

The Fantasy Trip™

Red Crypt™



By David L. Pulver

STEVE JACKSON GAMES



A Solo Adventure For One Brave Hero

It started out as a simple bounty hunt. But your quarry has fled to a place that belongs to the dead. If you're lucky, they might be your friends against foes that mock both life *and* death.

Dare you enter the **RED CRYPT?**

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The Fantasy Trip™ Red Crypt™

You study the face on the wanted poster. 30-ish, with ash-blond hair and a hook-shaped scar under his right eye. Jack Smoke.

Smoke is a Redcap, part of a secret society plotting to overthrow the established order of wizards, priests, and guilds. Like many Redcaps, Smoke trusts gadgets or potions over magic. You heard he was once a priest who earned his nickname burning heretics. Then Smoke discovered his cult's "miracles" were mere spells cast to delude the congregation.

He lost his faith and turned against all wizardry as well, embracing the Redcap cause. What he didn't lose was his fanaticism.

Recently, Smoke detonated a gas bomb at a town fair. It poisoned the wizard he targeted – and several children. "Unfortunate collateral damage," said the Redcap communiqué that claimed credit for the assassination.

You intend to bring Jack Smoke to justice . . . and claim the 1,000 silvers the baron offers for his head!



By David L. Pulver • Illustrated by Rick Hershey • Cover by Terry Pavlet

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How to Play *Red Crypt*

This is a programmed adventure for a single character. It is designed for *TFT: In The Labyrinth*. If you instead have both *Melee* and *Wizard*, you can still play, with a few simplifications.

This adventure establishes locations, gives you decisions to make, and tells you the outcomes of those decisions. You will need six-sided dice, a straightedge, and scratch paper, along with counters and megahex tiles.

Since *Red Crypt* uses only one player character, it can be played two ways:

Solitaire: One lone player creates or selects an existing adventurer character. That character may acquire friends during the adventure, creating a party, but they are all run by the same person. When combat occurs, this book gives instructions regarding the foes in each location; the player sets up figures on a tactical map and plays out the battles, running both sides.

Two-Player: One player creates a character (or uses an existing one) and plays through the scenario. When foes are encountered, the other player controls them and tries to defeat the adventurer. The second player can also act as Game Master (GM); they read the paragraphs and resolve rules disputes or actions not covered by these instructions.

Creating Characters for *Red Crypt*

You can play an existing character or create one for this adventure. Additionally, two ready-to-go adventurers can be found on p. 21.

A single 34-point to 36-point character should have a decent chance of making it through if played well and the *Red Crypt* is unfamiliar. Weaker characters may survive on subsequent attempts, as you will know what to expect.

Playing this adventure with characters whose combined armor, shields, and magic items can stop 7+ points of damage is less fun, as they can easily survive many opponents. (Of course, you can try it anyway.)



If playing a *Melee* hero only, assume your character has IQ 8 for purposes of making any saving rolls against IQ, and assume they possess the Literacy talent.

Red Crypt will work for either a hero or a wizard. If you play a wizard, the instructions do not support the infinity of ways you could use your spells in non-combat situations (such as scouting while invisible). However, *Red Crypt* is quite survivable if your wizard's spells are mainly combat magic, especially if they are mostly of IQ 13 or less.

You *can* take magic items (a magic weapon will be useful if you have one!), but a character fully loaded with magical gear faces fewer challenges.

Record sheets should be made up for each entering figure. Experience is awarded to survivors based on their performance.

Beginning the *Red Crypt* Adventure

To enter the adventure, first reread the opening text (p. 1). Then turn to instruction 1 on p. 6 and read it.

Like each later instruction, it provides information and directions. Some instructions call for a decision, often a choice between options leading to different entries. Choose what you will do *before* turning to the next instruction.

To avoid losing your place, you can make a note of each instruction number as you pass it. You should try *never* to read instructions you have not legitimately come to; that would lessen your enjoyment.

As you read the instructions, you will find yourself moving down outdoor paths or long tunnels and into clearings or rooms. In the labyrinthine catacombs, all combat takes place in the rooms; the tunnels take you from one room to the next. (However, you *must* follow the tunnel or path instructions carefully, or you'll get lost.)

When you enter a room, *Melee* turns begin. It is permitted to stop just before entering a room, either to change weapons and armor or to cast protective spells on your party.

If you find yourself in a combat situation using a map, start by placing obstacles, foes, etc., on the appropriate arrangement of megahex tiles or *Melee/Wizard* maps as indicated. Place your own figures in the specified entry hexes at the end of the room you entered.

Combat maps have entry hexes, often marked N (north) or S (south). These often represent doors or tunnel entrances. Instructions that send you to a room will indicate which side of the map you enter from . . . e.g., (117, N entry) means you go to paragraph 117 and enter from the north-side hexes marked N on the map. (Your characters will be facing the opposite of that. For instance, if you enter from the north side, you're facing south.)

The map diagram will show the appropriate orientation (e.g., north-south).

Finally, read the rest of the room instructions to see what is happening and what your options are.

In each new location, combat turns begin with your figures standing in the indicated spot, having just approached the encounter or stepped through a door.

Unless noted, no figure may *both* pass through a door *and* do anything else on the same move.

Obstacles (black hexes) shown on the room maps stop both movement and thrown/missile weapons and spells.



Leaving an Encounter

When all your foes at a location are dead or fled, your party may freely leave and re-enter that room or encounter area thereafter. Skip events, such as dialogue or fights, that have already occurred.

However, if you wish to leave a room containing living enemies (even if they are asleep, trapped behind a fire, etc.), you *must* (a) be given the chance to attempt escape in an instruction, (b) successfully move to one of the starred entry or exit hexes at either extreme end of the board, and (c) have at least one hex of Movement Allowance (MA) left in order to leave through the exit. (It is also permitted to leave by a shift or disengage which takes you off the board from one of those end hexes, or by teleporting to the other side of the door.)

All doors are unlocked unless specified. So, when a figure trying to escape reaches the edge of the board, it may use that last hex of MA to get out and to safety.

Mapping and Record-Keeping

You will need to keep the following records as you play: (1) the standard record sheets for your own figures, (2) a map of the adventure as you explore it, and (3) a record sheet for each location you enter.

The figure record sheets are kept in normal style. Keep track of treasure and weapons carried, hits taken and Strength (ST) expended, and MA reductions for armor worn or encumbrance carried (see below).

Your map will show which rooms you have passed through. Playing without a map makes it harder to explore multiple routes, which could impede completion of the adventure. You will need the map if you double back, either accidentally or on purpose.

You should also make a record for each inhabited location as you enter it. The paragraphs will tell you what foes you encounter. The location record is made up of one record for each foe there, together with any other notes you make. If you leave living enemies in a room, they will be there if you return.

Any corpses (friendly or enemy) will remain as you left them. However, unattended treasure may vanish, or wounded friends may die (see *Abandoning Treasure or Companions*). Therefore, you should keep all the room records until you finish the adventure. When you re-enter a room, go by the record sheet instead of the printed instructions. Anything killed will *not* come alive and attack again (unless raised as a zombie, of course . . .). However, foes left alive will be back in their starting positions with the wounds you gave them, and will attack on sight.

You may wish to keep a record of the number of each instruction you take, in case you lose your place.

Picking Up Treasure

When you find treasure or equipment, make notes on the figure record sheets to show who is carrying it. If you are using the full *TFT* rules, keep track of weight and encumbrance.

Abandoning Treasure or Companions

If a party wishes to avoid being slowed by the weight of treasure or gear, some or all of these may be left in any encounter area or room after it has been cleaned out – that is, after its occupants are dead. Note the abandoned treasures on the record sheet for that room.

If the party comes back for them, roll one die. On a 5-6, everything is gone; scavengers or denizens carried it off. Otherwise, they're still there. Roll the same way for wounded but living friends left behind in an empty room; when you come back, they've been eaten or carried off by the things that lurk in the graveyard on a 5-6, but remain alive otherwise. Treasure, weapons, or bodies left in a tunnel are always gone when you return.

Illusions

It is legal for a wizard to summon something, or create an illusion, to scout a room. However, *images* cannot pass through doors.

It takes at least 12 turns to travel each tunnel or cemetery path. Thus, any image or illusion created in one area will vanish before it or you can get to another area.

If two players are involved, the “monster” player can choose whether and when to attempt to disbelieve the PC wizards' figures. However, when one player is playing solitaire, use the following rule: Only foes with IQ 8 or higher can attempt to disbelieve – that is, wolves, bears, and other animals can't disbelieve illusions. Foes will only attempt to disbelieve when they see nonhumans attacking them, *or* when more than four figures at once attack, *or* if they actually see a wizard create a figure. In any of these cases, roll one die for each foe, each turn. On a 5 or 6, it will attempt to disbelieve one of your figures.

Any zombies encountered are unaffected by illusions.

Playing the Adversaries

If playing solitaire, you may use any strategy you like while playing your own character as long as you follow the instructions. To play the monsters, use the following guidelines:

(1) Monsters and foes always fight to the death, and never run, unless an instruction specifically says otherwise. If an instruction says they might run, assume they will do so as soon as they are hurt worse than you are.

(2) Most foes use standard tactics – that is, they will run at you and try to engage and kill you. Multiple foes facing you will try and surround you to take advantage of side or rear attacks. Humanoid foes that are barehanded or armed with daggers may try to initiate HTH combat on the turn after they engage you. If they try and fail, they may return to regular attacks.

(3) Some opponents, especially wizards, will have favorite tactics (mentioned in the instructions). Use these tactics as long as they seem sensible.

(4) In general, use common sense to decide what the foes will do. If two or more reactions are equally likely (for instance, one monster trying to decide whether to attack your figure or your ally, or whether to risk HTH combat or fight normally), roll a die to decide.

(5) If playing as a GM, it is perfectly all right to keep the beginning ST of the monsters and foes a secret – though of course the players should have a good idea just because of the nature of the menace.

(6) Don't let Charisma or any other talent keep a helpless player from being slain – but a GM may let them be useful in a negotiating situation.

(7) Rather than list languages, this adventure assumes everyone you have an option to talk to knows the common (human) tongue, and all writing is in that language.

(8) If you end a fight incapacitated, assume someone will kill you, unless you have an ally who won the fight and can use Physicker, a healing potion, etc., to treat your injuries.

Listening

It's assumed your character will listen at doors without having to specify doing so; if loud noises can be heard in the graveyard or past the door, the instructions will mention it and give you an option to react.

Crossing a Room

Many rooms have a door or passage at both ends. You can try to move through a room without fighting, but unless occupants are noted as friendly and willing to let you pass, they will generally try to attack you when doing so.

