extent and rarity of the collection.

His delusion is that he is the reincarnation of Roland, the original Duke D'Angelo, and that he has Roland's awesome powers. But when he says he's casting a spell, unless it's accidentally one of the few he knows, he just pretends it goes off: "A fireball! Boom! You're dead!"

He still knows everything he knew before, and will volunteer information if a player character mentions something that can be answered with a book in one of the libraries. But if he isn't treated with the proper respect, he'll (pretend to) cast something nasty on the miscreant, and then throw a tantrum if the adventurers don't act like it worked.

7. Fayne Morthan, Thief

Human Thief 11, AC 15 (plus cloak), #At 1,
Dam 1d8, Mv 30', MI 9, XP 1,575

DEX 13 (+1), CHA 16 (+2)

Equipment: **Leather Armor +1, Longsword +1,
Cloak of Displacement**

HP 23 □□□□ □□□□ □□□□
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Fayne is a short, slightly stocky woman of about forty, with dark hair and brown eyes. She normally behaves in an open, friendly fashion, and she speaks as well as any high-born person. It's all an act, though, as she can just as easily present herself as any sort of person she wishes.

Fayne slipped into the castle right after the green glow appeared, believing that the confusion would give her the perfect opportunity to steal the most valuable items in the castle. Unfortunately for her, she was affected by the insanity right away.

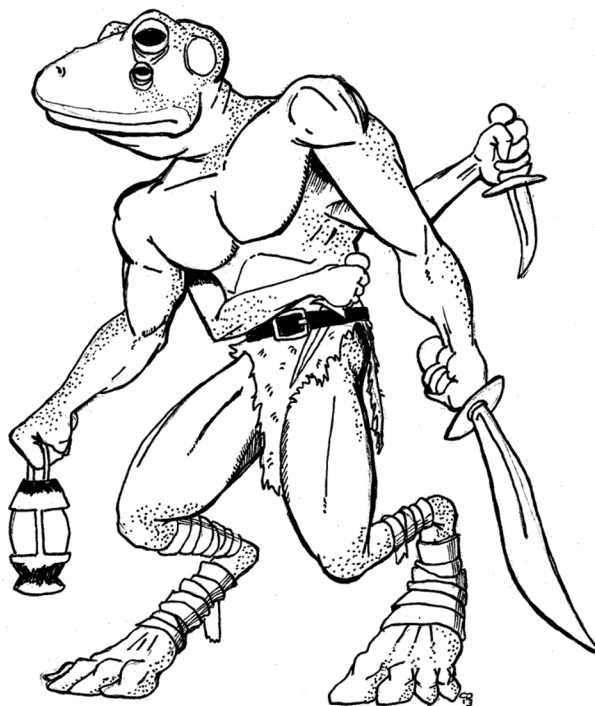
As a consequence, she now believes the most ordinary items are the most valuable. When encountered, she will pretend to be one of the women warriors and offer to assist the adventurers in any way she can. She will then pick the pockets of any unsuspecting party member, keeping the least valuable items she finds and hiding the rest as best as she can in the rooms they pass through. She will do her best to avoid detection as long as possible. Fayne is a master thief, skilled and careful, and so should be able to fool the player characters for a long time.

8. 5 Frogmen: AC 17, HD 3, #At 2 swordspear or 1 stonebow, Dam 1d8+1/1d8+1 or 1d8, Mv 40', Sv F3, MI 10, XP 145 ea.

HP 14 □□□□ □□□□ □□□□
10 □□□□ □□□□
17 □□□□ □□□□ □□□□ □□
18 □□□□ □□□□ □□□□
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11 □□□□ □□□□ □

*Note: Frogmen are found in the **Basic Fantasy Field Guide Volume 1**.*

A party of adventurers captured these creatures and brought them to Duke D'Angelo; he was studying them in a laboratory in the 2nd dungeon level, but after Khaadk's power was unleashed they were able to escape. The minds of these Nazgorean frogmen are so alien that they are immune to the power of Khaadk. However, for the same reason they will not parley with adventurers. They are simply trying to leave the castle, but being unpredictable aliens they have a 35% chance of attacking immediately when encountered. If they do not attack, they will attempt to avoid the adventurers.



Fortress Key, Level 1 (Ground Level)

1. GATEHOUSE:

The main doors to Castle D'Angelo stand open, flapping slightly in the breeze. On the inner face of the left hand door, someone has painted the word "WELCOME!" in bright pink letters.

The inner doors (at the north of area #1) are closed but not barred, and will open with gentle pressure. They pull towards the party.

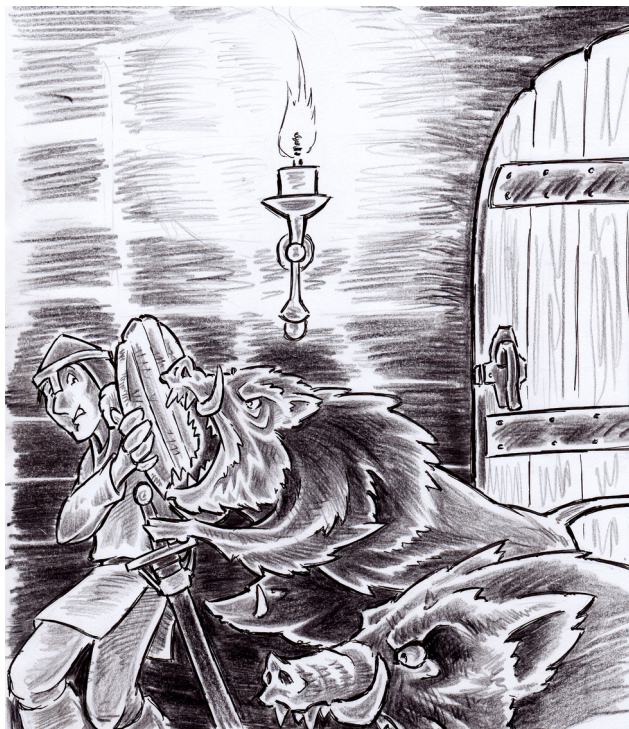
Any character entering the gatehouse corridor will hear porcine squeals and the clatter of trotters against flagstones from within the castle. The walls have been liberally daubed with graffiti in bright, clashing colors. Tangerine letters inform the party that THE PASSWORD IS "CAMEMBER" (NB: this is not true); in lime green, another graffito says TURN BACK! THIS IS NOT THE WAY; and in sky blue, a third says THE ALE HERE IS TERRIBLE, IT'S ENOUGH TO DRIVE YOU MAD. Other graffiti is less coherent, and all of it is completely unhelpful.

2. STAMPEDE:

As the door opens, wild boars charge through it directly at you!

Charlotte La Neve is the Duke's Sergeant and Huntswoman. In her madness she has decided it will be easier to hunt the boar if she keeps them in the castle, reasoning that the boar can also serve as gate guards and will be very tasty! She has somehow acquired nine wild boars (even though hunting outside the castle is not possible now) and has been amusing herself by stampeding them along the corridor and back, so they are both terrified and angry. When the party opens the door, she takes them for marauders or bandits and stampedes her boars straight through it. They will attack the party at once.

Charlotte herself will retreat to area #3 immediately on seeing the party. The party will find the brazier and torches that she was using to drive the boars. There is nothing else of interest or value in this area.



9 Wild Boars: AC 13, HD 3, #At 1, Dam 2d4, Mv 50', Sv F3, MI 9, XP 145 ea.

HP	15	□□□□□	□□□□□	□□□□□
	15	□□□□□	□□□□□	□□□□□
	10	□□□□□	□□□□□	
	13	□□□□□	□□□□□	□□
	17	□□□□□	□□□□□	□□□□□ □□
	12	□□□□□	□□□□□	□□
	16	□□□□□	□□□□□	□□□□□ □
	12	□□□□□	□□□□□	□□
	19	□□□□□	□□□□□	□□□□□ □□□□

2a. STATUE:

This depicts a seated woman, wearing a mailshirt and a conical helm. Her sheathed sword is on her lap. She is flanked by two leopards, with her hands resting on their heads. The statue gazes into the middle distance with a haughty, dignified expression. Someone has painted a full mustache on it.

There is nothing special about this statue.

2b. STATUE:

This statue depicts a woman in a toga, bent over to pick a flower. Her hair is piled up on top of her head. A bow is on her back and a quiver at her hip.

There is nothing special about this statue.

3. HUNTSWOMAN'S ROOM:

By the time the party gets here, Charlotte will have shut and locked the door.

The door is made of dark oak, stoutly bound with iron. On the left hand side there is a handle, with a keyhole immediately below.

Lillette is on the other side of the door, holding a slim poniard, which is much like a knitting needle with a dagger hilt. She can see the party through a small knothole in the door. If someone actually says they are inspecting the door, then that person will automatically see this knothole; otherwise, no one in the party will notice it. If a character tries to look through the keyhole, she will drive her poniard through it, trying to poke out an eye. The target must roll a saving throw vs. Death Ray; if this roll succeeds, the victim will only take 1d4 points of damage. If the save fails, the victim suffers 2d4 points of damage and loses a randomly-selected eye (which means that if using a missile weapon at medium range or greater, the character suffers a penalty of -1 on attack rolls). Restoration of a damaged eye requires a **regenerate** spell or similar magic.

If the party opens the door, they will have to fight Charlotte. She wears a mailshirt and carries a great axe.

Charlotte La Neve: Human Fighter 5, AC 17,
#At 1 greataxe, Dam 1d10+1, Mv 30', Sv F5, MI 10,
XP 405

STR 13 (+1), DEX 14 (+1), CHA 13(+1)

HP 22 □□□□ □□□□ □□□□ □□□□
□□

Charlotte's high, hard boots are lined with walrus fur, which makes them both very warm and very waterproof. They are worth 50 gp. Her belt is two inches wide, of tooled leather in intricate knotwork set with brass studs and a big brass buckle in the



shape of a dragon, and it is worth another 50 gp. In her satchel are 43 gp in change, a whetstone, a block of beeswax, and the key to her door.

This room is normally an armory, and in fact a large rack of longbows, shortbows, and arrows occupies the north wall; however, in her madness Charlotte has moved in, and so the room also contains Charlotte's rope hammock, a hand lamp with oil, and sixteen assorted pelts. These are mostly hare, wolf, boar, deer, or badger worth no more than 10 gp each, but there is also one fine bearskin worth 60 gp.

4. ARMORY:

This room is filled with helms, polearms, buckler shields and daggers, except along the south wall, where two large copper cauldrons rest atop unlit braziers and beside them is a stack of wooden crates. Stairs in the east wall appear to go up to the first floor of the gatehouse.

Of the helms, polearms, bucklers, and daggers there are thirty each. The copper cauldrons are used to heat water to pour through murder holes and scald invaders. They are empty. Each of the six wooden crates contains five suits of mediocre-quality brigandine armor (treat as leather).

If the party spends more than five rounds exploring this cluttered little room, then the two women-at-arms from room #42 (q.v.) will come down the stairs. If the party has set someone to watch the staircase, then they cannot be surprised. Otherwise, the party may be surprised but the women-at-arms will not be.

5. WEST GATE TOWER:

This twenty foot square room contains a stove, a table, five chairs, and some sacks and chests. The stove is unlit, and from the coating of soot, has not been cleaned for some time. On the table stands a large clay jar. It emits foul, acrid-smelling fumes.

The clay jar contains **oil of vitriol** (which is the alchemical name for sulphuric acid). At the time when everyone went mad, it was being used to clean the Duke's silverware, and since this is a smelly process, it was being done away from the Duke's family in the guard tower. If inspected, the jar will prove to be full of knives, forks, and spoons. They have a total value of about 30 gp. A vialful of acid will do 1d6 points of damage to a creature it hits, or 1d2 points of splash damage from a near miss. It will dissolve small amounts of wood or metal. A Magic-User can use the stove and other equipment in the room to boil away some of the water and produce concentrated sulphuric acid, but the quantity produced will be very small; acid able to do 1d6 points of damage or to dissolve a small amount of wood or metal is the maximum effect achievable.

The sacks contain rice, dried beans, and dried peas, and the chests contain wooden plates and bowls.

6. EAST GATE TOWER:

This room is surprisingly empty. There is a ladder leading up to a trap door into the upper level. The floor shows signs that a variety of furnishings were in this room but have been removed.

Valor True is hiding in the room above this one (#41). If the player characters make much noise or engage in conversation, she will hear them and will open the trap door to talk to them. Please refer to room 41 for details of her behavior.

7. EAST TOWER:

During his madness, Pons has tried experimenting with conjuration magic, and through a bizarre combination of castings he has called up a pair of weird creatures called pangotheria. They now live in this tower. Whether the pangotheria comes from an alien world or plane, or from another time in this world, or somewhere even stranger, can only be a matter of conjecture, and their behavior is highly unpredictable.

This twenty foot square room contains a weird creature, like a ground sloth the size of a man, but with the head and scales of a giant pangolin. Its claws are huge! It seems to have made a nest of some kind out of fabric and upholstery.

A second pangotherium is hiding behind the door. Each has an effective Strength of 18. They are intelligent animals, with similar cognitive ability to a gorilla, but extremely chaotic. Determine how each one reacts to the party by rolling 3d6. A score of 3-6 means it charges; a 7-8 means that it attacks; on a 9-12 it approaches without attacking; on a 13-14 it retreats; on a 15-17 it flees, and on an 18 it takes an immediate liking to the party and will roll on its back waiting for its belly to be scratched. If attacked, of course, they will certainly retaliate!

The pangotheria can operate doors and other simple mechanisms but they have no language. If the Duke regains his sanity he will wish to study them, and he will be pleased if one has survived. If both have been captured for him, then he will be delighted and will either forgive the party for an error or a certain amount of damage they might have caused, or else if there is nothing to forgive, he will increase their reward by 500 gp.

2 Pangotheria: AC 16, HD 7, #At 2 claws,
Dam 2d4/2d4, Mv 40', Sv F7, MI 9, XP 670 ea.

HP 41 ☐☐☐☐☐ ☐☐☐☐☐☐ ☐☐☐☐☐☐ ☐☐☐☐☐☐
 36 ☐☐☐☐☐ ☐☐☐☐☐☐ ☐☐☐☐☐☐ ☐☐☐☐☐☐

Full details on the pangotherium can be found in the **Basic Fantasy Field Guide Volume 2**.

8. WEST TOWER:

The door ahead is open, and sprawled in the doorway is the corpse of a dwarf. A single-bladed battleaxe protrudes from his back, and the flagstones beneath him are brown with dried blood.

Five dwarves were in the castle when the demon was released. They were the sons and daughters of a friend of the family. When the madness came over them, they suspected the humans of plotting to murder them for their gold, so they fled to a defensible tower. But once locked within, they fell to arguing, suspecting one another of plotting treachery to take all the gold for themselves. Several of them stabbed each other in the back. The victorious dwarf, Magnus Mourngim, is a redoubtable fighter. He is in area #44 above with the gold. The ground floor contains the corpses of the four losers, and is haunted by their ghosts.

NB: For the purposes of this encounter area, the word "ghost" does not necessarily mean a hostile monster. The dwarves were insane when they died, but their ghosts are no longer affected by the curse. The ghosts have forgiven each other, and forgiven Magnus; they are initially lawful and helpful. Each ghost can be communicated with, under the correct conditions.

If the players try to Turn the ghosts, or if they are stupid enough to insist on fighting them, then they are treated as spectres.

4 Spectres: AC 17, HD 6**, #At 1, Dam drain 2 levels, Mv Fly 100', Sv F6, MI 11, XP 610 ea.

HP 28 □□□□ □□□□ □□□□ □□□□
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 31 □□□□ □□□□ □□□□ □□□□
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 26 □□□□ □□□□ □□□□ □□□□
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 25 □□□□ □□□□ □□□□ □□□□
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Arnold Pitprop (HP: 28)

The dwarf in the doorway, who wears a mailshirt and a full-face, flat-topped helm. His ghost will appear in the following circumstances:

1) If the axe is removed from his back and his body given a respectful burial with a lawful religious

ceremony. If he is buried with his mailshirt and helm, he will advise the player characters of the location of his buried treasure hoard (which contains loot worth 650 gp). If the mailshirt and helm have been taken, he will not do so. He can also describe the arrival of the clockwork at the castle, and the moment when everyone went mad.

2) If his body is despoiled or desecrated (meaning his actual body—searching him or taking his stuff doesn't count), he will appear and pronounce a curse on the desecrator. The curse will instantly kill any mount or beast of burden the player character owns, acquires, or touches until lifted. Hostile creatures are not subject to this curse.

Hilda Steelcaster (HP: 31)

The dwarf in the centre of the room, who wears a mailshirt and carries a morning star flail. She has a curved dagger stuck in her side. Her ghost will appear in the following circumstances:-

1) After dark when the constellation called The Crucible rises above the horizon. If the party has been respectful towards the bodies then she will speak to them. Hilda was a Cleric in life, and she is highly religious; she will spend all her time trying to convince the party to convert to the worship of (an appropriate deity associated with dwarves). If anyone already follows this god, or claims to, then she will seek to make them more devout.

2) If any party member blasphemes against a dwarfish deity. In this case she will appear and pronounce a curse on the blasphemer which causes him or her to experience uncontrollable sneezing fits when trying to spot something or listen for something; all attempts to spot, search, or hear things will automatically fail until the curse is lifted.

Ulrich Ringsmith (HP: 26)

A dwarf by the ladder up to room #44; he was in the process of climbing when he was killed. His head has been caved in with a blunt instrument of some kind (perceptive player characters may note the matching bloodstains on Hilda's flail). His body wears leather armor and carries a club. He was a Thief and a renowned locksmith, and his magical lockpicking tools (which are in a leather wallet in his belt pouch) give a bonus of +5% to lockpicking attempts. They are worth about 150 gp to a high-level thief, although there's the obvious risk that

any prospective purchaser might decide it's more convenient to steal them than pay for them! Ulrich's ghost will appear in the following circumstances:

1) If his lockpicking tools are taken by a Dwarfish Thief. Ulrich will speak to the Thief, explaining that he is glad the tools will be used by a Dwarf. He can answer the same questions that Arnold can.

2) If his lockpicking tools are taken by an Elven or Orcish Thief. Ulrich will pronounce a curse which causes the Thief to suffer extreme flatulence while attempting to hide or sneak (-10% to chances of success until the curse is lifted).

Hakon Ironoath (HP: 25)

A platinum blond dwarf wearing a mailshirt. Hakon carries no weapons (because his dagger is in Hilda's side and his axe is in Arnold's back), but carries a round shield with the icon of an anvil, which is a **Shield +1**. Hakon's ghost will appear in the following circumstances:-

1) If someone speculates about what happened here, Hakon will appear and confess that he killed his brother and his sister. Hakon is consumed with guilt and will apologize repeatedly to the bodies until the party goes away.

2) If anyone sneers or laughs at the dead dwarves, Hakon will appear and he will be furious! He will speak a curse on the insulting character which causes him or her to feel ghostly, grasping hands rising up from the ground to snatch at his or her feet in combat situations. The effect of this curse is to make the character act last in any combat round (irrespective of the initiative die) until it is lifted.

None of these Dwarves have any gold; Magnus Mourngim has taken it from them.

Any of the Dwarves' ghosts will be able to warn the party about Magnus, who is one level up. They will explain that he is a very dangerous fighter and will attack on sight unless his madness is cured.

9. FRONT HALLWAY:

This passage is ten feet wide and a hundred and ten feet long, running east-west, with the twenty-foot-wide passage in which you stand joining it near the middle. On the floor directly in front of the entrance someone has scrawled an

inscription in chalk. There are double doors directly ahead in the north wall, a total of four doors in the south wall (two to the east and two to the west), and in both directions the corridor seems to turn northwards. All is brightly lit by **continual light** spells on the walls; each has a little curtain which can be shut off to dim it if desired, but all the curtains are open.

When you look to the east, you see that someone has set up a long chain of bone or ivory dominoes. It runs along the passage and around the corner.

The text reads, "Scream for me!" in Common. The chain of dominoes runs around the corner all the way to room #28. Any loud noise in this corridor will cause the shrieking tarantula in room #21 to scream in response, and this will in turn knock down the chain of dominoes, with the consequences described in room #28.

10. GRAND HALL:

This is evidently the grand hall. On the dais to the right you see the throne of the Duke, with smaller thrones at either side for the Duchess and, you assume, his son. Standing motionless before the dais is a man... but as you look, you see that it is in fact a machine, a thing of clockwork in the shape of a man. It faces away from you, toward the throne.

This is the clockwork man described in the introduction. Its chest plate stands open, the cavity within empty. It will not respond to any questions or orders, or indeed move or respond at all, even if attacked. Anyone pressing an ear to its casing will hear the clockwork mechanisms slowly ticking.

If the player characters examine the room more fully, they will see:

The walls of the hall are decorated with tapestries and paintings of the D'Angelo family and relatives. Some have been vandalized with streaks of paint in green and pink and blue.

There is nothing of interest in this room. However, the GM should roll a random encounter check each time the room is revisited.

11. CLOAK ROOM:

You see a sign over the door that reads CLOAK ROOM: RING BELL FOR ATTENDANT. A small brass bell hangs on a wooden beam over the door, with a silken cord hanging down to ring it by.

Ringling the bell has no effect. Inside the room, a skinny, short man in hose and house livery sits on a stool, continuously chewing on some unidentifiable material (gummy tree sap), gazing off into nowhere. He will respond to any comments with barely a change in focus and a grunt of disinterest.

Two tables are pushed up against the east wall with more stools: sitting on the tables are stiff brushes, wooden tubs of boot polish and fats, rags and other things for grooming clothes and shoes. One table has a scent of perfume about it and cluttered by needles stuck into pin cushions, scissors, cloth, buttons, and other items.

Various sorts of clothing hang from wooden racks on the west side of the room, or rest on the floor. Much of it is shabby and should not be in the room. The inventory includes:

- 8 cloaks (five of low quality)
- 3 lady's jackets (thin and ornamental, intended to be worn for show over winter clothes)
- 1 robe (thick and useful but nothing important)
- 3 sets of stockings
- 2 trousers
- 3 shirts
- 12 pairs of boots (5 mismatched and three worn out)
- 16 pairs of lady's shoes (6 pairs are mismatched and 4 pairs are poor quality)
- 8 pairs of shoes (not gender specific) all mismatched
- 2 pairs sandals
- 6 shoes, sandals, and boots in a pile

One long, luxurious looking black cloak is lined in gold and silver and radiates magic if detected. It is actually a cloaker (see the **Basic Fantasy Field Guide Volume 1** for details of this monster). It

radiates magic because it devoured a mage wearing a ring that generates a useless magical aura on the wearer (the entire purpose of the ring was to trick others into thinking something magical was going on) and said ring is stuck in its gullet.

A silken bag hanging on a peg behind it is embroidered with the name Count Dickers (see room 48). It contains 200 gp, 50 pp, and 4 gems worth 50 gp each. The silk cord tying it shut has a poisoned needle cleverly hidden in its knot, requiring the equivalent of a Thief's find traps roll to discover it (anyone unaware of it and unties the cord will be pricked; the victim must save vs. Poison or die).

Cloaker: AC 19, HD 10** (+9), #At 1 tail + special, Dam 1d6 + special, Mv 10' Fly 40', Sv F10, MI 7, XP 1,390

HP 50 □□□□ □□□□ □□□□ □□□□
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12. MEETING ROOM:

You see three large, darkly-varnished tables positioned in this room (running from east to west), each surrounded by twelve chairs. A fireplace rests against the west wall, running up through it.

This room is otherwise empty and unlit.

13. KITCHEN:

Before you is a wizardly kitchen. A fire burns without fuel on a central hearth. The room contains several large tables, each bearing a knife block with many knives thrust inside. The walls are lined with shelves full of herbs and utensils. All is neatly organized with everything in its place. You can see no creatures or treasure here.

The room contains a permanent magical effect: an invisible, unseen servant which will fetch any kitchen utensils from the kitchen or foodstuffs from the pantry (room #14) if a creature requests them in Common. The servant will also tidy, clear, and clean up any spills in the kitchen or pantry.

Count Dickers has been doing the cooking here, and may be encountered in this room 20% of the time. See room 48 for more details.

14. PANTRY:

This room is filled with foodstuffs and comestibles of all kinds. Sides of pork hang from the rafters, barrels of fish and pickles line the walls, and sacks of beans, oats, rice, and barley are piled on the floor.

There is nothing of interest or value in this room.

15. BACK HALLWAY:

The rear hallway is dark and quiet. Ahead of you a tapestry can be seen hanging from the south wall.

The tapestry is on the 20' section of wall immediately to the north of the double-staircase. It depicts seven men, each with an obviously fatal wound, standing on a ferry across a river. The ferryman wears a robe the color of rain; his back is to the viewer of the tapestry, but his hand is visible holding the tiller and it is skeletal. Their destination on the far side of the river is shrouded in shadow.

The scene is a depiction of the journey to the afterlife. Anyone who spends more than a few moments watching it will find that the river seems to move as if it were really flowing, and the ferryman's robe seems to flap slightly in the breeze.

This effect is of no particular significance and exists merely because it amused one of the wizards.

16. LEONORA'S ROOM:

Leonora was a maidservant in the kitchen. She now believes herself to be a medusa.

The door is made of dark oak, stoutly bound with iron. On the right hand side there is a handle, with a keyhole immediately below.

This door is not locked. Leonora used to have a key but in her madness she lost it. If she hears the party outside (chance to be determined by the GM according to how stealthy they are), Leonora will call through the door to warn them not to enter her chamber, for her gaze will turn them to stone. If they actually enter, she will certainly cry out this warning. It is false and she is a normal human woman. However, she wears a bulky hood ("to contain the snakes!") and her face is concealed within its shadows. She is wearing a beautiful gown of silk and taffeta (which she has purloined from one of the castle noblewomen).

Though there is no reason to attack her, should Leonora be attacked, then naturally her beautiful gown (worth 100 gp) will be ruined.



If the party proves to Leonora that she is not a medusa, then she will start to believe that she is a dryad instead. She will try to flee into the woods in search of her tree, though of course she cannot really leave. There is no end to her madness, and although she will never believe herself to be something violent, there is also no way to get her to talk any sense.

Aside from Leonora's hammock and her few personal effects (a tinderbox, a couple of candles, a clay mug, a wooden bowl, and her eating knife which doubles as a dagger) the only other thing of interest in this room is a copper bathtub that hangs from one wall. It is large and bulky but well made, with feet shaped like those of a duck.

Leonora: Normal Woman, AC 11, #At 1 dagger, Dam 1d4, Mv 30', Sv NM, MI 7, XP 10

STR 8 (-1), WIS 13 (+1), CHA 13 (+1)

HP 3 □□□

17. STOREROOM:

Listening to the door reveals constant chewing and gnawing noises as if something is busy eating wood in the room inside. The door is locked but can be forced easily enough, being shabbily installed.

Inside are wooden barrels and boxes. You see occasional rodents darting around and piles and scatterings of what appear to be raisins on the floor.

The small raisin-like objects are mouse droppings. Inspecting the barrels and boxes will reveal small holes near the floor. They were once full of dried fruit, mops, linen, and other items but are now overrun by numerous but harmless mice (rifling through the chewed up debris will set off an endless squeaking as nests of mice babies are disturbed). The mice are able to enter and leave through several small cracks in the walls even when the door is shut.

18. FEMALE SERVANTS' BATH:

The masculine symbol is painted in pale green on this door.

The reason the female servants' bath has the masculine symbol on it is because mad people have an unusual sense of humor.



The room is fully tiled, with some of the ceiling tiles having **continual light** spells cast on them. There is a bronze bathtub in the shape of a swan, a bronze brazier of charcoal (unlit), a copper pot for heating water, and some fine-quality soap scented with rose hips. Three of the wall tiles have been painted pale green.

These tiles originally had lettering that said what they do, but the letters have been painted over. Touching the left hand colored tile causes the brazier to be lit and the copper pot placed on top, as if moved by an invisible person. Touching the middle one causes a similar effect to fetch more water, and the right hand one has a depilatory that magically removes all hair below the toucher's eyebrows. Only dwarves get a saving throw (vs. Spells) to resist this effect.

19. MALE SERVANTS' BATH:

The feminine symbol is painted in dark green on this door.

The reason the male servants' bath has the feminine symbol on it is because mad people have an unusual sense of humor.



The room is fully tiled, with some of the ceiling tiles having **continual light** spells cast on them. There is a bronze bathtub in the shape of a seashell, a bronze brazier of charcoal (unlit), a copper pot for heating water, and some fine-quality soap scented with lavender. Three of the wall tiles have been painted dark green.

These tiles originally had lettering that said what they do, but the letters have been painted over. Touching the left hand colored tile causes the brazier to be lit and the copper pot placed on top, as if moved by an invisible person. Touching the middle one causes a similar effect to fetch more water, and the right hand one has a grooming effect that magically trims all the toucher's hair to a maximum of one inch long. Only dwarves get a saving throw (vs. Spells) to resist this effect.

20. LAUNDRY:

Sounds of rattling and thumping can be heard from behind this door.

The room beyond contains assorted washtubs and a huge mangle (also called a wringer) which is perpetually running without a visible source of power. (A minor elemental provides the motive force.) A metal humanoid resembling an animated statue is forcing garments through it.

This is a tin golem (full details in the **Basic Fantasy Field Guide Volume 2**), a custom creation of the D'Angelo family. As soon as any party member steps into the room, the golem decides that their clothes are dirty and attempts to grab them and put them through the mangle. Because nobody has been maintaining its spells, the golem is malfunctioning and it does not register that the clothes have someone inside them.

A successful hit from the golem does no damage in game terms but indicates the target has been seized. If one of the golem's arms has hit, then the other arm attacks as if the target is AC 11. Once both arms have grasped a character, the golem lifts him or her off the ground and (next round) will feed him or her into the mangle. Characters with 16 or greater Strength have a chance to resist this effect (10% per point of Strength in excess of 15).

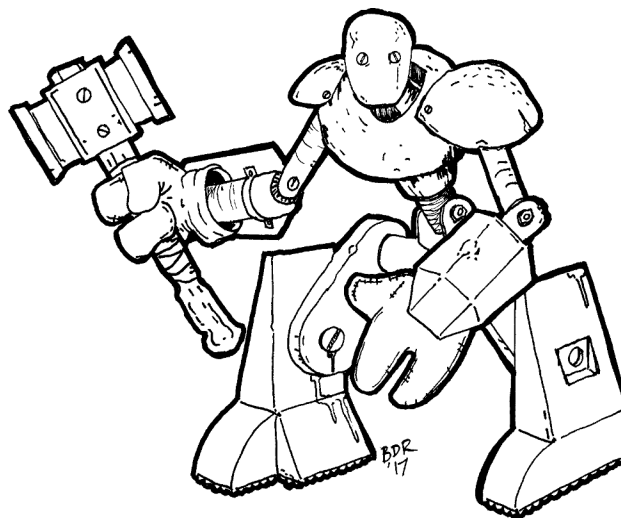
If a character is actually placed in the mangle, then he or she takes 3d6 points of damage per round (no saving throw) until the mangle is stopped. This can be done by **dispel magic**, which stops the mangle for 3d6 rounds, by verbal command from someone the mangle recognizes (most people who live at the castle count for this purpose), or by wedging it with a large metal or stone object.

Note that trying to wedge the mangle with a thin metal object such as a sword blade will lead to the object being snapped! Magic items get a saving throw against this effect, needing an 11 to save (with a bonus of +1 on the saving throw per "plus" of the magic item).

There is nothing of value in the laundry.

Tin Golem: AC 19, HD 7*, #At 2, Dam see below, Mv 30', Sv F7, MI 12, XP 800

HP 40 □□□□ □□□□ □□□□ □□□□
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**21. THE SHRIEKING TARANTULA:**

This room was formerly a storeroom, but it is now the lair of a shrieking tarantula. The Duke used to keep it in a glass tank in a permanently-silenced area, but one of the madmen felt sorry for the creature and let it out.

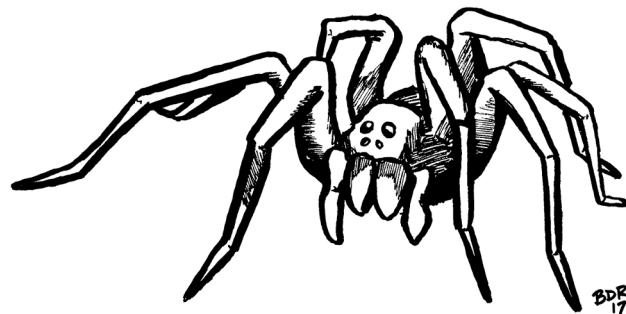
A gigantic spider, like a Giant Tarantula but as big as a warhorse and with reddish joints on its legs, is poised just beyond the door. It attacks at once!

The creature is ravenous; it can be stopped from attacking by throwing it a substantial lump of fresh meat. It is a new monster and its stats are fully detailed at the end of the module. In summary form they are:

Shrieking Tarantula: AC 18, HD 7*, #At 1 bite or shriek, Dam 1d12+poison or special, Mv 50', Sv F7, MI 9, XP 800

HP 31 □□□□ □□□□ □□□□ □□□□
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There is no treasure in its lair.



22. SITTING ROOM:

Anyone listening at the door to this room will hear a rhythmical ticking sound.

You see several comfortable chairs and two divans, as well as several small side tables. A large grandfather clock stands against the south wall, its pendulum swinging methodically.

The clock weighs 300 pounds. Anyone who spends any time with it will find it simply does not keep time; it is alternately very slow at some times and very fast at others.

23. THE LESSER LIBRARY

This smallish room has no obvious exits. It is lined with bookshelves, and contains dozens of books and scrolls. They are in disarray, as if someone had searched through them frantically, throwing the unwanted ones on the floor.

The scrolls include: A Clerical **Scroll of neutralize poison, cure disease, cure blindness and raise dead**; another Clerical **Scroll of locate object, speak with dead and dispel magic**; an anatomical drawing of a pegasus (worth 50 gp to certain researchers); a map of an unknown continent (which is actually on another plane); a schematic showing how to design a flush toilet with the assistance of a small water elemental; a legend about the origin of knotweed, written in an ancient dialect of elven; a star chart; and a folded scrap



of parchment on which is scrawled: "the first cellar password is Tamallamat."

The books include: K. Carran's *Palaeontological Bestiary* (mammoths, woolly rhinoceros etc.; includes a detailed description of a possibly-extinct lycanthrope, the weresabre, which was a caveman that turned into a sabretooth cat at the full moon; worth 150 gp); Beatrice Duchamp's *Studies of Certain Mechanisms Pertaining to the Wizard of Clocks* (the infamous paper that, sixty years ago, led to Ms Duchamp being awarded 10,000 gp of research funding by the now-defunct Council of Elevated Thought – the paper was not found to be a hoax until six months after Duchamp's disappearance; worth 35 gp to a collector of curiosities); an untitled, unattributed essay comparing and contrasting the mystical gestures used in charm spells, which has been kept only because it was the first document ever published by Pons himself (no cash value); Obette's *Sufferings* (the diary of a wealthy teenage girl in which she documents the difficulties and problems she has faced, such as unreasonably small allowances, servants who can't seem to learn to fold her clothes in the way that she wishes, and being asked to muck out her own pony; worth 125 gp only because thirty years later, Obette wrote a series of groundbreaking philosophical treatises on epistemology and phenomenology); a Common-Treantish dictionary (worth 100 gp); A *Treatise on Trolls: Their Nature and Powers* by Thamerion Daelant (the owner of the eponymous tower in the final adventure of this book, **Thamerion's Tower**, which begins on page 101), and a spellbook containing 2d4 randomly-selected Illusionist spells (or Magic-User spells if the optional Illusionist class is not in play) of levels 1-4.

24. CHAPEL ENTRANCE:

A sign proclaims, "Shhh! Funeral in progress!" Dozens of muddy boots have trod through the hall and into the room behind the door, leaving an obvious trail. The trail of dominoes which you saw in the front hall continues through this room.

There is nothing else of interest here. See area 28 for results of knocking over the dominoes, and also room 21 for the effect of making too much noise in this area.



25. CHAPEL:

Magical illumination from the ceiling reveals brightly-painted walls and hanging decorative tapestries. A strong smell of death comes to your noses, as you notice three corpses lying on tables at the foot of the steps leading up to the altar. A single figure in robes is performing some ceremony on the dais, chanting in a shrill and garbled voice. Five more cloaked figures stand behind it, moaning reverently. Rows of benches line the room on the north and south; on each side are twelve mourners hunched over in silent reverence, wearing mourning cloaks.

This funeral is actually a feast. The six figures on the dais are ghouls working themselves up into a frenzy before they tear into the three corpses. The leader will yell "Fresh meat!" as soon as they become aware of anyone looking at them from the doorway. Six of the mourners in the pews are berserkers driven insane by the gem. They are loyal to the ghoul leader and will join in with the ghoulish feasting if allowed. The other people present are harmless, although they will watch any feasting with macabre fascination and flee in terror if combat erupts.

The lead ghoul is carrying a **Mace +1** on a silken cord as a sign of office (like a scepter) and each ghoul has a golden necklace with gems worth 200 gp.

6 Ghouls: AC 14, HD 2*, #At 2 claws/1 bite, Dam 1d4/1d4/1d4, all plus paralysis, Mv 30', Sv F2, MI 9, XP 100 ea.

HP 10 □□□□□ □□□□□
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6 Human Minions: AC 11, HD 1, #At 1, Dam 1d6, Mv 40', Sv F1, MI 12, XP 25 ea.

HP 8 □□□□□ □□□ 5 □□□□□
 7 □□□□□ □□ 6 □□□□□ □
 8 □□□□□ □□□ 4 □□□□□

26. ROLAND'S TOWER:

When the doors to the tower are approached from the keep side, read the following:

These large, ornate double doors have been crudely-jammed shut by an unevenly cut wooden bar dropped into braces sloppily nailed to the polished front. Dirt and leaves spill out onto the floor in front of the doors to this room. You notice that each of the doors is engraved with the same large rune.

The "rune" is actually Roland D'Angelo's sigil; it may be described as a sigil if a Magic-User or other character familiar with the old customs is present.

If any of the adventurers listen at the door, read the following:

You hear squealing and grunting and hooves clattering on the stone.

Opening the door reveals a room paneled by dark wood that is obviously well-kept, with plush rugs on the floor, and furniture piled near the south wall. Six wild boars are rooting amid a thick layer of leaves, branches and debris cast haphazardly around what would otherwise be an elegant sitting room.

Three of the "boars" are wereboars, who have infiltrated the castle thanks to Huntswoman Charlotte's obsession with boar hunting. They are searching for any loot they can find, and will attempt to avoid confrontations unless it benefits them, controlling the other boars and sending them to distract attackers while they flee.

The room is something of a mess due to the presence of the swine. Various chairs and divans are sitting (some upside down) along the south wall as if they were once ready for guests. Several empty clay pots rest amid the furnishings; they are full of loam, and whatever plants were in them have been eaten away by the pigs.

Along the west wall are tables with various alchemical beakers and glass jars. This is NOT a full alchemical set up; it seems to be something used to entertain waiting guests. A brazier full of red hot coals sits atop the center of the table: five glass jars are suspended by handles on a steel rod over it. They contain:

- 1) A clear liquid that is water (but the PCs have to experiment to find out).
- 2) Green, bubbling, goo. As the PCs watch it begins to froth and overflow. If they take it off the heat, it explodes and showers the room with shards of glass (everyone in the room is attacked as if by a 1 HD monster and suffers 1d3 damage if stricken). If they let it bubble over it turns to acid, eating through the brazier and table underneath it, ruining the potion described below. If they add water, wine, or any liquid it turns into a useless wax-like substance, congealing on the sides of the glass beaker.
- 3) A black, tarry substance (ink).
- 4) A yellow, milk-like substance. If cooled off and consumed, it serves as a **Potion of Healing**.

Suspended back underneath the table (not easily found by eyesight) is a secret compartment with a **Potion of Healing** in a wooden flask.

3 Wereboars*: AC 16⁺, HD 4*, #At 1 bite, Dam 2d6, Mv 50' Human Form 40', Sv F4, MI 9, XP 280 ea.

HP 24 □□□□ □□□□ □□□□ □□□□
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3 Wild Boars: AC 13, HD 3, #At 1, Dam 2d4, Mv 50', Sv F3, MI 9, XP 145 ea.

HP 18 □□□□ □□□□ □□□□ □□□
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27. ARCAN'S TOWER:

When this room is approached from the corridor, read the following:

The door before you is engraved with a large rune of some sort.

The "rune" is actually Arcan D'Angelo's sigil; it may be described as a sigil if a Magic-User or other character familiar with the old customs is present.

This room is an office, with a desk and chair set into the nook of the staircase and another desk and chair in the northwest corner. The walls were lined with paintings; some of them lie smashed on the floor, while others have been defaced with colored paints or hung upside down. Several paint pots are on the desk to the northwest, with paint-laden brushes scattered around them. The other desk is in immaculate order, with a sealed inkpot and a fresh quill lying atop a neat stack of papers in the center.

The ink in the inkpot is magical disappearing ink; it takes about a turn to dry properly, at which point it can no longer be seen by normal vision. **Detect magic** will reveal it, as will **detect invisible**.

28. BARRACKS ENTRANCE:

In this room you see a man crawling around on the floor setting up an elaborate chain of dominoes. As soon as you approach, he looks up and says, "Stay back! Don't disturb my dominoes!"

The man is Vernon the Verger. Vernon has extreme OCD which causes his obsession with setting chains of dominoes. If the chain begins to fall before he is done, he will fly into an insane rage and attack the responsible party.

He is a normal man with a dagger, but Vernon has a few things he's picked up around the castle. He has a bottle containing a **fireball** which will explode if he's struck by fire or lightning, doing 9d6 points of damage to all within 20', and a bottle of alchemist's glue which he will throw at someone. Anyone struck by it will certainly end up with something stuck permanently to something else.

Vernon the Verger: Normal Man, AC 11, #At 1 dagger, Dam 1d4 or special, Mv 40', MI 10, XP 10

HP 3 □□□

29. NORTHEAST TOWER:

A single table with three chairs has been pushed out of the way against the west wall. Otherwise this room is empty but for cobwebs and dirt. An iron ladder affixed to the north wall leads up to a wooden trap door.

The trap door is designed to be lifted, not lowered, and is apparently blocked; no amount of pushing and heaving will open it. Listening at the trapdoor of this tower may reveal loud, strident voices arguing in some grunting, savage-sounding language (see room 38 below for more information).

30. BARRACKS:

This is obviously a barracks room. The beds have been pulled out from the walls and arranged like pews in a chapel; they are occupied by guardswomen, in armor with their dress surcoats on. The women are crying, and the reason is obvious: on a sheet-covered table at one end of the room, one of the guardswomen lies dead. She is in her armor and dress surcoat, with her sword laid on top of her body, hands clasping the hilt, helm resting beside her head.

The deceased guardswoman isn't actually dead, just catatonic, but the other guardswomen firmly believe she has died. So long as the player characters are respectful, they'll be ignored. But... the table she is laid upon is actually a desk, that of the duty officer (used by whomever has that job in a given watch). Within the desk is a **Ring of Spell Storing** containing **remove curse**, **detect invisible**, and **hold person**. The desk also contains a **Dagger +1**, which is generally used as a letter-opener, and the keys to the sally port (area 33, below).

Touching the desk or the body of the "deceased" woman (who can be seen to be breathing very slowly if examined) will cause the mourners to leap to their feet, draw their swords, and attack in a rage (their morale being raised to 12 for the duration of the battle). Actually moving the catatonic woman's body will cause her to awaken and behave in the same way.

In the following list, the catatonic woman is the first one listed (the one with 17 hit points).

16 Warrior Women: Human Fighter 2, AC 18, #At 1, Dam 1d8+1, Mv 30', MI 9, XP 75 ea.

Equipment: Plate Mail, Shield, **Longsword +1**

HP 17 □□□□□ □□□□□ □□□□□ □□
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31. BARRACKS:

This is obviously a barracks room. The beds have been pushed back against the wall, and the women warriors are having a party, dancing wildly though there is no music. As you enter, several of them turn smiling faces toward you, and one says, "Boys, come in, join the party!"

Note: The guardswoman addresses the party as "boys" even if that is inappropriate.

If the adventurers remain within the room more than a few rounds but none of them dance, the women will become enraged and attack them.

14 Warrior Women: Human Fighter 2, AC 18, #At 1, Dam 1d8+1, Mv 30', MI 9, XP 75 ea.

Equipment: Plate Mail, Shield, **Longsword +1**

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32. OFFICER'S QUARTERS:

This is a bedroom. It is arranged in a neat and orderly fashion, with a bed, nightstands, a large but quite plain armoire, a footlocker at the foot of the bed, and a large rug patterned in an exotic foreign style. The rug is the only decorative item in the room.

