THE HANDBOOK OF TRAPS AND TRICKS

The Dragon Tree

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A PLAYING AID FOR ALL DUNGEON FANTASY ADVENTURE GAMES

81-002

THE DRAGON TREE

HANDBOOK
OF
TRAPS
&
TRICKS

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THE
DRAGON TREE

APOLOGIE SEYDE

Anon we aske a ful fair grace
For in swich case as unkynde
Abhomynacions be fond anon
We were looth be likned to all povre reverence
Our humblenesse namoure than woodnesse
And praye we no yvel biset
No craketh boost by for myrthe and revelrye
And none but moot nede delicasie
Thy gentillesse and succor as ye liste
Add doon our nedes as ye shall after heare.

Table of Contents

NOTE: This Handbook includes over 100 traps, ready to play. Most are suitable for all levels of characters. The figures given for time, damage, etc are our suggestions for use with a low- to mid-level party with 20-50 hit points each. However, these figures — as well as all other features of these traps — are merely suggestions. We urge each Game Master to modify everything and anything here to fit his or her particular world on any specific evening: see the **Time/Total Table**. See also *Repair and Maintenance* in the **Introduction**.

DEDICAT:

To all those 'neath the dragon tree
Who gather close w' thee and me
To spend a pleasant quiet hour
Hid within the leafy bower.
Here our maya worlds are borne
Here the fates of ages mourn
Passing heros, battle worn
Under the dragon tree.

Here the clerics strive anew,
Mages spell and fighters hew;
Countless wonders come to pass.
Beneath the tree, upon the grass,
Monsters great and dangers small
Heros fill great Odin's thrall
We are the masters of them all —
Under the dragon tree.

The traps are set, the snares are laid,
For such as this, great efforts made.
Gold, red gold, be hid close by.
Great treasure or to strive and try,
Great hazards prove that nothing's dear
Save that which lost is lost by fear
(Great honor's heaped on hero's bier)
Under the dragon tree.

And when the battle's done and won
(Slow the dusk and setting sun)
When we hear the last tolled bell
(Demon forces returned to hell)
All the wonders this day we've seen
The traps unsprung, the jewels' gleam,
A passing fancy, midsummer's dream,
Under the dragon tree.

And yet — anon — we'll meet anew,
Again to strive, to seek, to do,
Again to spend a quiet hour
Here within the dragon bower,
Under the dragon tree.

Editor's Preface

Much of the material in this book is drawn from the *Murex Manuscript** of the *Defensive Compendium of Master Engineer Humphrey Tappercoom,* which was recently unearthed near Ridelstone Cavern in Hengisshire.

This volume represents a translation into modern English and modern format of the fragments of Master Tappercoom's *MS* which we have been able to decypher so far, together with annotations by ourselves and other present-day users of these devices.

We feel that there is great need for this type of research at the present time. The shadow worlds are in commotion, new shadows are being created daily as new players graduate to DM'ing and new gates are opened between these shadows. The fabric of reality is being stretched thin and inflation is rampant. We DMs or ishvaras, each charged with maintaining the reeling balance of his or her own shadow-world, face a problem similar to Master Tappercoom's and can well learn from him.

The Editors are deeply grateful to Lord Darcy of Upton, Hengisshire, who loaned us the manuscript. We would also like to acknowledge the cooperation of Multiversal Trading Company in expediting its delivery.

* So called because of the bright azure color of the boards and their decorative seashell motif. Some scholars refer to this book as *"Master Humphrey's Blue Book"* or *"The Blue Book of Hengist".*

Introduction

The Philosophy of
Master Engineer Humphrey Tappercoom

There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy
Shakespeare Hamlet

Master Humphrey began, so he writes, with the usual expensive, instantly-fatal sort of traps: massive blocks arranged to fall from the ceilings, chutes leading to pools of acid, magical death-symbols, etc. But, when he came to write his "*Compendium*", he did not mention this sort at all except to recommend against them; therefore, in this handbook, you will find no crude sudden-death traps, no rays of disintegration, no instantly-lethal poisons nor such devices as constantly require expensive maintenance, upkeep and — of course — the inevitable annoyance attendant upon the removal of deceased victims.

After all, as Master Humphrey has observed more than once, "*Sae lang as t' fools remove t'selves — ev'n 'f t'y dae so crippled — tis sae muck less as an'ther mus' tend tae.*"

Like modern dungeon masters, Master Humphrey discovered early that super-dangers simply breed super-inflated characters to try them and the campaign quickly becomes a contest of hardware vs hardware — or, as Master Humphrey phrased it: "*T' 'edge-wizards a got nolike t' do but t' plot t' rob frae honest men all dee an' t' nicht tae, meseems. 'T t' time a' payin' a muckle o' honest mages t' cast t' spells an' wards agin' 'em, t' no bother t' be guardin' nay thin' for i' be all gone a'payin' f' t' guardin'.*"

It was while pondering these considerations, apparently, that Master Humphrey acquired "*t' 'talian book*" to which he frequently refers in his writing. (In one reference, Master Humphrey cites the author as one '*Nic- -lo Mac- - -vel- -* ', evidently an expatriate Scotsman like himself.)

Master Humphrey's solution to these problems might be called psychological warfare since his traps are designed not so much to kill as to puzzle, confuse, delay, frustrate and wear-down the nerves with constant suspense and unpredictable happenings — until they send whole parties fleeing in terror from the dungeon. He reports this approach to have been most fruitful and speaks with high praise regarding the traps

designed with this aim: *"A quick rogue wha' find 'is honor trimmed an' 'is skin pricked close by care o' reckoning, tis no insensible o' 'is coat an' bears 'imself hither quite readily. One o' these 'tis far more worth t' me as his ready tongue doth wag away a dozen o' t' same than that dozen dead and meat f' worms."*

In another portion of his manuscript, Master Humphrey speaks of economics and the waste of killing captured intruders who would be *'good saleable slavies'*. *"If'n he be caged an' kept, likeunto a good capon, 'e may bring forty t' a hundred gold w' only a muckle o' cost t' trim th' profit. But, if 'e be rendered up fr orc's meat, 'twill nae bring twenty coppers on th' hundred-weight an' that be scarce enou' t' pay fr th' haulin'. T' be sure, keep a bit t' feed th' creatures but d' no be wastin' good slavies and tossin' gold in th' moat just t' save a bit o' silver."*

Again, speaking of economics and psychology, Master Humphrey writes: *"Y' no be 'aving t' do 't all t' suit th' Queen o' Araby. F' ever' one y' put th' real effort int', a ha' dozen simple un's wot do no cost y' much 'll sof'n 'em good and slow 'em down. Then one good 'un 'll catch y' coneys proper as t' do no ken wa't 'spect."*[1]

And, again: *"Th'y do be proper sof'n up, th' be easier f' th' slave pits. No so much trouble t' handle."*

We have compiled these gleanings of Master Humphrey's writings into basic categories for your ease of reference. We have also provided an aid to random selection, if desired. We trust these may prove useful in choosing types of traps for dungeon and castle construction.

> *What boots it at one gate to make defense,*
> *And at another to let in the foe?*
> *Milton PARADISE LOST*

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[1] An excellent example of economy can be found at the entry to the residence of the Graf Posvalski where a simple sign invites "Paladins, fighters and others of armoured ilk" to approach by way of "the Auld Bridge" above the falls. According to reports, this modest expenditure of effort — since the main entrance is otherwise wide open — results in a regular harvest and "keeps the kraken fed and happy."

For 'tis the sport to have the engineer
Hoist with his own petard
                    Shakespeare Hamlet

Included among the decyphered portions of *The Blue Book of Hengist* are notes on trap detection and the special abilities of different races and occupations in this respect. Master Humphrey felt that a thorough knowledge of his victims was an important preliminary to construction and design of traps. *"You'd no be tracking a coney ere you'd seen a coney now? Wot gross inflation o' mind, most like unto th' french influence by which th' brain swells in it's cage an' grown great as a mountain, brings forth a mouse o' a matter. Like a' not, y' be settin' for one o' th' King's hart w' a small bag t' pop 'em in."*

A creative economy is the fuel of magnificence.
                    Emerson Aristocracy

Magical Traps / Trap Spells

Magic and magically-aided traps are the parvenu of the magicians and clerics. Due to the extended practice of the magical arts, the operator becomes sensitized to the presence of magic and thus becomes able to sense the presence of traps employing magicks. Those who have long experience in dealing with such items, acquire a sense of the presence or intent which is inherent in the device.

To quote from the manuscript: *"Wot mannor of smell or sound or touch is like to reveal that wot is sae well hid is beyond my saying. As may be, th' facts go beyond our philosophies. One moight as well inquire by wot means yon birds go south 'or t' cold and return o' t' spring.*

"Tis no concern 'ere, t' why o' it. Let th' be f' philosophers an' t' ilk, i' be enou' t' ken t' 'ow o' it ... an' 'ow t' use it an' 'ow t' misuse it. Ay time enou' o' a cauld eve t' muddle t' whys."

Editor's Note: For convenience, we have assumed a base chance of 5% for a character to detect any trap within his abilities and a 50% chance that persons of equal levels of experience might detect traps set by each other: see **Table 6.** (We will always assume a base 5% chance of failure, whether this be to detect or to conceal.)
The use of a "Detect Traps" spell would be a separate case as would the use of a "Detect Magic" spell. We must also consider whether any form of magical concealment or masking has been employed to prevent discovery.

Thieves and Traps

Thieves (and Assassins), by virtue of their training, possess a learned ability to detect traps. The chances are well defined for normal circumstances. But, here, we mention a few considerations: (1) these abilities do not extend to magickal or magickally concealed traps, (2) these abilities decrease in effect if the trap in question has been constructed by a thief of greater ability and experience (see **Table 6**). Again, in the word of Master Humphrey: *"Wot better way t' set a poacher 'er use th' finest poacher 'round?"*

Circumstances, of course, modify the odds. A rogue who is hotly pursued can hardly keep as close a watch as the one who has the leisure for close examination. We would suggest strongly that the odds decrease by 40% to 90% as such circumstances warrant.

Editor's Note: We would suggest that a thief's chances for detecting an outdoor trap would be about 40% less than for a similar trap in a familiar environment.

Monks, Rangers and Woodsmen VS Outdoor Hazards

"Y'can take th' master thief o' th' entire guild and drap 'em in th' forest o' Arden an' he be as helpless as a babe. In like, a woodsman no be cuttin' purses o' th' fancy at the Ball. Every fox t' 'is own hole."

Outdoor hazards include both natural hazards (such as undercut streambanks, rotten tree limbs and poison ivy) and outdoor traps (such as pits, snares and nooses).

Outdoor hazards, to those experienced in the ways of the greensward, can be spotted and detected with no more trouble than a thief spotting a simple trap. To the city grown, the mysteries of the greensward are like the secrets of the Blue Arcana to a child of tender years.

Traps and How To Use Them

Methods of hiding traps are as varied as the traps themselves but these may still be categorized under a few simple headings. Combinations and variations of each of these may be used and, as will all rules, there will be exceptions.

Concealed and Camouflaged Traps

"E'n t' best o' woodsmen do be mortal enou' t' walk w' two feet on t' ground. Y' do no be prickin' birds w' a pit 'n th' ground but birds do no be t' prickin' o' you. T' simple trap do snare a' well a' y' best, 'tis no thing t' ignore."

One of the most common methods of concealing a trap is to camouflage it. A pit may be hidden in shrubbery or undergrowth or by a covering of dead vegetation, grass, dirt or sand. A more advanced method is to use a semi-solid covering topped with sod and grass or, in some cases, small shrubs.

In some cases, burrowing traps have been constructed where a tunnel is dug in from some other area. A pit trap may be hollowed out from below the surface without disturbing the surface itself and the access tunnel then filled to prevent access/egress or booby trapped further. The difficulty in discovering each type of trap is exactly proportional to the time required to construct each.

A simple pit may be constructed in a matter of hours, a sod-covered pit requires longer and a burrowed trap requires a matter of days or weeks to construct. It must be remembered that these are one-shot traps and cannot be reset. Also to be considered are the chances that the trap may be triggered by other than the intended prey.

The same considerations apply to interior traps: a trap might be covered with fabric and paint to resemble stone and, in this form, would be easily discovered by dwarves and gnomes. The advantages of simplicity of repair compared to the same trap constructed in stone must also be considered and weighed against the possibility of discovery.

Rocks, caves, lakes, fens, bogs, dens, and shades of death.
Milton PARADISE LOST

Misdirected Traps

"Ay the bloke is lookin' f' a trap, gie 'im one. 'Tis that much easier t' snare y' rogue by 'other ilk 'ay he be happy w' wha' 'es got."

The best traps are those which the victims enter willingly. Motives may be varied: greed, safety, ease or curiosity have all served well in the past and we expect equal success using these as bait in the future.

A case in point — three chests were found with a few gold coins lying loose on the floor beside them — suggestive even to the most obtuse that treasure must be enclosed within. Naturally, the prospective victims are never satisfied with the easy money (adventurers are so predictable) and inevitably attempt to open the chests — each of which has been constructed with a simple poison needle, all easily discovered and disarmed or removed.

And, if by some remote chance the discoverers were satisfied with emptying only one of the three ... then all would be well. The real trap, of course, is triggered only when sufficient weight is removed from any two of the chests ... And greed gets 'em every time.

"Would y' be 'specking a mage, give 'em wot 'e looks for. Then y' take 'em for wot 'e did no seek. May ha 'e sense y' trap an' use a spell o' 'is own, that may well be t' snare by wot yon coney be stew, pot an' fire."

For examples, see **Maya And Other Illusions.**

Hazards Placed and Misplaced

The use of minor hazards should never be neglected. A shallow stream or pool of water (even a mere puddle) which must be crossed can have any number of traps concealed under the surface. If the victims are required to make dexterity rolls while crossing, the chances of their checking carefully are greatly diminished.

Further, a strong air current (provided by careful ventilation architecture) or a sudden deluge (from a trap) can extinguish all of the lamps and torches, leaving the party prey to any chance misstep or to wandering monsters. (Also, after a good soaking of water, allow a 75% chance that tinderboxes and matches are damp and flint and steel are too wet to strike.)

"Neer put y' best where any fool can find. 'Ay the rogue be 'aving a time an' no the best o' footin', 'e won't be watchin' tae close wat else 'e be a gettin' in."

Time Pressure And Traps

"En th' best may be chilled by an ill wind. 'Ave 'e time enou' t' be no chore ta' leave my best beside 'ut put th' chill fast o' 'is heels an' 'e be mine."

There are two basic purposes which a trap can serve in the game. A trap can be a time-pressure emergency, just as exciting as a melee: "The water has just risen *another* six inches! What are you all doing *this* round?!?!"

Or a trap can be a *rest* from urgency — a breathing space — allowing players to take their time to solve a challenging puzzle or simply to interact with each other in an interesting situation.

Many of the traps described in this book are of the non-urgent, non-emergency sort. But, if you want to convert an non-urgent situation into a real emergency, here are some 'Urgency Factors' which can be added to almost any trap.

Urgency Factors

1) **Gas** — this could be natural or piped in. Natural gas seepage produces several effects. It may result in suffocation or could become explosive. If it burns (a "holy flame"!) and the chamber becomes sealed, remember it will eventually use up all the oxygen.

2) **Water rising** — this is not unusual in underground situations and can occur at almost any rate. This could be caused by broaching an underground stream or simply breaking through to a water-bearing strata. Or the effect could be caused by heavy rains saturating the soil — or even, in suitable locations, by the rising tides.

3) **Walls closing** — this could be real, effected by some cunning artifice — or it could be simply in the minds of the victims, an induced claustrophobia caused by hallucinogens or other malign influences.

4) **Ceiling descending or floor rising (or both)** — as with (3) above, this can be real or imaginary. Of course our own fondness is for the real variety. But we *have* known adventurers to attempt to disbelieve so strongly ("This can't be happening — I don't believe it!", as if to dispel an illusion) that they have sometimes fainted — or sometimes acquired a *delusion* of safety (even though the danger is *real*). Spikes on the ceiling are also nice ... particularly if they are *concealed* by an illusion.

5) **Floor sinking or spikes rising through floor** — see (4) above — another nice urgency factor. This can be especially nice if the floor simply sinks, slowly and smoothly, without being noticed until the group finds themselves at the bottom of a deep chamber with the only

exit thirty or forty feet above them — or finds that a new exit offers them egress to ... what? Anything!

6) **Monster(s) approaching** — some say that the real art of being a Game Master lies in being able to create a state of total paranoia in the players. Remember, even paranoids may have real enemies but paranoids often have enemies who aren't ... and approaching monsters may be quite as effective as illusions (audible or visible) as they are in the 'flesh'. Remember: an unperceived danger is not real ... but even a non-existent danger, once perceived, becomes very exciting.

7) **Damage each round** to one or more of the party from:

A. **Cold or heat**: who ever heard of a dungeon with central heating? Or, if there *is* a source of heat, a dungeon with thermostats? Either extreme can be quite debilitating.

B. **Alignment Shock**: this can produce real physical damage or simply psychic damage (which can be even more terrifying) and may result in death, insanity or ... well, the possibilities are endless. Oh, how does this happen? Just imagine a lawful-good paladin surrounded by the depths of depravity and evil ... a veritable miasma of ills ... psychic shock!

C. **Acid** — popular but don't overdo it. Small amounts in pools on the floor can eat away at footgear (and feet) while droplets from the ceiling tend to corrode armour and weapons, ruin leather armour entirely and make a holy mess of clothing and accouterments in general ... even if the individuals themselves are not directly affected.

D. **Disease** — "a plague on both your houses'!' This is usually a subtle danger. Begin with a mild fever sensation and give the players minuses for coordination and strength, increasing these as the affliction takes its toll. If you're good, it will take them a while simply to figure out that they're sick in the first place. A trap is a great place for a sickness caught elsewhere to suddenly become urgent.

E. **Constriction** — see items 3, 4 and 5 preceding — this can be a physical threat or could be insanity or illness.

F. **Poison** — Please, leave the "instant fatal" poisons in the apothecary shop where they belong. A dead body is simply an unhappy player and slower effects provide much more incentive to get busy and find a solution. See **Hemlock, Henbane and Horror.**

G. **Sensory overload** — loud noises, itching sensations, swarms of insects, blinding lights, quivering or shaking walls and floor, high-pitched screeching sounds, low rumbles ... and any combination ...

H. **Insanity** — Our favorite! See the **Insanity Tables.** (Oh, yes, if the player can cope with the resulting insanity in an appropriate fashion — award extra points — this is Fantasy Role-Play!)

8) **Suffocation** — this one is a very primal fear and produces the utmost urgency. This can occur:

   a. **By contact / constriction** — as by leather armour shrinking or by bands or other constraints slowly tightening or by a noose or snare.

   b. **In closed chamber** — but see also Gas above.

9) **Attribute drains** each round on one or more party members:

   1. **Strength** — this could be temporary (simple exhaustion) or some more permanent effect.

   2. **Wisdom** — could be brain damage or insanity or simply the action of some malign influence.

   3. **Intelligence** — same causes as Wisdom above.