Beings within a room will not usually try to follow you out if you leave (as long as you aren't attacking). A few exceptions are noted where enemies may pursue.

Saving Rolls

In several locations, a "saving roll" – a roll made against one or more of a character's attributes – may be required to notice something or escape danger. If you have the full *TFT* rules, you know how these work. The saving roll represents

the idea that, for certain situations, a higher attribute gives you a better chance to succeed. A saving roll is made in the same fashion as a "to hit" roll – that is, you are trying to roll less than or equal to a given attribute. However, the number of dice is variable. To escape a shower of arrows, a character might need to roll his DX or less on *four* dice; this would be a "4/DX" saving roll. The attribute need not be DX; it could be IQ or ST depending on the challenge.

Plot Words

Sometimes your character will do things during one encounter that will affect future events, such as finding a key in one room that may later be needed to open a lock in a different room. When this happens, you will be instructed to record a particular *plot word* that is in all caps (such as KEY). If the triggering event later comes up, it will ask if you have that plot word. If you possess it, that will direct you to a different paragraph.

A few plot words have no direct effect on the adventure, but can determine your final experience award. Rules for this are at the end of the adventure.

Companions

It is possible you may make friends in the adventure.

If so, you will be provided with the statistics for your companions, and may control them. You must stick together: they are relying on you for leadership or protection, and will not enter rooms in advance to scout, stay behind as guards, or the like. (But if you make it out of the adventure and return, they won't come back.)

If your character dies but your companions manage to survive, you have two options. First, you can assume the adventure is over and end it. Second, you could opt to complete the adventure using your companions.

Unless noted, it is you (rather than your companions) who attempt any saving rolls: it's assumed you're in the lead. However, if the instructions mention a particular talent is required to do something (e.g., Literacy to read a message), you can use a companion's talent.

Companions will not give you equipment, but if they're killed, you can take their stuff. If incapacitated, assume you're as good as dead – your foes finish you off, or the rats do – unless a companion wins the fight and can use Physicker, a healing potion, etc., to treat your injuries.

Monster and NPC Statistics

Full descriptions of the monsters encountered appear in *TFT*. If you just have *Melee* and *Wizard*, enough information is provided to run figures you encounter.

The exception to this would be two types of nuisance creatures common in graveyards: Rats and Bats. These creatures come in large swarms and use the rules detailed below.

Some NPCs have talents listed. If only using *Melee/Wizard*, ignore them except where a companion's talent is said to provide a particular benefit. Exception: assume unarmed foes with Brawling use the talent to fight dirty (*ITL*, p. 35), adding +2 to bare-handed damage.

Rats

Each individual rat has ST 1, DX 10, IQ 6, MA 10. Any hit on a rat will kill it.

When attacked by rats, a figure can strike once per melee turn (if a weapon is ready) and stomp once. The stomp is rolled like a regular attack. If you are trying to stomp a rat in an adjacent hex, and you miss, you do not roll to see if you hit the character in that hex, as you would normally.

A rat can attack adjacent figures and up to two rats can occupy the same hex. Rats have DX 10 to simplify the GM's rolling. DX 10 gives a 50% chance of hitting. Therefore, unless other modifiers apply (e.g., fighting a torch-wielding or Blur-using foe), instead of rolling 3d for each rat, roll 1d and let the rat hit on a roll of 1, 2, or 3. This is faster! (But remember animals fear fire: if you have a torch ready, rats attack at -2 DX.)

If a rat successfully bites you, you take 1 hit. Rat bites are cumulative against armor each turn, and shields don't count. Thus, if you're wearing leather, which stops 2 hits, then the first two rat bites each turn don't count, but the rest do; if 10 rats attack and five succeed, you'd lose 3 hits.

Vampire Bats

These are like rats, but they fly. If you get more than 15 hexes away from bats, they won't pursue. Each bat has ST 1, DX 10, IQ 6, and MA 20. Handle them like rats, except that when attacking a bat, you have DX -4 to hit because it is flying, and you have no chance to stomp it.

Magic Items

Determining the nature of a magical item will require either an Analyze Magic spell or experimentation. Some magic items may be explained in the text.

Restoration of Lost Strength

It is permitted to rest in a room or outdoor location after any fighting is over. By resting 15 minutes, a character can recover one ST point of fatigue (e.g., ST spent spellcasting). This may only take place if the occupants were killed, subdued, driven out, or made allies.

Healing Wounds: If you are a Physicker or a Master Physicker, or have one as a companion, you can use that talent – but remember the time required. All other Physicker rules must be followed as well.

Encounters and Resting

If you sit around resting, you might run into something wandering about. For every 15 minutes you spend resting, being treated by a Physicker, etc., roll 1d. If you roll 2-5 nothing happens. On a 1, encounter 1d+3 rats; on a 6, encounter 1d+2 bats.

Place yourself in the middle of the room or area; they enter from a random entry hex (stacked 1 or 2 per hex). Fight them on the map of the area you're resting in.

Ending the Adventure

You can end the adventure by taking a route out of the graveyard, returning to Thorvald village. When you leave,

you keep any loot you found. Your accumulated Plot Words determine experience and rewards.

If your character is killed, the adventure is over, but you may replay *Red Crypt* with the same or a different character. You could have the replay occur in a different reality, in which case everything will re-set. Alternatively, you can play another bounty hunter who appears shortly after your last one perished or retreated. If so, erase any plot words, but records for rooms, treasure, slain foes or companions, etc., are as per the prior expedition; enemy wizards who lost ST due to spellcasting recover it.

Beginning Your Adventure

1 You've been tracking Smoke for a week. Now you have a lead at the Thirsty Wyvern, an inn near the village of Thorvald. The innkeeper admits that a fellow matching the Redcap's description visited earlier today. He met two companions: a redheaded swordswoman wearing spectacles and a blond man with an arquebus. They asked for directions to an old graveyard out by Thorvald Wood. They haven't returned.

That graveyard? Rarely used by decent folk. No longer consecrated ground. The monks who tended it died off a half-century ago, after the plagues. A few burials still take place, seen to by an old gravedigger, but mostly paupers, madmen, criminals, lepers, or plague victims. Some say it's haunted. A few children have disappeared nearby . . . although that might be due to wolves.

Unwilling to let Smoke escape, you leave the inn and set out for the graveyard. What could Smoke and his friends be up to there?

It's a cool, foggy afternoon, but a few hours of daylight remain. The road meanders past farmhouses, boulder-strewn fields, and the outskirts of a dark wood. There, a quarter-mile west of the village, you can see the high walls of the graveyard, shrouded in thickening fog. Go to 4.



2 You find meat of uncertain origin, a cushion, burial urns holding water, and hundreds of bone dolls. You can take a few: if you have Recognize or Assess Value, you pick the best dolls (worth 3d x \$100); otherwise, you get a random sample (worth 2d x \$50). Return to 119.

3 Its wearer can activate Speed Movement (cost 1 ST/turn) and Dark Vision (always on). Return to the prior paragraph.

4 You stand before an iron gate in the graveyard's eastern wall. You can try the gate (8), or circumnavigate the cemetery walls seeking other entrances (109). Or you may think better of the whole idea and return to the village, ending your adventure (166).

5 Only dust and bat droppings. Return to 9.

6 You're at a four-way tunnel intersection. You can head northeast to a door (151, S entry), southeast to a door (35, N entry), southwest to a passage (89), or go northwest to a door (117, S entry).

7 Besides his gear, he had 30 silver pieces in his pouch. Take what you like; go to 112.

8 You are inside the graveyard, near its east gate. Peering through the fog, you look around. You can head northwest, where you glimpse an equestrian statue atop a mausoleum (59), or go southwest toward a thick patch of headstones (13). Or you can go east out the gate, exiting the graveyard (4).

9 Inside the mausoleum is a sarcophagus, its lid carved with an effigy of a knight. It's inscribed, "Here lies Sir Roger of Thorvald, a valiant knight." If you pry it open, go to 100. To search the tomb, go to 5. To step outside, go to 59.

10 As you lift a big urn from a wall niche, a gelatinous, crimson, oozing thing extends itself out of the container. A red slime!

Refer to the Catacombs Map (70). You start at U; if you have companions, position them in adjacent hexes.

Roll 3/DX. Success means you tossed the urn aside in time; the slime crawls out and is 2 hexes away from you at G. Otherwise, it's in hex U with you, already in HTH.

Combat begins! If you flee the room or win, take either the north door (95) or southwest passage (6). If you kill it, go to 49.

Red Slime

ST 12, DX 1, IQ 1, MA 2

Attacks and damage: 2 hits/turn if in same hex (armor protects for only 1 turn).



Special Abilities/Weaknesses: +4 DX to hit it; it must beat your roll by 3 to win initiative; fire, cold, or illusions have no effect.

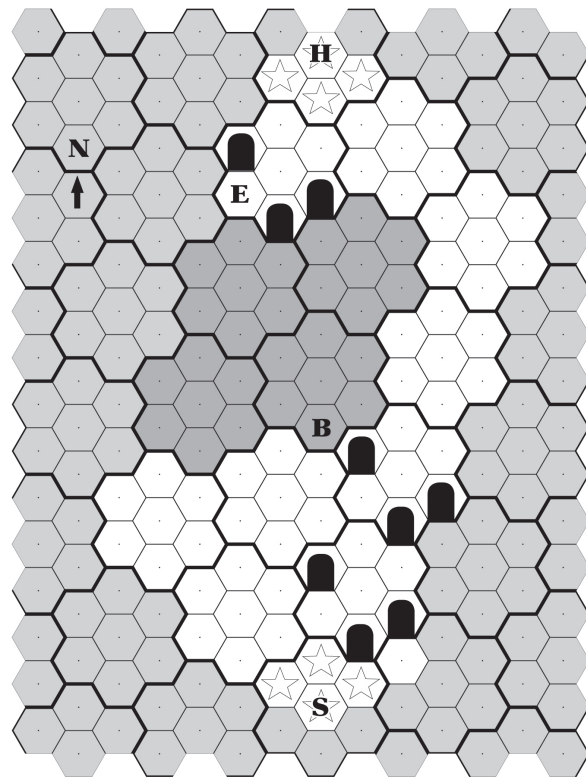
If you hit the slime with a metal weapon or you're in metal armor and it hit you, that item corrodes away and is destroyed in 12 turns (after the combat). Exception: Silver or gold is unaffected.

11 Leaving the Playroom, go to 89 if you exited through the north door, or 142 if through the south door.

12 You are at the bottom of a flight of steps. You can go up the steps and through an open trap door (48), or head north through a narrow tunnel, smelling of decay (83).