This is the residence of the Knight retainer, Dame Cherry Obreen (see **Random Encounters** on page 6 for details about her). The armoire contains a few plain dresses, one somewhat fancy, and a suit of chainmail armor. The footlocker contains a variety of trousers, blouses, stockings, and undergarments. Each nightstand has a single drawer; one contains a journal, inkwell, and a couple of quills, while the other contains a wooden jewelry box. The jewelry box contains 10 or so gp value in random "costume" jewelry items.

The only valuable item in the room is the rug, which she acquired in trade from a traveling merchant from the Southern Gulf. The rug is worth 400 gp to a collector of such items.

33. SALLY PORT:

This short corridor allows defenders inside the castle to go outside during a siege, potentially surprising the enemy forces. However, due to the constant presence of wizards in the castle, the sally port hasn't been used in over a hundred years. The gate and secret door (which is plainly visible from the inside) are both locked, and the keys are kept in the desk in area 30, above; in addition, both are **wizard locked** by a 12th level caster. If all of those conditions are overcome, both gate and door are stuck, due to poor maintenance and disuse, and must be forced just as with any stuck door.

And having done all that, any adventurers who attempt to leave will encounter the green force field... the effort to open the gate and door is a complete waste.

34. NORTHWEST TOWER:

A plain cot, neatly made, rests against the east wall. An iron ladder affixed to the north wall leads up to a wooden trap door. The occasional

tread of boots can be heard walking back and forth on the floor above. Otherwise this room appears empty.

The trap door is designed to be lifted, not lowered, and leads to room #37 on the level above. It is barred shut from above and knocking on it loudly will attract attention of the guard on watch in room #37.

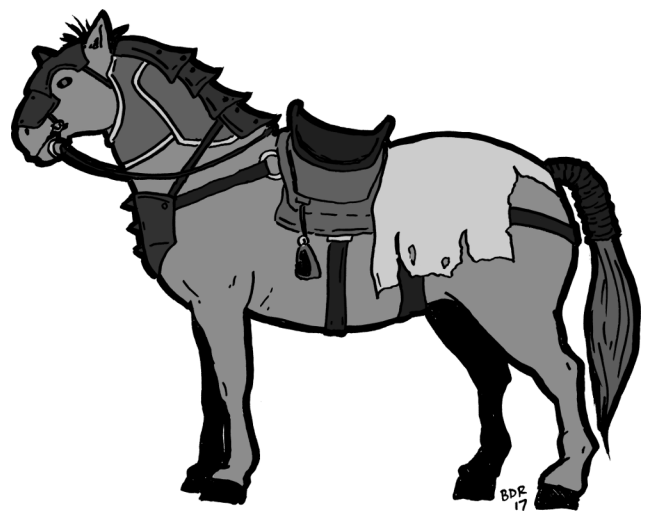
A large wooden box can be found under the cot, but contains little more than boots, trousers, a blouse, and two skirts.

35. CORRAL:

The corral is connected to the stables (area 82) by means of a ramp; at present, the gates into the lower level stand open. The following may need to be modified depending on how the adventurers approach the corral, and of course if it is night when they do so the description should be amended appropriately.

You see a corral, lit strangely by the sunshine passing through the green glow. The corral contains a single light warhorse which has been splattered with green and orange paint.

The warhorse is an entirely ordinary creature. It has recovered from being pursued and painted by some madman who has since returned to the castle, and will thus be approachable by any player character who wishes to do so. Stats are not given, but can be easily looked up if needed.



Fortress Key, Level 2**36. ROLAND'S TOWER – ADJUNCT LIBRARY:**

A luxurious polished oval wooden table dominates the center of this room; a chair is placed at each end and three on each side. A brightly glowing brass orb hangs from a chain over the table. A thick mattress has been rolled up against the west wall. A tall set of book cases line the south wall, thirty feet long and six feet high, packed with many ancient-looking scrolls and bound books.

Rolled up inside the mattress is a blanket, sheets and a pillow.

There are over 1,500 books and scrolls on the shelves, making this room something of an adjunct to the main library. However, all the books and scrolls found here are of poetic, fictional, or historical nature. Specifically, there are no magical works here.

A careful search of the floor around the bookcase reveals faint scuff marks as if the west end has been swung out. Pulling said end out will reveal a hollow space in the wall about 15' east of the window in the south wall. The niche is 3' high and wide and 3' deep. Inside is a wooden treasure chest bound in brass, locked, and covered by dust. It is protected by a sleep gas trap, which fills the air within a 20' radius if the chest is disturbed. All within the area of effect must save vs. Poison or sleep 2d6 turns.

Inside the chest is a bag with 500 pp, 100 gp, and a scroll that is a deed to a distant house referred to as "Parkinson Manor." This treasure is long forgotten; if found, and the curse is subsequently broken, the Duke will give the contents of the chest to the heroes as an addition to any other reward he might grant. Any mention of Parkinson Manor will be greeted by shudders and a comment like "That place is haunted."

37. NORTHWEST TOWER:

Both doors to this room (east and south) are thick oak bound by iron, with a bolt that can be thrown from the inside. They are shut but not bolted. A careful peek inside will reveal:

You see an older, plain-faced, blond-haired woman in chain mail and a helm, constantly treading back and forth on watch, looking out

the arrow slits in the wall. She has a sword on one hip and dagger on the other.

A cautious listen will reveal:

You hear the sound of boots on wood as if someone is walking back and forth on watch.

The guard, Mercia Aethelred, believes the castle is actually a ship, and she is the captain. She further believes that the ship (which she calls the Gravy Maid) is being attacked by a sperm whale. She will issue orders to the player characters as if they are her crew, and will respond poorly to any insubordination (including anyone who refuses to call her Captain).

The trap door leads to room #34 on the level below. A pair of heavy iron bolts have been laid atop it; they won't prevent anyone from opening the trapdoor, but they will rattle loudly if disturbed.

The walls have several pegs driven into them; three hold crossbows while from a fourth a case of 20 quarrels is hung. Five more boltcases lie scattered on the floor, empty. Another peg holds a bag with dried meat, bread, and cheese; hanging from two others are gallon-sized water/wine skins. One is full of water, the other has cheap wine in it.

Mercia Aethelred: Human Fighter 3, AC 15, #At 1 weapon, Dam 1d8+2, Mv 30', MI 9, XP 145 STR 16 (+2)

HP 21 ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

38. NORTHEAST TOWER:

Listening to the door of this tower may reveal loud, strident voices arguing in some grunting, savage-sounding language. A careful inspection reveals:

You see a rather confused group of ogres in this room, arguing over why they are here: one claims they are members of the guard and supposed to protect the castle; another is arguing that they are here to loot it; and the largest one is claiming he is the king and owns it.

Depending on what the PCs do, the ogres might attack outright or try to embroil them in their argument.

The largest ogre has a soft rawhide bag with 500 cp, 400 sp and 200 gp in it. One of the other ogres has a long bow and two dozen flint-tipped

arrows; three are tipped by what looks like glass but are actually gem stones (valued at 100 gp as-is and 250 gp if re-cut and polished by a gem cutter for about 25 gp each).

A rope hangs out an arrow slit in the north wall, showing where they entered; the arrow slit has been broken out to permit them access. They have gathered an assortment of furniture into this room. A set of wooden boxes (full of rocks) and chairs rest on the trap door that allows access to the tower below (see room 29).

3 Ogres: AC 15 (12), HD 4+1, #At 1 weapon, Dam 2d6, Mv 30' Unarmored 40', Sv F4, MI 10, XP 240 ea.

HP 30 □□□□ □□□□ □□□□ □□□□
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39. GAME ROOM (ARCAN'S TOWER):

Rich wood panels the walls of this room, upon which are mounted various hunting trophies and plaques bearing the heads of beasts, some of which are quite unusual; these latter include a giant stag, griffon, sabre-tooth cat, and wyvern. A thick, brown bearskin rug lies before a large fireplace in the south wall, above which are crossed a pair of broad-bladed spears.

The bearskin rug is worth 300 gp. One of the spears is **Swine-Skewer**, a **Spear +1/+3 vs. Porcine Creatures**. The other is not magical.

Two high-backed leather chairs flank a low table with a chess set on it. Nearby, a wheeled serving cart holds five glass tumblers, a fat-bottomed crystal decanter (20 gp value) filled with apricot brandy, and a tall, thin bottle filled with a translucent green liquid. This latter substance is Elven absinthe; non-Elven characters taking even a single sip will suffer vivid hallucinations for 1d4 turns unless a saving throw vs. Poison is made to resist. See the following table for suggested hallucinations, or the GM may make up something as desired.

Typical Elven Absinthe hallucinations (roll 1d8):

- | | |
|---|--|
| 1 | Drowning – The drinker believes he or she is in water, and strips off armor (if any) and drops heavy items to stay afloat. |
| 2 | Bugs! – The victim believes he or she is covered in insects, and strikes self/attacks floor area to kill them. (The victim will not use weapons to attack the insects, and so will not be injured by this behavior.) |
| 3 | Diminution – The drinker believes he or she has shrunk to one inch in size. |
| 4 | I Can Fly – The victim will insist he or she is flying at all times. |
| 5 | Fire! – The victim believes he or she is on fire, and runs around, screaming, rolling on floor. |
| 6 | Surrounded – The drinker perceives companions as hostile monsters. |
| 7 | I'm Melting! – The victim believes he or she is melting, and stands howling and "holding self together." |
| 8 | Green Fairy – The drinker sees innumerable green pixies flying around, and tries to catch them without success. |

The game board and pieces are exquisitely carved of black jade and ivory. The set is magical and quite valuable; the pieces move upon command and engage in wonderfully animated mock battles. Unfortunately the set no longer functions as both pairs of knights are missing, purloined by Lady Tia D'Angelo (see area 82) who had long-coveted the "horsies." Upon discovering that their magic did not work when removed from the board, she tossed them into her closet (in room 57) and promptly forgot about them. Sold individually each game-piece would be worth 10 gp (160 gp in all) and the board 50 gp. As a set the value is much higher, perhaps 2,000 gp to the right buyer.

A large cedar trunk in one corner of the room contains several leather helmets, suits of padded cloth armor, and an odd, oblong leather ball. If given to the sports enthusiasts in the Grand Hall (Room 10) they will eagerly don the equipment and begin a new, less destructive game.

40. EAST TOWER:

Note that the room below this one, area 7, is occupied by a pair of pangotheria which might climb up through the trap door if they hear activity in this room.

Also note that the pile of blankets mentioned below hides the trap door from view.

The floor of this tower room is littered with arrows, but there are no bows or quivers visible. Blankets are scattered haphazardly in the northeast corner. In the center of the north wall is a purple handprint. The green glow coming through the arrow slits casts everything in an eerie light.

The handprint is purple paint, and is quite large. There are a total of 219 serviceable longbow arrows on the floor, as well as five heavy blankets. There is nothing else of interest in this room.

41. EAST GATE TOWER:

Valor True is hiding in the upper level of this tower. She sees verminous creatures, alternately rats or snakes, all over the floor in the lower level (room 6, above), regardless of what's actually there. 50% of the time, she's sitting on the trap door to keep it closed, requiring a strong character to push it open; the rest of the time, she'll throw the trapdoor open as a character approaches and say, "Hurry up, get in here, don't let them follow you!"

After apprenticing to the castellan of a nearby keep, Valor struck out on her own, forming an adventuring party. One of the men who joined her party is Sevras D'Angelo, who is the Duke's third cousin. Sevras told Valor of the strange ways of his family, and the thought of being "just one of the girls" rather than the oddball woman with a sword appealed to her. She had already earned a knighthood for, well, valor, and she rose quickly to the position of guard captain. This has led to some jealousy and hard feelings among some of the longer-term residents.

Valor True, Captain of the Guard:

Human Fighter 8, AC 21, #At 1, Dam 1d8 +1, Mv 30', MI 10, XP 875

STR 15 (+1), WIS 17 (+2), DEX 13 (+1), CON 13 (+1)

Equipment: **Plate Mail +1, Shield +1, Longsword +1, Shortbow, 15 Shortbow Arrows +1, 5 Shortbow Arrows +2**

HP 35 □□□□ □□□□ □□□□ □□□□
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42. GATEHOUSE:

Unless the party has already encountered them in room #4, this room contains two women-at-arms in the Duke's employ. Their names are Hortense and Monique, and both suffer from the delusion that the castle is under attack by bandits. They will take the party for bandits, thieves, and murderers, and will assume that any attempt to persuade them of the party's innocence is a diversion or a trap of some kind. They wear mailshirts and conical helms, and wield halberds. They also have crossbows and quivers of quarrels.

As soon as they see the party is strong and numerous, Hortense and Monique will fire their crossbows, preferring to aim at anyone who appears to be a Magic-User. They will then take up position at the top of the stairs into room 42. There are barrels of oil by the staircases – they were supposed to be for pouring through the murder holes in room 42 – so Monique will roll a barrel of oil down the stairs while Hortense reloads her crossbow. There are no lids on the barrels, so one barrel will coat the stairs liberally with oil but not do much damage to anyone at the bottom; any character in the path of a barrel must make a saving throw vs. Death Ray (with Dexterity bonus applied) or take 1d6 points of damage.

Once a staircase is coated with oil, each character will need to make a save vs. Death Ray (or a Dexterity ability roll, at the GM's option) to ascend it any further. Failing the check means the character falls down the stairs, suffering 1d3 points of damage as well as doing 1d3 points of damage to each person behind him or her, and forcing them to make a similar check or fall also.

If nobody makes it to the top of the stairs, then Hortense will have the chance to ignite the oil with her torch. This will do 1d6 damage to each person on the stairs (no save) and fill the staircase with thick black smoke. Under the cover of the smoke, Hortense and Monique will seek to flee down the other side of the stairs and lay another trap for the party elsewhere.

If the party makes it to the top of the stairs:

Five murder holes are cut into the flagstone floor of this room. There are mountings for cauldrons over the murder holes, but the cauldrons themselves are absent. There are crossletted arrow slits in the south wall. Also here are two sets

of sleeping furs, an empty wineskin, and a flint and steel.

The sleeping furs belong to Monique and Hortense, and consist of sheepskins sewn into a sack with the fur on the inside, like sleeping bags. They are warm and comfortable. The wineskin is from a previous night, and the flint and steel are unremarkable. There is no treasure here.

Hortense: Human Fighter 3, AC16, #AT1, Dam 1d10+1, Mv 30', MI 10, XP 145

STR 14 (+1), DEX 13 (+1)

HP 15 □□□□□ □□□□□ □□□□□

Monique: Human Fighter 3, AC 16, #At 1, Dam 1d10+1, Mv 30', MI 10, XP 145

STR 13 (+1), DEX 14 (+1), CON 15 (+1)

HP 17 □□□□□ □□□□□ □□□□□ □□

43. WEST GATE TOWER:

This room is empty... completely empty. There are no furnishings, nor items, nor rubbish, nor even dirt. The floor appears recently swept, and there are not even cobwebs in the corners of the ceiling.

There is, in fact, nothing whatsoever in this room.

44. WEST TOWER:

The foot of the ladder leads up to a closed trapdoor. From above, you can hear the sound of coins clinking. Someone is counting in the dwarvish tongue.

The voice is Magnus Mourngrim, repeatedly counting his treasure, for his particular insanity is insatiable greed. He will attack the party both to stop them from getting his gold, and to take theirs if possible.

He will try to hit characters climbing up through the trapdoor. Any character struck while trying to climb the ladder must make a save vs. Death Ray (with Dexterity bonus applied) or fall, suffering 2d6 points of damage. If more than one character is attempting to climb the ladder, the ones below the falling character must likewise save or fall, though the damage is only 1d6 for characters below the initial victim.

Magnus has a substantial treasure, including 1,371 gp, a golden cloisonné figurine of a turtle worth 100 gp, a jeweled golden pectoral worth 240 gp, and an enameled golden pledge pin worth 175 gp. This last object bears a rune which represents membership of a dwarven secret society, which promotes Dwarven superiority over all other races. There is a 25% chance that any PC dwarf or gnome will be aware of this society. A dwarf or gnome wearing the pin will receive a -1 reaction roll penalty when dealing with non-member dwarves or gnomes, but a +2 reaction roll when dealing with members. A non-dwarf or gnome wearing the pin will get funny looks or even laughter from non-members, and will be subject to extreme rudeness, hostility or even attacked by any member encountered.

Magnus Mourngrim: Dwarf Fighter 10, AC 22, #At 1 axe-pick, Dam 1d8+4, Mv 20', MI 11, XP 1,300 STR 17 (+2), CON 18 (+3)

Equipment: **Plate Mail +2, Shield +2, Axe-Pick +2**

HP 67 □□□□□ □□□□□ □□□□□ □□□□□
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Fortress Key, Level 2A**45. HALLWAY:**

This hallway is decorated by tapestries and paintings of ancient members of the royal family. You are approached by a man wearing crude looking plate mail and wielding a clumsy sword, which he pulls free from his rope belt and brandishes, announcing, "I am Gerald Hannamaker, Captain of the Castle Guard! What business do you have here?"

Any sensible reply will be met by a passing comment like, "You will have to talk to my second in command and loving wife Valor True."

Gerald is, in fact, a member of the Duke's army, not the castle guard. He was visiting the castle on business when the calamity struck.

Gerald is a skilled fighter and brilliant in his own way, but he is also extremely jealous of the all-woman castle guard. He is particularly jealous of Valor True's fame and position, and was known to bicker with her. He now believes he is both in command of the castle guard and her husband, neither of which is true.

His armor is made from thick paper painted gray (rugged enough to count as leather but bulkier and heavier) and his sword is wooden — but his skill in fighting makes up for both. Though it is wooden, the sword is both heavy and strong, doing 1d6 points of damage on a successful hit.

Gerald Hannamaker: Human Fighter 6, AC 13, #At 1, Dam 1d6+2, Mv 40', MI 9, XP 500

STR 16 (+2), DEX 15 (+1), WIS 8 (-1)

HP 26 □□□□ □□□□ □□□□ □□□□
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46. VALOR TRUE'S QUARTERS:

This is a bedroom. It is neat and orderly, with a bed, nightstands, two armoires (one on each side of the room), a footlocker at the foot of the bed, and a large, rather plain but very soft-looking rug. Several tapestries hang on the walls, depicting various martial scenes. One shows dark-skinned elflike creatures doing battle with light-skinned, dark-haired elves; the style and detail mark it as being elf-made.

One armoire contains a variety of dresses, including several rather nice gowns. The other

contains trousers and blouses, and has a large box in the bottom containing stockings and undergarments.

One nightstand contains a stack of letters from a number of different men, all of whom tried to win Valor's heart fruitlessly. The other contains a dog-eared holy book, a silver holy symbol (25 gp value), a charcoal pencil, and a handful of scraps of paper with notes on them about various mundane matters Valor wishes to remember to take care of.

The footlocker is locked with a large, impressively detailed padlock; both the footlocker and the lock appear dwarf-made, and are very strong. Anyone trying to pick the lock suffers a -20% penalty due to its complexity.

Inside is Valor True's treasure:

1,233 sp, 1,089 gp, 368 pp, 14 **Light Crossbow Bolts +1**, a **Potion of Levitation**, a **Longsword +1**, and a **Potion of Delusion** (appears to be a **Potion of Flying**) with a tag tied to the top reading "Delusion of Flying" in Valor's own handwriting.

47. CLEANING SUPPLIES:

This long, narrow room is cluttered with brooms, buckets, mops, towels, and linen sheets on shelves. Against the back wall you see a few random chairs and tables stacked on each other.

Other than the items noted, this room is empty.

48. GUEST QUARTERS:

You see a plain room lit by a thick candle atop a wooden table; also inside are two chairs and a cot. There are sacks of potatoes, jars of wine and water, mugs, and other items scattered around. Sitting at the table is a man dressed in elegant (but torn and dirty) clothing busily peeling potatoes.

If anyone enters, the man turns and asks in a startled voice, "Are the nobles hungry, mi'lords? Did they run out of wine? They celebrate night and day. They keep a poor scullery lad like myself busy fetching food and drink for them."

The fellow is Count Dickers, who has come to visit the family and investigate possible romantic involvement with the female members, always on the hunt for a wife. The madness of the gem has

driven him to believe he is a mess attendant. He spends all his time cooking meals (in the kitchen elsewhere) and taking drink to the revelers in room 50. He will give his silken bag and its contents (in the cloak room 11) to anyone who frees him of the madness. In his madness he might be bullied out of the **Dagger +2** he is using to peel potatoes; he might also be willing to give it as a reward to a rescuing party at the end of the adventure.

This is not Count Dicker's proper room; he was housed in rooms 53, 54, and 55, and his property is still there. Rather, this room was previously the quarters of some of his retinue.

Count Muglin Dickers: Human Fighter 10, AC 16, #At 1, Dam 1d4+4, Mv 40', MI 9, XP 1,300

STR 16 (+2), INT 13 (+1), DEX 18 (+3), CON 14 (+1)

Equipment: leather armor under clothing, jeweled **Dagger +2** used for peeling potatoes (three jewels worth 200 gp, 100 gp, and 50 gp), torn and dirty courtly clothes.

HP 58 □□□□ □□□□ □□□□ □□□□
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49. GUEST ROOM:

This is a plainly furnished guest room with a bed, table, and armoire. Items of clothing, apparently the attire of a gentleman, are scattered on the bed. A sword in a fancy sheath hangs on a belt on one of three iron hooks beside the door. A stout wooden cross-tree holds a suit of plate mail.

Additional articles of clothing are in the armoire along the south wall. All the clothing in the room is of high quality, but very plain in design (without embroidery or other fancy details). The sword is very well made and has the initials "GH" burned into the belt. The items here belong to Gerald Hannamaker (see area 45) who is misguidedly patrolling the castle halls as if he is one of the residents. Under the bed is a leather pouch containing 100 gp, 25 sp, and 4 cp.

50. LORD WILLIAM'S QUARTERS:

The door to this room is locked. Anyone standing near the door will trigger the following illusion:

You see a young man's face appear as if sticking out of the door. He smiles, then says, "Knock. I'm home but busy."

Knocking will result in a metallic noise as someone struggles with the lock.

Note: The following description is long and covers perhaps a turn's worth of time. The GM should be prepared for the possibility that the players may interrupt the events described.

The door opens and you see a woman in a ball gown (or perhaps it's a man... you're not sure) who turns immediately to join the dancing group in the center of the room.

Ten people are in this room: five men are lounging on pillows playing fifes and drums while five women are dancing a spirited country jig, whirling wildly around on the floor in front of them and laughing madly.

As you watch, they cease dancing and playing long enough to drink from cups and jugs scattered around the room. Breathing hard, they chat briefly about how much fun they are having. Then a man with a fife says, "Let's have another go! Only we get to dance now and you have to play us a song!"

The ten people trade places, going so far as to strip their outer clothes off and exchange them. They seem unable to distinguish between genders and appear to have no interest in anything but their dancing and music.

When the player characters have an opportunity to look around:

The room is furnished with shelves protected by glass doors. They contain a wide and varied selection of knick-knacks – statuettes of animals, people, wagons, plants and other items, made of glass, ivory, wood, or ceramic; a few appear to be metal. Two tables and a dozen chairs have been pushed to the side by the dancers, and a thickly-cushioned divan is pushed against the south wall. There is also a desk with writing quills, paper, and an ink well beside the window in the east wall.

Other than the items described, there is nothing of interest in the room. The dancers are all servants and are Normal Men having 1d4 hit points each; as it is not likely the player characters will fight them, their statistics are omitted, but may be filled in as needed.

51. LORD WILLIAM'S CLOSET:

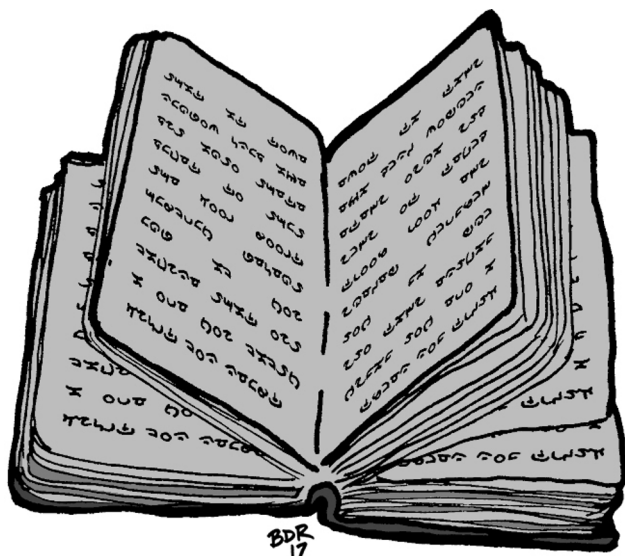
This small room is lined with rods for hanging up clothing, but all the clothing seems to have been thrown on the floor, leaving the rods empty save for a handful of empty hangers.

The closet is full of Lord William's clothing. Though many of his outfits are expensive, it would be difficult to get more than 100 gp selling them second-hand.

52. LORD WILLIAM'S BEDROOM:

The central feature of this room is a large, ornately-decorated bed centered along the south wall. At either side of the headboard are oddly-designed tables in the form of crouching lions with polished stone planks attached to the tops of their heads. A book lies upon the table to the east, with a pair of spectacles folded up beside it. The other table is bare.

The lion-statue tables were a gift from a minor noble from Nisenria; they are a traditional item there, but William considers them eyesores. Unfortunately, Khaadk's magic has caused them to become animated. When any character steps into the room, they shift and seem to straighten up in interest. If more than one character enters, or any character approaches the bed, they come thumping across the floor to attack, dislodging their tabletops (which shatter on impact) and throwing the book and spectacles to the floor. These stone living statues squirt lava from their eyes rather than their forelimbs.



This room is also furnished with a dressing screen, two hanging lanterns (illuminated by magic, of course), and other items appropriate to a bachelor gentleman. Under the mattress on the bed is hidden a sheaf of paper tied by a red silk ribbon. They are love letters, and while they seem to be from Lord William to a young lady, they are all written in a fancy, feminine handwriting. The last page examined will say, "Quit trying to cause me trouble, Marlie," written in a blunt, square masculine scrawl.

The book is a notebook containing writing in some esoteric code; **read languages** will reveal that these are a journal Lord William is keeping which includes sundry notes on magic. The personal parts of the journal largely concern whether William is serious about a girl named Marlie and whether or not he'd be wise marrying her (she can be brilliant, erratic, exciting, and annoying all at the same time). The handwriting is the same masculine style as the last love letter above.

2 Stone Living Statues: AC 16, HD 5*, #At 2 lava sprays, Dam 2d6/2d6, Mv 20', Sv F5, MI 12, XP 405 ea.

HP 28 ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
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53. HONORED GUEST QUARTERS, PARLOR:

This room is evidently a fancy parlor, with two bookshelves, library table, several comfortable chairs, and a long, low couch scattered against the walls of the room. A large rectangular carpet woven in the flowery style of the Southern Gulf covers much of the floor; it is marred by a large patch of pale pink paint with an overturned bucket lying in the middle. Several paintings of landscapes hang in the room, but all of them have been turned upside down.

The books in this room are all works of fiction, mostly older works no longer in fashion (in other words, neither classics nor recently popular works). As this room is part of the guest quarters, there are no personal items here.

Anyone approaching the door to room 55 will hear the men inside. Read the following:

You hear the rattle of stone skipping across stone along with men laughing and yelling at each other; it seems to be coming from the west.

54. HONORED GUEST QUARTERS, CLOSET:

This room is fitted with rods for hanging clothing, but other than a few hangers it is entirely empty.

There is nothing of interest in this area.

55. HONORED GUEST QUARTERS, BEDROOM:

You see three men wearing the pointed hats, hose, and jerkin of castle attendants. They are using plain sticks to knock around stone balls (each perhaps three inches in diameter), aiming for buckets resting on their sides, while keeping the others from scoring a hole. Each ball has been crudely painted a different color. Each man has a few bruises and one a broken nose but they are having fun. They urge you to join them in a hearty game. The furnishings of this room have been pushed back against the wall, and you have no idea where the bed has gone.

These men are attendants of Count Dickers: their uniform is not what locals would wear. One is older with graying blond hair (and teeth broken from many fights) and the other two are middle aged. They are all Normal Men; no statistics are given, as they pose no real threat.

There are no rules nor sense to the game they are playing and anyone who joins in will be punished with repeated body slams and clouts from the sticks. Their madness has driven them to be obsessed with sports and they are competing with no real goals or rules.

56. LADIES' QUARTERS:

The Duke's daughters live here; each has her own bed in area 58, below.

This elegant parlor contains a round table and three chairs to the left of the door, a large bookshelf to the right, and a tidy arrangement of comfortable chairs with side tables in the far left corner. The walls are hung with beautiful paintings, mostly of feminine subjects; a few depict women in armor wielding swords, generally in heroic poses.

The bookcase contains all sorts of books. Many have never been pulled out and are dusty. The most used books are oriented more towards younger readers. A hand-written booklet with crude illustrations has been made by sewing pages together, telling a childish story of fairies and unicorns; the subtext is how the little princess in the story is being too selfish and needs to think of other people now and then.

On the table are scattered papers and several exercise books covering math, geography, and literature. Several different hands have scrawled frustrated and angry comments in them concerning schooling and parents over a space of many years. Three pots of ink (red, black, and gold) and ivory-tipped writing pens are near the papers.

57. LADIES' CLOSET:

This closet is crammed full of feminine clothing items, mostly sized for a girl of perhaps twelve years. The floor is littered with shoes, dolls, and toys of all sorts.

This closet is almost entirely filled with clothing and toys owned by Lady Tia (see area 82). Her sisters keep their clothing in armoires in area 58.

In the middle of this crowded space is a dollhouse; due to a **wish** Tia made (see area 82 for details), it is now a magical artifact. When and if a party member touches or interacts with the dollhouse, then he or she will be shrunk to miniature size and drawn into it, appearing in room 110. "Interacts with" includes casting spells at the dollhouse or casting spells that have the dollhouse within the area of effect, touching the dollhouse (not necessarily with skin – even touching it with a stick or weapon or other implement counts), or attempting to damage or harm the dollhouse in any way. Even the mere act of inspecting the dollhouse from a safe distance has a 25% chance of drawing the character inside. The magic of the dollhouse is powerful, and it wants to be used.

Note that the missing chess pieces from room 39 have been thrown into the pile of toys. If searched for, they may be found after a turn with a roll of 1 on 1d6; this roll may be retried each additional turn the closet is searched. It will, of course, be difficult to search the closet without accidentally interacting with the dollhouse.

58. LADIES' BEDROOM:

Anyone listening at the door to this room will hear loud, deep barking sounds. When the door is opened, the GM should check for surprise both for the player characters and the dire wolves inside the room.

If the wolves are not surprised:

Three huge wolves lunge at you, barking and growling!

If the wolves are surprised:

You see three huge wolves circling each other in the center of the room. You notice that one wears a wide pink collar, another a yellow collar, and the last one a pale purple collar.

If they have the advantage of surprise, the adventurers may attack once as normal before the dire wolves turn and attack. They are starving, and so will fight with intensity and fervor.

Actually, the dire wolves are the girl's hunting hounds, transformed somehow into monsters. When any one of these dire wolves are killed it will revert to its original form. Adventurers may receive extra rewards from the girls (at the end of the adventure) if they manage to not kill all of them.

3 Dire Wolves: AC 14, HD 4, #At 1 bite, Dam 2d4, Mv 50', Sv F4, MI 9, XP 240 ea.

HP 15 □□□□□ □□□□□ □□□□□
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After the battle is over, the adventurers may examine the room:

This room is the epitome of posh elegance. On each wall are two or three paintings of women in fine clothing. There are four beds, each a four-poster with lace drapes, satin sheets, thick mattresses, and fluffy pillows. A group of dressing mirrors stand behind folding screens.

There are four dressing tables with thickly padded chairs; the tables are covered with bottles and jars of makeup, lotion, and perfume. The first is neatly organized, as if little used. The second is further cluttered by stuffed dolls with fancy dresses and a china tea set. On the third dressing table is a large silver jewelry box in addition to the other items.

Four spacious armoires hold all sorts of feminine clothing. Two additional wardrobes hold leather jerkins and trousers, studded leather gloves with falcon claw marks on them, leather hats and face masks, wooden sticks for practicing sword play, several metal helmets and a suit of chain mail. Hanging on one wall are two shields, two crossed spears, two unstrung bows with quivers of arrows, two swords, four daggers, and a war hammer. A glass-fronted wooden case rests on a small table near the entrance; inside are a bundle of arrows tied with a red ribbon.

The women depicted in the paintings are all female members of the family, mostly from the past; all attempt elegance, with varying success.

The mirrors have been enchanted with a curious illusion. Any character looking into them will see in the reflection a ghostly hand overhead with a marionette control bar, with strings linking the control bar to the hands, feet, and head of the character's reflection. As the character moves, the hand will also move in perfect synchronization, seemingly controlling the character.

The first dressing table is presently unused. The second belongs to Tia. The third is Julianne's; the jewelry box is worth 75 gp, and contains lower-value jewelry items having a total value of perhaps 150 gp. The last is Neva's, and while obviously used regularly by her, it contains no items of special significance.

Each quiver mentioned above has two bow strings tied around it. The arrows in the wooden case are six **Shortbow Arrows +1**.

Fortress Key, Level 2B

59. "CRECHE":

This room contains a random assortment of cots and beds, and in each there appears to be a child sleeping. Seated in a fancy rocking chair at the far end of the room is a woman in a dress which, though made of fine material, is rather dirty. She sees you and raises her finger to her lips, indicating silence.

The "children" in the beds are actually the animated dolls from Lady Tia's enchanted dollhouse. One of the castle's regular inhabitants, Claudette Pineau, the castle's official Blazoner, entered the dollhouse and brought them out with her. She is convinced she is their mother, and will fight to defend them.

The only problem is that the dolls will attack anyone other than Claudette or Tia on sight. If the player characters make any noise (including attempting to speak to Claudette), they will awaken and attack.

They are wooden dolls, originally tiny but now the size of children. They wear dirndls (old-fashioned dresses) with matching polka dot capes and clogs. Their names are Lucy Lavender, Mary Strawberry, and Sue.







Claudette Pineau, Castle Blazoner

Human Fighter 3, AC 11, #At 1 dagger +1, Dam 1d4+1, Mv 40', MI 9, XP 145

Equipment: **Dagger +1**

HP 17 □□□□□ □□□□□ □□□□□ □□

3 Animated Dolls: AC 16, HD 5*, #At 2 fists, Dam 2d6/2d6, Mv 20', Sv F5, MI 12, XP 405 ea.

HP 28 

 27 

 25 


60. PARLOR:

This room contains a number of comfortable-looking chairs and two couches. There are a number of paintings on the wall, most depicting dragons of various colors in flight. Lying on one of the couches is a man who appears to be fast asleep; many papers are scattered on the floor around him.

The man on the couch is Rodrick Gilder, a Magic-User who was visiting the castle when the curse fell upon it. His madness is a form of bipolar disorder. He has dismantled several folios all over the floor, and if he is awakened, he will switch to the "manic" mode and begin talking at top speed. He will alternate between offering the player characters wine or tea (being unable to decide what he wants), rambling about his obsession with illusion-casting, and trying to put the books back together (which he will not be able to do because he cannot focus for more than a minute).

After 1d4 turns of this behavior, he will switch to the depressed mode, lying back down and going to sleep, remaining that way for 2d4 turns or until deliberately awakened. He is of no use to anyone in this state; if he is cured of his madness, he will offer to help, but he knows very little about the castle and is not very proficient at magic either.

Gilder is a large man, about 6' 6", and is very muscular. He is dressed in ordinary clothing, with nothing odd or wizardlike in his attire.

Rodrick Gilder, Visiting Wizard

Human Magic-User 3, AC 11, #At 1 dagger or spell, Dmg 1d4+3 or by spell, Mv 40', Ml 7, XP 175

STR 18 (+3), INT 13 (+1)

Spells: **detect magic, shield, continual light**

HP 11 □□□□□ □□□□□ □

61. BEDROOM:

This tastefully-decorated bed chamber is furnished with a large four-poster bed with heavy drapes drawn around it; on either side are nightstands with shuttered lanterns atop them. A large armoire stands against the right wall, near the sole window. There is a door in the corner to your left, and beside it stands a writing desk; the desk top is open, revealing a mess of papers with a spilled inkpot lying on top of them. The desk chair is lying tipped over on the floor beside the desk. Two comfortable-looking chairs are positioned in the corner to your right, with a small side table between them. A tray containing a bottle of red wine, a cork screw, and eight wine glasses rests on the table.

A couple are sleeping here, hidden by the drapes on the bed. The man is a merchant, Hector Kreyling, who was negotiating with the Duke. The woman is his wife Elouise. Unfortunately, he is now a pathological liar (believing he is a baron from the south) while she is a homicidal maniac.

They will awaken in 1d4 rounds unless the player characters are utterly silent. When they awaken Hector will introduce himself and his wife. He will apologize that there are not enough chairs for everyone as he takes the largest chair for himself. His wife will behave in as charming a fashion as she can, gravitating toward any characters who appear to be of higher class; if no other means of deciding this is visible to her, she will choose elves or Magic-Users over other characters.

Neither Hector nor Elouise will notice the fact that they are still in their night clothes, and if this is pointed out they will deny it. Hector has a dagger tucked into the back of his pajama trousers, while Elouise is unarmed but is aware of a dagger

tucked into the drawer of the side table. They will only use these weapons if forced to do so; even if she is called out regarding the poisoned wine, Elouise will still not take any offensive action.

As Hector questions the adventurers about their activities, Elouise will open the wine bottle and pour wine for everyone, being sure to hand the poisoned wine to the player characters first. She will not drink, of course, and if she sees that Hector is going to do so she will "trip" and cause him to spill his drink.

Anyone sipping the wine must save vs. Poison or suffer 2d8 points of damage and be rendered unconscious for 1d4 turns.

Hector will frequently interrupt anything the player characters say in answer to his questions, interjecting increasingly obvious lies about his power, prowess, wealth, and fame.

Hector and Elouise will both deny that the castle is under the effects of any sort of curse; they believe that all is well, and cannot be convinced otherwise without first curing their insanity.

Elouise will not leave the room without Hector, and Hector does not wish to go out. There is a purse containing 119 gp in the drawer of the nightstand. None of their other personal items are in this room.

Hector Kreyling, Merchant

Human Fighter 2, AC 11, #At 1 dagger,
Dam 1d4+1, Mv 40', MI 8, XP 75

HP 9 ☐☐☐☐☐☐☐☐

Elouise Kreyling, Hector's Wife

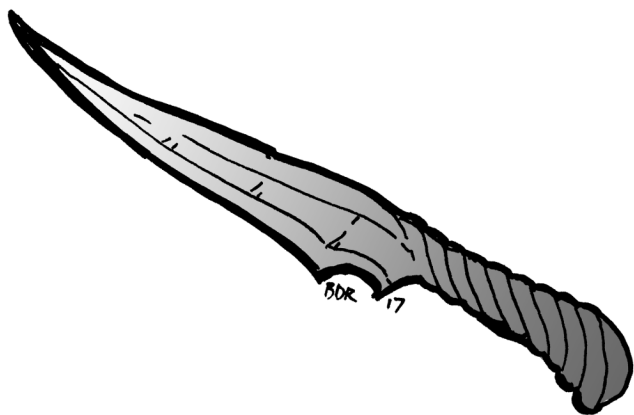
Normal Man, AC 11, #At 1 dagger, Dam 1d4,
Mv 40', MI 5, XP 10

HP 2 ☐☐

62. CLOSET:

This closet is fitted with rods to hold clothing, and hanging inside are clothes suitable for a merchant and his wife.

In the back of the closet behind the clothes is a stuffed macaque, worth 25 gp. It has been stabbed in the back with a dagger of some kind. The resulting damage has been hastily repaired by someone inexperienced with a needle; it will need a better repair job before it can be sold for full value.



63. BEDROOM:

This bedroom is a bit less grand than some others on this floor, but still fairly nice. A large, rumpled bed with a single nightstand is located in the far left-hand corner, and a desk and chair are in the far right-hand corner. An armoire stands in the corner to your left. Two easy chairs face each other at either end of a large rug that angles across the floor.

As you consider the room, you see the bed covers move...

A very, very drunk male warrior, bodyguard to the merchant in room 61, is sprawled in the bed here. His madness is dipsomania; if he awakens, all he wants is another drink. Nothing else interests him. He has piled his armor and weapons in the bottom of the armoire.

Bodyguard: Human Fighter 2, AC 11, AB +3, #At 1, Dam 1d8+2, Mv 30', MI 9, XP 75

Equipment: plate mail, longsword (in the armoire)

HP 12 □□□□□ □□□□□ □□

64. BEDROOM:

As soon as you open the door of this fancy bedroom, you see a surprising and somewhat disturbing sight: A man in robes is tied spread-eagle on the bed, gagged with a knotted scarf. Beside the bed stands a warrior, a woman like most of the other warriors you've seen in the castle. When she sees you, she lowers her visor and draws her greatsword. "Get back," she says. "I won't let you have him!"

The man on the bed is Markus Senarius-Corvalis, one of the visiting wizards. Amazingly, he is not insane, having successfully resisted all the insanity waves thus far. The woman, Maliha Raval, was not so lucky; she was guiding Markus to his room when the first insanity wave hit. Now she believes he is possessed, which is why she knocked him out and bound and gagged him. She further believes that other possessed individuals are searching the castle for him, and that she must protect him from them. She is waiting for the Duke or High Priest to come and exorcise Markus.

She will tend to believe any characters who enter the room are possessed, and will have to be convinced they are not before she will lower her sword. However, she cannot be deterred from her

task... she will not release Markus nor stand down from guarding him until either the Duke or the High Priest appear and tell her to do so.

Markus Senarius-Corvalis: Human Magic-User 5, AC 14, AB +2, #At 1, Dam 1d6+1, Mv 40', MI 8, XP 405

Equipment: **Ring of Protection +2**, **Walking Staff +1**

Spells: **detect magic**, **floating disc**, **invisibility**, **knock**, **hold person**

HP 12 □□□□□ □□□□□ □□

Maliha Raval: Human Fighter 3, AC 18, AB +2, #At 1, Dam 1d10+1, Mv 30', MI 9, XP 145

Equipment: **Plate Mail +1**, great sword

HP 15 □□□□□ □□□□□ □□□□□

65. SERVANT'S QUARTERS:

This room contains a three-tiered bunk bed against the far wall. Three rather plain armoires are lined up along the left-hand wall, while a dressing table and chair stand along the right-hand side. The beds are all neatly made and the room appears spotless.

Three male servants bunk here, but they are not present at the moment. Somehow, a giant crab spider has gotten into this room and is hanging over the door. It will surprise on 1-3 on 1d6.

Giant Crab Spider: AC 13, HD 2*, #At 1 bite, Dam 1d8 + poison, Mv 40', Sv F2, MI 7, XP 100

HP 9 □□□□□ □□□□□

66. SERVANT'S QUARTERS:

This room contains a two-tiered bunk bed against the far wall. Two armoires are lined up along the left-hand wall, opposite a pair of dressing tables with chairs along the right-hand side. The beds are all neatly made and the room appears spotless.

Two female servants bunk here, but they are not present at the moment.

67. CHATTERING MASK:

The door opens to reveal a room ten feet wide north to south and twenty feet east to west. Hanging from the east wall is a large bronze mask, in the form of a humanoid face with a tapir's nose. A circle is inscribed on the floor in front of the mask.

The mask is inhabited by a strange spirit from the distant past. It is the ghost of something pre-human, and it has no real language; the magic circle on the floor is what enables communication with it, translating its strange and atavistic thought patterns into something a speaking creature can understand.

The mask is attached to the wall by means of magic similar to a **wizard lock**, cast at the 15th level of ability. Even if the player characters succeed in removing it from the wall, it is necessary to stand in the magic circle in order to talk to it.

This spirit is one of the only things in the whole castle that's both intelligent and sane (as it is effectively immune to the magic of Khaadk). If questioned correctly, it can tell the players what has happened around it in a relatively coherent way. However, there are several kinds of query it will not answer:

- 1) The spirit comes from a time before there were names. It has no name itself and knows no names. To it, Khaadk is "Mad-spirit," Duke Pons is "Friendly-man," and so on. It will not understand questions about names.
- 2) The spirit has endured so long it has lost all concept of time. It gets sequences muddled and when relating stories it will often invert cause and effect. It will not understand questions about time or sequence.
- 3) It has a very limited concept of number — it can manage "one", "a few", "some", and "many." It will not understand questions about number.
- 4) It thinks in terms of primal urges: hunger, thirst, sleep, will to live, will to hunt, desire to mate, comradeship/pack-membership and revenge. It has no concept of love, duty, honor or courage. It also doesn't understand ownership — its atavistic mind cannot grasp ideas like property or money.

