

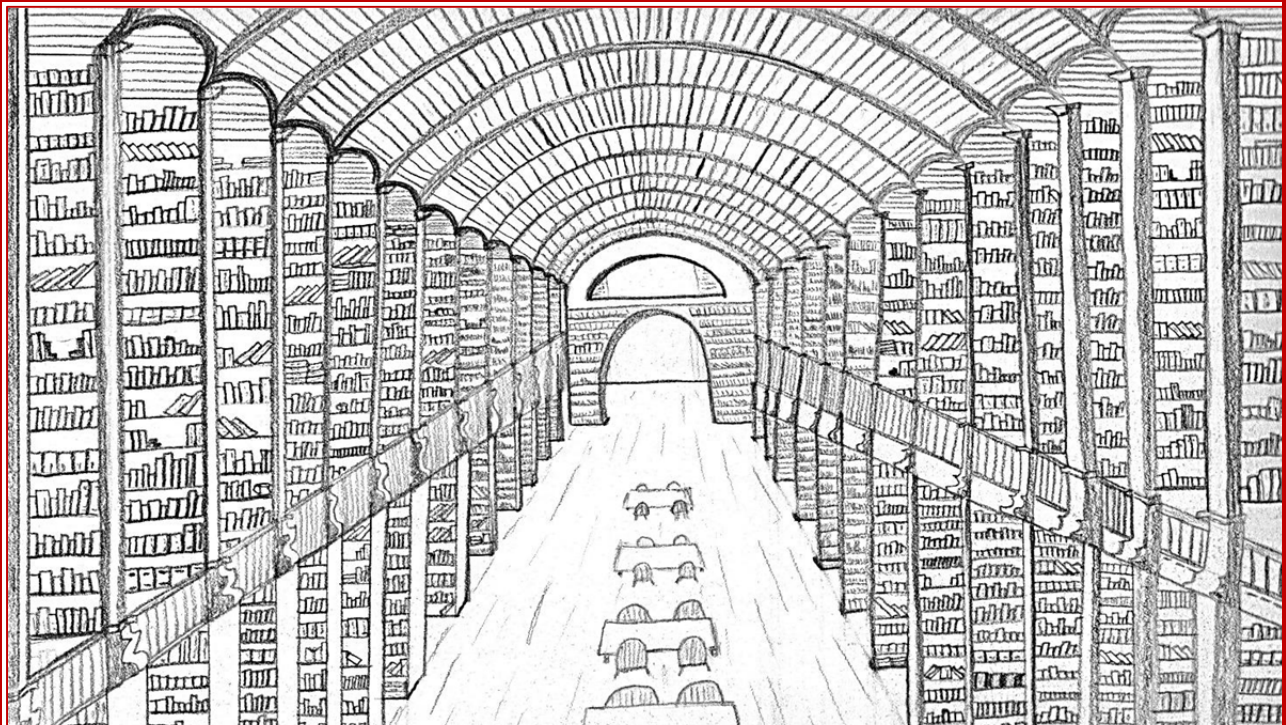
OB4

FOR AD&D 1st EDITION

The Secret of the Library

By The Oliver Brothers

AN ADVENTURE FOR 6-8 CHARACTERS OF LEVELS 5-10



As you enjoy a mug of ale in the *Pub of the Purple Worm*, an exasperated young man enters the tavern and scans the room. Spying your group he comes over and introduces himself as the city librarian. Upon cataloging some old volumes of ancient lore, he discovered a secret door. Too scared to enter the musty hallway, he tries to convince your party to investigate on the library's behalf. Will the adventurers take up the challenge? Who knows what lies waiting down the secret passage? Find out in this new AD&D module: *The Secret of the Library*.

Get ready to play some old school, First edition, Advanced Dungeons & Dragons where a classic game meets some classic literature.



Enter this
Library for
Adventure!

