

LAMENTATIONS
of the
FLAME PRINCESS
ADVENTURES

Blood

IN THE
CHOCOLATE

BY KIEL CHENIER

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INTRODUCTION

By the beginning of the 17th century, chocolate had gone from being a strange drink from the New World to a sensation on the minds of every noblewoman in Europe. What was once only sold as bitter ‘drinking chocolate’ is now available as a sweet and creamy bar that the nobility of Europe cannot seem to get enough of. Its demand now exceeds that of coffee, liquor, tea, and even spice in some countries.

One woman is responsible: **Lucia de Castillo**, an enigmatic Spaniard living in the Netherlands. She controls the flow of chocolate from her coastal factory across the whole of Europe and as her confectionary flows out, money floods in and her fame grows—as does the jealousy of her success. Every trade concern across Europe has tried to figure out the secret to her chocolate—and to her success, but to no avail.

It is a secret that some will pay handsomely for...

Yet that secret resides deep in the stone walls of Lucia de Castillo’s factory. A factory whose inner workings none have seen, though plenty of burglars, thieves, and the occasional noblewoman, have all gone to the factory—and never returned.

Now another brave set of adventurers has been hired to discover the secret of Lucia de Castillo’s chocolate.

SET UP:

The adventure takes place in 1617 on the coast of Friesland in the Netherlands. The history of The Viceroyalty of Peru, the influence of the Holy Roman Empire, and the interests of French merchants all play into the adventure in some way, giving its events added historical weight and impetus. It also involves factory processes and technology straight out of the Industrial Revolution. It is possible to remove these factors in order to use the adventure in a generic medieval fantasy setting, replacing its technology and firearms with magic and spells, but doing so lessens a great deal of the adventure’s brutality.

This is an adventure about man’s greed and capacity for cruelty outpacing the ‘low evil’ of sorcery and otherworldly creatures. Reducing things to just magic or madness will lessen this tone.

If this adventure is part of a campaign:

Have the player characters encounter Lucia's chocolates and their effects before they hear about the factory. Feed them stories of a preposterous businesswoman doing the impossible in the Netherlands and how other fellow adventurers have never returned from her factory. Tell them a rumour about an Italian contessa who was an avid eater of Castillo's chocolate, until she suddenly blew up like a balloon and floated to the ceiling of her palace. Give them a reason to want to break into the factory beyond just the allure of silver.

If this adventure is a one-shot:

Read the Introduction aloud to the players, paraphrasing the background information to them. Let them have their player characters purchase equipment before they head to the factory. If time is short, have your player characters start in the [Factory Entrance](#) having already snuck past the factory guards.

Brief History of Friesland and the Dutch Republic:

As written, the adventure takes place on the western coast of Friesland, a province of the Netherlands. If you are not using the real world as a setting, the most important factors about the surrounding area is that it is **cold, snowy, and on the coast to allow for sea trade**. Here are some relevant details about Friesland's history that may come up during play:

1. In 1617, the year in which the adventure takes place, Friesland is part of the Dutch Republic, a collection of seven provinces under Protestant rule. They gained their independence from Spain and the Holy Roman Empire 36 years prior during the 80 Years War. Tensions between the Dutch and the Spanish are still high.
2. Spiritually and politically, the population is predominantly Protestant (Anabaptist or Calvinist), though many devout Catholics remain.
3. The Dutch Republic is becoming a major sea trading power thanks to the Dutch East India Company, the first multinational corporation. Friesland and the other provinces see a great deal of sea trade.
4. The capital of Friesland is Leeuwarden (rural items and costs, population 3000). It is roughly 15 kilometers away from Lucia de Castillo's factory.
5. The primary language of Friesland is Dutch. English and German are also spoken.

BACKGROUND

PART 1:

In the 13th century there was a tribe of aboriginal people living in the darkest jungles of Peru. They were the **Aphayay Aliyu**, precursors to the Inca, whose empire would soon sweep over the land. Their agricultural society prized the growing and cultivation of cocoa trees, seeing the harvesting and consumption of its fruit as a veneration of their gods: an act of worship.

This simple expression of worship was warped forever by a group of five lost **Mayan shamans**. These shamans were powerful magic-users, calling forth fire and snakes and death from their fingertips.

No one knows how the Mayans came to be so far south of the Yucatán Peninsula. Maybe they were sent by a chief to claim new land after the collapse of Tikal, maybe they were on some kind of holy mission, or maybe they had simply gone mad in the jungles, wandering further and further south as their magic ate away at their brains.

The Aphayay Aliyu never learned who the Mayans were or why they so suddenly attacked their tribe. It did not matter. The five brittle-boned shamans were no match

for a hundred tribesmen. They broke the shamans' bones, smashed their skulls, and left them to rot at the roots of the tribe's largest cocoa tree. Their bodies decomposed and returned to the earth... as did all their strange magics, seeping up into the cocoa tree.

Over hundreds of years, the cocoa tree grew tremendously large. It began to bear strange fruits and flowers, and the cocoa pods it produced became enormous. As generations of the Aphayay Aliyu ate of its cocoa, they too became strange. Their bodies shrank and shrivelled, their skin drew tight over their bones, their heads swelled and grew hard like cocoa beans. Their minds softened, their culture regressed, and they became more and more primitive. They no longer saw the cocoa tree as a gift from the gods, but as a god itself. They worshipped this 'Old Growth', nourishing its soil with the blood of sacrifices.

As the Inca Empire progressed and expanded, the Aphayay Aliyu kept themselves isolated deep within the jungle. Even after the Spanish conquered the Inca in the 1500s and the region became the Viceroyalty of Peru under Philip II, the Inca

knew nothing about this subhuman tribe, and so neither did the conquistadors. For almost 400 years the Aphyay Aliyu had no contact with the taller peoples of the region, the Inca or the Spanish invaders.

PART 2:

Lucia was born in Peru, the daughter of a Spanish conquistador and an Inca native. She was raised on her family's estate and schooled in the Spanish Empire's history of conquest. At a young age she showed a remarkable intelligence, quickly acquiring an understanding of trade and mercantile skill. She easily learned English, French, German, Latin, and Quechuan. She, like her parents, was also a devout Catholic.

At 18 she was married to a Spanish Count (Conde), **Adán de Castillo**. Adán was a wealthy merchant who had forged strong ties to the Holy Roman Empire and acquired a great deal of property in the Netherlands. He came to the New World seeking further investment opportunities, but what he found was a wife. Their marriage was meant to cement both of their family's futures—Lucia would gain social status and secure investment in her family's cocoa plantation, while Adán would have a pretty, even exotic young beauty upon his arm and the first of many properties in the New World. However, not two years into their marriage, a terrible sickness spread through the region. Lucia's parents, her attendants, and then her husband Adán all fell ill and died.

Lucia de Castillo was now the only person in the Viceroyalty to bear her husband's name and title of Condessa. The two had not had children, but the strong-willed widow ensured that her husband's inheritance—particularly his deeds and titles—fell to her instead of his brothers. Despite owning just a single cocoa plantation in the Viceroyalty, she was now one of the richest women in all of Peru. Men came courting for Lucia's hand, but they only wanted her wealth. Lucia had no intention of losing her husband's estate and decided to go into business herself, but none of the merchants in the Viceroyalty of Peru would co-operate with the young woman.

In order to maintain her wealth, Lucia decided to stake out new territory just as her father had done and thus make her own business opportunities.

She took to being an explorer, eager to find riches just as her father had. She learned how to fight, how to wield a sword and a pistol, and how to survive in the jungle. If she was to be adventurous with her wealth, she would learn to protect it any way she could.

Following a series of rumours from Inca natives, Lucia ventured into an unexplored region of the jungle. It was here that she stumbled upon a cloistered tribe of diminutive natives and their awe-inspiring tree.

PART 3:

The Aphayay Aliyu did not know what to make of Lucia. She seemed gigantic to them. A tall goddess of a woman clad in strange clothes, armed with gleaming weapons they could not even conceive of. More than that, she seemed to recognize the Old Growth and its cocoa beans. The tribe believed she must be a holy servant of the Old Growth. They fell to their knees before her, worshipping and caring for her.

Lucia saw these small people and called them ‘pygmies’. After all, to her that is what they looked like. When she ate the cocoa that these pygmies offered her, she noticed how she began to crave more of it. The more she ate, the more she wanted. It took her days to be able to steel herself and resist her further cravings. When she became aware of this property of this strain of cocoa, she had an idea.

With her pygmy worshippers aiding her, she uprooted the Old Growth and arranged to have it transported across the sea to Europe, along with the entire tribe of pygmies. She would bring both to her inherited land in the Netherlands, promising the pygmies that the tree would grow much bigger there and that crossing the sea with her would lead them to a promised land.

In truth, Lucia’s motivations were far from divine.

By using the Old Growth’s strange properties she deduced new methods of manufacturing; new ways of making and selling chocolate. She could refine and sell addictive chocolate produced by the Old Growth’s cocoa beans, removing any of the mental degradation it might cause. Lucia was perfectly happy to exploit this strange plant, and the diminutive creatures that worship it, for all that they could give her.

The year is now 1617. In Europe the Dutch Revolt has been at an end for three years, a quarter of the way through the period known as the Twelve Year Truce. The province of Friesland in the Netherlands has gained new found importance, all thanks to Lucia de Castillo and her trade in chocolate. From her factory on the Friesland coast, she has built Castillo Chokolatería up over several years into a prized luxury brand that is more sought after than coffee, tea, or liquor. Lucia’s name is on the tongue of every nobleman’s wife across Europe—and thus that of their husbands—and is sure to have reached the ear of the Holy Roman Emperor himself.

RUNNING THE ADVENTURE

Merchants from France have come to the player characters with an offer. These merchants cannot replicate Lucia's chocolate recipe and so cannot replicate her success. They need cunning and able-bodied burglars to break into the Castillo Chokolatería and steal Lucia's secrets. They are willing to pay handsomely for each and every piece of information or sample that the player characters can provide:

- ☛ A sample of Lucia's cocoa beans (unroasted)
= 200sp
- ☛ A sample of chocolate liquor (1 pint)
= 100sp
- ☛ A copy (or original) of Lucia's chocolate recipe
= 500sp
- ☛ Any/all non-mundane secret ingredients
= 100sp each
- ☛ A working map of the factory
= 500sp

If the player characters have taken control of the factory by the end of the adventure, and plan on continuing Lucia's business in their own names, the French merchants will offer them 10,000sp (total) to relinquish control of the factory—and all of its assets and silver—to them.

The adventure takes place during the winter. A foot of snow covers the ground and the player characters will need to wear heavy coats and gloves to ward off the bitterly cold wind coming off the Mare Germanicum (the North Sea). This is in direct contrast to the steamy, humid conditions of the factory, which will make exploring it all the more strange and oppressive.

TIMEKEEPING:

Blood in the Chocolate has a lot of 'ticking clock' components to it. Disease incubation rates, the patrol route of Lucia herself, all of it needs to be kept track of.

The Referee is advised to keep several d6s and d12s to hand. The d6s can be used to track rounds and 10 minute intervals, and the d12s to track hours.



ON FIREARMS:

All of the firearms used by Lucia and her Tower Guards are **Wheellock pistols and muskets**. They have no additional misfire chances due to environmental conditions, and have a 1 in 4 chance of having the firing mechanism break if used as a club. If sold, they are worth seven times what a normal pistol or musket costs:

- ☞ Wheellock pistol
= 175sp City, 350sp Rural.
- ☞ Wheellock musket
= 280sp City, 560sp Rural.

PLAYING LUCIA DE CASTILLO

Blood in the Chocolate is an adventure that is synonymous with its main villain, Lucia de Castillo. Every strange cruelty inflicted by the adventure, directly or indirectly, is an extension of her personality. Every player character death is a personal victory for her.

Pachamama's Blessing. Lucia wears a silver charm in the shape of Pachamama, an Incan goddess of fertility, it was gift from her late

husband meant to preserve her beautiful body. The talisman causes the wearer to age half as quickly, and it keeps the wearer healthy and immune to disease and poison (but only so long as she continues wearing it). Anyone who puts on the talisman while infected with a poison or curse causes its effects to disappear. Removing the talisman causes the effects to reappear immediately.

If the talisman is taken off of Lucia, she rapidly gains the 200lbs that the talisman was keeping in check before aging and withering into an old woman.

LUCIA DE CASTILLO:

Armour 16, Move 60', 3rd Level Fighter, 28hp, +4 to hit rolls, 1 pistol 1d8 or rapier 1d8, Morale 12.

Lucia wears chain armour under her clothes, and carries 2 wheellock pistols in holsters on her chest. She fires them one after another, dropping them when empty and switching to her rapier.

Pockets: 1 piece of chocolate, a keyring with keys to all the locks in the factory, 1 vial of Noxious Berry Poison. Lucia wears a magic talisman around her neck (See Pachamama's Blessing).

Personality and Tactics:

Lucia is a villain. She is not being controlled by some eldritch force, she is not an agent of some more sinister power, she is not a wounded soul acting out of noble intent, nor is she twisted because she is 'a product of her time'.