Within these limits the spirit will be quite willing to tell the party what it knows and what it has seen. It does not know where Pons is, nor can it reveal any command words or passwords, but clever questioning by the players can still teach them quite a lot.

The spirit is quite happy in the mask and does not wish to be released.

If the mask is destroyed the spirit will have nothing tying it to this plane and will dissipate. This will make the Duke very unhappy if he hears about it.

68. GLASSBLOWER:

Bizarre sounds come from behind this door. You hear a voice saying, "Clippety-clop! Clippety-clop!" As you listen, another voice yells: "Whoa boy!", and then there is a crash of shattering glass.

Opening the door will reveal the castle's glassblower, an elderly gnome called Yunkers, riding on the back of the castle's alchemist, a slender middle-aged man called Rablett. Owing to their complementary madnesses, Rablett currently believes himself to be Yunkers' horse, and Yunkers believes himself to be Rablett's jockey.

When he sees the players, Yunkers will tell them: "I need a saddle!" There's no point answering him, though. If asked a question (any question at all), he will answer: "Under the elephant's hatstand!" (50%) or "It's turtle o'clock!" (50%) Otherwise he will ramble on endlessly about how much his fine new horse reminds him of his old friend Rablett, but periodically making peremptory demands for a saddle. He does need one: Rablett is really too bony for an elderly gnome to ride without one, and Yunkers is getting sore. (There are saddles in the stables.)

There's no point talking to Rablett because he has a rope in his mouth. This is serving as his bridle, and it makes his speech totally unintelligible. He won't take it out unless Yunkers gets his saddle (in which case Rablett will spit out the rope bridle while the saddle is put on). In this event Rablett tells the party the code word for room #101.

The glasswork in this room comprises an assortment of test tubes, boiling tubes and flasks, pipettes, alembics, crucibles, burettes, pycnometers, retorts, desiccators, funnels, dropping funnels, vials, beakers, and jars of all shapes, sizes, and kinds.

The **Potion of Liquid Form** resembles the **Potion of Gaseous Form** save that while in liquid form, the affected character cannot move uphill.

Among the various items of equipment in the room is an appropriate size and type of crucible, an oil-fired burner, and enough scraps of both lead and silver to melt to seal a metal box. Characters who participated in the **Fortress of the Iron Duke** adventure, or who are just very clever, may be looking for such items. However, there are no silver boxes in this room.

Marcel: Human Magic-User 2, AC 11, #At 1 punch, Dam 1d3, Mv 40', MI 8, XP 75

INT 13 (+1), CHA 7 (-1)

Spells: **shield**, **magic missile**. *Note that Marcel cannot presently cast spells, as described above.*

HP 6 □□□□□□

Yellow Mold: AC nil, harmed only by fire, HD 2, #At spores, Dam save vs. Death Ray or take 1d8 points of damage per round for 6 rounds, Mv 0, Sv NM, MI n/a, XP 100

HP 9 □□□□□□ □□□□

70. BEDROOM:

This is a nicely furnished guest room with a bed, table, and armoire. A suit of clothing is scattered on the bed. Lying on the rug beside the bed is a man in his undergarments, curled up and asleep.

The man is a footman named Gilbert. He now believes himself to be a dog. If disturbed, he will approach on all fours and bark at the intruders until they leave the room; if challenged, he may try to bite, or he may run away and hide under the bed.

Gilbert the Footman: Normal Man, AC 11, #At 1 bite, Dam 1d3, Mv 40' Crawl 10', Sv NM, MI 6, XP 10

HP 3 □□□

71. CLASSROOM:

This is evidently a classroom or schoolroom of some kind. Three child-sized writing desks are arranged facing north, and a huge slate has been nailed to the north wall as a chalkboard. At the central table, a boy of about eleven or twelve years stares at the writing on the board, apparently lost in thought.

The boy is Philippe Beauclerc, the son of one of the senior castle staff. His madness is a monomania: he can think and talk about nothing else until he has answered the question on the board. Unfortunately, even though it's an easy question, in his madness he can't work it out.

The question is:

Five girls took part in a race. Annette finished before Beatrice but behind Chantal. Dorothée finished before Élise but behind Beatrice. What was the finishing order?

If the players work out the answer (which is 1. Chantal, 2. Annette, 3. Beatrice, 4. Dorothée, 5. Élise), then award the party 100 xp (you may wish to divide this between those players who actually worked to solve the problem). Philippe will immediately begin a new madness: he will be insanely hungry and thirsty after his long stint of thinking. If given food and water, he will become obsessed with sleeping. If allowed to sleep for at least ten hours, then he will develop another new insanity of the GM's choice, and so on *ad infinitum*. There is no way to get Philippe to tell the party anything helpful.

Philippe's desk contains six blank sheets of vellum and a **magical pen**. This is a large flight feather from a black swan which has been enchanted so that its nib never wears out and it has an eternal, magically-replenished supply of ink. The pen will not write magical scrolls or other magical writings of any kind since it does not use the exotic inks such scrolls require, but it is nevertheless of considerable value to a Magic-User or scribe and could be sold for 500 gp.

Philippe Beauclerc: Normal Man, AC 11, #At 1 dagger, Dam 1d4, Mv 40', MI 6, XP 10

HP 2 □□

72. TEACHER'S ROOM:

A man in a deep blue robe sits slumped over a desk in this bedroom. The desk is covered with papers, and more papers are scattered on the floor around it.

The man is Luis Aureliano, who works as a teacher in the castle. His insanity is an obsession with creating a textbook on the history of the great families of wizards; the papers scattered all around are mostly scrawled notes, incomprehensible to anyone else (and likely even to him, were he in his right mind). He has exhausted himself working and passed out. If he is awakened he will immediately return to his work, muttering random names and facts, writing on one paper and then digging for another, and so on.

Whenever the player characters continue examining the room, read the following:

The desk is beside the east door, with an overfull bookshelf next to it. An armoire stands against the west wall, directly opposite the desk. A large, plain bed covered with an elaborate quilt is centered against the back wall, with a two-drawer nightstand on the east side and a chest to the west.

Painted papers and canvases are hung all over the walls; most the artwork is quite poor, as if done by children.

Bad paintings (done by students) line the walls here.

Luis Aureliano, Teacher: Human Magic-User 2, AC 11, #At 1 dagger, Dam 1d4, Mv 40', MI 7, XP 100

Spells: **read languages, sleep**

HP 5 □□□□□

Fortress Key, Levels 3 to 5**73. ROLAND'S TOWER, 3RD LEVEL – MAIN LIBRARY:**

This is evidently a library, as the room is filled with bookshelves. A woman stands beside a table near the staircase, sorting books. She is dark haired and pale skinned, and though middle-aged is still quite attractive. When you enter, she looks at you briefly and whispers, "Quiet please, this is a library."

The woman is the Duchess, but she believes herself to be just a librarian; she will admonish any noisy characters to be quiet, and will viciously attack anyone she sees mistreating a book. Also, she will not allow any books to be removed from the room.

Besides the library table and the bookshelves lining the walls and filling the south part of the room, this room contains a desk. Lying on the desk is a large, thick folio entitled "Sigils of the House of D'Angelo." It contains the sigils, or personal marks, of the various members of the family from the very beginning; the first page depicts the sigil of Roland, while his brother Arcan's sigil is on the opposite side of the leaf. The sigils of the current family members are, of course, near the end of the work; most do not take up a whole page, but rather only a fourth or a sixth of one. For the last few hundred years, only a Duke has been afforded a page of his own.

There are many books in the room containing a broad variety knowledge, primarily historical and magical works. There are no actual spell books present.

One book is titled "On the Transferability of Enchantments." It describes the design and operation of the **Engine of Enchantment**, which can be found in room 89. Without guidance from the Duchess, this book will be unlikely to be found; assume a 1% chance per character, rolled each turn the room is searched.

Maricela, Duchess D'Angelo: Human Magic-User 6, AC 12, #At 1 dagger (AB +5), Dam 1d4+2, Mv 40', MI 9, XP 555

STR 8 (-1), INT 16 (+2), CHA 17 (+2)

Spells: **detect magic, hold portal, sleep, detect evil*, invisibility, dispel magic, protection from evil 10' radius***

Equipment: **Dagger +2, Ring of Protection +1**

HP 25 □□□□ □□□□ □□□□ □□□□
□□□□

74. ROLAND'S TOWER, 4TH LEVEL:

This large bedroom is draped in rich red, from the velvet curtains hung over the windows and the cherry-framed bed to the tapestry along the wall depicting a bloody war between a D'Angelo ancestor and the gnolls that lived nearby centuries ago. Facing the door are the mounted tusks of an elephant on a wooden plaque, looming over a small table with an empty bowl made of red-tinted glass.

The bed stands upon a low carpeted dais against the south wall of the room, with a nightstand on each side. A large armoire stands in the southwest corner, and a fancy dressing table with an elliptical mirror stands opposite it in the southeastern corner. Cabinets with glass doors line the north wall of the room, filled with books and knick-knacks.

The room is rather more disheveled than you'd expect a nobleman's private chambers to be. Papers and open tomes lie scattered among the the rumpled bedsheets and on the floor.

Note that there is a trap door in the ceiling, with a ladder leading up to it, in the northeast corner of the room. It is not immediately visible when the room is entered via the staircase.

Closer inspection of the papers will reveal that Pons and his wife have been collaborating on something, though on cursory examination the player characters can't make heads or tails of what. If a Magic-User takes the time to sort through the notes (1d4+1 turns, minus the character's Intelligence bonus, minimum 1), it will become apparent that they are attempting to unlock the secrets of a ritual to ensure that they will conceive twins.

The scattered books, however, are all novels, collections of folklore, and other such things that the duchess has been reading for pleasure in her spare time. Atop a pile of books on the nightstand lies a pair of reading glasses belonging to her.

The armoire contains the clothing of the Duke and Duchess. It contains only their clothing worn day-to-day; clothing that is out of season is stored in a different room.

On the dressing table are a variety of cosmetic powders and creams, and a silver box worth 20 gp which contains various necklaces and earrings

worth a total of 900 gp. Again, these are just the items of jewelry most worn by the Duchess, and others are stored elsewhere.

The books in the glass-fronted cabinet are all the same sorts of books as the ones scattered around the room, except for two which are the spell books of the Duke and Duchess. They are covered by illusions which make them appear to be books of fairytales. **Detect magic** will not reveal them, but **detect illusion** will.

75. ARCAN'S TOWER LIBRARY:

This room is a library. The walls are lined with floor-to-ceiling bookshelves loaded with books.

As you enter the room, you hear a humming or buzzing noise coming from the west side of the room. The books on one of the shelves appear to have been damaged, perhaps by insects, and the noise seems to be coming from there.

A swarm of wasps has made a nest in the bookshelf on the west side of the room. Exposure to high levels of magic has mutated them; they are about six inches long, marked in all the colors of the rainbow, and individuals have from four to nine legs and anywhere up to seven pairs of wings. Characters stung by the wasps will suffer a variety of effects (see table below).

If left alone, the wasps may not attack at all. For each turn that the room is occupied but the wasps unmolested, they will attack on 1 on 1d6. If the bookshelf where their lair is located is disturbed, they will attack on 1-3 on 1d6; if the nest itself is bothered, then naturally they will attack immediately.

Visible in the pile of damaged books of which the lair is composed is one entitled "Secrets of Castle D'Angelo." Naturally, touching this book is a sure way to make the wasps attack. If it is removed and examined, the remaining pages will be found to be entirely blank.

Swarm of Rainbow Wasps: AC 13, HD 4**, #At 1, Dam 1d3 (double vs. unarmored foes) + magical effect (see below), Mv 10' Fly 20', Sv N/A, MI 11, XP 320

HP 19 □□□□□ □□□□□ □□□□□ □□□□□

*It is recommended that the GM review the Insect Swarm entry in the **Basic Fantasy RPG Core Rules** for the details of combating these creatures.*

Table Of Wasp Sting Effects (roll 1d10):

1-3	Victim confused (as 4th-level Magic-User spell) for 1d6 hours
4-5	Victim feeble-minded (as 5th-level Magic-User spell) for 1d6 hours
6-7	Victim partly polymorphed (as 4th-level Magic-User spell) into a random creature (see sub-tables below)
8-9	Victim polymorphed (as 4th-level Magic-User spell) into a random creature (see sub-tables below)
10	Victim cursed (see sub-tables below)

Partly Polymorphed – body part affected (roll 1d8):

1	Right leg
2	Left leg
3	Abdomen/buttocks
4	Chest/back
5	Right arm
6	Left arm
7	Head
8	Two body parts, roll again twice.

Polymorphed Into? (roll 1d20):

1	Armadillo
2	Badger
3	Bugbear
4	Dryad
5	Dwarf
6	Elephant
7	Elf
8	Gnoll
9	Gnome
10	Goblin
11	Halfling
12	Horse
13	Human
14	Kobold
15	Lizard Man
16	Orc
17	Ostrich
18	Rhinoceros
19	Troglodyte
20	Troll

Curses (roll 1d10):

1	Blinded
2	Body odor (50%) or halitosis (50%); if victim hides or goes invisible, 50% chance of detecting them
3	Deafened
4	Flatulence; in any stressful situation, including any attempt to move silently, 50% chance they will make an involuntary noise
5	Goes bald
6	Height increased (50%) or reduced (50%) by 10%-60% (1d6x10); clothing and armor no longer fit
7	May never tell the truth
8	Must always speak in rhyme
9	Mute; may not speak or cast spells
10	Weight increased (50%) or reduced (50%) by 10%-60% (1d6x10); clothing and armor no longer fit

The partial and full **polymorph** and **curse** effects are permanent but can be removed by **dispel magic**. The partial and full polymorph effects can be reversed by **polymorph other** and the curses by **remove curse**.



76. ARCAN'S TOWER, 4TH LEVEL:

As you enter the room, you hear a high-pitched cackle. "Look lively, girls, we've got visitors!" You see an old woman in a fancy nightgown facing you, with a large green jewel held in front of her eye. Two other old women sit on beds near her, and both begin to speak at once. "Give me the gem!" says one, and then "No, me, I want to see them! Are they men? Are they handsome?" asks the other.

The three women are Elena, Elona, and Elana, three sisters who came to the castle fifty years ago as "Aunt" Fleta's ladies-in-waiting. See area 77, below, for details of Aunt Fleta. They are not just companions to a Magic-User, they are Magic-Users themselves. All are suffering from psychosomatic blindness. They have a large green sapphire of crystalline clarity which they believe is a "stone of seeing;" whichever of them has the stone will look through it, believing that it grants the power of sight. The others will, of course, clamor for their turn with the stone. The jewel is not actually magical, but is worth at least 500 gp. Their blindness has made them fearful, and as a result they may respond in a hostile fashion if they feel threatened.

When the characters have a chance to look the room over, read or paraphrase this description:

This room contains three single beds, one against each of the north and west walls and the last positioned beside the staircase. Each has a



single nightstand on one side and a dressing table on the other, and rounding out the furniture are three armoires. The walls are full of paintings and tapestries, and the general feel of the room is very feminine.

Elena: Human Magic-User 5, AC 11, #At 1 dagger, Dam 1d4, Mv 40', MI 9, XP 405

CON 14 (+1), CHA 13 (+1)

Spells: **light, shield, continual light, wizard lock, fireball**

HP 18 □□□□□ □□□□□ □□□□□ □□□

Elona: Human Magic-User 5, AC 10, #At 1 dagger, Dam 1d4, Mv 40', MI 9, XP 405

STR 7 (-1), WIS 15 (+1), DEX 7 (-1), CHA 14 (+1)

Spells: **light, magic missile, levitate, wizard lock, dispel magic**

HP 11 □□□□□ □□□□□ □

Elana: Human Magic-User 4, AC 11, #At 1 dagger, Dam 1d4, Mv 40', MI 9, XP 280

INT 14 (+1), WIS 13 (+1), CON 13 (+1)

Spells: **hold portal, magic missile, knock, mirror image**

HP 12 □□□□□ □□□□□ □□

77. ARCAN'S TOWER, 5TH LEVEL:

As you open the door and turn the corner into the room, you see that it is a beautifully appointed, femininely decorated bed chamber. An old, somewhat portly woman sits in an easy chair near the north wall, leaning back asleep. She snores loudly, in fact. On a table beside her is a haphazard pile of books. A large four-poster bed is centered against the west wall, with a nightstand visible on the near side, and at the south end of the room is a dressing screen. You can see a ladder attached to the south wall, rising up from behind the screen and leading to a trap door in the ceiling.

The woman is "Aunt Fleta," AKA Lady Fleta D'Angelo. When the room is entered, roll for surprise as normal; if she is not surprised, then she is only pretending to be asleep. If she is surprised, then obviously she really is sleeping.

Despite being called "Aunt," she is actually the Duke's second cousin. In defiance of family tradition, Fleta is a Magic-User of some power. The ladies-in-waiting in area 76 are her attendants.

Fleta is suffering from megalomania... she believes she is the Queen of Enterone, and any characters who enter her room are servants to be put to work.

Among her personal effects is a **Scroll of Five Magic-User Spells**, containing **anti-magic shell**, **detect evil**, **dimension door**, **feeblemind**, and **remove curse**. She also has a box of assorted jewelry: an anklet (1,000 gp value), a bracelet (1,100 gp value), a bracelet (1,500 gp value), a clasp (700 gp value), a comb (400 gp value), a pair of earrings (900 gp value), a pair of earrings (1,100 gp value), a pair of earrings (1,200 gp value), a pair of earrings (1,300 gp value), a necklace (600 gp value), and a necklace (700 gp

value). Finally, on her desk is a jeweled letter opener worth 1,400 gp. The box is made of imported wood, but is only worth about 50 gp.

Lady Fleta D'Angelo: Human Magic-User 9, AC 15, #At 1 walking staff (AB +5), Dam 1d4+1, Mv 40', MI 9, XP 1,150
INT 14 (+1), DEX 17 (+2), CON 8 (-1), CHA 6 (-1)

Spells: **magic mouth**, **read languages**, **sleep**, **levitate**, **web**, **wizard lock**, **fireball**, **invisibility 10' radius**, **charm monster**, **ice storm**, **cloudkill**

Equipment: **Walking Staff +1**, **Ring of Protection +2**

HP 22 ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
☐☐

Dungeon Level 1 Key

78. ROLAND'S TOWER:

This large room is lined with shelves. On the shelves are many unmarked potion bottles, various laboratory glassware, stoneware pots, and glass jars of various sizes, numerous small to medium-sized wooden boxes, and the occasional pile of papers. All of the contents of this room are covered in dust, and much of the room is draped in cobwebs as well.

In the center of the south wall, a sturdy ladder leads up to a large trapdoor in the ceiling. It seems likely that it grants access to the roof area.

Handling the search of this room may be a bit tricky. Below are listed a variety of odd items that are in this room. The players may decide to search the room in general, or to target certain items, and the GM should determine by whatever method he or she prefers what to reveal and how to reveal it. It is suggested that no more than one of the special items below be revealed per each character-turn spent searching (that is, no more than one per turn for a single searcher, no more than two for two searchers, and so on).

The shelf behind the staircase is in fact a secret door (as shown on the map). It is covered with items as random as those listed above, but the door is opened by removing a small sack of flour which is positioned to hold down the latching mechanism. The secret door may be found at the usual odds, or may be found by accident if any character searches that wall and moves the bag of flour.

There are 43 potion bottles containing a clear liquid, which is **Potion of Obedience**. Anyone drinking such a potion must save vs. Poison or become docile and obey all commands from any source for the next 3d6 turns.

Most of the materials in the jars and pots are ingredients for various potions, including such things as a glass jar full of orcs' anklebones.

Most of the wooden boxes contain odd and generally useless knick-knacks, but one contains nine bronze trepanning chisels of assorted sizes. Another box contains a mallet and an iron vice, while yet another is filled with random lumps of mica. In another place is a crate of rusty but still usable iron spikes, 144 in total.

There are eight bottles on one shelf marked "fruit wine," which tastes of citrus and is only very mildly alcoholic. Hidden among the various items is a pewter pitcher with three mugs. The pitcher holds a pint of **holy water**.



79. ARCAN'S TOWER:

The walls of this room are lined with clocks. Some are floor-standing grandfather clocks, while others are lined up on shelves. A table and two comfortable-looking chairs are positioned in the crook of the staircase, and several more clocks stand on the table.

You notice a scrap of paper lying on the floor under the table.

The paper says "Do not wind this clock!" It was affixed to one of the clocks, but has been torn loose, and yes, someone has wound the clock that should not have been wound. As there are hundreds of clocks in the room, it is unlikely the player characters will be able to identify the "bad" clock. Worse yet, most of the clocks are magical in some way or another, so even **detect magic** won't be of much help.

The clocks have all been "corrected" by the same mad person who wound them, and so no two of them show the same time. For each turn the characters spend in the room, there is a 1 in 6 chance that the cursed clock will sound. If this happens, roll 1d10 for the effect on the table below. All characters in the room must roll a save vs. Spells or be affected by the clock.

If the cursed clock is somehow identified and stopped no further effects will occur, but any curse already in effect will play out as described below.

- | | |
|-----|--|
| 1-2 | 08:00 AM: Morning Joy! The character will be charmed by the chiming and stand immobile listening to it for 1d4+1 rounds. |
| 3-4 | 12:00 Noon: Lunch time! The character only wants to eat a full lunch and refuses to do anything until he or she has eaten it or until 1d4 hours have passed. |
| 5-6 | 4:00 PM: Tea time! The character will prepare a tea party during which he or she will behave with extremely good manners. If any character refuses to participate, the afflicted character(s) will not speak with him or her for the rest of the day. The tea party will require 1d4+2 turns to complete. |
| 7-8 | 10:00 PM: Bed time! The character is afflicted as if by a sleep spell (which may affect any character regardless of level). |
| 9-0 | 3:00 AM: Bad time! The character suffers 2d4 points of damage from the loud sounds. |

The secret door has a tiny keyhole and requires the correct key to open it. The correct key is, in fact, inside one of the clocks in this room. For each turn a character searches, there is a 1 on 1d20 chance of finding the key; if multiple characters search, roll once per turn with a range from 1 to the number of characters searching. For instance, if three characters search for one turn, the key is found on a roll of 1-3 on 1d20. Add an additional point to the range for the number of turns the characters have been searching (so if the group searches for a second turn, the range is 1-4 on 1d20).

80. STABLES:

This area is, very evidently, the stables. There are several horses here, and a middle-aged man who appears to be tending to them. He turns to look when you enter, and you suspect from his slow, somewhat vacant smile that he is rather simple. You also notice his right hand is missing.

The man tending the horses does, in fact, have a very low Intelligence, which is why the madness of Khaadk has not afflicted him; the stablemaster and the other apprentice who normally work in this area are absent, having succumbed to the madness. The remaining stableman knows that all the others in the castle are mad. He also knows Lady Tia is in area 82, below, and he is very afraid of her. He does not know what became of Regal, the Duke's griffon, but if he did he would not approach it as he is afraid of it.

No statistics are given for the stableman, as he is a Normal Man with no particular ability.

81. WINE CELLAR:

Note: The heavy iron gate to this area has no lock, but is secured by a **wizard lock** cast by the Duke.

This room is lined with wine racks filled with bottles. Roughly in the middle of the room you see a grossly-fat man seated on a barrel. Before him, on another barrel, are set about a dozen bottles of wine and a number of goblets.

"Come and sit down!" the fat man shouts. "Join me for a drink!"

This is Herman de Groot, a High Priest who lives in the castle. His madness is dipsomania, and he wants both the player characters and himself to drink copious amounts of alcohol — but despite his drunkenness, de Groot is too wise to drink faster than the others around him.

De Groot's **Blackthorn Cudgel** appears to be no more than a normal walking stick. It is in fact a +2 weapon, and on an attack roll of natural 20 it conjures a treant which will fight for the wielder, to the death if necessary, disappearing at the end of the fight. If the wielder rolls several 20s during the same fight, then several treants can appear at the same time, up to a maximum of 5.

De Groot wants to get into a drinking competition with the whole party. He will offer to raise a dead character if the party wins. Failing that, he will offer "information you will need" (actually an explanation of how to draw the sigils that open rooms #99 and #100). The rules are simple: everyone drinks at the same time, until either de Groot or the last party member can no longer take another drink. Whoever drinks that last glass wins.

If De Groot loses, then he will cast **raise dead** or describe the sigils, as he promised. If he wins, he will cast **bestow curse** on the party member who passed out first: either drink any alcoholic beverage you see, or be unlucky (suffer a -1 penalty on all attack and saving throw rolls) for the rest of the day.

Drunkenness Rules

After each drink, the drinker should save vs. Poison. Modify the roll by the character's Constitution bonus or penalty. A success means no effect, but a failure means the drinker advances to the next stage of drunkenness. These are, in order:

Stage	Effects (cumulative)
Stage 1 Happy	Tip of your nose goes numb
Stage 2 Jovial	You're talking a lot: light, witty banter trips effortlessly from your tongue. -1 Dexterity.
Stage 3 Tipsy	Increasingly self-confident and generous. +1 Morale. You wonder if you might have had a bit much to drink. Also, your companions are clearly too drunk for their own good. It's time you took charge.
Stage 4 Slurring	10% chance of spell failure. -1 Charisma, plus a further -1 Dexterity. You've had nowhere near enough to drink. Also, you've just experienced an important philosophical insight. Begin a deep conversation with the most intelligent person present.

Stage	Effects (cumulative)
Stage 5 Double-vision	-3 to hit with missile weapons, -1 Charisma, -1 Intelligence, -1 Wisdom, -1 Dexterity. Strong urge to eat greasy food, is anyone selling kebab here? Also, you notice that a randomly-determined person of the opposite sex is much more attractive than you thought. 35% chance you will sing a song.
Stage 6 Falling down	A further 20% chance of spell failure. -2 Charisma, -2 Intelligence, -3 Wisdom, -2 Dexterity. You're my best friend. Best. Friend. Best friend ever. I really love you, man. No, listen to me. I really love you. I mean it. Are you listening, dammit?
Stage 7 Throwing up	-2 Charisma, -3 Intelligence, -3 Wisdom, -1 Dexterity. Regretting that kebab now. Oh no, did you put the triple-hot chili sauce on it again? You seem to think you did.
Stage 8 Unconscious	You have passed out. You will wake up desperately thirsty in the early afternoon. 85% chance you will swear never to drink alcohol again. 1% chance you mean it.

The effects of increasing levels are cumulative. Drunkenness lasts for 50 turns, after which time the character's penalties are reset to -4 to Dexterity and Charisma for another 30 turns (due to hangover).



Herman de Groot: Human Cleric 10, AC 11, #At 1 cudgel, Dam 1d4+2 (special), Mv 40', MI 9, XP 1,390

CON 16 (+2), WIS 16 (+2)

Spells: **cure light wounds (x3), bless*, hold person, silence 15' radius, locate object, bestow curse, neutralise poison, dispel magic, raise dead**

Equipment: robe, holy symbol, **Cudgel +2**

HP 41 ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐
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82. STABLES:

This area is part of the stables. There is a young woman here, really just a girl, dressed in a fancy party dress. She is feeding grain to an astoundingly garish purple unicorn in the largest stall near the ramp that appears to lead outside. In another stall near the ramp is a pegasus, which stands as still as a statue staring at you. In the pen beside it is a horse that seems to be made of metal plates. Most of the remaining stalls are empty, though there are warhorses in a few of them.

The young woman is Tia D'Angelo, who is afflicted with a sort of megalomania. She sees power as something she should just reach out and take, and accordingly she walked into her daddy's bedroom and took the **Ring of Three Wishes** from his bedside table. She used all three wishes inside of ten minutes.

Being a not-very-bright thirteen-year-old girl with a mental age of about seven, her first wish was: "I wish for my own pet unicorn who lives in the stables. He's got to love me, and he's got to be purple, he's got to be able to talk, and his name's got to be Twinkle Starlight!" And thus Twinkle Starlight, the purple unicorn who is her friend and guardian, was created. He talks like a character from a children's cartoon, but if he thinks anyone's threatening Tia, then he will gore them through the heart with his horn.

Since there were certain things her mother had always denied her, her second wish was: "I wish I had my own house where everything's pink and purple, with a room full of makeup, and a room full of sparkly shoes, and a million dresses!" The wish enchanted Tia's doll's house. What Tia hasn't yet worked out is that anyone who touches the dollhouse becomes magically doll-sized, and can explore it and play with Tia's treasures. The dollhouse may be found in area 57, and is detailed in areas 110-116.

Tia's third wish ("I wish that I could make boys fall in love with me whenever I want!") gave her the special ability to **charm person** at-will, once per round, provided the target is a male human (who does receive a saving throw vs. Spells to resist, as normal). Only one character at a time will be so affected; if she successfully charms another, any previously charmed character will be freed.

Tia is selfish, mischievous, contumacious, and unpredictable. She'll certainly think it's funny to use her **charm person** on all the male humans and try to get them fighting each other, and she'll certainly try to acquire any small magic items the party might have if she becomes aware of them.

The metal horse is actually a clockwork horse, made by the Wizard of Clocks and acquired by the Duke relatively recently. Its motor unit has been deactivated, and only the Duke knows how to turn it back on, so it is of no use to the player characters.

The pegasus, being more intelligent than many people, was unfortunately subject to Khaadk's madness and is now afflicted with catatonia. It is thus also of no use to anyone.

Leaning against the wall near the door to room 83 is a broom, which is actually a somewhat unpredictable **Broom of Flying**. The Duke was trying to repair it before he went mad – anyone getting on it should be ready for an exciting ride! The **Broom of Flying** is in the stables because the Duke's wife Maricela put it there. In her madness, she thought: the broom is something you sit on with your legs either side and it takes you places; other things like that belong in the stables; thus the broom belongs in the stables.

Tia, Third Daughter of Duke D'Angelo:

Human Thief 2, AC 11, #At 1 dagger (AB +1),
Dam 1d4, Mv 40', MI 8, XP 75

STR 7 (-1), WIS 8 (-1)

Equipment: **Dagger +1**

HP 6 □□□□□□

Twinkle Starlight, the Unicorn: AC 19, HD 4*,
#At 2 hooves (AB +4)/1 horn (AB +7),
Dam 1d8/1d8/1d6+3, Mv 80', Sv F8, MI 7, XP 280
HP 14 □□□□□□ □□□□□□ □□□□

83. CATACOMBS ENTRANCE:

The large doors here are each marked with a symbol depicting two wheat-heads crossed.

Any cleric, or any character with historical knowledge would recognize the symbol as representing the god of death, Mors Kain (the wheat heads represent the harvest, and Mors Kain is the harvester).

84. COLD STORAGE:

Before you is a stout wooden door which is securely barred, with the bar on the same side as the party. A little water trickles under the door from the other side.

This room contained specimens of various magical creatures that the Duke had encountered during his life, and had frozen ready for when he had time to study them. He knew that not all of the creatures were actually dead, and he always used to come down every few days and fill the room with another **wall of ice** spell so as to keep them all frozen or dormant. For obvious reasons, that has stopped of late, and the ice is now largely melted.

The room contained various large carnivores, all locked into a small space together, and the results were predictable. Now, only the largest and fiercest carnivore remains: a hydra! Because of the cold, it is still a bit sluggish, so the party will automatically surprise it, and only half its heads will attack in any given round.

During the surprise round, a quick-thinking character could slam shut the door and drop the bar, sealing the hydra back in again. Otherwise the party will need to fight it.

The room contains the mostly-eaten corpses of various magical creatures: a mantichore, a displacer, and an owlbear. The party will be able to extract a nearly complete displacer hide. The Duke knows how to make this into a **Cloak of Displacement**, if the party can supply one or two other ingredients determined by the GM.

Hydra: AC 21, HD 10, #At 5 bites, Dam 1d10x5, Mv 40', Sv F10, MI 9, XP 1,300

HP 63 □□□□ □□□□ □□□□ □□□□
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85. A STEED IN NEED IS A FRIEND INDEED:

The door in the south wall is barred on this side. A wooden manger has also been pushed up against it to ensure it cannot open, and the words "Never open! Scary monster!" have been scrawled on it in crayon. A faint scratching sound is audible from the other side.

This sound is the feeble scratching of Regal, the Duke's pet griffon.

Regal is a proud and noble animal that's desperately hungry. When the madness first broke out, Regal tried to eat Twinkle Starlight (who smelled deliciously horse-like). The unicorn lured Regal into this room and then used **dimension door** to escape while Tia dropped the bar into place.

If not released within a few hours, Regal will die of thirst and hunger. If his thirst is slaked, he will then be ravenous. He will not attack a human or demi-human, being too well trained to do that even now, but if released he will certainly go for any nearby animals that might be edible. Most forms of rations will also do (exception: elves' rations tend to be too vegetarian for a griffon).

If released and fed, Regal will be loyal to whoever fed him for the next several days, or until Pons is in the same room at which time Regal will return to his master's service. In any combat situation the griffon will fight for its new master/mistress until at 10 hp or below, at which time he will withdraw.

Regal the Griffon: AC 18, HD 7, #At 2 claws/1 bite, Dam 1d4/1d4/2d8, Mv 40' Fly 120', Sv F7, MI 9, XP 670

HP 31 □□□□ □□□□ □□□□ □□□□
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86. CATACOMBS:

In the dimness of the catacombs you see a figure limping toward you. He calls out, "You! You trespass in my domain! I am Morak the necromancer, and I call up the souls of the unquiet dead to battle you!" You see him raise his hand and point a wand or rod of some sort toward you, and then translucent figures begin to ooze out of the walls.

Morak the necromancer was the arch-enemy of Arcan D'Angelo, and was slain by him in battle centuries ago. This man is not him... in fact, this man is Rodolf D'Angelo, a distant cousin of the Duke and apprentice to Aunt Fleta. Rodolf, naturally, believes himself to be Morak, and he is using the **Wand of Illusion** in his hand to create the effect of spectres coming out of the tombs.

Rodolf D'Angelo: Human Magic-User 1, AC 11, #At 1 dagger, Dam 1d4, Mv 40', MI 7, XP 37

Equipment: **Wand of Illusion**, dagger

Spells: **shield**

HP 2 □□

Dungeon Level 2 Key

DUNGEON LEVEL 2 NOTE: This level contains all the laboratories shared by the family members. Each door has a hook beside it; when a laboratory is reserved by a family member, he or she hangs a sign on the hook depicting that family member's sigil. There is a book in the library listing all the sigils used by the family since the very beginning.

87. NORTH CORRIDOR:

A harried-looking man in footman's uniform rushes towards you. He is clutching a quill and a scroll.

This is Fortescue Fauntleroy, a footman who (thanks to his madness) now believes himself to be an insurance salesman. He wants to know if anyone has a few moments to go through a short survey with him.

If anyone says yes, Fauntleroy will thank them and ask his questions:

- What is your name?
- What is your profession?
- Are you concerned about the health and safety aspects of your work?
- What worries you most: capture, petrification, level drain, or death (with or without your corpse/brain being eaten)?
- If you didn't come back from an adventure, who would look after your henchmen?
- How much money would it cost to look after them?
- If plans were available that could pay for the cost of ransom, stone-to-flesh, restoration, or resurrection in the event the worst should happen and pay wages for your henchmen in the meantime, would you like to know more about them?

If anyone says yes, he will produce an insurance proposal form and start going through it (name, age, gender, normal place in the marching order, do you find and dispose of traps?, how many dragons did you fight last year?, have you been resurrected before and if so how many times?) If anyone fully fills out the proposal he will ask whether they would prefer to pay a single premium (11,458 gp) or a low-cost monthly contribution (133 gp/month). If someone does actually pay then he will give them the contract.

If anyone asks how he can actually fulfill this contract, he will frown and say "Good point! Thanks for asking me that question." Then he will pause and think for several moments before admitting that he is in fact a perfectly ordinary footman, and if anything bad happened to anyone in the party, then there is nothing at all that he could do about it.

Fortescue has nothing of value, and he's never been able to get anyone to buy his insurance.

Fortescue Fauntleroy: Normal Man, AC 11, #At 1 dagger, Dam 1d4, Mv 40', MI 6, XP 10
HP 3 □□□

88. LABORATORY:

William D'Angelo's sigil hangs beside the door of this laboratory.

You see a long covered table in the center of this laboratory. The room is dark, save for candles in stands at the corners of the table. Beneath the cover you see the form of a woman. A faint scent of foulness is in the air.

Suddenly a hooded figure strides forth from the gloom at the far side of the room. It holds a wand in one hand, and a staff in the other. "You must go," it says in an unsteady masculine voice. "My experiment is at a critical stage... I must not be interrupted!"

This is William D'Angelo, the Duke's first and only son. He still answers to his own name, but believes he is a powerful sorcerer. He believes he is creating a woman by means of magic, but if the cover is drawn back (or even examined closely without being withdrawn) his "creation" will be revealed to be made of garbage... half-rotten vegetables and fruits, mostly.

If left to his own devices, William will begin to circle the table chanting nonsense in a very sonorous tone. At some point he will stop at the head of the table, raise his arms, and shriek loudly. Then he will draw back the sheet covering the "body," and on discovering it is still not alive he will take a candlestand and retreat to the back of the room. There he will resume studying a massive tome entitled "Practical Methods in Golem Construction." Eventually he will resume circling and chanting,

convinced he has finally mastered the technique. At no point will he succeed, of course.

William presents no real risk for an adventuring party, though he may fight if adventurers bring additional light into the room and begin searching it, or otherwise interfere with his "experiment."

William, Son of the Duke:

Human Magic-User 4, AC 11, #At 1 staff (AB +3),
Dam 1d4 +2, Mv 40', MI 9, XP 280

STR 13 (+1), INT 16 (+2), CHA 13 (+1)

Spells: **hold portal, magic mouth, levitate, web**

Equipment: **Walking Staff +1**

HP 10 □□□□□ □□□□□

William is still young, and is working hard at his studies while simultaneously trying to master the arts of leadership. The older castle residents worry he won't be up to the challenge of being Duke; fortunately, his father still appears in good health.



89. LABORATORY:

The Duke's sigil hangs outside this laboratory.

This room contains two booths connected by some kind of magical machinery. There is what seems to be a glass wand about a foot long on the floor in front of the booths.

Two men and a woman are standing in the middle of the room, arguing loudly. They are all speaking at the same time, making it hard for you to understand what they are saying.

The three NPCs in this room are Sanzo D'Angelo, Beatrice Gilder Yokley, and David Mercado. All three are first level magic-users; Sanzo is a cousin to the Duke and is his apprentice, while Beatrice and David are apprentices of Duchess Maricela. All three are convinced they are powerful wizards of the past. Sanzo believes he is actually Roland D'Angelo, Beatrice believes herself to be Lambda Senarius, and David thinks he is Malin Tarseus, Prince of the Deveron Isles. Any Magic-User in the party of adventurers would recognize those names, of course, and should know that they are not who they say they are.

Each apprentice is also convinced that the other two are insane (which is of course true) and is trying to convince them of their mistake. Fortunately for everyone, they have all expended their spells and so pose little risk to each other or the player characters. However, so long as the adventurers remain in the room, the three "great wizards" will try to enlist their aid in convincing the others of their insanity. This will very likely prevent the adventurers from investigating the room effectively.

Even if cured of their insanity, the three apprentices cannot help the adventurers with the device in this room, as it is beyond their knowledge.

This device is the **Engine of Enchantment**, and the wand is the **Designator**. The **Designator** has 44 charges when found. Together, they can be used to transfer enchantments from one item to another. For example, a character who has a **Shield +2** and a non-magical sword can use the Engine of Enchantment to make a **Sword +2**. The process works as follows:

First stage: The user puts the source item into the left-hand booth. The source item must hold an enchantment. The user also puts a **Matrix** into the right-hand booth. The **Matrix** must be a gemstone, but the type varies according to the enchantment to be transferred:

+1 item: emerald worth at least 500 gp

+2 item: sapphire worth at least 1,000 gp

+3 item: ruby worth at least 5,000 gp

Miscellaneous magic item: diamond worth at least 2,000 gp

Cursed item: lump of coal

Second stage: The user touches the **Matrix** with the Designator. The source item crumbles to dust (no saving throw). At this point the **Matrix** holds the enchantment that was previously within the item. Deduct one charge from the **Designator**.

Third stage: The character puts the **Matrix** in the left-hand booth and the target item into the right-hand booth. The target item must not already be enchanted.

Fourth stage: The user touches the target item with the **Designator**. The **Matrix** crumbles to dust and the target item becomes enchanted. Deduct another charge from the **Designator**.

If the wrong **Matrix** is used, then the source item is destroyed and the **Matrix** remains non-magical.

Certain items will require multiple matrices, so for example if the character has a **Sword +1, +3 vs. Trolls** then it can be made into a **Mace +1, +3 vs. Trolls** but the process will require both a 500 gp emerald and a 5,000 gp ruby.

The characters may be able to figure out how to work the **Engine of Enchantment**, particularly if they have the benefit of magical assistance, but failing that, Pons understands the process. Also, there is a book in the library in Roland's Tower (room 73) that describes the process. If the characters conclude this adventure successfully then Pons will permit them to use the **Engine of Enchantment**, although they must supply the gems from their own resources!

At the GM's option, the **Engine of Enchantment** may be able to recharge wands using garnets or peridots (minimum value 100 gp per gem, one charge per gem). It may also be able to create **Potions of Healing** from pieces of amber, **Potions of Extra-Healing** from pearls, etc.

Sanzo D'Angelo ("Duke Roland D'Angelo"):

Human Magic-User 1, AC 11, #At 1, Dam 1d4, Mv 40', MI 9, XP 25

INT 13 (+1), WIS 5 (-2)

Spells: **magic missile** (expended already)

Equipment: dagger

HP 2 □□

Beatrice Gilder Yokley ("Lambda Senarius"):

Human Magic-User 1, AC 11, #At 1, Dam 1d4, Mv 40', MI 9, XP 25

INT 13 (+1)

Spells: **darkness** (expended already)

Equipment: walking staff

HP 2 □□

David Mercado ("Prince Malin Tarseus"):

Human Magic-User 1, AC 11, #At 1, Dam 1d4, Mv 40', MI 9, XP 25

CON 15 (+1), CHA 7 (-1)

Spells: **magic missile** (expended already)

Equipment: dagger

HP 3 □□□

90. LABORATORY:

Fleta D'Angelo's sigil hangs beside the door to this laboratory.

This room is so packed with tables covered in laboratory equipment that you can barely move through it. There must be three or four times as many items piled on the tables here as in any other room you've seen so far... bottles, jars, boxes, complex apparatus of tubes and flasks, cauldrons, ladles, utensils, books and scrolls and scraps of paper, the list goes on and on.

Anyone attempting to move through the room with a drawn two-handed weapon, or any larger-than-man-sized character regardless of what is carried, must make a saving throw vs. Death Ray with Dexterity bonus applied each time he or she moves. Failure indicates that something has been knocked from a table; whatever it was (the GM should feel free to make something up) is 50% likely to be breakable (and thus will break), 10% likely to be breakable **and** explosive (causing 1d6 points of damage to the character), and 10% likely to be breakable **and** poisonous (creating a 10' radius

cloud of vapor that does 1d6 points of damage per round to those in the area of effect, with a saving throw being allowed each round to resist the effect; the cloud persists 1d6 rounds).

There is a large glass-fronted cabinet with multiple shelves just to the right of the entryway. The glass is actually some sort of steel-hard magical material, and so not particularly breakable. The cabinet is filled with jars and vials of liquid and semi-liquid substances; these items are more dangerous than usual for this room. Roll 1d6 on the following table if any of them are opened, shaken, or dropped:

- | | |
|------|---|
| 1-2. | Corrosive gas is released, doing 2d4 points of damage per round to anyone within a 10' radius of the container, with a successful save vs. Dragon Breath reducing damage by half. The gas will continue to leak out of the container for 2d8 turns, unless the characters can discover some way to seal it back up. |
| 3-5. | Explosive substance blows up, causing 1d6 points of damage to whomever handled it (no saving throw), and the same damage to all within a 10' radius (with a saving throw vs. Dragon Breath being allowed to avoid this damage). |
| 6. | Blinding flash of light, all within 10' must save vs. Death Ray or be blinded 1d4 turns. |

On one of the work tables there is a shallow metal tray, which is filled with a dark green liquid. If it is spilled onto the wooden table or the floor, a green slime will rapidly grow, reaching maturity in 4 rounds. Every 4 rounds afterwards, it will grow enough to split off into another creature. *For convenience, several sets of hitpoints are provided, but the GM should note that not all of them may appear.*

8 Green Slimes: AC can always be hit, HD 2, #At 1, Dam special, Mv 1', Sv F2, MI 12, XP 125 ea.

HP	13	□□□□□ □□□□□ □□□
	10	□□□□□ □□□□□
	7	□□□□□ □□
	9	□□□□□ □□□□
	7	□□□□□ □□
	14	□□□□□ □□□□□ □□□□
	8	□□□□□ □□□
	10	□□□□□ □□□□□

On a work table in the very back of the room is a large cauldron; a brazier stands nearby, with an obvious cauldron-hook extended over it, but the

brazier is cold and has obviously not been used in several days. Beside the cauldron on the table is a rack of 8 potion vials. As the player characters watch, the vials fill and then empty over and over, with a delay of 1d4 rounds between each change of states (so 1d4 rounds full, then 1d4 rounds empty, and each vial is 50% likely to contain something or to be empty at any moment).