   4. **Charisma** — this one has a host of causes and, given the general vanity of most characters, is sometimes the greatest threat of all.

   5. **Constitution** — as per Wisdom above.

   6. **Mana (personal)** — usually caused by some malign influence but could also be caused by circumstances requiring the steady expenditure of mana points to maintain a protective spell or to cast repeated spells.

   7. **Mana (artifacts)** — see personal Mana preceding.

   8. **Life energy (experience points)** — this one exceeds even Charisma in perceived urgency and can be caused by anything from vampire plants to malign spells to various spooks ... but don't apply this too heavily, be kind in your visousness.

Notes On Using Urgency Factors:

1) It is customary to use melee procedures and to ask each player individually each round what he or she is doing.

2) We suggest that none of these effects should happen at a uniform rate. Rather, the water should now gush, then trickle, rising perhaps 1d10 inches each round; the ceiling should drop, scrape and hang unsteadily; attribute drains should take 1d3 points, skip two or three rounds, take another 1d3 points ... First, this increases suspense and, second, it heads off arguments about how long it would have taken the party to accomplish something and precisely how many inches the water would have risen during that time, etc.

3) Adjusting the *rate* at which these disasters proceed is an easy way to keep the danger level of the dungeon appropriate to the strength of the party. (See **Time/Total Chart**)

Repair and Maintenance

"Let yon rogue spy a trap i' no gud repair an' 'e be thinkin' you fool tae keep a matter thus. Confidence kills many."

A trap which needs repairs or that has had a temporary, fake sort of repair job can be very useful.

First, a "certain-death trap" can be changed to a *playable, escapable* puzzle — simply by having it malfunction! It may have been damaged by previous 'visitors' — or simply be worn out or in need of maintenance.

Second, poor repair can be used to adjust how *fast* the danger in a trap progresses: how fast the water rises, how fast the spikes descend, etc.

Third, it irritates the daylights out of the players to find out that they aren't dead after all because part of the trap was *fake* — e.g., if a section of the wall was only plaster laid over a thin sheet of plywood or lathe ... This could be a "temporary fix" which no one has gotten around to repairing properly. Or a deliberate swindle by the builder! (*"Who can doubt the secret hid, Under Cheops pyramid, Is that the contractor did, Cheops out of several millions?"*) See **Ebeneezer's Cage**.

One good way to "soften up" a dungeon for a low-level party is to have an 'NPC' party of bumbling hill-giants go through ahead of the players. The NPCs can break doors down, bend bars, partially disable mechanisms, leave tracks and ropes in useful places, wound monsters (reducing the creature's normal hit-points, % to hit, etc) and finally be stoned or killed by magical traps, thus leaving their corpses as interesting clues.

Also, some mechanism which was not built as a trap may *become* dangerous when in need of repair (see **See-Saw**).

Placement of Traps
and Other Philosophical Devices

"Nay finer art there be but a gentle subtle humor 'ay y' place a trap and 'ay y' set an' trigger 'op y' snare. 'Tis no coney tae be caughten 'op o' court an' no hart be gotten 'ay t' stair."

Most novice dungeon masters make one of two basic mistakes when placing traps. The first is placing traps with such frequency that the party, once they have the feel of the place, will be checking for traps every ten feet they travel. This makes for very slow progress and a very dull adventure.

(Besides, what engineer would be so prolific? Remember, the normal inhabitants of the area have to cope with these too!)

The second fault is using so few traps that one might as well not have bothered (or in placing them where the only way anyone could stumble into one would be by deliberately seeking to do so).

The placement of traps is something of a seventh sense developed by dungeon masters after time and experience. However, here are some guidelines and suggestions which may help:

1) Several traps can be placed in a small area which the party is certain to pass through while the rest of the level is left relatively free of traps. The high localized concentration will give the party acute paranoia which will last for some time.

2) *The dungeon master should* always *construct the dungeon from the viewpoint of the NPC who built it!* Ask yourself where and *why* that person would place traps and what types of traps would be used. If the dungeon were constructed by thieves, there would be relatively few magical traps (unless the thieves were extremely rich and could hire a mage, or knew one who owed them several favors). Likewise, a magician's stronghold would run to magical traps and have relatively few mechanical traps.

3) If the dungeon master is familiar with the people going on an expedition, he may design the dungeon and place the traps with the habits of these people in mind. Remember, the type and placement of traps in *their* dungeons and then use types and locations which they won't be expecting.

*** Warning ***

Players have a nasty habit of doing what you least expect them to!

Let there be method to your madness ...
... and madness in your methods ...

About "Definition of Terms"

In previous editions, each trap was provided with listings for **Time,** **Number, Place, Type, Construction, Function, Miss** and **Escape.** In the current, revised, edition, these header listings have been omitted from the detailed listings (but are discussed following).

Instead, each trap has been rated for two elements: the danger or lethal extent of the trap and the playability or comic elements inherent in each trap or puzzle.

℘   # Symbols   ♠

On the right appears the traditional symbol of danger — the venerable Ace of Spaces — used here to indicate the relative danger inherent in the trap or situation.

The symbol on the left (℘) is the sigel worn by the priests of Jocus, to whom we are indebted for their capable assistance in rating the several and various traps and situations for playability and/or humorous aspects. (Jocus, may his mirth be everlasting, is discussed further in THE DELIAN BOOK OF THE DEAD — also from Dragon Tree Press).

Considerations In Rating Traps

Several considerations which can be applied to the various traps are detailed following.

TIME: Playing time, American time, real time. How long the players sitting around the table will be involved with this trap. This does *not* correspond to the internal "game time".

"You're going through the door? ... Roll dexterity please ... You failed it? ... Take three points damage, a row of spikes just shot up from the threshold and stabbed you." This trap would be classified as 'BRIEF' in both playing time and game time. It would require only seconds to occur in the game world and less than a minute of real time to play out. Even if the party discovered the trap and spent time deciding how to trigger it, it should not require more than a few minutes of real time.

"You're going into the room? ... You notice a strange smell, please roll your constitution ... Nobody made it? ... Okay, you all pass out and, many hours later, you wake up with a bad headache and your weapons and

valuables missing." This trap would still be rated as 'BRIEF' because it does not require more than a minute or two to tell about or to play out (even though the characters have spent several hours of game time unconscious).

On the other hand, a trap like 'Cage of Greed' may require half an hour or more of real time while the characters are examining treasures and triggering the minor traps in front of each one. If they are actually caught in the cage and attacked there by a demon or other monster, the episode could take most of an evening's play. Thus, this would be rated as 'Time: LONG/INDEF'.

NUMBER: Or "number of characters affected'.' Spikes in a doorway would affect, at most, two characters (if they both tried to get through the door at the same time) so the spikes could be rated as 'Numb: 1-2'.

The room full of knockout gas would affect everyone entering it, so it would be classified as 'ALL' or 'ANY / ALL'.

This factor is important in choosing traps. A trap may be classed as 'Urgent / Fatal' but, if it only affects one or two characters, the rest will have a good chance to rescue them or to take them home for resurrection.

PLACE: Where the trap mechanism is located. This may differ from where that characters are when the trap affects them. For example, a ray of light shining down from a jewel set in the ceiling affects people on the floor but would still be located as 'Place: CEILING'.

TYPE: What type of trap this is in general terms: spikes, pitfall, ray, cage, etc ...

CONSTRUCTION: Type of construction required and/or resources required to construct each trap: woodcraft, magic, mechanical, techno or simple, skilled, advanced.

FUNCTION: This may include the function intended by the NPC who (presumably) constructed the trap or the intentions of the DM using the trap. For example, 'Ebeneezer's Cage' was designed to drown or imprison people but it will no longer do so because of damage to the cage which has been cheaply 'repaired' using illusion. Thus, the real function of this trap becomes 'PUZZLE / URGENCY / ANNOYANCE'.

Comic effects such as sex changes, insanity or practical jokes would be classed as: 'CONFUSION / ANNOYANCE'.

MISS: This refers to the chance of the trap never really getting played at all. Either the players won't notice the bait or they may not be interested in the bait or they throw a Detect Traps spell, get a positive response and thus decide to avoid the trap — and never know what didn't hit them. For an example, see '**Pool of Delusion.**'

ESCAPE: This is the chance for a middle-level party to escape adverse consequences of a trap whose nature they know or suspect. By taking appropriate action, this can include triggering it deliberately and safely, countering or reversing its effects, etc.

DMO: An abbreviation for 'Dungeon Master's Option' — meaning an element which is left to the discretion of the DM as to effects, extent or other factors.

Passages And Other Ways

You can always hear me singing this song,
Show me the way to go home ...
old song

The very basis of most adventures is, in one form or another, a path — whether it is the best of the King's Highways or merely a dark, dank and dusty corridor in some underground cavern. Here, then are a few suggestions concerning paths, pathways, corridors and hallways.

Chantille's Misty Paths

These appear to be paths of soft, misty, translucent material, providing passage across a void, chasm, pit or other dangerous location. Frequently, these appear with branching paths (6 + 1d4 paths) of which 1d4 branches (separate roll) will be revealed as illusory only when a person tries to walk across them.

For anyone who uses 'True Sight' or a similar spell, *all* the paths appear illusory!

The initial path and all branches will be two feet in width and feel like a firm but springy substance — the illusory branches providing the same tactile appearance to the initial touch and vanishing only when a substantial weight is placed on them ... at which time they vanish entirely, leaving the victim without visible (or invisible) means of support.

The imaginative DM will find methods to make these illusory paths appear more attractive than their safer counterparts — such as having the false paths appear to terminate in locations more attractive or which might contain treasures of some sort while the true paths appear to terminate in locations of danger or uncertain appeal.

Composition and appearance of these paths may vary.

Solomon's Stairs

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This variation on **Chantille's Misty Paths** takes the appearance of a single or branching staircase. These are unsupported but normally provide an attractive alternative route past some hazards or danger. Otherwise, the operation is similar.

Monkish abilities to "slow falls" have no application here! "Feather Fall" spells will work but ... they also take time to cast. Rings of Flying and similar will work unless, of course, separate measures have been taken to negate these.

Path of No Return

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This magickal pathway provides a clear and easy passage with the outward appearance of a normal corridor, hallway or other access. While on such a path, the travellers are quite safe — nothing can attack them (nor even see them in many cases) while the path may and frequently does pass through solid stone, brick walls or other obstacles such as lava streams, rock falls, water, purple worms or wandering dragons. The difficulty, however, is that anyone attempting to retrace their steps will find that the path ends a scant five feet behind the last member of the party.

Incidentally note: in many cases, once you enter the pathway, it is also quite impossible — despite appearances — to leave the path by any means what-so-ever ... short of reaching its normal destination.

Such paths rarely lead more than a few hundred feet but, once the path ends, there is no trace of the passage followed and the only clue to location of the terminus is the apparent direction and length of travel. True Sight *does* reveal the true nature of such a route (but *does not* prevent using it). Spells such as 'Find Path', 'Augury', etc will all reveal the Path of No Return as a "true and proper route" ... regardless of the intentions of the spellcaster (the path is constructed to attract such spells within their radius of effect).

Path of Beguiling

This is a path which has been enchanted, causing anyone stepping on it to be forced to follow it to its conclusion. (Saving throws are applicable — treat as a Save vs Spell at –2, saving throws can be repeated every 50' of travel.)

A Path of Beguiling may be countered by a 'Dispell Magic', 'Dispell Enchantment' or 'Dispell Charm' if the spellcaster is 6th level or higher.

Edgar's Entrances of Error

This appears to be a chamber with many passages leading out. Most of the exits are illusion and some will conceal other traps. The players cannot check all of the exits at once. Thus, they generally tire of checking for traps and are likely to fall victim to one of the secondary traps.

It may be that all of the apparent exits are illusion and that the only real exit is a secret door or is also hidden by illusion — or there may be no exits except the passage by which the party entered.

We would suggest that this trap can be further improved if the apparent exits are less than accessible. They may be located high up on walls where it is necessary to climb to reach them or underwater (but visible) or across a chasm or pit.

A third system uses a large number of locked doors, most of which lead to shallow dead-ends or may trigger traps of their own. Alternately, the only true exit might be through one of the traps.

"Gee t' fools a choice ... just do no' gee um a gud 'un." – H. T.

Dead-ends in all directions,
O lord, what shall we do?
Anon *The Maze*

The Perilous
Procrustean Passage

Procrustes was an ancient Greek giant and bandit-chief who kept a special bed to entertain unwilling guests — but he also insisted that his guests fit the bed provided ... and would shorten or lengthen them according — thus the Procrustean Passage is named in his honor.

Outwardly, this appears to be a normal passageway of conventional construction while the trap itself can take any of several forms:

Type 1) A large block of stone is arranged to drop from the roof, halting suddenly at a height four feet above the floor. Damage varies but should be approximately 1d4 to 2d6 points per foot of height (or fraction thereof) of the individual over 4 foot. Dwarves and hobbits, of course, are relatively safe (unless they are wearing spiked helmets!).

In this instance, a Save vs Dexterity is applicable for $^1/_2$ damage while there is also a 75% chance of a critical head wound if the dexterity roll is failed.

Type 2) In this variation, two blocks of stone project suddenly from opposite sides of the passage, reducing the open space to a width of 6 to 8 inches. Again damage varies but is less than preceding, being limited to 1d8 points total damage in most cases. Paladins, fighters and others affecting plate mail, however, suffer an additional 1d6 points of damage from crushed armour. Bracers of AC 3 or better will reduce damage by half.

Type 3) In this version, a blade or blades sweep rapidly across the passage at the critical height inflicting 1d8 points of damage per blade for 1d6 blades. Treat each blade as an 8 HD monster to calculate hits.

Archer's Angle of Agony

This trap is normally located at a sharp bend or corner in a passageway and is triggered by the unwary victim stepping on a flooring block or other trigger (may be magical in nature) as he rounds the corner. When the trap is engaged, 3d10 arrows, quarrels or bolts are fired from a mechanism concealed behind a false wall.

A dwarf, hobbit or other of diminutive stature is subject to danger from only $\frac{1}{2}$ the total number of arrows. Treat as a 5 HD monster to calculate hits for each arrow. Normal armour class applies.

Variations: The trigger mechanism may not respond to the first triggering encounter either due to dust, rust or age or due to a deliberate design delay or counting mechanism and, in such cases, there may be multiple targets for the arrows. For ease of treatment, divide the total number of projectiles by the number of targets but, to calculate hits, treat as a monster with hit dice equal to three times the number of targets. (The more individuals present, the likelier any given arrow is to find a target.)

Such traps normally fire only once and must be deliberately reset and reloaded each time.

Ebeneezer's Cage

Ebeneezer's Cage is usually encountered in some low area, near a wall and often with a muddy floor. The cage itself is a large iron contrivance (enclosing approximately 15x15x15 feet) which drops over all or part of the party. Aside from being struck directly by the edge of the cage (15% chance for 2d8 points damage), Ebeneezer's Cage does not directly cause any harm to the captives.

The cage is obviously too heavy to lift (even with giant strength). If the victims attempt to dig their way out, they should find — near one corner but under the mud or dirt — a broken fragment of iron bars similar to those comprising the cage. There may also be a skeleton under this

fragment. The sides of the cage, however, appear to be sunk into the dirt and muck all the way to bedrock.

Just within reach from inside the cage is a lever which projects from the wall at a slight upward angle. If the lever is disturbed, it will fall down, fitting into a slot in the wall and both out of reach and stuck. As a result, *water* now begins to fill the entire area, usually gushing from an opening in the roof above the cage (see **Time/Total Chart**).

At the top of the cage, above where the broken section of bars are buried in the mud, one corner of the cage is missing but has been "repaired" using an illusion (Ebeneezer was a cheapskate!). Anyone climbing on top of the cage from outside or climbing up on the inside, is likely to fall on encountering this illusory section of framework. Of course, the trapped victims, once the damage is discovered, may easily exit through this opening.

Further, if they have *not* escaped by the time the water is sufficiently deep (assuming they are able to keep afloat or cling to the sides of the cage) — they find themselves simply *"floating out"*! All of which tends to irritate adventurers greatly!

The Kinetic Monster

Technically speaking, this is not a trap but is an extraterrestrial creature. The kinetic monster is an immaterial lifeform similar to a magnetic field which inhabits solid objects. The kinetic monster tends to prefer sections of floor or passages or wall where they feed on the impact of traffic. These creatures are always hungry and will employ illusions to make victims march in place while appearing to be walking down a long corridor.

In many cases, this monster will also provide an illusion of turns and branches, continuing to cast his illusions as long as the impact of footsteps continues. However, if the party stops for any extended period of time, the kinetic monster may become impatient and go looking for food elsewhere. Or he may be satisfied after several hours of footsteps — or if the party catches on and does 40 + 6d10 points of impact damage to the floor.

Kinetic monsters are also fond of inhabiting doors (in hopes that something will try to break them open, they hold them shut), shields and even armour (giving the shield or armour an armour class of –2) or even swords or maces (making them –3 to damage).

Larger kinetic monsters are known to inhabit and animate entire or partial suits of armour, attacking anyone or anything within reach. When doing so, the monsters do not inflict any damage (nor do they receive any apparent damages from the impact of any weapons, absorbing the damages as food) and will continue to attack as long as their victim returns the attack. For melee purposes, the larger kinetic monsters are AC 10 and 8 HD to hit.

Smaller kinetic monsters sometimes inhabit metal cleats on boots (allowing the wearer to fall as far as 50 feet without even feeling the impact — if he lands on his feet) or small coins (impelling the finder to "jingle" them in his pocket). Others camouflage themselves as veins of gold or half-exposed jewels in the rock (they look like gems or metal but are absolutely "dead" to all impact), and others inhabit door knockers or cymbals (which produce no sound! — however, Save vs Wisdom or keep on striking them).

Kinetic monsters are intelligent, neutral good and have definite territorial limits within dungeons (usually spherical and may intersect several levels). Within a territory, several kinetic monsters may be encountered (a tribe). If an object inhabited by a kinetic monster is removed from their tribal region, he will return home and the object becomes normal again.

Note also: these monsters are quite immune to all forms of magic nor can they be tamed or persuaded to "accompany" a player. While intelligent themselves, they consider the possibility of "so-called human intelligence" to be an "interesting but unprovable theory".

> *"Do no be ignoring t' creatures o' God's green 'rth,*
> *th' can be most kind t' y'."* — H. T.

> *That not in fancy's maze he wandered long*
> *Pope   Satires*

Stairways To The Stars

As I was going up the stair,
I met a man who wasn't there.
He wasn't there again today.
Oh, how I wish he'd stay away!

anon

Stairways always offer a prime opportunity for traps — and this is especially true of long stairs. But even the use of a single step can be effective. Faced with a slight change in level, it is a rare character who will deliberately say that, as he enters, he is carefully avoiding the provided step. This single step can be the trigger for *anything!*

Still, longer stairs are more fun....

WHEEEEE!!!!

This simple device is a very long stairway leading up to a trap door. When players use a spell to check for traps, they will — naturally — find the obvious and, normally disgusted, will not check further. The act of opening the trapdoor, however, causes the entire stairway to fold into a long slide, sending the party sliding downwards to the point where they began.

And, with the refinement of Tantalus, once everyone is off the stairs, the steps reform themselves with an audible series of clicks.