13 Your path winds among unremarkable headstones in the graveyard's eastern quarter. You notice a fresh grave. If you investigate, go to 46. Otherwise, go southwest past more graves (94), northwest toward a stone angel (77), west past some simple headstones toward a stone building (72), or east toward the cemetery gate (8).

14 You are in the Common Pit (see map below). Your foe, a man wielding a pick and wearing muck-stained clothing, is at B. You're at E (or your choice of any E, S, or N hexes if you gained surprise). Shaded areas contain one corpse each; use Fallen Bodies rules for movement and cover.



If you slay him, you can leave his corpse in the pit – a fitting end! If you reduce him to 5 or less ST, he'll run, vanishing into the fog. You won't meet him again here; go to 112.

To break off the fight, leave the map from either the N or S entry hex; if you get that far, he won't pursue (go to 112). If you defeat him, go to 7. If you die, be reassured that your corpse will help Physickers learn their trade.

Kregg the Body Snatcher

Heinous Human
ST 13, DX 10, IQ 9,
MA 12

Talents: Axe/Mace,
Climbing, Knife, Running
Weapons: Dagger
(1d-1), pick (2d)

Equipment: Belt
pouch, rations, 25' rope,
torches (2), wineskin with
cheap wine



15 You feel a chill, as if something is looking over your shoulder. You can turn (135) or depart without looking back (90).

16 You're in a tunnel with doors at the south end (119, N entry) and north end (35, S entry).

17 You are two hexes from Zora in the center of the map (see 148 for the map and her stats). If you came here from 57, you have initiative; otherwise, roll it. Zora fights to the death, fearful you might thwart her quest. If you defeat her, go to 19.

18 You're in the Bone Crypt (see Catacombs map at 70). Bones are everywhere, strewn on the floor and stuffed into wall-niches. A huge ghoul with yellow eyes and fangs squats amid this detritus, gnawing on a human femur. Angered by the intrusion of light or life into his stygian larder (or just hungry), he howls like a hyena and attacks!

Position yourself at the designated entry hexes (N or S as appropriate). The ghoul is at G. He'll attack barehanded, but if that hits and fails to do damage (due to armor or spells), next turn he'll use a Ready option and grab a leg bone as a club (1d+3 damage).

To leave the crypt during or after the fight, you may exit north (32) or south (95). If the ghoul isn't dead, he'll follow and attack in the narrow tunnels beyond the door.

If the ghoul is slain, you can examine the corpse he was manhandling (58) or search the crypt (101) before leaving as above. If you are killed, the ghoul will add you to his larder. He's a big fellow, and very hungry . . .

Huge Ghoul

ST 16, DX 9,
IQ 7, MA 10

Talent: Brawling
Weapon: Bare-
handed (1d+1), may
grab club (1d +3)

19 Take any
of Zora's
possessions (see
148); then go to 116.



20 Inside is a well-preserved corpse, dressed in a simple blue robe. She wears a silver crescent-moon amulet around her neck. If you have the plot word CAT, go to 56, then return here.

You can take the amulet or leave it. If you try on the amulet, go to 3 and then return here. If you take the amulet but don't try it now, record 3; go there if you try it later (then return to your current paragraph).

After you take or leave the amulet, go to 117.

21 Zora accepts your story. "This graveyard is certainly full of monsters," she remarks. "I also heard a necromancer was buried here; perhaps he left things behind to guard his tomb. But magic doesn't interest me. I seek the crypt of another resident – Dr. Hieronymus Morse. Perhaps you've heard of him?" If you have the Scholar talent, roll 3/IQ, or 5/IQ otherwise. If you succeed, go to 37. Go to 25 if you fail.

22 He drops the corpse. Roll 1d. On a 1-3, he readies a pick and runs toward you (go to 14). On a 4-6, he does as you ask, heaving it into the pit and fleeing (go to 112).

23 Perhaps this miserable creature is starved for company more than flesh, for she is interested in gossip of the surface world. After you describe your quest, she reveals such a party of intruders entered the graveyard a few hours ago. They battled rats and ghouls in the eastern passages; at least one fell. She hid when two of them passed through her crypt; she didn't like their smell. The survivors are likely worm-food now, she cackles: "There are nastier things than our sort here, for while we hunger for strange fruits, we still breathe."

She whispers of the black dog the priests buried alive, whose grim red-eyed ghost prowls the cemetery, of foolish monks who worshiped death and were surprised when it claimed them . . . and of something else in the crypts below, "a red, dead, mad-eyed thing even ghouls fear . . ."

If you wish to continue this morbid conversation, go to 40. If you'd like to take your leave, roll 1d: on a 1-3, go to 28; on a 4+, go to 85. If you want to fight, go to 74.

24 The shadow-cat suddenly materializes before the closest two stacks of rats! It hisses and claws at them, and they scatter, fleeing from you, the ghost cat in pursuit. Return to 52, with four fewer rats to fight.

25 "No? Well, I am not surprised." Zora is clearly an academic: even in a labyrinth she loves to lecture. Pushing her spectacles back up her nose, she informs you Dr. Hieronymus Morse was a brilliant natural philosopher, mathematician, and inventor whose work was suppressed by jealous rivals. Letters Zora uncovered hinted the good doctor was on the verge of a major discovery before his untimely death. However, his papers have not resurfaced; Zora thinks it possible they were buried with him. To this end, she and two companions, a "fellowship dedicated to scientific truth," sought his crypt. Zora believes it is nearby, but she became separated from her friends during a skirmish. Whether her friends got past these zombies or retreated, Zora doesn't know. She's lost! Go to 66.



26 His name's Kregg; add him as your companion. If you capture Smoke and Kregg survives, you'll split that bounty. Check 14 just to record his stats, then go to 112.

27 It's a humanoid corpse, but you can't identify the race . . . it's horribly burned. It had a sword, but the iron blade is so badly corroded as to be useless. Return to 86.

28 "Goodbye, surface dweller," she cackles. "When you die, ask to be buried here!" On that ominous note, go to 30 if you leave by the south door or 16 if by the north door.

29 The door creaks open. You enter a dark, spacious chamber that smells of mildew – and blood. Go to 48.

30 You are in a tunnel that runs northeast to a door (119, S entry) and southwest to an intersection (130).

31 The zombies don't pursue if you shut the door. If you re-enter the fight, return to 148. Otherwise, go to 75.

32 You are in a narrow tunnel that runs northwest to an intersection (103) and southeast and then south to a door (18, N entry).

33 Roll 1d; add any reaction modifiers (e.g., +1 if you have Charisma). On a 1, the ruffian decides to kill you first so he can hunt Smoke himself; go to 14. On a 2-4, he wishes you luck, slings the body over his shoulder, and departs; go to 112. On a 5+, the rogue's eyes light up with avarice after you mention Smoke's bounty. Promise him half and he'll join you; go to 26, but if you refuse, treat as 2-4.

34 "Thank you for saving me," The swordswoman says. "I'm Zora Dranzig, a scholar, seeking the tomb of Dr. Hieronymus Morse. But who are you, and what are you doing in this terrible place?" If you tell Zora you're hunting the Redcap outlaw Jack Smoke, go to 84. If you'd rather just say you're a treasure or monster hunter, or change the subject, go to 21.

35 This is the Ossuary, a deserted section of catacombs lined with shelves holding moldering human bones. You can search them (42), if you haven't already done so. Otherwise, take the south door (16) or the northeast tunnel (6).

36 The trap door opens to reveal stairs leading down. A musty odor of decay wafts up. Descend (12) or stay upstairs (48).

37 You've heard of the legendary scholar Hieronymus Morse! Mad Morse, they called him: a natural philosopher, "smart as a dragon, crazy as a prootwaddle!" Different tales claim he tried his hand at all kinds of things: arcane mind-boggling hyper-dimensional mathematics, untried chemical formulas, even war-ending weapons, but who knows if they ever came to anything? He got into nasty academic feuds with both the Scholars' and Wizards' Guild, got kicked out of both guilds, and died in obscurity a few decades back . . . Go to 66.

38 You find a loose wall stone behind the altar. As you jiggle it, a door to a hidden chamber swings open, revealing a descending stairway. You see dusty footprints, leading down. Go down (104), or leave the chapel by the south door (75).

39 You stand beside a fresh-dug grave, which the black dog was defending. Walk northwest toward a stone building (43) or turn back east (94).

40 Her name is Erictho. She speaks of the jests ghouls play with corpses, of nights spent capering madly under the pale moon, of revels on beds of bloated bodies, and dark bargains struck with necromancers and grave robbers. She hints some ghouls are made, not born, and describes creeping into farmhouses to snatch babes in the dark of the moon, then weaning them on maggots till their teeth grow strong. If you've heard enough, go to 28 to take your leave, or 74 if you're disgusted enough to attack.

41 As the first zombie and the swordswoman exchange blows, the second zombie circles behind, driving its blade into her back. She gasps and falls dead. Go to 127.

42 You notice a human skull that radiates an unnatural cold. Suddenly, you feel a prickling sensation on the back of your neck. Turning, you behold a thin woman, dressed in a shroud, standing before you. You can see through her transparent, faintly luminous body!

If you haven't encountered this apparition before, roll 4/IQ. If you fail (or you failed the same roll upon seeing her before and less than a week has passed), go to 60. Otherwise, you retain your wits as she drifts toward you. You may attack (79), disbelieve (91), wait and see what she wants (97), or retreat south (16) or northeast (6).



43 If you have the plot word GRIM, go to 72. Otherwise, roll 1d. On a 1-3, go to 72. On a 4-6, go to 128.

44 Engravings on nearby headstones mark animal burials. If you haven't been here before, go to 15; otherwise, return to 94.

45 The zombies collapse and won't reanimate. Record the plot word FREE. If Zora is dead, go to 19. If Zora survived, go to 34 if you allied with her, or return to 148 and resume battle if you were fighting her.

46 You pass a fresh-dug grave, indicated by a simple wooden marker. It seems this cemetery is still in use, but the marker is wood, not stone. You can stop to examine it (go to 128 unless you have plot word GRIM; if so, go to 39), walk past it northwest toward a stone building (43), or turn back east (94).

47 This dusty tomb is empty, but the floor is bloodstained. Roll 3/IQ (2/IQ if you have Chemist talent). If successful, go to 158. If not, take the north door (142) or the south door (118).

48 This may have once been the hall of a small chapel. You notice a broken stained-glass window high in the wall, and symbols of the local religion, including a wooden statue of a local saint or angel and faded frescos. There's a door on the west and a trap door on the floor. You can exit out the front door (72), try the west door (63), open the trap door (36), or search the room (143).