She is an evil business woman. She enslaves those weaker than her because she truly believes she is better, and causes pain and torment because it delights her. She is sadistic, perverted, gluttonous, impossibly vain, and greedy. She only shows compassion or mercy if it directly benefits

her, and will spare no expense in silver or blood to see her enemies destroyed in the worst ways possible.

She is a villain—and should be played as such.

That said, Lucia is also an intelligent, beautiful, and charming (after a fashion) woman. She likes to flirt, exaggerate, and play off of the weaknesses of others. The Referee should think of her as having the same capabilities and strategies as a player character, able to use every part of her personality and factory to her advantage. She will only act in pure, thoughtless anger if she is all but certain she is able to kill a player character and walk away unharmed.

Weaknesses:

Lucia has only a few weaknesses: her ego, her debauched, perverse tastes, and her attachment to material items and wealth. Lucia is susceptible to flattery and enjoys having her ego stroked. She will be more inclined to listen to the player characters if they ingratiate themselves to her. Her tastes mean she is more likely to be seduced by another woman than by a man. She takes the lead in any relationship, so she might seduce a man if he is suitably submissive and effeminate.

No matter the nature of the relationship, Lucia is a fat, decadent woman who takes great delight in corrupting others and breaking the will of any partner until all they desire is Lucia.

Lastly, Lucia would sacrifice her workers without a thought, but cannot bear to see her prized paintings—all of which are originals by Peter Paul Rubens, who she has been a patron of for some years—damaged or harmed.



PYGMIES AND THE COCOA TREE

The Aphyay Aliyu are an indigenous people of Darkest Peru, shrunken and made primitive by the magic of the Old Growth tree. They stand between 1 and 2 feet tall, have cocoa brown skin that they decorate with ash. Their heads are hard, swollen, and resemble cocoa pods. They keep what hair they have slicked back.

They are superstitious, barbaric, and mean-spirited; a far cry from the civilized Aphyay Aliyu tribe they once were. The force they fear and respect most in the world is Lucia de Castillo. If the Old Growth is the Pygmy's god, then Lucia is akin to a prophet to them. It is her commandments that they obey and her wrath that they fear. It is only by her infinitesimal mercy that they are spared from the 'cold outside world', as Lucia often reminds them.

While the pygmies are subhuman creatures, they do have a 2 in 6 skill in Languages. They speak a dialect of Quechuan—the native language of the Incas, as well as a bit of Spanish taught to them by Lucia.

PYGMY:

Armour 12, Move 20', 1 Hit Dice, 5hp, attack with fists for 1d2 damage or blow gun for 1 damage, Morale 6. A pygmy can see in the dark.

Blow Gun Poisons: A pygmy attacks with its blow gun using one of two poisons (listed blow).

Paralytic Poison:

When a character is hit with a blow gun attack she must make a saving throw versus Paralyzation. Failure causes her legs to bind together and her limbs to stiffen. She becomes completely rigid and unable to move for 1d4×5 minutes. She can still speak.

Noxious Berry Poison:

When a character is hit with a blow gun attack she must make a saving throw versus Poison. Failure causes her to be affected by the Noxious Berry Curse ([See page 18](#)).

The Aphyay Aliyu are led by a **Pygmy Chieftess**, who is the oldest of the tribe and who has consumed more of the Old Growth's fruit and cocoa than any other pygmy. Over the years it has left her bloated, slow, and enormously fat. It has also granted her magical powers. She is always accompanied by four ordinary pygmies, who carry her around the pygmy village on a roofless wooden palanquin. The Chieftess rules the tribe with a rod of iron and answers only to Lucia.

PYGMY CHIEFTESS:

Armour 14 (thick skin), Magic-User Level 4, Move 5', 4 Hit Dice, 24hp, attack with fists for 1d2 damage or totem club for 1d4 damage, Morale 8.

The pygmy chieftess is able to cast each of the following spells once per day:

- ☞ **1st level:** *Charm Person, Feather Fall Sleep, Spider Climb.*
- ☞ **2nd level:** *Levitate, Web.*

The Old Growth:

The Old Growth cocoa tree is a gigantic plant that has been warped by the magic of the Mayan shaman's bodies. It resides inside the domed greenhouse of the chocolate factory, standing over 100 feet tall with a 20 foot thick trunk.

ON THE TERM "PYGMY":

The short creatures that were once the Aphyay Aliyu tribe of Peru are not actually 'pygmies', since that term refers to a people from Central Africa. Referring to these creatures as 'pygmies' is something that Lucia de Castillo does, as she is familiar with the term, and to her, "that's clearly what the little savages are".

The cocoa pods it produces are the size of beachballs, with each cocoa bean inside the pod being the size of a grapefruit. These beans are already fermented and dried within the bean pod, so they are ready to be roasted.

On top of this, the Old Growth produces $3d6 \times 10$ cocoa pods a day.

It is the sheer size and amount of cocoa beans that allows Lucia to produce so much chocolate from a single tree so quickly. In addition, the tree is covered in all manner of strange blossoms, thorns, fruits, and leaves. There are more than can be easily identified. It is from these that Lucia and her pygmy workers derive the various poisons and toxins that they use to defend the factory from outsiders.

Statistics and other details about the Old Growth can be found in the **Old Growth Cocoa Tree** room ([See page 32](#)).

LUCIA'S CHOCOLATE

How Lucia's Chocolate Is Made:

Each room is dedicated to some part of the process that converts the raw cocoa beans into delicious milk chocolate. *Blood in the Chocolate* does not require you to know the intricate details of industrial chocolate manufacture, but knowing the basics of the process will help you understand the workings of the adventure considerably:

1. **Harvesting.** Ripe cocoa pods are cut down from the cocoa tree. The pods are cut open with machetes and the white pulp containing the cocoa beans is scooped out.
2. **Fermenting and Drying.** The beans are stored in wooden containers for a week, allowing the pulp to ferment around the beans. This enhances the taste of the beans. Once fermented, the beans are spread out to dry in the sun. Dried beans are then put into sacks and sold. Lucia's process skips this step, as her beans are dry the moment they come out of their pods.
3. **Roasting.** The dried beans are roasted in rotating ovens, ensuring an even roast. The temperature affects the taste of the chocolate.
4. **Cracking/Winning.** The bean has a thin shell around it that needs to be cracked open. What remains is called the cocoa 'nib'.
5. **Grinding/Pressing.** The cocoa nib is then ground into a paste called 'cocoa liquor', which despite the name has nothing to do with alcohol. The cocoa liquor is then pressed in order to remove a large portion of its fat content, called 'cocoa butter'.
6. **Conching.** With the cocoa butter removed, the cocoa liquor is then mixed with milk and sugar. The mixing and heating process that renders it smooth is called 'conching'. Once conched, the mixture is now pure liquid milk chocolate. Lucia's chocolate is conched by the factory's waterfall.
7. **Moulding.** The final step is to pour the liquid chocolate into moulds. Once evenly cooled, the chocolate hardens into its moulded shape, and is now ready to be packaged and eaten.

Cost of Castillo Chocolates:

All of the given costs are City costs, as the chocolate is not usually sold in rural areas. A case of any of the chocolates is 20 times the price. A crate of any of the chocolates is 14 times the price of a case.

For example, a standard case of Milk Chocolate Bars is 160sp. A crate of Milk Chocolate Bars is 2240sp.

- ☞ Milk chocolate bar
= 8sp
- ☞ Box of 12 truffle chocolates
= 12sp or 1sp a piece
- ☞ Box of 4 honey chocolates
= 15sp or 4sp a piece
- ☞ Box of 6 mint chocolates
= 18sp or 4sp a piece
- ☞ Blueberry chocolate blossom
= 7sp



DELICIOUS DISEASES AND POISONS

Effects of Ordinary Chocolate:

Lucia de Castillo's chocolate bars are a revolutionary item for the time: a product not seen in real life until the mid-19th century being sold in high end shops of 17th century Europe. They are sweet, creamy, and come in a variety of flavours.

Addiction. Consuming one piece of chocolate is sometimes all it takes to get hooked. Each time a character eats a single piece, she must roll 1d6. On a roll of 6 on the die, she must make a saving throw versus Poison. Success means that the next piece of chocolate she eats, she must roll 2d6, then 3d6, and so on. Her chances of rolling a 6 increases with each piece that she consumes. Failure means that she is addicted. Her mouth becomes dry, her skin itches, and she feels a tugging at the back of her eyeballs. She needs more to function. Unless she consumes another piece of Lucia's chocolate every 1d8 + Constitution modifier hours (roll after eating), she takes a -1 penalty to all d20 rolls. Working through this addiction takes a week of rest.

Random Effects. Lucia's chocolate contains trace amounts of the Old Growth's magic. In very rare cases her chocolate is known to cause strange, debilitating, and sometimes horrifying effects in the eater. Any character who consumes chocolate in the factory must roll 1d10. A roll of 1 causes a random effect. All effects are immediate and permanent.

Prepared Diseases & Poisons:

The Old Growth cocoa tree flowers with more than just cocoa pods. It grows strange blue fruits oozing with juice, bizarre crystalline flowers that dissolve into liquid when breathed upon, and jagged thorns dripping with a paralyzing substance. All of these and more are harvested and used by Lucia and her pygmies. Some are used as added ingredients in the chocolate-making process, while others are refined into poisons and toxins to act as traps that protect Lucia's factory secrets.

d12 RANDOM CHOCOLATE EFFECTS

- 1 **Skin Discolouration.** Your skin stains a rich brown.
- 2 **Fatigue.** You just cannot stay awake and your movement is reduced by half.
- 3 **Acne.** You break out in pus-filled pimples that smell faintly of blueberries. Your Charisma score is lowered by 3 points.
- 4 **Weight Gain.** You immediately start gaining weight, gaining 1d10×10 pounds of fat. If you gain 50 pounds or more, you ruin your armour.
- 5 **Suggestibility.** You must obey any direct order given to you.
- 6 **Crusty Skin.** Your body dries out, skin flaking off when scratched. You are vulnerable to damage from fire and heat (suffer +1 damage from all fire-based attacks and –1 to heat-based saving throws).
- 7 **Tooth Decay.** All of your teeth begin to rot away, falling out of your mouth (Charisma score is lowered by 1 point).
- 8 **Bone Decay.** Your bones are suddenly more fragile, breaking more easily (suffer +1 damage from all blunt attacks).
- 9 **Bleeding Eyes.** Blood leaks from your eye sockets, obscuring your vision (suffer –1 penalty on ranged attack rolls).
- 10 **Unbearable Gas.** You bloat up, expelling noxious gas from most orifices. All those around you take a –1 penalty to rolls because of your foul stench.
- 11 **Euphoric Love.** You fall in love with the next person who looks you in the eyes (same effects as a *Charm Person* spell, but permanent).
- 12 **Mania.** You feel invincible. You are told by the Referee that you resist all damage by half. You actually take damage normally.



d8 RANDOM POISONS/DISEASES

1 Noxious Berry Curse (pg 18)

2 Taffy Skin Disease (pg 19)

3 Terrible Swells (pg 19)

4 Rock Candy Skin (pg 19)

5 Irresistible Smell (pg 20)

6 Brittle Throat Disease (pg 20)

7 Chocolate Vomit (pg 20)

8 Uncontrollable Craving (pg 21)

Poison Effects and Duration:

Each one requires a **saving throw versus Poison** to resist.

When afflicted by a disease or poison, a character immediately begins to show its symptoms. Some poisons run their course immediately, others progress in stages.

Most of the poison's and diseases' effects wear off after **one week of rest**, although some effects are permanent. The most notable is the Noxious Berry Curse, which can be fatal if it is not treated.

As **traps**, the poisons exist in the following forms:

- A burst of gas to be breathed in.
- Injected into the body through a poisoned dart.
- Forcefully swallowed as a liquid.



Noxious Berry Curse

"Violet, you're turning violet! You're blowing up!"

STAGE 1: Your skin begins to darken, slowly turning a deep shade of blue. You are completely blue after 1d4+1 minutes.

STAGE 2: You begin to swell up. Your organs begin to produce blueberry juice inside of you at a steady rate. Over the next 10 minutes, you balloon up to the point where you are as wide as you are tall. Your armour bursts off of you. Your speed is reduced to 10 feet. Your arms sink into your massive blueberry body, causing a -2 penalty to all attack rolls. However, you are still light enough to be rolled around. You can cast spells normally.

STAGE 3: 10 minutes later you begin to swell even bigger. You swell to twice your previous size and three times your original weight. You cannot attack, move, or cast spells. If the pressure of the juice inside of you is not relieved within 12 hours, you explode. All creatures within 30 feet of you are splashed with your juice and must make a saving throw versus Poison or contract the curse as well.

CURE: Juicing (see **Using the Juicing Machine** on [page 42](#)) can alleviate the symptoms and return you to Stage 1 for 24 + your Constitution modifier hours. The Referee is encouraged to let players think up ridiculous ways of juicing each other to ease the pressure of their swelling bodies. Any form of continuous pressure against the body will do.

PERMANENT EFFECT: Even if cured, your skin remains a deep, rich blue colour.



Taffy Skin Disease

"I can't...I can't feel my arms...I think I'm melting!"

STAGE 1: You feel like you are sweating all over. Your clothes and armour feel loose. Over the next 10 minutes your limbs start to stretch longer and thinner. All your encumbering equipment now counts as double.