Secret of the Library

By the Oliver Brothers

An Adventure for 6-8 Characters of Levels 5-10

Dungeon Module OB4

A room without books is like a body without a soul.

-Cicero

Introduction

The player characters find themselves—where else?—but in a pub. In this case, it is the *Pub of the Purple Worm*. Perhaps they are there celebrating some recent conquest or they may be simply awaiting some opportunity to present itself. Regardless, the door opens and in walks a bespectacled young man in robes. He is neither wizard nor druid, but rather, he is: "The Librarian."

He looks around the room, scanning the various patrons, but his eyes rest the longest on groups of people; more specifically, on parties of adventurers. He spies your party, looks approvingly in your direction, and walks over. He greets you and introduces himself as Mall Vesnoc, the local Librarian. He then inquires if your services are for hire. You see, he has a problem. He only just discovered a secret passage in the library that no one was aware existed and he is deathly afraid to enter the passage or of what may exit. The library has funds in reserves for emergencies and this, he believes, qualifies. Will you assist him by discovering the secret of the library?

And so begins the fourth Oliver Brothers' Dragonsfoot module, **SECRET OF THE LIBRARY**, an adventure compatible with First Edition Advance Dungeons & Dragons. The module is suitable for 4-6 player characters of levels 5-10 of any alignment, but preferably of mixed class.

Background

Nearly one hundred and fifty years ago, a very powerful wizard by the name of Bandell, rumored to be of at least the 20th level, was inclined to settle down. With his earnings from his many years of

adventuring, he intended to build a home outside of the city. The building began as a small affair, but once begun, it was twenty years before he called a halt to its construction. Initially, he had a simple one-room, octagon-shaped home built, into which he immediately moved after it was completed. He then asked the builder and his men to continue adding rooms, as well as a second level, all with the intent of closing in his one room abode and eventually hiding its existence. All he asked for were open spaces throughout the structure, for his one room affair to be secreted away, and for lots and lots of bookshelves. Otherwise, he left the actual details and its design to the builder.

The wizard developed an odd but friendly relationship with the builder. He met with him every morning to discuss the builder's plans for the day. He then retreated into the one room affair in which he lived. The builder worked all day, never seeing the wizard leave the room until the end of the day, when he would exit to review what progress the builder had made. He would also ask the workers to carry several boxes of books from his room and to place them on the bookshelves throughout the mansion. For 20 years this went on, making the builder and his many men very happy to have such steady and well-paying employment. Although they were always curious as to where all the books came from, they never asked, not wanting to ruin a good thing.

The wizard was never disturbed by his isolation or the sounds made by the workers. Bandell actually relished his isolation for the one room was not only his living quarters, but his library and laboratory as well. In there, he conducted his research and experiments in peace. He was never once disturbed by the sounds of the workers. This was because each morning, he would cast the spell *silence* upon his humble abode, and so he worked in utter tranquility and peace.

One day, after 20 years, he told the builder the mansion was finished. He paid the builder and all his workers an extra years wage and sent them home. They rejoiced over the extra income, but were saddened that their work had come to an end. The wizard's work, however, was just beginning.

The wizard was a man with a mission. He was, in fact, a 24th level wizard of Lawful Good alignment and he had been working on the means by which he could control the very embodiment of evil itself. He had, he believed, learned how to control his arch enemy, the creature he had encountered numerous times when he was a young adventurer, but could never defeat. He believed he had determined how to capture and control a Balor.

In his plan to do just that, he knew he needed to send away the workers. He did, however, ask the builder for one more favor. He asked him to send two of his most trusted workers who could keep a secret. When they arrived, the wizard asked them to return the next day and seal the room he had been living in by bricking over the doorway. They did not know he was to be in the room when they did as requested. They arrived the next day, bricked over the doorway, then left, sealing the trapdoor, and closing and latching the secret door built into the bookshelves as ordered.