One Small Step For An Ogre ...

Another variation of the staircase has a long stair (up to 100 steps) where a trigger step can be located (using a Detect Traps or Locate Trap spell). While there is nothing to prevent the adventurers from climbing the stairs and carefully avoiding the trigger step, there is one small complexity — the location of the trigger step changes randomly at relatively brief intervals and, thus, the party is likely to encounter the trigger at some unexpected location.

On one particularly delightful occasion, the party of adventurers included an ogre who, having earlier chewed on a length of hemp (cannabis sativa), was more than slightly stoned out of what mind he had. The ogre found the slide down the collapsing staircase quite delightful and — finally — had to be forcefully restrained and carried up the stairs to prevent him from deliberately triggering the trap again and again to enjoy the ride.

You Can't Get There From Here

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In another case, one level of a dungeon could only be entered by a stair from above and a stair from below. Each staircase, however, incorporates a trap causing the victims to be precipitated into a chute leading directly to the deepest levels of the dungeon.

To date, no-one has yet reached that particular level of this dungeon — pity, it's such an interesting place.

Perhaps it was right to dissemble your love
But why did you kick me downstairs?
        Kemble The Panel

Can I Get There By Candlelight?

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Stair traps can be extremely simple as shown ... or can be extremely subtle. For example, in one case, a teleport spell was used to bypass an entire floor in a tower. An astute observer comparing the exterior of the tower with the interior layout would notice the discrepancy but a person on the staircase would notice no abnormality where the missing floor was bypassed. Finally, the only way that the missing floor could be reached was by resetting the teleport controls elsewhere in the building. (Regretfully, we can not credit the designer of this trap as it might give away too much for those who have not been through his published scenario.)

Clay Pigeon Pipes

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In this variation, the stair collapses following any of the preceding formats but, at the bottom of the staircase, a magic mouth appears and, as the party is sliding down, will cast one or more "Magic Missile" spells. The number of spells/missiles is dependent on the level of the mage setting the trap. Damage is 1d6+1 per missile, all saves are made at –4, all armour classes adjusted at +2.

A Slip In Time

The party enters a small room (10x10) where a ten-foot wide stair leads up either to the right or left. (This is a landing at the bottom of the stair, the wall opposite the stair is solid.) The ceiling appears ten feet above the stair. At the top of the stair, is a door which, apparently, is not locked but does not want to open. It will give slightly if people try to open it (the hinges indicate that it opens toward the stairs) but a single or combined strength greater than 20 is required before the door will move ... along with the entire wall which is, actually, a large stone block ... **which will begin sliding down the stairs.**

Note: the block is coated with **Pasqualli's Perfect Polish** and thus moves quite easily once started into motion. The door, obviously, cannot be opened. If you wish to be exceptionally nasty, the entire area can be enclosed with an anti-magic shell.

Alternate 1 — By The Skin Of Our Teeth

As the block slides down (see **A Slip In Time**, preceding) and the party attempts to avoid being crushed, the bottom section of the stair drops open to reveal a nine-foot wide pit. The block will slide across the top of the pit, down to the foot of the stairs. This leaves the pit open behind it and allows the victims to climb out again ... now able to exit at the top of the stairs.

Alternate 2 — Gee! It's Dark In Here!

As in Alternative 1, a large pit (9x9) opens in the landing, allowing the party to duck under the sliding block. But the block stops right on top of the pit! Means of escape from the pit are DMO.

Alternate 3 — Clang...ang...g...!...!...!

As the party retreats to avoid the sliding block (each must roll dexterity to gain a lead on the sliding block), a portcullis will fall in a position to block the sliding weight ... which will halt with a loud clang! Those who have made their dexterity rolls are safely beyond the portcullis, those who did not — become candidates for mince-meat.

Alternate 4 — Now You See It, Now You Don't

At the bottom of the stair is a second trap which will swallow one or more party members (on a random basis), delivering them to some other location. In the overall confusion, it should be easy to cover the disappearance of the missing victims.

As a further refinement, the missing party members could find themselves also at the bottom of an identical stair while neither group would know which was in the original location nor which had moved (nor what circumstances the others were in). A specialized teleport spell is sufficient to accomplish this without difficulty of explanation.

Lowrie's Logroller

This is one of the more fiendishly clever major disaster items when properly used and is not so much a stair trap as it is a trap found at the top of the stairs and entered via a trap door in the center floor of this unusual room. (The trap door is very heavy, thick wood but, on the top side, is badly splintered as if spikes have repeatedly been driven in and then pulled out again.

The room entered via the trap door is a long room (about 40' wide, 100' long) with a curved floor rising twenty to thirty feet at each end, with broad, double doors filling both ends of the room. The entire floor is badly pock-marked.

At one end of the room, the doors will reveal a small room, the same width as the larger room but with no exits. At the other end, when the doors are opened (or either door is opened) a huge spiked roller, 10 to 20 feet in diameter and the width of the room, is released, rolling down the slope (and closing the trapdoor on its first pass), up the other side, then oscillating back again.

When the roller finally comes to a halt, it will be on top of the trap door but, if the party has survived this event, another exit will normally be found in the antechamber where the roller was waiting.

> One woe doth tread upon another's heel,
> So fast they follow.
> Shakespeare Hamlet

Doors And Other Dangers

I know death hath ten thousand several doors
For men to take their exits
            Webster Duchess of Malfi

Doors, according to Sigmund Freud and other interpreters of dreams, hold special significance. They may reveal dark secrets hid from the sight of man, forgotten memories or new beginnings. The poets have chosen doors for the symbol of death and passing, immortalizing them in such lines as *"come death and shut the door"* or *"a door to which I found no key"*.

Doors, in dungeons, fill the same roles. Behind each lurks the unknown, the grim reaper or the treasures of the ages. Doors can be traps, treasures or treachery — each door is the symbol of the great unseen, each to be revealed in its turn. Here, then, are doors to danger, doors to treasure, doors to ...

Dagmar's Door Of Danger

This will be a large door of any composition (wood with bronze fittings, iron, stone, etc). It may appear to be locked, unlocked or to possess no visible lock. It will normally have a latch, latch-string, knob or handle. The door, however, leads nowhere as it is built flush against a stone wall. In fact, *any* attempt to open the door triggers the *real* trap — which may be in the floor in front of the door or could be elsewhere.

If the door is located at the end of a corridor, the real trap could be located further back along the corridor. Perhaps a trap-door which, when triggered, drops the victim(s) into a deep pit of cold water (1d6 damage from impact, 1d2 damage each round from cold).

This is not an exceptionally dangerous trap if the victim(s) can swim (roll dexterity + 6 each round to stay above water, adjust for encumbrances: –2 for each point of AC below 8, –1 for each 500 GP weight carried). The real difficulty is how to get out — and the fact that the victims have a 90% chance of having dropped anything which they were holding when they fell! Never forget how ready adventurers always are with their crossbows, swords, etc, when a monster appears — that type of

preparedness indicates that they must have their weapons constantly in hand ... and you can't swim with a sword in fist ....

An extended exploration of the water (depth is variable, 10 + 2d10 feet) might reveal empty armour, skeletons in plate armour, shields, swords and weapons, pouches of gold, etc. And, of course, this is also an ideal location to hide treasures as well as to accumulate additional treasures. The player who claims that he didn't drop his sword, shed his armour or lose his shield is, obviously, either suffering from terminal *rigor mortis* ... or able to breathe water.

Incidentally, in one case, the pit was actually used as a treasure vault. The adventurers found a few gold pieces in the room above the pit, lost two swords and a shield ... and missed a 100,000 GP treasure entirely.

Door Of Endless Waters

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This is a discovered as a massive door bearing a number of signs or inscriptions warning of dangers or hazards (nature not specified). The door is also normally barred and/or chained from the visible side and may have a lock or locks, latch plates or other fastenings, all of which are readily accessible to the players. (The keys for the locks may be found hanging nearby as well).

When the door is released, it will open immediately — pushed by a huge volume of water behind it! Opening the door may also cause all other doors in the room to close (and they all open inwards).

Note: the forces pushing the door open are measured in tons. For a door 4'x6' with a solid volume of water pressing against it, the total force would exceed 60,000 foot/pounds (more than 30 tons!) As the room fills, this same force will be holding each and every door out of the room firmly *closed*.

The waters entering though this door do not need to be endless but only sufficient to totally flood and fill the room. Everyone within the room with take 2d8 points from the impact of the flood waters and anyone in a position to be hit by the opening door will take an additional 1d8 points (no roll to hit required).

The penalty for stupidity is usually death — but is sometimes worse.

Escape from this chamber can be accomplished by a 'Passwall' (assuming the spellcaster can accomplish this underwater) or, more conventionally, by exiting through the single open door, the Door of Endless Waters. Such an exit should not be easy — and excessive encumbrances should add to the difficulties. Thus, this can be another useful method of adding treasures to your dungeon.

If you would like to provide a treasure, an open Decanter Of Endless Waters may be found beyond the door. Finding the stopper to close this Decanter ... can be a whole new challenge....

The Door Of Doors

This item is particularly frustrating to adventurers, appearing as an ordinary door of any type or construction. The initial encounter is a door which does not differ in any particular from other doors in the area. It may be locked or unlocked (DMO). When the door is opened, the party will see a small, square room with three other doors (about 10'x10' is convenient).

If they enter the room, the first door will close behind them. If this door is spiked or otherwise prevented from closing, none of the other doors will open.

If the door by which they entered — or any other door — is opened, they will see an identical room ... with three other doors. (Only one door can be opened at any time while 'Find Path' spells do not work within the room. However, a similar spell cast anywhere in the exterior region will be drawn toward the Door of Doors.)

What has happened: entering the first door has cause the party to be teleported to the center of a nine by nine set of identical rooms. If they go straight through any four doors, they will find themselves outside of the trap ... but ... otherwise ... they can wander for quite a long time.

For the DM's convenience, we suggest sketching a 9x9 set of rooms, beginning the players in the center and tracing their path. If you want to be particularly difficult, allow only the outside center square on each side to provide a real exit while all other outside doors simply lead back in the opposite side (by teleport).

Alternate means of escape could include "Passwall", "Plane Shift", "Teleportation" (risky) or "Word of Recall". We suggest, however, that "Augury", "Wizard's Eye", etc, should be ineffective in this area.

Door Of Instant Opening

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This one fights back. This appears to be a normal door, similar to other doors in the region. It appears to be locked. Anyone using a "Detect Magic" will very definitely detect a great deal of magic. Neither an "Augury" nor a "Detect Traps" spell will reveal danger. Attempts to pick the lock or break the door will prove futile as will a "Passwall" or "Plane Shift". Only a "Knock" spell will have any effect on the door.

When a "Knock" or similar spell is thrown, the door suddenly becomes a mirror surface, reflecting the spell back on the party. For each victim in the area of effect, 1d6 items will open instantly (bottles, clothes, armour, boxes, etc). Please note — while the characters may Save VS

Magic (preventing the spell from affecting body orifices) their equipment is not included in the saving throw.

And, while the party is assessing the effects, after a pause, the door will slowly swing open (possibly revealing something nasty).

Door Of Violent Opening

This also appears to be an ordinary door and may be locked or unlocked as the Dungeon Master desires. If locked, the door will present no particular difficulty to pick. Then, when the door knob or latch is used, the door will open ... violently!

The person opening the door will take 1d6 damage from impact (Save vs Dexterity for $\frac{1}{2}$ damage) as will anyone next to him. The door will then swing violently shut again! This happens with each attempt to open the door. "Knock" spells will have *no effect* except to cause the door to open violently and slam shut again.

> On a sudden open fly,
> With impetuous recoil and jarring sound,
> Th' infernal doors, and on their hinges grate
> Harsh thunder.
> Milton PARADISE LOST

Door Of Great Attraction

This appears to be a wood door with brass hinges (no iron or steel) and should not be locked. When the door is opened, the area outside is subject to an intense electro-magical-magnetic field. All iron or steel within ten feet of the door will become intensely magnetized (including magical armour). All plate, link and chain mail and all steel weapons, swords, hammers, bolts, knives, etc, will become stuck to all other steel items.

A combined strength of 30 or greater is required to separate small items; larger items will need greater strength to separate. A person wearing full armour will be unable to move, draw a weapon or extricate himself from the armour without assistance. Copper, bronze, silver or gold are not affected.

Portal Of The Mystic Jester

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This is an archway of stone, inlaid with arcane symbols of a silvery material. A "Detect Magic" will find magic but will not yield any additional information. The symbols can not be read by any normal means but a "Read Magic" spell will yield various replies of an uninformative nature, such as: *"Yer mudder wears anny boots"*, *"Yvnig was here"*, *"Gortak's a louse"*, *"The woim got the oily boid"* or *"The Gosstak distims the Doskes"*.

The portal provides no impediment to passage but each person passing though the portal must then make a Save VS Magic or be subject to a random (non-harmful) effect (roll on **Random Table 3**). Effects will last 10 + 1d10 turns and then vanish entirely.

Portal of Perilous Passage

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This trap can be located in any archway or doorway of any type of construction. A "Detect Trap" spell will reveal nothing. A "Detect Magic" spell will show strong magical influences without revealing the nature of the magic. All passing though this portal, however, must Save vs Magic or be subject to some random effect (roll percentage on **Random Table 4**). Effects are permanent unless otherwise stated.

P. T.'s Portal

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This trap appears as a large door bearing the inscription "This way to the Egress". The door may be locked or unlocked (DMO). When the door is opened, the adventurers are confronted by a large bird, similar in appearance to a huge dodo. The bird will immediately advance on the party and will not allow anyone to pass.

The giant dodo (aka Egress) is actually a *permanent illusion*. It has three "attacks": beak (1d3), and two wings (1d6 each). Treat as a 10 HD monster with a movement of 60 (ground only, can not fly) and an armour class of -5. The Egress will apper to defend the exit and attempt to prevent anyone from passing through the door.

Any stated attempt to "disbelieve" will have no effect (but DM should roll anyway). However, anyone simply *walking forward to the exit* — "ignoring that silly thing" — will pass freely (and does not take any damage of any kind from the Egress).

If the DM desires to be particularly fiendish, the remainder of the party could see their comrade "fall in a frenzied attack"! But be sure to inform the player in question that he has in fact exited successfully and safely.

> *There's a sucker born every minute.*
> P. T. Barnum

A Door Too Soft

This door appear ordinary in all respects but can not be opened by normal means — even though it does not appear to be locked (or to have a lock of any kind). The door itself is constructed of a very soft wood but may have been painted or otherwise disguised to appear as metal, oak or ironwood. If, however, the door takes 3 HP of damage from any single blow or other attempt to open *forcefully,* the entire door will explode! This does 2d10 points damage to all within 10 feet, those between 10 and 20 feet take 1d10 points damage.

Alternate One

Alternately, the door may be backed with horizonal *pungee sticks* (sharpened bamboo spears spaced several inches apart). Any character smashing what they believe to be a solid door will be carried forward by the force of their swing or attack when the door splinters before a relatively light force (about 1 HP). Depending on the violence of their attack, they have a beginning 75% chance of being impaled on the pungee sticks (1d20 points damage).

Picador

This trap appears as four identical doors, set side by side in a wall. Each door has a trap of some sort attached. The traps can be any sort (*except for* area effects such as gas, water or explosives, etc). *However — only* **three** *of the traps will be* set!.

All four of these doors lead to a single room ... again, with four matched doors ... each with an attached trap ... as before ... Repeat this twice more for a total of sixteen doors. The odds of successfully passing through four doors without choosing a door with its trap set is $^1/_{256}$!

The builder of the stronghold used this like a combination lock. He could come and go conveniently because *he* **knew** which traps he had left set and which were unset.

Since all of the doors *have* traps, a "Detect Traps" spell will not help: "Yes, you detect that there is a trap on the door. So?" Since the builder is always "changing the combination", prior knowledge of the dungeon will not help either. (He may even *move* a small trap from one door to another at times.)

The Bloody Door

This *appears* to be an "ornate black door with a large keyhole but with no handle". (NOTE: this is *not really* a door at all. It may have fake hinges or no hinges.)

The keyhole is surrounded by a metal plate bearing a complex inscription in an unknown, arcane script. The "door" will *not* open under any circumstances.

A "Detect Magic" reveals intense *evil* magic! "Detect Invisible", "Dispell Magic" or "Dispell Illusion" will cause the following script to appear on the door:

> THOSE WHO WISH TO PASS THROUGH ME
> THEY MUST USE MY BLOODY KEY
> BLOODY THOSE WHO PASS THROUGH ME

A special key is required for the door. When the key is found and inserted in the keyhole, the person holding the key will find himself suddenly *shrunk* to the size of a small insect and crawling on the key! The same thing happens to anyone who *touches* the key while it is in the lock (no saves are applicable).

Once shrunk, the victims are able to easily walk through the keyhole. As soon as three to seven people have entered, the keyhole *closes*, shutting them *inside a very humanoid* mouth! It immediately begins *chewing* on the victims! (The key is spit out at this point.)

The mouth will not swallow until its contents are "thoroughly chewed" (i.e. are at least 30 HP below zero). Unless the victims can avoid them, the teeth do 2d10 HP per round. The tongue, of course, attempts to force the victims into the teeth (the tongue is AC 3, 5 HD).

From outside, the door is treated as AC 1 — inside, as AC 7 (hard to miss!). The mouth attacks as a 10 HD monster, attacking all victims each melee round. Fifty points of damage to the back of the mouth will create an opening, allowing the victims to escape. A total of 120 HP are required to kill the mouth.

When a victim touches the floor (on *either side* of the door), he will be restored to normal size.

One of the nice things about this "door" is, there is no way a "Knock" spell can work on something which is **already** *open*. (Of course, the spell could "bounce off" and affect party members: the contents of their packs, body orifices, etc.) After the mouth has *closed*, however, a "Knock" spell *will* work — the door's save is DMO.

In one dungeon, where this door was the only entrance to the second level, an additional verse appeared on the door:

BRIGHTFIND SEEKS MY BLOODY KEY
BLOODY THOSE WHO PASS THROUGH ME

Finding the 'Ring of Brightfind' (see THE BOOK OF ARTIFACTS from Dragon Tree Press), the key, and a magic ruby missing from the key's handle — required six hours of playing time and took the players to every corner of the first level — before they received the suitable reward for their efforts.

The Golden Door

This appears to be a door, in a frame, standing alone with no visible walls or bracing — in some desolate area. The door always opens from the east and is visible from the east only. If approached from any other direction, neither frame nor door exists.

When the door is opened (it swings toward the party and is never locked), the same desolate background is visible through it ... except that a great pile of treasure is also visible on the ground. The treasure can be seen only through the open door.

Anyone *stepping through* the door ... **vanishes!**

In fact, the door is a teleport set up to catch people for sale as slaves and sends the victims to a (very unsanitary) cell elsewhere in the dungeon. (DMO — the cell door may have been broken by a previously-caught giant.)

The treasure was, of course, illusion.

Players are so trusting sometimes. Tell a player who has just touched a painting or stepped on a funny disk on the floor, "You just vanished" and, very likely, the rest of the party will say, "Oh, well," and do it too, assuming that they are going to be safely transported somewhere interesting.