The liquids change color when the vials refill, giving a hint as to the effect the liquid has. Should a character drink the contents of a vial, roll percentiles on the following table to determine what it contains at that moment:

01-02	Blue potion that transforms the drinker into a goat (as polymorph other , save vs. Spells to resist).
03-04	Blue potion that transforms the drinker into a mule (as polymorph other , save vs. Spells to resist).
05-06	Blue potion that transforms the drinker into a toad (as polymorph other , save vs. Spells to resist).
07-08	Blue potion that transforms the drinker into a pig (as polymorph other , save vs. Spells to resist).
09-10	Blue potion that transforms the drinker into a sheep (as polymorph other , save vs. Spells to resist).
11-12	Blue potion that transforms the drinker into a cow (as polymorph other , save vs. Spells to resist).
13-16	Ale, dark.
17-19	Blood.
20-22	Holy water.
23-25	Urine.
26-29	Wine, red.
30-34	Cow's milk.
35-37	Water.
38-43	Pale orange potion that is almost a potion of invisibility . It doesn't make the drinker invisible, but just transparent, granting the drinker the effect of an Elven Cloak for 1d6+3 rounds.
44-50	gray murky potion that grants the drinker darkvision with a range of 60', or adds 30' if the drinker already has darkvision. This potion lasts 1d6 turns.

- 51-56 Musky-smelling purple potion which causes 1d6+1 illusory bats to appear around the character, flapping and shrieking. The bats circle the drinker's head for 2d6 rounds, making the victim unable to hide in shadows, surprise enemies, and so on.
- 57-63 Yellow-green potion which causes the drinker to exude a stench like a troglodyte. Unfortunately, the drinker cannot stop the stench from exuding, and in fact can be affected by his or her own stench. This effect lasts 1d6+1 rounds.
- 64-70 Reddish-brown murky potion that makes the drinker's head shrink to half size, making the victim look like he or she has a shrunken head. A saving throw vs. Poison may be made; if successful, the effect lasts only 1d6 rounds. Otherwise a **remove curse** spell will be required to restore the victim's head.
- 71-77 Pale blue-green potion which grants the drinker the ability to **detect enemies** (as the wand) for 1d6+1 rounds.
- 78-81 Swirling purple and green potion which cures 1d6+1 points of damage.
- 82-88 Clear, strong-smelling potion which causes the victim's hair to grow profusely. 90% of NPCs who encounter the character will mistake the victim for a wererat or some other sort of were-creature, and react accordingly. A saving throw vs. Spells is allowed, and if successful the effect lasts only 1d6 days; otherwise, **remove curse** will be required to reverse the effect.
- 89-97 Yellow-green, citrus-fragranced potion which tastes sweet, and which grants the effects of a **potion of speed** for 2d6 rounds.
- 98-00 Swirling purple and green potion which causes 1d6+1 points of damage.

Once a vial is consumed, it does not refill; however, if one is poured out, the liquid inside will disappear before it hits the floor, tabletop, or whatever it might have been poured out over, and in 1d6 rounds (if the vial is put upright again) it will refill. Note that the same potion may appear multiple times, and in fact two or more vials might even contain the same one at any given moment.

91. LABORATORY:

No sigil hangs outside this laboratory.

This dim laboratory is almost empty. It is illuminated only by seven tall brass candlesticks, which are covered in wax drippings from the candles which are beginning to gutter out. On the floor in the midst of the circle of candlesticks is an elaborate summoning circle in chalk. From your vantage point at the doorway this is all you can see.

After the adventurers walk into the room:

To your right you see a man in a dark hooded robe standing over a small table. Only his hands are visible, but they are large and strong-looking. He is sharpening an ornate knife, an athame perhaps, while looking over an open book on the table before him.

The man is 17-year-old Heiro Damask, a broad shouldered youth only just entered into his apprenticeship (and thus, not yet able to actually perform magic). Heiro thinks he is the Duke, and that he is about to summon a powerful infernal. He is stuck in repetitive behavior, preparing for the ceremony. He puts on or takes off magical robes, prepares candles, sharpens the athame, and so on, never actually beginning the ceremony; something like stage fright always overcomes him and he starts over. He is the nephew of Duke Tarkin, one of the Pons' co-regents.

Heiro Damask, Apprentice

Human Magic-User 1, AC 11, #At 1, Dam 1d4, Mv 40', MI 8, XP 25

Spells: **read languages**

HP 3 □□□

92. WEST CORRIDOR:

Standing in this corridor is a party of adventurers. There are seven of them: a female Dwarf with a hammer who is wearing plate mail; a male Elf in a very shiny mailshirt with a longbow; a female Elf in a green silk gown, holding what looks like a wand; two male humans in plate mail; a huge male with protruding tusks who appears to be a full-blooded ogre; and a female Halfling with a shortsword who is wearing a leather coat.

They see you, and the male elf yells: "There they are!"

These characters appear to be an adventuring party. They will claim to have been sent to rescue the player characters; their story is that the characters have gone mad and are, in fact, wandering around a local town, opening people's front doors and looking around in their houses. They will say that nothing the party can see is real. They want the party to sheathe their weapons and come quietly to see the local healer.

In reality these seven are minions of Khaadk. They want to confuse and bamboozle the party, as part of a ploy to delay them until they fail a saving throw and go mad. The seven doppelgangers will try to lock the party in one of the laboratories if possible.

7 Doppelgangers: AC 15, HD 4, #At 1, Dam 1d12 or by weapon, Mv 30', Sv F4, MI 10, XP 280 ea.

HP 16 □□□□□ □□□□□ □□□□□ □
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93. LABORATORY:

Maricela D'Angelo's sigil hangs on the wall beside the door of this laboratory.

Anyone listening at this door will hear continuous chirping and squeaking, as if from small animals.

A large collection of wooden and steel bird cages can be seen on tables or hanging from steel hooks screwed into the ceiling. Inside are numerous song birds, mice, turtles, large spiders, and lizards.

Another section of the room holds beakers, alcohol burners, strips of paper, and other laboratory items. There is a collection of esoteric books (some little more than sheets of random paper sewn between odd strips of leather) covering various magical theories; none are unique, and most will already be known by PC Magic-Users.

On one table is a bowl of fortune cookies. Picking one and opening it (reading it is not necessary) causes one of the following effects. Each result

should only occur once (so that duplicates are rerolled), except for the empty cookie result which may happen more than once.

Roll 1d4 twice:

1	Bad Fortune
1	"You will soon be surrounded by the laughter of friends" <i>The holder takes 1 hit point of damage from a bad paper cut.</i>
2	"Tell them, before it's too late" <i>The holder automatically fails the next saving throw he or she must roll.</i>
3	"Before you wonder 'Am I doing things right?', wonder 'Am I doing the right thing?'" <i>The holder automatically misses the next attack he or she attempts.</i>
4	"You can fix it with a little energy and the proper attitude" <i>The holder finds he or she has lost 3d6 x 10 gp.</i>
2-3	Good fortune
1	"Your future is as sweet as this cookie" <i>The holder heals 1d2 hit points (if not presently injured, the healing is deferred until the holder is injured).</i>
2	"You will overcome difficult times" <i>The holder automatically makes the next saving throw he or she must roll.</i>
3	"You will soon emerge victorious from the maze you've been traveling in" <i>The holder automatically hits the next time he or she attacks (even if magic weapons are required and the holder is not using one).</i>
4	"Those who bring sunshine to the lives of others cannot keep it from themselves" <i>A gem worth 3d6 x 10 gp falls from the cookie.</i>
4	No fortune (cookie is empty)

94. LABORATORY:

There is no sigil hanging outside this room.

The tables in this laboratory are covered in complicated apparatus of glassware and beakers; whatever it's all supposed to do is far from obvious. As you look on, a single large jar on one table begins to bubble and pop even though it isn't over any sort of burner.

In 2d4 rounds the liquid contents of the jar will surge up over the rim and grow, forming into an ochre jelly.

Ochre Jelly*: AC 12 (only hit by fire or cold), HD 5*, #At 1, Dam 2d6, Mv 10', Sv F5, MI 12, XP 405

HP 32 □□□□ □□□□ □□□□ □□□□
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95. LABORATORY:

The Duke's sigil hangs outside the door to this room.

If the adventurers listen at the door:

You hear faint splashing and bubbling noises.

If the door is opened:

The room seems to be full of blue-green water, and for a moment you expect to be inundated... but in defiance of the usual way things work, the water doesn't come out, but rather remains in place. A candle on a table just inside the door burns in a seemingly normal fashion, and some other source of illumination glows overhead. The water is a bit murky, limiting vision to just a few feet, and the rest is just a blur.

The water stays in place exactly as if the gravity in the room was 90 degrees out of kilter; however, nothing else in the room is so affected. The water can be scooped out, but otherwise will remain where it is, gently flowing about the room as if moved by a gentle current. The room is illuminated by a **continual light** spell cast overhead.

After a few moments of viewing:

A blurry shape about the size of a human approaches the water's surface, and you find yourself face to face with a wide-eyed mermaid. She actually sticks her head out of the water and says something to you in a musical language.

Unfortunately the mermaid, Nerianne, speaks only her own language, and does not understand Common. She is a friend to the Duke and his wife, and was visiting for purposes of research when Khaadk's curse descended on the castle. The chaotic magic of Khaadk is blocked by bodies of water which has protected her; however, trapped as she is in the room, she does not really know what is going on. Despite her big smiles, what she has seen and the lack of contact with the Duke has left her very scared. There are a few fish in the room, providing her with food for a few more days, but she is still very worried.

The room includes many laboratory items: tables, shelves, glass beakers, and so on. Several notebooks and loose sheets of paper are on the tables, but they are bone dry. It seems the water does not permeate items in the room. Despite this fact, the water is still water, and so characters not able to breathe water will not be able to breathe while in the room.

Nerianne the Mermaid: AC 12, HD 1*, #At 1, Dam 1d6 or by weapon, Mv Swim 40', Sv F1, MI 8, XP 37

HP 6 □□□□ □

96. LABORATORY:

Note: From a distance, sounds of repetitive screeching and whimpering interspersed with the occasional overly slow mechanical 'cuuuuckoo, cuuuuckoo' can be heard emanating from this room.

The sigil of the Duke hangs outside this laboratory.

This room is a mess. The cupboards which line the walls hang open. The tables which stand against the walls list drunkenly to one side. A broken cuckoo clock hangs from one wall. Almost every piece of glass in the place has been smashed and broken glass shards cover every surface.

Standing half-crouched in the middle of the room is a wiry old man, bleeding from a couple of glass cuts and wearing only breeches. Around him is a circular area swept free of glass. He is the one crying and whimpering.

As you peer into the room, you see a test tube filled with some light green fluid rolling toward the edge of one of the tilted tables.



This is Ricardus Gerrus, a once powerful and respected human mage. He was visiting the castle with his entourage when the disaster hit. His madness is amnesia, which has wiped out all memory of the last 40 years. He was already massively vain and self-important, but now he believes himself to be a darkly handsome young mage of just twenty-six years. Each time he sees himself (for example, reflected in glass), with gray hair and wrinkles, he goes off on a hysterical rampage. He has no spells at present and his spell book is lost somewhere in the castle. He still possesses his "smashing stick," a 5' staff topped with a horse's skull and bound near one end with three centaur's manes: a **Staff of Centaur Calling**.

Once a day, as long as there is a forest or wood within sight, the staff can be used to summon three bow and lance armed centaurs (shake the staff thrice so that the manes shake and intone, "Bellenoir, Bellenoir, Bellenoir!") The centaurs do not speak but carry out instructions of the staff holder. After they have carried out one task they depart back into the nearest wooded area, after which they cannot be found. If a centaur is killed on a task, then there are only two next time, etc. (Obviously the staff is not useful in this adventure, except as a stick to hit things with.)

There are three corked glass test tubes still intact in the room, two on the shelf of a cupboard at the back: a **Potion of Levitation** (pink and fizzy) and some cobra venom (transparent and slightly viscous). The third is the light green **Potion of Healing** rolling slowly towards the edge of one of the tilted tables, as noted above. If not caught, it will fall and break.

Ricardus Gerrus: Human Magic-User 8, AC 11, AB +3 (+4 melee), #At 1, Dam 1d4+1, Mv 40', MI 9, XP 875

STR 13 (+1), INT 15 (+1), CHA 14 (+1)

Spells: none at present; GM's choice if he is able to regain them.

Equipment: dagger, **Staff of Centaur Calling**

HP 19 ☐☐☐☐☐ ☐☐☐☐☐☐☐☐☐

97. LABORATORY:

The sigil of Maricela D'Angelo hangs beside the door of this laboratory.

The floor of this laboratory is covered in broken glass, and creeping gingerly across it is a barefoot orc in leather trousers and a vest.

Ricardus Gerrus (see area 96) smashed up all the glassware in this laboratory. The orc will be afraid of the party, and will surrender or flee as appropriate if challenged; he has resisted the insanity up to this point, probably because he isn't very smart. He wandered into the castle at night and now cannot get out.

Orc: AC 14, HD 1, #At 1 longsword, Dam 1d8, Mv 40', Sv F1, MI 7, XP 25

HP 7 ☐☐☐☐☐☐

98. LABORATORY:

The sigil of Maricela D'Angelo hangs outside this laboratory.

A swarthy, older woman wearing an old-fashioned toga is seated at a desk. The desk is almost completely covered by an enormous book, which the woman is reading with one hand propping up her head and a worried frown on her face. She looks up at you and sighs.

This woman is Chameli Prentice-Despan, a visiting wizard from the southern part of Enterone. Unfortunately, she believes she is actually Maricela D'Angelo. The colossal book on her desk is a ledger of the accounts of the estate, which she is studying with a look of sorrow. In her madness she has become fervently religious. She firmly believes that money is the root of all evil, so she will try to give all of hers away to anyone who will accept it. She has 14,522 gp in a **Bag of Holding**.

She carries a **Greater Wand of Paralyzation**. A conventional **Wand of Paralyzation** affects one target, but this wand emits a cone 60' long and 30' in diameter at the base. Every creature within the area of effect is affected as if by a **hold monster**

spell, except that the saving throw to avoid is a save vs. Wands rather than vs. Spells.

Unfortunately for anyone so unwise as to accept this bag of cash, after 1d6 rounds she will "realize" that the recipient has become irredeemably evil owing to all the money they have. This will cause her to attack. The only way to leave the room without a fight is to refuse the money.

If she is cured of her madness she will of course be embarrassed by any harm she might have done to her would-be rescuers, and will be willing to pay for the resurrection of any character she might have killed, but she will want all the rest of her money returned, please, together with her **Greater Wand of Paralyzation** and her **Bag of Holding**.

Chameli Prentice-Despan: Human Magic-User 8, AC 11, AB +3, #At 1 dagger (AB +4), Dam 1d4+1, Mv 40', MI 9, XP 945

INT 17 (+2), WIS 13 (+1), CHA 13 (+1)

Spells: **hold portal, sleep, ventriloquism, detect evil*, invisibility, locate object, fireball, invisibility 10' radius, confusion, ice storm**

Equipment: **Greater Wand of Paralyzation, Bag of Holding, Dagger +1**

HP 19 □□□□□ □□□□□ □□□□□ □□□□□

Dungeon Level 3 Key**Notes On This Level:**

Unless otherwise noted, all the pits on this level are 20' deep and flat-bottomed. They are exquisitely designed, and will open on a 1-2 on 1d6 if any character steps on one, 1-3 if two characters do so, 1-4 if three, and 1-5 if four (which would be about the maximum number that could step on a pit trap if they are marching in a normal formation). If a pit opens, all potential victims must roll a save vs. Death Ray (with Dexterity bonus applied) or fall into the pit, suffering 2d6 points of damage.

All the doors on this level, including the false ones, are made of solid bronze four inches thick and outfitted with large bronze doorknobs. They have only the slightest traces of verdigris on them.

This dungeon level is immaculately clean. There is no dust, muck, or other debris that can be used to see signs of passage. All the doors, including the

secret doors, swing shut automatically (without much force) if left unattended, and all are lightproof (no glow shows around the edges of a closed door if there is illumination on the other side).

Except for areas 107 and 109, there is no light in this dungeon level, other than whatever the players bring with themselves.

All the gates are made of "dwarfmetal," a rustproof, non-sparking light gray metal at least as strong as steel. They are plain and undecorated.

99. ROLAND'S GATE:

You see a heavy iron gate. Where you would expect to see a lock, or at least a hasp for a padlock, there is just a flat black panel of what appears to be slate. Looking closer, you see a piece of chalk hanging by a string beside the slate.

The gates in areas 99 and 100 are opened by drawing the sigils on built-in chalkboards. 99 is opened with Roland's sigil, 100 with Arcan's. There is a book in the library which depicts all the sigils of the house of D'Angelo; Roland's is on the first page, with Arcan's on the next. The sigils appear in a few other places in the castle and dungeon, such as on the reservation boards outside the laboratories.

100. ARCAN'S GATE:

You see a heavy iron gate. Where you would expect to see a lock, or at least a hasp for a padlock, there is just a flat black panel of what appears to be slate. Looking closer, you see a piece of chalk hanging by a string beside the slate.

The gates in areas 99 and 100 are opened by drawing the sigils on built-in chalkboards. 99 is opened with Roland's sigil, 100 with Arcan's. There is a book in the library which depicts all the sigils of the house of D'Angelo; Roland's is on the first page, with Arcan's on the next. The sigils appear in a few other places in the castle and dungeon, such as on the reservation boards outside the laboratories.

101. TRAP:

The chamber before you is twenty feet square, with corridors entering from west and east. There is a door in the center of the north wall. Before the door, facing it, the body of a servant lies face down. The back of his head has been split open, apparently by a heavy but sharp object wielded with considerable force.

The body has nothing of interest or value.

The secret door is magical. It opens harmlessly if the password "Tamallamat" is spoken. If the doorknob of the false door to the north is touched, it will conjure monsters to deal with the intruders! Two ogre magi will step through the secret door; see the **Basic Fantasy Field Guide Volume 1** for information on these creatures. Note that they will only appear if the false door is touched... they are not actually "in" room 102, but rather bound magically to the secret door itself.

Kosuke, the husband, wears ornate laminated wooden armor and carries a curved **Two-handed Sword +2**.

Fujiko, his wife, wears a cloth robe and carries a curve-bladed **Polearm +2**.



Kosuke and Fujiko were bound to this secret door many years ago when they crossed Duke D'Angelo one time too many. He is still very angry with them and will not mind at all if they are killed. They hate him in return. Over the years they have ambushed quite a few people at this door and have amassed considerable treasure, which they keep in room #102.

Upon seeing the party they will realize these are adventurers of considerable strength and will not immediately attack. They want to know whether the party is here to help the Duke or kill him. If the party says they are here to kill the Duke, the ogre magi will let them through; but if they say they are here to help him, they will frown and begin muttering and chanting. Kosuke is casting his **cone of cold** and Fujiko her **darkness**, so it will not necessarily be obvious that they are attacking until the icy blast hits the party and all the lights go out.

Kosuke and Fujiko are clever and sneaky. They prefer to attack from ambush and will want to leave at least one character alive to reveal the command words to the party's magic items, and then go and return with a large ransom for the return of the party's bodies.

Kosuke, Ogre Mage: AC 19, HD 5+2*, #At 1, Dam 1d10+5, Mv 40' Fly 40', Sv M7, MI 10, XP 540
HP 30 □□□□ □□□□ □□□□ □□□□
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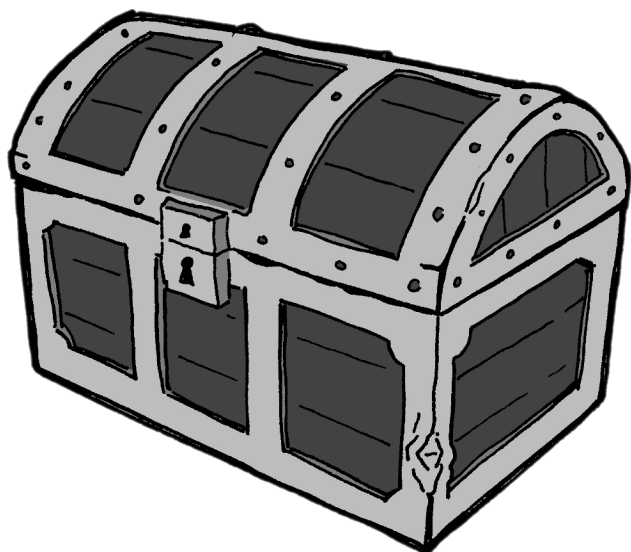
Fujiko, Ogre Mage: AC 19, HD 5+2*, #At 1, Dam 1d10+5, Mv 40' Fly 40', Sv M7, MI 10, XP 540
HP 27 □□□□ □□□□ □□□□ □□□□
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102. TREASURE:

Beyond the secret door, a twenty-foot-long corridor leads to a twenty foot square room. In the room you see a large chest in the center of the floor; its decorations are ornate, but beneath the fancy details you can see that it is a very solid wooden chest bound with steel and secured by a lock requiring three separate keys to open.

This is the treasure of the ogre magi, secured within a very tough chest. It is so strong that no ordinary character, even wielding the most powerful magical weapon, can breach it. As for the lock, it will require three separate rolls to open locks (at a penalty of -15% on each roll) to open it. The chest is enchanted to deflect **knock** spells, and can withstand 5 castings before being affected at all; thenceforth each additional spell will open one of the three locks. If all are not unlocked within a turn, the ones that have been unlocked will re-lock with an audible *click*.

Within the chest are the following: a **Ring of X-ray Vision**, a **Staff of Healing**, a huge fire opal with a flaw in its heart that resembles a dragon worth 5,000 gp, a bone-handled silver dagger with a pearl in its pommel worth 250 gp, and 4,112 gp. The Duke makes no claim to this treasure; anyone who vanquishes the ogre magi are free to take it.



103. THE PITS:

Note that the player characters can see through the gate without opening it. Read the following description when one of them looks:

The room beyond the gate is twenty feet wide and thirty feet deep, and has a door at the center of the far wall. It appears entirely empty, and surprisingly clean.

The gate to this room requires a single key to open it; the key is long lost (as the gate is never opened by anyone who knows their way around this dungeon level) but can be picked at the standard chance or opened with a **knock** spell.

The pits in this room are standard for the level, as noted at the beginning of this level's key. The false door is a complete fake and does not open, being screwed to the wall.

104. STATUE GALLERY:

Four ten foot square alcoves are set into the walls of this corridor, and in each alcove stands the statue of a beautiful dancing girl.

The statues are smaller-than-normal stone golems, except for the one in front of the secret door which is just a statue. The stone golems stand perfectly still until any of them, the statue, or the door to area 105 is touched, at which point they attack.

The secret door is opened by turning the statue in front to her left, which is actually quite easy as it is on a well-made turntable. When the statue is turned, both it and a section of the wall behind it sink into the floor for 2d4 rounds, after which time both return to their original positions. On the back side of the secret door is a well-marked stone which must be pushed to open it from that side.

3 Stone Golems: AC 25†, HD 10, #At 1 + special, Dam 2d8, Mv 20', Sv F7, MI 12, XP 2,730 eq.

HP 40 □□□□ □□□□ □□□□ □□□□
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105. CHOOSE A DOOR:

This oddly-shaped room features a set of heavy double doors in the center of the far wall. The two short side walls each contain a similarly heavy single door. Other than the doors, this room is largely featureless and empty.

All three corridors leading onward from this room are traps, intended to delay any interlopers long enough for the defenders of the fortress to finish them off.

106. CORRIDOR:

This corridor involves no magic. The pit is fifty feet deep, and the trap door opens when two hundred pounds of weight is placed on it. The trap door resets automatically after 1d8 rounds, but as it is purely mechanical it can be jammed from above (such as with iron spikes). The trap door can be detected as if a secret door when closed.

107. CORRIDOR:

This corridor is lit by **continual light** magic. An illusion causes it to appear to extend far into the distance. The pit is covered by a clever illusion that causes anyone who falls into it to appear to walk onward into the illusionary corridor; the magic even covers any yelling or screaming the victim(s) may do, as well as the loud *thumps* when they hit bottom.

The pit is fifty feet deep, and the sides of the pit are covered in grease.

108. CORRIDOR:

There are two pit traps in this corridor. The first one is covered by a thick stone lid, and will support the weight of the whole party when walking over it. The second pit is uncovered, although the stone lid can be seen on the opposite side. When the players search the rest of the corridor, they will see a large handle on the wall near where they came in. When it is pulled, the large stone lid on the first pit will open, while the second one will close, allowing any party in the middle to reach the end of the corridor; this takes 1d4 rounds to complete, thus blocking progress in either direction.

109. VAULT:

Through the secret door you can see a thirty-foot-long corridor leading to a gate. The room beyond the gate is illuminated by magic, and

standing just on the other side is a robed man. Lit from behind as he is, you see just his silhouette.

He raises his hands and says, "Begone, interlopers! What I guard is far beyond your meager powers!"

Pons is, of course, convinced that only he can handle the dangerous gemstone. He does not want to fight, but he will attack the adventurers if they make a serious effort to open the gate, or take some offensive action against him. Even insane, he's a good and honorable man.

The gate in area 109 has three keyholes, all of which must be turned (with different keys) before the gate can be opened. It's also **wizard locked** by Pons for good measure. Pons has the only set of keys. Note that opening the gate by magic will require four separate **knock** spells.

The illumination in the room is from **continual light**. Khaadk's jewel is in the center of a table pushed back against the center of the back wall; bits of magical equipment, some books, and quite a lot of broken glassware are piled at the ends of the table where Pons pushed them off to make room for the gem. The table itself is entirely empty except for the jewel.

Lined up against the left and right walls are several large chests full of treasure. In total there are more than 20,000 gp in cash, plus another similar amount of gems and jewelry. It's not likely that the player characters will steal any of this treasure; if they do, detailing what they get is left to the GM.

If Pons is incapacitated, it falls to the adventurers to secure the stone. If instead the adventurers remove his insanity, he himself will deal with it by placing it back in the chest of the clockwork man.

Pons III, Duke D'Angelo: Human Magic-User 13, AC 13, #At 1 staff (AB +8), Dam 1d4 +3, Mv 40', MI 9, XP 2,275

STR 13 (+1), INT 15 (+1), DEX 13 (+1), CHA 13 (+1)

Spells: **floating disc, light, magic mouth, shield, detect invisible, invisibility, mirror image, web, darkvision, invisibility 10' radius, slow, water breathing, bestow curse, hallucinatory terrain, polymorph self, animate dead, passwall, invisible stalker, reincarnate**

Equipment: **Walking Staff +2, Ring of Protection +1**

HP 27 □□□□ □□□□ □□□□ □□□□
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Tia's Dollhouse Key

There are two floors, each consisting of three rooms side-by-side. Each room has a back door in the north wall that goes into a corridor.

110. ENTRANCE:

You find yourselves in a room containing a chaise lounge and two arm chairs. A wooden marionette, roughly the size and shape of a human and dressed in a farthingale gown like a wealthy lady, is seated in one of the arm chairs. The wall you are facing is the front of the dollhouse and looks as if it will swing open, but a shimmer of magical energy implies there is a transparent force wall between you and it. There are doors in each of the other three walls.

The marionette is Jessica, Tia's favorite doll. She is not in any way magical, but of course you don't have to tell the players that fact.

The force wall prevents any access to the front of the dollhouse. It stops characters within the dollhouse from interacting with the front wall in any way, including by means of spells.

A **dispel magic** spell cast within the dollhouse might temporarily eliminate all the magic and permit the characters to leave safely, but the **wish** that enchanted the dollhouse is equivalent to a spell cast by a 22nd level Magic-User, so the chance of failure is very high.

111. ROOM OF BROKEN DOLLS:

This room is littered with broken dollhouse furniture. It also contains nine assorted broken dolls: seven dolls of humans, one doll dog and a homemade thing, as if made by a childish hand, that might be supposed to represent a papier-mache pony.

Whatever weird magic has been placed upon this dollhouse has animated the broken dolls. They lurch and totter towards you, fixed grins on their wooden faces.

The broken dolls will not attack Tia if she is with the party. They hate all other life that is not as crippled or broken as themselves.

5 Human-dolls: AC 16, HD 5*, #At 2 appendages, Dam 2d6/2d6, Mv 20', Sv F5, MI 12, XP 405 ea.

HP 22 □□□□ □□□□ □□□□ □□□□
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Dog-doll: AC 16, HD 4*, #At 1 bite, Dam 2d6+2, Mv 30', Sv F4, MI 12, XP 280

HP 21 □□□□ □□□□ □□□□ □□□□
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Pony-doll: AC 16, HD 6*, #At 2 hooves, Dam 2d4+4/2d4+4, Mv 30', Sv F6, MI 12, XP 555

HP 34 □□□□ □□□□ □□□□ □□□□
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The dolls have no treasure.

112. ROOM OF DRESSES:

This room is packed from floor to ceiling with dresses; most of them appear to be pink or purple.

These dresses would be worth an average of 20 gp each (some more, some less), but if brought out of the dollhouse they remain doll-sized, so their actual value is zero except to a mad dollhouse enthusiast. If inspected, each dress has "Tia's dress!" written on a label inside it. There are exactly one million dresses in the room.

113. CORRIDOR:

This space at the back of a doll's house was only meant to be seen from the front. It is made of plain, unvarnished wood and coated with dust. There are steps at one end, presumably created by whatever magic affected the doll's house to allow passage from one floor to another.

On the wall above the party lurks a centipede. Relative to the shrunken party, it is large and ferocious! The creature is ravenous and must eat soon, so it attacks without fear.

Centipede: AC 17, HD 7*, #At 1 bite,
Dam 3d6+poison, Mv 30', Sv F8, MI 10, XP 735

HP 40 □□□□□ □□□□□ □□□□□ □□□□□
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114. ROOM OF SPARKLY SHOES:

This room is packed from floor to ceiling with sparkly shoes. Each shoe seems to be made of mirror and crystal.

Each of these shoes fits Tia. There are tens of thousands of them, but if brought out of the dollhouse they remain doll-sized so they are of no value except to a mad dollhouse enthusiast.

115. ROOM OF MAKEUP:

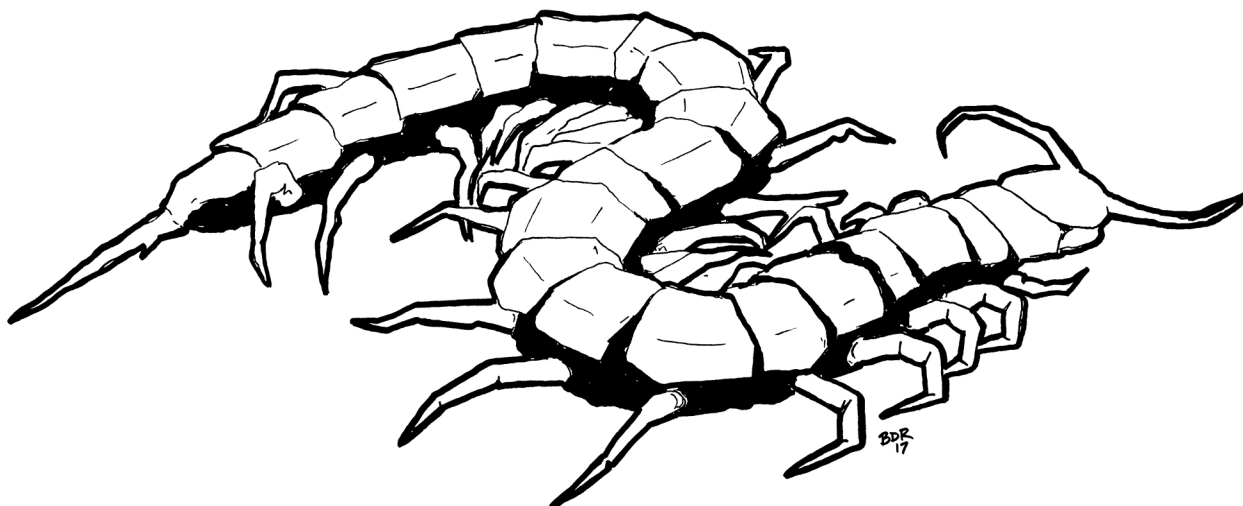
This room contains six mirrors on the walls. In front of each mirror is a table, and on each table is a wide array of makeup.

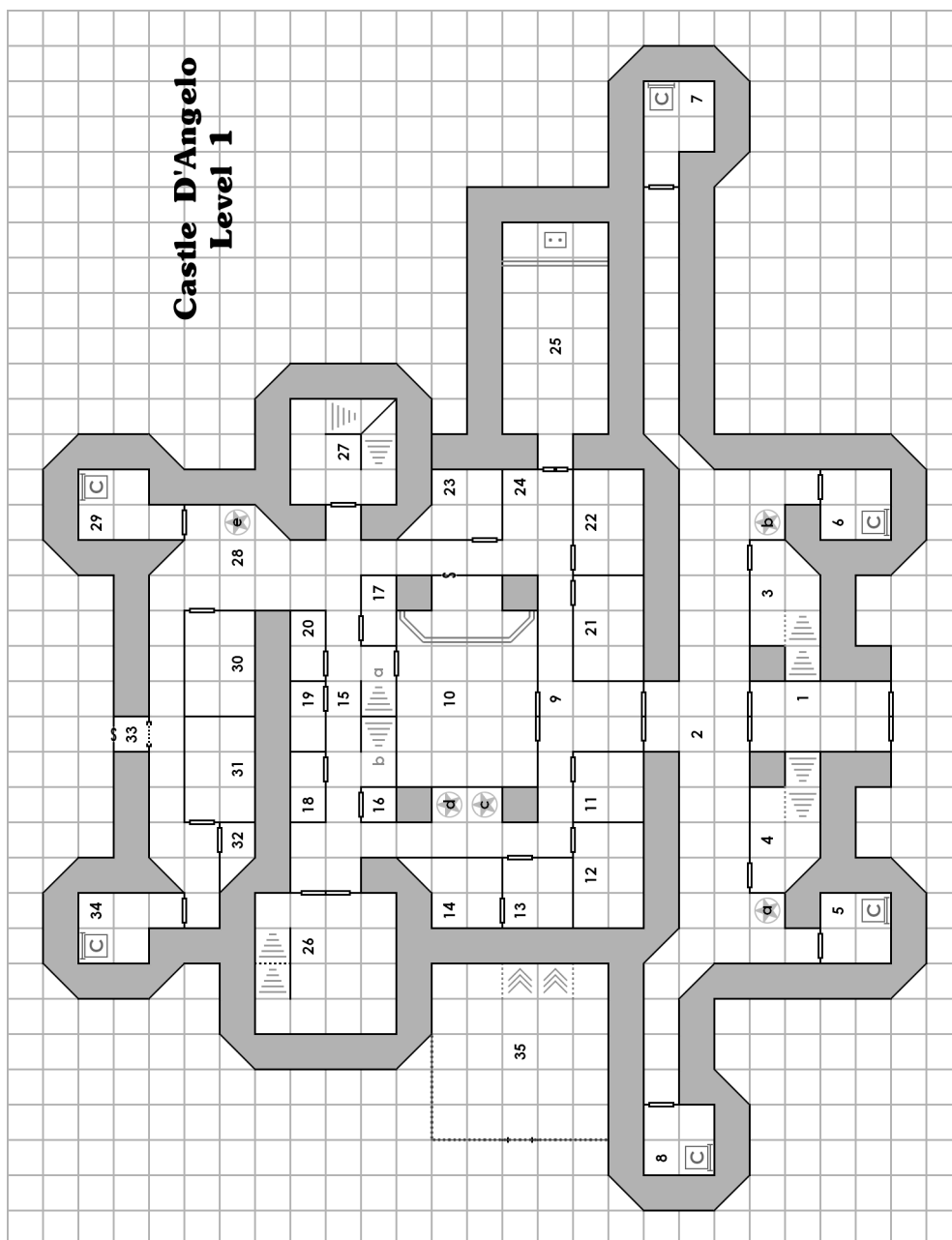
The makeup is of no commercial value and has no magical effect.

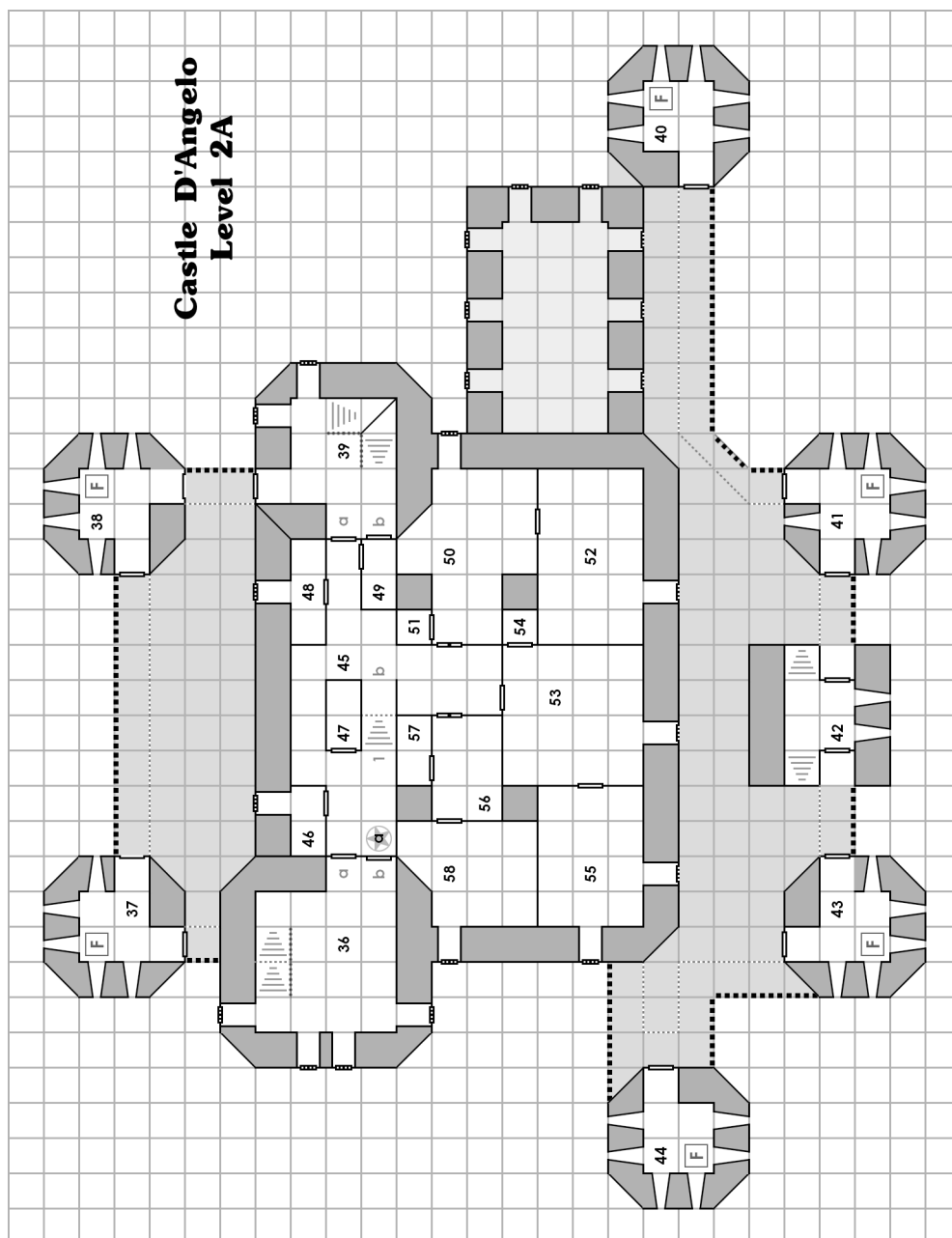
116. EXIT ROOM:

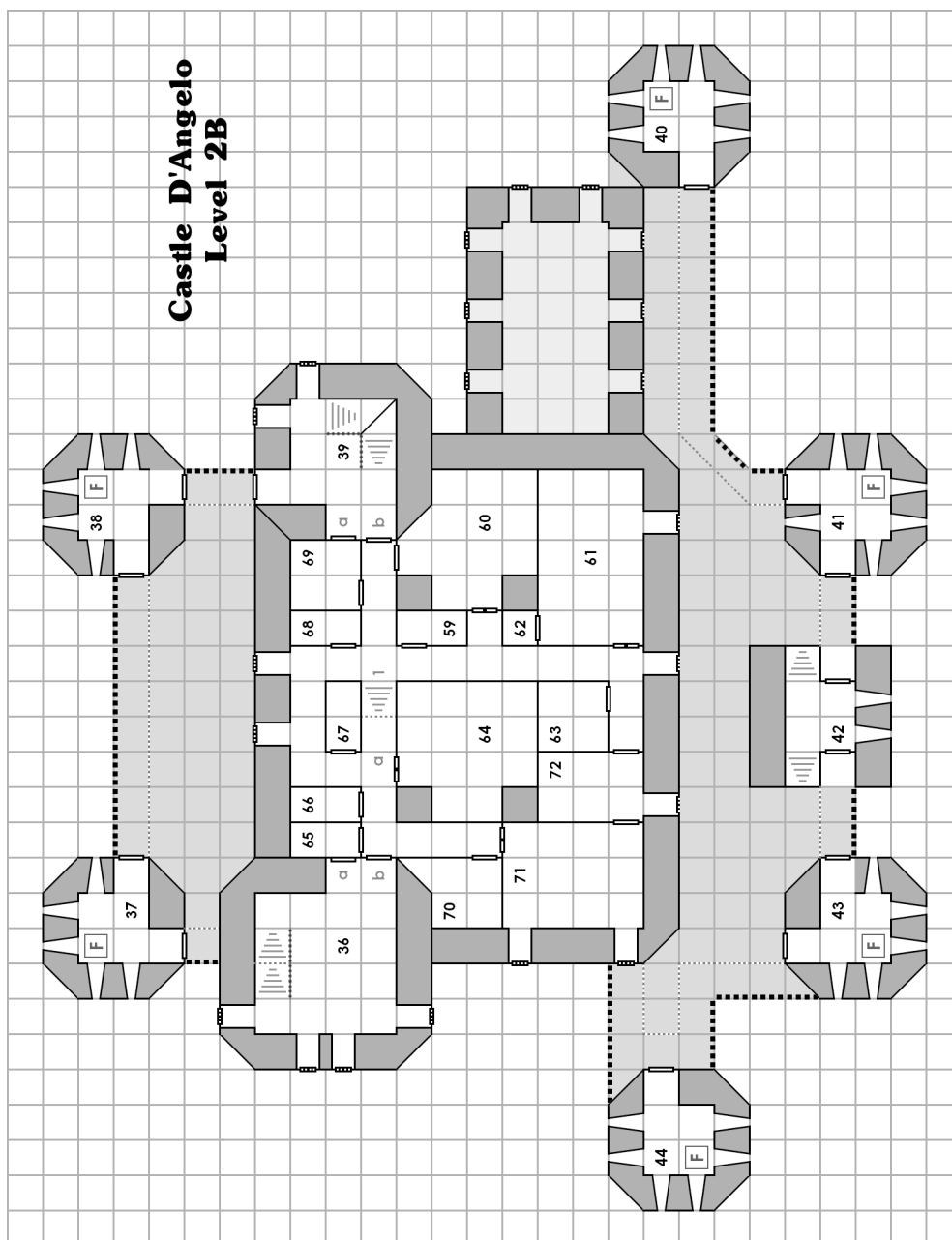
As you enter the room, you feel a tugging at your garments which seems to drag you forward...