Once the wizard was sealed in his octagon shaped room, he began to summon the Balor. It took several days, but finally the great demon appeared, and he went to cast his new found magic on the creature in the hopes of making the world a safer place.

The wizard's magic failed.

In a rage, the Balor desired to not only kill the wizard, but to punish him for all eternity for his transgressions. Bandell fought the demon, but the battle was short lived, and the Balor grabbed the wizard who had backed up against a bookshelf. The Balor pulled the wizard toward him in order to draw his foolish summoner into his flame. As he did so, books from the bookshelf spilled into a pile on the floor. The Balor, about to deliver the coup de grace, seeing the books, instead decided to cast the wizard into the books to torture his soul for all eternity.

The Balor threw the wizard down upon the pile of books and in a brilliant flash, the wizard was gone. The Balor then laughed and made a comment that the foolish wizard shall never have peace because no one will ever know how to put the pieces back

together again. And with that, the Balor was gone, a dimension door back to hell.

The mansion stood quiet and empty.

Months passed and the only person who visited the mansion was the builder. He attempted to enter the central room, but he could not determine how to enter, so he remained on watch for the wizard. Over time, vandals came to the house and the builder drove them off, fixed the damage, and locked the mansion up. He remained vigilant in his twilight years, but the wizard never returned.

Years after the builder passed, vandals once again visited the mansion. Soon common folk began to raid the mansion for building supplies to supplement their own homes. Eventually, the mansion fell into disuse and ruin. It was, however, the mansion's ruin that ultimately saved it, for people seeing the old structure with its climbing vines, overgrown weeds, and assorted cracks, began to fear the place. Rumors spread that the mansion was haunted and people became afraid to so much as steal a pebble from the grounds. A few adventurers entered the "haunted" mansion, but finding no treasure, they left in disappointment.

As more years passed, the city elders began to discuss what to do with the mansion. As they had talked for years of building a library for the city and because there was no one to claim it, they felt the old mansion (no longer the wizard's mansion) would make a suitable location. Plans were drawn up, backers secured, and the builders once again returned to ply their trade. Some of those workers were even grandsons of the original builder, but the stories passed down from generation to generation were vague and their retellings took mere seconds, not minutes.

As the builders worked on the library, they were benefitted by the fact the person who had previously owned the mansion had been a bibliophile, so the city and its new librarians were greatly benefitted by the fact there were already thousands of volumes on the shelves. In all the years the mansion was ransacked, for some reason, no one ever bothered with the books.

Additional books were then purchased, as those present in the mansion—now the library—were old and many badly worn from the vestiges of time. The library was then cleaned and opened for business. It was never quite as popular as the city elders had hoped, but there were enough backers to keep the facility running with at least one librarian employed.

The current librarian, Mall Vesnoc, was working on a project he had set about the previous year: Cataloging all of the original books that had been present in the mansion. Most of these he found to be either on the highest shelves necessitating a ladder or on the bottom shelf closest to the floor.

He was working on one of the curved bookshelves, believed to be backed up to a support pillar for the second floor, when he attempted to pull out a small, thin, green book titled *Mating Habits of the Green Slaad*. It was stuck. Mall tried pulling harder. It would not budge. Moving the books away on either side, he planted both feet, firmly grasped the book with both hands, and pulled. Suddenly, the book gave way and was instantly accompanied by the sound of metal latches releasing. The sound echoed through the library and a set of shelves broke away from the pillar as if it were a door on hinges. From the dark recesses behind the bookshelf door, a dank and musty smell spilled into the room.

Mall was stunned. He stepped back and waited to see what was to happen next. As nothing occurred and the musty smell dissipated, he moved forward to see if it was truly a door or just shelving that had broken from the pillar. He grabbed the shelving and pulled it timidly toward himself. Realizing it was, indeed, an entryway into an unknown portion of the library, he turned and fled (he is, after all, only a librarian).