STAGE 2: 10 minutes later your body starts to lose cohesion. Your limbs stretch to the point where your knuckles drag on the ground and your walking gait stretches out. Your reach now extends by 5 feet, but you take a -1 penalty to all attack rolls.

CURE: The process can be slowed down from minutes to hours by freezing your body and keeping it cold.



Terrible Swells

"I feel so light. What's wrong with my voice?!"

STAGE 1: Your voice slowly rises in pitch, becoming squeakier. You feel astoundingly light and bubbly.

STAGE 2: After $1d6 + 1$ minutes you swell up into a 10 foot by 10 foot sphere, filling with lighter than air gas that causes you to float towards the ceiling. You lose any benefit from armour as it bursts off of your body, ruined.

You take a -2 penalty to attack rolls, but you can still cast spells normally.

PERMANENT EFFECT: Your voice remains high pitched and squeaky forever, making it difficult for people to take you seriously.



Rock Candy Skin

"My skin! It itches so bad!"

STAGE 1: You feel a tightness in your chest and throat. Small bright pink sugary crystals begin to form in the corners of your mouth. They cannot be dissolved or broken.

STAGE 2: After $1d6 + 1$ minutes the crystals have spread across your face and begun to cover your body (skin and armour). They are blood red in colour and they glimmer and shine, catching the light from seemingly every angle, making you easy to spot. Any roll you make to sneak or be stealthy when you are not in complete darkness must be rolled twice. You must use the worse result. While you and your armour is covered in crystals, the crystals grant you extra protection and the first attack in a combat against you is at -2. After that, the crystals have been smashed. If you take your crystal-covered clothes and armour off, the crystals attached to them are ripped off too. When you put on new clothing, new crystals will form over it within the next $1d6 + 1$ minutes.

PERMANENT EFFECT: You have permanent blood red stains on your skin anywhere the crystals came into contact with.



Irresistible Smell

"I can't help myself! You just smell so good! So...tasty!"

STAGE 1: Your pores begin to secrete a delicious aroma that triggers something primal in the brains of others. Any animal within 30 feet of you is drawn to you and tries to lick you all over, especially in places where you sweat.

STAGE 2: After 10 minutes all characters within 10 feet of you must make a saving throw versus Magic. Success means they are unaffected by your aroma for the next 24 hours. Failure causes them to uncontrollably salivate and hunger for your flesh. They must use their actions to try to bite and tear into you with their bare hands (a bite deals 1d4 damage), eating you alive until you are reduced to nothing but bones.

CURE: Masking the smell coming from your body will stop creatures from trying to eat you. Strong smells like perfume, mud, and urine work best.



Brittle Throat Disease

"Ack! I can't breathe!"

STAGE 1: Your throat itches and grows sore. Your voice is hoarse.

STAGE 2: 1d4+2 minutes later your vocal chords become encased in a kind of nut brittle candy. You, the player, can no longer speak aloud for your character and have been rendered mute. Speaking aloud causes the brittle in your throat to fracture and stab you, dealing 1 point of damage. It also causes brittle particles to exit your throat and float in the direction of the character you are speaking to. Now she must make a saving throw versus Poison, catching **Brittle Throat Disease** if she fails.

CURE: The brittle can be dissolved by drinking a gallon of scalding hot liquids. You take 1d6 damage from drinking such liquids, but can now speak freely.



Chocolate Vomit

"Bleeaaaargh!!"

STAGE 1: You begin to smell chocolate in yourself. The aroma fills your nose and mouth. After 10 minutes you begin to spit up blobs of liquid chocolate every 3 rounds.

STAGE 2: After 1d8+1 minutes your body begins to violently spew acidic liquid chocolate all over. Every minute you must make a saving throw versus Poison. Failure causes you to vomit acidic liquid chocolate all over the character nearest to you (Roll a die to randomly determine who it is if you are not keeping track). If no one is nearby you vomit all over yourself. This chocolate dissolves and ruins all clothing and armour not made of metal.



Uncontrollable Craving

"I NEED CHOCOLATE!"

STAGE 1: You suddenly have a strong craving for chocolate. Any time you encounter chocolate you must make a saving throw versus Magic. Failure means you are compelled to eat it.

STAGE 2: After 2d6 minutes your cravings are uncontrollable, exceeding your tolerance for pain and fullness. You will eat until you explode. Every conscious action other than eating chocolate (attacking, moving, etc) requires you to make a saving throw versus Magic.

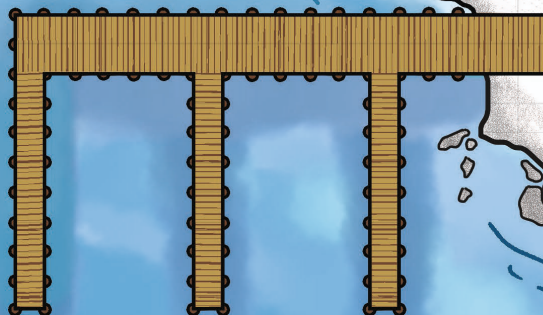
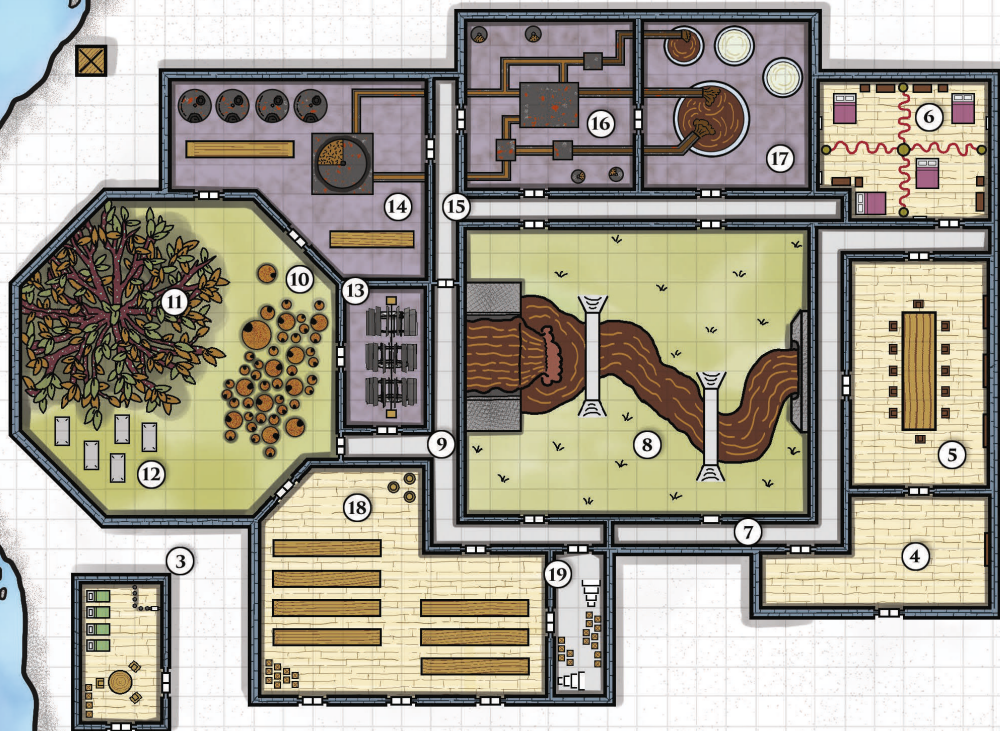
CURE: The disease is triggered by the sight of chocolate. You cannot be affected by your cravings if you cannot see any chocolate.

PERMANENT EFFECT: Any weight gain caused by your intake of chocolate is permanent and cannot be lost.



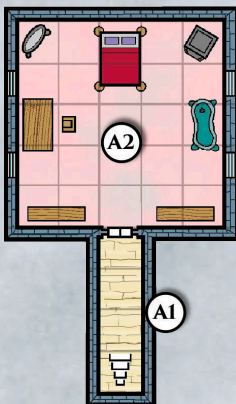
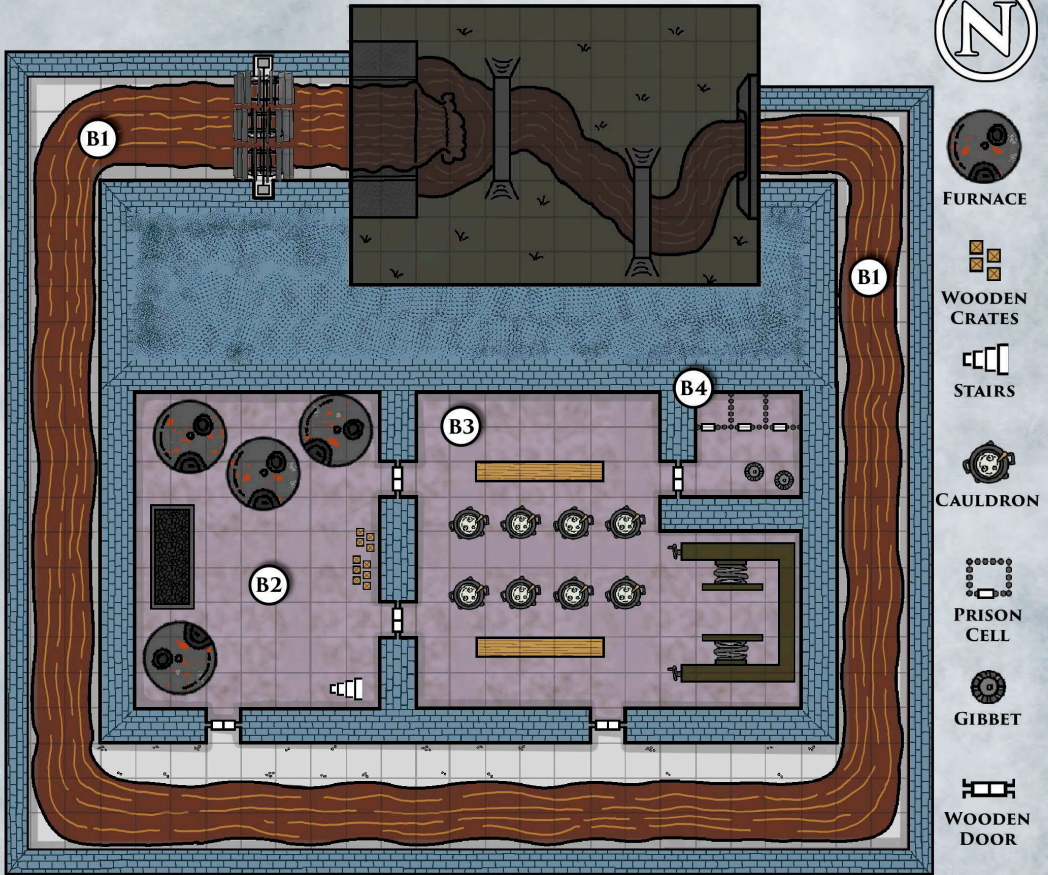
CHOCOLATE FACTORY MAIN FLOOR

1 SQUARE = 10 FEET



CHOCOLATE FACTORY BASEMENT FLOOR

1 SQUARE = 10 FEET



CHOCOLATE FACTORY UPPER FLOOR

1 SQUARE = 10 FEET

THE FACTORY

FACTORY FEATURES:

Ceilings. Most ceilings in the factory are 15 feet high unless otherwise specified.

Exterior Walls. Stone, 1-2 feet thick.

Interior Walls. Brick, half a foot thick. Some are crumbling.

Doors. Wooden with iron hinges and handles. All doors are unlocked unless otherwise specified. Lucia alone has the keys to any locked doors.

Windows. There are skylights in the ceilings of most rooms to provide light. The skylights' glass can be broken, but not opened conventionally. The sound of breaking glass immediately alerts Lucia and most Tower Guards. Ordinary glass windows are present in Lucia's Quarters on the Upper Floor. They are locked from the inside.

Light. Rooms on the Main Floor are lit by skylights and table candelabra unless otherwise specified. Basement and Upper Floor rooms are lit by oil lamps on the walls.

Lucia's Location and Path:

Roll 3d6. Lucia de Castillo starts play in the corresponding room on the Main Floor. She moves counter clockwise to the next room every 10 minutes. She is accompanied by four pygmies who act as her assistants.

Once she has visited and inspected every Main Floor room, she will ride her paddlewheel boat down the Chocolate River to get to her **Inventing Room** (Room B3, [see page 40](#)). She will work there for 5 hours, then make her way to her **Quarters** (Room A2, [see page 44](#)) to sleep.

If Lucia is certain things are not going her way, she will retreat to her Quarters to prepare an ambush. She will call out for reinforcements from her window to her Factory Guards waiting outside.

FACTORY MAIN FLOOR ROOMS

1. DOCKS

- ☛ The rocky coastline heaped with at least a foot of snow. Footprints can be easily tracked. Icy winds whip along the coast, making it hard to hear. Built into the coastline are sturdy wooden docks to accommodate shipping vessels.
- ☛ The factory receives and sends shipments every few days. For every day of play, roll 1d6.

d6 RANDOM SHIPMENT	
1	No shipment.
2	No shipment.
3	Morning delivery: sugar/silver for chocolate.
4	Mid-day delivery: nuts/spice/silver for chocolate.
5	Dusk delivery: timber/supplies for silver.
6	Midnight delivery: slaves/test subjects for silver.