49 You find a jewel (\$200) in the urn. Return to 151.

50 You're in the graveyard's northern quarter, next to the old cemetery wall. Outside the wall is a stand of ancient yew trees. You may head south toward a foul-smelling open area (126), or walk southeast past more graves, where you glimpse an equestrian statue (59).

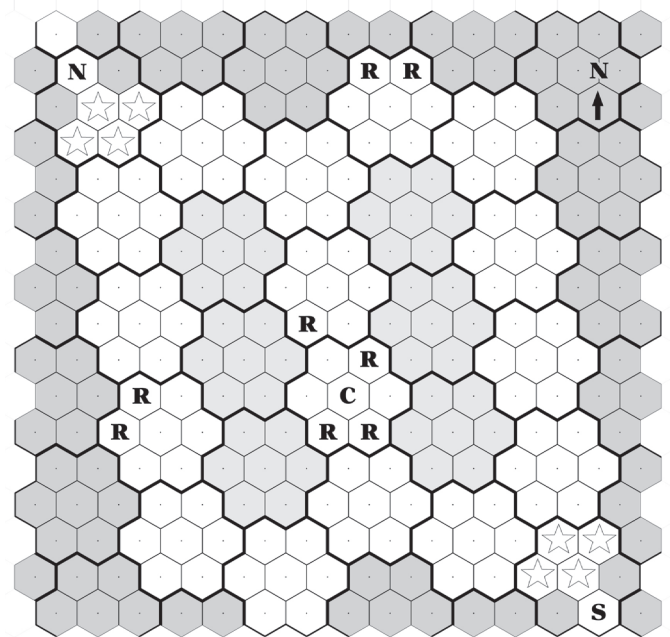
51 Go to 14, but start the fight at S with a free turn to act, thanks to your surprise attack.

52 You are in the Rat Nest (see map below), a large, dirty cellar or storeroom swarming with big rats. To get past, kill the rats or make it to the opposite side; the north entrance is a door, the south a tunnel.

There are 16 hungry rats (placed two in each R hex). There's a gnawed skeleton at C (a fallen body), but the rats seek fresher prey and attack you! Position yourself at your appropriate N or S entry hexes. Shaded hexes are solid walls.

Use the *Rats* rule (p. 5). If you have the plot word CAT, go to 24 before starting this fight.

If you exit via the south, go to 93. If you take the north door, go to 140; after you leave, the rats won't pursue. If you stay and kill them, go to 110.



53 You find an empty sack, 25 feet of rope, and some dried sardines. Take anything; return to 63.

54 He's a friendly rogue. "What am I doing? Helping the cause of medical science!" A Physicker in a nearby town needs fresh cadavers to teach students anatomy. He supplies them, for a consideration. He hasn't seen anyone else tonight, and that's odd! It's his first time raiding this cemetery, but village gossips told him an old gravedigger worked as a watchman. If you wish to leave him to continue his work, go to 112. To fight him, go to 14. To invite him to join your bounty hunt for Smoke, go to 33.

55 Using a staff to prop herself up, the crone shades her eyes. "Well, well, well," she croaks. "What have we here? What brings you into the realm of the dead? Seek ye bodies to steal or graves to rob? So few guests had I before, yet now so many!" If you want to talk further, or ask if she's seen the Redcaps, go to 23. To attack, go to 74. To simply ask leave to pass, go to 153.

56 The shadow-cat materializes! It licks the robed corpse's face, rubs against you, purrs, and vanishes. You feel a lingering sense of satisfaction. Was this the ghost of a wizard's familiar, returning to save its master's remains from becoming ghoulish food? Gain the plot word MOON. Return to 20.

57 "The crypt of Hieronymus Morse? Nice story," you tell her. "But you look like a crazy Redcap to me!" Go to 17 and fight; you have initiative on the first turn.

58 It's a half-eaten male body, doubtless removed from a grave or burial pit. If you wish, you can take a holy symbol (an ivory cross; \$100) from the corpse. Return to 18.

59 You stand on a low rise, among graves clustered about a small mausoleum decorated with the statue of a mounted knight. You can try entering the tomb (107), or take a path southeast toward the cemetery's east gate (8), west toward a foul-smelling open area (126), north toward the graveyard's wall (50), or south toward a stone angel (77).

60 The ghost's flesh melts from her face, leaving a skull. Her mouth and eye sockets spill out writhing grave worms, and she reaches to embrace you with bony arms. A mindless primeval terror overwhelms you, and you flee.

After a minute or so of blind, panicked running, your heart stops pounding. You regain control. But where are you? Roll 1d. On a 1-3, go to 6; on a 4-6, to 16. (Any allies remain present, luckily having fled with you.)

61 Besides their weapons, the ghouls had their dolls; their dollhouse is too heavy to carry. A nest of filthy rags fills one corner, beside a bucket of water and several well-gnawed bones. Little Alfie regards you with wide, frightened eyes. You can abandon him (11) or take him with you (87). If you take the ghouls' dolls (1/2 lb. each), record 96; check there if you have them appraised (or immediately, if you have Assess Value talent).

62 You want to talk; it wants to bite you. Go to 150 unless you have the plot word CALEB. If so, you have a hunch and address it by that name. It barks twice, as if acknowledging you, then vanishes; record the plot word GRIM and go to 39.

63 The door opens into a dingy side room: perhaps a converted monk's cell. You find a table, an unmade bed, a washbasin, a few candles, and a chest. On the wall is a framed woodcut. On the floor lies a dead man with a long beard and a ragged wound in his torso. You can search the room (53), open the chest (69), search the body (108), study the woodcut (114), or return to the other room (48).

64 Move everyone 3 hexes away from the Grim and go to 150.

65 You may examine the coffin the ghoul was opening (98) or return to 117 and choose an exit.

66 Zora says she ran into trouble after entering the chapel. "Like a fool, I touched that skull altar," she explains. "Its eye sockets glowed, then two corpses stood up off the floor and attacked me!" If any comrades preceded her, she hopes they were less curious!

Zora proposes teaming up to find her missing friends and Hieronymus' crypt. To accept, go to 159. To reject her, go to 132. To accuse Zora of being a Redcap, go to 115, or 57 to outright attack.

67 Welcome to the Playroom. You've entered a small crypt where you hear mingled soft laughter and sobs. Two ragged older children and one toddler squat around a dollhouse, seated atop a broken coffin.

You notice the older boy and girl's canine jaws, pointed ears, long, dirt-encrusted nails, and yellow eyes. Ghoul children! The younger child appears to human; he has a dirty face and wide, haunted eyes.

They notice you and rise. "It's meat from the surface," hisses the ghoul-girl. "Not yet ripe, for it still walks . . ." The boy ghoul waves a doll. "Are you here to play with us?" he lisps. "Or tell us a story?" His doll seems made from bones, grave rags, and the severed head of a rat.

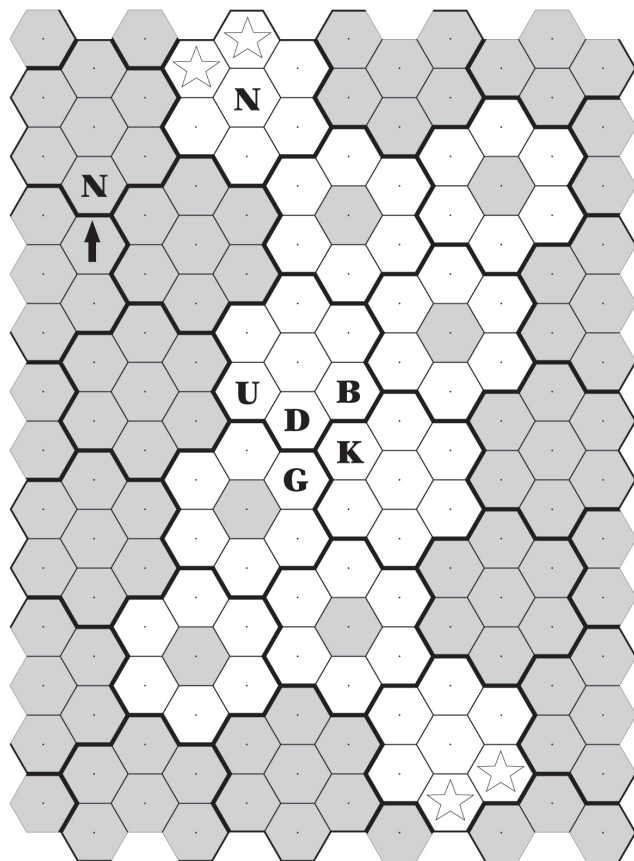
To attack these ghoul-brats or try to rescue the human child, go to the Catacombs map at 70; set up your own figures in the appropriate N or S entry hexes, and proceed to 71. To offer to talk or play with them, go to 136. To retreat, go to 11.



68 You flee the crypt! The wight will pursue as far as the stairs, then turn back as long as you aren't attacking it. If you lost any allies here, the wight uses their blood to continue scribing its macabre thesis. If you abandoned anyone incapacitated, the wight drains their life and kills them. Go to 124.

69 It's not locked. You find old clothes, a needle and thread, a prayer book (\$20), and a whiskey flask (\$10). Take what you wish; return to 63.

70 This is a composite map for the Playroom (71), Warren (117), Burnt Crypt (10), Bone Crypt (18), and Artist's Crypt (74). Use the letter codes to place figures or objects as instructed in the paragraph you arrived from (ignoring others), then return there to resolve the fight.



71 The two ghoulish children shriek like banshees and draw bone-hilted daggers from their ragged shifts, ready to defend themselves and their human plaything.

Refer to the Catacombs Map at 70. The ghoulish-spawn are at B and G, the toddler at K. The dollhouse, at D, blocks movement and is cover (until destroyed: ST 10).

If you attacked immediately, position yourself in the north or south entry hexes based on your entry to the playroom (see 67). If you were playing or talking with them before a fight occurred, start at U.

The ghouls fight to the death or until you retreat from their playroom. The human boy just hides beside the dollhouse. To snatch him up is like picking up a dropped weapon (you must have a free hand).

Go to 61 if you win. If you lose, take comfort: your ignominious demise fed hungry children! If you exit by either door, before or after winning, note the direction you exited and go to 11. If you carried off the child, go to 87.