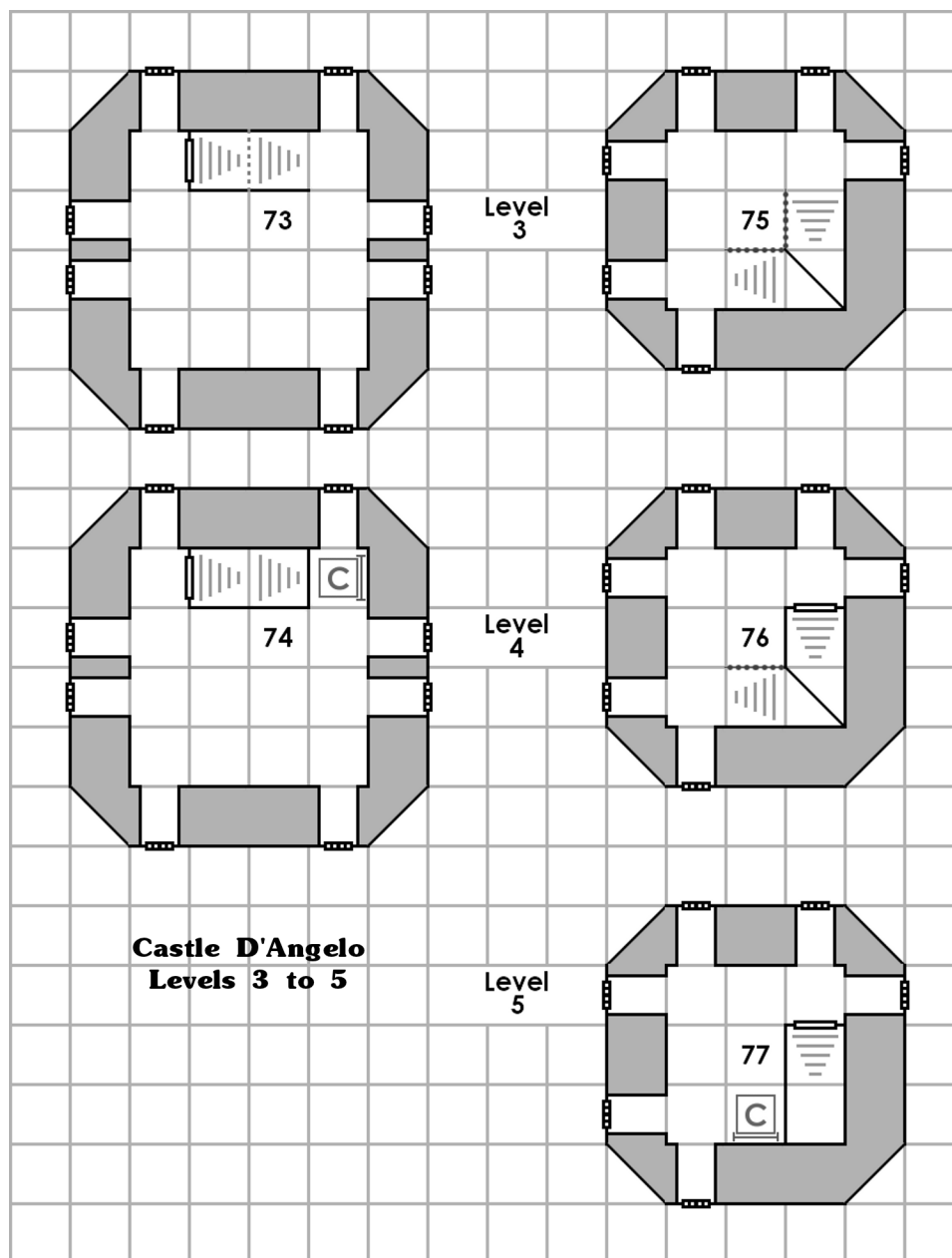
The djinni who granted Tia's wish designed this room as the way out of the dollhouse. Anyone who enters the room appears back in Castle D'Angelo Area #57 (no saving throw). They are no longer affected by the dollhouse's enchantment and may not re-enter it. (Exception: Tia, if for some reason she is with the party, may go back in as often as she wishes.)

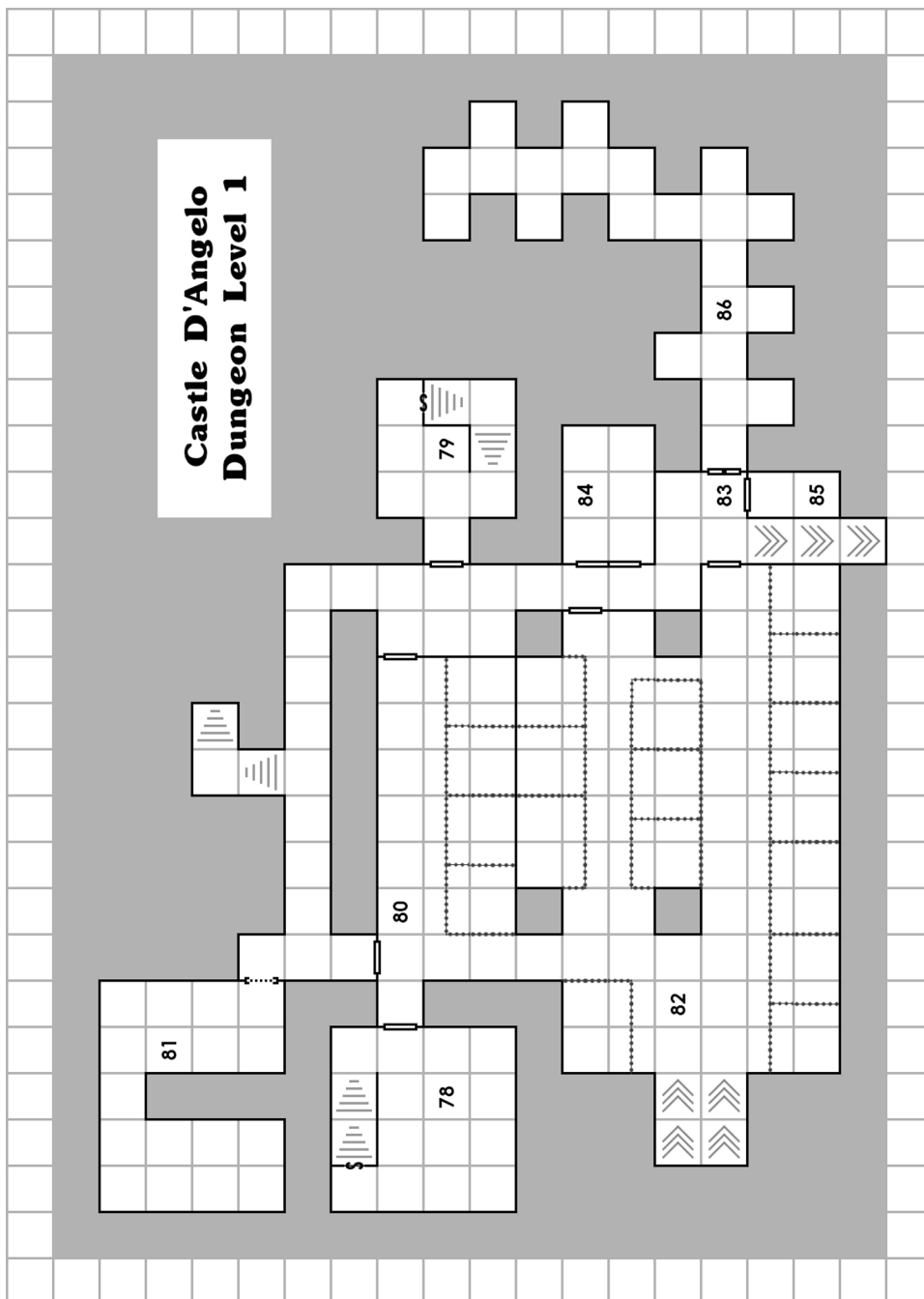


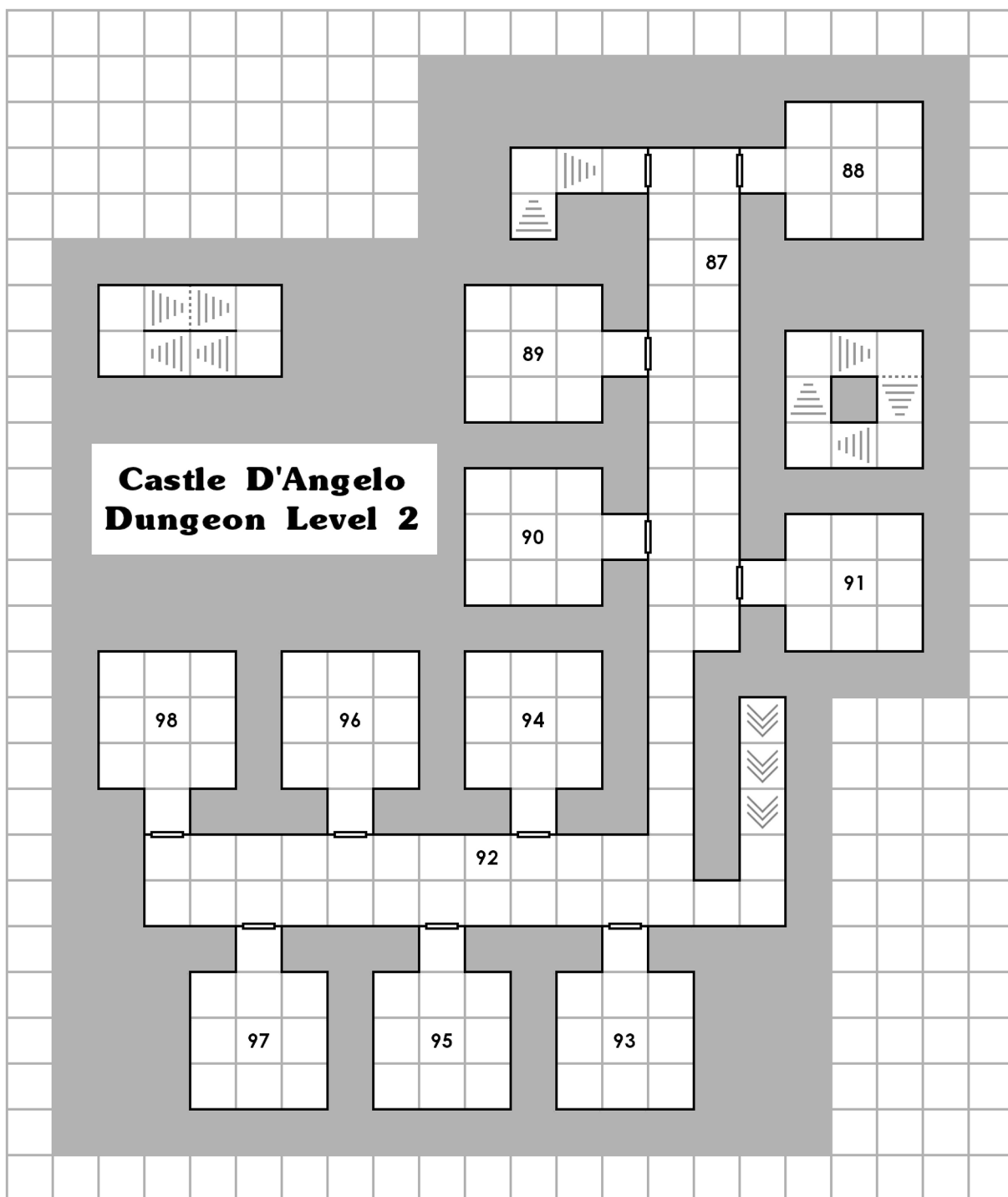


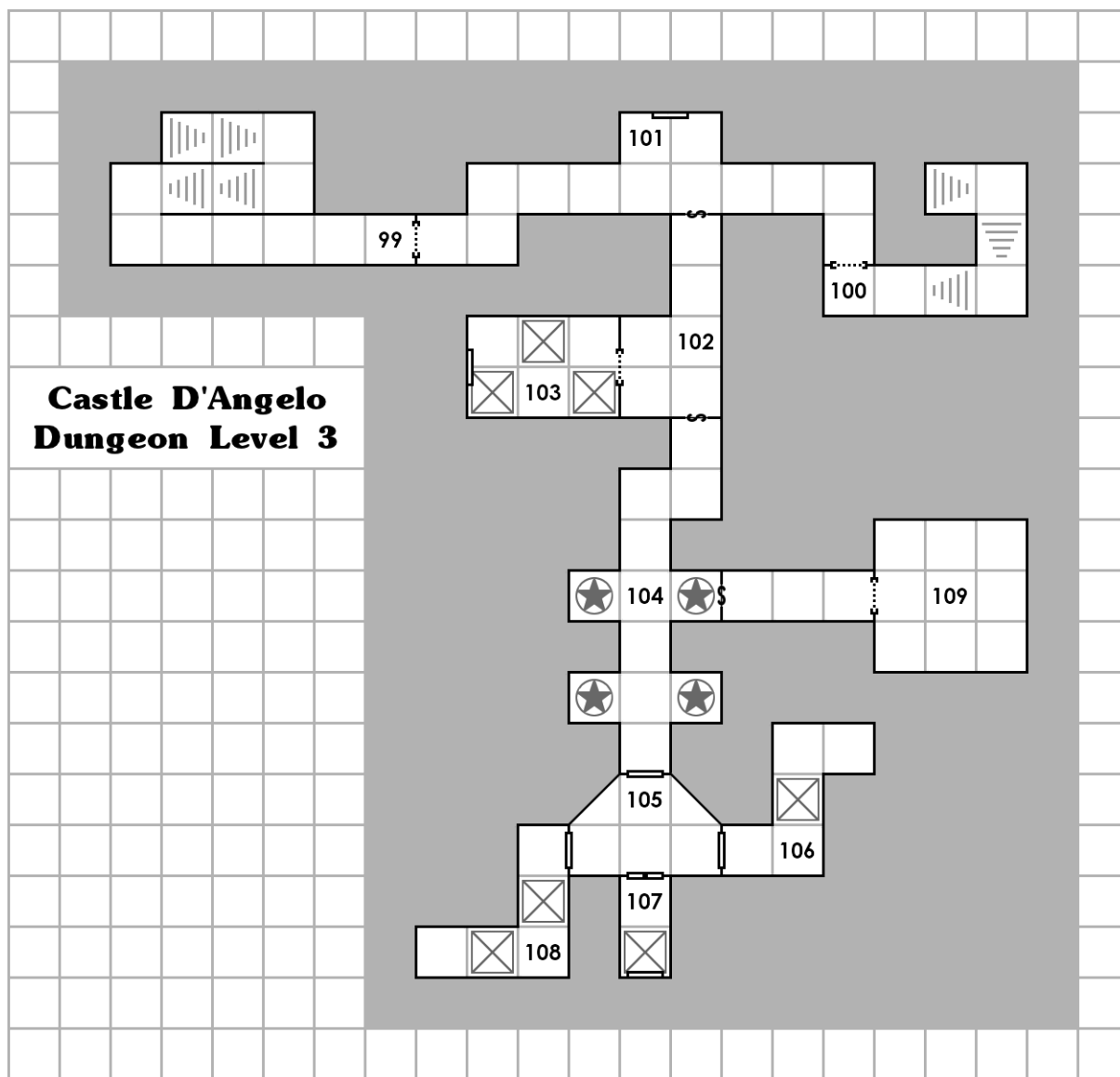




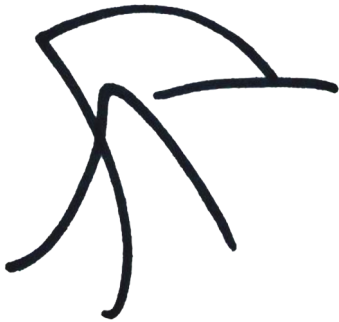

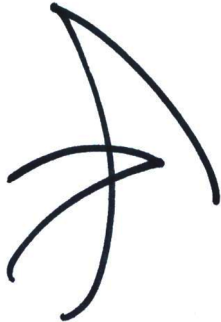
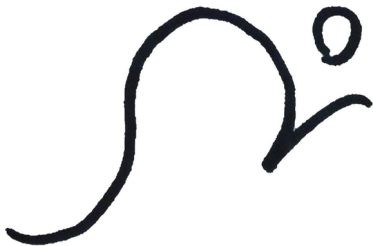
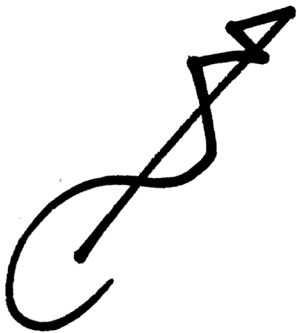
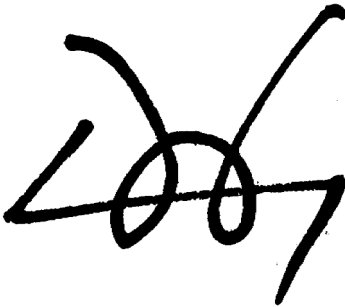







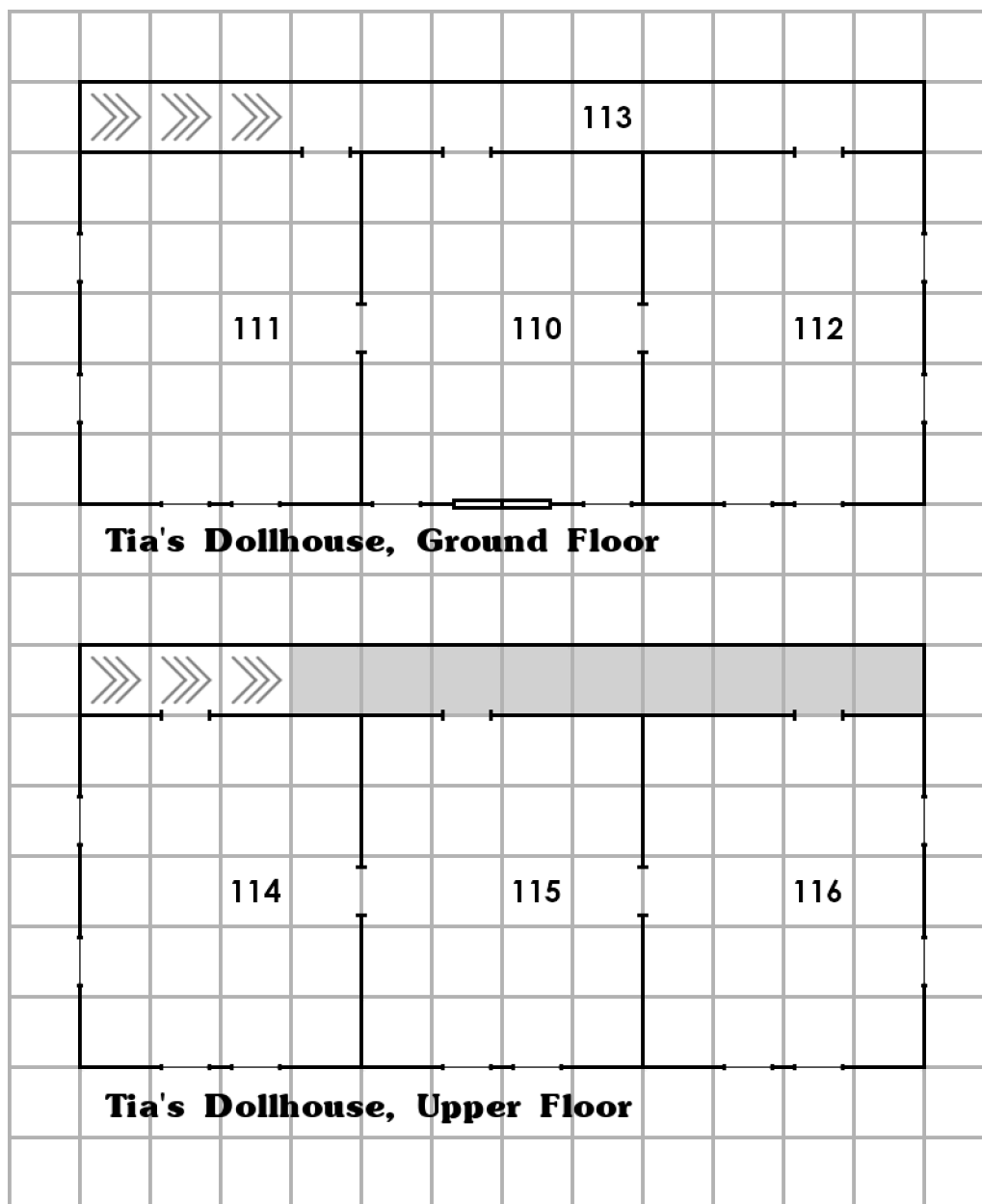


Sigils Found in Castle D'Angelo (Sigils)

Sigils Found in Castle D'Angelo (Names)

Arcan D'Angelo	Roland D'Angelo
Arcan D'angelo	ROLAND D'ANGELO
Maricela D'Angelo (Duchess D'Angelo)	Pons D'Angelo III (Duke D'Angelo)
Maricela D'Angelo	PONS D'ANGELO III
William D'Angelo	Fleta D'Angelo
WILLIAM D'ANGELO	FL eta D'Angelo
	Sevras D'Angelo
	SEVRAS D'ANGELO



The Tower of Light

GM's Background

The Tower of Light is set in the author's campaign world of Glain, and more specifically in the northern wastes of the land of Kel. The background materials provided herein may need to be altered in order to use this adventure in another campaign.

The Tower is Built and Destroyed

Hundreds of years ago, a wizard came to the small Kelic village of Marul. Liddan Nu Madar, the wizard, built a tower atop a rocky outcropping and settled down to his research. Marul is a small village on the edge of the Great Desert, long known as a haven for the unwanted of Kel, and so the villagers largely ignored the wizard in hopes he would likewise ignore them.

Things went along fine for many years, until one night Liddan's tower simply exploded. The townsmen discovered a bright, clear white light streaming from the broken stump of the tower. Those of the townsmen who visited the scene sickened and died within a day, and after that point the tower was declared off limits to all. The wizard was never seen again.

The Nosy Wizard

A few months ago, another wizard, Rurik Evidur, came to Marul. He asked the villagers a number of questions about the tower, and after being told the story of the tower he expressed interest in investigating it. The headman of the village, a man named Obar, strictly ordered Rurik not to approach the tower, and after an argument, the wizard agreed to leave the village.

He did leave, but he immediately returned under cover of darkness. He discovered a way into the tunnels under the tower by means of a secret entrance in the hillside, and he began to investigate.

The Rest of the Story

Liddan Nu Madar was studying the Great Desert. It was his belief that the sun-scorched, lifeless wasteland which comprises most of the Great Desert was created by a horrific magical incident. He discovered that the sand of the desert is

impregnated with a powerful but deadly substance he called *aqua lumina* (because the substance, once extracted from the sand, appears as a glowing liquid). He was convinced that *aqua lumina* could be put to some use, and he began to process the sand, extracting the "liquid light" and collecting it in a large cauldron.

Something went wrong one night, and his processing apparatus exploded, killing him instantly and destroying the above-ground part of his tower. He was performing the processing on the ground floor of the tower, and the floor of that level was destroyed also, dropping the cauldron to the level below. The cauldron, though broken, still contains a significant amount of the *aqua lumina*, which is what produces the glow at night.

Rurik Evidur has somehow acquired a copy of Liddan's notes, and learned of *aqua lumina*. He wants to retrieve what is left of the substance, expecting to be able to sell it to other wizards and thus make himself rich. Unlike Liddan, he has no illusions that the deadly stuff is in any way useful, but he fully expects to be able to convince others of its value.

He has learned the hard way that he cannot approach the tower without suffering harm. In order to carry out his plan, he has kidnapped the son of the local blacksmith, a young man named Gil, to make him metal containers to hold the *aqua lumina* as well as helping to prepare the special undead (see below) which Rurik is using to actually retrieve the awful stuff. Rurik also kidnapped the tailor's daughter Ritabi to use as leverage against Gil, as the young man is in love with her.

Leaded Skeletons

Rurik has learned that the deadly emanations of the *aqua lumina* even destroy undead monsters. He learned this while attempting to use skeletons to recover the liquid. Now, he is preparing his skeletons by having them clad with lead, courtesy of Gil. These leaded skeletons move more slowly than normal skeletons, but they have a better armor class due to the metal covering, and more importantly to Rurik they can survive the radiation twice as long as "normal" skeletons... long enough to recover one, or perhaps two, small bottles of

aqua lumina each before being destroyed. Rurik is finding it necessary to repeatedly raid the tombs of Marul to provide enough "fresh" bones to animate, and the process of recovery is taking much longer than he would prefer.

Note: Detailed game statistics for *Leaded Skeletons* may be found in the **Basic Fantasy Field Guide Volume 1**.

Coming to Marul

Marul is a Kelic village with a population of about 400, located a few miles from the outcrop and the tower. The town elder, Obar, will welcome the party. He will tell them that the wizard Rurik and several of his accomplices have taken up residence in the tower base and are suspected of kidnapping two of its young people. He will instruct the party that if they succeed in killing or apprehending Rurik, they may keep whatever they can find in the place. However, they will not be welcome to return to Marul after this has happened.

Obar and the town elders believe that the illness that afflicts those who go near the outcrop is a disease that will spread through their community. Therefore, going within a mile of the tower is completely forbidden, and anyone who does so is unwelcome to return.

If the party stays in town and asks a few questions before they leave for the outcrop, they may soon end up speaking with Gallin, the father of the young blacksmith Gil, who has been kidnapped. He does not know anything about the entrance to the complex beneath the tower, but he will point them in the direction of Derk, the father of Ritabi, who was also kidnapped the same night. Derk has been out to spy on the tower outcrop several times in recent weeks, against the strict orders of Obar. He has seen a human figure by night, walking towards a particular cave in the outcrop, and he believes that this is where the secret entrance lies. However, he is reluctant to reveal this information to the party if Obar or any other loyal townsfolk are present. Good role-playing is required to get Derk to reveal this secret.

If the party go directly to the cave mouth and proceed inside rapidly, they will avoid the 2 hit points of damage they would otherwise have suffered from searching the hillside (as described below).

About Aqua Lumina

Aqua lumina is a **transphysical** material. It comes from another plane of existence, and normally should not exist on the material plane at all. It glows as brilliantly as the sun, and produces both warmth and deadly, invisible radiation. This radiation causes progressive withering; on the days following the initial exposure, any affected character will suffer additional damage. Specifically, for a number of days equal to the total points accrued the first day, the victim will suffer an additional 1d6 points of damage; for the sake of simplicity, apply this damage at dawn each day.

For example, Rodrick the Foolish has suffered 11 points of damage due to the radiation over the course of the adventure. The day after the excursion, Rodrick suffers 1d6 points of damage. Each subsequent day he suffers an additional 1d6 points of damage, until all 11 dice have been applied.

A **cure disease** or **remove curse** spell will negate any remaining future damage from the radiation, but will not heal damage already sustained; a **heal** spell will work as usual, and will also negate further damage.

Touching any quantity of *aqua lumina* with a bare hand, or one protected only by leather or cloth gloves, requires a saving throw vs. Spells to avoid being disintegrated instantly; success means that the victim has taken 1d100 points of damage instead. Anyone touching the liquid while wearing metal gauntlets takes 1d20 points of damage.

About the Dungeon

The Tower of Light is a rather unusual dungeon, in that the characters will most likely enter through the lowest level. Therefore, the lowest level is presented first.

Due to the powerful, deadly radiation of the *aqua lumina* in the tower, anyone standing within 20' of the tower itself will suffer 1 point of damage per round. Being within 100' of the tower, but more than 20' away, results in 1 point of damage per turn. Anyone foolish enough to enter the tower will suffer 2d6 points of damage per round, with a save vs. Death Ray for half if the character realizes his or her mistake and attempts to jump out. The GM must keep track of how many points of damage are accumulated by each character, as this will determine their fate later (as explained above).

Finding the Hidden Entrance

The Tower of Light stands on a low rocky outcrop (about 150' high) at the edge of a desert plain. The local townsfolk know that Liddan Nu Madar built an underground area within the outcrop to conduct his research, because local legend tells of how their forefathers were involved in the construction of the place. But no one knows how to access it other than through the tower itself, and the villagers are all too scared to go near it.

Foes

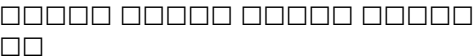
Below are listed most of the NPCs and monsters found in this adventure. Because of the nature of this adventure, many of these foes might be encountered in any of several different rooms within the tower dungeon, so for convenience they are all listed and described here.

Rurik Evidur: Human Magic-User 9, AC 14, AB +4 (+6 dagger), #At 1 dagger or spell, Dam 1d4+2 dagger or by spell, Mv 40', MI 9, XP 1,225

INT 18 (+3), WIS 8 (-1), DEX 15 (+1)

Spells: **hold portal, magic missile, protection from evil, read languages, ventriloquism, detect evil, invisibility, levitate, locate object, phantasmal force, clairvoyance, haste*, invisibility 10' radius, lightning bolt, hallucinatory terrain, massmorph, polymorph other, wizard eye, animate dead**

Equipment: **Dagger +2 Casts Light on Command, Ring of Protection +2, Wand of Trap Detection, Scroll of Protection from Magic**

HP 22 

Rurik has a "pet" shadow which remains with him almost all the time, hiding in his real shadow. It will come out to fight for him at his command. The shadow is released by Rurik every night to hunt, as it must consume energy in the form of Strength points regularly. The shadow has been trained to take only from sleeping victims, to flee if detected, and only to sip a little from each victim so as not to kill anyone.

Rurik's Shadow*: AC 13 $\frac{1}{2}$, only harmed by magical weapons, HD 2+2*, #At 1, Dam 1d4 + 1 point Strength drain, Mv 30', Sv F2, MI 12, XP 100

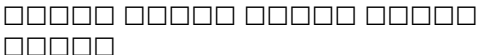
HP 17 

As it turns out, the secret entrance is not particularly difficult to find. There are four small caves in the outcrop and one of these - which is about 100' up the hillside (and therefore 50' below the base of the tower) turns into a narrow tunnel that leads for about 40' into the hillside until it reaches area 1. The party will find this cave with a search of the hillside, but they will take 2 points of radiation damage in the process due to being outdoors while within 100' of the base of the tower.

Rurik also owns a blue dragon hatchling, which he raised from an egg. Somehow it has developed its breath weapon a little early, so it may be more of a challenge than it appears.

Blue Dragon Hatchling: AC 20, HD 6**, #At 2 claws/1 bite or breath/1 tail, Dam 1d4/1d4/2d6 or 6d6/1d4, Mv 30' Fly 80' (15'), Sv F6, MI 8, XP 1,225

Breath Weapon: 5' wide line, 70' long

HP 25 

Finally, Rurik is assisted by an apprentice named **Jendrich** (normally encountered in room 5), and two henchmen: **Anita** the thief (found in room 9) and **Caldamere** the fighter (located in room 3).

Jendrich, Apprentice: Human Magic-User 2, AC 12, #At 1, Dam 1d4, Mv 40', MI 9, XP 75

INT 13 (+1), CON 15 (+1), CHA 7 (-1)

Spells: **detect magic, read languages**

Equipment: walking staff, **Ring of Protection +1**

HP 9 

Caldamere, Henchman: Human Fighter 6, AC 18, AB +5, #At 1, Dam 1d8 +1, Mv 20', MI 9, XP 500

INT 5 (-2), CON 14 (+1)

Equipment: plate mail, shield, **Longsword +1**

HP 35 

Anita, Henchman: Human Thief 8, AC 14, AB +4, #At 1, Dam 1d8, Mv 30', MI 9, XP 875

STR 17 (+2), DEX 15 (+1), CHA 16 (+2)

Equipment: Leather Armor, Longsword

HP 16 

Lower Dungeon Level Key

This dungeon level is entirely safe from the radiation, excepting the lowest room of the tower, where damage is accrued at the 100' rate (1 point per turn).

There are no random encounters as such here, but if the adventurers manage to enter unnoticed, there is a 1-2 on 1d6 chance each turn that they will encounter Rurik, accompanied by his shadow at the very least. Check for surprise as normal.

1. ENTRANCE:

A small dingy room lies at the end of the tunnel. On the northern wall is a portcullis, leading to a larger area containing black stone pillars. A simple wooden stool stands close to the tunnel entrance.

The human fighter (Caldamere) is supposed to be stationed on guard here at most times, but he is lazy and prefers the greater comforts of room 3, and is only to be found in this room 25% of the time. If the party is lucky, they may be able to enter the room quietly, spot the secret door on the eastern wall, and sneak into the complex through areas 4 and 5.

2. GAUNTLET:

This area can be viewed before it is entered due to the gates, so read or paraphrase the description below once the player characters can actually see the room:

Beyond the heavy gates you see a large room that would be forty feet square were the corners not cut off. In the center of the room are three large pillars arranged left to right; behind them you can see a wall set in ten feet or so from the back. You can't quite see what lies behind that wall, owing to the pillars and the difficult angle.

The gates are made of heavy iron bars, and the hinges of the one on the left are badly rusted and in need of lubrication; the hinges of the gate on the right have been oiled recently. The gates are held shut by a chain which wraps around the end bars of the gates and is secured with a strong, recently-made padlock. It may be picked as normal. Attempting to open the left-hand gate will make a loud squeal that is 85% likely to alert the

wizard and/or his allies; the right-hand gate swings almost silently, and is only 5% likely to attract unwanted attention.

This room was designed as a defensive position by Liddan Nu Madar, but it is not being used that way by the current occupants; for the most part, they keep the gate locked and ignore it.

3. GUARDROOM:

The door opens onto a fair-sized but very messy room with a bed, a long table, and a large ornate wooden chair with tatty velvet cushions. There is a strong smell of tobacco smoke in the room, and the remains of several half-eaten meals on the table.

The human fighter **Caldamere** is to be found here 75% of the time, with his feet up on the table, and without his armor on. If alerted by noise, he will begin to arm himself at once. He also sleeps here, and his personal stash of 380 sp and 84 gp is in a locked chest by his bed. See the **Foes** section on page 72 for his statistics.

4. SECRET ROOM:

This room has not been discovered by the wizard or his minions. The walls are lined with weapon racks, mostly containing spears but with a few other non-magical weapons represented. In the middle of the floor is the desiccated body of a warrior; the remains of an arrow protrude from his back. Lying on the floor beside his outstretched right hand is a **Longsword +1, +3 vs. Undead**, while beside his right hand is a rotten bag of gold coins (97 gp in all).

5. BARRACKS:

This is a medium-sized room with 4 sleeping ledges built into the east and west walls. It contains nothing else.

This was a former barracks when Liddan Nu Madar controlled the tower. It is currently occupied by Rurik's apprentice, **Jendrich**. Jendrich is only a 2nd level Magic-User and has no useful combat spells because Rurik has not taught him any. His sole job is to use his **detect magic** spell on various areas of the lower dungeon and the other occupants to ensure that the magic radiation has not penetrated down below. He is frightened and

dissatisfied, and may be persuaded to leave the dungeon or give up information if he can be encountered on his own.

He is 30% likely to be here, 30% with Rurik, and 40% in a random location on the lower level, performing his duty (i.e. detecting magic). He will flee combat. Despite sleeping in here every night, the young mage still has no idea about the secret door in the south wall.

Jendrich's statistics are given in the **Foes** section on page 72.

6. WIZARD'S QUARTERS:

The door to this room is locked. Rurik carries the key on his person. The lock is difficult to open; apply a penalty of -10% to the normal chance.

A carved wooden double bed is the central feature of this room. There is also a large chest, a tall wardrobe, and a desk with two small drawers. Geometric tapestries have been hung on two of the walls, worth a potential 400 gp, but weigh 40 pounds in total. A book lies on the desk, opened at one of the final pages.

The wizard Rurik is likely to be found here 33% of the time, sleeping or researching. 33% of the time he will be in rooms 9 or 10, working, and the remaining third of the time he will be in room 7, supervising Gil.

The book on the table is his spellbook, opened to the spell **animate dead**, which he has been studying recently. The chest contains his monetary treasure (160 ep, 380 gp, and 100 pp), and also a book of lore containing notes about the Magic-User Liddan Nu Madar and his work. The book is in a strange language of the GM's choice. The drawers are both open, and contain candles, paper, ink, and a glass eye.

7. COMMON ROOM:

It is in this room that Rurik creates his skeletons. In the southeast corner there is a fireplace which still works, and which is used to melt the lead; in the space in front of it is a metal table where Gil pours molten lead over the skeletons. A pile of lead bricks lies on the floor just to the east of the table.

The space directly in front of the fireplace counts as if it were in room 13; that is, anyone remaining there will suffer a point of damage per turn. Gil has



suffered this fate once already (he almost died the next day) and so he is careful to stand there only as long as he has to.

If they have not been encountered elsewhere, **Rurik** is 33% likely to be here, and if he is, it is 30% likely that **Jendrich** is here, and 25% likely that **Anita** is here as well. See the **Foes** section on page 72 for their statistics.

The blacksmith **Gil** is found here at almost all times. When not working to make leaded skeletons or metal containers, he sleeps on a simple mat on the floor. He is given only basic food and is not in good shape, as he has inadequate time for rest or grooming. He is not chained up, but a leaded skeleton stands on guard over him at the southern end of the room, so he knows escape is impossible.

Leaded Skeleton: AC 16 (half damage from edged weapons, 1 point only from projectiles), HD 1, #At 1, Dam 1d8, Mv 20', Sv F1, MI 12, XP 25

Leaded skeletons move slowly like zombies, and thus always lose initiative.

HP 8 □□□□□□□□

8. PANTRY/STOREROOM:

Stone shelves line the walls of this larger room. A variety of dried and preserved food stands on the shelves in addition to rudimentary cooking gear. There is the distinct smell of grease, smoke, and mold in here.

The original pantry storeroom of the former wizard is used for much the same purpose by Rurik and his team. They have food to last another three weeks, by which time Rurik expects to have gathered all the *aqua lumina*. Simple cooking is also done in this room.

9. KITCHEN:

An old kitchen with a fireplace and storage shelves stands before you. A bed has been placed against the north wall, and on a table against the south wall are a large number of small locks of various sizes, together with lock-making equipment.

This place was a former kitchen, and has a chimney that goes 40' up to an outlet in the hillside. It has been commandeered by **Anita** the Thief, who is a close companion of Rurik and has been with him on many previous missions. The door is locked with a high-quality lock (-10% to any open locks roll) and she carries the key on her person. She is likely to be found here 50% of the time, either sleeping or playing with locks. 25% of the time she is in room 11, and the other 25% of the time she will be with Rurik. See the **Foes** section on page 72 for her statistics.

10. LABORATORY:

Two gray skeletal figures stand in the far right corner of this room. As the door swings open, they lurch forward, scimitars upraised!

After the battle is over:

In the northeast corner of this ruined laboratory are a number of bones, at least four human skeletons' worth, rudely piled.

Rurik uses this space to animate the skeletons, and also to store animated skeletons he is not yet ready to use.

2 Leaded Skeletons: AC 16 (half damage from edged weapons, 1 point only from projectiles), HD 1, #At 1, Dam 1d8, Mv 20', Sv F1, MI 12, XP 25 ea.

Leaded skeletons move slowly like zombies, and thus always lose initiative.

HP 4 □□□□ 5 □□□□□

11. STORAGE:

This is where Gil's beloved, the young woman **Ritabi**, is kept chained up in manacles. She is visited sometimes (25%) by the thief **Anita**, who likes to torment her. See the **Foes** section on page 72 for her statistics.

The door to the room is kept locked and Anita has the key on her person. There are also 2 leaded skeletons on guard in the hall outside the room.

2 Leaded Skeletons: AC 16 (half damage from edged weapons, 1 point only from projectiles), HD 1, #At 1, Dam 1d8, Mv 20', Sv F1, MI 12, XP 25 ea.

Leaded skeletons move slowly like zombies, and thus always lose initiative.

HP 7 □□□□□□□ 3 □□□

12. LABORATORY:

This room serves as lair for Rurik's "pet" blue dragon. It is a hatchling (-3 hit dice) but it just developed its breath weapon, so it may be more of a challenge than it appears. See the **Foes** section on page 72 for her statistics.

13. TOWER BASEMENT:

This is the lowest level of the tower proper. Note that any creature in this room suffers 1 point of damage from the radiation every turn, as the broken cauldron is immediately overhead.

This room appears entirely empty, except for a layer of fine gray-white ash on the floor; it seems to be concentrated mostly near the walls.

The air in this room is uncomfortably hot.

There is nothing of value in this room.

Upper Dungeon Level Key

Each turn that the characters are on this level, apply 1 point of damage, except when any character enters the tower (this gives 2d6 damage, save vs. Death Ray for half as described in **About the Dungeon**). If the door to the tower room is left open, the rate of damage application rises to 1 point per round for anyone within 40' of the open door.

14. TOWER BASEMENT:

This room is brightly illuminated by the broken cauldron lying in the middle of the floor; the liquid inside is so bright that looking at it is like staring into the sun. There are several fragments of the cauldron lying scattered around; there is nothing else in the room except for a layer of fine gray ash. You notice numerous marks in the ash that you realize must be the footprints of animated skeletons. There is also some rubble scattered near the walls, obviously having fallen when the tower exploded. Looking up, you can see the sky through the open stump of the tower above.

There is a stone staircase in this room which appears to have once ascended to ground level, but the uppermost five or so feet of steps are missing, and the steps nearest to them appear unsafe.

The ash is all that remains of the materials stored in this room, as well as any bits of wood from the floor of the room above which fell here when the cauldron exploded.

There is nothing here, other than what is listed. Note also the radiation damage of 2d6 points per turn caused just by being near the *aqua lumina*.

15. STOREROOM:

Note: This is the first room encountered after coming up the stairs from the lower level. The door is within 40' of the open door to the tower itself, so remember to apply radiation damage here at the rate of 1 point per round. The door is locked, but is not sturdy and may be opened with a standard roll to open doors on a d6.

A small storeroom stands before you. The shelves are piled with an array of glass and pottery containers of all different sizes. Four of these

have stoppers and may still contain something. On the shelves also stand various brass funnels and tubes; a large copper distillation vat rests on a lower shelf. On one shelf you see a large wooden box with many small drawers.

The 4 bottles with stoppers contain:

1: A **Potion of Healing**, which is tasteless

2: Another tasteless liquid that does nothing

3 & 4: A bad-tasting liquid that protects against the effects of *aqua lumina* radiation for 4 hours (but provides no protection against direct contact with the substance)

The box contains a variety of alchemical powders, each in different drawers. These include salt, lead, basalt, crystal, sandstone, soapstone, and a small amount of sand from which the *aqua lumina* has been removed.

16. BARRACKS:

Note: The door to this room is unlocked and opens easily.

This medium-sized room is mostly empty. It has interesting markings on the floor, including a magical pentagram in the northeast corner and a series of 'range marker' lines drawn on the floor at two-foot intervals in the northwest corner. On the eastern wall there are a variety of blast and burn marks. Various notches have been carved into the walls as though someone was keeping score of a contest.

The radiation damage in this room is only 1 point per turn.

17. BEDROOM:

Note: The door to this room is open.

Four leaded skeletons are present in the corridor outside this room, bringing containers of *aqua lumina* to room 18 to the west. They will ignore the party, as their mission is more important; however, assuming they are allowed to leave, the four leaded skeletons in 18 will arrive here in 1d4 rounds, and these four will return in another 1d4 rounds. Since at that point they will not be carrying vials of *aqua lumina*, they will attack on sight.

4 Leaded Skeletons: AC 16 (half damage from edged weapons, 1 point only from projectiles), HD 1, #At 1, Dam 1d8, Mv 20', Sv F1, MI 12, XP 25 ea.

Leaded skeletons move slowly like zombies, and thus always lose initiative.

HP 7 □□□□□ □ 3 □□□
7 □□□□□ □ 5 □□□□□

When the room is entered:

Inside this room stand the crumbling remains of an ancient four-poster bed, covered with once-fine silks of the type used by desert sultans in olden times. There is also a large desk in the room which appears to be in only slightly better condition than the bed.

This room was where Liddan Nu Madar slept hundreds of years ago, separate from the rest of his staff who occupied the lower floor.

The desk is locked but not trapped, and may also be bashed open with a regular open doors roll. Inside is a well-known fortune telling book in the language of the desert people called the **Kabal Unatah**. It has no actual value for fortune telling, but radiates considerable magic, possibly leading the adventurers to believe the book has magical powers. In truth, it is one of Liddan Nu Madar's spellbooks containing 1st to 6th level spells (determined by the GM), which has been magically transformed. Changing the book back to its true form will require casting **dispel magic** against a spell cast by a 14th level wizard.

The desk drawer also contains a **Quill of Scribing**. This item reduces the user's costs for transcribing spells into his or her spellbook by 50%. It has 18 charges, and cannot be recharged.

18. LABORATORY:

This large square room has six items spaced out in the back two-thirds of the room in two rows (in other words, centered in each of the back six ten-foot squares): an old metal bucket, a large pottery jar, a glass tube, a leather sack, a wooden box, and finally, a pile of notes on paper or perhaps parchment. Around each item is a circle of blue chalk with some runes inscribed in each circle. There is also a large iron

cauldron right next to the door, with four skeletal figures clustered around it. They are illuminated brightly by a glow arising from it.