- ☛ If there is a shipment scheduled for the day, there will be 12 porters working on the docks. They have 6 hit points each, earn 4 silver pieces a day, and know nothing about what goes on inside of the factory. They sign in at the beginning of their work day and are paid when they sign out at the end of it.
- ☛ The small building beside the docks is the Dockmaster's Office. Inside is a desk, a chair, and a series of shipping manifests and schedules as well as quills, inks, and various stationery supplies. Locked in the desk is a wooden box containing 50sp to pay the dockworkers and for expenses, plus enough powder and shot to reload Weiss' pistol six times. On a shipping day, **Dockmaster Karl Weiss** spends most of his day outside of his office, taking notes and preparing for the shipment.

DOCKMASTER KARL WEISS:

Armour 12, Move 60', 6hp, 1 pistol for 1d8, Morale 6. Karl carries with him the keys to the Factory Entrance room (see page 28).

What Karl Weiss Knows:

Karl is a man of German/English descent who worked for the Dutch East India Company before Lucia hired him to manage her docks and shipping. He speaks Dutch, English, French, and German as well as some Old Malay. He is very well paid and would not willingly betray Lucia's trust or business interests, so he cannot be bribed. He is, however, a bit slow on the uptake and likes to talk a lot. He knows nothing about the factory's inner workings, but is aware of who often visits the factory (nobles, diplomats, the Countess of Somerset visited recently) and what gets shipped to and from it.

If asked about the factory, he says:

"It's a marvellous thing, isn't it? Downright impossible if you ask me. I never see any workers going in or out of the place. Isn't that funny? But I can't complain about the state of business. Still, one hears rumours every so often of screaming in the night coming from that place. Quite odd..."

If asked about the guards:

He tells the party that they change shifts at dawn, dusk, and in the middle of the night. He says, *"Most of 'em are friendly enough, but some are right queer. Jittery, shaky, always licking their lips. They don't blink either. Whatever you do, don't cross them. They'll shoot you dead!"*

If asked about Lucia herself, he says:

"She's an incredible woman. Bit frightening, to be honest. I've never met a more driven person. She's a tad eccentric though. Armed to the teeth, too. No one dares cross her. Don't tell anyone I told you this, but I've heard rumour that she prefers the company of women. How un-Catholic of her, but it's not my place to judge."

If asked about Lucia's chocolate, he says:

"I love the stuff! Lucia keeps me well supplied. It's a miracle worker. Perks me up, keeps me in good spirits, better than that foul black tar served in Turkish houses. Other merchants have told me it has medicinal properties too! Cures what ails you—and restores vitality."

If the player characters ask about working as porters:

He tells them that he is always looking for strong, able-bodied workers to haul crates off of ships. He is suspicious of the player characters if they are openly carrying weapons. He warns them not to go poking around the factory, making a point of saying it is for their own safety—more than a few porters have gone missing over the years and Lucia does not take kindly to snoops.

If the player characters work for him and go missing or do not report for a shift, he informs the factory guards, who begin a search.

2. GUARD TOWERS

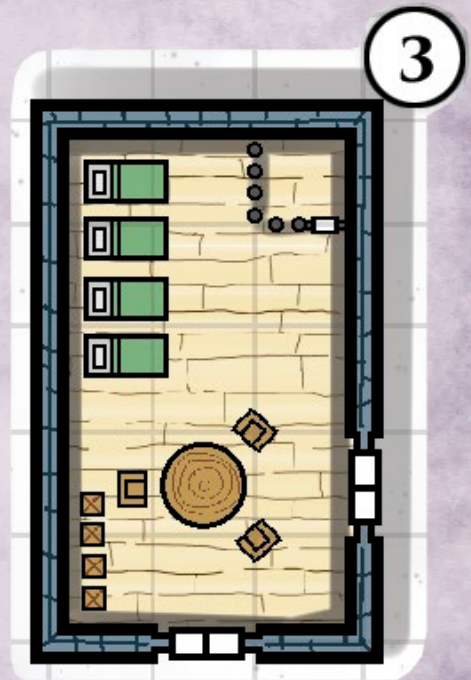
✚ There are four wooden guard towers surrounding the factory, each with a single **factory guard** inside. They stand 20 feet tall and are accessible via a wooden ladder. Each tower holds a large iron lantern, a woollen blanket, and a box of flint, tinder, and 4d6 rounds of ammunition. The sides of the towers have fork rests built into them to support the guards' muskets. The fork rests swivel so that a guard can aim in any direction. If a guard spots someone approaching the factory unaccompanied, they will offer the player character one loud warning of "Turn back!" before firing a warning shot at her.

FACTORY GUARD:

Armour 14, Move 90', 2nd Level Fighter, 14hp, pistol for 1d8 damage or musket for 1d8 damage, Morale 10.

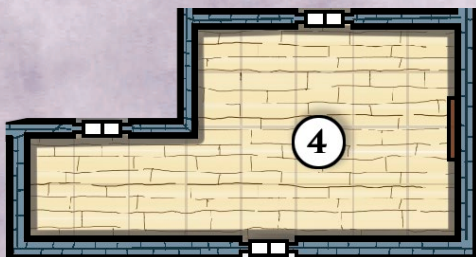
Backpack, 1 days' worth of rations, musket, pistol, handaxe (1d6), small brass trumpet, 1 pair of iron manacles, manacles key.

- ☞ There is 1 **factory guard** in each guard tower at all times. Three times a day there is a changing of the guards: once at dawn, once at dusk, once in the middle of the night. All of the guards come from the nearby town.
- ☞ All of the guards know each other well enough to make posing as a guard difficult. Every guard has a 2 in 6 chance of being willing to accept a bribe. All others will take the bribe, then attempt to arrest the player characters when they try to move on.
- ☞ Guards use their trumpets to signal each other and Lucia: Three short blasts to signal that ships have arrived, two short blasts to signal that the receiving doors need to be opened, and one long blast to signal danger or an attack.
- ☞ All of the guards have been instructed to take prisoners whenever possible, holding intruders captive in the Guard House. Lucia eventually escorts the prisoners to her **Inventing Room** ([See page 40](#)) to become test subjects or sex slaves.



3. GUARD HOUSE

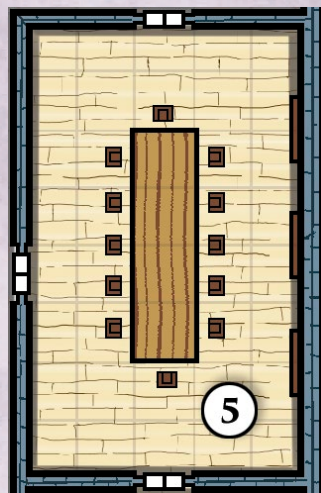
- ☞ Single story wooden building that the guards rest in. It holds a number of cots, trunks, a fireplace, and tables.
- ☞ There are 4 **unarmed factory guards** resting here at any one time.
- ☞ In the northeast corner of the building is an iron barred prisoner cell, used to hold prisoners until Lucia has need for them. The keys to this cell are kept on a wall hook on the other side of the room.



4. FACTORY ENTRANCE

- ☞ The front entrance doors are locked.
- ☞ An enormous Rubenesque painting of Lucia de Castillo hangs on the eastern wall. Coat hooks in the shape of golden hands line the southern wall.
- ☞ Investigating the painting reveals that it is a genuine Peter Paul Rubens painting, worth 1000sp (half as much if rolled, folded, or damaged in any way). The painting deifies Lucia and is filled with subtle anti-reformation imagery. Removing the painting or disturbing its frame in any way triggers a release of gas from a mechanism in the wall. Player characters within 15 feet of the painting must make a saving throw versus Poison. Failure causes them to be afflicted with a random disease ([See page 18](#)).
- ☞ Above the coat hooks is a placard that reads “The price of thievery” in Spanish. Investigating the hooks reveals that they are genuine human hands, lacquered, posed, and painted gold. The hooks hold three items: a plum velvet coat (30sp), a mink coat

(60sp), and a black leather apron encrusted with dark red and brown stains (blood and chocolate).



5. MEETING ROOM

- ☞ An enormous oak table dominates the room, with a dozen matching chairs. A bar with four bottles of wine, two bottles of gin, and one bottle each of rum and vodka rests against the western wall.
- ☞ There is a wheeled metal cart filled with Castillo chocolates of all varieties in fancy packaging. A small sign rests atop them that reads “Help Yourself” in Dutch, English, French, and German.
- ☞ Three paintings hang on the eastern wall:
 - ◇ [The Last Judgment](#), but with a clothed Lucia de Castillo in place of Jesus. The damned figures below her all

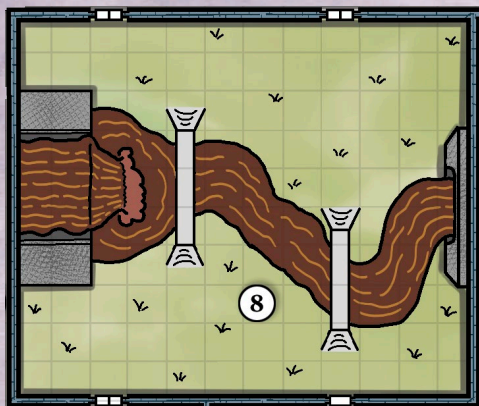
◇ *The Drunken Hercules*, but with Lucia in place of the titular hero. The Devil, rather than shouldering Lucia, is bruised and battered in a heap at her feet.

-

Opulent living quarters with four sets of fine double beds, dressers, mirrors,

- 🔑 The small door to Room 8 is locked and warm to the touch. It is fitted with a tiny keyhole. Lucia has the tiny key with her. Picking the lock or breaking the door open triggers a mechanism that releases a burst of poison gas in all directions for 10 feet that hangs in the air for 1d4×10 minutes. Characters

in range must make a saving throw versus Poison. Failure causes them to be afflicted with a random disease ([See page 18](#)).



8. CHOCOLATE ROOM

- The ceiling in this room is 40 feet high.
- A picturesque hillside of lush green grass that gives way to a river of liquid chocolate, fed by a waterfall. It is as beautiful as it is bizarre—and it smells delicious. The room is noticeably humid. Characters wearing winter clothing will find it uncomfortable.
- Scattered around the grass are other sources of ingredients: mint bushes, planted chili peppers, and wooden beehives filled with honey. Disturbing a beehive releases a swarm of bees that cause 1d4 damage over 3 rounds to any nearby characters.
- Two narrow bridges span the river. They are covered with grass and visibly slippery. Crossing the bridges at anything faster than a crawl sends characters sliding into the chocolate river.
- The source of the heat is the river of chocolate itself, which is scalding hot. Any character who falls into the chocolate river takes 1d4 damage every round she remains immersed. The chocolate is thick and viscous, making swimming difficult. A character moves at half her swimming speed while in the river. The chocolate river is 10 feet deep.
- The chocolate river flows from west to east, fed by the waterfall. It flows into a tunnel that dips down into darkness. There is also a tunnel hidden behind the waterfall that flows down into darkness. Anchored next to the eastern tunnel is a long paddle wheel boat. The boat is 15 feet long and has one human sized seat at the bow, and seven thin benches too small for a human to easily sit on. The boat's paddle wheel has a crank on either side, requiring two characters to properly power and steer the boat. Each tunnel leads to the factory basement (Room B1, [see page 39](#)).



- ✎ The raised brick platform that the chocolate waterfall flows down from is 30 feet high. There is an opening at the top that allows liquid chocolate to flow in from the **Turbine Room** (Room 13, [see page 35](#)). The opening is just large enough for a slender character to squeeze through, provided she wants to wade through the liquid chocolate.

9. WEST HALLWAY

- ✎ The door to the **Turbine Room** (Room 13, [see page 35](#)) is locked.
- ✎ The walls of this hall are plain and unmarked. Smears of dirt and bits of grass litter the floor. The hallway smells faintly of sweat, urine, and mud. The smell is stronger near the doors.

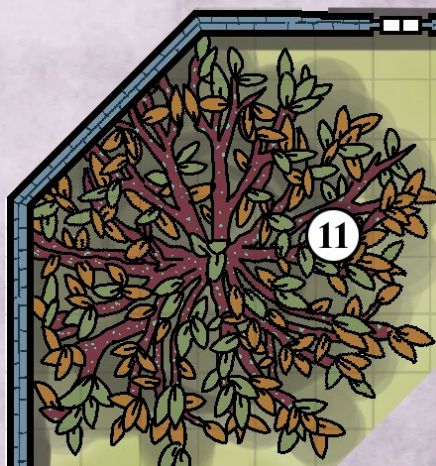


10. PYGMY VILLAGE

- The ceiling in this room is 80 feet high. 100 feet high with the glass dome overhead.
- An enormous cocoa tree towers over everything in this domed greenhouse. The whole area feels like a jungle, smelling of shit, sweat, and the sweet stink of rotten fruit. To the east of the room is a collection of 50 small huts made out of the husks of cocoa bean pods. Each hut is home to two or three pygmies.
- At any time there are **20 pygmies** in the village. Unless attacked first, or ordered to attack by Lucia or the Chieftess, the pygmies will not attack strangers like the player characters on sight. They give them a wide berth, but watch them

closely. The pygmies attack if they see even the slightest transgression against Lucia, the Chieftess, or the Old Growth cocoa tree.