Morphylla and Rictus

Ghoul Children

ST 8, DX 12, IQ 7, MA 10

Talents: Brawling, Knife

Weapon: Bare hands (1d-2, always fighting dirty), dagger (1d-1)



72 You're outside a small stone building near the graveyard's southwestern quarter. Its door is engraved with a trumpet-blowing angel and a robed, scythe-wielding Death. To enter, go to 29. Alternatively, go north toward a stone angel (77), or east past rows of headstones (13).

73 You find a fine broadsword (+1 DX), a phoenix carved on its blade. Return to 100, but first, record (but don't go to) 121. The first time you hit a foe with the sword or successfully cast Analyze Magic on it, check 121.

74 You're fighting Erictho in the Artist's Crypt (see Catacombs map at 70). If you came here from 23 or 40, you have initiative; otherwise roll it. Position yourself in an N hex if you entered from the north, an S hex if from the south, or at K if talking when the fight begins. Erictho starts at U. Her table, at D, is merely an obstacle; it is too rickety to stand on. She's a wizard: in combat, she first casts Staff to Snake to create an ally to flank or engage you, then Blur. She'll follow with Drop Weapon if you're close and armed, Magic Fist otherwise. If low on ST or engaged, she'll use her dagger. If you win, go to 2. If you fled, go to 30 if you left by the south door or 16 if the north door.

Erictho the Tomb Witch

Ghoulish Wizard

ST 12, DX 11, IQ 10, MA 10

Talents: Knife,

Sculptor

Spells: Blur, Drop Weapon, Magic Fist, Staff to Snake

Weapons: See below

Magic Items: Staff; Enchanted silver dagger, +2 damage (1d+1)

If you die, the Tomb Witch will use your remains as art supplies for her morbid bone-sculptures: it's immortality, of a sort!



75 You're in a north-south tunnel. Head north through a door (88, S entry) or south to an intersection (130).

76 You feel a familiar sense of *presence*. Recalling the ghost's skull you bear, you unwrap it, placing it beside the knight's corpse. The ghostly woman reappears, but instead of cold or fear, she radiates joy! "My skull now rests beside my beloved knight," she whispers. Her icy lips brush your hand. "Thank you! But you deserve a gift, as well. Found you my knight's sword? Its secret name was *Logi*. May it aid you versus death and darkness, as you aided me." The ghost embraces the fallen knight – and fades away! If you take, or already have, the knight's broadsword, record the plot word LOGI. Go to 59.



77 You stand before a marble statue of a weeping angel. You can walk south toward a stone building (72), take a path west through the graves toward an open area (137), go north toward a foul-smelling pit (126), northeast toward a mausoleum topped by an equestrian statue (59), or examine the grave under the statue (92).

78 The corpse is a male human, 50-ish, shot in the back with an arquebus ball. You estimate he died shortly before you first entered the graveyard. Return to 63.

79 Your attacks pass harmlessly through her. Looking peeved, she vanishes. Return to 35.

80 All the skulls on the walls scream and explode! All zombies fall over; everyone else rolls 3/DX to avoid 1d-1 damage from bone fragments. If you survive, go to 45.

81 It weighs 2 lbs.; stash it in a pack or sack, record the plot word LOVE, and go to 35.

82 If you have Climbing or Acrobatics talent, or can fly, you succeed automatically; otherwise roll 3/DX. If successful, go to 50. If you failed, fall for 1d damage; should you survive, try again or return to 109.

83 You can take this narrow tunnel north toward an intersection (103) or south toward a stairway up (12).

84 Zora's eyes harden. "So you're after Smoke, are you? Sorry, but this is too important. I can't let you live." She attacks! Use the map at 148. Place yourself at R with Zora in one of your front hexes; fight to the death. She has Initiative on the first turn. If you win, go to 19.

85 "Surface dwellers, prying into our secret places!" she giggles madly. "You know too much, now. It would be wrong to let you get away, wouldn't it?" She raises her staff. Go to 74; she gets a free surprise turn to act.

86 You find eight dead rats, glass shards, and a red cloth cap. The rats were poisoned; a faint whiff of bitter almonds lingers. There's also a body and a couple of large burial urns in a niche on the west side, several yards from the dead rats. You can examine the urns (10) or the body (27), or leave (151).

87 The child, named Alfie, stops crying, grateful to be free of the scary ghouls. He wants to go home to his parents' farm. He becomes your companion; try to keep him from harm! (He has ST 5, DX 10, IQ 7, MA 8, and will wield a dagger, without skill, if given one). Record the plot word KID; erase it if he's killed or abandoned. Go to 11.

88 You are in the Skull Chapel. Its walls are lined with thousands of skulls and bones, rearranged into strangely beautiful patterns: crosses, spirals, and religious frescos! On the far side of the room is an ornate bone altar and tau cross, upon which are fixed more skulls. The floor is bloodstained, littered with bone debris and viscera.

If this is your first visit here, a fight rages! Two armed zombies duel a red-haired woman; she faces north, the zombies south. She's in a long leather coat and fights desperately with saber and dagger, but blood drips from cuts in her arm and side. The zombies are moving to flank her. "Help me!" the swordswoman cries, "I'm Zora!" You may join the fight (148), wait and see what happens (41), or retreat and shut the door (75). If you picked retreat, then return later, the fight may be over: go to 106 instead.

89 You are in a narrow tunnel. Take the door to the south (67, N entry) or head northeast to an intersection (6).

90 The sense of presence fades. Go to 44.

91 Your attempt fails. Go to 97.

92 The angel overlooks a headstone, inscription worn away, decorated with an engraved wyvern drinking from a cup. Maybe the innkeeper's kin are buried here? Go to 77.

93 You're in a narrow tunnel. Go southeast and through a door (117, N entry) or head north, where the tunnel widens (52).

94 You're in the cemetery's southeastern quarter. You pass rows of headstones. None stand out: death is the great leveler. You can go northeast toward more headstones in the direction of the cemetery gate (13), south toward an area of oddly shaped headstones near the southern wall (44), or west toward some fresh graves (46) beyond which you glimpse a stone building.

95 You are in a north-south tunnel, with doors at either end. You can take the door to the north (18, S entry) or the door to the south (151, N entry).

96 They're worth \$100 each to a collector. Return where you came from (61, if you assessed immediately).

97 The ghost speaks in a mournful whisper, like leaves in the wind: "He was my knight, and I was but a serving maid, but we loved each other true," she whispers. "But he fell ill and died, and his kin cast me out. They kept me from his funeral. I could not say goodbye. I have nowhere to go. It is cold. I am hungry. I miss him so . . ."

She drifts toward and through you; a sudden chill and then she's gone. Her skull still radiates an unnatural cold. You can leave it behind (35), destroy it (123), or take it (81).

98 The ghoul broke the lock; it opens easily. Go to 20.

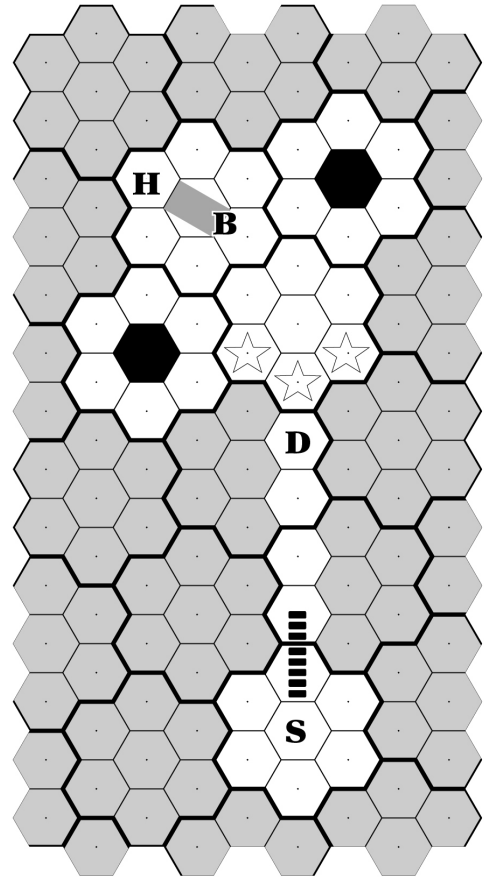
99 The gruesome figure turns to face you, revealing his half-skeletal face framed with scraggly red hair and blazing crimson eyes. It is Dr. Hieronymus Morse, returned as an undead wight! Blood drips from his crusted fingernails, and his voice is a raspy croak:



"You worms would disturb my work? After years and years, beyond life and death, when I'm nearly *finished*?" His eyes burn like red coals, and he screams: "I just need *more red ink*!"

He wrenches the axe out of the corpse and attacks!

Use the Red Crypt map below. The wight starts at H. You start in any starred hex adjacent the door D. The slab with the corpse is at B and counts as a fallen body.



If you destroy the wight, go to 164. If you try to flee, go to 68.

Hieronymus Morse

Wight and Mad Scientist

ST 15, DX 11, IQ 16, MA 10

Talents: Axe/Mace, Chemist, Literacy, Mathematician, Master Mechanician, Mechanician, Scholar

Weapon: Battle axe (3d)

Special Abilities/Weaknesses:

- Only harmed by magic weapons or missile spells
- Has innate Mage Sight

100 Inside the sarcophagus lies a big human skeleton, clad in a shroud. A fine broadsword rests on his breast. If you have the plot word LOVE, go to 76. Otherwise, if you examine the sword, go to 73. If you leave, go to 59.

101 The niches contain moldering human bones . . . but very few skulls. Go back to 18 and pick another option.

102 If its wielder knows its true name, on mental command it becomes a Flaming Weapon. It illuminates like a torch and does +3 damage. Return where you came from.

103 You are at the north intersection, where three tunnels meet. You can follow a passage to the south (83), southeast (32), or southwest (140).

104 You're atop a flight of stairs, which descend 30 feet. You may take them down (124) or return to the skull chapel (116).