As he exited the library into the cool night air, he stopped running and began to collect his thoughts. He first remembered that he had funds for emergencies and he felt this certainly qualified as such. He then wondered who he could hire to help explore what lies beyond a secret door in a library. It was at that instant he thought of the adventuring parties. This was right up their dark alley for sure.

Next, he had to consider where to find such adventurers and that was when he thought of the *Pub of the Purple Worm*.

Location of the Library

The location which begins the adventure is the *Pub of the Purple Work*. It can, however, be any pub, tavern, or inn. The town in which the pub is located, and more importantly the library, however, should be either a large town or a city. The larger town/city compliments the background of the story for it is the kind of place a wizard would choose to locate his mansion. Then, when the mansion appears to have been abandoned, it must be the type of town/city in which the local populace would both desire to turn the mansion into a library and has the funds to do so. Therefore, the minimum size of the town should be 3,500 people while a city consisting of a population over 10,000 would be ideal. As the entire adventure will then take place inside the library, there are no other location requirements for play of the game.

Notes for the Dungeon Master

The game is best played by characters of moderate experience and mixed classes. The reason for players with moderate experience is they will have the concepts of play down, but will not be hyper-critical when the adventure introduces what Alfred Hitchcock dubbed a "MacGuffin," a plot device which motivates the characters and drives the story.

The alignment of the characters is not of great concern for characters of good alignment may be motivated by helping the long lost wizard, while characters of either neutral or evil alignment may see an opportunity to make a profit, first by the librarian's payment, then by that which may be found in the wizard's lair, and finally the treasures that may be found in each adventure.

Most important, however, are the classes of the player characters. A good balance of classes is necessary because the module consists of many adventures, rather than just one particular type. Thus, in some of the adventures, play will necessitate a wizard, while in others a cleric (or

two), while in still others, victory will most likely be in the hands of the fighter class.

In order to explain why this is the case, an overview of how the adventure unfolds is necessary. Once the player characters enter the library, they will find the secret door leads to a passageway with a trap door. This will lead down to another passage and finally to a dead-end that has been bricked-over. Smashing the bricks will reveal a wizard locked door. Once through the door, they will find themselves in the wizard's one-room home, an octagon-shaped room, lined with bookshelves, and featuring a large bed, a desk, a comfortable chair, table and lamp. Almost the entire room is covered in a lair of dust, all but the chair and lamp. It will also appear that some type of combat took place in the room long, long ago. Many items are strewn about the floor. Near one of the bookshelves there is a pile of a dozen books that have spilled onto the floor and they too are covered in a lair of dust. The books are the key to this adventure.

When the wizard fought the Balor and failed, the Balor cast the wizard into the books piled on the floor, separating him into twelve parts: hat, robe, rope belt, boots, staff, spell component bag, ring, spell book, spectacles, cloak, orb, and horn. The goal of the game is to put the wizard back together by securing all 12 of the items—all of which have lost their magical properties—by locating each one in one of the books. Once a player character touches one of the books, the entire party will be transported into the book itself and they will find themselves facing various challenges in order to find the wizard's many items. If the players are slow in determining the goal of the adventure, the comfortable chair and lamp will guide them along for they are both moderately intelligent (one more than the other) mimics who can no longer shape-change. They were friends of the wizard and what kept him company all those years.

Each book is a stand-alone adventure. Some of these are short scenarios, others are dungeon crawls. A few of them present mysteries to be solved, one mysterious, the other humorous, and still one more reaches into the surreal. The books are not balanced in terms of time of play for some will take longer than others, and some will depend

upon how fast the player characters can find the lost item. The challenges that await the player characters are dangerous and anything which happens in the books is real. They can be injured and die in those books, and any treasure they find will be real and with them when they return to the wizard's room. In order to return back to the wizard's room, however, at least one of the player characters must secure the wizard's item that was cast into whichever book they find themselves. Once it is in the grasp of any one of the player characters, they will all be transported back, including the dead. There is one catch. If they grab the item belonging to the wizard before grabbing any of the surrounding treasure, they will not be able to return to secure it. They will most likely only make that mistake once.