This room was where Liddan Nu Madar was testing the resistance of various substances to the effects of *aqua lumina*. Four leaded skeletons are in the room, pouring *aqua lumina* into the cauldron from metal vials. Anyone within 10' of the cauldron will be affected by the *aqua lumina* just as if they had entered the lowest tower room. The skeletons will attack, but only after delaying one round to complete their task.

The leaded skeletons may be encountered at the same time as the squad outside room 17, as explained in that area.

Radiation damage in this room is 1d6 points per turn, due to the unshielded *aqua lumina* in the open cauldron. There is a lid for the cauldron lying near it; placing the lid on the cauldron will reduce the damage to 1 point per turn, the same as for the rest of this level. Rurik plans to have the skeletons cover the cauldron and bring it to room 7 when it is full; Gil will seal it with lead, and Rurik will then be able to transport it to his buyer, whoever that might be.

4 Leaded Skeletons: AC 16 (half damage from edged weapons, 1 point only from projectiles), HD 1, #At 1, Dam 1d8, Mv 20', Sv F1, MI 12, XP 25 ea.

Leaded skeletons move slowly like zombies, and thus always lose initiative.

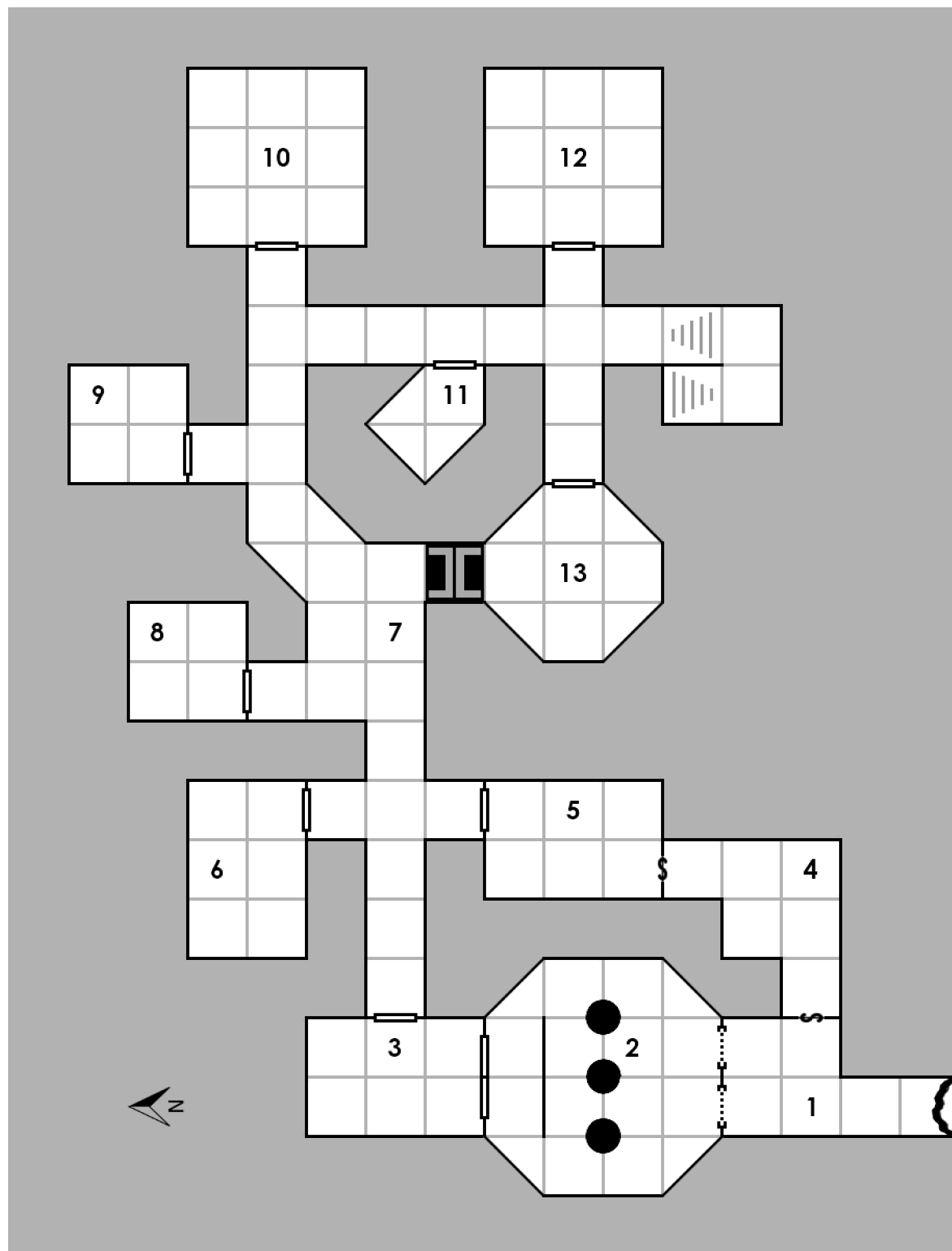
HP 5 □□□□□ 3 □□□
7 □□□□□ □ 6 □□□□□ □

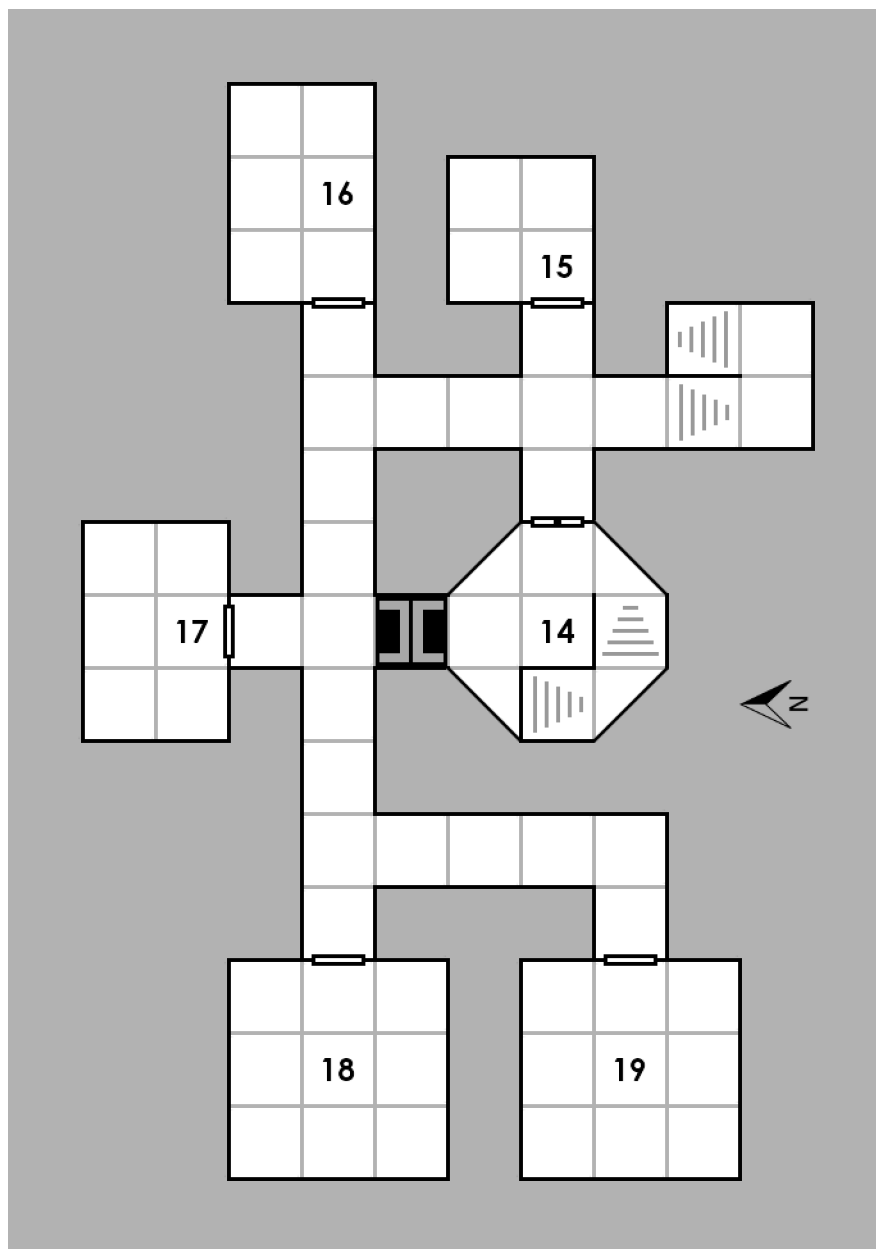
19. LABORATORY:

Note: The door to this room is stuck and must be forced.

It's obvious this was once a wizard's laboratory, but the various flasks, jars, boxes, and apparatus on the three work tables here are covered in dust and cobwebs. It does not appear that anyone has been here in a long time.

There is nothing of value in this room.

Lower Level

Upper Level

House of Coldarius

Background Information

This adventure begins when the player characters meet the tavern girl Rafaela. She is a student at a school of magic (in the author's campaign, she was a student at the Academy of Sorcery in Corillica, Glantra), working her way through school as a serving girl. She is beautiful, with long dark wavy hair, pale skin, and dark eyes, and she is witty and charming as well. Though she is trying to focus on her studies and avoid pointless dalliances, a particularly charming character who happens to be human, male, and not too old for her tastes might succeed in turning her head.

She has come to the attention of the ancient wizard Predmore Coldarius. His research into the material called **nocturnium** is an obsession; when he found himself growing old without having solved the riddle of that arcane metal, he arranged to become a free-willed vampire by means of a complicated arrangement with a (now long dead) party of adventurers. Thus freed of his mortality, he continued his research. He has carefully hidden his true nature, with the aid of a single trusted servant: Nerstly the wererat. He preys on the poor who live on the far side of the city, never taking a middle-class or high-born victim, thus avoiding the attention of the city watch.

Predmore's research has finally yielded results, and he has created, or at least somehow acquired, a substantial quantity of that dark metal. He has fashioned it into the shape of a sword and plans to enchant it, but to create the sort of intelligent sword he has envisioned he must sacrifice a spellcaster.

Predmore will wait until Rafaela leaves work, then intercept and **charm** her. She will willingly return home with him, and he will place her in room 29 of the tower to await her fate. Of course, he won't tell her what his plans are, but charmed as she is, she will trust that he has her best interests at heart.

When she fails to appear for class the next day, one of her friends will come by the inn looking for her. Another NPC will tell of seeing her with an old man on the streets near the tower of Coldarius.

If the adventurers don't appear interested in finding out what happened to her, the GM may wish to offer a reward, or drop hints guiding them

to the tower. Getting this adventure started may require some effort on the GM's part.

One option would be for the player characters to meet Rafaela before going on another adventure (perhaps a short one – see the **Adventure Anthology** series, available free on the Basic Fantasy website, for some good choices). Upon their return, the adventurers could hear of her disappearance and decide (or be encouraged) to investigate.

Predmore's Plan

At half an hour before midnight the next night, which will be the first night of the new moon and thus very dark, Predmore will send Nerstly (if available, or he'll go in person otherwise) to bring Rafaela to the laboratory on the 6th level. He will give her a cup of wine containing a sleeping draught, then lay her out on the large worktable and bind her hands and feet. At midnight, he will cut open her blouse, then lay the black sword on her bare skin. The *nocturnium* will drain her life energy as he chants the final spell to empower it.

If completed, the sword (which he will name Nocturnia) will be a sentient weapon with the ability to transfer hit points from a character struck by the sword to its wielder (as explained below). Nocturnia will have Rafaela's voice and some of her memories, but will be purest evil in nature.

Should the player characters fail to save Rafaela, here are the statistics for Nocturnia. See the **Sentient Weapons Supplement**, available on the [basicfantasy.org](http://basicfantasy.org/downloads) downloads page, for more details about intelligent swords.

Nocturnia: Vampiric Longsword +3

Intelligence: 12, Ego: 24

Lesser Powers: **detect illusion, detect invisible, detect magic**

Greater Powers: **ESP, flying**

Each time Nocturnia scores a hit against a living creature, it heals its wielder 1 point for each full 3 points of damage done (remainders being lost). This will not increase the user's hit points above their normal maximum. This power adds 2 points to the weapon's Ego score.

About Nocturnium

Nocturnium is a **transphysical** material, similar to *aqua lumina* (described on page 71 in the **Tower of Light** adventure). Similar to it, but completely opposite in nature... *aqua lumina* is liquid, hot, and bright, while *nocturnium* is solid, cold, and dark.

Touching any quantity of raw *nocturnium* with a bare hand, or one protected only by leather or cloth, causes a 2 level life energy drain (just as with the touch of a spectre). Touching it with a metal-gloved hand causes a 1 level life energy drain. Only living creatures are subject to this effect; undead, constructs, and so on are unaffected.

If Predmore succeeds in the creation of the sword Nocturnia, the process of enchanting it will render the metal safe to handle, as the sword will no longer be "raw" *nocturnium*. It will still feel very cold to the touch.

If any quantity of *nocturnium* comes into direct contact with any quantity of *aqua lumina*, a devastating explosion will occur. It is left to the GM's discretion as to the area of effect and amount of damage done, but it should be equivalent to at least a double-radius **fireball** doing 12 or more dice of damage.

Aftermath of the Adventure

When this adventure is over, the player characters will have hopefully prevailed, either slaying or driving away the vampire. There may, however, still be some loose ends to tie up.

Whether or not the adventurers manage to rescue Rafaela, they may wish to destroy the sword; it will either be an unenchanted sword made of deadly *nocturnium*, or the intelligent, evil weapon Nocturnia.

If unenchanted, the sword can be broken up into pieces with the application of enough force, but even after being so treated it is still deadly. If enchanted, the sword is functionally indestructible.

But there is one way to destroy it, enchanted or not. *Aqua lumina* in sufficient quantity will utterly annihilate the sword. If your adventurers have not yet visited the **Tower of Light**, the adventure found on page 70 of this book, a sage or other knowledgeable NPC might tell them about it. If they've already been there, then all they need to learn is that *aqua lumina* and *nocturnium* destroy each other on contact.

Should the sword be lowered into the remaining *aqua lumina* found at the bottom of the ruined Tower of Light, there will be an earth-shattering kaboom... a **fireball** doing 40d6 points of damage to all within a 200' radius of the site (with the usual save allowed for half damage). The explosion will be sufficient to collapse the hill, burying the dungeon and anything (or anyone) within it. Characters trapped inside will suffer 1d6 points of damage from crushing and suffocation each round, unless they can think of some clever way to escape (at the GM's option, as always).

Foes

Below are listed most of the NPCs and monsters found in this adventure. Because of the nature of this adventure, many of these foes might be encountered in any of several different rooms within the tower dungeon, so for convenience they are all listed and described here.

Predmore Coldarius, Vampire Wizard

AC 20 \pm , HD 9**, AB +8 (+10 with dagger), #At 1 weapon or spell or special, Dam 1d4+2 (**Dagger +2**) or by spell or special, Mv 40' Fly 60', Sv F9, MI 11, XP 1,225

Spells: **detect magic, hold portal, sleep, detect invisible, knock, mirror image, 2x lightning bolt, confusion, dimension door, animate dead**

Equipment: **Dagger +2, Amulet of Proof Against Detection and Location, Wand of Petrification** (turns one target to stone, save vs. Wands to resist, 11 charges remaining), **Scroll of Four Magic-User Spells: detect invisible, haste, polymorph self, sleep, Scroll of One Magic-User Spell: hold portal, Potion of Fire Resistance**

Abilities: **charm** by gaze (-2 on saves), **summon** 10d10 rats, 5d4 giant rats, 10d10 bats, or 3d6 giant bats (there are no wolves in the city which can be summoned), **assume giant bat form, assume dire wolf form**

HP 38 ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Nerstly, Wererat Servant/Thief

AC 13, HD 3, #At 1 bite or 1 **Longsword +1**, Dam 1d4 bite or 1d8+1, Mv 40', Sv T3, MI 8, XP 175

Nerstly has the abilities of a 3rd level Thief.

Equipment: **Longsword +1**, thief's tools

HP 14 ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Random Encounters

Every turn the adventurers are moving through the tower, or every half hour they are inside but staying in a single room, roll 1d6. On a 1, they will encounter one of the following inhabitants. If the party is being particularly loud, an encounter happens on a 1-2 on 1d6 (that is, double the chances).

1. **Nerstly** (see **Foes**, above)
2. **1d4 Giant Crab Spiders** (4 total)
AC 13, HD 2*, #At 1 bite, Dam 1d8 + poison,
Mv 40', Sv F2, MI 7, XP 100 ea.
HP 10 □□□□ □□□□
10 □□□□ □□□□
9 □□□□ □□□□
8 □□□□ □□□□
3. **Amiphelia, Ghost** of Predmore's first love, killed by a demon he summoned but could not control; she holds him responsible but cannot harm him, and so haunts the tower looking for a way to get her revenge.
AC 20 ‡, HD 10*, AB +9, #At 1 touch/1 gaze,
Dam 1d8 + special, Mv 30', Sv F10, MI 10,
XP 1,390
HP 49 □□□□ □□□□ □□□□
 □□□□ □□□□ □□□□
 □□□□ □□□□ □□□□
 □□□□
4. **Skeleton**, carrying a mop and a bucket of water.
AC 13, HD 1, #At 1, Dam 1d6, Mv 40', Sv F1,
MI 12, XP 25
HP 4 □□□□

About the Tower

Like the other maps in this book, the maps for the tower are scaled at 1 square equals 10 feet.

There is a torch bracket near every doorway into the stairwell, and one halfway around the stairs between every set of levels. Most do not have torches in them any more, as the inhabitants of this tower all see just fine in the dark.

Strategy Notes

If you are running this adventure "off the cuff," you may not have noticed an important detail above. Predmore has an **Amulet of Proof Against Detection and Location**. This will make scrying on him impossible for player characters in this adventure; furthermore, those physically close to him will be effectively protected in some cases, if scrying on them would reveal him as well.

Note also that Nerstly and/or Predmore can call on the skeletons in area 9 at will, if needed; furthermore, Predmore can call upon any of the various undead monsters in the tower at will, and has the power to summon rats and bats (including the giant varieties) as explained in his statistics on the preceding page. Lastly, Predmore can summon the flesh golem from level 7, though he must spend a round concentrating to do so. All in all, overt attacks on the tower will be met with substantial force.

On the other hand, Predmore is unlikely to consider invading adventurers as a threat until they advance above the 3rd floor. He is just too busy on his project. Nerstly will not be so confident, and will summon all the forces he can muster as soon as he can. He can summon and control the giant rats found in the tower, as well as the skeletons found in area 9 (as noted above). (His control of these skeletons is granted by Predmore, and is not a special power of some kind.) If directly attacked, Nerstly will always seek to flee, transforming into a giant rat and attempting to either reach Predmore or hide somewhere in the tower.

Level 1**1. FRONT PORCH:**

It's assumed the adventurers will be approaching the tower by night, and the text below is consistent with that situation.

The main entrance to the tower is a heavy double door. The right-hand door has a large brass knocker in the shape of an animal skull. On either side is a large window made of multiple small glass panes set in a grill made of metal bars. Curtains are drawn inside, and it appears that no lights are lit inside the building.

The knocker is in the shape the skull of a great cat, perhaps a mountain lion. The door is locked with a common sort of lock, picked at normal chances. The south window of the tower is curtained the same as the two facing west.

2. ENTRANCE HALL:

This room is paneled in dark wood and hung with numerous paintings of men and women in very old-fashioned clothing. A small table stands by the door; a large, chipped white bowl with a lid is on it. An armchair is in the northwest corner, and one just like it stands in the southwest corner. The room is clean and neat, but the furnishings are timeworn and a bit shabby.

Nerstly will only be here if summoned by the knocker; otherwise, he'll be somewhere else within the tower and this area will be vacant.

The portraits are of Coldarius family members, but are of course all from the distant past.

The white bowl is full of "petty cash" used for tipping delivery people; inside is 146 cp and 29 sp.

3. GALLERY:

This room is paneled with dark wood and contains two ornamental suits of armor against the west wall, one on each side of the door. Various paintings hang from the walls, many of them portraits.

The portraits depict people who were, if not royal, at least all well-to-do. One of the paintings depicts Predmore as a man of about thirty. All of the paintings are obviously quite old, at least a hundred years. The armor is not magical, and there is nothing of any particular value here.

4. DISUSED GUARD ROOM:

You see a table and four chairs in the south part of this room. The walls are bare stone. This room is very dusty; the table and chairs are covered in cobwebs, and cobwebs hang from the ceiling as well.

If the adventurers look at the floor, they'll notice a clear path in the dust between the entrance from room 3 and the door to room 5.

On the table, covered in dust, is a deck of cards; the cards are old and very fragile.

The door to room 5 is not secured at present, but is fitted for a bar which is leaning against the wall in the northeast corner of this room. The door to room 6 has not been used in years and will squeal loudly if opened, unless it is oiled first.

5. MAKESHIFT CELL:

This heavy door reveals a room being used as a makeshift cell. There is a pile of dirty, moldy hay in one corner and bucket overflowing with human waste in the other. The whole room stinks of a combination of bodily waste, human sweat, and decomposition.

Nerstly uses this room to hold prisoners on those occasions when he is able to grab more than one. However he often neglects them, so many of them have died here before he could hand them over to his master. This fact did not keep him from eating their remains.

The room also contains a few empty burlap sacks and a broken barrel indicating that this may have been used as a storeroom at one time.

Giant rats have recently nested in the hay, and if it is disturbed they will attack. In their nest buried inside the hay is a belt with a pouch still on it and a tarnished silver cup engraved with reliefs of dancing girls. The pouch contains 6 gp, 12 sp, and 5 cp; the silver cup is beautifully made and is worth 900 gp.

7 Giant Rats: AC 13, HD 1d4, #At 1 bite, Dam 1d3 + disease, Mv 40', Sv F1, MI 8, XP 10 ea.

HP	3	□□□	3	□□□
	3	□□□	3	□□□
	3	□□□	3	□□□
	3	□□□		

6. GREENHOUSE:

This room is a complex encounter with two independent monsters; please read the whole description below before running it.

This semi-circular room with large windows is apparently a disused greenhouse. What once was a beautiful place filled with flowers and bushes is now a wild, forbidding tangle.

You smell the fragrance of roses in the air...

This room is occupied by a blood rose, in a clear space right in front of the window, and its fragrance fills the room; characters who enter must save vs. Poison or become befuddled and surrender to the plant-monster.

The place is currently used for gathering ingredients for the master's experiments. There was once a gardener here, a man named Giles, but he died long ago. In a fit of irritation at this dereliction of duty, Predmore animated his corpse as a zombie; this was fifty or more years ago, and the zombie's flesh has rotted away, leaving Giles as an animated skeleton. He brings water to the plants daily, and ignores Nerstly should he enter in search of ingredients, but will attack any other living creature which enters the room. The blood rose ignores the skeleton, as it does not have any blood to attract the plant-monster's attention.

In the soil under the blood rose is the decomposing body of a human fighter, who was too far gone for Nerstly's tastes by the time his body was discovered. Nerstly did strip the body of valuables, but missed a **Ring of Animal Control** stashed in the dead man's boot.

Skeleton: AC 13, HD 1, #At 1, Dam 1d6 or by weapon, Mv 40', Sv F1, MI 12, XP 25

HP 8 □□□□□ □□□

Blood Rose: AC 13, HD 4, #At 3, Dam 1d6/1d6/1d6 or blood drain, Mv 1', Sv F2, MI 12, XP 280

HP 16 □□□□□ □□□□□ □□□□□ □

7. KENNELS:

Lining the walls of this chamber are a number of cages, each holding some kind of horrid dog with ragged fur and patches of skin peeling away. Across the room you see a skeletal figure, its hand on a lever connected to an apparatus of chains and pulleys; at a glance, it appears that they operate the doors of the cages.

The dogs are plague hounds (**Basic Fantasy Field Guide Volume 1**, page 57), and there are six in total. The lever does indeed open the cages, and the single skeletal guard posted in that location has been ordered to open the cages and release the hounds if any group not including Predmore or Nerstly enters the room. The hounds will attack as soon as they are freed.

Nerstly will occasionally throw scraps from the kitchen into the cages, but he otherwise avoids the hounds (as they will attack him). Predmore, being a vampire, can command the hounds. If Predmore is near this chamber, he can mentally command the skeleton to release the hounds and open the door, allowing them to deal with any intruders that may be present. The skeleton will accompany the hounds in such a situation, opening any doors they must pass through.

The chamber is filthy from the hounds, but they do not mind. The stench is overwhelming, affecting any living creature in the room just as the stench of a troglodyte. Each character entering the room must save vs. Poison; those failing the save suffer a -2 penalty to attack rolls so long as they remain. Leaving the chamber negates the penalty after 1d6 rounds; leaving and then re-entering the room will require new saving throws.

The hounds have no treasure, but Nerstly has placed a small pouch under a loose stone near the southern corner of the room; a successful secret door check in that area is required to discover it. The pouch contains 20 pp, 3 gems worth 100 gp each, and a silver ring set with hematite which appears to be worth 100 gp, but which is actually a **Ring of Lightning Protection** (like fire protection, but affecting lightning or electrical attacks instead).

Skeleton: AC 13 (half damage from edged weapons, one point only from arrows or bolts), HD 1, #At 1, Dam 1d6, Mv 40', Sv F1, MI 12, XP 25
HP 7 □□□□□ □□

6 Plague Hounds: AC 14, HD 4*, #At 1 bite, Dam 2d4 + paralysis, Mv 50', Sv F4, MI 9, XP 280 ea.

HP 15 □□□□□ □□□□□ □□□□□
17 □□□□□ □□□□□ □□□□□ □□
20 □□□□□ □□□□□ □□□□□ □□□□□
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18 □□□□□ □□□□□ □□□□□ □□□

8. CORRIDOR:

This small bit of corridor is lined with paintings. They appear quite old and dusty, and many of them hang crookedly. The subject matter is broad... landscapes, people, street scenes, and a number of images depicting horses. One painting, a picture of an older, severe-looking woman, catches your attention; her eyes appear to follow you as you move. Then you realize that it's not just her eyes... her head actually appears to turn as she gazes at you!

The painting of the severe woman is enchanted with a harmless, but undoubtedly creepy, illusion. Behind it is a small safe, but the safe itself is covered by another illusion so that it appears to be just another part of the stone wall; the safe can only be found if the painting is moved and the wall actually touched by a character.

The safe is secured with a key, which was lost long ago. It may of course be picked or opened with a **knock** spell, at which point the treasure inside may be revealed: 212 cp, 17 sp, 351 gp, and 85 pp, all held in a number of dry-rotted leather purses.

Predmore knows this treasure is here, and often thinks he should move it, but he can't remember where the key is; besides, he thinks there are more

important matters to attend to than that one small treasure.

9. CISTERN:

This room contains the cistern which provides water for the inhabitants of the tower. Predmore has placed a group of animated skeletons here as guards; they will come to any room on the first level of the tower if called by Predmore or Nerstly, and attack anyone other than those two. They will naturally also attack if anyone enters other than those two:

As you open the door to this room, you see five skeletal figures standing at attention against the far wall. With an unsettling rattle they lurch toward you, raising longswords threateningly.

There is a well-like opening in the back part of this room, with a rope, bucket, and crank arrangement to draw water. The water is drawn from an old cistern which collects rainwater from the roof. The water is safe to drink but has a strong mineral flavor.

Piled against the south wall are buckets, pans, and washboards once used by the women of the house to do laundry; they have not been disturbed in some time.

5 Skeletons: AC 14 (includes shields; half damage from edged weapons, one point only from arrows or bolts), HD 1, #At 1 sword, Dam 1d8, Mv 40', Sv F1, MI 12, XP 25 ea.

HP	7	□□□□□□	8	□□□□□□□□
	7	□□□□□□	7	□□□□□□
	5	□□□□□		



Level 2**10. CORRIDOR:**

This narrow corridor seems to be nothing but doors.

While player characters are in this area, encounter chances are 1-2 on 1d6.

11. GAME ROOM:

A square table covered with green felt stands just south of the center of this room, with four chairs arranged around it. Seated on one of the chairs is a slender, hooded man; he is facing away from you, and does not seem to have heard you enter.

The "man" is an animated skeleton in a hooded robe; it will leap up and attack as soon as any character approaches. The skeleton does not pose much of a threat, but it serves as an excellent distraction for the pair of giant crab spiders hiding in the northern part of the room; if no player indicates an intention to look around the room before someone approaches the skeleton, the crab spiders will surprise on 1-4 on 1d6.

Once the combat is resolved, the adventurers will be able to examine the room further:

On the table near each of the chairs is a slate and chalk, possibly for recording the score of the ongoing game. A deck of playing cards made of stiffened vellum is in the center of the table, and five cards lie face down in front of the chair recently occupied by the skeleton.

A fireplace is set into the section of wall between the center and northern windows. On the somewhat crowded mantel is a pair of goblets, a crystal decanter containing a viscous crimson liquid, and four statuettes made of gold and silver.

There is a comfortable chair and side table in the northern part of the room; a book lies on the table.

The cards are a standard deck of Argossean playing cards; if turned over, the five cards will be revealed as the knaves of cups, wands, and swords, and the ten of each of coins and cups.

The figurines on the mantel depict the traditional knave, knight, queen, and king found in an Argossean deck of cards. The knave statuette is worth 400 gp, the knight 500 gp, the king 800 gp, and the queen is worth 1,200 gp. Careful examination of the figures by an expert will show that their faces are modeled after the faces of the king, queen, and crown prince of Glantra from over a century ago; the face of the knave also appears to be the face of some actual person, but who exactly it is, no one will know.

The crystal decanter radiates magic. It is enchanted so that any liquid kept within it remains fresh – these decanters are designed for drinks made with milk or cream, such as egg nog. Predmore, of course, keeps blood in it. This particular blood belongs to an elven maiden who had had a few glasses of wine before she was bled, so drinking it will cause a vampire to become pleasantly intoxicated. Any living character who tries it will likely just throw up. The decanter contains up to a pint of liquid and is worth 500 gp.

The two silver goblets have inlaid stars made of gold around their rims. They are worth 1,800 gp as a set or 800 gp each.

The book on the table beside the comfortable chair is a book of elven poetry. The entire book is, in fact, one poem extolling the virtues of a certain long-lost elven princess. The book is water-damaged and worm-eaten, and thus has little if any value. However, underneath the cushion of the chair is a scroll tube containing a **Scroll of One Magic-User Spell: Mirror Image**. This will be easily found if the chair is searched; if a character merely sits in the chair, the chance of discovery is 40%, plus 10% for each +1 Intelligence bonus (or minus 10% for each -1 Intelligence penalty).

Skeleton: AC 13 (half damage from edged weapons, one point only from arrows or bolts), HD 1, #At 1 sword, Dam 1d8, Mv 40', Sv F1, MI 12, XP 25

HP 6 □□□□□□

2 Giant Crab Spiders: AC 13, HD 2*, #At 1 bite, Dam 1d8 + poison, Mv 40', Sv F2, MI 7, XP 100 ea.

HP 12 □□□□□ □□□□□ □□
13 □□□□□ □□□□□ □□□

12. PANTRY:

This is obviously a pantry area. Straight ahead of you is a door, and to either side are deep shelves lined with boxes, jars, and sacks. Everything is very dusty, and there is a faint smell of decay.

Predmore no longer eats food, and Nerstly prefers more or less fresh kills, so this area is no longer used except as a way into the kitchen.

A few giant rats are here, eating what remains of the foodstuffs. They do not wish to fight, and will try to remain hidden in the shadows at the backs of the shelves. If they are not surprised, then they surprise on 1-5 on 1d6; if they in turn receive surprise, they will remain hidden unless the adventurers disturb the contents of the shelves (such as attempting to search them). Of course, if the rats are surprised, they will be plainly visible on the shelves.

4 Giant Rats: AC 13, HD 1d4, #At 1 bite, Dam 1d3 + disease, Mv 40', Sv F1, MI 8, XP 10 ea.

HP	4	□□□□	3	□□□
	2	□□	3	□□□

13. KITCHEN:

This room appears to have once been a kitchen, but the floor, walls, and twin work tables are drenched in half-dried blood. The smell of decay is stronger here, and there are several large, bloody knives strewn about the work tables. Across the room is a fireplace with the usual arrangements for cooking, but it does not appear to have been used in some time.

Nerstly butchers his master's kills here, then eats them. Under the right-hand work table is a large pile of bloody clothing, in various sizes and for both sexes; buried underneath is a backpack made of heavy cloth containing 540 ep, 703 gp, a golden anklet set with small panels of jade (worth 1,400 gp), and a pair of dangly gold earrings set with teardrop-shaped orange sapphires (worth 1,000 gp as a set, or 400 gp each). Nerstly discovered the treasure on the persons of several of his master's kills, and he decided the safest place to hide it was in this pile of cast-off clothing from those same dead people.

14. TROPHY ROOM:

This room is filled with the hides and taxidermied heads of a variety of monsters, including blue and black dragons, a troll, a giant frog, and so on. You see the hide of some really large serpent rolled up on a table against the left end of the curved wall ahead of you, with several large skulls of strange animals piled beside it. Another table toward the right end of the curved wall contains only a single object, a large ball of stone bigger than a man's head with a kind of honeycomb pattern cut into its surface. Everything in the room is dusty and draped with cobwebs.

The stone ball is actually a petrified compound eye, once belonging to what is thought to be the very First God from the dawn of time, who was worshiped by a long-extinct species of intelligent trilobite. Learning this information will require consultation with a sage, costing at least 1,000 gp; the eye is worth at least 20,000 gp to the right purchaser, but such wealthy and eccentric characters are very rare indeed (and may be dangerous).

After seven days of owning this item, the possessor will begin to hear whispering inhuman voices and experience disturbed sleep, and will require a **remove curse** within a further three days to avoid being drawn out of time into a carboniferous era of high oxygen levels, giant tree ferns, and dragonflies as long as your arm, where the trilobite-people are looking for new ways to please their ever-hungry deity. The victim may actually recall prophetic dreams of this event in the days leading up to his or her disappearance (thus receiving warning of the curse).

Undead creatures are immune to the effects of the eye, as is anyone who has been affected but has then received a **remove curse** spell; such characters will be immune to the eye's curse thereafter.

If the characters search the room, they will discover the taxidermied head of the troll bears a label on the back of its plaque, which reads "Property of Thaumeron Daelant."

15. GREAT HALL:

This large, oddly-shaped room appears entirely empty. The floor is tiled in a checkerboard pattern in lighter and darker gray shades; the walls are painted a gloomy gray color, as is the ceiling. If there was ever furniture in this room, it has been gone for a long time.

If a **detect magic** or **detect invisible** spell is used in this area, one of the white tiles on the floor will be seen to faintly glow; if inspected further, the wielder of the aforementioned magic will see a five-pointed star marked out in fine glowing lines. This marking will remain unseen by anyone not able to see invisible or magical things.

If the star is traced with a finger, the tile will pop open, being revealed as the hinged cover of a small compartment. Inside are 337 gp, 503 pp, and an elven-made silver anklet (worth 1,000 gp). Predmore has completely forgotten about this particular treasure hoard.

16. ARMORY:

The door to this room is secured with a **wizard lock** spell cast by Predmore.

This plain room contains several racks of swords and axes; one rack on the far wall contains shortbows and quivers full of arrows. Several shields hang from the wall on either side of the door. Everything in the room is very dusty, and the room does not appear to have been visited in a long time.

The swords and axes are rusty and dull, and the bows are dry rotted and have no strings at all (where they went is anyone's guess). The quivers are likewise dry rotted, but most of the arrows (160 in all) are still serviceable.

Mixed in among two dozen swords is a dirt-encrusted, cobweb-covered longsword which is actually a **Longsword +1/+3 vs. Undead**. In addition, one of the shields is a **Shield +2**. There is also a belt made of wide, flat links of platinum (worth 1,100 gp) hanging behind one of the shields (not the magical one).

The windows of this room appear to be glass but are made of a material as hard as steel; they are permanently fixed in place, with no way to open them. Predmore has forgotten about this room, having no need for the items stored here.

Level 3**17. CORRIDOR:**

The door at the top of the staircase opens southwards onto an oak-paneled hall, twenty feet east to west and ten feet north to south. In the north wall immediately to your right there is another door resembling this one, and you presume the staircase continues behind it. There is a pair of double doors in the south wall opposite you and archways to the left and right.

If the party investigates the oak paneling carefully, then they will discover that one of the panels is removable. Behind it is an iron key with an amber stone set in the handle. The key is for the box in area 19, below.

18. SERVANTS' COMMONS:

This chamber contains a table and some chairs, all worn and old. Hanging on cords strung on the walls are various odd items... keys, papers, ornaments, articles of clothing, and various other items.

The items hanging on the wall are various belongings from past victims of the vampire, collected by Nerstly, who is a bit of a pack rat. The papers include such things as grocery lists, writs and decrees, and even military orders. None of the items hanging up are particularly valuable.

If the adventurers are moving through the tower without the occupants being aware of it, there is a 1-2 on 1d6 chance that Nerstly is here, eating or tending to his property.

19. BROOM CLOSET:

Ahead of you is a small cupboard containing two besoms (brooms made of twigs tied to a stick), a hooped wooden bucket made of half a barrel with a rope handle, a mop, a scrubbing brush, several cakes of lye soap wrapped in pigskin, a broken lantern which is presumably awaiting repair, some long-disused jars and string which you recognize as the raw materials for making tallow candles, half a hide of leather, some linen twine, and a leather-sewing needle. A rolled up rug stands in one corner, tied with rope, and you can just see a closed wooden box behind it.

The items stored here are regular household stuff except for the rug, which if unrolled will prove to have a pattern of lime green, terracotta orange, and pale blue that's amazingly disharmonious with the decor in the castle. It is in fact a **Flying Carpet**. Unfortunately even Predmore does not know its command words (he keeps meaning to work out what they are). Discovering this information will involve a visit to a sage, who will pull his beard and ask for 2,000 gp to fund the purchase of rare and recondite tomes from distant lands. These will reveal that the carpet was made by the ancient wizard Nuradin, but will not reveal the command words, and the sage will ask for another 2,000 gp for the cost of further research. If this second 2,000 gp is spent then the command words will be revealed.

The box is locked. It is in fact a trap which Predmore has set for Nerstly, who the vampire suspects is stealing from him. If the key from the corridor (area 17) is inserted into the lock and turned, then this will trigger a jolt of electricity, inflicting 3d6 points of damage. A successful save vs. Death Ray reduces damage to half; if the person turning the key is wearing leather gauntlets, damage is half automatically and a successful save results in no damage at all. Within the box are a few blocks of beeswax and a piece of cloth (total value: a few copper pieces). Nerstly has found the trap and wisely left the box undisturbed.

20. CREMATORIUM:

A brushing sound comes from behind this door, like a floor being swept.

The crematorium is tended by an outcast fire giant called Calbani. He was born a misshapen runt, with very short legs and a crooked spine. One of his shoulders is more than a foot higher than the other. The left side of his face hangs limply, the eye staring into space, with a string of drool running from the left corner of his mouth through his beard; but the right eye is alive with a penetrating, restless intelligence.

Calbani thinks of himself as small and weak, because other fire giants always told him he was. In fact, he has all the strength of a full-sized fire giant, and twice the malice.

When the party arrives in the tower, the stunted giant will be sweeping up ash in the crematorium. He lives and works here, and sleeps in the embers, which are pleasantly warm for a fire giant. His battle armor and two-handed warhammer will be behind the door.

If Calbani has heard the party coming (e.g. they made loud noises on the ground floor), he will be fully armored when they arrive at his crematorium. He will attack them if they come in. If they bypass the room, then he will come out and attack them while they are on the stairs to the next level.

If the adventurers have approached with stealth and caution, then they will open the door to find him wearing a light cotton smock and carrying a large broom. Calbani will cower and cringe and apologize, feigning servile stupidity, and he will beg the party to spare his life. If they do not attack him then he will invite them into his crematorium where he will promise to share "Master's secret" with them. In fact, this is simply a ploy; Calbani is trying to get the characters into the room such that he is between them and the door. If he succeeds he will grab his colossal hammer from behind the door and attack, focusing on the most lightly-armored character first. After this he will try to get out of the door and hold it closed while yelling for his master.

If he is reduced to 12 HP or fewer, Calbani will flee if he can, and surrender if he cannot. His sack contains 19,330 sp and a silver bauble set with chalcedony. The bauble sounds hollow if tapped. The silver bauble is actually the prison for the Seven

Wraiths of Amuscar. They cannot get out unless the bauble is broken, but if someone is so unwise as to do that, the wraiths will feast.

The bauble is cold to the touch. If held up to the ear, the listening character will be able to faintly hear the wraiths' voices; they will tell whatever lie or story seems likely to get them released, pretending to be the innocent spirits of children or some such thing.

A local temple of good (in my world of Glain, a temple of the moon goddess Cluvia) has been looking for this bauble for quite some time. A bounty of 5,000 gp has been offered for its safe (intact) delivery to the temple, which wishes to question the Seven Wraiths concerning certain events that took place at Amuscar many years ago, and then arrange for their safe and permanent dispatch.

Calbani, Fire Giant: AC 17 or 13 (see above), HD 11+2, #At 1, Dam 5d6, Mv 20', Sv F11, MI 9, XP 1,670

HP 44 □□□□ □□□□ □□□□ □□□□
 □□□□ □□□□ □□□□ □□□□
 □□□□

7 Wraiths: AC 15 $\frac{1}{2}$, HD 4, #At 1, Dam 1d6+level drain, Mv 80', Sv F4, MI 12, XP 320 ea.

HP 17 □□□□ □□□□ □□□□ □□
 17 □□□□ □□□□ □□□□ □□
 17 □□□□ □□□□ □□□□ □□
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 17 □□□□ □□□□ □□□□ □□

Level 4

Upon reaching the landing of this level, you notice a sharp smell of smoke.

If the players ask, the GM should tell them that the smoky smell has elements of both wood and oil.

23. CORRIDOR:

The burnt smell becomes strong in this area. Scorch marks and soot radiate away from the southern door, which is blackened and charred considerably.

Other than the odor, there is nothing of interest here.

21. BATH:

A patterned curtain hangs across the doorway to this room. Moving it aside reveals a room containing a large barrel full of water, a copper bathtub and matching copper jug, a brazier full of charcoal, two towels of coarse linen, and a loofah. The floor is beautifully tiled with a mosaic of a mermaid.

These items are commonplace and of little value. The water in the barrel is clean rainwater. Reddish-brown stains on one of the towels suggest that Predmore likes his guests to be nicely warm and relaxed when he feeds on them, believing that their blood will then make him calm and mellow.

22. DRESSING ROOM:

Obviously a dressing room, this area has clearly long been neglected. The robes of taffeta and silk that hang from a rail along the back wall are in last century's fashions. They would once have been sumptuous and costly, but time and moths have taken their toll. There is a dressing table, on which are a range of seashells containing smudges and powder; presumably, these were once cosmetics of kohl and henna, now long since dried out and useless. On the dressing table is a dusty mirror, a bone comb, a razor with a tarnished and rusty blade, and a badger-hair shaving brush.

On one of the dresses is a platinum pin in the shape of a rampant unicorn with a tiny sapphire for the eye (worth 1,100 gp); it was the property of a paramour of the vampire in his former life long ago, and is long forgotten.

24. BARRACKS:

Within this chamber are a number of bunks, and on each lies the skeletal remains of a warrior wearing tattered chainmail armor. Beside each lies a rusty but serviceable longsword.

These skeletons are not currently animated, but hidden in one of the bunk chests is a **Scroll of Magic-User Spells** containing the spell **animate dead** that Predmore is reserving for an emergency.

The spell scroll can animate up to 16 skeletons, and Predmore has ensured that there are exactly that many remains in this room, ready for use. Statistics are provided below for these skeletons in that event.

16 Skeletons: AC 14 (tattered chainmail; half damage from edged weapons, one point only from arrows or bolts), HD 1, #At 1 sword, Dam 1d8, Mv 40', Sv F1, MI 12, XP 25 ea.

HP	1	□	5	□□□□□
	5	□□□□□	7	□□□□□ □□
	5	□□□□□	3	□□□
	5	□□□□□	7	□□□□□ □□
	4	□□□□□	4	□□□□□
	1	□	2	□□
	7	□□□□□ □□	6	□□□□□ □
	5	□□□□□	7	□□□□□ □□

25. OFFICER'S QUARTERS:

The first thing you notice when you open the door to this room is the smell of smoke, indeed the smell of burning wood and tar. The floor, walls, and ceiling of this room appear to be covered in ashes and soot, and everything is so dark that for a moment you have difficulty seeing things in the room clearly.