On the other hand, one DM of our acquaintance simply collects the character cards, telling the players that they have just been disintegrated. Really though, this is entirely too harsh, particularly since the players are often following simply to be nice to the DM and to avoid splitting the party.

Besides ... disintegration is a waste of *good slavies* ...

Rooms And Other Chambers

To that mysterious realm where each shall take
His chamber in the silent halls of death
Bryant   Thanatopsis

A trap is not always isolated in a passage, lurking round a bend or hidden in some dusty chest. Some traps have entire rooms devoted to them and here we provide a few such traps:

Altar of Eternal Evil

This appears as a large, rectangular altar of polished black stone — with four tall black candles standing at the four corners of the stone. Each of the candles appears to be lit but is burning with a black flame which offers neither heat nor light — neither do the candles appear to be consumed by the flames.

On the floor surrounding the altar is inscribed a white rectangle of runes — about two feet from the altar in all directions.

Anyone using a "Detect Evil" or similar spell will or artifact *receive 1d3 points damage* for each level of the user if they are of good alignment, 1d2 points if they are neutral or 1 point per level if they are evil.

The first person crossing the line of runes, touching the candles or making any kind of attack directed at the altar, runes or candles will immediately — no save — appear spread-eagled on the altar, their limbs held by invisible bonds. The altar is now unreachable — surrounded by an invisible barrier of tremendous strength. *(However, the candles are* **outside** *this barrier and* **are** *accessible.)*

One melee round later, the clothing or armour of the victim will begin to be ripped open by some invisible agency, splitting their garments open along a line down the center of his body. This will require 5 melee rounds to complete.

Following this, a silver knife appears and begins cutting the victim open, requiring another five melee rounds to complete and doing 3d8 points of damage each round.

When this is finished, the victim vanishes! Forever! Completely! Beyond all recovery!

Only one means of escape is possible — by extinguishing the four candles using Holy Water or a Blessing for each candle. As each one is extinguished, the victim's corresponding limb is released. When all are extinguished, the victim is freed completely.

When the victim crosses the runes, leaving the altar, the four candles immediately reignite and the altar is ready for its next victim.

As we have mentioned previously, we do not approve of those traps from which there is no possible escape — and we have been accused of this being just such a trap. Please note, however, there is ample opportunity to avoid or to escape from this particular trap and it is a long-observed characteristic of the multiverse that stupidity often results in death — a truth which we would not presume to change or challenge.

> *Yet from those flames,*
> *No light but rather darkness visible*
> Milton PARADISE LOST

The Room Of Morphius

This appears to be a long, empty room with only one door entering at one end. At the other end of the room is a large chest. A "Detect Magic" will reveal strong magic but "Detect Traps" will reveal nothing. When one or more of the party reach the approximate center of the room, the room will dissolve and they will find themselves standing in a field ...

And, behind them and speaking in Common, they will hear a soft voice saying: "Hello, Dinner." The voice belongs to a large and very ancient red dragon. He has a hungry look on his face ...

If they survive and defeat this danger, the scene will dissolve into another equally dangerous situation, with each success bringing a change of scene and a further challenge.

True, all of these are dreams ... but damage from dream combat is real and dream death is also. The only way out is to disbelieve and awaken.

The treasure chest is empty: there is no reward for chasing nightmares (except experience).

Also, we will suggest that one scene face them with blue-uniformed (Yankee) soldiers who are preparing to hang them from a bridge ...

> *I had a dream which was not all a dream.*
> Byron   Darkness

One Time Around

𝒫𝒫𝒫   ♠

This "revolving room" is more a confusion factor than a trap Use it with care!

Normally, this is a small, circular room with one door.

Several passages lead *toward* this room but all appear to be dead ends — except the one which the room's door currently faces.

Each time the door closes (which it will do unless deliberately held open), those within the room experience a momentary dizzy sensation (but no sensation of motion) — as the *room* rotates and comes to rest facing a *different* (randomly determined) *passage*.

It aids confusion if all the passages look similar.

> *A dungeon horrible, on all sides round*
> Milton   PARADISE LOST

The Living Room

𝒫𝒫   ♠♠♠

This appears to be a furnished room with two doors in opposite walls, windows flanking the door opposite the entry, and a long carpet between the doors. The room is furnished with standard furniture, the windows have drawn shades.

When the adventurers enter the room and step on the carpet, the door slams shut behind them! The shades snap open — revealing two giant eyes! The far door begins opening and shutting in a manner markedly similar to a mouth — and a giant voice can be heard saying: *"Get your filthy boots off of my tongue!"*

At this point, everyone in the room *will disappear!*

In fact, this frightening room is just a "random teleport". The monster doesn't know what it does (nor does it send the victims to any specific location). It just wants to "make these *nasty people* go away!"

Version Two

This appears similar but is **not** just a "random teleport". It *really* swallows the victims and tries to **digest** them! Yeccchhh!!!

This time, instead of speaking, the rug attempts to *pull everyone through the opposite door.* The carpet is AC 6, strikes as a 12 HD monster and has 92 HTK. On a successful hit, the carpet entraps its victim and, on the next melee round, sweeps him through the open door.

Once *through the door* at the back, the victims find themselves in a "very slippery *hallway*" sloping abruptly **down!** (Save VS Dexterity at –3 or slide down). When several victims have been thus trapped, the walls will begin to *constrict*, forcing the victims down the slope where they will fall into a irregular chamber which is partially full (3 ft deep) of *acid.* Damage is 2d10 per melee round for each victim until rescued or dead.

After the victims are swallowed, the room will "burp loudly" and return to the state it was in prior to the party entering.

Richenbach's Special
(Richenbach's Falls)

This consists of a series of rooms, one above the other. Large portions of each room's "floor" are illusion. To actually get "across the room" to the treasure chest, really requires dealing with a "stair-case" of rooms with partial floors. The diagram shows a cross-section of this "stair-case".

The room marked "entry" is at normal level for the dungeon. It is an empty room with one door, which is at the opposite side from where the party enters.

The second door leads to a simlar room (*Room 1*) which has an illusory chest against the far wall, opposite the door. Only the first 1/4 of the floor is solid! The solid part is shown by the wide black line in the

diagram. The rest of the "floor" is an illusion. If anyone steps beyond the solid part, "You just fell through the floor!" He falls into *Room 2.*

The other rooms work the same. In *Room 4* and *Room 5,* the *back* of the room is solid and the *front is illusion.* The treasure chest in Room 4 is solid too and may contain some treasure.

In *Room 6* the whole floor is solid. The chest in *Room 6* is also solid and generally does contain some real treasure.

The *"exit"* room looks just like the *"entry"* room. But its floor is *all illusion.* When they go out of *Room 6* into the *"exit"* room, "You just fell through the floor again!"

This time they are teleported back up to the real *"entry"* room and *"fall through its ceiling"* to land on its (all solid) floor.

Notes: Sound does *not* carry though these *illusory floors.* No saving throws are applicable against falling. Damage depends on encumbrance but should begin at 1d6 points for each fall.

Richenbach's is more fun, of course, if the players do not have the leisure to methodically test floors. Once, happily, a shambling mound followed a party of second level characters into *Room 1.* Totally out-matched and with the party scattered over several levels of this trap, one small cleric defeated the monster by shoving him off the edge of each floor, then jumping down on top of him. (A shambling mound makes a soft cushion, so the mound also took the cleric's fall damage!)

Another possibility — sooner or later, the party will catch on and become very careful about tapping

the floors and will start lowering ropes to their fallen comrades. A few orcs on a lower level, waiting to climb up the ropes, would not be amiss. Also see appendiix **"Monsters And Traps"**.

> *And in the lowest deep a lower deep*
> *Still threat'ning to devour me, opens wide.*
> Milton   PARADISE LOST

Pool of Delusion

$\wp\wp$ ♠♠♠

This large pool of water is "glowing with green phosphorescence". In the bottom of the pool appear a number of statues covered with barnacles and with green glowing moss. Some are wearing jewelry, carrying fancy weapons, etc.

Anyone going into the pool experiences a **delusion** that he or she *can breathe this water!* (Save is DMO: we recommend <u>no save</u> for experienced players). Breathing the fluid seems quite easy and effortless

But this is delusion! In fact — the *water is normal,* and they are **drowning!** They just don't **know** it! 1d6 + 3 rounds after submerging, the victim loses consciousness, drowning in another 1d4 + 4 rounds unless rescued.

All valuables on the 'statues' — which are, of course, previous victims — are *tightly* encrusted with barnacles and will take 1d4 strength rolls to pry loose. No snatch and grab here!

Although it is unlikely that a party will "luck out" on this trap, it has happened at least once. A strong fighter innocently drank a 'Potion of Water Breathing' of his own before going into the water. He easily stripped the pool of treasures and the party left, still wondering how the statues came to be in the pool ... and they are wondering still, unless they have read this book.

> *Whence came these statues, all*
> *In jewels and gauds the pool adorning*
> *And did these sceptered weapons fall*
> *With hopes of wealth that died a-borning?*
> Anon   Satan's Garden

Jumping Jacks

This appears to be a large, low-ceilinged room (DMO — *blood stains on the ceiling*!) The floor is paved with *large* (5' square) flagstones.

Several of these stones are mounted on **springs**. Fifty pounds of weight on any spring-mounted stone releases a latch — allowing the stone to "*spring* **upward**"! Anyone standing on the stone will be smashed against the ceiling (damage DMO). Damage from falling off of the flagstone as it rises is 1d6 per 10' fall.

The nice thing about this room is that any kind of "Detect Traps" *aimed at the ceiling* (where the bloodstains are) will reveal *nothing* — since the mechanism is entirely under the floor. If you would like to assist in furthering mis-impressions, some suspicious-looking features might be found on the ceiling — perhaps a grill which might cover a magnet or a jewel similar to others casting rays elsewhere in the dungeon. All quite non-hazardous and non-magical, of course.

Note: this trap can also be constructed by magical means, such as using levitation.

Have I Got A Trap For You

His food was glory
Which was poison to his mind
And peril to his body
            Taylor   *Philip Van Artevelde*

And then there are those player characters that are just plain a pain in the ....! (Your choice of anatomical location.) In some way, shape or fashion, these characters have become so well equipped, armoured or endowed that they think they can just waltz through your dungeon like they were on a cake walk. Therefore, here is a selection of traps designed especially for your favorite 'super-hero'. Used judiciously, these annoying charcters will never be seen again.

Superhero Special

We've all encountered those players who have a briefcase full of characters whose lowest attributes are 17's and 18's. This trap (and variations) is devised specifically for just such overinflated Super-Hero types.

This "trap" is really a lair of the minor deamon Inescue, the "Devourer of Overweening Aptitudes". It may appear to be a huge door, chest or other "openable" object.

This object or doorway is placed where *only* one character at a time can attempt to open it. Since it requires a combined strength, dexterity and constitution of 48 points to *open* the object — obviously only an inflated Super-Hero can do it!

(Note: Inescue is more than able to thwart any spells intended to detect traps or to detect magic if cast by a mage or cleric of less than 11th level. There is a 10% chance for detection for every level above 10th.)

Once the door is opened, the Super-Hero is immediately *pulled* inside, usually by "a huge grasping hand."

From inside, the size of the interior bears *no* relation to the size of the exterior. The Super-Hero finds himself *facing* Inescue! Roll for initiative!

Inescue appears to suffer damage from all attacks — but in fact he is "totally and completely immune to all weapons, either physical or magical".

Inescue's response to each and every attack is a sweeping motion of his amazingly *long* single arm. He has 65% chance to hit, regardless of armour class or dexterity bonuses. Though the victim takes no *apparent* damage and is aware of no losses, each hit in fact subtracts 1d4 attribute points from the Super-Hero's highest attribute! Inescue feeds on these stolen attributes and will continue to fight until his opponent has no single remaining attribute which is higher than 12. Also, for every four points lost (total) there is a loss of one life level (experience level).

As Inescue feeds, he becomes larger and larger and, when he gets an especially fine bite, he will drool visibly.

Inescue can be defeated only by a lawful good (DM's decision) cleric of 6th level or higher, casting a "Protect From Evil" or "Bless" ... assuming that the cleric is able to *reach* Inescue and his victim. When Inescue is finished with his feast (or defeated), he will expel his victim from the trap.

Every hero becomes a bore at last.
Emerson   Uses of Great Men

See-Saw

This appears to be a "flat bridge" over a moat or river, usually covered with heavy fog. As the party moves across the bridge, they notice "odd motion". Not exactly "rickety" — but the bridge seems to *bounce with each footstep* ... or even bounces sometimes when they are standing still....

In fact, the bridge is *balanced like a* see-saw over a fulcrum at the center! (Probably because it is "over-due for repairs".)

On the far end of the bridge, moving *toward* the party, is a *heavy* monster (or two!) whose combined weight roughly *balances* the party's weight!

If the party can manage to keep weights *equally* distributed on *both ends of the bridge*, they can cross safely. Otherwise, the bridge will "tilt like a see-saw" and both party and monsters will fall into the moat!

Recommended size for the bridge is 20'x50'. We suggest that this bridge not be well-oiled unless you want an exercise in the mathematics of weights and leverages — far better that it should jerk and stick. For major decisions, sketch a clock face with the bridge level at 9:00-3:00. Each major shift in weight toward or away from the fulcrum point should cause a tilt of 1d4 'minutes' and require a dexterity roll to keep standing. When the tilt reaches 8:00-2:00, all characters are prone and rolling strength and/or dexterity to hold on. At 7:00-1:00, all will fall off. This trap is especially designed for those young magicians whose response to every monster encountered is "Levitate 'em and drop 'em" ... that much of a weight-change should cause a tilt of 2d6 at least.

This trap is especially designed for those young magicians whose response to every monster they meet is "Levitate 'em and drop 'em". The weight-change from levitating a monster should cause a tilt of 2d6 *at minimum*.

And if you're feeling nasty: when the monster is *levitated*, the party's end of the bridge "drops out from under their feet". And when he's *dropped* — it rises up to "smack 'em". *Ping-pong!!*

The Black Knight's Cross

This trap is for your indiscriminate hack and slew types who want to kill everything they see to gain experience points. (We do not give experience points for killing *anything* — only for performance.) This magical-illusion trap has many physical forms but usually appears as a **harmless** *creature* who will not *attack* the party. The trap becomes active *only* if the target creature is attacked.

This trap affects the *whole party*. Each member of the party will find him/herself facing a "black-armoured Knight" (actually an *illusion*) who "holds an ebon sword poised to swing". (Important Note! The "Knights" must never be allowed to win an initiative roll!) Each member of the party is allowed to attack (treat "Knights" as AC 9) but the attacks do not appear to damange the "Knight". When the "Knight" strikes back, he always "appears to miss" — but sometimes the party member *takes* damage *anyway!*

In fact, the party members are *really attacking* **each other!**

For example: If three players successfully hit the "Knights" in a given melee round, the damage rolled by player #1 is inflicted on player #2, the damage rolled by #2 is inflicted on #3 and so forth ... even though the attacks of the black "Knights" appeared to miss. If only one player hits successfully, he receives his own damage.

Any person who successfully "Disbelieves" will no longer see the "Knights" nor receive damage — but the other players should not know this. Also, anyone refusing to make an attack will not be attacked.

When all players have either disengaged or have been killed, the "Knights" will vanish and the surviving adventurers find themselves back whre they were when they triggered the trap ... but will be the worse for wear.

These traps were originally designed by a 33rd level Druid who placed them to entrap humans and others who were wantonly slaying every creature encountered.

Trap-Door Spider

The Trap-Door Spider has the psychic ability to cause people to *falsely* sense or "detect" a "trap or some other form of danger". This is a type of of natural protection to discourage adventurers from disturbing her nest.

If the party tries to investigate or to locate the "trap", the trap-door spider will emerge and chatter audibly at the intruders. The trap-door spider looks like a five-inch furry spider and emerges from a small, silk-lined hole with a trap-door.

This spider is AC 9 and has 1 hit point. However, if the spider is killed, the spider's soul will takeover the body of one of the party (75% chance this will be the person who killed it — <u>no</u> save is applicable). Inside the nest are eggs and the spider (in the victim's body) will remain on guard to protect the nest until the eggs have hatched (1d4 days).

The spider can use all the abilities of the victim (both natural and magical) and will resist any attempt to remove the victim from the location. If the nest or any of the eggs are destroyed, the unborn spiders will take over other party members (no save — but there will be 2-4 fewer eggs than party members). The possessed player characters will get as close to the nest location as possible and curl up into fetal positions, not moving for any reason. (If carried away, they will fight — using only bare hands — to return.)

Only when all of the eggs have hatched will the victim be released. If the first victim is killed — or forcefully removed from the nest location — the spider's soul will shift to another party member and remain on guard.

Only when all of the eggs have hatched will the victim be released. Then all of the possessed victims will be released as the spider's souls depart. The victims will have a full and complete memory of all that occurred while they were possessed.

Clank, Clank, I'm A Tank

This trap is simple but highly effective against overarmoured characters and can be located almost anywhere (underwater is always nice). Essentially, this a giant magnet (electro-magic-magnetic), usually located in the ceiling. It may have a matching magnet in the floor.

When the trap is first activated (it may have any sort of trigger), *everyone wearing* **plate armour** (or splint or chain mail etc) *is jerked violently toward the magnet and* **stuck** *there!*

The damage resulting is determined by the amount of armour worn — for every ten feet of height, damage is 1d6 + 1 for each armour class point below 6. (Thus, a person with an armour class of 2 and a twenty-foot rise would take 2d6 + 8 points of damage.) Characters not wearing metal armour will not be jerked to the ceiling but will lose any steel objects carried (swords, axes, etc).

After a brief interlude, the magnets will release or reverse! Anyone else not wearing armour who is still in the area must save on dexterity or be hit by 1d6 falling objects (people in plate armour, weapons, etc). The armoured victims now falling will take 2d6 + 2 damage per 10 foot drop and per armour class below six (gravity plus magnetism on fall).

The nastiness of this trap is regulated by the height of the fall and rise (and by choice of extra nasty locations) and the number of times the cycle repeats.

Alternately, the trap could be designed to hold the first victim(s) on the ceiling until someone enters the room and tries to rescue them. It would then cycle and jerk the victims to the floor. (A strength of 40 is required to move while wearing full armour with the magnets on.)

The trap could cycle once and then keep the victims pinned to the floor as food for some non-ferrous creatures (shambling mounds, gelatinous cubes, etc — or rust monsters!).

This trap is guaranteed to make players appreciate the non-magnetic qualities of leather armour!

The Little Leather Suit Trap

In the interests of fair play, this trap could be combined with Clank, Clank, I'm A Tank to demonstrate the final failure of any type of armour to insure perfect safety. Of course, the idea of safety in a dungeon is a bit of a fantasy anyway ...

For this trap, you need a magic mouth above the door to a room. It should be set to execute a "Create Water" spell when the first (DMO) person in *leather armour* steps thought the door.

Next the room becomes *very warm* and brightly lit and the heat *causes the wet leather armour to* shrink and harden.