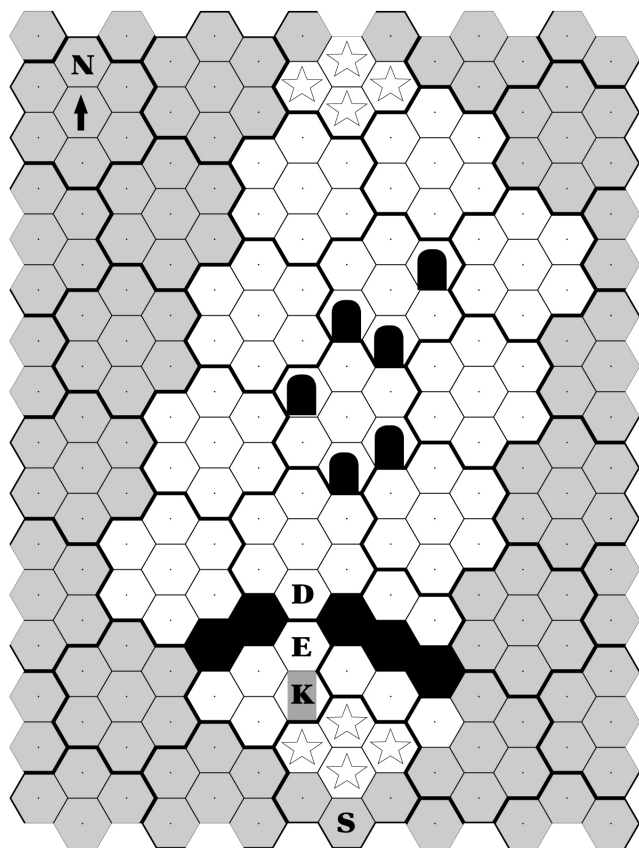
105 Your search uncovers a false wall panel. Pry it open (139) or return to 48.

106 You now face three zombies . . . Zora's become undead, too! Go to 148 and fight, but position your foes in the 3 hexes south of A (the altar), facing south; as a Zombie, Zora's at her full ST 10, but IQ N/A and no talent except for her weapon.

107 With effort, you pry open the tomb's rusty gate. As you enter, there is a rush of wings. A flock of vampire bats swoop down, thirsting for blood!

You face six vampire bats (see p. 5) in the Knight's Tomb map (below).

Set up in the tomb in any clear hex adjacent E or D. K is a sarcophagus (3 MP to move through). There are two bats in each of the southernmost starred entry hexes.)



During the fight, a figure adjacent D (the tomb gate) can shut the stuck tomb gate on a 4/ST roll; each attempt requires a Ready action. If any bats are trapped on the other side, resume the fight only if you open it.

If you're inside the tomb and have killed all the bats there, you can explore the tomb (9) or leave (59).

Should you run outside, the bats follow. If you run past the northern entry hexes, you've lost them (go to 59).

108 Roll 4/IQ (2/IQ if you have Detect Traps talent). If you fail, you hear a click: the body was boobytrapped with a gas bomb with a mechanical trigger! Roll 4/DX (3/DX if you have Detect Traps) to jump away; otherwise, you (and any allies) breathe poison gas, taking 2d hits.

If you spotted this trap in time, you can leave it or try to disarm it. To do so, roll 6/DX (3/DX if you have Remove Traps or Mechanician talent). Success gives you an intact Simple Poison gas bomb that you can add to your equipment (\$120; see *ITL*, p. 146). Failure detonates it, poisoning you as above!

Whoever planted the bomb stripped the corpse of valuables. Go to 78 if you're a Physicker or Master Physicker; otherwise, go to 63.

109 The area outside the cemetery walls is overgrown with ancient yew trees and rosemary bushes. After struggling through the bushes, you discover a tree that overhangs the cemetery's north wall. You may try climbing it to get over the wall and enter the graveyard there (82), or trek back to the cemetery's east gate (4).

110 Amid rat droppings and gnawed human remains you find a jewel (\$500), a silver dagger, and a red cap. Return to 52.

111 You recognize the butchered corpse: Jack Smoke. He reached his goal, only to fall victim to the undead doctor's bloody axe. On his corpse is an arquebus (broken) and a pouch with paper, pen, and ink.

With Smoke dead, your quest is over – if you can retrace your steps and get out of the graveyard alive! To earn the bounty, you'll need to return his body (150 lbs.) or just the head (messy, but only 10 lbs.) as proof. If you bring either, record the plot word SMOKE.

If Zora is with you, she approaches the body – read 129 before you decide what you will do. Once you decide what to do, if Zora is with you, go to 129. Otherwise, go to 164.

112 You are beside a common burial pit, mostly covered by sod; nothing here but the smell of old death! Go east toward an equestrian statue (59) or west toward older graves (141), or south toward a stone angel (77).

113 It's a Church Grim: a spectral guardian created by burying a loyal hound alive under a chapel or church. They are said to protect the sanctity of recent burials. They can't be reasoned with; their eyes can freeze a man's soul. If slain, they return the next day unless the original bones are found. Return to 128.

114 It's a crude woodcut (weighs 2 lbs.) of a *danse macabre*: skeletons at a ball, dancing to an undead orchestra's tune. Is it worth anything? You don't think so, but if you have Recognize or Assess Value talent, go to 138. If you take it anyway, go to 122; otherwise, go to 63.

115 "Your sort never understand!" she says. "Sacrifices must be made for the people's sake!" Mind made up, she attacks you. Go to 17.

116 You can search the skull chapel (38) or exit via the south door (75).

117 You are in the Warren, a cramped, pungent-smelling crypt with doors on either side.

A hideous, half-naked humanoid squats beside an open sarcophagus, slurping water from a cup made of a skull. A second ghoul claws at a wooden coffin, attempting to force it open to get whatever delicacy lies within. Upon seeing you, these ghouls howl like rabid dogs and attack barehanded!

Refer to the Catacombs Map at 70. You set up in the appropriate entry hexes (N or S). The ghouls are at G and K; the sarcophagus is at D.

If you kill them, go to 65. If you escape the room, or exit after killing them, go to 6 if you took the south door or 93 if the north door.

Ghouls

Fiendish Feasters

ST 14, DX 10, IQ 8, MA 10

Talent: Brawling

Weapon: Bare hands (1d+1, always fighting dirty)



If you are slain, the chuckling ghouls get to work. After trying a few sample bits, they'll leave your corpse to rot for a few days until it is nice and tasty.

118 You can take this tunnel southeast toward an intersection (130), or go north through a door (47, S entry).

119 You are in the Artist's Crypt, a rough-walled tomb with doors north and south. A figure in a hooded robe uses a coffin lid as a workbench, whittling a doll out of a shard of bone. Yellow eyes gleam from under a cowl, revealing a half-glimpsed hideous face, the rest mercifully hidden. Whether this creature is a ghoul, degenerate human, or some blasphemous hybrid, perhaps not even she can say.

You can retreat out the door you entered from (16 if N entry, 30 if S entry), talk to the artist (55), or fight. If you fight, remember which side you entered and go to 74.

120 The bloody writing appears to be a series of mathematical equations relevant to Gate spells! You try to copy it down; record plot word MATH. If you have Mathematics talent, go to 157. Otherwise, return to 133; you'll need to hire a mathematician to understand them.

121 The broadsword is enchanted: +2 damage. Return where you came from. Exception: if you have the plot word LOGI, first go to 102.

122 Behind it you find a niche! Inside is a leather-bound book. It's illuminated with images of cemeteries, skulls, plague pits, and lean, crouching things moving among graves. If you have Literacy, and take 15 minutes to read it, go to 165. (Otherwise, note plot word BOOK; erase it if you lose the book; check 165 if you find someone with Literacy to read it.) After you've found the book and either read it, or kept it for later, go to 63.

123 The ghost won't reappear. Go to 35.

124 You are in a foyer. To the north is a heavy wood door engraved with an owl. You can opt to open it and enter (145) or go back upstairs (104).

125 In a small box, you discover a mummified cat paw and a collar with a silver bell marked with a crescent. (If you take it, record the plot word CAT.) Leave the pet cemetery and go to 94.

126 You are beside the Common Pit, filled with rotting corpses, likely local paupers. A horrific stench assails your nostrils. If you've been here before, go to 112. If this is the first time here, you spot a furtive figure dragging a body out of the pit. You can approach them (147), attack (51), or hide and let them go (112).

127 The zombies turn to face you. With the swordswoman dead, you fight them alone. Go to 149.

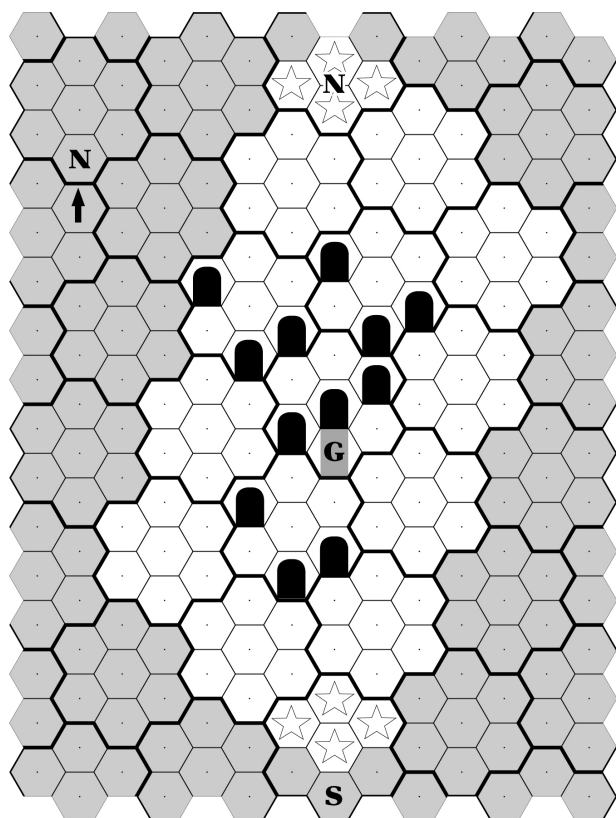
128 From behind a grave marker, a huge black dog with fiery red eyes emerges, growling menacingly!

Roll 4/IQ (3/IQ if you have Scholar talent); if you succeed, go to 113, then return here.

Set up on the Graveyard Map (below). G is the fresh grave. The headstones shown cost an extra hex of movement to enter and provide cover against missiles.

You start anywhere within 3 hexes of G. Place the dog in any north or south entry hex (roll randomly).

You can try to make friends (62), back slowly away (64), flee (134), or fight it (150).



129 She mourns Smoke's death, closing his eyes. "A true comrade," she says. "He gave his life for the cause of science." So Smoke was Zora's patron, which you probably guessed.

If you'd rather keep Zora as an ally, you can avoid mentioning your hunt for Smoke, erase the plot word SMOKE, and leave the Redcap's body here. You'll give up the bounty, but preserve her friendship. Go back to 164.

If you think she's outlived her usefulness, you can attack her, too. If so, resume combat on the *Red Crypt* map where you ended fighting the wight, but now it's you versus Zora. You get a free turn to act: she's surprised. If you win, erase the plot word ZORA, loot her body (see 148), and go to 111.

130 You are at the southern intersection. Tunnels run northwest (118), north (75), and northeast (30).

131 It has *Caleb* written on it. Record the plot word CALEB and return to 48.

132 "I see," says Zora. "I'm not sure if I can go farther on my own. I'll try to find my way back to the surface." You leave her to her own devices; go to 116.