- While the pygmies speak Quechuan, many know a little bit of Spanish and have a 2 in 6 skill in Languages, meaning there is a chance that they may be able to communicate with players.



11. OLD GROWTH COCOA TREE

- This 100 foot tall cocoa tree reaches up to the glass domed ceiling of the greenhouse. Cocoa pods as big as beach balls grow from the boughs of the tree before being carefully cut down by **10 pygmies** with long poles with hooked blades and machetes (1d4).
- There are also numerous other growths on the tree: strange blue fruits, poison

thorns, crystalline flowers, spore pods, and more. Any attempt to remove one of these requires a saving throw versus Breath Weapon. Failure causes the player character to be harmed by the growth (the fruit ruptures, the thorns scratch, the flowers stab, the spore pods explode, and so on) and be afflicted by a random poison or disease ([see page 18](#)). The poison/disease's incubation period begins immediately at Stage 2. The pygmies are practiced enough in their removal that they do not need to make a saving throw to remove the growths.

OLD GROWTH COCOA TREE:

Armour 14, Move 0', 12 Hit Dice, 95hp, Morale n/a. All attacks deal half damage to it, except fire-based attacks. Attacks on the tree draw Pygmies and El Grancudos to defend it.

- ♣ Buzzing around the cocoa tree are enormous mosquito-like insects. The pygmies call these insects **El Grancudos**. They pollinate the cocoa flowers that eventually become the cocoa pods. They have a horrid reproductive cycle that involves laying eggs inside the bodies of living creatures. The eggs hatch and the larvae writhe inside the host's body, taking control of their mind.

PYGMY ALLIES & HIRELINGS:

Most pygmies are fiercely loyal to Lucia. However, clever and savvy player characters can win the trust of one or more pygmies by doing any two of the following things:

- ♣ Giving the pygmy food or drink from the outside world. Especially meat or liquor.
- ♣ Learning the Pygmy language (requires a successful Language skill check).
- ♣ Partaking of their Cocoa beans.
- ♣ Participating in a Berry Orgy (to climax).

Earning a pygmy's trust means it will give you directions through the factory, teach you ways of moving through the factory without being mangled by it, and offer you shelter in its village if you need to sleep. A pygmy will extend this trust to its newly made friends, but it will not turn against or attack the Pygmy Chieftess or Lucia unless all of the player characters earn its trust individually.

FOR THE REFEREE: If the player characters are captured by Lucia and taken to the Inventing Room or Prison, and their pygmy friend/hireling is still alive and separated from them, you can give the players the option to play pygmies who rebel against both Lucia and the Chieftess before staging a rescue attempt. Feel free to crank up the difficulty of the adventure. Such a rescue has never been attempted (for good reason).

- ☞ Pygmy egg carriers, bloated with larvae, are fed and cared for by their families until the larvae mature, bursting free of the pygmy's body as a fully formed insect. This reproduction happens only once every few years, and the pygmies make no attempt to stop this process, as they believe it is sacred to the life of the Old Growth. Occasionally an El Grancudos will buzz down from the tree and snatch up a pygmy, causing other pygmies to cheer and shout as their neighbour is stolen away to become a 'Precious Carrier'.

- ☞ There are 3 El Grancudos flying around the greenhouse. If player characters linger around the tree for more than a few minutes, they will attack characters randomly. Killing an El Grancudos is punishable by sacrifice by the pygmies. All the surrounding pygmies move to subjugate and capture the offending characters.

EL GRANCUDOS:

Armour 14, Strength 16, Move 170' (flying), 4 Hit Dice, 25hp, 2 stinger attacks for 1d6 damage, Morale 8.

An El Grancudos can pick up and hold a character as an action. When the El Grancudos carries its prey to the upper boughs of the Old Growth Cocoa Tree to be impregnated, it flies at half speed.



12. SACRIFICIAL ALTARS

- ☞ Slabs of stone stained with dried blood are wedged amid the roots of the cocoa tree. This is where sacrifices and orgies to the Old Growth are made and where the Pygmy Chieftess metes out justice when the need arises. Unless Lucia claims them for her own experiments, this is where characters afflicted with the Noxious Berry Curse ([see page 18](#)) are rolled.
- ☞ Investigating the stone slabs reveals that there are Peruvian blue opals inlaid in them in the pattern of a cocoa flower. Each slab has 200sp worth of large opals in them. It takes at least 2 rounds to remove all the opals from a slab.
- ☞ Roll 1d6. The result determines what rite is currently being carried out upon the arrival of the player characters. **See the random table on the next page.**

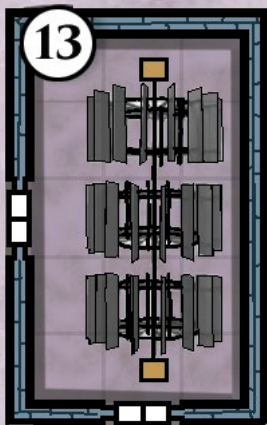
d6 RANDOM SACRIFICIAL ALTAR RITUALS

1 No rite 1d4 pygmies are passed out on the slabs, drunk and tired from the last orgy.

2-3 Blood Orgy There are 3 porters tied to slabs being bled to death. They were caught trying to sneak into the factory. 2d6 pygmies are having sex around them, covered in their blood.

4-5 Berry Orgy A person (random gender) infected with the Noxious Berry Curse has become ripe and is now being cut into by 2d6 pygmies and fucked. The writhing mass of tiny pygmy bodies thrust and grind against the person as they bleed juice and cry. They scream before finally exploding in a spray of blue viscera. The pygmies believe that the wet leavings of a berry cursed creature nourishes the soil of the Old Growth.

6 Berry Girl On Altar A factory guard, Britta, was caught trying to enter the factory by the pygmies, and is being prepared for sacrificing. She is in Stage 2 of the Noxious Berry Curse and has grown too big to move on her own. She will cry for help if she notices the player characters, insisting that Lucia has a cure for her condition (she does not). She promises that her family will pay them handsomely if she is cured and set free.



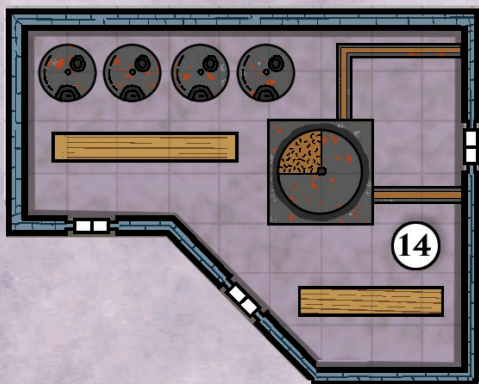
13. TURBINE ROOM

☞ The ceiling in this room is 35 feet high. The door to the south is locked.

☞ This room is filled by a series of enormous paddle wheels. 20 pygmies

step atop these wheels in unison, drawing containers of liquid chocolate from the underground chocolate river below up to the waterfall above. If 8 or more pygmies stop working the turbines, the liquid chocolate flow slows down enough to stop the waterfall.

☞ It is possible for a character to climb down the turbines from this room to get to the Basement below. Failing a Climbing check causes a character to get her arm/leg caught in the turbine, breaking it in between the turning wheels. A broken leg slows a character to half her normal speed. A broken arm cannot be used to hold or support weapons/shields.



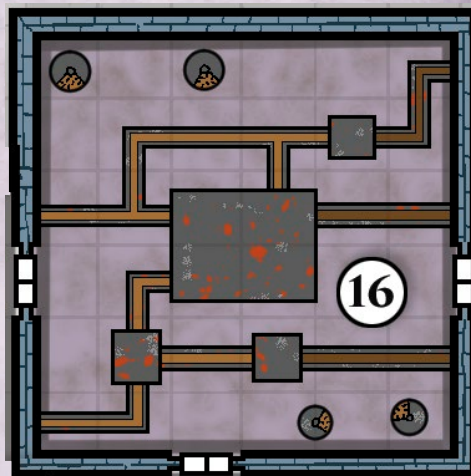
14. ROASTERY AND MILL

- ☞ A broiling dark room filled with ovens, metal contraptions, a giant mill, and conveyor belts. Here cocoa beans are roasted, then milled and ground into cocoa nibs.
- ☞ There are **30 pygmies** working the ovens and the machines at any one time. They are focussed on their work and do not pay attention to the player characters unless they are disruptive.
- ☞ The room is so hot that a player character must roll 1d6 each round she remains in the room. On a roll of 1, her Constitution score is reduced by 2 points for 1 hour. Subsequent rolls reduce her Constitution score and if it is reduced to zero, she falls unconscious from heat stroke. The pygmies are unaffected by these conditions. Unattended player characters who fall unconscious are dragged by pygmies back to their village as prisoners.

- ☞ Cocoa nibs are carried via conveyor belt into the Liquor Flow Room.

15. NORTH HALLWAY

- ☞ Conveyor belts link Room 14 and Room 16, moving cocoa nibs. They rest 10 feet off the ground. They are not strong enough to support the weight of a full size, fully armoured character.
- ☞ Pygmies rush through this hallway from doorway to doorway, carrying tools, ingredients, vats of chocolate, and other things. Any time the player characters enter this hallway, roll 1d6. On a roll of 4-6 there are **2 pygmies** moving from one room to another.

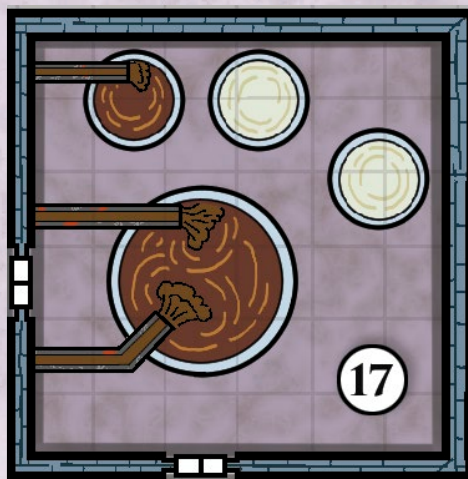


16. LIQUOR FLOW

- ☞ A deafeningly loud room is jam packed with whirring tumblers, grinders, presses, and mixing vats. Here the cocoa nibs are ground and pressed into

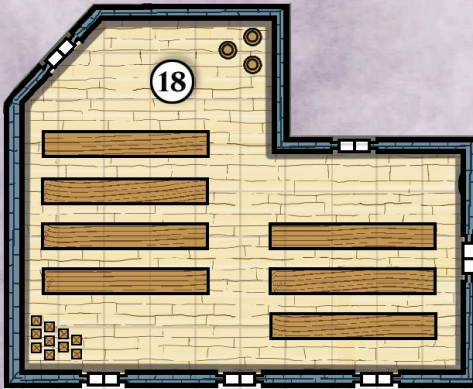
chocolate liquor; a portion of each nib's cocoa butter is removed and put into storage bins.

- ☞ There are **20 pygmies** working around this room at any one time. They separate the cocoa butter and keep the machines running smoothly.
- ☞ It is dangerous to move through the room with all the whirring and spinning metal around. Unless a player character gets down and crawls, for every 10 feet she moves through the room she must make a saving throw versus Breath Weapon or take 1 point of damage from brushing up against spinning metal or getting caught in a press. Rolling a 1 on these saving throws results in the player character's hand getting caught in the machine, trapping her. Pulling her hand free while the machinery is running is impossible. Cutting off a trapped hand deals 1d6 damage.
- ☞ The chocolate liquor flows down a trough into the **Creamery** (Room 17).



17. CREAMERY

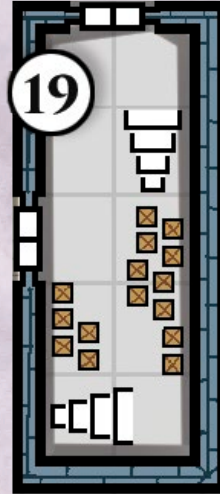
- ☞ The room is stiflingly humid and smells strongly of curdled milk. Troughs of chocolate liquor empty into large vats. Pygmies on ladders stir milk and sugar into the troughs of chocolate liquor, while others stoke the fires under the vats, heating up the chocolate.
- ☞ There are **10 pygmies** working around this room at any one time. It takes two of them to lift a sack of sugar or a canister of milk. Most of them are armed with long wooden mixing spoons which they can wield like two-handed hammers (1d6).
- ☞ The mixed chocolate collects in a single enormous vat, which pumps the liquid chocolate through pipes down into the floor. It is here that it moves to the chocolate river in the basement ([See page 39](#)).



18. PACKAGING ROOM

- ☞ There are three sets of 10 foot high receiving doors along the south wall. They are barred from the inside. The pygmies will only open the receiving doors if alerted by a factory guard's trumpet blasts ([see page 27](#)).
- ☞ This large factory floor is dominated by tables, moulds, and metal presses. Pygmies carry in buckets of liquid chocolate and other ingredients from the Chocolate Room ([see page 30](#)) to pour into moulds. When the chocolate has set and cooled, it is pressed into chocolate bars. The bars are carried down the line to be wrapped in parchment wrappers. Once chocolate bars are wrapped, the pygmies pack them into crates to be shipped out.
- ☞ There are **20 pygmies** working around this room at all times. Roll 1d6 every other round. On a result of 1 a pygmy gets its arm caught in a press, crushing it into a bloody pulp. The other

pygmies just keep working until the end of their shift when the injured pygmy will be taken back to the Old Growth Cocoa Tree ([See page 32](#)).