If the armour is removed quickly (in the first melee round), the wearer takes no damage. If not removed: in the second melee round, shrinkage

will do 1d4 damage; in the third, 2d4 damage, etc. Also, each round of shrinkage will make the armour harder to remove: the attempt should require a dexterity roll minus the number of rounds which have passed.

By the end of this process — which should take about 10 rounds — a suit of leather armour will become about the right size to fit a pixie and roughly the consistency of rock!

If the wearer is not able to get out of the armour, they will have to be cut out. This will take three melee rounds and give him 1d3 points of damage each round ... *in addition* to the shrinkage damage.

If the victim cannot free himself within five melee rounds, it will be too stiff to remove unassisted at all.

Yes — the victim *could* get **killed** this way!

If you want to make rescue difficult — and add extra suspense — then *before* the water and heat begin, the victim is trapped and isolated: the door slams shut and an anti-magic shell is activated around the room, the doors wizard-lock (treat as 20th level).

The Fourth Of July Special

We all have met the superhero type who has garnered so many magical items that they have two assistants following them with golfbags full of staffs, wands and magic swords while a librarian keeps track of the scrolls, librams and miscellaneous items.

"Come into my parlour," said the spider to the fly ...

Here then is a room which activates *anything and everything.!!*

Magic items — techno weapons — everything does its thing! Right now all at once! Pow! Wham! Zapeeee!

The enclosure is 100% magic resistant (powered by the magic it activates). Also it automatically wizard-locks ... negates teleport spells, etc. So long as there is anything magical within, no-one is able to leave and all items within will be discharging all of their stored spells, powers or energies in a fantastic fireworks display.

However — since the room "eats" the magic power released — no one can really get harmed by any of this!

On one occasion, the fireworks were so intense that, at the end of the discharge, a small voice was heard to say: *"That tasted good!"*. This has never been explained, investigation of this effect having been hampered by the obvious difficulties.

Maya And Other Illusions

This world is all a fleeting show
For Man's illusion given
Moore   This World Is All A Fleeting Show

This type of trap was designed to catch high-level characters only, while letting low-level innocents walk the same halls in safety. If you'd like to catch low-level characters too, then let them find, early in the game, a scroll of a dozen "Dispell Magic" spells.

"Y' no be wastin' y' efforts diggin' a pit f bear if'n y' be 'untin' a sparrow now!" – H.T.

A short table of other suggestions follows this section. *Good hunting!*

Bliss of Ignorance

The point of this trap is, sometimes the truth is scarier than the illusion!

In fact, this is a room with a *glass* **floor** — polished glass, totally *transparent/invisible!*

Under the floor is something really scary. Like a Pit of Hell with devils flying around.

However, when the party enters, all this is covered by an *illusion* of a normal floor. The point is to tempt the party to cast a Dispell Magic or Dispell Illusion at the floor. When the illusion vanishes, they suddenly find themselves "suspended" above the Pit (or whatever) with no visible means of support! Panic!!!

Also, if you want to be nasty, the devils (or whatever) can now *see the party* and attempt to attack them. Roll for initiative!

Here is the illusion we use in Delos to cover the glass floor:

"This is a large room with a polished marble floor. In the walls are several small, gold-plated doors." When any of these doors are opened, a shower of *illusory* "**gold pieces**" fall out! (Save on Dexterity against 1d4 points damage, because these "coins" are about 2" diameter and heavy! You might call it a heavy-duty illusion....). The "gold pieces" then **continue** "rolling around on the floor under their own power" — giving everybody's feet 1 point of damage per round.

A "Dispell Illusion" cast on the coins rolling around the floor also dispells the illusion of a floor ... revealing the true danger. Save VS Fear or be paralyzed for 1d4 rounds, then flee in panic for 1d12 rounds.

Any individual making their roll to disbelieve will see the same thing — write them a note.

Durboraw's Dispell of Despair

This is a small room or a corridor which you have to enter by climbing down a metal ladder attached to its wall. There is no other exit. The room appears to hold treasure or something of interest.

When anyone descends into the room, a magic mouth appears near the ladder and begins shouting taunts, imitating a shrieker, etc.

If the party throws a "Dispell Magic" on the magic mouth, the whole wall *vanishes!* (It was the result of a "Stone Wall" spell.)

Naturally, when the wall vanishes, the ladder used for entrance is no longer supported and will fall to the floor. But, more important, the *tremendous volume of* water which was also held back by the wall ... well, you can figure it.

Let Twenty Pass ...

This appears to be "a stone wall with a golden door". But when *touched,* the wall *feels* "smooth as glass!" No door can be felt!

A "Dispell Illusion" or "Dispell Magic" cast on the wall dispells the illusion of both the door and the "stone" wall ... revealing a *glass wall* with a basilisk behind it! "*Save VS Stoning!*" Got'cha!

Unstone The Twenty-First!

In this variation on the last trap, a "large boulder" is found in the room, half-buried in dirt or rubble.

This "boulder" is *really a* **dragon** (or dinosaur etc*) who was *stoned* by the basilisk long ago.

If your magic system allows, a "Stone To Flesh" or "Dispell Magic" which is cast to restore a stoned party member can *also* un-stone the monster! *"Roll for initiative!"* Got'cha again!

(*Or if you want to be really nasty, use a cockatrice....)

The Enchanted Forest

The party's way is blocked by a "forest, lake, etc", that does **not** fit with the surrounding area — obviously an illusion. Within this illusory scene, a "giant dinosaur" is having a bloody, noisy fight with some smaller monster.

Naturally, the party assumes that *both* monsters are illusory.

They are half right. The "giant dinosaur" *is illusion.*

But the smaller monser is *real.* So if they use "Dispell Illusion" or "Dispell Magic", everything will vanish *except the smaller monster* — which is now free to attack the party. "Roll for initative!"

Blind Man's Bluff

In the center of a well-lit room which is lined entirely with mirrors, you find a stone pedestal appears to be empty. However, if you touch the top of the pedestal you can feel an *invisible large wooden* trunk.

A "Dispell Magic" or "Dispell Illusion" causes the trunk to become visible ... along with the *magic Symbols* inscribed all around the pedestal. Everyone seeing the Symbols must Save VS Magic or suffer insanity, sleep, fear, or whatever they were "Symbols of".

What makes this room extra dangerous is the mirrors on the walls. Since the Symbols will be reflected in the mirrors, it doesn't matter which way people are looking when they become visible.

We also suggest that these Symbols should be *carved* into the stone so that anyone feeling the sides of the pedestal may either notice them and be forewarned — or suffer the same effects as if he had seen them.

And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind.
Shakespeare   TEMPEST

And Other Inducements

More ways to tempt a party to cast a "Dispell Magic" or similar spell:

1) see Random Effects table
2) a Magic Mouth appearing and shouting annoyances
3) something which is doing minor damage to the party is suspected to be a possible illusion
4) the party is attacked by some invisible annoyance
5) a party member has just been:

      a) stoned   d) polymorphed
      b) blinded   e) charmed
      c) enlarged   f) levitated

6) a illusory or invisible object appears to be blocking the passage
7) as a last resort, a magic mouth can appear and cast the appropriate spell (but it's always nicer if the party does it to themselves).

Also, please consider the possibilities when a party accidentally dispells any of these effects:

1) enlarge	7) wizard lock	13) web
2) hold portal	8) polymorph object	14) reverse gravity
3) knock	9) polymorph creature	15) imprisonment
4) levitate	10) permanent passwall	16) mud to rock
5) invisibility	11) stone shape	17) snakes to sticks
6) mending	12) flesh to stone	18) warp wood

Some of the possible results are:

1) something drops on the party
2) something supporting the party drops or disappears
3) alteration releases:

      a) rubble, dragon manure, etc   d) water
      b) clockwork mechanism   e) missiles
      c) gas   f) monster(s)

> *The earth hath bubbles, as the water has,*
> *And these are of them. Whither are they vanished?*
> *Shakespeare MACBETH*

Hemlock, Henbane & Horror

An ounce of poison in one pocket
And a quire of bad verses in the other
Macaulay   On Fredrick The Great

Several sources have commented at length on the use of poisons but, in brief, the DM who liberally scatters instant contact poisons, poison darts, etc is failing to provide the prime requisite of a game. While these may do much for his kill rate, he will soon wonder why there are not players interested in his dungeons.

Hey! Someone Oiled The Door Knob!

Contact poisons can be wonderful traps ... so long as they do not have an immediate fatal effect. Ideally, their action should be so slow that the victim will not know when or where or how contact occurred. The only thing which the victim should be aware of is that they are feeling weak, that their dexterity is decreasing, that their strength is failing, that other attributes are slowly decreasing.

The usual first attempt at remedy is a "Cure Disease" which, of course, will have no effects on the debilitating poison. When the victim becomes suspicious, then allow them to become aware of characteristic changes in skin color or of small pustules forming at the point of contact or some other confirmatory symptoms.

Be fair now — there should always be some chance of a cure, however difficult. The narrowly escaped danger (or the almost avoided death) makes a much more interesting dungeon than "Oh, you just touched the door knob? Gee, sorry but you're dead."

Even Psychos Ride Semantics

Often times, the appearance of a trap can be quite as effective as the presence of a trap and, if you have prepared the adventurers' minds by an encounter (or two) with a subtle danger such as poisoned door knobs,

then even the mention of a strangely tactile surface — even if totally harmless — can send the party on a paranoia trip. Just don't be too discouraging ... and let them enjoy their ride.

Mourning Becomes Euphoria (Or Vice Versa)

℘℘℘   ♠♠♠

But not all poisons are painful. *Au contraire* — it is not unknown for a most serious poison to produce surprisingly euphoric effects, sending the victim merrily to the happy hunting grounds, so to speak.

With this type of effect, the slow debilitation of strength, dexterity and other attributes — as with the more familiar poisons — *does* occur. But, the *victim himself* is most unlikely to notice since he is "feeling wonderful, couldn't be better, really quite marvelous..." Right up to the point of total collapse.

This is similar to the euphoria experienced by a drunk. (Alcohol is also a poison — see MONSTROUS CIVILIZATIONS from Dragon Tree).

Why Do I Always Get The Love Notes?

℘℘℘℘℘   ♠♠

And it is quite unnecessary for a poison to kill! Much more interesting effects are possible and can do wonders for your plot. A note passed to a player reading: *"As you opened the chest, you felt a prick on your thumb and ..."* and proceeding to detail the effects is so much more useful than a hundred poison darts which call for immediate response by the entire party.

If your victim is a competent player (and if you provide a poison with interesting effects), then you and your new victim/ally can proceed to drive the rest of the party to distraction as they try to discover what has happened and how to cure ... or cope with ... their poisoned comrade.

> *Or have we eaten on the insane root*
> *That takes the reason prisoner?*
> *Shakespeare   MACBETH*

A Suitably Insidious Poison

A suitably insidious poison (discovered in the depths of some oriental black forest by elves, nae doubt) might cause paranoia. For example, suppose that — instead of informing a victim that he has been poisoned — you pass him a note telling him *(falsely!)* that there are several assassins in the party ... and a contract has been put out on him! (Few adventurers are totally blameless anyway and the character who has no enemies has never dungeoned. Besides, it might be true! Only the shadow knows ...)

Alternative One: Turned Gently On A Spit, Basted With Herbs

Perhaps your victim might develop an intense hunger for roast dwarf (this can be especially good if he *is* a dwarf). Due to this, all attacks must be made at –3 and all dexterity rolls at –3 until his hunger is satisfied or cured. Of course, it is always up to the DM to decide which cures work and which do not ...

Alternative Two: It's Nice To Be With Friends

Delayed effects are always nice — some time *after* the actual contact with the poison, give each player a note telling them something unimportant. At the same time give the victim (or victims) a note telling him **(falsely!)**, "You are suddenly surrounded by orcs (or vampires, demons, skeletons, etc) but they do not appear to be taking any notice of you."

Allow him to think the rest of the party has been altered in some strange fashion. (Dopplegangers make a nice impression, too....)

Alternative Three: Suddenly, His Face Began To Change

Another effect (or simultaneous with any of the preceding) is for the victim's appearance to change in some outre' manner. In this case, inform only the *other* players. The victim should be unaware of this change but should be made to alter his behavior to match the effects "observed" by the others. For example:

The victim is told *(falsely!)*: "The rest of your party have developed an unbearable body odor and you will have to roll constitution each round in order to stay within 15 feet of them."

The other players are told *(truly!)*: "The victim appears to be changing into a giant hairy beast eight foot tall...." — Enjoy!

Alternative Four: The Duke Of Nonesuch

Delusions of grandeur always add interest (and go well with euphoria). Suppose that the victim imagines that he can shoot flames from his fingertips — and sees anything he touches begin to glow or burn? Other possibilities include delusions of giant strength, flying, clairvoyance or a special sense for the location of traps or magic. See also **Insanity Tables.**

Alternative Five: On Worlds That Mortal Man Had Never Seen

The victim might imagine that he had suddenly acquired TrueSight. The DM never actually *said* so, of course. But she did pass the victim true notes when the rest of the party were seeing illusions, etc. *(First stage: true notes.)*

After a suitable interval, the second stage begins: hallucination. Now the victim receives notes telling him he sees certain things which the party does not. But these are private hallucinations — neither real objects nor normal magical illusions.

Finally, in stage three of this affliction, nothing the victim sees has the least vestige of reality.

"' 'F y' set 'arry again' Paul an' Paul again' Peter, 'tis ay much less t'be doon. Do no' gie y'sel' efforts wot y'patsies can b' doin' fy'." – H.T.

Spikes ... Bars ... Problems

Stone walls do not a prison make
Nor iron bars a cage
Lovelace To Althea From Prison

''But they sure help!'' Dana Schaefer

Here are a selection of ingenious traps which, if not prisons, at least make poets liars. These are largely dependent on timing for their best effects and should be employed carefully.

Birnam Woods To Dunsinane

Usually found in a long hallway, clues are several rows of small holes in the floor at each end of the hallway. These may be concealed by loose dirt. The trigger is usually located at the midpoint of the hallway.

When the trap is triggered: At each end of the hallway, a row of spikes rise slowly from the floor. When these have reached a height of 3', a *second* row begins rising. And so on.

The point is that more rows of spikes continue to appear, growing closer to the midpoint of the corridor ... ie, closer and closer to the trapped victims! At DMO, there may be a safe center area where no spikes appear.

As each successive row reaches 3' high, the next row appears (with the previous rows continuing to rise). Each row of spikes may stop at a certain height — or may rise to the ceiling.

Alternative: A row of spikes spring up at each end of the hall to a height of 3'. In the next round, another row springs up inside the first, continuing until the hall is filled with 3' spears.

Then the two *outer* rows spring up *another* 3'! The cycle continues until all spikes reach the ceiling.

" 'Tis true, a single set o' bars can 'old a man a' well a' dozen, but 't do no harm t' be generous a time o' two." – H. T.

the direful spring Of woes unnumbered
Pope   ILIAD

Delayed Action

♠♠♠

A room with several doors has a line of small holes running in front of each door, which will detect as a traps. When anyone approaches a doorway, normal-appearing spikes shoot up in front of that door to a height of two feet (1d4 damage, Save vs Dexterity).

4 + 1d4 rounds after *any one* of the door-traps has been triggered, *all* the spikes in front of *all* the doors suddenly *shoot up to the ceiling* — turning the room into a cage!

Note, anyone attempting to enter or exit as this occurs will take 2d6 damage and have a 10% chance to be pinned to the ceiling by one or more spikes (Save vs Dexterity).

Cage Of Greed

♠♠♠

Again, this appears as a line of small holes in the floor. But this line runs *all around the room*, about two feet from the wall. Hung on the wall are *many* treasures! — or inscriptions or something else of interest.

The holes are covered by dirt and often not noticed, but a "Detect Traps" will show "numerous traps in the floor of the room".

When any of the treasures are disturbed, a row of spikes in front of that item will suddenly and violently shoot up to a height of 2'–3' (doing 1d8 damage to each victim standing on or above the spikes).

This occurs separately for each treasure. If the party figures out a method of getting at the treasures without being impaled by the spikes, the spikes will continue to appear each time a new treasure is disturbed until five sets of spikes are up. Then, when the sixth set is triggered, *all of the spikes* — including all not yet triggered — *shoot up to the ceiling*, forming a barred cage with the victims inside.

Anyone in a position to be hit directly by any of the spikes at this time takes 2d6 points damage.

> *The unsunn'd heaps*
> *Of miser's treasure*
> Milton *PARADISE LOST*

Once A Trap, Always A Trap

This appears to be "a set of iron bars which once formed a cage" — now blocking a passage or set in the corner of a room. The bars are twisted and bent as if destroyed by a very powerful and very angry victim. (Oddities: the "metal" is *not* rusted ... and it does *not* detect as a trap!)

It appears possible to go through the breaks in the cage without difficulty. However, when a victim *enters* the cage area, the "bent and twisted bars" begin to "writhe" — and move to *seize the victim.*

In fact, this is an "Irontree" — a mutant plant which *camouflages itself* as "twisted metal". (That's why it doesn't rust or detect as a trap!)

Entrapment requires one melee round after the victim enters the 'cage'. After this, the Irontree does 1d10 damage per melee round by constriction (no roll to hit required). It is an 8 HD monster and is AC 1.

When the victim is dead (or *ceases movement*), a mouth will open in the root and the Irontree will try to stuff its prey into the mouth! (Mouth is AC 7 and will do 2d10 *acid* damage per melee round (victim's armour class does not apply). *Heelllllpppp!!!!*

A Little Ray Of Sunshine

Young fancy's rays the hills adorning
Cold-pausing caution's lesson scorning
     Burns Epistle to James Smith

Every darkness should be pierced by a small ray of light, a beacon of hope to the weary adventurer. Unfortunately, too often the players seem to prefer to avoid such rays ... and such suspicions can not help but bring a certain smile to my wicked mind.

Ray-type traps are useful in the extreme: they require little preparation for their placement and may adorn hallways, entrances, stairs and other miscellaneous locations — or shine from artifacts such as small pot-bellied idols, rare gems or magic weapons.

Note: any player examining a gem may certainly be expected to have a light or light-source to aid their inquisition and, if such a gem were to reflect a ray of light, is this at all unusual?

A Changeling Light

This ray of multi-colored light results in its target undergoing a shape change (permanent or temporary) and confers the powers (if any) as well as the aspect of the new shape. Snails, frogs, bunny rabbits, mosquitos, etc are all very nice but, of course, are not the only options ... and a very large red dragon in a very small room ...

A Very Wilted Power

We suggest a soft green ray of light for this — the color helps to sooth the poor fighter who has just found his sword is now softly melting wax ...

What seem'd corporeal melted,
  As breath into the wind.
    Shakespeare MACBETH

A Touche' — A Definite Touche'

This ray is — naturally — a shocking pink and drains one (1) ability point (random or DMO, permanent or temporary).

Cool And Cautious

This cone of blue light operates like a "cone of cold" (save vs Constitution or freeze to death). On save, take 10d6 points cold damage. This is definitely a chilling effect and far too strong for many parties.

Is There A Doctor In The House?