133 The crypt's walls are covered with line after line of bloody symbols, diagrams, and equations. (If Zora's with you, first go to 144.) If neither you nor a companion has Literacy, they make no sense; return to 164. Otherwise, spend half an hour studying and copying them, and roll 1d: on a 1-2, go to 154; on a 3-4, to 161; on a 5-6, to 120.

134 It was ready for that and chases you! Go to 150. It has initiative.

135 You see a ghostly apparition: a shadow of a cat. Before you react, it vanishes into the ground. Examining the spot where it disappeared, you see a small stone marker, too faded to read, engraved with a cat face and a crescent moon. You can dig it up (125) or leave the pet cemetery (94).

136 You play with the children to gain their confidence. They show off their dolls and dollhouse, saying that "a witch made them for us." Their artless chatter hints at an extended ghoul family who scavenge the catacombs. They warn it's dangerous to play in the southern tunnels due to "nasty meat that won't stay dead." They give their names as Rictus (boy ghoul) and Morphylla (girl ghoul); the toddler is Alfie, who sniffles that he misses his mother. "Didn't we have her for supper?" teases Morphylla, nipping playfully at him. "You're ours now!" If you decide to grab the toddler and leave, or to rid the world of these ghoul-children before they grow up, go to 71. To peacefully take your leave of all three children, go to 11.

137 You take a shortcut across a grassy field where you see scattered skeletal parts on the ground. Perhaps you're walking over an old mass grave? You can head northeast across this open area (141), or go east toward a stone angel (77).

138 Crude work, maybe worth \$20. Return to 114.

139 You find a tiny space holding a dog skeleton. It wears a collar: the bones turn to dust when you take it. If you have Literacy, go to 131; otherwise, 48.

140 You're in a narrow tunnel. Go through the door on the southwest end (52, N entry), or take the intersection to the northeast (103).

141 Walking across open ground, you notice bones peeking out of the ground; an old, covered burial pit may lie below. You can head southwest toward a clearing (137), or northeast, where a foul odor wafts (126).

142 Follow this tunnel northeast and through a door (67, S entry), or south, and through a door (47, N entry).

143 In an alcove in one corner, you notice a small fireplace, a table with a rat on a stick, a salted rabbit, a water barrel, and a stool. Shovels, a pick, and rakes are propped in one corner. Roll 5/IQ (3/IQ if you have Architect/Builder talent). If you fail, go to 48 (you can't search again). If you succeed, go to 105.

144 Despite her injuries, Zora is elated. "The last writings of Hieronymus Morse – a man so dedicated to science, he continued his research beyond the grave!" she enthuses. "But what does it mean?" Perhaps her talents (see 148) or yours can figure it out; go to 133.

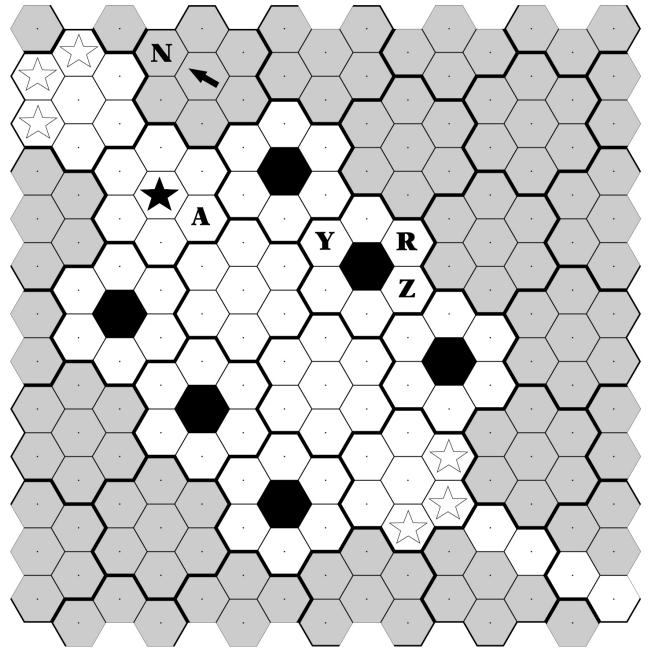
145 You are in the Red Crypt, a chamber lit by a candle placed in a human skull. On one side of the crypt, a tall, powerfully built old man with a long beard, dressed only in a stained burial shroud, is mumbling to himself, scribbling on the crypt's wall – in blood! His ghastly inkpot: a freshly butchered man splayed on top of a sarcophagus, an axe buried in his ribcage. You may retreat out the door (124), talk to him (152), or attack (99).

146 Alfie helps you find his parents' farm, on the outskirts of nearby Thorvald. A happily-barking dog and two joyful parents greet you, offering profuse thanks. Alfie wandered off while playing one evening; they feared he'd been taken by wolves! You're the guest of honor at a hearty celebratory feast. His mother promises to name their next child after you. Return to 166.

147 It is a furtive man clad in black, equipped with pick and shovel, a corpse over his shoulder.
"Be off," he shouts. "This is my territory!" You can obey and retreat (112), talk with him (54), attack (14), or try to run him off (22).



148 You're in the Skull Chapel (see map below).



If you joined the fight immediately, Zora is at R; a zombie swordsman is at Z. A mace-wielding zombie is at Y, where it was moving to flank Zora, but will instead charge you. The skull-altar is at A. If you came here from 106 or 149, adjust placement as indicated.

The zombies attack you. If Zora is still alive, they'll also fight her. If you turn against Zora it becomes a three-way battle as she fights whoever is nearest her. Zora won't retreat; she's determined to slay her foes.

If, during the fight, any non-Zombie is dead or dying (0 ST or less), one turn later go to 156.

Should you retreat out the south door, go to 31. (But don't split the party; if any allies or companions are left behind, fight on until they win, die, or retreat as well.)

If you wish, you can attack the skull-altar (treat as a prone foe). After inflicting 20+ cumulative hits (excluding arrows), roll 1d. On a 1-3, go to 80; on a 4+, go to 45.

If all zombies are slain, go to 19 if you survived but Zora did not. If both you and Zora survive, go to 34 if you have the plot word FREE, or 163 if you don't.

Zora

Fighting Archaeologist

ST 10 (7), DX 12 (10), IQ 13, MA 10 (8)

Talents: Chemist, Literacy, Mathematics, Scribe, Sword,

Two Weapons, Writing

Weapons: Dagger (1d), saber (2d-2)

Armor: Leather stops 2 hits/attack

Equipment: Labyrinth kit, lantern and oil, notebook and pen

Magic Item: Dagger (+1 damage)

Zombie Maceman (at Y)

ST 12, DX 10, IQ 0, MA 10

Weapon: Mace (2d-1)

Armor: Small shield stops 1 hit/attack

Zombie Swordsman (at Z)

ST 12 (9)*, DX 10, IQ 0, MA 10

Weapon: Broadsword (2d)

Armor: Small Shield

149 The zombies attack you! See 148 for map and their stats, except Zora is dying in hex R, and on the fight's *second* turn refer to 156.



150 You are fighting the Grim. It tries to kill you. Play out the battle as set up in 128.

If you run off the south entry side of the map, go to 94. If you run off the north entry side, go to 72. If you defeat it, record plot word GRIM and go to 39.

The Grim

Spectral Dog

ST 16, DX 12, IQ 6, MA 12

Attacks and damage: Bite (2d)

Armor: Fur stops 1 hit/attack

Special Abilities/Weaknesses:

- Returns 24 hours later if slain • Mage Sight (always on)
- Can use Stop spell (4 ST)
- Can't leave graveyard

151 You're in the Burned Crypt. There are several niches filled with cobwebs and bones, and dead rats. There are signs of a struggle on the floor and an odd bitter-almond smell in the air. You can search the crypt (86) or leave via the north door (95), or take a tunnel to the southwest that leads to an intersection (6).

152 "No speaking in class!" he shouts. Go to 99.

153 "Come or go, as ye will. You'll be worm-food soon enough." Take the south door (30) or north door (16).

154 It is the near-complete plans for a gunpowder weapon: "the Great Organ Gun." It has 10 wrought-iron bombard barrels mounted so a single gunner can fire up to two per turn; you need Engineer talent to fire without a -4 DX penalty. Each barrel fires like an arquebus, except every shot requires 10 charges of gunpowder and each hit inflicts 8d+8 damage. Each barrel takes a man 24 turns to reload. It weighs 400 lbs. and must be mounted on a wall, ship, or wagon to use. Record the plot word BANG. Construction requires a Master Mechanician, 10 weeks, and \$40,000 in parts. You could sell the plans for \$20,000 to the Mechanicians' Guild (or the Redcaps . . .). Go to 164.

155 This is the formula for a completely new potion! The notes suggest these properties:

Alertness Potion: You become hyper-alert, gaining the Alertness talent (if you don't have it) for four hours, but suffering -1 DX (jitters!) during that same period. Requires two bare owl eggs (\$50 each), \$54 in common ingredients, and 3 weeks. Costs \$250.

You can give away this formula, keep it secret, sell it, etc. Redcaps would like it (to fund their activities), as would many chemists; the Chemists' Guild will offer at least \$20,000 and start selling it in 2d months.

Go to 166 if you're outside and hired a Chemist to tell you this, or 164 if you figured it out in the Red Crypt.

156 If you have the plot word FREE, nothing happens. Otherwise, whenever any *living* being in the chapel is dead or dying (0 ST or less), the eye sockets of every skull adorning the chapel glow red! That being then reanimates next turn as a zombie (going back to their unhurt ST but having IQ N/A and no talents/spells). It will stand, pick up a dropped weapon, and then fight the living. Return to 148 to continue the fight!

157 It all makes sense! The equations unify esoteric elements of mathematics and magic, explaining how to make magical Gates stable rather than prone to periodic collapse. Can such a thing be, or was Hieronymus off his rocker? Who knows? He was a theoretician, not a magician!

A wizard reading these equations who knows the Gate spell could test Hieronymus' radical theories, researching a spell to cast a variant Gate. The final spell would cost five times the usual energy and the caster or an assistant needs to be a Mathematician. Success creates a metastable Gate: it never fails from repeated passage. This secret would be invaluable to wizards, rulers, merchants, and so on: at least \$50,000 (or your life . . .). Redcaps would suppress it, to avoid strengthening their wizard foes! Return to 164 if you discovered this yourself in the Red Crypt or 166 if you consulted a Mathematician.