19. STORAGE AND STAIRWELL

- ☞ This room is piled with crates, barrels, and sacks of assorted ingredients and supplies. There is more than can easily be accounted for.
- ☞ There is a set of stairs leading up and a set of stairs leading down. The descending stairs go down to the Boiler Room (Room B2, [see page 40](#)). The ascending stairs go up three flights to the Upper Stairwell (Room A1, [see page 44](#)).
- ☞ Investigating behind the crates and sacks reveals the mummified corpse of a thief. Her body is riddled with

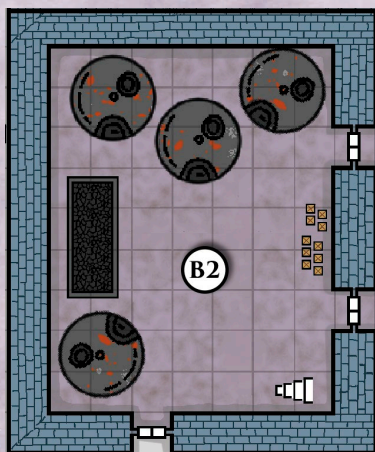
blowgun dart wounds. She smells strongly of sugar. Wrapped around her shoulder is a satchel that holds 23sp, a small steel mirror, a garrotte wire, and a roughly drawn map of the factory basement on canvas. Disturbing her body in any way causes it to explode into dust. Any player characters within 10 feet of the exploding body contract a random disease ([see page 18](#)). No saving throw is given.

- ☞ The easiest supplies to identify and carry are as follows:
 - ◇ 3d8+10 sacks of sugar.
 - ◇ 2d10+3 copper canisters of milk.
 - ◇ 4 Bins filled with cocoa butter (acts like lard or grease).
- ☞ Each sack of sugar is worth 40sp in rural locations and weighs 30 pounds (2 encumbrance points). Each canister of milk is worth 30sp in rural locations and weighs 20 pounds (1 encumbrance point).

FACTORY BASEMENT ROOMS

B1. CHOCOLATE RIVER

- ☞ The flow of molten chocolate dips downward into darkness. It bends and quickly rushes further down into the factory basement. The tunnel is completely dark.
- ☞ There is a small half-foot wide lip on either side of the tunnel that a player character can attempt to walk along. The path is slippery, and requires a successful Climbing check every 30 feet to avoid falling into the chocolate river.
- ☞ The ceiling and walls of the tunnel are slick from condensation. The latent magic from the Old Growth evaporating out of the chocolate and collecting in the stone of the tunnel causes spells to malfunction. Any character who casts a spell in the tunnel or enters the tunnel with a spell cast must roll 1d6. On a roll of 1-3 the spell stops working immediately and is considered spent.
- ☞ If any player says anything to the effect of, "There's no telling where we're going/which direction we are rowing." while travelling by paddlewheel boat, the boat suddenly and violently pitches forward. Everyone aboard must roll 1d6. A roll of 1 causes that character to be pitched into the molten chocolate.
- ☞ Along the stone walkway to the south are posts to anchor the paddlewheel boat.



B2. BOILER ROOM

- ☞ This room is dark, red, and unbearably hot. Steam hisses from enormous boilers. Pigmies run about shovelling wood into furnaces. The ceiling is covered in a mess of pipes.
- ☞ There are **20 pigmies** present in this room at all times. Unlike other rooms they attack other characters on sight. Their preferred tactic is to mob their target, forcing to back up against a boiler and letting the metal burn the target for 1d8 damage.
- ☞ The room is so hot that a player character must roll 1d6 each round she remains in the room. On a roll of 1, her Constitution score is reduced by 2 points for 1 hour. Subsequent rolls reduce her Constitution score and if it is reduced to zero, she falls unconscious from heat stroke. Unattended player characters who fall unconscious are dragged upstairs

by pigmies back to their village as prisoners. The pigmies are unaffected by these conditions.



B3. INVENTING ROOM

- ☞ White painted stone walls are lined with sconces and lamps. Tables are lined with laboratory equipment. Eight cauldrons simmer and bubble. The room smells of a hundred different aromas; some foul, others pleasing.
- ☞ The north most wall has chains and 12 sets of shackles bolted into it, some at normal human height, others low to the ground. Investigating the area closely reveals the wall and floor surrounding the area is stained blue, black, violet, and red. The red stains are immediately recognizable as blood.
- ☞ Each cauldron bubbles with a different mixture, holding 1d8+4 pints worth of liquid. Roll 1d12 for each cauldron to determine its contents (See table).

d12 RANDOM CAULDRON CONTENTS

- 1-5 **Unstable Brew:** Investigating closely causes the cauldron to boil over and splash anyone within 5 feet of it. Its contents deal damage as if they were acid (1d6).
- 6 **Liquid Hazelnut Chocolate:** Ingesting causes Brittle Throat Disease ([See page 20](#)).
- 7 **Blueberry Chocolate:** Ingesting causes Noxious Berry Curse ([See page 18](#)).
- 8 **Melted Milk Chocolate:** Can be eaten as ordinary chocolate.
- 9 **Condensed Milk Monster:** White puffy ooze monster that reaches out of the cauldron to attack. **Armour 14, Move 10', Hit Dice 4, 26hp, attacks with a Scalding Touch for 1d4 damage, Morale 11.** Any character hit with its Scalding Touch must make a saving throw versus Breath Weapon. Failure causes its touch to melt that part of the body off. The wound looks and smells like condensed milk.
- 10 **Exploding Herb Liqueur:** An aromatic aperitif that smells vaguely medicinal. If shaken or disturbed, the liqueur explodes. A pint of the liqueur deals 2d6 damage to anyone within 5 feet of it when it explodes.
- 11 **Chocolate Liquor:** Rich brown cocoa paste with most of its cocoa butter removed. A near perfect sample.
- 12 **Palliative Tincture:** A substance that slows the effects of any random disease or curse by half (rounded down). The disease or curse spreads half as quickly and hinders half as much. A character must drink a whole pint 1 pint orally for its effects to work. Each pint intoxicates at about the same rate as beer.

☞ In the east most corner of the room is a wooden vice-like contraption with a hand crank on either side. Drains in the stone floor are clogged with strange blue gunk. Wedged inside of the contraption is an enormous blueberry woman. When the player characters take notice of her, she lifts up her head and calls out for help. Her round body shudders violently. She says her name is Hilda Copperplate.

HILDA COPPERPLATE:

Armour 12, Move 10' when afflicted with the Noxious Berry Curse, 80' when juiced, 3rd Level Specialist, 14hp, unarmed, Morale 8. Hilda had supplies with her when she was first caught that she suspects were taken to Lucia's quarters: leather armour, a backpack, lockpicks, 3 steel daggers, 100' rope, grappling hook, and an unfinished map of the factory.

☞ Hilda is a German/English burglar who was hired by French chocolatiers to break into Lucia's factory and steal her secrets. She was caught while exploring the pygmy village and dosed with Noxious Berry Poison. Rather than be sacrificed, Lucia claimed her as a test subject and sex slave, and has been 'studying' the effects of her condition. She has been kept here as a prisoner for months, dosed with more noxious berry poison every few days.

Hilda explains how she swells bigger with juice every day. Her insides are slowly being transformed into plant matter. Lucia has cut into her body over and over, yet she continues to regenerate and fill with juice. On top of this, Lucia has been sexually torturing her, using Hilda's bloated, helpless body for her own twisted pleasures.

Hilda says the vice contraption she is stuck in is a juicing machine, designed to squeeze her and forcibly expel the juice from her body out of every orifice. It is the only thing that has spared her from exploding from the pressure of the juice inside of her. She can tell the player characters how to use it (on her, and possibly themselves), if they agree to help her escape.

Hilda is half mad from isolation. She fears and despises Lucia for making her endure months of experiments

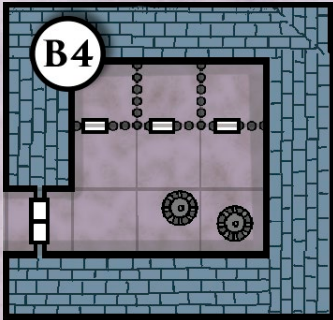
and torture, but otherwise knows little about what she is trying to accomplish. She tells the player characters that something in one of the cauldrons is important to Lucia's next shipment and that there are other captives in the nearby prison.

Using the Juicing Machine:

A character that has succumbed to the **Noxious Berry Curse** can be temporarily returned to normal by being juiced. Though her blue complexion will remain, a juiced character will remain normal at Stage 1 of the curse for 24 + her Constitution modifier hours. After which she will continue to swell with juice.

To use the machine, one or more characters must turn the cranks while the afflicted blueberry character rests inside the vice. However, there is a risk to using the machine: the character being juiced must make a **saving throw versus Magic Device**. Success means that she is juiced properly without any consequences.

Failure means that she is juiced properly, but takes 1d4 damage in the process. If a 1 is rolled on the saving throw, the character has been over-juiced—she will remain at Stage 1 for two days—but has been crushed by the machine, taking 2d6 damage.



B4. PRISON

- ☞ This dank room is completely dark. The walls are lined with rusty iron cells. Tiny gibbets swing on rusty chains from the ceiling. The whole room smells of shit and rot. Two children are held prisoner in the cells, crying and wailing for help.

ZOË AND LARS DAHLBERG:

Armour 12, Move 30' (small and slow), 1 Hit Dice, 4hp, Constitution 10, Morale 5. Both are too weak to fight.

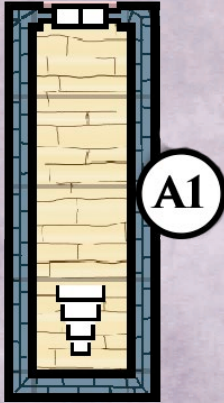
- ☞ Zoë and Lars Dahlberg are eight year old twins who ran away from home and snuck into the factory during a shipment. They were caught trying to get into the Chocolate Room by Lucia. Rather than send them home, Lucia plans to use them as test subjects for new recipes and poisons. Both of them are sickly and malnourished, having been held prisoner for a month. Neither of them can communicate anything useful about Lucia or the

factory except that they have eaten nothing but candy and were made to swallow 'medicine'.

- ☞ Both Zoë and Lars are hidden carriers of a random disease/poison. Roll on the Random Diseases & Poisons Table (see page 18) for each of them. Lucia has been giving them her Palliative Tincture (Random Cauldron Contents Table, see page 41) to slow the onset of their symptoms, while also dosing them with poison. If they are removed from their prison and made to walk around, their diseases/curses will come into effect 1d4 rooms later. Once their diseases come into effect, they become extremely contagious. Any player character that touches them is immediately infected by their disease. No saving throw is given—the player character automatically fails.



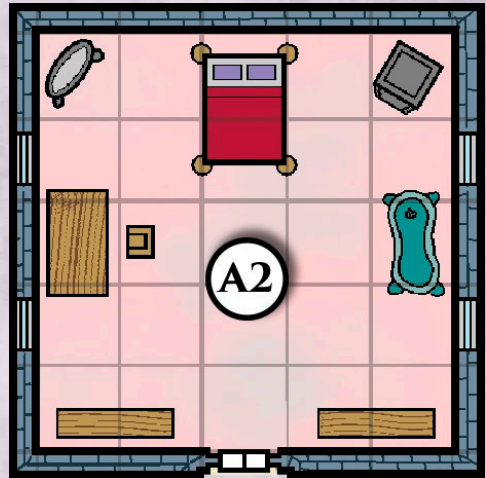
FACTORY UPPER FLOOR ROOMS



A1. UPPER STAIRWELL

- ♣ The stairs ascend for three flights, terminating at a large set of double doors. A set of ivory piano keys is inlaid above the iron door handles: a musical lock.
- ♣ The door cannot be opened unless the specific notes are played on the keys. This is a song that only Lucia and Hilda Copperplate know (Hilda overheard Lucia humming the song). The door cannot be pried open without triggering the release of poison gas (Random Diseases & Poisons, [see page 18](#)). Randomly tapping keys will not trigger the poison gas at first, but will on the third attempt and every incorrect attempt afterwards.
- ◇ Playing the first four measures of *Greensleeves* will open the door.

- ◇ Playing the opening to *The Marriage of Figaro* will cause the lock to break off and fall to the ground. The door will open, but there is a 50% chance that poison gas will also be released.
- ◇ Playing *Pure Imagination* or any other song from *Willy Wonka & the Chocolate Factory* releases **Noxious Berry Curse** gas. This will affect any character within 5 feet of the lock. No saving throw is given—the player character automatically fails.
- ◇ Have the lock generate a random magical effect if a player plays any other piece of music.



A2. LUCIA'S QUARTERS

- ♣ Opulent living chambers. A large four poster bed, writing desk, fireplace, full-length mirror, bathtub and sink, cabinets, dressers, and an enormous iron safe.