A bright ray of yellow light, this one causes disease. The effects are not immediately apparent and the victim suffers no damage at all for at least three rounds (incubation period). After three rounds, pass a note to the victim describing the initial symptoms and telling them that they are now –2 on all attributes (until cured). After ten rounds, the disease is communicable: any person touching the victim (except a cleric casting a "Heal Disease" spell) must Save vs Constitution or develop the same symptoms in 1d6 rounds.

You'll Wonder Where The Mana Went

This mana-drain ray is useable only in manapoint systems. Losses each round should average about 5-10% of the total mana available to the individual character (see **Time/Total Chart**).

Gee! It's Warm In Here!

$\wp\wp\wp\wp$ ♠

This invisible (except to infravision) ray will not damage players beyond a good sunburn (1d4 damage) but it will *set on fire* scrolls, wood staves and other wood or paper products.

What Was That?

$\wp\wp\wp\wp\wp$

This can be a ray of light of any color or of several colors. Use anywhere that other ray-traps have been employed. This one does absolutely *nothing* ... except make the players very very nervous.

OTHER DEVIOUS USES OF RAYS

Rays may also be used with random results rolled on **Table Four (Permanent Random Effects)**, **Table Three (Temporary Random Effects)**, the **Insanity Table**, or the **Phobias/Philias Table**. Also available at the DM's option for effects is the **Random Action Table**. Enjoy!

If you happen to be feeling exceptionally vicious, a ray trap could be located at the bend in a long corridor with the trigger somewhere near the center of the passage. Since the ray shines through the entire length of the corridor, it will take time to try to get out of range, either forwards or backwards.

Rays (or mists or anything *colored*) may also provide a small puzzle. After a party has learned the effects of a red ray, a blue ray, and yellow ray — put the players where they must choose between going though a purple ray, a green ray or an orange ray. See if they can out-guess you as to the effect of these *mixed* colors.

For instance, the blue (freezing) ray and the yellow (disease) ray could combine as a *green* ray that gives the victim a "highly contagious cold" ... or (if you're feeling vicious) polymorphs him into a "giant germ frozen solid" (if restored to human form, roll constitution three times to see if he survives all three system shocks) ... or (if you're feeling kind) merely "freezes all of the germs in his body", giving him a case of the shivers (dexterity –1d6 for 1d8 rounds) but *curing* any germ-caused disease he may already have.

Misled by fancy's meteor ray,
By passion driven;
But yet the light that led astray
Was light from Heaven.
Burns The Vision

How To Trip Your Trap And Other Diversions

Find out the cause of this effect,
Or, rather say, the cause of this defect,
For this effect defective comes by cause.
                    Shakespeare Hamlet

Concerning triggers for traps, Master Humphrey comments: *"T would be a fair job t' tell all t' way a snare be triggered but 'ere 'll try t' gee y' a mort an' passle o' ideas. There be no way t' ken wot y' might be i' need o' 'til y' pick y' trap an' place i'. 'Tis likeunto th' auld Welsh reciept f stewed coney wot begins 'first catch y' coney'."*

The same problem faces us here. Any item which is too specifically mentioned by a DM stands out immediately as a source of danger. For this reason, a triggering device is often left unexplained or dismissed as being a certain stone in the floor or as being magical. And, for the most part, these remain acceptable devices for the sake of keeping the game playable. Still, if these were the only methods, the result would be a paucity of variety and an abomination in the sight of this Dungeon Master.

One method is found in disguising the trigger device, causing it to appear to posses an alternative function or to appear as a treasure or tool. When characters encounter such, they rarely feel cause to be wary and approach and trigger the trap without hesitation. When a player is thus ensnared, it is — in the parlance of Thieves' Cant — "a fair snatch".

It is a tradition of gothic mysteries (primarily the ones seen on the late late show) that torch holders and other wall fittings provide means of access to secret passages and hiding places for treasures. However, such "fittings" may also serve to trigger traps and, in this section, we offer a few examples.

Trap of Sinister Choice

If you use this device, be sure that real torch-holders appear as regular items throughout the dungeon. A sudden mention of something not familiar can make even the densest player suspicious.

For example, here are two torch holders, one on each side of a door which appears to be locked but has no keyhole. Both torch holders are

obviously movable. The torch-holder on the right, since this is inevitably the one chosen first, will trigger the trap of your choice. The left ("sinister") torch-holder is the one which will actually unlock the door.

The variations are almost endless: the door itself is a trap, the hinges (on the left) are fakes and the door hinges from the top or bottom, opening with considerable force and speed (1d4 damage to all within target range) — see also **Door Of Instant Opening**.

Or, each torch-holder triggers a separate trap — unless you move them both at the same time, which unlocks the door. Etc.

If there are *several* doors, the release for each door could be located by the opposite door or the door to the left or right. In cases such as these, team-work is required: one player pulls the correct door while a second player unlocks it by pulling the requisite torch holder.

For the fiends among you (and surely there are more than a few), each door release could *also* act to release a trap when both the correct door and torch holder are pulled. The trap could best be positioned where it is likely to catch someone *other* than the two engaged in opening the door. A little interpersonal discontent can add life to your dungeon....

Come and trip it as ye go,
On the light fantastic toe.
                    Milton   L'Allegro

Don't Knock The Lock

φφ   ♠♠♠

If one may be permitted to address the scoffers and critics in advance, the following item was suggested by a door to the museum in Santa Fe, New Mexico. Except for the explosive trap, the door is exactly as described here.

This is a large door which has a dead-bolt and a very large padlock on the surface of the door. (The one referred to above is estimated to have weighed 15 to 20 pounds.) The padlock is constructed with a relatively thin front and a thick backplate. Any attempt to *pick* the padlock or to *smash* it will result in the detonation of an **explosive** *charge* in the padlock. Damage to all within a ten foot radius is 2d10, within 20 foot radius, 1d10.

If the padlock is lifted away from the door, a smaller lock is revealed, inset normally into the door. This second lock is the actual functioning lock and is protected by the thick backplate of the explosive trap lock.

Now, if all of this sounds too fantastic, please examine the east door of the museum in Santa Fe.

Pick A Lock, Any Lock

φφ   ♠♠

A door with several locks, all obvious. Only one actually unlocks the door, all others will trigger various traps or devices.

The degree of danger inherent in this situation is left to the decision of the Dungeon Master. The traps may be almost any type of mechanical or magical trap desired. We suggest that, for purposes of play, the locks be numbered and the function of each decided in advance.

> *Thy knotted and combined locks to part*
> *And each particular hair to stand on end*
> *Shakespeare HAMLET*

The Motion Is Tabled

What is least accessible is often most desired. There is no reason that treasures must always be within easy and accessible reach of the players and there is every reason for placing minor difficulties between the gamester and the goal.

If a desired item is placed just out of reach and the players start looking for means of reaching it, a conveniently placed heavy table and a few chairs might appear most opportune.

Of course, these might also be the trigger for the very trap which the adventurers were expecting to be located where the treasure is. It doesn't need to be complex. A trap door which hd been held closed by the heavy table might release almost anything ...

Enough Rope

A knotted cord or rope ladder, hanging from an opening in the ceiling, is an invitation to opportunity ... especially for the ingenious Dungeon Master. Details are left to your imagination.

Shed A Little Light On The Subject

Thoughtfully provided candles or lamps can brighten a dungeon ... if not the hapless player who unwisely lights one.

The possibilities range from dynamite that looks like candles to candles which emit special fumes or fogs or poisons (see **Harvey's Fogs** or **Insanity Tables**).

By Hook Or By Crook

The considerate DM will always provide ample convenient protrusions — torch holders, stone spurs, unused hooks, etc — for the attachment of ropes in dangerous localities. If these also serve to trigger some more interesting trap ... or break at opportune moments ...

Tripwires And Trouble

Tripwires are hard to use because of their rather obvious nature. One method of employing them is to hide them in a mist. Alternately, a visible tripwire, just to make things difficult, could trigger a trap when cut or broken. A good variation is to allow a mechanical trap to conceal the trigger of a magical or high-techno trap. As an example, if the floor were damp and the tripwire electrified ...

Secret Doors And ...

Here is another favorite. Players have been known to go to a great deal of difficulty to find secret doors and it seems only fair that such diligence and endeavor should be occasionally rewarded ... And we know no

barrier to the use of secret doors as triggers for suitable traps (see also **A Door Too Soft**).

NOTES:

It is well to remember that almost any action can serve as the trigger for a trap.

Also: a trap need not be triggered by the party — it may be triggered by some watching enemy.

Keep in mind as well that many traps may be purely psychological devices intended to channel the adventurers toward a certain area. For this effect, the triggers should be relatively obvious.

And, one further method of twisting matters is to have a trap and trigger discovered and allow the players to attempt to "disarm" the device. But in fact it was *already* disarmed, so the result of their 'changing the setting" is to *arm* the trap.

Bazaar Of The Bizarre

Some Cupid kills with arrows,
Some with traps.
Shakespeare MUCH ADO ABOUT NOTHING

These traps are all of rich, magical construction. They take a moderate-to-long time to play and make good tales afterwards. Most do no damage and, with the others, the damage is DMO. These are not quite so much traps as they are wonders.

Pasquali's Perfect Polish

Pasquali's Polish is normally used in some area where unwary movement can have *disastrous* results: near another trap, a dangerous drop, a sleeping monster ... This "Polish", when used on a moderately smooth surface such as stone or metal, produces a mirror-like finish that is **absolutely** *slick* and *frictionless*. Even spiderboots, "Spider Climb" spells or webs etc cannot get traction on it.

Any creature who steps or falls on this surface will *slide straight across*: they *cannot* stop nor change direction until they reach a normal surface again.

When first stepping on this surface, the character must roll dexterity or fall (1d4 damage and can not rise again until reaching some normal surface). If they do not fall at first but slide across upright, roll dexterity at –3 to keep from falling on reaching a normal surface.

If the slide is on a slope, damage at the bottom will be 1d6 for each ten feet of vertical drop — just as if dropping straight down an equivalent distance — completely unimpeded.

If Pasquali's Polish covers a large enough area (more than 50' across), the victim's momentum may be spent by air friction before reaching the far side, leaving them stranded. Once when this happened, the victim escaped by shooting an arrow in the *opposite direction* to where he wanted to go and the *recoil* scooted him along quite nicely (tho he took 1d3 damage when he hit the wall). And then there was a less thoughtful

victim who, poised on the brink of a chasm, tried to throw a rope "back in the direction of safety ..."

"A wee bit o' spit an' polish ne'er harm nay thin'. 'T do no hurt t' keep thin's lookin' nicef' y' guests, now. Y' ne'er be ken whan sumat might 'cide t' drop in." – H. T.

Harvey's Fogs

♤♤♤♤   ♠

   These fogs appear suddenly when the trap is triggered (by magical or mechanical means) and cover an area of 10,000 square feet (100x100). The type of fog is determined by rolling an eight-sided die.

1) Green, lime-scented fog which produces a cooling, menthol sensation. It also causes all sharp pointed or edged objects to become dulled (including magical weapons) All become –3 to hit and –3 to damage (i.e. a +2/+2 sword is now –1 to hit and –1 to damage). Blunt weapons are not effected.

2) A lemon-yellow fog with a sweetish odor, causing the skin to tingle slightly. It causes cloth to rot in 3 melee rounds, leather in 6 melee rounds. Wood, magical armour and magical fabrics are not affected. (But it is well to recall that even *plate armour* is held together by **leather** thongs. Clank!)

3) A cool, blue color, this fog has no odor but is very cold. There are no immediate effects apparent but the party becomes slowed to $\frac{1}{2}$ normal movement for one turn for each melee round spent in the mist. During the period, all dexterity rolls are made at $\frac{1}{2}$ and any attacks made against the party are made at two attacks per melee round.

4) A soft pink fog with a jasmine scent, this fog produces a drowsy feeling. Save vs Constitution or sleep for one hour for every point missed.

5) This orange fog has a sour odor but produces no immediate effects. However, 1d6 melee rounds after leaving the fog, the victims become drunk: dexterity will be $\frac{1}{2}$ normal. Effects last for 1d6 rounds.

6) This white mist, smelling of forget-me-nots, heals all wounds (hit points — no save). But it *also* takes away the victim's memory of how he *took* the damage and, instead, gives them some "very pleasant memories" of whatever damaged them and "a strong desire to *return* to it" (Save vs Wisdom at –4).

7) This looks like a normal, gray fog but smells faintly of smoke. Save vs Constitution or sneeze violently for one turn. Within the fog, all attacks are at –3. (The sneezing may well attract monsters.)

8) A light violet fog with the scent of leather. Visibility is limited to 6 inches. The fog produces a gentle caressing touch on the skin. When the fog dissipates, all male members of the party (regardless of species) will find themselves stripped naked and the best endowed member of the party will be appropriately adorned with a blue ribbon. (Clothes and equipment will be strewn around the floor). Note: if in doubt which character to honor, roll randomly.

"They do be saying now th' a bit of fog be gud f' th' croup. I'd no be wantin' people t' be wanderin' round a coughin' now, would y'?" – H. T.

Malevil's Magic Missing Mist

℘℘℘℘   ♠

This appears to be a normal white mist but all entering will become confused as to directions, surroundings and companions. For each victim, there is a 10% chance that Malevil will be able to steal a magical item. For each victim, determine Malevil's success separately. If successful, then the items stolen should be determined randomly — he shows no preference for items stolen and will never try to steal twice from the same person.

Malevil's Mist may be dissipated by a magic "Fireball", "Ring of Righteous Fire" or other magical fires. The items stolen will not be found or recovered unless his lair can be located.

Malevil is one of the minor demons, 8 HD, chaotic evil but will never attack unless found in one of his lairs. Since he has many of these, there

is only a 1% chance that he can be found in any one of them. If he is, he attacks by making magical items malfunction (100% success).

Any items stolen will be taken to his nearest lair (30% chance) or transported to a lair elsewhere (70% chance). In either case, his lair will always contain some magical items (use any set of random tables desired or see the BOOK OF ARTIFACTS from Dragon Tree).

" 'F y' be trafficin' w' th' lower world, y' needs be a mort careful 'bout 'ow y' do y' trafficin'. Still, there be ways an' means wot may be useful ... long a' y' 'ave a care too." – H. T.

> *My little spirit, see,*
> *Sits in a foggy cloud, and stays for me.*
> *Shakespeare   MACBETH*

Bolivar's Beautiful Bowl

This is a large concave area rather like "a bowl set into a floor". The surface is polished to a mirror-like finish and is *totally* frictionless. Anyone falling into the bowl is *unable to climb out*.

Methods of entrapment vary: a **Path Of Beguilment, Path Of No Return** or **Chantille's Misty Paths** are often used in conjunction with this as well as the more familiar trapdoors and tripwires.

Even without these artifices, the bowl is *so* **beautiful** with its "multiple reflections and shimmering colors" that all approaching it and anyone within it must Save on an Intelligence roll <u>by rolling higher</u> than their Intelligence! (That's because the only way to save is if you're *too dumb* to appreciate the beauty!)

Those failing this save become "bemused and unable to move, respond or communicate" until *removed from sight* of the bowl.

Various methods have been used to escape from Bolivar's Bowl. Those less imaginative have employed ropes and grappling hooks, various means of flight, ethereal travel and telekensis. (In higher-level dungeons, such Bowl may have anti-flight spells and/or a rim so sharp that it severs a rope instantly.)

One of the finest escapes we have witnessed involved filling the bowl from a decanter of endless water ... and swimming out.!

Caglistro's Chest

This chest or small trunk is constructed from two different materials, usually ebony and ivory. Normally, this will be found with the black half facing up. The fittings on the top corner are bars and, in the center top, is a large brass bas-relief of a demon's face. The bottom half is white with silver corners and fittings. No hinges are visible but a gold hasp holds the chest shut.

If the player turns the chest over, he will find on the white side a bas-relief face in silver showing some creature of good alignment.)

Next to each of the bas-relief faces is a very small keyhole.

The chest is unlocked and opens easily. The person *opening* the chest will **vanish!** — and the creature whose face was uppermost will be released, appearing next to the chest. (If it's the demon — "Roll for initiative!") The chest — unless it is **held** *open* — will *close* again.

Now the *vanished victim's face* will appear on the chest in place of the released prisoner. If a person of good or neutral alignment falls into the

black side of the chest, he will take two points damage each round he is trapped (the face will grimace in pain but can not speak). The same will apply to a neutral or evil person trapped in the white side. However, despite this loss of hitpoints, death will not occur and one (1) hit point will always remain.

Inside the chest is a small gold key which will fit either keyhole and will *release* the individual trapped. The problem, of course, is to open the chest in such a fashion that it cannot fall shut. That is the only way to get the key out.

Here is an optional nasty feature: After they use the key to free the prisoner, if the key is *removed* from the lock, the person removing the key is *immediately trapped* in the face on the chest! The key vanishes (and is now back inside the chest). Back to square one!

Treasure Hath A Charm Unknown

> *Full fathom five thy father lies;*
> *Of his bones are coral made;*
> *Those are pearls that were his eyes;*
> *Nothing of him that doth fade*
> *But doth suffer a sea-change*
> *Into something rich and strange*
>   Shakespeare The Tempest

Herewith are provided a variety of artifacts, all cursed and ready to betray, trick or ensnare. Don't be too surprised if you find that some characters want to carry these off ... to give to their enemies.

Almagon's Amulet Of Avarice

This is a plain gold amulet on a gold chain (hide this with other jewelry — by itself it would be too conspicuous). The first person to touch it will feel an *"irresistible* desire to **possess** it" ... and also to posses as much *other treasure* as possible. (Actually, in many cases, it may be difficult to note any change in the afflicted character's personality or alignment.) Once charmed by this amulet, the victim will steal from party members, lie about the amount of treasure found, etc. If no treasures are found, the wearer will feel compelled to collect *anything*: string, scraps, rags or debris, etc.

If anyone tries to remove the amulet, the wearer will *fight* to keep it. If it is removed, he will fight to recover it (Save vs Magic once per turn after the first three turns). Of course, the person removing it will now feel the *same* desires and will *fight* to retain it.

A paladin or other lawful good character may attempt to Save vs Magic to resist the effects of the amulet (but the DM must make a judgment decision as to whether the character is actually lawful-good in their actions or only in their claims). The amulet may be negated (temporarily) by a cleric of at least fifth level casting a "Bless" or "Dispell Magic". Another method would be to cast a "Hold Person" or "Sleep" spell and then remove the amulet without touching it. A "Bless" would

still be required to cancel the effects on the victim (treat the amulet as a 10th level spell).

Trap us out in high regalia,
Treasured trappings shine so bright
Anon Treasure Hath A Charm Unknown

Klemper's Knot Of Knavery

♧♧♧   ♠

This is a knot tied in a silver or gold cord. It is usually tied around a box or chest but could be used to close a door, etc. The knot can be easily untied by anyone with a Dexterity or Wisdom of 15 or greater — or the *knot* can be cut (as was the Gordian knot). However, either cutting the knot or untying it *actives the spell* and the person doing so must Save vs Magic at –3.

Note also, if the rope or string is cut — but the knot is not cut — the spell *remains* in the knot. Treat as a 10th level spell.

If the save is failed, tell the party that the victim now has a Charisma of 20+ and "everything he says must be taken as the absolute truth". He is

a "natural leader" (and any attempt to disbelieve what he says must be rolled at –3).