158 You recognize a lingering scent of gunpowder in the air. Return to 47.

159 "Yes, let us work together to uncover the secrets of the great Dr. Morse!" Zora says earnestly. "We can share our discoveries!" Unfortunately, she is lost, and stumped as to what to do next, but will heed your advice. She joins you as a companion; add the plot word ZORA. (If she's killed or abandoned, erase it.) Go to 116.

160 You discreetly quiz Zora and discover she had no knowledge of Smoke's atrocities. She knew he was devoted to the cause, but hadn't realized what he was capable of. It makes her question her own loyalties.

You also get the impression the young archaeologist hopes she has shown you not all Redcaps are scoundrels!

If you witnessed Smoke's demise, but opted to leave his remains in the labyrinth to avoid offending Zora, you may still inform the local authorities that Smoke will trouble them no more. With Zora's cooperation, you can provide enough collaborative details to be convincing: the local sheriff is relieved at your testimony, and while no concrete reward is offered, he makes it clear the baron will be well-disposed to you in future. (Treat this as a +1 reaction bonus the next few times you deal with local authority figures, or once if you happen to be a criminal suspect.)

After you have settled such affairs, Zora may be interested in continuing to adventure with you. With her scholarly talents and contacts, she would be eager to share in exploiting any discoveries you made, especially if doing so seemed to better the cause of science or the common weal. Afterward, perhaps she'll try and enlist you in another quest in the name of science? Maybe her academic friends have uncovered rumors of a mysterious Mnoren artifact that might fall into the wrong hands (though Zora's definition of "wrong" might or might not be the same as yours) . . .

Return to 166.

161 The madman's scribbles describe an original potion formula, which you record. Add the plot word ELIXIR. Go to 155 if your party has Chemist talent. Otherwise, you write down the formula; when you get back to town, you can consult with a Chemist; go to 164.

162 You present the Redcap's remains to the local baron, who congratulates you for bringing the outlaw Jack Smoke to justice. You're awarded a fat purse of \$1,000. His head is displayed on a pike on the castle wall, as a warning to other revolutionaries.

The baron invites you to sup with him and his advisors, and encourages you to tell the story of your adventures in the graveyard. (You may discreetly edit them, should you wish to keep any discoveries you made to yourself!)

They shudder at the tales of the creatures you faced below. Present at the repast is the baron's priest, a young and dedicated servant of the faith. While pleased that justice was served and the murderous Jack Smoke met his demise, he is more concerned with your reports of ghouls and other horrors lurking in the graveyard. He applauds your struggle against these evils, but speaks passionately of the need to protect the sanctity of the dead, and urges the baron to take decisive action.



Moved by the priest's words, the baron agrees that he cannot tolerate this festering sore near one of his villages. While you may have defeated some of the denizens, it sounds as if there could be other undiscovered hidden tunnels, perhaps even an entire warren of ghouls or other foul creatures infesting the graveyard! That won't do!

He decides to dispatch a squad of soldiers under one of his trusted sergeants to scour the graveyard, and also two other nearby cemeteries within his realm, where reports of mysterious disappearances and body snatchings have also occurred. With your proven courage and experience, he asks if you might join them? Of course, he will understand if you have had enough of such stygian horrors to last a lifetime, but if you would agree to lead the party, he can think of no one better! He will be generous: this commission would amount to a job equivalent to that of Army/Police Officer for 3-5 weeks, plus a bounty of \$100 for every ghoul or undead captured or eliminated. (If you are playing *Red Crypt* as part of a campaign, the GM could develop this scenario into an actual adventure.)

Afterward, perhaps while you are thinking about the baron's offer, the priest takes you aside. He blesses you for your struggle against the monsters, and then quietly inquires if you can tell him anything further of the fate of the monks who once maintained the cemetery. He believes they were once of his order.



He will be grateful for whatever you can tell him, but should you possess the keyword **BOOK**, you can relate what you learned within its pages, or allow him to view the recovered chronicle itself.

If so, the priest is saddened to learn the true fate that befell his brethren, even as he admires their resolve in the face of gathering evil. He will ask if the chronicle might be turned over to him to show to his superiors in the order, and perhaps display as a relic. If you agree, he will be in your debt. He will give you a letter (or holy token) you can present at other churches of his faith: a +2 reaction bonus if you ask a favor from his order, such as sanctuary, healing, or the like. (In an ongoing campaign, the GM can decide which religious order it is, and what resources – physical, social, or magical – they might have to offer).

Return to 166.

163 Zora smiles at you, picks up a zombie's mace and smashes the bone altar! "Most unscientific," she says. "But satisfying." Record plot word **FREE**; go to 34.

164 You have ended the tormented existence of Dr. Hieronymus Morse. He collapses into dust and bones. Record plot word **RED**. You can examine his last victim (111), study the bloody writing on the wall (133), or leave the Red Crypt (124).

165 It's a chronicle left by the monks who maintained the old cemetery. A few reported events stand out: a sorceress and her familiar buried after defending Thorvald from raiding orcs; a young knight's burial party disrupted by a ragged girl who claimed to be his mistress . . . then a great plague devastates the region.

Many monks die; proper rites are neglected for mass burials. The chapel falls into disrepair. The plague pits overflow; rats and ghouls appear. Desperate countermeasures are tried – a "rite of the black dog" is alluded to. Fewer respectable folk want burial here; now it's paupers, criminals, or eccentrics. Among the latter is a "crazy old savant," Hieronymus Morse, dead of brain fever, interred in his family crypt.

The last pages record how Father Cadfox, a monk of extraordinary faith, attempted to restore the chapel. Tormented by the hundreds of bodies dumped in the pits without burial rites, he spent years gathering, cleaning, and artistically arranging their skulls in an underground chapel, hoping this would ensure their spirits could rest.

A dying Father Cadfox and a few remaining followers found themselves besieged by ever-bolder rats and ghouls. They completed his great "Skull Chapel" – Cadfox's is the last skull – but all is for naught! Brother Valtor, the final chronicler, records his horrified realization that all their effort achieved was to inadvertently create a vast necromantic nexus beneath the church, concentrating the fear and horror of the plague victims in one spot.

"They rise!" are the scribe's final frenzied scribbles: "Trapped between the dead and the eaters of the dead, I hear the scrabble of claws on the door, and the shrieking of mad, dead things below! This altar will be our butcher block . . ." That last page ends in a smear of blood.

Record the plot word **MONKS**; return to your last paragraph (e.g., 122 if reading the book upon discovery, or 166 after leaving the graveyard).

166 You leave the sinister graveyard behind. If you're injured, you can recover at the village inn.

If you acquired plot words, check them *in this order*: **BOOK** (165), **KID** (146), **ZORA** (160), **SMOKE** (162), **MATH** (157*), **ELIXIR** (155*).

* Requires finding or hiring (\$500) a Mathematician (157) or Chemist (155).

Recommended experience: 40 for each of these plot words you end with (unless erased): **LOGI**, **GRIM**, **RED**, **KID**, **MOON**, **MONKS**, **FREE**, or **ZORA**; 80 for **SMOKE**. If you are using a GM, the GM may add some small experience for foes killed, if that's normal in your campaign.

READY-TO-GO ADVENTURERS


LUNA


36 pt

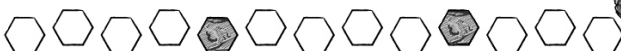
ST	13
DX	14 (11)
IQ	9
MA	6



Human

 Bastard sword: 2d+1 damage one-handed, 3d-2 damage 2-handed
Dagger: 1d-1 damage

 Armor: Chainmail (stops 3 hits)



SPELLS & TALENTS

Talents: Alertness, Brawling, Climbing, Detect Traps, Knife, Literacy, Sword, Recognize Value

Equipment: Labyrinth Kit, 2 torches

Luna is a tank, but not a dumb one. Among her skills are Alertness, Detect Traps, and Recognize Value. She carries a bastard sword, and wields it with both hands in combat, dropping whatever she'd been carrying.


ARVAS


36 pt

ST	11
DX	14 (12)
IQ	11
MA	10



Human

 Quarterstaff: 1d+3 damage, including Weapon Expertise bonus
Dagger: 1d-1 damage

 Armor: Leather (stops 2 hits) – don't forget that attacks against him are at -1 due to his Weapon Expertise.



SPELLS & TALENTS

Talents: Alertness, Knife, Literacy, Physicker, Running (MA bonus included in profile), Quarterstaff, Quarterstaff Expertise

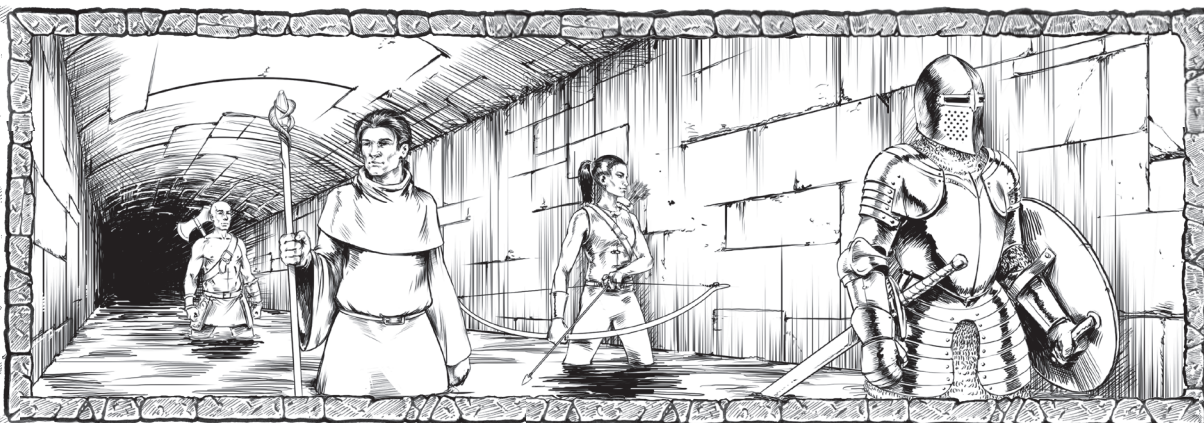
Equipment: Labyrinth Kit, Physicker's Kit, 2 torches

Arvas is used to solo expeditions. He looks like a harmless pilgrim, but there's leather armor under the robe. His skills include Running, to get himself out of trouble; Quarterstaff Expertise, so he can fight anything he can't run from; and Physicker, to heal himself afterward.

This image shows a single sheet of white paper with horizontal ruling lines. The paper has a decorative, torn-edge border around its perimeter. At the top center, the word "Notes:" is written in a large, bold, black serif font. The rest of the page is filled with evenly spaced horizontal lines for writing.

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