BLOOD IN THE CHOCOLATE

- ✦ The safe—a person-sized iron lockbox—requires a small key which is on Lucia's person. The lock is trapped with a vial of sulphuric acid. Picking the lock without disarming this trap causes the vial to break and dissolve the recipe book within, ruining it. The safe contains the following items:
 - ◇ Lucia's recipe book, containing all of her factory secrets.
 - ◇ 40,000sp in Spanish silver trade bars (40 bars in total, worth 1000sp each. Each one counts as an encumbering item, five equal an encumbrance point).
 - ◇ 5000sp in loose silver pieces.
 - ◇ Shipping contracts with the Dutch East India Company. An accountant is required to make sense of them.
- ✦ The writing desk is covered in books on herbalism, culinary skills, and sea trade.
- ✦ The full length mirror can actually be walked into, depositing players into the Heart Queen's Bedchambers in Cachtime Castle in Voivodja (From Zak S.' *A Red & Pleasant Land*). If the player characters pass through and encounter the Heart Queen, she may mention that she and Lucia de Castillo are 'acquaintances' who trade gossip and recipes through the mirror. The Referee is encouraged to use *A Red & Pleasant Land* to embellish and expand upon this as much as he wants.
- ✦ The dressers are full of clothing and dresses, as well as the belongings of Hilda Copperplate ([see page 41](#)).



CONCLUSION

If the player characters escape with just their lives...

- ✦ The French businessmen will hound them for information about what they saw, but they will not offer the player characters any reward.
- ✦ Lucia de Castillo will tighten security around her factory. Her business will continue to profit, granting her more wealth and power.

If the player characters escape with some or all of Lucia's secrets...

- ✦ The French chocolatiers will reward the player characters appropriately for them ([see page 8](#)). They will spend the next several months pouring over them, trying to replicate Lucia's recipes and sending another team of burglars to the factory for further secrets, armed with new knowledge of the factory's workings.
- ✦ Expeditions from France and England will be sent to the jungles of Darkest Peru to try and find another of these 'Old Growth Cocoa Trees'. By 1620 much of the region will be deforested and burned. Historians will refer to it as the 'Rape of Peru'.
- ✦ Lucia de Castillo's business will suffer, but she and her factory will persist. She

will tighten security and endeavour to make her chocolate more addictive in order to boost sales.

If the player characters destroy the factory and/or kill the Old Growth Cocoa Tree...

- ✦ The death of the Old Growth Cocoa Tree ruins Lucia's business. She will take the remainder of the pygmies, her secrets, and her silver, and will sail to Rome to attempt to start over.
- ✦ The absence of Lucia's chocolate will be felt across most of Europe, its withdrawal effects resulting in violent outbursts among the aristocracy and nobility of many countries. As a result, many new people will come to power within a year's time.
- ✦ The abandoned factory will become a ruin.

If the player characters kill Lucia de Castillo and abandon the factory...

- ✦ The pygmies will continue to tend to the Old Growth, but will stop working in the factory. Free of Lucia's constant influence, they no longer feel compelled to toil away making chocolate.

- Assuming Karl Weiss and the numerous factory guards survive, Karl will do his best to continue Lucia's business and try to hide the fact that Lucia de Castillo is dead. Unfortunately, he cannot control the pygmies or get them to work for him as they did for Lucia. He keeps the factory going for three months before announcing that it is a lost cause. He cuts his losses, divides up what remains of Lucia's assets with her guards and then sails back to England with as many of Lucia's secrets as he can.
- Merchants across Europe will send envoys to investigate why their chocolate shipments have not arrived. They discover the pygmies in the factory and the whole place descends into chaos. If *Blood in the Chocolate* is being run as part of an ongoing campaign, a group of German merchants unfriendly to the player characters take up shop in the factory.
- Pygmies that survive escape into the surrounding towns and villages of Friesland. They cannot stay alive in the harsh climate of the Netherlands, and will freeze to death in a matter of days. Locals who come across their diminutive corpses take them as an ill-omen.

If the player characters kill Lucia de Castillo and take control of the factory...

- If the player characters have not killed a lot of pygmies and have successfully disposed of Lucia, the pygmies will begin to worship them in place of Lucia. They will expect to be given orders and direction.
- The player characters can attempt to take control of Lucia's business interests and run the factory themselves. Without Lucia's recipe book ([see page 45](#)) the characters will be unable to make her chocolates properly, resulting in a steep decline in sales.
- If Karl Weiss is still alive, he will volunteer to act as the characters' accountant and manage the chocolate factory on their behalf. He offers to do this for an additional 10% share of total monthly profit on top of his accounting fee (15% total) and providing that one of the player characters will visit once a month (at least) to keep the pygmies in line and cooperating with him.



The monthly costs (30 days) for the factory are as follows:

Accountant wage = 15% of total profit

12 factory guards' wages = 3240sp

Miscellaneous porters' wages = 900sp

Ingredients = 4000sp

Maintenance = 700sp

Shipping = 3000sp

Total: 11840sp per month

For each full month of business, the player whose character is in charge should roll $1d10+3$. Multiply the total by 2240.

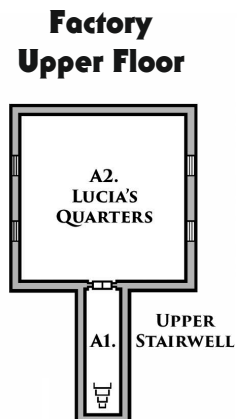
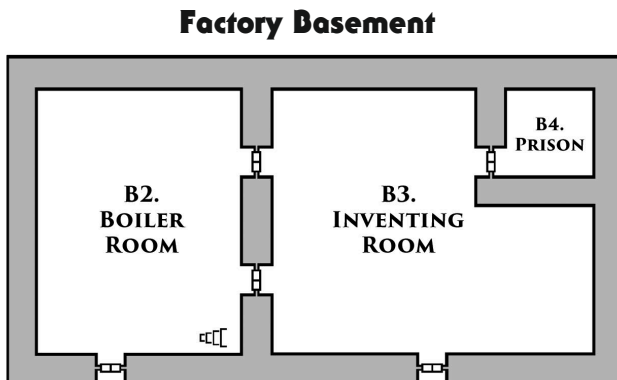
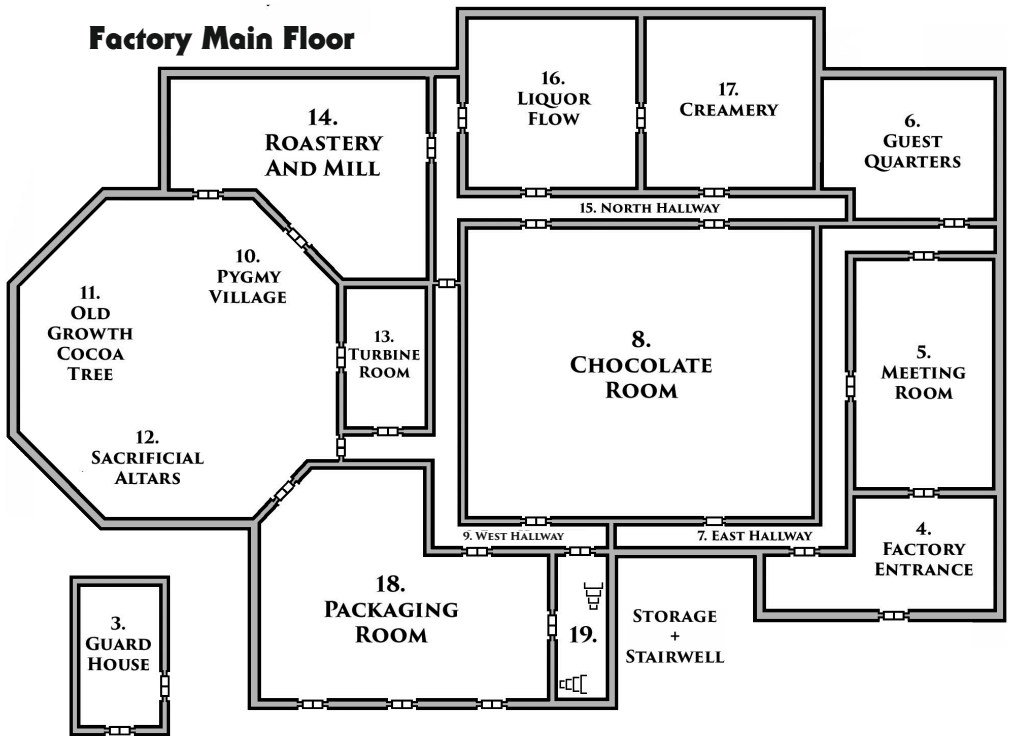
The result is the total number of silver pieces earned that month in chocolate sales. Subtract 11840sp for monthly costs. Next, subtract 15% of the total profit to cover Karl Weiss' wage. What remains is the player character share.

For more information, see the 'Property and Finance' section of the *LotFP Rules and Magic* book.



Blood in the Chocolate

Quick Reference:



BLOOD IN THE CHOCOLATE

1. DOCKS (pg. 24)

- ◇ Snow covered rocky coastline.
- ◇ Roll 1d6 for shipments. 3-6 mean ships are in the dock and there are **12 porters** working.
- ◇ NPC **Karl Weiss** is here.

2. GUARD TOWERS (pg. 26)

- ◇ Four 20 foot tall towers, one at each corner.
- ◇ Each tower has a **factory guard** in it.

3. GUARD HOUSE (pg. 27)

- ◇ 4 unarmed **factory guards** resting here.

4. FACTORY ENTRANCE (pg. 28)

- ◇ Doors are locked.
- ◇ Treasure: 1000sp painting. Painting is trapped.

5. MEETING ROOM (pg. 28)

- ◇ Free samples of chocolate.
- ◇ Treasure: x3 1000sp paintings. All are trapped.

6. GUEST QUARTERS (pg. 29)

- ◇ Beds, sinks, curtains, dressers.
- ◇ Treasure: 250sp opal broach in a dresser.

7. EAST HALLWAY (pg. 29)

- ◇ Empty. Fruit patterned wallpaper.
- ◇ Door to Chocolate Room is locked/trapped.

8. CHOCOLATE ROOM (pg. 30)

- ◇ Boiling chocolate river, waterfall. 1d4 damage.
- ◇ Paddleboat moored at river. A tunnel leads down the Chocolate River to the basement.

9. WEST HALLWAY (pg. 31)

- ◇ Empty. Plain walls, dirt on floor. Smells bad.
- ◇ Door to Turbine Room is locked.

10. PYGMY VILLAGE (pg. 32)

- ◇ Almost fifty small huts. **20 pygmies** inside.

11. OLD GROWTH COCOA TREE (pg. 32)

- ◇ 100 foot tall cocoa tree. Huge cocoa beans.
- ◇ **10 pygmies** working. **3 grancudos** above tree.

12. SACRIFICIAL ALTARS (pg. 34)

- ◇ Four bloodstained stone slabs.
- ◇ Treasure: 200sp worth of opals on the slabs.

13. TURBINE ROOM (pg. 35)

- ◇ Giant turbines bring up liquid chocolate.
- ◇ **20 pygmies** work the turbine.

14. ROASTERY AND MILL (pg. 36)

- ◇ Room is boiling hot and dark. Staying here can cause Constitution Loss.
- ◇ **30 pygmies** work here.

15. NORTH HALLWAY (pg. 36)

- ◇ Roll 1d6. On a 4-6 there are **2 pygmies** here.

16. LIQUOR FLOW (pg. 36)

- ◇ Giant presses and grinders. The room is deafeningly loud.
- ◇ **20 pygmies** work here.
- ◇ Moving through this room requires making a saving throw versus Breath Weapon or taking 1 point of damage.

17. CREAMERY (pg. 37)

- ◇ Vats of chocolate being mixed with milk.
- ◇ **10 pygmies** work here.

18. PACKAGING ROOM (pg. 38)

- ◇ Chocolate is shaped, cut, and packaged here.
- ◇ **20 pygmies** work here.

19. STORAGE AND STAIRWELL (pg. 38)

- ◇ Stairs go up to A1 and down to B2.
- ◇ Treasure: A mummified corpse has 23sp and gear. The corpse is trapped.

B1. CHOCOLATE RIVER (pg. 39)

- ◇ River is 10 feet deep. Magic doesn't work as intended in the tunnel.

B2. BOILER ROOM (pg. 40)

- ◇ Room is boiling hot and dark. Staying here can cause Constitution Loss.
- ◇ **20 pygmies** work here.

B3. INVENTING ROOM (pg. 40)

- ◇ Eight cauldrons with random contents within.
- ◇ Juicing Machine holds NPC **Hilda Copperplate**.

B4. PRISON (pg. 43)

- ◇ NPCs **Zoë** and **Lars Dahlberg** held captive here.

A1. UPPER STAIRWELL (pg. 44)

- ◇ Door to Lucia's Quarters is locked/trapped.

A2. LUCIA'S QUARTERS (pg. 44)

- ◇ Treasure: 40,000sp in Spanish Trade Bars, 5000sp in coins, contracts, Lucia's recipe book.
- ◇ The safe is trapped with acid.

NPCs + Monsters:

LUCIA DE CASTILLO:

Armour 16, Move 60', 3rd Level Fighter, 28hp, +4 to hit rolls, 1 pistol 1d8 or rapier 1d8, Morale 12.