At the same time, the victim is instructed to lie about **everything** — but to sound convincing. Any time he tells the truth, he will take 1d6 points of damage! He may also claim to have acquired True Sight and claim that the rest of the party are seeing illusions.

This affliction may be cured by a "Bless", "Cure Insanity" or similar spell. The DM is cautioned to place this trap with care to insure its effectiveness.

> *The Gordian knot of it he will unloose,*
> *Familiar as his garter: than when he speaks,*
> *The air, a chartered libertine, is still.*
> *Shakespeare KING HENRY V*

The Black Camel

This is an amulet of a black, glassy material bearing a bas-relief of a camel (one hump — dromedary). It appears to be of excellent workmanship and great value. (Its aura is neutral/neutral but is magical.)

Anyone having this item on their person will be +2 with all weapons. But, when they go to sleep, they will have dreams that are *'intensely terrifying or intensely pleasurable!'* These may be **fatal!**

Each time the wearer goes to sleep, he must save vs the average of Intelligence and Wisdom (INT/2 + WIS/2) or he will die from *"emotional overload"*. If their save is failed, they will be found, the next morning, unmarked, with an expression of "either utter terror or utter pleasure" on their face.

> *Arise, O Soul, and gird thee up anew,*
> *Though the black camel Death kneel at thy gate.*
> *J. B. Kenyon Ode*

We would suggest, in all fairness, that this amulet should be found among the personal belongings of an appropriate corpse ... and be left likewise ...

Poppa Top

This is a small metal artifact (a can) with a ring on one end (like the older soda-pop cans). The design and markings on the outside can not be read. This could be dispensed by a machine or found as part of a treasure.

Inside the canister is an extradimensional space filled with water (the precise volume is left to the individual DM but should be sufficient to support the creature living here). The contents are under pressure and when the tap is pulled, the water sprays into the room, releasing a very angry water elemental (and, possibly, filling small rooms).

It is entirely at your discretion, if this is dispensed by a machine, whether there will be more than one can and whether the others will contain more normal (or abnormal) fluids. The can might also include some form of treasure (ring of Water Breathing, Water Walking, etc) which could be found if the elemental is defeated.

Foster Grants

As the name suggests, this is a pair of dark-lensed glasses. The person wearing these has a 50% chance to hide in shadows (plus any other applicable percentages) and "not to be recognized" by any person or monster.

If successful, he will be *forgotten* in one melee round by all monsters — and by all party members who fail to Save vs Intelligence at –6. This will last as long as he wears the glasses.

However, is it necessary that we detail the possible disadvantages of this condition? Accidents do happen and, in a melee, well ...

Shadow Hat

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This slouch hat has a wide black brim. No-one can quite name its color — maybe gray, maybe tan ..? It will fit anyone and the wearer will realize that they have the power to cloud men's (or women's) minds. Treat as a 50% chance to be unseen (in addition to any other concealment percentages).

The wearer will also feel an irresistible urge — at various times — to say in a deep, hollow voice: "Who knows what evil lures in the hearts of men? The Shadow knows!", following this with a deep, drawn-out, cackling laugh (Save vs Wisdom one every three turns or once per 5 melee rounds if under stress). The percentages of this attracting monsters, enemies, etc are left to the DM.

Igor's Inner Sanctum

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This small box (6x6x6) is sealed with blobs of wax with impressed symbols (no magic can be detected). If the seals are broken, the box vanishes forever and a little man appears. He is 4' tall and has thinning hair, a paunch, a round, grinning face with a subservient expression and a voice like Peter Lorre.

The little man will first look at the party, then, looking off in another direction, will say *"Oh! How Nice! Thank You, Master!"* He will not answer any questions or respond to anything said to him directly but will follow the party around, periodically looking into space and asking plaintively: *"Now, Master?"* or *"Can I, Master?"* or *"Please, Master?"*. On a roll of 1 (on 1d6) he will kick a party member on the shins, trip someone, jog their elbow, etc. (On any such attack, there is a 50% chance that his action will prevent the party from being caught in a trap, attacked by a monster, etc ... but this will always appear to be accidental.)

When too many turns pass without a favorable die roll (4-6 turns) he will begin to whine *"Master! You promised!"* or he will do something anyway, then cringe and whine *"But you didn't say not to, Master."*

He will dodge all attacks successfully and is 100% magic resistant. "Detect" spells and "True Sight", etc reveal nothing nor can his "Master" be detected at any time.

Igor will follow the party for 10 + 1d10 turns unless he finds something or someone whom he would prefer to pester. There is a 10% chance per encounter (cumulative) that he will follow the person encountered (i.e. on the first encounter, he has a 10% chance; on the second, 20%; etc.) Adjustments for party member's charisma are left to the DM.

The Caterpillar

♪♪♪   ♠

This is the same caterpillar who appears in 'Alice In Wonderland'. He appears sitting on a large silk cushion and smoking a waterpipe. The cushion rests on the top of a large yellow fungi. He is never surprised! If a party approaches him from behind, he will suddenly turn when they are close to him but, in any case, his reaction will be to blow a large smoke ring in the face of the closest person and then ask: *"Who-o-o-o are you-ou-ou-ou?"*

He will act as if he were the owner of the dungeon (region or area) and the party is, rather obviously, some minor and bothersome annoyance. He is a snob and, whenever speaking directly to the party, he will always blow smoke in the face of the person addressed. All questions are answered either with a question or in a form which tells the party nothing. He will also pretend an extensive knowledge of the dungeon but never reveals anything useful, answering: *"Well-l-l-l, it could be .... and then again, it could be ...."*, giving totally contradictory answers.

If attacked by magic, the caterpillar is 100% magic resistant and can use any and all magicks at 20th level. If attacked physically, he simply sticks his nose in the air and teleports (no error) just before the weapon strikes. (The huffy comment *"Really!"* can be heard to hang in the air as he vanishes.)

Any physical attack has a 75% chance to hit the fungus cap which will explode covering the party (100 foot radius) with a fine yellow dust. In one melee round, the spores begin to grow, doing 1d8 points per melee round and causing death by suffocation. A "Cure Disease" is required to halt further growth.

(DMO) For lower level use, spoors do not cause suffocation but only helpless itching and 1d4 damage per melee round until washed off in a pool or river, etc.

Brer Rabbit's Golem

♠

This appears to be a black, humanoid figure, seated and wearing a slouch hat low with head bent forward. A "Detect Magic" or "Detect Trap" will find nothing. This figure is neither alive nor animate and any attempt to communicate or question it will receive no response. (A good verbal clue — just to be fair — is the quote "He don't say nuttin".)

Anyone or anything touching or striking the figure will be stuck! If someone gets a sword stuck and tries to brace against the figure to pull it loose, they will find their foot stuck. This can continue as long as desired if the party does not figure out a method of release.

This is, of course, the famous Tar Baby from Uncle Remus' Brer Rabbit stories. Heat may be used to soften the tar and lamp oil will dissolve it (slowly). A polymorph spell will change the shape of the 'golem' but not its nature.

DMO — Brer Rabbit's Monster

Earlier in the dungeon, a monster which looks just like this has antagonized the party and then run away. He is hiding near this decoy (he had it built). When someone is stuck and helpless, this monster (and/or his tribe) will come out and try to eat them. (AC 8; HD 1; low intelligence; one attack with teeth for 1d6 damage; number appearing, 1d10.)

Amulet of Truth

♊♊♊

This amulet appears to be a star-shape of cut crystal with a silver chain. It does not appear to have any great intrinsic value (worth about 5 GP) and is neutral good in alignment. Whoever picks up the crystal (Save VS Magic at −10) is impelled to wear it and must then, at all times, tell the full, absolute truth (as they believe it to be) and must answer all questions, loudly and clearly, regardless of circumstance. The victim can not remove the amulet — it can only be removed by being stolen from the victim.

> *While you live, tell truth and shame the Devil!*
> *Shakespeare KING HENRY V*

Ring of Insanity

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This appears to be a small gold ring of exceptionally fine workmanship (worth about 10-20 GP). It also bears an inscription written in a forgotten language. A "Read Magic" spell will reveal the inscription to read "   . . . *protection from* .   .   . ", the rest not being translated.

If the ring is worn, the wearer *cannot remove it* and must Save VS Magic each turn (each melee round under stress) or become **insane** (see **Insanity Tables**). The wearer will not want the ring to be removed and will refuse to take it off. It can only be removed by force, against the will of the wearer. (Note: it provides *no* **protection** *what-so-ever* and is neutral in alignment.)

Ungar's Armour Polish

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This will be found in a small jar carved from a hard, polished wood. It has a label reading "Ungar's Armour Polish" and contains a smooth,

light-green creme. The label provides further instructions for application of the polish to weapons, armour and other metal objects (see below).

On application, all surfaces become clean and shiny with a bright green tinge. They also *lose* two (2) weapon points or two (2) armour class levels (AC 1 armour becomes AC 3, a +1 sword becomes a –1 sword, etc). Note: the label does *not* promise to improve the function — only the appearance. (Effects are permanent.)

UNGAR'S ARMOUR POLISH

Ungar's Armour Polish cleans and polishes all metals — gives swords that like-new appearance so important to the well-dressed knight — makes armour gleam, mail shine and helmets glow. Perfect for shields, footware and gauntlets. One application lasts for weeks.

Chateau Rothschild '47

♠

A very old bottle with the cork sealed with wire, metal foil and wax. It will be found with the label obscured by dirt and cobwebs. Attempts to clean the label will reveal the inscription *"Chateau Rothschild '47"*.

If the bottle is opened, a thick mist will pour out, swiftly filling the room and affecting all within range (see **Harvey's Fogs** for effects and descriptions).

Blanc De Blanc '50

Like the Chateau Rothschild, this is a very old, dusty bottle, the cork sealed with wire, foil and wax. If opened it will contain a very fine wine, magnificent bouquet and tremendous body. All within a 50' radius will want to drink and will become mildly drunk for one turn.

For each victim, roll for insanity (50% chance), then roll type on **Insanity Tables**. Effects will be temporary, lasting for 1d10 days.

> *And wine can of their wits the wise beguile,*
> *Make the sage frolic, and the serious smile.*
> Pope *ODYSSEY*

Cap'n Crunch's Sea Chest

This is a brass-bound chest (wood and leather construction) with the typical patina of exposure to salt water. No traps can be detected. The chest is unlocked but will open slowly and with great difficulty, as if rusty.

Inside, it is full of saltwater with an apparent treasure at the bottom: pearls, ambergris, ivory, etc.

When the treasure is touched, the chest will *slam* closed with great force (Save vs Dexterity against 2d12 damage). The chest is actually a *living creature*, similar to a mimic but descended from a *clam* — and thus *not* detectable as a trap.

It is AC –10 when closed, AC 3 inside. It closes with a strength of 100! and is a 30 HD monster. It has no other attack and is not mobile. These are normally found living in sunken wrecks but may have been moved elsewhere to serve as a trap. Its alignment is neutral, low animal intelligence. It contains no real treasure.

Boots of Terror

These appear to be Boots of Silent Movement. They are made of a soft, gray leather and will allow the wearer to move without causing any sound. They will also add 20% to a thief or monk's abilities to climb walls. In all respects, these appear to be excellent and valuable items.

The "terror" comes when the wearer encounters any monster or *danger*. At this time, the boots will become *immovable*: you might say "they freeze in terror". The wearer will be unable to remove them and unable to move so long as any danger threatens (they stick to both the floor and the wearer's feet).

"An' occasional-like, y' might want one t' stick 'round." – H. T.

Wand of Many Wishes

This is a thin wand carved from a green/black stone. It has the power to grant the holder 1d12 wishes.

However, these will be granted in the *most* adverse (ie, harmful or frustrating) manner possible!

For example: If the holder wishes for a "fortune in gold", then a large amount will appear ... in the form of hot molten gold pouring down over their head. When the gold cools, a golden statue will remain (a rather shoddy one, of course).

If the victim has specified "10,000" gold pieces, then the result might be a microscopic speck containing 10,000 gold atoms.

The wand will always appear to adhere to the letter of the request — while perverting the intent. When the last wish has been used, the wand will crumble into dust.

Carpet of Catastrophe

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This large, beautiful carpet flies on command, smoothly and well, and can carry up to six passengers. (The carpet can fly through stone walls as if ethereal).

However, it will fly *directly* to the *greatest possible* **danger** in the immediate vicinity (on the present dungeon level, for example) and then land. It will *not* fly again until the danger in that location has been dealt with.

And, at that time, if commanded to fly again, it will *again* fly directly to the location of the next greatest possible danger.

Table One	Random Insanity Tables

Eternal anarchy amidst the noise
Of endless wars, and by confusion stand

Milton – PARADISE LOST

Note: insanities can be played in two ways.

One, the attack may be acute but *temporary* (2d12 turns). During this time, it will dominate the character's actions and, very probably, dominate the game as well.

Two, the insanity can be *permanent* (till cured) but the character gets a saving throw (vs Wisdom with adjustments at DMO) *each* **time** he is exposed to the stimulus. We recommend the second version since this provides suspense — and the players' imagination of what might happen is often better than the reality.

01-04%   **Kleptomania:** This form of insanity manifests itself in the attempt to surreptitiously collect some particular type of object. Here are several basic types of this affliction:

1) Magical items	5) Clothes
2) Weapons	6) Ropes and tools
3) Provisions	7) Shoes
4) Cursed objects	8) Other (DMO) ...

The afflicted person will try to acquire as many of the mania object as possible, usually concealing these on their person or in some easily accessible location.

05-08%   **Quixotism:** The victim sees windmills as giants and sees ordinary objects as strange and unusual creatures or objects. The victim will also be extremely chivalrous to all, referring to even to beggars as if they were great knights and to scullery maids as though they were grand ladies.

09-12%   **Panzaism:** Just the opposite of Quixotism. The victim sees anything strange or unusual as if it were common place, views giants as windmills, dragons as oxcarts and ogres as stray cattle, etc. (Sancho Panza was Don Quixote's squire.)

13-16%   **Acrophobia:** Literally, "fear of the marketplace" — or fear of any open space.

17-20%   **Aerophilia:** In this rare disorder, the victim, under any stress what-so-ever, will try to climb the walls or find some other high vantage point. They are only comfortable when they are some-

place high up, can only be coaxed down with difficulty and will climb back up at the least provocation.

21-25%   **Paranoia:** This is a condition in which the victim feels that everyone is out to get them. If anyone is whispering, the victim thinks that they are talking about him. He will not willingly turn his back on anyone and will be extremely jumpy. He will also attack anyone or anything on the slightest provocation.

26-30%   **Schizophrenia:** This is commonly known as the split personality. The victim may have two or more distinct personalities, usually of different alignments and often of totally different occupations and habits.

31-35%   **Manic Depressive:** These persons alternate between happy and sad phases. During their happy phase, they are +4 to hit and afraid of nothing. During the depressive phase, they are –3 to hit and, under stress, may flee in panic (Wisdom–6) or commit suicide (Wisdom–10).

36-40%   **Phobias/Philias:** see Table Five ...

41-45%   **Amnesia:** Loss of memory, the victim will have forgotten who they are or where. They may (Save VS Intelligence) be confused as to the nature of their companions or the nature of their own abilities.

46-50%   **Megalomania:** Delusions of grandeur — the victim may believe that they are a great king, a savior, important, invincible or otherwise grand or powerful. They may insist on being addressed by a title or shown other forms of deference and will accept no evidence which contradicts these beliefs.

51-55%   **Selective Hysteria:** This often manifests as a refusal to recognize some object or class of objects (such as vampires, skeletons or paladins). Also, Technos could be classified as victims of selective hysteria due to their refusal to recognize the existence of magic. If desired, the object of the hysteria can be selected from the **Phobias/Philias Table.**

56-60%   **Dipsomania:** A.k.a. alcoholism — the victim imbibes constantly, will have poor coordination and is –1d6 on all attacks

and saves. They will do anything for a drink. Similar symptoms exist for those addicted to any type of drug.

61-65%   **Religiomania:** This affliction manifests itself as a compulsive belief in a god or religion, usually accompanied by compulsive behavior and preaching. Very annoying, especially if the party members are followers of different gods.

66-70%   **Hypochondria:** The victim feels imaginary symptoms, though no outward signs may be visible. Well-played, this should keep the party checking for poisons, disease-carrying monsters, etc. A "Cure Disease" or "Cure Poison" will give temporary relief (1d6 turns or 1d6 melee rounds if under stress).

71-75%   **Harvey's Complex:** Given this condition, the victim imagines that he is accompanied by a seven foot tall white rabbit. This companion is named Harvey and claims to be a pooka, a mischievous spirit. (Note: many authorities question whether this is actually a psychic disorder or if there may be some validity in fact.) The only known cure is to spend two weeks in Acron, Ohio, U.S.A., Terra.

76-80%   **Delusions of Powers:** This affliction gives the victim the delusion that they have acquired a certain power (or powers) which they will try to exercise at any opportunity. Following are several common forms (roll 1d10 for which):

  1) **Find Path:** When used, roll randomly to determine what the player's choices should be.

  2) **Hide In Shadows:** Victim will attempt to hide in shadows but has no actual ability to do so.

  3) **Charm Monster:** Victim will believe they have succeeded in charming any monster encountered and will rationalize monster's hostile actions.

  4) **Breath Water:** Victim will believe that they can breathe water even while drowning.

  5) **Polymorph Self:** Victim believes they can change shape (no real effects).

  6) **Detect Poison:** Victim believes they can detect the presence of poisons (and will do so frequently — often in strange places).

  7) **Detect Traps:** Victim believes they can detect the presence of traps, magical, mechanical or techno. (Help them out ...)

  8) **Detect Monster:** Victim believes that they can detect the presence of all kinds of monster. (Hey, who knows ...)

  9) **Detect Magic:** Victim believes that he can 'sense' the presence of magic. (Provide a random foreboding, etc.)

  10) **See Invisible:** Victim believes that he can see invisible or illusion-hidden threats, will hallucinate.

81-85%   **Adonis Complex:** Victim believes him(her)self to be the most desireable person in the world, will imagine that everyone loves them and, at every opportunity, will examine themselves in mirrors, still waters, etc (very common — no cure).

86-90%   **Poetic Preponderance:** A strange mental disorder causing the victims to speak only in verse.

91-95%   **Delusions of Election:** An all-too-common disorder found in epidemic proportions in and around centers of government. Victims speak only in cliches, quite intolerable. Victims do, however, have a 45% chance to put *anything* to sleep simply by talking at length.

96-99%   **Jester's Complex:** Victim is given to practical jokes, particularly enjoys monsters as favorite targets.

100%   **Berzerker:** Victim will attack anything, on any provocation or none at all. Knows no fear what-so-ever and will never surrender or flee. They are –4 to hit but +3 to damage. (Lose any and all dexterity bonuses for defense.)

Note: ny act performed while insane does **not** *affect* the victim's Alignment! Even the victim with multiple personalities will retain their original alignment when (if) cured. All insanities require a "Cure Disease" <u>and</u> a "Cure Critical Wounds" done at the same time to cure. (Will not take effect for 1d12 turns.)

Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment?

Shakespeare – MACBETH

Table Two   Random Thoughts / Actions

This table is for use by manics, senile delinquents, & impulsives. Roll percents to determine random insane actions; adapt results as necessary.

01-02   Attack the leader of your party
03-04   Attack your best friend
05-06   Attack your worst enemy (in the party)
07-08   Seduce the person of your choice
09-10   Run away or hide
11-12   Defect to the enemy
13-14   Demand that your leader surrender to you
15-16   Steal all the treasure you can and run
17-18   Steal all the treasure and hide it
19-20   Take a long nap
21-22   Give anything attacking a big hug
23-24   Find the enemy leader and demand he surrender
25-26   Accuse your opponent of raping your sister
27-28   Accuse your companions of raping your opponent
29-30   Suggest that your companions rape your opponent
31-32   Attack one of your party randomly
33-34   Give someone a big hug
35-36   Put iron rations in someone's scabbard
37-38   Offer your opponent a lollypop
39-40   Throw a tantrum if your opponent won't surrender
41-42   Fall down on your knees and beg for mercy
43-44   Beg your opponent not to throw you in the briar patch

45-46   Invite your opponent to a masked ball
47-48   Offer somebody a bouquet of flowers
49-50   Tell your opponent that his mother is calling him
51-52   Give your weapon to your opponent
53-54   Offer to trade weapons with your opponent
55-56   Offer to buy your opponent's weapons
57-58   Take off all your armour
59-60   Take off all your opponent's armour — goto 29-30
61-62   Tell your opponent that he isn't nice and you're going home
63-64   Start a game of hopscotch
65-66   Invite your opponent to play leap frog
67-68   Start playing jacks (using caltrops)
69-70   Invite your opponent to go swimming
71-72   Offer your opponent a bat (or a frog)
73-74   Untie your opponent's shoelaces
75-76   Offer to teach your opponent to play poker
77-78   Offer to turn your opponent into a prince
79-80   Offer to turn your opponent into a frog
81-82   Invite your opponent to play hide and seek
83-84   Tell your opponent that locust are eating his basketwork birds
85-86   Start a crap game
87-88   Sit down and have a good meal
89-90   Hide your head in the sand
91-92   Teach your opponent to play blind-mans-bluff
93-94   Ask your opponent to dance
95-96   Offer your opponent a rubber duckie
97-98   Roll again twice — ignore 97-00
99-00   Roll again thrice — ignore 97-00

Table Three   Temporary Random Effects

Note: duration is 10 + 1d10 turns

01-05%   Victim appears as an animated skeleton, no flesh remaining (visual effect only).

06-10%   Length of nose and ears increase tremendously, ears up to 10 inches, nose up to $1/2$ times 1d6 body lengths (roll dexterity each round versus stepping on or tripping over).

11-15%   Power of minor creation, anything mentioned will appear but all objects vanish at end of effect period.

16-20%   Flowers appear at every step, victim leaves a trail of greenery wherever he walks for duration of effects.

21-25%   All victim's spells and magical items produce appropriately inappropriate results: a "Shillelah" spell produces a jester's staff, a "Fire Strike" causes a snow storm, power words produce incapacitating laughter, etc.

26-30%   Soft touch — swords, staves, knives, clubs, etc all become rubber; whips and ropes are elastic; armour and shields are foam rubber; etc.

31-35%   Midas touch — all metal weapons touched by victim or touching (attacking) victim become soft gold (temporary effect, of course).

36-40%   Pass all — victim can force his way through any solid surface or object. He will also sink into the surface which he is walking on (sink at 6" per melee round) unless supported by companions.

41-45%   Victim will have the head (roll 1d6) of a 1) donkey, 2) elephant, 3) crow, 4) frog, 5) cow (or bull) or 6) cat. Victim can not talk or utter any sound not appropriate to that animal.

46-50%   Mental youth — the victim will be possessed by an irresistible desire to play practical jokes and possesses the magical ability to produce minor items for this purpose (banana peels, squirting flowers, etc).

51-55%   An unseen servant will accompany the victim, protecting him from any form of attack — but will, at the same time, cause him to trip, fall on his face, drop his weapons, miss all attacks and be a general nuisance.

56-60%   The victim will find "great treasures" wherever he searches for them. He will not reveal these to other party members. When the effect terminates, the "treasures" will be revealed as pebbles, scraps and other worthless trash.

61-65%   The victim is accompanied everywhere by a small (five foot) black cloud which floats about 12 inches above his head and rains constantly. Any time danger threatens, small lightening bolts will flash in the cloud and a roll of thunder may be heard.

66-70%   The next item which the victim reaches for in his pack, etc, will be a white rabbit, dove, deck of cards, bouquet of flowers, etc. (This will continue for the duration of the effect.)

71-75%   The victim's armour has vanished and is replaced with the traditional jester's motley, a two-peaked cap with bells, shoes with turned-up toes and silver bells, sash with tassels, cap-a-pie tunic and pants and a staff with buffoon's bladder.

76-80%   Any projectile weapons or projectile spells the victim uses will produce large custard pies impacting his target. Any projectiles shot at the target will be custard pies when they hit.

81-85%   Every time the victim reaches into a pack or chest or any other container, the first thing they touch will be a mousetrap (1 point damage). If they reach for a sword or weapon, the handle will be a lobster, etc (2 points damage).

86-90%   Roll once on Insanity Table for effect — temporary, duration 10 + 1d10 turns.

91-95%   Roll twice on Insanity Table, ignore duplications and roll again — temporary, duration 10 + 1d10 turns.

96-00%   Victim will be temporarily possessed by the spirit of the Mystic Jester who will play all manner of pranks on the rest of the party. (He is mischievous, never malicious.)

These effects are never intended to do any serious harm to the victims.
Use cautiously!

Table Four — Permanent Random Effects

Effects are permanent unless otherwise noted.

01-05%   Life Shock — highest attribute reduced by one point. Also weakness for 1d6 turns: all rolls at –1 until weakness passes.

06-10%   Life Shock — lowest attribute *increased* by one point. Also weakness for 1d6 turns: all rolls at –1 until weakness passes.

11-15%   10% of all wealth carried has just vanished — but this fact should not be discovered immediately.

16-20%   Character ages 2d10 years immediately (x10 for elves and dwarves).

21-25%   Character becomes 2d10 years younger immediately (x10 for elves and dwarves).

26-30%   Warts appear on hands — dexterity at –3 until cured.

31-35%   Strong body odor — charisma –3 till cured (by "Cure Disease").

36-40%   Character gains glowing health — will also glow in dark.

41-45%   Character can not speak for 2d6 turns (player may speak only to state actions).

46-50%   Attracts monsters: 25% greater chance to attract wandering monsters.

51-55%   Repels monsters: 25% chance to repel monsters (not animals).

56-60%   Roll 1d6 — Character's skin color changes to:
1) blue 2) green 3) orange 4) violet 5) red 6) mixed (any two).

61-65%   All fabric touched rots in 1d10 turns (clothes included / dispell magic to counter).

66-70%   Speak 2 additional languages / 50% chance to read them also.

71-75%   Character increases in height by 25% — weight and strength increase by 30%.

76-80%   Character decreases in height by 25% — weight and strength decrease by 30%.

81-90%   Insanity — roll type on Insanity Tables.

91-00%   Effects temporary — roll twice on this table, ignoring 91-00 — roll 1d6 for number of days which effects last.

These effects may be modified at the DM's discretion. We suggest that care be used in informing the players of these effects — let them find out the hard way!

Random Phobia / Philia Chart   (Table 5)

Odd numbers are phobias (fears), even numbers are philias (likings).

Play of phobias and philias: anytime the afflicted character notices the stimulus object within 10', they must Save vs Wisdom; if within 5', the save is made at −5; if touching, at −10.

Phobia: the victim will flee in terror for 1d6 rounds.

Philia: they will try to steal and hide the object or will try to get as close as possible to it.

01-02	wood doors	35-36	carrion crawlers	69-70	stairs
03-04	giants	37-38	gold	71-72	psi abilities
05-06	keys	39-40	scrolls	73-74	metal doors
07-08	maps	41-42	lightning	75-76	iron rations
09-10	the sick	43-44	thunder	77-78	daggers
11-12	the insane	45-46	sunlight	79-80	invisibility
13-14	closed spaces	47-48	cold	81-82	goblins
15-16	open spaces	49-50	silver	83-84	orcs
17-18	heights	51-52	hammers	85-86	garlic
19-20	darkness	53-54	unlocked doors	87-88	ropes
21-22	windmills	55-56	jewels	89-90	hobgoblins
23-24	sharp objects	57-58	torches	91-92	kobolds
25-26	paladins	59-60	flint & steel	93-94	cages
27-28	mirrors	61-62	yellow mold	95-96	living doors
29-30	long corridors	63-64	ocher jelly	97-98	electricity
31-32	fire	65-66	black pudding	99-00	lamps
33-34	water	67-68	green slime		

A phobia or philia can be cured by a combined "Cure Disease" and "Cure Critical Wounds". It requires 1d10 turns to return to normal. Victim's alignment is not affected either by insanity or its cure.

Trap Detection Table (Table 6)

Effective level of person detecting trap

⇐ Effective level of person constructing trap ⇒

	2	4	6	8	10	12	14	16	18	20	22	24	26	38	30+
2	50%	45%	40%	35%	30%	25%	20%	15%	10%	5%	5%	5%	5%	5%	5%
4	55%	50%	45%	40%	35%	30%	25%	20%	15%	10%	5%	5%	5%	5%	5%
6	60%	55%	50%	45%	40%	35%	30%	25%	20%	15%	10%	5%	5%	5%	5%
8	65%	60%	55%	50%	45%	40%	35%	30%	25%	20%	15%	10%	5%	5%	5%
10	70%	65%	60%	55%	50%	45%	40%	35%	30%	25%	20%	15%	10%	5%	5%
12	75%	70%	65%	60%	55%	50%	45%	40%	35%	30%	25%	20%	15%	10%	5%
14	80%	75%	70%	65%	60%	55%	50%	45%	40%	35%	30%	25%	20%	15%	10%
16	85%	80%	75%	70%	65%	60%	55%	50%	45%	40%	35%	30%	25%	20%	15%
18	90%	85%	80%	75%	70%	65%	60%	55%	50%	45%	40%	35%	30%	25%	20%
20	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	45%	40%	35%	30%	25%
22	95%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	45%	40%	35%	30%
24	95%	95%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	45%	40%	35%
26	95%	95%	95%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	45%	40%
28	95%	95%	95%	95%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%	45%
30+	95%	95%	95%	95%	95%	95%	90%	85%	80%	75%	70%	65%	60%	55%	50%

Monsters and Traps (Table 7)

A standard monster combined with a standard trap gives unique results. These tables will provide a variety of possibilities for the encounter situations. Herewith we begin and the Gods alone know the end.

Percentage	Monster Indications
01-30%	The monster is obvious
31-60%	The monster is hidden
61-90%	The monster is suspected and present*
91-00%	Monster suspected but not present *

* Note to the above chart. This includes camouflage-type monsters such as piercers, shambling mounds and various slimes and oozes. 91-00% means there is reason to suspect a monster but none is actually present – the players may enjoy discovering the difference.

	Reasons For Suspicions
01-15%	Sounds
16-30%	Infravision shows warmth
31-45%	Tracks
46-60%	Bones or other debris
61-75%	Nest or nesting materials
76-90%	Smell
91-00%	Roll twice on this table

	Monster Location
01-10%	2x1d20 feet north of trap
11-20%	2x1d20 feet east of trap
21-30%	2x1d20 feet west of trap
31-40%	2x1d20 feet south of trap
41-50%	above trap
51-60%	party is between monster and trap
61-70%	monster is caught in trap – can not escape
71-80%	monster is caught in trap – escape in 1d6 rounds
81-90%	monster living in trap – can exit immediately
91-00%	monster living in trap – exit in 1d4 rounds

	Monster will appear / attack when:
01-10%	noise is made
11-20%	blood is shed
21-30%	trap is triggered
31-40%	1d4 people are caught in trap
41-50%	1d4 people escape from trap
51-60%	room is entered
61-70%	party comes within 1d20 feet of monster
71-80%	party comes within 1d20 feet of nest
81-90%	party comes within 1d10 feet of treasure
91-00%	1d10 rounds after any of the above

For an example, see **Richenbach's Falls.**

Time / Total Chart

Time In Rounds

Total	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
2	1d3									
3	1d6									
4	1d8	1d3								
5	1d10	1d4	1d3							
6	1d12	1d6	1d3							
7	1d12	1d8	1d4	1d3						
8	1d12	1d8	1d4	1d3	1d3					
10	1d20	1d10	1d8	1d4	1d3	1d3				
12	1d20	1d12	1d8	1d6	1d4	1d3	1d3			
14	2d12	1d12	1d10	1d8	1d4	1d4	1d3	1d3		
16	2d12	1d12	1d10	1d8	1d6	1d4	1d4	1d3	1d3	
18	2d20	1d20	1d12	1d8	1d8	1d6	1d4	1d4	1d3	1d3
20	2d20	1d20	1d12	1d10	1d8	1d8	1d4	1d4	1d4	1d3
25	2d20	1d20	2d8	1d12	1d10	1d8	1d8	1d6	1d4	1d4
30	3d20	2d12	1d20	1d12	1d12	1d10	1d8	1d8	1d6	1d6
35	3d20	3d12	1d20	2d8	1d12	1d12	1d10	1d8	1d8	1d8
40	4d20	2d20	2d12	1d20	1d12	1d12	1d12	1d10	1d8	1d8
50	4d20	2d20	3d12	1d20	1d20	2d8	1d12	1d12	1d12	1d10
60	5d20	3d20	2d20	2d12	1d20	1d20	2d8	1d12	1d12	1d12
70	.	3d20	2d20	3d12	2d12	1d20	1d20	2d8	1d12	1d12
80	.	4d20	3d20	2d20	2d12	2d12	1d20	1d20	1d20	1d12
90	.	4d20	3d20	2d20	2d20	2d12	1d20	1d20	1d20	1d20
100	.	4d20	3d20	2d20	2d20	3d12	2d12	1d20	1d20	1d20
120	.	5d20	4d20	3d20	2d20	2d20	3d12	2d12	2d12	1d20
140	.	.	4d20	3d20	3d20	2d20	3d12	2d12	2d12	2d12
160	.	.	5d20	4d20	3d20	3d20	2d20	2d20	2d20	2d12
180	.	.	5d20	4d20	3d20	3d20	2d20	2d20	2d20	2d20
200	.	.	.	4d20	4d20	3d20	3d20	2d20	2d20	2d20
220	.	.	.	4d20	4d20	3d20	3d20	3d20	2d20	2d20
240	.	.	.	5d20	4d20	4d20	3d20	3d20	3d20	2d20
260	.	.	.	5d20	4d20	4d20	3d20	3d20	3d20	2d20
280	.	.	.	.	5d20	4d20	4d20	3d20	3d20	3d20
300	.	.	.	.	5d20	4d20	4d20	3d20	3d20	3d20

This chart is used to find the size and number of dice to roll per round to average a desired total after a certain number of rounds. First, figure the total distance to be covered or the total damage to be done before the final event occurs. Then decide how many rounds should elapse before this event. The intersection of the Time and the Total columns gives the size and number of dice to roll each round.

Please note: the actual results will vary due to the random factor inherent in the dice (unless, of course, the dice are loaded). These results are based on calculated averages only.

See also examples on the following page ...

Total	(11)	(12)	(13)	(14)	(15)	Time In Rounds (16)	(17)	(18)	(19)	(20)
20	1d3	1d3								
25	1d4	1d4	1d3	1d3	1d3					
30	1d4	1d4	1d4	1d4	1d3	1d3	1d3			
35	1d6	1d4	1d4	1d4	1d4	1d4	1d3	1d3	1d3	1d3
40	1d8	1d8	1d6	1d4	1d4	1d4	1d4	1d4	1d4	1d3
50	1d8	1d8	1d8	1d8	1d8	1d6	1d6	1d4	1d4	1d4
60	1d12	1d10	1d10	1d8	1d8	1d8	1d8	1d6	1d6	1d6
70	1d12	1d12	1d10	1d10	1d10	1d8	1d8	1d8	1d8	1d8
80	1d12	1d12	1d12	1d12	1d10	1d10	1d10	1d8	1d8	1d8
90	2d8	1d12	1d12	1d12	1d12	1d12	1d10	1d10	1d10	1d8
100	1d20	2d8	1d12	1d12	1d12	1d12	1d12	1d12	1d10	1d10
120	1d20	1d20	1d20	2d8	1d12	1d12	1d12	1d12	1d12	1d12
140	1d20	1d20	1d20	1d20	1d20	2d8	2d8	1d12	1d12	1d12
160	2d12	2d12	1d20	1d20	1d20	1d20	1d20	1d20	2d8	1d12
180	3d12	2d12	2d12	1d20	1d20	1d20	1d20	1d20	1d20	1d20
200	2d20	3d12	2d12	2d12	2d12	1d20	1d20	1d20	1d20	1d20
220	2d20	3d12	2d12	2d12	2d12	1d20	1d20	1d20	1d20	1d20
240	2d20	2d20	2d20	3d12	2d12	2d12	2d12	2d12	1d20	1d20
260	2d20	2d20	2d20	3d12	3d10	2d12	2d12	2d12	2d12	1d20
280	2d20	2d20	2d20	2d20	2d20	3d12	2d12	2d12	2d12	2d12
300	3d20	2d20	2d20	2d20	2d20	2d20	2d20	3d12	2d12	2d12
	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)	(19)	(20)

Example 1: The trap is a room with a 10' ceiling, no apparent exits and water rising to fill the room. For a high-level party, the DM might decide that two rounds would be reasonable for escape. Therefore, looking at 10 in the Total column and 2 in the Time column, he will use 1d10 to roll each round for the number of feet which the water rises.

For a mid-level party, using 10' and 5 rounds, a 1d3 die roll is employed.

For a low-level party, the DM turns feet into inches and looks up 120 inches in the Total column. Allowing 16 rounds for escape, he uses 1d12 inches per round for the water to rise. Note: the actual average, in this case, is 6½ inches per round, taking an average 18.46 rounds to fill — which is close enough without an infinitely-variable die to roll.

Example 2: The trap is a ray which drains strength from everyone in the room and exit is difficult. When anyone's strength reaches 0, they will be dead. Recalling that most characters in his world have strengths between 12 and 18, the DM chooses a Total of 14.

For a high or mid-level party, the DM proceeds as above, choosing 6 rounds and rolling 1d4 points per round.

For a low-level party, the DM decides that 20 rounds are needed but finds that seven rounds is the maximum for a 14 Total. Therefore, he uses the die roll for seven rounds (1d3) but rolls only *once every* **three** rounds.

Credits

While the majority of the traps and tricks in the volume have been designed by the authors/editors at Dragon Tree, we are also grateful and would like to acknowledge very valuable contributions from:

Tom Bell, Ed Durboraw, Lockwood Larson, Tom Lowrie, Doug Mayfield and Dana Schaefer of Abilene, Texas and Diane Johnson of Gulfport, Mississippi.

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