Then you see three blackened skeletal figures advancing on you. There is more than the usual mindless violence in their approach... it's almost as if they are looking at you with evil intent.

The monsters are a trio of pitch skeletons (as described on page 68 of the **Basic Fantasy Field Guide**). They are the "officers" of the guard, having somehow been given the power to command the skeletons in area 26. If Predmore uses the scroll in area 24, he might choose to place those skeletons under the control of these monsters as well. As soon as they see unauthorized creatures, they advance to fight them while calling on all the ordinary skeletons under their control to attack as well. Noisy characters nearby will also attract their attention, such as if the player characters start a fight with the skeletons in area 26, below.

When a pitch skeleton strikes successfully, it leaves behind a patch of sticky, oily goop which immediately catches fire. The victim suffers 1d6 points of fire damage in the next round, 1d4 on the round after that, 1d2 on the fourth round, and 1 point on the fifth, before the fire burns out

completely. If struck again, the fire damage resets to 1d6 on the following round and the process starts over.

The chamber contains a bunk bed, table, and three chairs, all of which are burned beyond usability. Under the bunk bed is a large, shallow iron box (about 30" wide x 24" deep x 15" tall) covered with soot; inside is as much of the monsters' treasure as Predmore permitted them to retain. The box is not locked, and contains the following: 2,655 cp, 2,094 sp, 798 ep, and 394 gp.

3 Pitch Skeletons: AC 15 (half damage from edged weapons, one point only from arrows or bolts), HD 6*, #At 1 punch + special, 1d6 + special, Mv 40', Sv F6, MI 12, XP 555 ea.

HP	25	□□□□□ □□□□□ □□□□□ □□□□□
		□□□□□
	32	□□□□□ □□□□□ □□□□□ □□□□□
		□□□□□ □□□□□ □□
	21	□□□□□ □□□□□ □□□□□ □□□□□
		□

26. BARRACKS:

Within this chamber are a number of bunks, and on each lies the skeletal remains of a warrior wearing tattered chainmail armor. Beside each lies a rusty but serviceable longsword.

These skeletons are animated, but they have been ordered to lie still and do nothing. They will not react at all to anyone or anything, even if prodded, though if any are actually attacked, they will all rise up to do battle.

However, if the "officers" in room 25 become aware of intruders, the skeletons jump into action at the mental commands of the Pitch Skeletons.

There are sixteen skeletons total in this area.

16 Skeletons: AC 14 (tattered chainmail; half damage from edged weapons, one point only from arrows or bolts), HD 1, #At 1 sword, Dam 1d8, Mv 40', Sv F1, MI 12, XP 25 ea.

HP	2	□□	6	□□□□□ □
	3	□□□	7	□□□□□ □□
	8	□□□□□ □□□	7	□□□□□ □□
	7	□□□□□ □□	6	□□□□□ □
	7	□□□□□ □□	4	□□□□
	6	□□□□□ □	3	□□□
	7	□□□□□ □□	3	□□□
	5	□□□□□	1	□

Level 5

Level 5 Notes: This level is largely abandoned. Predmore used to come here to consult the library in room 28, but it had been years since the last time. That all changed when Rafaela came to visit; Nerstly has placed her in room 29, as ordered.

On the landing of the 5th level is a torch bracket that controls a trap mechanism on the stairs going up to level 6. A successful Secret Door check on the landing will locate the mechanism (but does not indicate what it controls). A Thief's Find Traps ability will lead him or her to believe the trap mechanism connects to the stairwell. Pulling the bracket down locks the trap door (detailed below) closed for about a minute to allow safe passage. An identical mechanism is located on the landing of the 6th level.

About mid-way up the stairs between the levels, there is a section of stairs that easily gives way to a shallow compartment filled with sharpened stakes. A Thief searching for traps in the stairwell will locate the trap. Once located the trap is easily stepped over. Otherwise, the first rank of characters coming up the stairs will succumb to the trap on a failed saving throw vs. Death Ray, taking 2d6 points of damage from the spikes.

Additionally the sharpened spikes are covered in filth, feces, and worse, so after an hour any victims must also save vs. Poison or take an additional 1d4 points of damage from infection; characters will not know this until the end of the first hour after falling victim to the trap (so the second saving throw should be delayed until then).

While the fever is upon a character, he or she suffers a penalty of -1 on attack rolls and saving throws. The saving throw vs. Poison is made each hour, and if successful the progression of the disease is halted; otherwise, an additional 1d4 points of damage is applied and an additional -1 penalty is added to the character's attack rolls and saving throws. Of course, the cumulative penalty to saving throws means the chance of spontaneous remission decreases every time the save fails.

A **cure disease** spell will halt the infection (as will **heal** or similar magic).

27. CORRIDOR:

This room contains a giant black widow spider, which is hidden on the ceiling above the door from the stairwell. The spider will surprise on 1-3 on 1d6 unless the first character entering the room declares intent to check the ceiling. The GM should describe the spider's attack in the creepiest way possible, of course.

Other than the spider, there is nothing else of interest in this room.

Giant Black Widow Spider: AC 14, HD 3, #At 1 bite, Dam 2d6 + poison, Mv 20' Web 40', Sv F3, MI 8, XP 175

HP 12 □□□□□ □□□□□ □□

28. LIBRARY:

This room is obviously a library; the walls are lined with bookshelves overloaded with books. Heavy dark curtains cover the window; a comfortable-looking chair and side table stand in the far corner to the right. The room is quite dusty and appears disused for quite a long time.

Predmore rarely uses this library anymore. The books present are largely on subjects of history and science; there is a particularly well-stocked but out-of-date section of books on plants, gardening, herbology, and so on. On one of the shelves is a book entitled "A Treatise on Plants Inimical to Man" by Fil Kesson which includes a detailed description of the Blood Rose; that section of the book has been annotated in the margin by Predmore after his study of the one in room 6.

29. BEDROOM:

How this room is found by the adventurers depends on whether they enter it while Rafaela is still present, or after she has been removed. The first boxed text below applies if she is present when the party enters:

When you open the door, you see Rafaela, the girl you have come to rescue! She is holding a broom, caught in the act of sweeping the floor, and she smiles when she sees you. "Hello!" she says. "It's so nice to see you. Did my dear Predmore invite you? Never mind. Oh, where is that Nerstly with the mop and bucket I asked him for?"

Predmore has placed Rafaela here until he is ready to sacrifice her. She is **charmed**, and believes he has only good plans for her. She has spent her time in this room cleaning and tidying up. She will not believe anything the player characters tell her about Predmore unless it is complimentary to him, and she will not willingly leave with them either.

Rafaela has no spells prepared at present, as she discharged them at Predmore's instruction. Her spell book (which is in her apartment) contains the following spells: **detect magic**, **floating disc**, and **protection from evil**.

If Rafaela is already gone, or if the players ask about the contents of the room, read the following:

This is obviously a bedroom, and is visibly cleaner than much of the rest of the tower. The room is furnished with a bed, a side table with a drawer, a wooden commode (cabinet used to conceal a chamberpot), a dresser and a chair, and a rug lies rolled up against the wall. There is a mandolin, which doesn't appear to be serviceable, hanging from a hook by the door to this room.

An urn with Shellan designs on it is being used as a chamberpot, but is actually worth 100 gp if cleaned up and sold to a collector of antiquities.

The drawer of the side table contains a comb and a brush of no particular value, and a single platinum shoe buckle set with an emerald (worth 800 gp, or 2,100 gp as part of a set if the other buckle can be located; it is presently in room 40). Rafaela found the buckle under the bed while cleaning the room, and put it in the drawer for safekeeping.

Rafaela: Human Magic-User 2, AC 11, HD 2d4, #At 1, Dam 1d4 (dagger) or by spell, Mv 40', MI 8, XP 75

HP 6 □□□□□ □

30. SHRINE:

The door to this room is locked.

You can see that this room is a shrine; in fact, it appears to be a shrine to the goddess Galataia, the old name of Prolethra, goddess of life. A small altar with two silver candlesticks and a holy

symbol of Galataia lying upon it stands before the window. The walls are white, trimmed with painted green vines; the ceiling is a pale yellow, and the floor is covered with fine hardwood, inlaid with designs of leaves and insects in contrasting colors of wood. The customary small ceremonial brazier has been pushed back against the left wall, and the pitcher and cup normally used in worship are entirely missing. You also notice tapestry hooks on both side walls, but the tapestries are missing. The entire room is dusty and shows no sign of having been used in a very long time.

The candlesticks are worth 100 gp each. The holy symbol is silver, and is worth 50 gp to a collector of antiquities; a priest of Prolethra could use it were he or she in need of a holy symbol, but such an out-of-date item would not be used otherwise.

31. BEDROOM:

A strong, foul smell of excrement assaults your noses as you open the door to this bedroom. The bed, side table, writing desk, and chair in this room are all covered in a grayish white substance; the floor is likewise befouled by it. A draft blows in through the broken window but does little to abate the smell.

The substance covering everything is guano, from the giant bats which normally occupy this room. Note that they will not be present if it is night!

Under the guano-covered bed are two wooden boxes. They are locked with substandard locks (+20% to the chance to pick them) and can be forced open manually as if forcing a door. Inside the first is 400 cp and an antique bronze medal depicting the stylized face of the ancient King Argo (worth 200 gp to a collector of antiquities); the second contains 300 sp and a ruby-encrusted silver belt buckle (worth 700 gp).

4 Giant Bats: AC 14, HD 2, #At 1 bite, Dam 1d4, Mv 10' Fly 60' (10'), Sv F2, MI 8, XP 75 ea.

HP 8 □□□□ □□□
 16 □□□□ □□□□ □□□□ □
 11 □□□□ □□□□ □
 15 □□□□ □□□□ □□□□

32. OFFICE:

This was once an office. It has clearly been disused for many years. There are several dozen pigeonholes in the walls, each containing a bundle of papers, two desks with chairs, and a bronze brazier full of charcoal which stands on a metal tray.

The bundles of papers are sealed with wax seals. If these are broken, each will be found to contain a lease, a cadastre (a register of property showing the extent, value, and ownership of land for taxation), and a rent record, but these are only of historical interest because the associated estate has long since been sold off and the deeds are now in the hands of the new owners. A

professional historian of the area, or someone doing genealogical research, might be willing to pay 50 gp for these papers at the absolute maximum.

If the party continues to open the parcels, the ninth one opened will turn out to relate to the purchase of a number of rare items, all acquired about fifty years ago. It includes an invoice for 2,000 gp for one blood rose, paid to a gardener named Florencio.

The seventeenth one opened contains a long-forgotten **Scroll of Five Magic-User spells: animate dead, fireball, ice storm, magic jar, and teleport**. The scroll must have been sealed up a hundred years ago or more and the ink is quite faded, although still clearly legible.

Level 6

Level 6 Notes: On the landing of the 6th level is a torch bracket that controls a trap mechanism on the stairwell below (going down to 5th level). A successful Secret Door check on the landing will locate the mechanism (but does not indicate what it controls). A Thief's Find Traps ability will lead him to believe the trap mechanism goes to the stairwell. Pulling the bracket down locks the trap door (detailed below) shut for about a minute to allow safe passage. This mechanism is identical to the mechanism found on the 5th level landing and controls the same spiked trap. Details for the trap are given in the Level 5 notes.

33. CORRIDOR:

The door at the top of the stairs is actually a mimic (as found in the **Basic Fantasy Field Guide Volume 1**, page 49). The mimic was **charmed** by Predmore, and will attack anyone other than the vampire or Nerstly who touches it, unless either Predmore or Nerstly opens the door first.

If the mimic rolls a natural 20 on its attack roll, its target will be knocked down the stairs and suffer 1d6 points of damage; any characters lower on the staircase than the victim must save vs. Death Ray (with Dexterity bonus applied) or suffer the same fate.

This particular mimic has engulfed an **Amplifying Earring**, also called an **Earring of Hearing** by those wizards with a poor sense of humor. If killed, the earring (which appears as a simple hoop made of a copper-gold alloy) will be expelled from the corpse, but will only be found if the adventurers state that they are examining its remains.

The earring doubles the wearer's hearing effectiveness, giving him or her a 50% chance to detect invisible creatures within 30 feet, and the same chance to notice a stealthy character or creature sneaking up on the wearer. Whenever the wearer detects an invisible creature using this device, the wearer suffers only a -2 on his or her attack rolls against the invisible creature. However, very loud noises (such as a **lightning bolt** spell) within 30 feet will stun the wearer, incapacitating him or her for 1d6 rounds.

Note that the mimic has full use of the magical earring, even though it does not have "ears" as such in which to wear it.

Mimic: AC 13, HD 7**, #At 1, Dam 3d4, Mv 10', Sv F7, MI 10, XP 800

HP 34 □□□□ □□□□ □□□□ □□□□
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34. BEDROOM:

A bed stands at an odd angle against the curved wall of this room, and lying atop the bed is a plain wooden box wrapped in chains and secured with a large padlock. The box is large enough to be a coffin, but is not in the customary shape, and the wood has the patina of age. There is also a chest on the floor at the foot of the bed and a writing desk and chair standing before the single large window, so that whoever might use the desk would have a view of the city.

As you consider your next move, you hear a thump. Then another, and then another. The sound seems to be coming from inside the coffin-like box on the bed.

Predmore purchased a mummy trapped in a coffin for his research long ago, put it in this room, and forgot about it. It is thumping at the lid of the locked casket, hoping that someone will free it. If released, it will of course attack immediately.

The mummy wears a necklace of braided gold, silver, and copper chains, which show no signs of tarnish or verdigris (worth 600 gp). If the mummy is released, the necklace will be obvious to anyone viewing it.

On the flat wall to the left of the door is graffiti: rows and columns of numbers, scratched on the wall with charcoal. They are a record of transactions which Predmore entered into with a group of adventurers fifty or so years ago; the last transactions are marked "M" and "V" and were for 2,000 gp each.

Mummy: AC 17 $\frac{1}{2}$ (harmed only by magic weapons, fire, or spells), HD 5, #At 1 touch + disease, Dam 1d12 + disease, Mv 20', Sv F5, MI 12, XP 450

HP 22 □□□□□ □□□□□ □□□□□ □□□□□
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35. LABORATORY:

This room is the key area of the entire adventure. Please review **Predmore's Plan** on page 80 for details on the situations described below.

First, here is a general description of the room as it would be if it were empty. The GM will have to amend this description based on when and how the room is entered.

You see a well-stocked magical laboratory. A waist-high wooden table six feet long by three feet wide stands in the middle of the room; it is outfitted with metal eyes at the corners, obviously intended to be used to restrain a victim on the table. Indeed, the table itself has an irregular dark stain near the center of the table top. Shelves line the walls between the heavily-draped windows, filled with books, scrolls, glassware, tools, bones and skulls of men, almost-men, and animals, and all the other sundry bits and pieces used by wizards in their magical research. The straight wall is lined with work tables of old, dark wood, which have scars and marks of various sorts, but at the moment they are completely empty.

A narrow metal box over four feet long lies on the floor beneath the central table. The box is plain, but is secured with a heavy, fancy-looking padlock.

As you might guess, the unfinished sword is in the box. The padlock has been enchanted with **wizard lock** so that, even if someone were to steal the key from Predmore, it would not open for them. If the adventurers open the box anyway, remember that the still-unfinished sword is made of pure *nocturnium*; review the notes on page 81 if someone dares to touch it.

If the adventurers arrive here substantially before midnight, Rafaela will obviously not be here yet. If the adventurers engaged in a major battle with the mimic in area 33, Predmore will be alerted to their approach and will have had time to prepare; his statistics are found on page 81. He will summon his flesh golem by striking the ceiling three times with his walking staff, then cast **mirror image** on himself as soon as he sees signs that the door is opening. When the battle begins, Predmore will use his **confusion** spell first, holding out his **lightning bolt** spells until the flesh golem joins the fight (since the lightning bolt spell will both damage his enemies and heal the golem at the same time).

If Predmore is caught off-guard, he will still try the strategy given above if he can, but if he does not think he has time, he will use his **dimension door** spell to go to area 37 (the corridor upstairs where his flesh golem is stationed). He will then order the golem to advance down the stairs, and will follow along behind in relative safety.

If the adventurers do not find Rafaela before Predmore sends for her, then he will carry out his plan. Nerstly will remain in the room, curious about the whole operation; if the adventurers enter during the ritual, he will try to hide beneath one of the work tables before turning into a giant rat to escape. Nerstly will only fight if he must.

If Predmore completes his plan before the adventurers reach this room (i.e. midnight arrives and they have not found and rescued Rafaela yet), read the following:

You hear a scream. You've heard screams before, but this one is different... it seems to cut you like a sword, like a spear rammed into your heart. The scream is pain and fear to a degree you never imagined could exist in the world. It goes on and on, and you cannot move, you just stand and listen to the horrible sound.

Then it's gone, and the silence afterward hits you like a blow, like a slap from some angry god, and you realize your breathing is hard and fast and you feel the urge to run away, to flee from something, but you know not what it is.

Predmore will lift the black sword from the ashen husk of Rafaela's body, and it will speak to him, calling him Father in a voice of pure sweet poison. Of course, the adventurers might not be fortunate enough to witness this event, but the next thing Predmore does is strike Nerstly with the sword, hitting him and doing 8 points of damage. Nerstly will flee, confused by his master's sudden turn (but Predmore never trusted the little wererat, and with the gateway in room 39 he no longer needs him). He will seek out the adventurers, throwing himself at their mercy (for he knows his master has none) and telling them all about how Predmore has completed the creation of the sword.

Nocturnia is a sword, of course, and thus will wish to be held and used by a true warrior. She will speak kindly to her "Father" at first, trying to win his favor, but Predmore does not wish to give the sword away; rather, he wants to study it, to learn about its powers, and every now and then (but not nearly often enough to suit Nocturnia) he will use it to slay a foe or two. If the adventurers manage to defeat Predmore and acquire Nocturnia, she will promise anything to convince a Fighter in the group to keep her. But she cannot be trusted, for the only thing Nocturnia wants is to slay the living, and she does not care who she kills.

36. STUDY:

This room is furnished with a desk and chair, a small bookshelf, and several maps on the wall at varying scales depicting the local area as well as the nation and the entire region. On the desk is a magnifying lens, a few books, and a number of rocks. The books appear to be volumes of geological information, and the rocks a small collection of geological specimens.

The lens is worth 50 gp. The geological specimens include 2 bloodstones (worth 50 gp each), a large, irregular chunk of blue quartz (worth 20 gp), and a small, rounded piece of chrysoprase (worth 50 gp). There are also assorted small fossils.

On the bookshelf are a number of books on subjects of geological interest, and an engraved wooden box depicting a realistic heart; the box contains a pair of knives with silver blades and golden hilts. The blades have scalloped serrated edges, while the hilts are set with large blood-red rubies in the pommels and crossguards. Each knife is worth 900 gp each, and the box is worth 300 gp; all together as a boxed set, they are worth 2,800 gp. Predmore received these knives years ago as payment for some long-forgotten magical service.

Level 7**37. CORRIDOR:**

A huge, muscular, scarred man stands before you. He wears only a ragged pair of dark pants, and though his eyes are vacant, he raises his hands and advances menacingly upon you.

This is Predmore's flesh golem, standing guard with orders to kill anyone who enters other than its master or Nerstly.

Flesh Golem: AC 20 $\frac{1}{2}$ (only hit by magical weapons), HD 9** (+8), #At 2 fists, Dam 2d8/2d8, Mv 30', Sv F5, MI 12, XP 1,225

HP 52 □□□□ □□□□ □□□□ □□□□
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38. LABORATORY:

This cluttered room contains three large tables. The northern one has several hundred tiny lead soldiers standing on it. They are animated, and as you watch, they can be seen marching about the table in drill formation. A tiny sergeant gestures with his swagger stick. In a glass-sided tank mounted on the wall nearby are several white rats, one of which has several scars on its face and body.

The eastern table has six potted plants on it. They have jet black flowers.

The last table, which is to the south, is of black granite. On it are several nuggets of some kind of black metal, a small bellows-powered charcoal furnace, a crucible, a small anvil and various tongs, hammers, and other metalworking tools.

The tiny lead soldiers will ignore the characters unless an attempt is made to take them from the room, in which case they will try to fight, although this is not very effective (they attack as one creature, as a Magic-User with a penalty of -1 to hit, and can inflict at most 1d2 hp damage to an unarmored character). If actually taken from the room they become inert, their magic dispelled.

The scars on the rat are from wounds inflicted by tiny lead swords.

The table to the south is, of course, for making more of them – they are formed of a core of enchanted hepatizon which is dipped in melted lead. Enchanted hepatizon is very valuable and the small amount on the table is worth 1,500 gp. There is a further 2,000 gp worth of enchanted hepatizon in the enchanted toy soldiers, if the party can somehow extract it from the lead.

The potted plants on the table to the east are Agonax, a species native to a dark region in the plane of Tarterus. Their leaves have incredibly sharp edges, and glisten with some noxious substance. Anyone brushing up against the plant will take 1 point of damage from the leaves and suffer a burning itch, which after 1d6 rounds will become intense, incapacitating pain. The pain lasts for 1d10+10 rounds during which time the character may either scream, or curl up in a fetal ball and whimper (player's choice but they can't do anything useful). A successful saving throw vs. Poison reduces this time by half.

The black petals of the Agonax can be crushed into a paste and dissolved in unholy water. If this is done and a **darkness** spell cast on the resulting fluid, it emulsifies and forms an ointment which can allow an undead creature such as a vampire to survive the sunlight for up to 2d4 turns. Two plants can make one dose. Predmore is aware of this but is not clear on the exact procedure, and so is working on it at the moment.

39. PARLOR:

The door to this room has been **wizard locked** by Predmore.

Within this room is a free-standing arch of black metal with inset silver runes, about seven feet high and four feet wide. Within the arch you can see an impossible space and then a rock wall – the gate seems to open into a cave.

This is a gate to another world. It opens into a cave behind a waterfall. Beyond the waterfall is the Moonmist Moor. A human culture at about a Bronze Age level of technology lives there – fewer than a thousand people in total. They live in round thatched huts and herd cattle and horses.

The Moonmist Moor is dotted with standing monoliths called Spires. These are important because they keep the spectres at bay. When the sun sets on Moonmist Moor, spectres fly down from the night sky and hunt for human life force to feed upon, but they cannot approach within 300' of a Spire. Thus each of the human villages on the moor is clustered around a monolith.

No one can pass through this gate without speaking the Secret Word; it is otherwise blocked by an invisible barrier that feels cold to the touch. If the GM is interested in expanding on Moonmist Moor as an adventure locale then the party may be able to learn the Word; otherwise, it is merely a hunting ground for Predmore. He thinks of it as his "larder." Nerstly has never been in this room, and believes it is where his master keeps his greatest treasure... and perhaps it is.

The window is covered by a heavy, dark curtain; besides that, the gate is the only thing of interest in the room. Note that the gate is not fixed in place, but in fact can be moved, though it weighs about 2,500 pounds and will not fit through the door of the room. Predmore did not actually create the gateway, but rather took it from another wizard after slaying him many years ago.

40. MASTER BEDROOM:

As it's unlikely that the adventurers will find Predmore in his room; the description below does not include him. The GM will have to improvise if for some reason he is here.

It's fairly obvious to you that this is the master bedroom, though it is somewhat different than most. A large bed stands to your left, in the inside corner, with a large chest at the foot and a nightstand at either side of the head. Heavy, dark curtains cover the single large window. A wooden coffin lies on the floor just to the right of the door, its lid lies askew. Tipped back against the wall, you can see the bottom of the coffin is filled with dirt which still shows the impression of a body. Finally, an armoire stands against the short south wall; its doors are closed, but you can see bits of clothing sticking out between them.

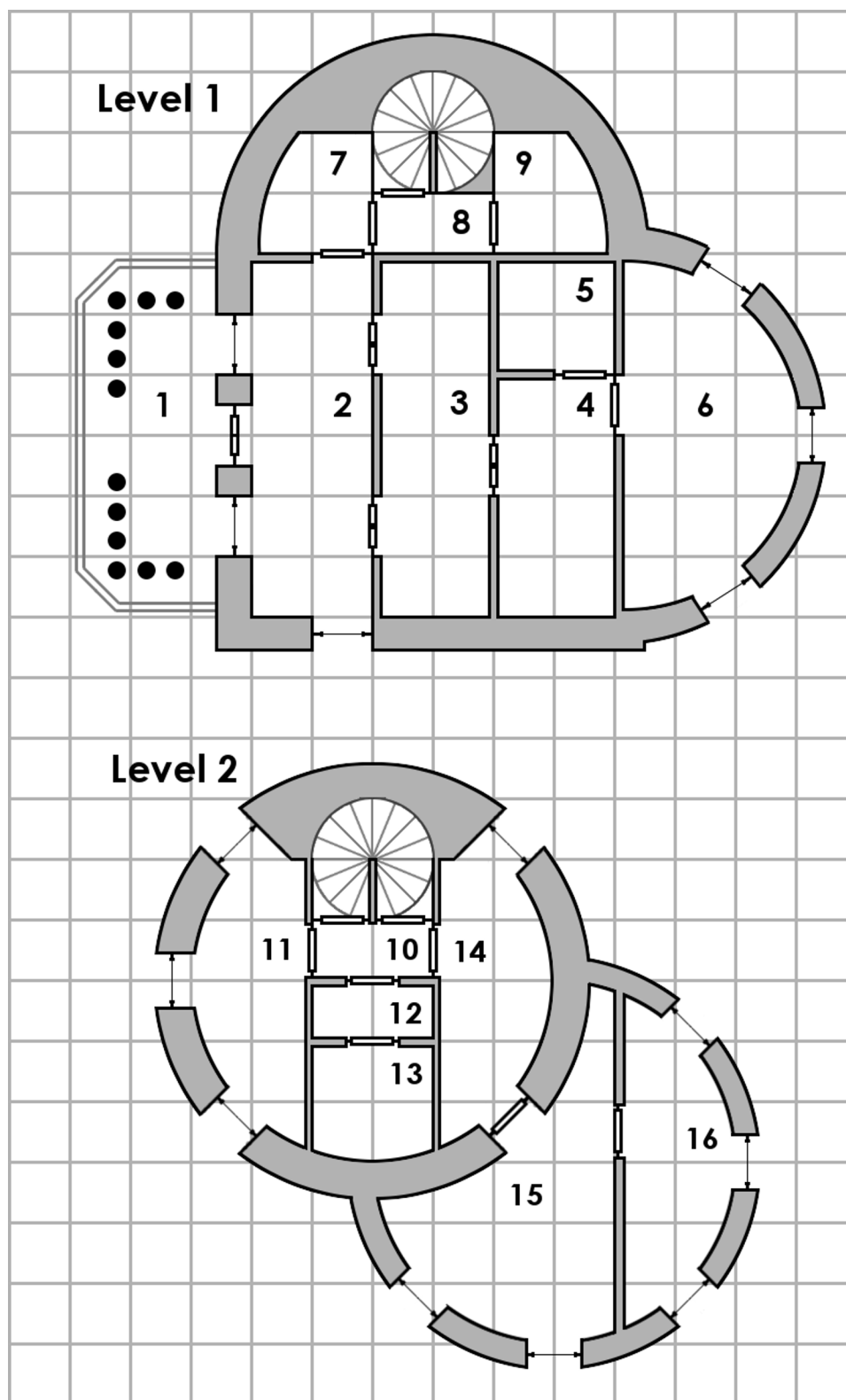
The chest at the foot of the bed contains additional bedding, but it is old and decrepit and will fall apart if handled. The bedding on the bed itself is in a similar condition, and the bed is very dusty. In the bottom of the chest is a long-forgotten bag containing 964 cp and 343 sp.

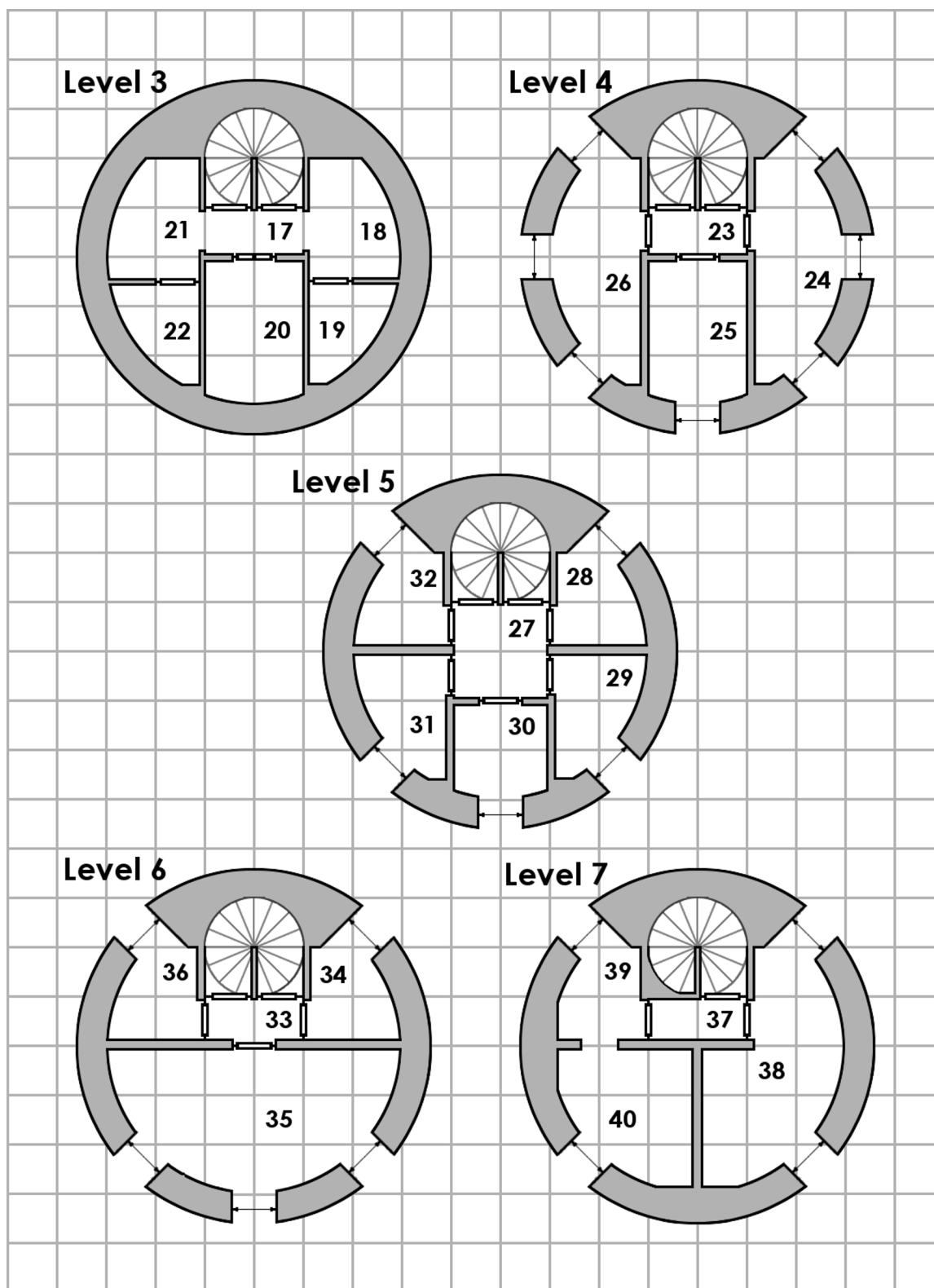
The nightstand nearest the door has a single drawer which contains a handful of old scraps of paper marked with illegible scrawls, a pencil in the form of a tube that holds an actual piece of lead, and a silver dagger (the common sort, as found on the equipment list). The drawer of the other nightstand contains a fancy silver comb with a dragons-head handle set with tiny diamonds as eyes (worth 1,500 gp), a single platinum shoe buckle set with an emerald (worth 800 gp, or 2,100 gp as part of a set if the other buckle can be located; it is presently in room 29), all hidden underneath several used handkerchiefs as old and decrepit as the bedding.

The armoire is overstuffed with wizard's robes in varying states of wear, but all of these are currently in use and thus not prone to falling apart if handled. In the inside pocket of one robe is a bag containing 7 pearls (worth 100 gp each) as well as 26 sp and 20 gp in coins.

The armoire seems to be fixed to the floor, but if successfully searched (as for secret doors) a catch inside may be found; operating it allows the entire armoire to be swung open on noiseless hinges, revealing shelves recessed into the stone wall.

Two shelves are lined with white stoneware jars, ten in total, each of which contains exactly 500 gp. A third shelf contains two black stoneware jars, each of which contains exactly 500 pp. On the same shelf is an unlocked wooden box; inside it are four heavy gold neck chains, each linked in a helical pattern (worth 900 gp each). Finally, on the last shelf are two sacks, one containing 376 gp and the other 125 pp.





Thaumerion's Tower

Introduction

Thaumerion Daelant was a mighty wizard, once upon a time, but that was long ago. He built a tower in the mountains far from civilization, where he could carry out magical research undisturbed.

Then, he just disappeared. Some said he had died, others that he was traveling in some strange plane of existence. For decades, nothing was heard from him.

Finally the temptation was too much, and a group of adventurers raided his tower. They brought back treasure, and lots of it, but did not discover what had happened to the wizard, nor did they find any of the legendary items he was said to possess. After all, everyone knew that he had owned a staff of power, though some said it was actually the superior staff of wizardry. Some stories even hinted that he might own several of the fabled rings of Samaron.

After a time, another party of adventurers tried the dungeon, and then more, but though some did find hidden treasures missed by earlier expeditions, none ever learned what became of the wizard or his fabled hoard of magic. Some parties did not return, and some returned telling stories of strange, heretofore-unknown monsters.

What's Going On Here?

Thaumerion Daelant's was a wizard like many, first an apprentice, then an adventurer. He and his comrades were successful, and eventually he became an ally of the king himself. There are those who will tell you his allegiance was one of political necessity and not patriotism, loyalty, or even friendship, and it's true he was well paid for the various works he performed for the king, but all in all he was well respected in the kingdom.

He grew old, as men do, and in his latter years he became obsessed with the regenerative powers of trolls. He wrote the definitive book, **A Treatise on Trolls: Their Nature and Powers**, which is still used in wizarding schools to this day, but his research went far beyond the things he wrote in his book.

The book will tell you that trolls are effectively immortal; if their flesh is not destroyed utterly, such

as by fire or acid, a troll can survive indefinitely. Thaumerion coveted this power for himself.

In order to learn these things, he needed many trolls upon which to experiment. He paid adventurers, some of them the sons and daughters of his former comrades, to capture them and bring them to his tower. Knowing the king would not permit him to keep captured trolls within the walls of any city in the kingdom, he had a tower built on a mountain slope far from civilized territories. Over the years he had the dungeons beneath the tower expanded by a number of different architects and builders, some human, some dwarf, even some hobgoblins, so that no one would know all the secrets of his sanctum.

Thaumerion acquired a **Ring of Regeneration** at one point, hoping that it would give him the power he so desired, but while it could heal any injury it could not truly give him the immortality of a troll. Still he wore the ring until he could devise a better way.

Eventually, he did.

Thaumerion developed a procedure, combining specialized magical items with a ritual of his own devising, which could transfer a troll's own regenerative ability to him. It was difficult and error-prone, and it took him almost a decade and the lives of more than a dozen trolls before he succeeded. But then, as he wrote in his journal, he only needed to succeed once.

He did not learn the full consequences until much later. The details of his current condition are found in room 23 on level 8b, below.

Thaumerion still lives, though he has been believed dead for many years. His tower and dungeon have been looted, repeatedly in fact, though only a few have managed to discover the secret door at the bottom of the pit in area 9 which gives access to the secret parts of levels 5 through 7, and no one has yet discovered the secret way from level 7 to level 8b. Thus the old wizard still lives in his office and laboratory on level 8b, undiscovered and undisturbed for a great many years.

Adventure Hooks

There are many possible reasons why a group of adventurers might enter Thaumerion's dungeon, and an enterprising GM should thus have little difficulty enticing them. In particular, the old wizard has a number of valuable magical items in his hoard. First of all is the **Ring of Regeneration**, which he no longer wears as he no longer needs it. He owns a **Staff of Power**, which he always keeps near him. Most valuable of all is the **Gilderwand**, a special item created by an even more ancient and renowned wizard, the great Socran Gilder.

The Gilderwand

This wand is a simple, unassuming stick of dark wood, tapered slightly from base to tip. Two command words are inscribed on it in magical script, visible to anyone using **detect magic**. One translates as "activate" or "go" while the other is "consume" or possibly "acquire."

If the Gilderwand is touched to a Magic-User spell scroll and the second command word is spoken, the scroll will suddenly burn to a fine ash as its

magic is transferred to the wand. The Gilderwand can contain up to 20 levels of spell; if the wand is full, it will not destroy a scroll it is touched to. However, if the wand is not full, and the scroll absorbed contains more levels of magic than the wand can contain, the spells that cannot be contained will be lost as the scroll is annihilated.

Each time the wand is wielded and its command word is spoken, it will release one spell. Spells are released in the order they were stored, first in, first out; there is no way to change the order, and no way to find out what spells are stored in the wand other than to keep track manually. When a scroll containing multiple spells is "loaded" into the wand, the spells will normally be loaded in the order they appear on the scroll; however, there is a 1 in 4 chance they will be loaded in reverse order, and the user will not know which way they are stored.

The wand was reputedly created by the Archmage Socran Gilder as an experiment ("just to prove I can" he supposedly said).

Dungeon Key

This is a ten level dungeon. Yes, that does sound impressive... but there are just twenty-five numbered encounter areas. For that reason, rather than breaking the dungeon key up by levels as is usually done, the twenty-five areas will be detailed one after another as if they were all one dungeon level. The map level will be noted after each room name, in hopes of avoiding confusion.

The ceilings in the rooms on levels 1 and 2 are gently vaulted, about 8' high at the edges and rising to only about 12' high at the center of each room, or 10' in the corridors. Levels 3 and lower are different; each of the 50' square rooms has a peaked ceiling that starts at 10' high at the edges of the room and rises to 30' in the center. Smaller rooms have lower peaks, as do the corridors, but in all cases the ceiling is no less than 10' up at the lowest point. At the peaks of all the rooms are 1' square holes which run a meandering path through the stone, functioning as ventilation and as chimneys where needed.

The floors of almost all of the rooms in this dungeon are covered in flagstones, the main exception being room 23 on level 8b, where the floor is cut

from living stone. The walls of the entire dungeon, on the other hand, are cut from the living stone, as is the ceiling.

The rooms of this dungeon were once lit with **continual light** spells, but it has been so long since those spells were cast that most of them have expired. The only rooms which are illuminated are those so indicated in their descriptions.

Ground Level

1. ENTRANCE:

The front door of the tower is closed, secured with a **wizard lock** cast by Thaumerion years ago, and further warded by an enchantment of lightning on the brass door handle. Any character touching the door handle takes 3d6 points of electrical damage, with a successful saving throw vs. Death Ray reducing damage by half.

The back door stands open, and in fact is broken such that it can no longer be closed.

The following description is intended to read correctly regardless of which door is entered.

This room is nothing more than a thirty-foot-square space filled with stairs. The stairs descend to your right and ascend to your left; looking up, it appears they make two full turns before reaching the ceiling. The rear door of the tower is about ten feet higher than the front, and the stairs between them are broad, so that the staircase spans the space properly, but the stairs are steeper going up from the rear door and down from the front. The ten-foot-square space in the center appears to be open from the roof down, though how far down you cannot tell without stepping up to the uncomfortably-low railing and looking.

A swarm of stirges make this room their home, nesting high up on the walls. They will attack adventurers immediately, delaying only if surprised.

The railing is low because this part was built by dwarves. At the top of the stairs is a trap door leading to the roof; it is stuck, and must be forced.

The desiccated body of a Fighter lies on the stairs just before the trap door to the roof. He was killed by the stirges relatively recently, and as he was the last of his party, he still carries his treasure: 740 cp, 1,885 gp, a suit of **Chain Mail +1**, and a **Potion of Clairaudience**. He has a non-magical silver dagger at his belt, as well as an empty sword scabbard; of the sword there is no sign.

There is no map or key provided for the roof, but the GM may populate it as he or she sees fit, or leave it empty.

The staircase descends from the front door 30' to the floor of room 2, below. Note that this area and room 2 are effectively one open space; the cave bears that lair below are almost certain to hear the adventurers entering this area, and so will not be surprised. In fact, they will move up the stairs to attack 2d4 rounds after this room is entered. The stirges have learned the hard way not to attack the cave bears, so if both are attacking at the same time, they will effectively be working together.

17 Stirges: AC 13, HD 1, #At 1 bite, Dam 1d4 + 1d4/round blood drain, Mv 10' Fly 60', Sv F1, MI 9, XP 37 ea.

HP	6	□□□□□ □	8	□□□□□ □□□
	1	□	8	□□□□□ □□□
	7	□□□□□ □□	3	□□□
	7	□□□□□ □□	5	□□□□□
	8	□□□□□ □□□	6	□□□□□ □
	8	□□□□□ □□□	2	□□
	2	□□	3	□□□
	5	□□□□□	5	□□□□□
	7	□□□□□ □□		

Level 1

2. CAVE BEAR LAIR:

The walls of this room appear to have been cut from the living rock, while the floor is covered in flagstones. Where the staircase ends there is a door to your right, which appears to be the only exit from this room.

You smell a strong, musty animal odor in the air...

This area is the lair of a mated pair of cave bears who have a nest under the stairs, out of sight of the adventurers. They are aggressive and likely to attack on sight. Note that they almost certainly heard the adventurers descending the stairs and thus will not be surprised, but you should still check for surprise for the player characters.

2 Cave Bears: AC 15, HD 7, #At 2 claws/1 bite + hug, Dam 1d8/1d8/2d6 + 2d8 hug, Mv 40', Sv F7, MI 9, XP 670 ea.

HP	45	□□□□□ □□□□□ □□□□□ □□□□□
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	28	□□□□□ □□□□□ □□□□□ □□□□□
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3. SECRET ROOM:

As you open the door, you see huge black skeletal monsters with clawed hands and pointed teeth charging at you!

Don't forget to check for surprise as normal for the adventurers.

These are animated skeletons made from the remains of trolls who died while being studied by the wizard. Their bones are blackened from exposure to fire. He animated them to use as

defenders, then put them in this room and forgot about them.

After the threat has passed, the adventurers may examine the room more completely:

The walls of this room are cut from the living stone, as is the gently-vaulted ceiling which is perhaps twelve or so feet high at the center. The floor is covered in flagstones, the same as in the previous room. The room also contains a few empty crates; the wood appears dry-rotted and brittle.

5 Troll Skeletons: AC 13, half damage from edged weapons, 1 point only from arrows, bolts, and sling stones, HD 6, #At 2 claws/1 bite, Dam 1d6/1d6/1d10, Mv 40', Sv F6, MI 12, XP 500 ea.

HP 37 □□□□ □□□□ □□□□ □□□□
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Level 2

4. SECRET ROOM:

The secret door to this room appears to be an irregular cracked section of wall; the cracks have been cleverly engineered to hide the secret door, which swings back to the left when a certain section of the right-hand side is firmly pressed.

This small room appears to be entirely empty.

One of the flagstones in the floor at the far end of the room is loose and can be lifted out with a prybar of some sort; this is detected as a secret door. If the flagstone is removed, a hole 2' deep and 2' x 2' square is revealed, at the bottom of which is a small pouch.

The pouch is tied to a wire, which is hidden underneath it. If the wire is pulled (such as by lifting the pouch), a cloud of mist will puff out of the hole, filling the back 10' section in one round and the front 10' section in the next. Anyone within the cloud must save vs. Poison or die; each round a character remains within the cloud, he or she must

make another saving throw. The cloud will dissipate after one turn.

The pouch contains a gold necklace worth 1,300 gp, a silver pin depicting a hawk with emerald eyes worth 1,400 gp, and a pair of gold earrings made to look like loops of rope, worth 450 gp as a set or 175 gp each.

5. RECEPTION ROOM:

The first thing that catches your attention upon entering this room are the intricate mosaics on the left and right walls. The mosaics form symbolic patterns of five- and seven-pointed stars done in white on a background of horizontal wavy stripes of red and black. The ceiling and the end walls of the room are painted black, though the paint is cracked and peeling with age. The flagstones covering the floor are of black marble.

Long, padded benches line the side walls, dark wood upholstered with moth-eaten red fabric. The room contains no other furnishings.

If the opposite door is touched, it will open suddenly and four wraiths will enter. They are the spirits of the last group of adventurers to enter the dungeon, who were slain and then transformed by Thaumerion. He trapped them on this level of the dungeon to act as guards so that no other adventurers would disturb his research.

The secret door in the right-hand wall is hidden cleverly within the mural, and is of course opened by pressing a certain slightly discolored tile.