PYGMY:

Armour 12, Move 20', 1 Hit Dice, 5hp, attack with fists for 1d2 damage or blow gun for 1 damage, Morale 6. A pygmy can see in the dark.

PYGMY CHIEFTESS:

Armour 14 (thick skin), Magic-User Level 4, Move 5', 4 Hit Dice, 24hp, attack with fists for 1d2 damage or totem club for 1d4 damage, Morale 8. She can cast one of each spell below:

- 1st level: *Charm Person, Feather Fall Sleep, Spider Climb.*
- 2nd level: *Levitate, Web.*

DOCKMASTER KARL WEISS:

Armour 12, Move 60', 6hp, 1 pistol for 1d8, Morale 6.

FACTORY GUARD:

Armour 14, Move 90', 2nd Level Fighter, 14hp, pistol for 1d8 damage or musket for 1d8 damage, Morale 10.

EL GRANCUDOS:

Armour 14, Strength 16, Move 170' (flying), 4 Hit Dice, 25hp, 2 stinger attacks for 1d6 damage, Morale 8.

ZOE AND LARS DAHLBERG:

Armour 12, Move 30' (small/slow), 1 Hit Dice, 4hp, Both are too weak to fight.

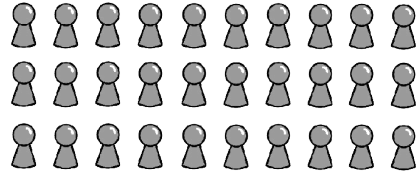
HILDA COPPERPLATE:

Armour 12, Move 5' when afflicted with the Noxious Berry Curse, 80' when juiced, 3rd Level Specialist, 14hp, unarmed, Morale 8.

Pygmy Tracker:

There are roughly 150 pygmies present in the factory at all times. In pencil, cross them out when they die to keep track of how many are left to act as reinforcements.

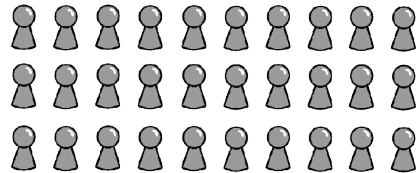
Pygmy Village + Tree (30)



Turbine Room (20)



Roastery and Mill (30)



Liquor Flow (20)



Creamery (10)



Packaging Room (20)



Boiler Room (20)



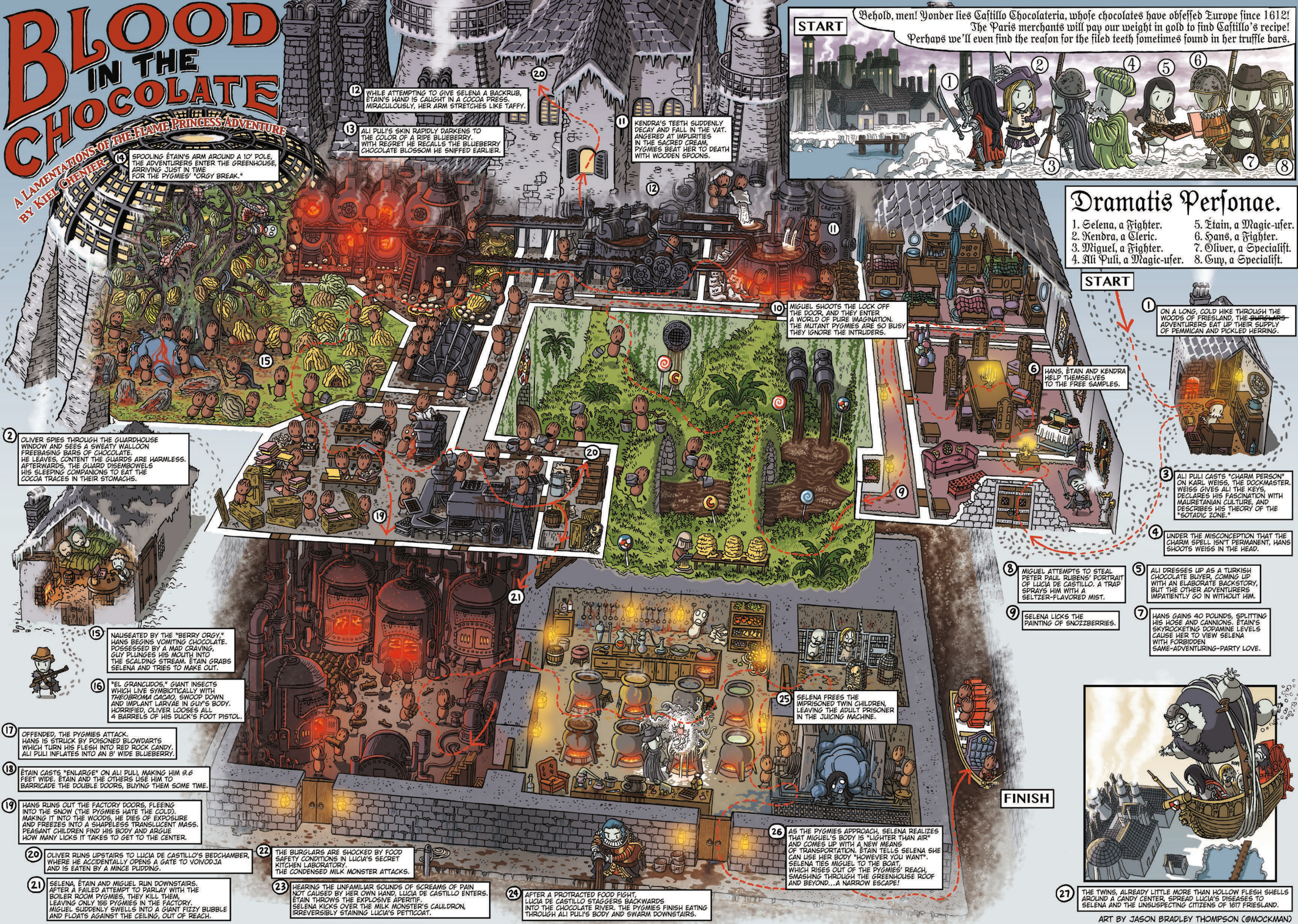
Random Tables:

d8 RANDOM POISONS/DISEASES	
1	Noxious Berry Curse (pg 18). Skin turns blue, body inflates with juice. -2 to attack, speed = 10 feet, eventual explosion.
2	Taffy Skin Disease (pg 19). Body gets stretchy and taffy-like. Encumbrance doubled, -2 to attack, reach +5 feet.
3	Terrible Swells (pg 19). Swell into a 10 foot sphere. Your body floats, no benefit from Armour, -2 to attack.
4	Rock Candy Skin (pg 19). Red candy crystals cover the body. Disadvantage on stealth, First attack roll against you is at -2.
5	Irresistible Smell (pg 20). You smell delicious. Creatures within 10 feet of you must save versus Magic or try to eat you.
6	Brittle Throat Disease (pg 20). Peanut brittle fills your throat. Speaking aloud deals 1 damage, spreads the disease.
7	Chocolate Vomit (pg 20). You vomit acidic chocolate. Every minute you must save versus Poison or vomit uncontrollably.
8	Uncontrollable Craving (pg 21). Every action not spent eating chocolate requires a saving throw versus Magic.

d12 RANDOM CHOCOLATE EFFECTS	
1	Skin Discolouration. Your skin stains a rich brown.
2	Fatigue. You just cannot stay awake and your movement is reduced by half.
3	Acne. You break out in pus-filled pimples that smell faintly of blueberries. Your Charisma score is lowered by 3 points.
4	Weight Gain. You immediately start gaining weight, gaining 1d10×10 pounds of fat. If you gain 50 pounds or more, you ruin your armour.
5	Suggestibility. You must obey any direct order given to you.
6	Crusty Skin. Your body dries out, skin flaking off when scratched. You are vulnerable to damage from fire and heat (suffer +1 damage from all fire-based attacks and -1 to heat-based saving throws).
7	Tooth Decay. All of your teeth begin to rot away, falling out of your mouth (Charisma score is lowered by 1 point).
8	Bone Decay. Your bones are suddenly more fragile, breaking more easily (suffer +1 damage from all blunt attacks).
9	Bleeding Eyes. Blood leaks from your eye sockets, obscuring your vision (suffer -1 penalty on ranged attack rolls).
10	Unbearable Gas. You bloat up, expelling noxious gas from most orifices. All those around you take a -1 penalty to rolls because of your foul stench.
11	Euphoric Love. You fall in love with the next person who looks you in the eyes (same effects as a <i>Charm Person</i> spell, but permanent).
12	Mania. You feel invincible. You are told by the Referee that you resist all damage by half. You actually take damage normally.

BLOOD IN THE CHOCOLATE

A LAMENTATIONS OF THE FLAME PRINCESS ADVENTURE
BY KTEL CHENIERE



START

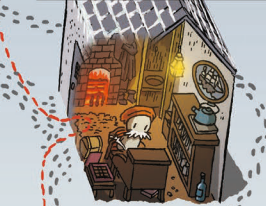
Behold, men! Yonder lies Castillo Chocolateria, whose chocolates have obfuscated Europe since 1612! The Paris merchants will pay our weight in gold to find Castillo's recipe! Perhaps we'll even find the reason for the filed teeth sometimes found in her truffle bars.

Dramatis Personae.

1. Selena, a Fighter.
2. Kendra, a Cleric.
3. Miguel, a Fighter.
4. Ali Puli, a Magic-user.
5. Etain, a Magic-user.
6. Hans, a Fighter.
7. Oliver, a Specialist.
8. Guy, a Specialist.

START

1 ON A LONG, COLD HIKE THROUGH THE WOODS OF FRIESLAND, THE BURGLARS ADVENTURERS EAT UP THEIR SUPPLY OF PEMMICA AND PICKLED HERRING.



3 ALI PULI CASTS "CHARM PERSON" ON KARL WEISS, THE DOCKMASTER. WEISS GIVES THE KEYS, DECLARING HIS FASCINATION WITH MAURETANIAN CULTURE, AND DESCRIBES HIS THEORY OF THE "SOTADIC ZONE."

4 UNDER THE MISCONCEPTION THAT THE CHARM SPELL ISN'T PERMANENT, HANS SHOOTS WEISS IN THE HEAD.

5 ALI DRESSES UP AS A TURKISH CHOCOLATE BUYER, COMING UP WITH AN ELABORATE BACKSTORY, BUT THE OTHER ADVENTURERS IMPATIENTLY GO IN WITHOUT HIM.

7 HANS GAINS 40 POUNDS, SPLITTING HIS HOSES AND CANNONS. ETAIN'S SKYROCKETING DOPAMINE LEVELS CAUSE HER TO VIEW SELENA WITH FORBIDDEN SAME-ADVENTURING-PARTY LOVE.

8 MIGUEL ATTEMPTS TO STEAL PETER PAUL RUBENS' PORTRAIT OF LUCIA DE CASTILLO. A TRAP SPRAYS HIM WITH A SELTZER-FLAVORED MIST.

9 SELENA LICKS THE PAINTING OF SNOZEBERRIES.

25 SELENA FREES THE IMPRISONED TWIN CHILDREN, LEAVING THE ADULT PRISONER IN THE JUICING MACHINE.

26 AS THE PYGMIES APPROACH, SELENA REALIZES THAT MIGUEL'S BODY IS "LIGHTER THAN AIR" AND COMES UP WITH A NEW MEANS OF TRANSPORTATION. ETAIN TELLS SELENA SHE CAN USE HER BODY "HOWEVER YOU WANT." SELENA TIES MIGUEL TO THE BOAT, WHICH RISES OUT OF THE PYGMIES' REACH, SMASHING THROUGH THE GREENHOUSE ROOF AND BEYOND...A NARROW ESCAPE!

27 THE TWINS, ALREADY LITTLE MORE THAN HOLLOW FLESH SHELLS AROUND A CANDY CENTER, SPREAD LUCIA'S DISEASES TO SELENA AND THE UNSUSPECTING CITIZENS OF 1617 FRIESLAND.

FINISH



ART BY JASON BRADLEY THOMPSON @MOCKMAN

"Wouldst Thou Like To DIE Deliciously?"

The year is 1617, and the only thing on the minds of every noblewoman and aristocrat in Europe is CHOCOLATE. The act of eating this modest confection brings so much PLEASURE, it has become more prized than tea, spices, even liquor ... and it all comes from one place:

LUCIA DE CASTILLO's factory in northern Friesland.

This one businesswoman has Europe by the balls, and some will pay handsomely for the secret to her success. But Lucia's factory isn't what it seems to be. The horrors and cruelties that exist within its walls defy IMAGINATION ITSELF. Nobody ever goes in ... and nobody ever comes out!

BLOOD IN THE CHOCOLATE is a psycho-sexual romp that pits characters not just against their enemies, but against their own twisting, melting, inflating, or poisoned bodies.

This adventure comes from the imagination of Kiel Chenier (*Dungeons & Donuts, The Hell House Beckons*), brought to life by the lurid illustrations of Jason Bradley Thompson (*Mangaka: The Fast & Furious Game of Drawing Comics, Dreamland*).

An adventure suitable for low-level characters for use with Lamentations of the Flame Princess Weird Fantasy Role-Playing and other traditional role-playing games.

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