4 Wraiths: AC 15, HD 4**, #At 1 touch, Dam 1d6 + energy drain (1 level), Mv Fly 80', Sv F4, MI 12, XP 320 ea.

HP 17 □□□□ □□□□ □□□□ □□
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6. SECRET ROOM:

This small room, really just a hidden closet, is empty except for a large bronze-bound chest in the far left corner.

The chest is very heavy, and does not rattle if shaken or struck. It has a **poisoned needle trap** in the lock, which will be activated by anyone attempting to pick it (save vs. Poison or die). Once

unlocked and opened, a secondary trap will be sprung, as a **gout of flame** will spurt out of the chest, filling the room and doing 5d6 points of fire damage to all within. A successful save vs. Dragon Breath reduces damage from this trap by half.

There is nothing in the chest except for the fuel tanks for the flame trap. Both traps will reset automatically if the chest is closed (though disarming one or both of them will prevent this). The flame trap has enough fuel to be activated 5 times, while the poison needle can only affect 3 victims before the poison is too worn out to work.

Level 3

7. GALLERY:

This room is a shambles. Lying on the floor or leaning against the walls are numerous paintings, mostly torn or broken apart. Scattered around the room are various broken pieces of what appears to have been fine furniture at one time long ago... chairs, tables, and a few couches, with their upholstery torn, legs broken, and so on. You also notice broken urns and vases of various types, and a few toppled statues. The only unbroken item in the room is a dark purple vase nearly six feet tall and almost four feet across at its widest point, which stands in the near corner to your right.

The destruction in this room is the result of repeated looting by adventurers. There is literally nothing of value left in the room.

The vase contains a black pudding, which will erupt out (surprising on 1-3 on 1d6) if anyone approaches within 10' of the vase.

Black Pudding: AC 14, immune to weapons and lightning, splits if thus attacked, immune to cold or ice but paralyzed one round per damage die if so attacked, affected by other attack forms normally, HD 10*, AB +9, #At 1 pseudopod, Dam 3d8, Mv 20', Sv F10, MI 12, XP 1,390

Note: The check boxes below have been arranged to make splitting the pudding easier. If the pudding is damaged before being split, be sure to distribute the damage between the blocks of boxes more or less evenly.

HP 52 ☐☐☐☐☐ ☐☐☐☐☐☐☐☐☐☐
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Level 4

8. BEDROOM:

This room was obviously once a truly grand bedroom, with a huge bed and chest in the far left corner, a large bathtub in the far right corner, a round table and six chairs in the near left corner, and a pair of large armoires and a dressing screen in the near right corner. A few paintings once graced the left and right walls, and a large tapestry once hung from hooks centered on the far wall.

All of those fine furnishings lie in a shambles now. The bedding has been torn from the bed and the frame partially dismantled; the table and chairs have been broken apart, with the upholstery of the chairs having been cut with knives; the dressing screen lies broken on the floor, with the clothing from the armoires scattered and trampled nearby; and the curtain that once surrounded the tub has been torn from the frame that once held it and likewise tossed to the floor. Of the tapestry there is no sign; only the hooks that once held it are still present.

This room has been thoroughly looted and contains nothing of value.

9. FALSE AND TRUE WAYS:

The secret door opens into a corridor that runs ten feet and then turns left. Looking around the corner, you see that it runs another twenty feet or so to a door.

The door is a fake; it opens easily, revealing a blank stone wall.

The pit trap will open on a 1-2 on 1d6 chance per character that walks on it, 1-3 if the character is large. Roll a check for each character. If the pit opens, every character in the square must save vs. Death Ray (with Dexterity bonus added) or fall 50' to the bottom, suffering 5d6 points of damage.

The floor of this corridor is covered in flagstones. One near the pit, and close to the far wall (on the "front" side of the pit, i.e. the side nearest the secret door) has a crack across one corner; that corner is actually a **secret catch**. Stepping firmly on the secret stone opens the pit, opens the secret door at the bottom, and causes the floor of the pit to rise at a rate of 10' per round until it is level with the

floor. After 1 round, it descends at the same rate back to the bottom; the secret door at the bottom of the pit remains open for an additional 2d4 rounds. At that point, the secret door and the pit trap both close and reset. The secret door at the bottom of the pit can only be opened normally using the secret catch, or by working a lever on the back side of that door (in area 11, below). Of course, a **knock** spell will open it.

This pit and secret door arrangement shows signs of dwarven manufacture, should anyone with appropriate knowledge study it.

Level 5

10. PRISON:

The outer door of this room is secured with a **wizard lock** spell cast by Thaumerion.

This room is outfitted with four large cells, each twenty feet square. The one immediately to your left appears to be empty, though there seems to be some sort of mist or fog in the back corner. The one immediately to your right contains the charred carcass of a really large humanoid, a hill giant perhaps. The one in the far right corner of the room contains two very large black dogs, which appear to be asleep. The last cell, the one in the far left corner, contains what could only be a troll hunkered down in the back corner. When you open the door, he stands up and raises his clawed hands palms forward, while babbling something in trollish.

If any character in the party can speak Troll:

"No, stay back!" says the troll. "The dogs will burn you!"

The large dogs in the right rear cell are **hellhounds**. They've been trapped here for a long time, spending most of their time asleep; as creatures of the nether planes, they can survive for a very long time without food if they choose to hibernate. They have been terrorizing the other prisoners, as their breath weapons can reach well into the other cells. They killed the hill giant in the front right cell a long time ago, in fact.

The "mist" in the front left cell is a **gelatinous cube**. It has been burned before, and so stays in the back corner of its cell, out of reach of the hellhounds.



The troll in the left rear cell is likewise very cautious. Though it is no less evil than any other troll, it will do anything to escape its interminable captivity, even allying itself with adventurers for a short time (as short as possible, of course). The troll does know about the gelatinous cube, but will not volunteer the information.

2 Hellhounds: AC 15, HD 6**, #At 1 bite or 1 breath, Dam 1d6 or 1d6 per Hit Die, Mv 40', Sv F4, MI 9, XP 610 ea.

HP 35 □□□□ □□□□ □□□□ □□□□
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Gelatinous Cube: AC 12, HD 4, #At 1, Dam 2d4 + paralysis, Mv 20', Sv F2, MI 12, XP 280

HP 17 □□□□ □□□□ □□□□ □□

Troll: AC 16, HD 6, #At 2 claws/1 bite, Dam 1d6/1d6/1d10, Mv 40', Sv F6, MI 12, XP 500

HP 28 □□□□ □□□□ □□□□ □□□□
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11. STAIRCASE OF SECRETS:

You find yourself on a ten foot square landing at the top of yet another long staircase descending into the darkness. There is a small lever sticking out of the side wall, near the secret door; perhaps it operates the door?

The lever does, in fact, operate the door. When pulled down, the secret door opens, as does the pit trap above; one round later, the floor begins to rise at a rate of 10' per round, and thus in 5 rounds is level with the floor of area 9, above. It remains there for 2d4 rounds, and then descends at the same rate, with the pit trap and the secret door in this area both closing after the first round of descent. When the floor returns to its normal level, the lever moves back into the "up" position.

Level 6**12. CAMP:**

You have no idea what the original purpose of this large room was, but you can tell what it was used for most recently... this is where the last adventuring party camped. Maybe two or three parties in a row. A large brazier stands in the middle of the room, with a small, toppled pile of wood nearby. A variety of mismatched chairs stand around a table off to one side, with playing cards and wine bottles scattered on and under the table. A cleared area on the other side of the brazier may have been used for sleeping; a single blanket, partially torn into strips, tells the tale of someone whose wounds were bound there. In the far left corner is a dressing screen, looking somewhat damaged but still serviceable. A couple of large kegs and one small keg stand together in the far right corner.

There are playing cards from three different decks (with different back designs) but none of them are complete. The wine bottles are all open and empty.

The dressing screen hides a bucket, the purpose of which is obvious from the old but still present smell of excrement.

The two large kegs were for water, but there is only a little slime on the bottom of each now. The smaller keg is half full of rancid oil which smells bad and will not burn correctly.

13. CONJURING ROOM:

You are startled at the sight of a beautiful woman standing near the center of this room. She has raven hair and green eyes, and a face that you swear could start a war as easily as the old stories say. She wears a long black gown with a low-cut bodice; it clings to her form, showing rather than concealing her curvaceous hips and legs.

Then you realize she is standing in the center of a pentacle, inlaid into the marble-tiled floor in gold.

The woman is, of course, a succubus, and she has been trapped in the pentacle for a very long time. Thaumerion doesn't even remember she's here. She will do anything, promise anything, to be freed from captivity. Since the pentacle is not merely drawn but actually made of metal, she can only be freed by covering part of it, as with a cloak; she will then be able to walk out.

She will promise anything, and if the character who frees her secures a promise from her first, she will absolutely obey that promise. The letter of the promise, at least; she will do nothing that violates it directly, but she will do whatever she can within the confines of that promise to undermine and destroy the one she made the promise to. Her promises do not survive the death of whomever she has made a compact with, so should that person die, she is free to do as she wishes.

Of course, if that character fails to secure a promise not to hurt him or her, whatever else the succubus might promise likely will not matter at all.

Nylin the Succubus: AC 20 $\frac{1}{2}$, immune to lightning and poison, and takes only half damage from acid, cold or fire-based attacks, HD 7**, #At 2 claws + special or by weapon, Dam 1d4/1d4 or by weapon, Mv 30' Fly 50', Sv C6, MI 7, XP 800

She can use the following powers at will, as if a 12th level caster: **charm person, suggestion, darkness 15' radius, dimension door, ESP, clairaudience** (as the potion), **shape change, energy drain** (one level per kiss, transfers hit points to her, excess hit points are retained one day)

HP 46 □□□□ □□□□ □□□□ □□□□
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Level 7**14. LIBRARY:**

This room is a library. Bookshelves nine feet tall line all the outer walls of the room, and on either side of the room are three tables with six chairs each. The floor in this room is covered by the largest rug you've ever seen, which if it weren't so moth-eaten might be worth something. The ceiling is hung with red and black striped cloth all the way up to the peak. Sounds in this room are strangely muffled, and you feel an urge to whisper.

This is an incredibly well-stocked library, having books from all over the known world. There are many thousands of volumes, with some duplication, but there are no rare editions nor any secret or magical knowledge hidden here. The books cover both natural history and politics, and there is a large section of fictional works.

15. ANTECHAMBER:

The far wall of this room is painted with a mural depicting a bearded wizard in long red and black robes holding a glowing staff, facing a group of what are apparently angry trolls. The art quality is quite good, but there is something off about the way the trolls are depicted... you're sure their teeth and claws aren't quite that long in real life.

In the center of the far wall, and thus in the center of the mural, is a large pair of double doors. Looking closely, you can see that each of them has the face of a troll engraved in relief on the upper section.

The other three walls of the room are covered in dingy gray ceramic tiles about a foot square; the low-vaulted ceiling is natural stone, and as usual the floor is covered in flagstones.

The double doors are barred from the other side, requiring a successful roll to force the door on 1d20 rather than the usual 1d6; if two characters try at the same time, use the weaker character's Strength bonus but make the roll on 1d12.

The secret door is opened by pressing down on the flagstone in the corner nearby.

There is nothing else of interest in this room.

**16. LABORATORY:**

This strangely-shaped room is obviously a workroom of some kind. Tables and shelves line the walls, covered with tools and instruments of all sorts. The flagstone floor is covered with small white chips and fragments of some hard material.

This room is used for the construction of golems. Thaumerion hasn't been here in years, but the room is still in active use by Kraghnact, a kobold.

Kraghnact was one of the test subjects for the procedure which gave Thaumerion the power of regeneration; more importantly, he's the one whom Thaumerion was experimenting on when the procedure finally worked. Kraghnact thus has the same trollish regenerative powers as Thaumerion.

The kobold was a prisoner, of course, and when he realized that Thaumerion was not going to kill him, he did what any good toady would do... he sucked up to the wizard. Eventually Kragnact became the wizard's assistant, showing a particular expertise at building golems, and Thaumerion became rather fond of him. They worked on three bone golems together as their last project before Thaumerion conceived of the idea of troll mummies; Kragnact, being still afraid of trolls, asked permission to remain in this workroom and to work on finishing up the bone golems. He ventures out from time to time with one of the golems to get food and water, but otherwise remains in this area. In fact, he sleeps in room 17, below, where he will usually be found. The three bone golems are kept in room 18, below, but will come immediately if called by Kragnact.

Thaumerion, it seems, has forgotten what happened to Kragnact, and the kobold has not seen his master in many years.

17. BEDROOM:

This room is obviously a bedroom. A modest-sized bed is angled out from the far corner, with a chest at the foot; sitting on the chest is a large kobold, who jumps to his feet as you enter.

Kragnact is very old, kept alive by the regenerative powers granted by his master. He has thus been able to advance in strength until he is equivalent to a kobold chieftain in physical power; his work on the bone golems has caused him to become fit and strong. He is armed with a magical **Warhammer +2** and has a suit of **Chainmail +1** which he will put on if he has time; the second armor class below reflects this. Kragnact is no fool, however, and will always attempt to parley with a stronger group if he must. He will not admit to being in control of the golems; if asked, he will claim that he just built them and that his master controls them. Of his master's whereabouts he will say that he knows nothing.

Kragnact doesn't want it to come to that, though, and he has taken time to prepare. He has excellent hearing, and when he hears adventurers in room 16, he will use a speaking tube hidden in the right-hand wall of his room (behind a loose stone) to order the bone golems in room 18 to

move out and attack. By the time any survivors make it through his door, he will be in his chainmail with his hammer in hand, ready to meet them.

Besides the furnishings mentioned above, there is a kobold-sized writing desk in the front-left corner which is strewn with papers written in a strange combination of Common and Kobold, mostly detailing his maintenance schedule for the bone golems, as well as an inkpot and three good quills. There is also a small table beside the bed with a rather dirty glass half full of water and a small bone lying on it. The chest contains several badly-altered outfits of clothing, originally made for humans but adjusted by Kragnact for his use.

In addition to his weapon and armor, Kragnact has 1,475 cp and 1,153 sp stored in bags under his bed.

Kragnact the Kobold: AC 11 (16), HD 2*, AB +2 (+5 with hammer due to magic and strength), #At 1 warhammer, Dam 1d6+3, Mv 40' (30' in armor), Sv F2, MI 7, XP 100

Note: Kragnact regenerates 1 hit point per round, as if he were a troll.

HP 16 □□□□ □□□□ □□□□ □

18. STORAGE ROOM:

The description below assumes the player characters have not yet fought the bone golems.

As you open the door, a strange skeletal figure rushes toward you, its four arms brandishing four swords! Behind it you think you see more of the creatures advancing!

3 Bone Golems: AC 19‡, HD 8*, #At 4 swords, Dam 1d8/1d8/1d8/1d8, Mv 40' (10'), Sv F4, MI 12, XP 945 ea.

HP 34 □□□□ □□□□ □□□□ □□□□
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After the bone golems have been dealt with, and the room is examined further:

This is obviously a storeroom. The far wall and the wall to the right are both piled from floor to ceiling with wooden crates. Dust lays heavy over everything.

There are 154 crates, and they are filled with all sorts of things; for each crate opened, roll percentiles once on the following table:

01-10	Hemp rope, 500 feet
11	Silk rope, 1,000 feet
12-14	Woolen fabric, woven in checkered black and red pattern
15-20	Woolen fabric, natural color
21	Silk fabric, blue
22-25	12 Bottles of Wine, red
26-30	Flour, 3 small sacks
31-37	Sugar, 3 small sacks
38-39	Dried beef, 6 wrapped packages
40-45	Salt, 4 large jars
50-60	Charcoal, full crate
61	200 Wooden soldier toys
62	250 Steel mirrors
63-69	32 Ceramic jars with steel lids
70	Dried cow dung, full crate
71	White elephant statue
72-80	Cowhide leather, one skin, soft
81	10 Pitchfork heads (no handles)
82-93	Empty crate
94-96	32 Horseshoes
97-98	256 Bottles of Ink, sealed
99	Ledger books, 10, blank
00	Treasure: 1,100 sp, 1,100 gp, a small pouch of 20 pearls worth 100 gp each, and a pair of Boots of Traveling and Leaping . <i>Can only be rolled once, if rolled again, ignore and re-roll.</i>

The items in the crates are quite old; there is generally a 40% chance that any hard item is still usable, but only a 15% chance for soft items (feel free to rule on any specific item as you see fit). Food and drinks are completely spoiled at this point, as they are so old that even wine would be vinegar by now. The sealed jars of salt are fine, as is, of course, the treasure.

Level 8A

19. HAREM:

When the party approaches the outer door of this room:

This heavy door is covered in iron fittings which, though cast in the appearance of flowers, are obviously intended to make the door much harder to break down.

The door to this room is secured with a **wizard lock** spell cast by Thaumerion. When it is opened:

The room beyond the door is large, another square room fifty feet on a side. It is filled with large, beautiful beds, five on each side of the room plus three more against the far wall. A long table angles across the middle of the room, set with beautiful golden plates and cups and candelabras. A large wine bottle stands at the near end of the table, with the cork still in place.

Several of the beds appear to be occupied, covers drawn up over forms curvaceous and feminine.

The figures in the beds were once slave girls brought here by the wizard, but when he grew tired of caring for their needs he turned them all into wights. Fortunately for the adventurers, there are only seven of the thirteen original slave girls left. They will not respond to characters entering the room, but if any are approached, all will rise up to attack.

Anyone who drinks the wine must make a saving throw vs. Poison 1d4+1 rounds after drinking. If the saving throw fails, the character will see monsters of any sort as non-threatening things (so a troll might appear to be a large, friendly man); in particular, if the wights have not yet attacked, they will be recognized not as horrid monsters but as beautiful, willing young women. Should the drinker not be interested in young women, he or she will still see them as non-threatening. This effect lasts for 2d8 turns, and during this time the character will take no offensive action of any kind, even if injured by a monster.

Treasure: Each of the thirteen gold plates is worth 100 gp; each of the thirteen gold cups, 75 gp; each of the two candelabras, 150 gp. The thirteen golden spoons, forks, and knives are each worth 10 gp individually. If sold as a complete set, the



place settings might bring up to 25% more at the GM's option. In addition, one of the wights (the most powerful one below) wears a platinum bracelet set with seven large jacinth stones which is worth 3,000 gp. The smallest wight below wears a necklace made of cracked, badly worn leather, supporting a wooden medallion with a relief of a griffon on one side and a castle on the other. The significance of this item is left to the imagination of the GM.

7 Wights: AC 15, HD 3, #At 1 touch, Dam energy drain (1 level), Mv 30', Sv F3, MI 12, XP 175 ea.

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Level 8B

20. ENTRYWAY:

This octagonal room appears empty. The walls are covered in rough clay tiles in a red and black checkerboard pattern. The floor is covered in flagstones made of black marble, and the vaulted ceiling is painted red.

The wizard placed an invisible stalker here and ordered it to stand guard. It is very, very unhappy about this situation.

Invisible Stalker: AC 19, HD 8*, #At 1, Dam 4d4, Mv 40', Sv F8, MI 12, XP 945

HP 37 □□□□ □□□□ □□□□ □□□□
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21. SECRET LABORATORY:

The walls of this room are lined with work tables, which are overflowing with all the various complicated equipment used by wizards. Jars, flasks, tubes, braziers of various sizes, boxes, and so on are piled everywhere in haphazard fashion. Excess equipment is even piled under the tables. In addition you see a number of books here and there, along with a few inkpots and used quills. Lastly, in the front left corner you see an X-shaped rack; from its size and the massive appearance of the shackles attached to it, it was apparently used to restrain a very large humanoid.

All of the books in this room are written in Thaumerion's secret language (see area 23, below, for details). They are lab notes for his various projects, including one volume that details his successful creation of troll mummies.

All of the various items in this room are very old and worn out, but the entire fragile contents of the room might bring as much as 5,000 gp if the right buyer could be found.

22. SECRET LIBRARY:

This room is a library, the walls lined with bookshelves overloaded with books and scrolls. An old, moth-eaten but comfortable-looking chair with a side table can be seen near the far right corner of the room; books are piled on the side table, under it, and all around the chair.

This is the wizard's personal library. Searching this room could take days; the books are on all subjects, and many are old and potentially valuable. The GM is encouraged to allow any character who spends a day searching the room to find 1d10 rare books, each worth 1d10 x 100 gp.

One of the books on the bookshelf is the wizard's own book, **A Treatise on Trolls: Their Nature and Powers**; standing beside it on the shelf is another book with the same title marked **Volume 2**. There is in fact no second volume to the series; inside the book is a hollowed-out space containing a large silver key.

Behind the books on the third shelf up from the floor at the left end of the far wall is a polished silvered steel safe door with a large keyhole; the key hidden in the book opens this safe. Picking the lock is done at a -35% penalty due to the excellent design of the lock, made by one of the finest elven crafters. Inside the safe are the wizard's spell books; see his statistics in room 23, below, for a list of his spells. The GM might wish to add one spell of each level to the book to represent those spells he does not have prepared.

23. THE WIZARD'S OFFICE:

This room is dominated by an altar at the far end, on which lies the body of a very old man. His long beard trails over the nearer side of the altar, and his hands are folded over his chest. He appears dead.

The room is lit only dimly by candles on tall stands, one at each end of the altar. The back wall has a mural of some sort on it, but you can't quite make it out. The long walls to the left and right are covered in ancient, tattered curtains that might once have been red and black.

The body lying on the altar is actually Thaumerion Daelant, and he is not dead, but only almost. The trollish regeneration which he conferred on himself keeps him from dying, but it does not keep him from aging. Thaumerion is well over two hundred

years old now, his hit points reduced to just one per level, and his breathing is so slow that he does indeed appear to be dead. This does not mean he is not a formidable opponent.

Furthermore, the hidden alcoves behind the curtains contain one of his last and most horrible creations: **troll mummies**. Thaumerion animated the skeletons of some of those he killed while studying them, and he found it mildly fascinating that it was not possible to make zombies of them (since, if their flesh was not destroyed, they would regenerate). Not long after achieving "immortality" he decided to experiment with his remaining trollish captives.

After suitably immobilizing one, he locked a steel collar around its neck, clamping it tightly enough that it cut off the troll's breathing. Even trolls need air, and so the troll thus treated died. Of course, if the collar were removed, the troll would regenerate again, but so long as it remained in place Thaumerion noted that you could not tell it was not truly dead; so, he performed a ritual of mummification on the troll's body. It should not have worked, yet he made it work anyway, and the troll arose as the wizard's mummy servant.

He repeated the procedure with all of his remaining trolls, and then ordered them to wait in the hidden corridors and defend him if anyone entered the room. They will move forward and attack as soon as one or more party members crosses halfway to the altar.

If a troll mummy is killed, and the collar is then removed, that troll will begin to regenerate. This may not be noticeable at first, as they are wrapped in burial cloths. 1d10 rounds after the collar is removed, the troll will awaken with 1 hit point, and will regain 1 point per round thereafter as normal. These trolls are insane from their long enslavement, and will thus attack without checking morale. The GM should keep track of damage done to the mummies from fire or acid, and reduce the maximum hit points of any restored trolls accordingly.

Removing the collar from an active troll mummy will cause it to immediately fall "dead" to the floor; it will then arise in 1d10 rounds as explained above. Thaumerion carries a **Chime of Opening** which he can use to free all of the troll mummies from their collars. He will do this if he is reduced to zero hit points, and upon regenerating discovers at least two of his troll mummies have been defeated.

The altar is outfitted as a desk; the back side has several drawers and compartments, mostly filled with books, papers, quill pens, and dried-out inkpots. Thaumerion had a lot of time on his hands after achieving immortality, and one of his projects was creating his own language. He is the only person in the world who can speak or read it; thus, when he dies, everything written in that language will be indecipherable by **read languages** (as there will then be no living creatures who know the language). All the books and papers in the desk are written in this language. His spell books are not stored in the desk, but rather are kept in room 22.

Inside the bottom left drawer of the altar-desk is a pile of scroll cases and a tapered wooden wand, which is actually the **Gilderwand**. The wand contains the following spells (in this order): **feeblemind** and **growth of plants**. There are three scroll cases containing the following scrolls:

- **Scroll of Three Magic-User spells:**
locate object, wall of fire, wizard eye
- **Scroll of Two magic-user spells:**
invisibility 10' radius, magic jar
- **Scroll of Two Magic-User spells:**
phantasmal force, sleep

These scrolls were intended to further charge the wand, but Thaumerion never got around to it.

In the same drawer is a small wooden box; inside it is the wizard's **Ring of Regeneration**. As mentioned previously, he no longer needs it, and so has mislaid it along with the wand.

Thaumerion Daelant: Human Magic-User 14, AC 13, AB +5, #At 1 **Staff of Power** or spell, Dam 1d6 + 1d6, 2d6, or 3d6, Mv 20', MI 10, XP 2,845

Note: *Regenerates 1 point per round, except for damage caused by fire or acid.*

Equipment: **Staff of Power** (7 charges), **Ring of Protection +2**, **Chime of Opening** (casts **knock** on all locks within a 20' radius when rung; 3 charges remaining)

Spells: 2x **charm person**, **magic mouth**, **read languages**, **magic missile**, **knock**, **continual light**, **web**, **lightning bolt**, **invisibility 10' radius**, **haste**, **slow**, **confusion**, 2x **wall of fire**, **animate dead**, **conjure elemental**, **feeblemind**, **invisible stalker**, **wall of iron**

HP 14 □□□□□ □□□□□ □□□□□

4 Troll Mummies: AC 16 ‡ (harmed only by magic weapons, fire, or spells), HD 7**, #At 2 claws/1 bite, Dam 1d12/1d12/1d12 (all plus disease), Mv 20', Sv F7, MI 12, XP 800 ea.

HP 31 □□□□□ □□□□□ □□□□□ □□□□□
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These statistics are provided for use if any of the troll mummies have their collars removed:

4 Trolls: AC 16, HD 6, #At 2 claws/1 bite, Dam 1d6/1d6/1d10, Mv 40', Sv F6, MI 12, XP 500 ea.

Note: *Regenerates 1 point per round, except for damage caused by fire or acid.*

HP 29 □□□□□ □□□□□ □□□□□ □□□□□
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Thaumerion might choose to conjure an elemental to assist with his defense. As the room is carved from living stone, he will summon an earth elemental, making it create a 10' deep pit between him and his opponents as it forms. The statistics below are for that elemental, if he summons it:

Earth Elemental: AC 22 ‡, HD 16*, AB +12, #At 1, Dam 3d6, Mv 20' (10'), Sv F16, MI 10, XP 3,385

HP 86 □□□□□ □□□□□ □□□□□ □□□□□
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Level 9**24. TROLL CAMP:**

This room resembles the one up on the sixth level that was being used as a camp. There are two differences... this room is a camp for trolls, and there are three of them here!

The trolls in this room came to the dungeon to search for their relatives; each of them lost a parent to the adventurers who were working for Thaumerion. Despite their normal cruelty and evil temperament, they might actually work with the adventurers if asked, though it would be best not to trust them too much. One troll, Beedling, speaks Common, and he will hold out a hand to stop the others from advancing and try to parley.

They are aware of the troll trapped in the prison (room 10 on level 5, above) as they could hear him calling, but they were unable to force the door.

3 Trolls: AC 16, HD 6, #At 2 claws/1 bite, Dam 1d6/1d6/1d10, Mv 40', Sv F6, MI 12, XP 500 ea.

Note: Regenerates 1 point per round, except for damage caused by fire or acid.

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Level 10**25. FINAL VAULT:**

The door to this room is stuck, and must be forced.

This magically-illuminated room is lined with shelves which are mostly empty; more immediately interesting to you than their scanty contents are the various scattered bones littering the floor. A quick count of the skulls you can see suggests that they are the bones of at least a dozen dead men, or perhaps elves or orcs, on the floor of this room.

Across the room, centered on the far wall, is a rectangular object of some sort, a cabinet or wardrobe perhaps. Its front is covered by a dark curtain, which is not so damaged as you might have expected in the depths of a dungeon.

Behind the curtain, inside a shallow case, is a large mirror, 4' wide by 6' tall. Anyone looking into the mirror will see his or her reflection smile, revealing sharp canine teeth, then draw its weapon and walk forward, stepping out of the mirror and doing battle first with the person whose reflection it is, and then with any other person in the room.

The reflection creatures are dopplegangers created by the magic of the mirror; they are not truly real, and will disappear if killed. The mirror can only spawn one such doppleganger per person per day, but it can duplicate as many people as are foolish enough to look into it.



If one character uncovers the mirror while others watch, all who state they wish to look away **after** the first character declares that he or she is uncovering it must save vs. Death Ray or glance into the mirror; one glance is all it takes. One doppelganger will step out each round thereafter. The character uncovering the mirror saves at a penalty of -5.

Fortunately, these creatures are not actually duplicates of the characters, but merely magically-created doppelgangers. Thus they do not have the special abilities of the original character. They are true mirror images, wielding weapons in the opposite hand from the original character, and so on.

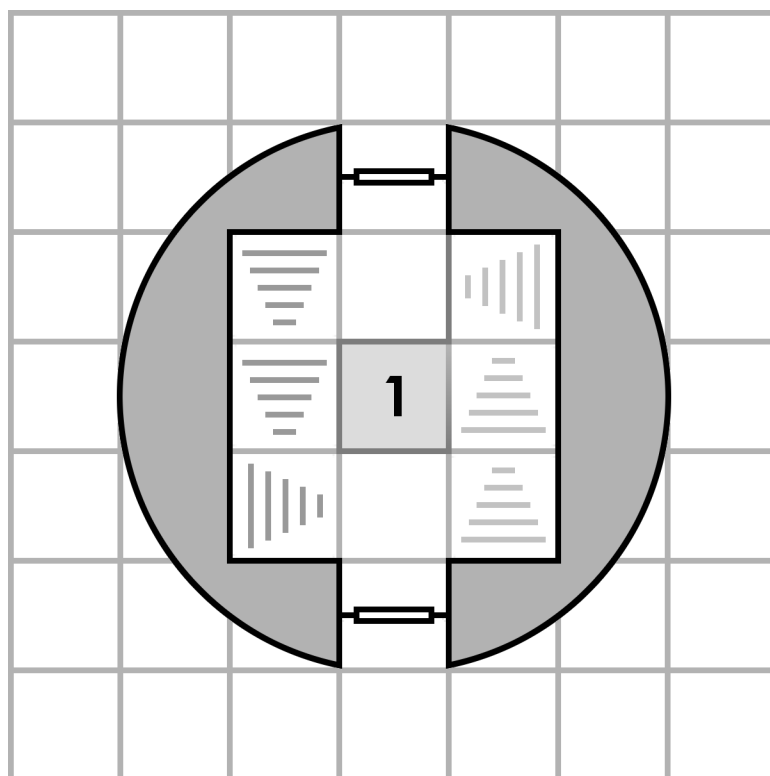
For convenience, statistics are given below for a large group of these magical monsters. The GM may roll up additional monsters if the party is particularly large.

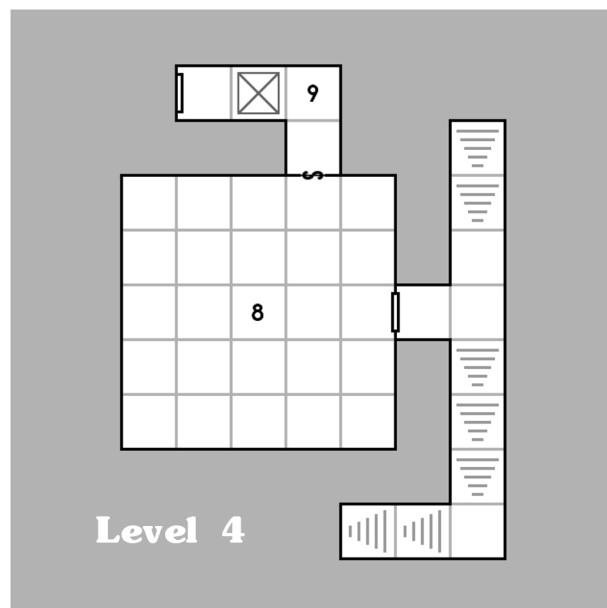
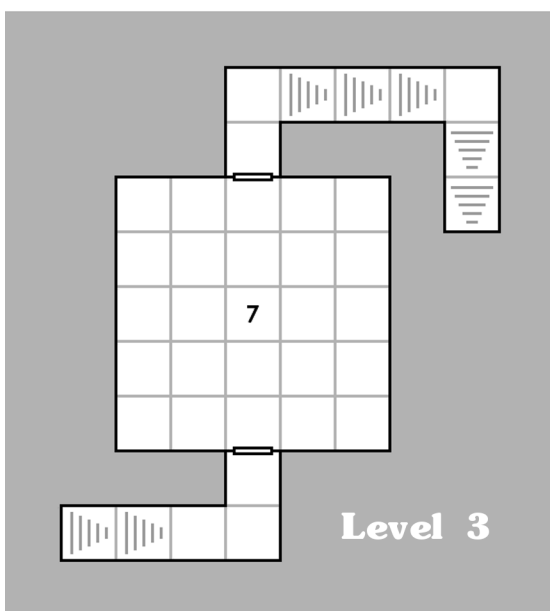
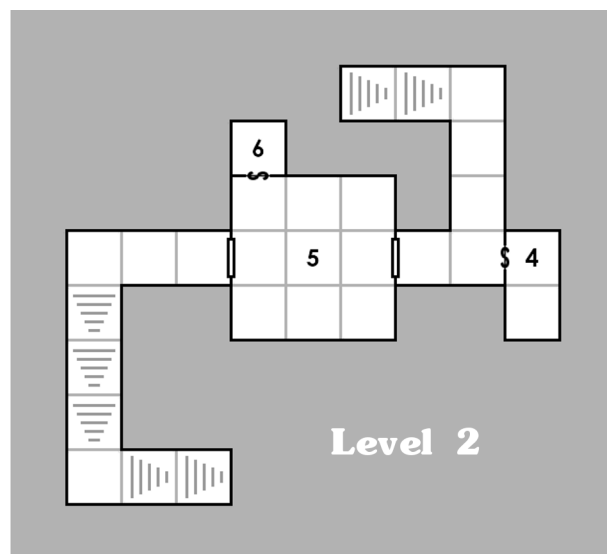
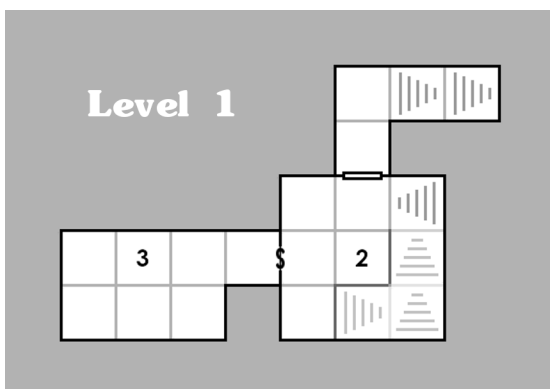
This room was thoroughly looted many years ago, and nothing of value remains; even the dead characters on the floor (7 humans, 3 elves, 1 dwarf, and 2 hobgoblins) have been relieved of anything valuable.

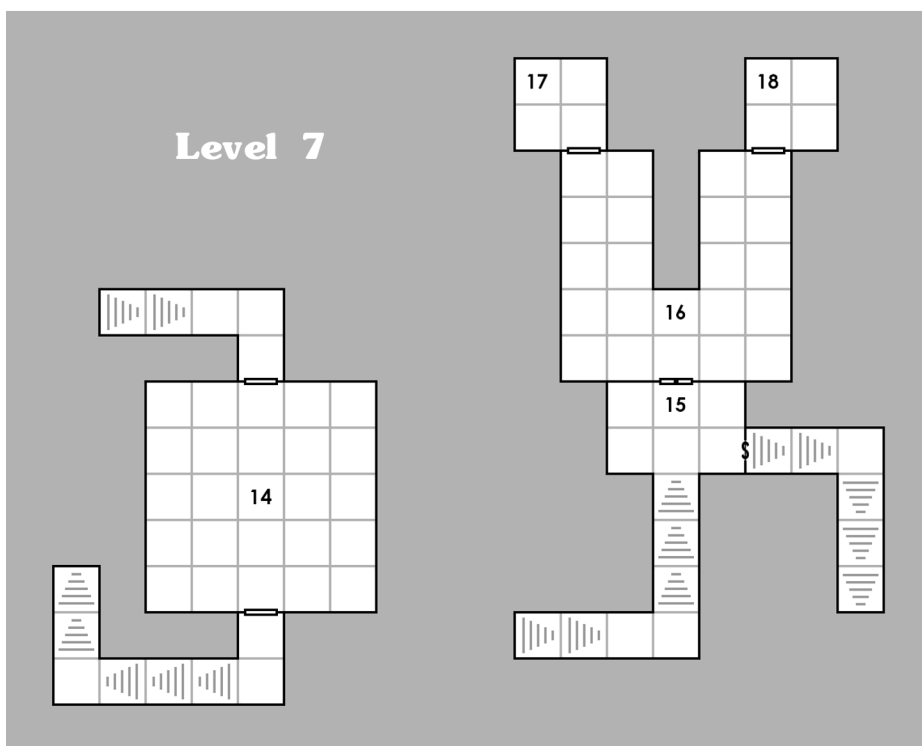
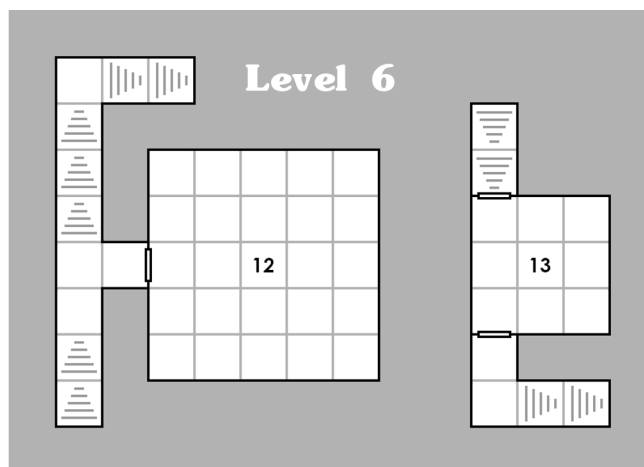
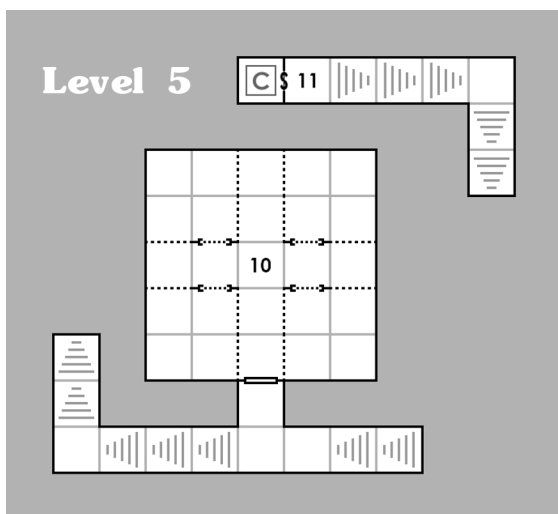
The magic mirror is made of some heavy, very hard, silvery metal; it cannot be broken by any normal means. It is secured to the floor with strong, rust-covered bolts, and even if released somehow it weighs close to 500 pounds.

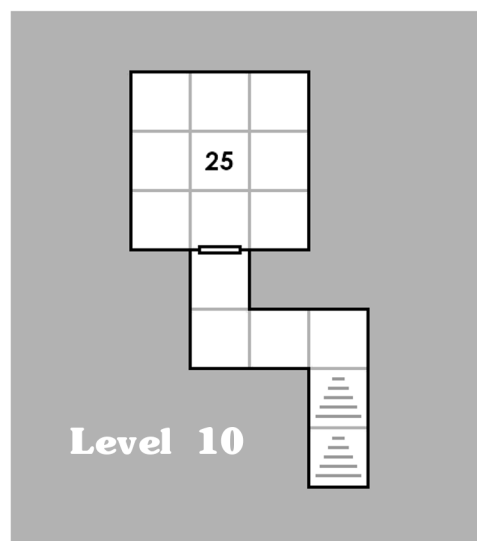
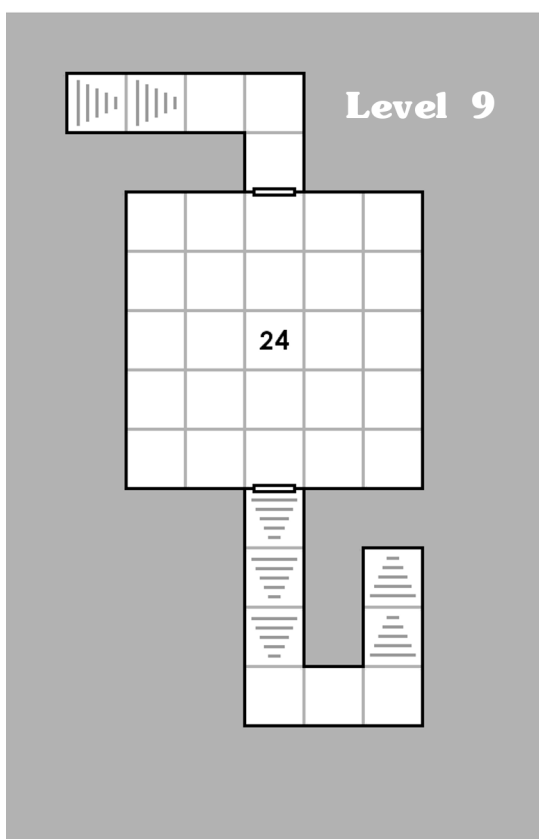
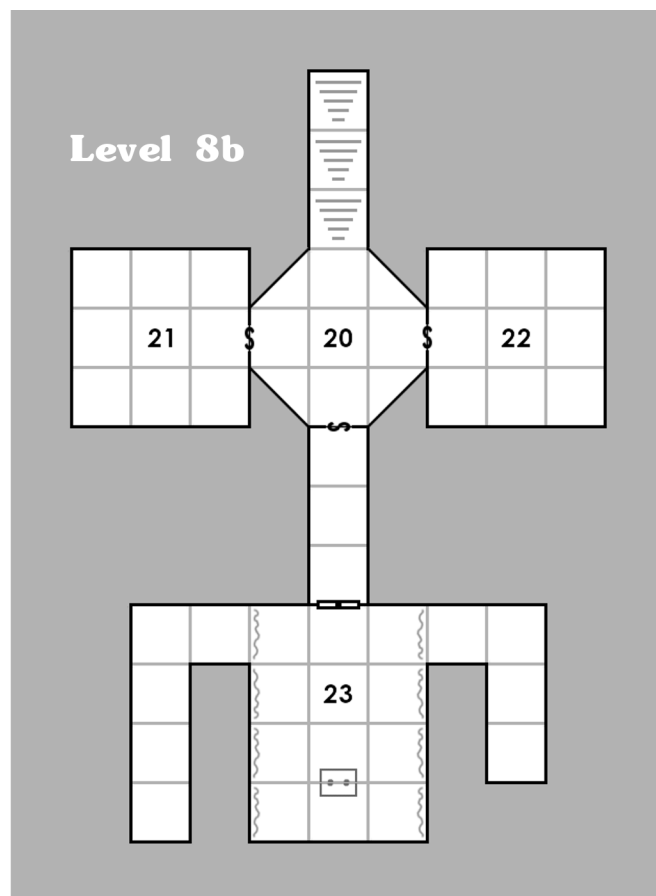
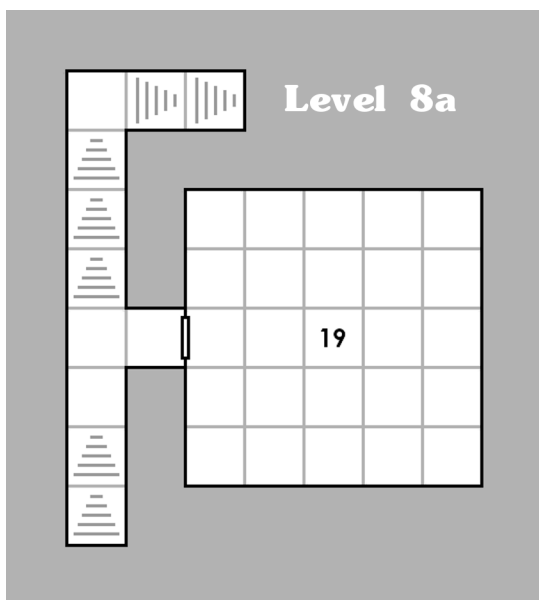
Mirror Doppelganger: AC 15, HD 4*,
#At 1 weapon, Dam 1d12, Mv 30', Sv F4, MI 12,
XP 280 ea.

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**Ground Level**







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