The following are short overviews for each of the books/adventures in this module:

Book #1 - The Charge of the Light (Orc) Brigade

The player characters will find themselves in the bottom of a valley in the midst of a battle with orcs. There will be dead stacked all around them, consisting of both human combatants and numerous orcs. The orcs have regrouped on a hill, and seeing more combatants appear (the party), they will prepare to attack to finish off the enemy. The leader's aide carries a guidon and the flag that flies upon it is the wizard's hat.

Book #2 - Bivouac of the (Un)Dead

A book of poetry of which the title poem is the scenario in which the player characters find themselves, which is just that—a nighttime bivouac consisting of a whole host of undead. One of the undead creatures, the huecuva, wears the wizard's robe.

Book #3 - Hounds of the Baskervilles

In this book, the player characters will find themselves on a moor with the baying of a hound echoing in the distance. Moving toward the sound, they will be attacked by a host of evil canines. If they manage to reach the source of the baying, it will be a mansion overlooking the moor. Inside

resides a barghest with the wizard's rope tied around its neck like a collar.

Book #4 – *The Jewel of the Seven Stars*

In this book, the player characters will appear around a group of white robed individuals peering into a hole in the ground with a set of stairs descending down into the dark. The robed ones hold torches and wait for the player characters to enter the mummy's tomb. It is the mummy who wears the wizard's ring.

Book #5 – *The City of Brass*

The player characters find themselves outside the City of Brass. They must make their way into the city and confront the Efreet who wields the wizard's staff.

Book #6 – *The Medusa Who Came To Dinner*

The player characters will find themselves in a tavern when, like the librarian, a man enters and asks the party for help. It seems he is the butler for an "eccentric" who lives in a mansion outside of town. The master invited a number of guests to a dinner party and when the last one showed up with her boyfriend, she—a medusa—turned them all to stone. The player characters have been asked to help turn them back to flesh. They will be motivated to do so by the fact the "eccentric" gentlemen—a vampire—is wearing the wizard's spectacles.

Book #7 – *The Lair of the White Worm*

The player characters will find themselves in a grove with a nearby well gazing toward an oak wood, above which sits a rocky protrusion with a cave opening. Behind them lies a castle ruins, a tower and a marsh. Suddenly, the ground begins to shake violently and, seconds later, bursting from the ground in front them, shoots up an enormously large white worm. Its lair lies in the cave before them where can be found, among other treasure, the wizard's boots.

Book #8 – *House on the Borderland*

The player characters will find themselves in a house situated on the precipice of a cliff that is the

edge of a crater approximately 10 miles in diameter. At the bottom of the crater is a river that pours into a hole and disappears into the abyss. There is a wall surrounding the home and a green mist beginning to rise up out of the bowl-like crater as the sun sets. The mist will be filled with swine-things (orcs) who will attack in droves. The house sits on the precipice of not just the crater but of many other dimensions so they never know where the doors in the house will lead. What they wish to find, however, is down a well-pit in the cellar which leads to a cave where not only will they find the wizard's spell component bag, but one of the most hideous creatures of all—an aboleth.

Book #9 – *Phantom of the Opera*

The player characters find themselves in the midst of an audience watching an opera, when a cloaked man, wearing a mask, appears on stage and murders one of the stagehands. He then disappears in a flash, down (they will soon discover) a stage trapdoor. They must follow the phantom down into the bowels of the earth where he has his lair and holds captive the fair Christine. The cloak the phantom wears is the wizard's cloak.

Book #10 – *The Doom that Came to Sarnath*

The player characters find themselves in a stone temple in which some form of worship service is currently underway. The occupants are a large mass of water-lizard creatures and up on the altar, they appear to be offering the wizard's spell book to a massive statute carved out of mud.

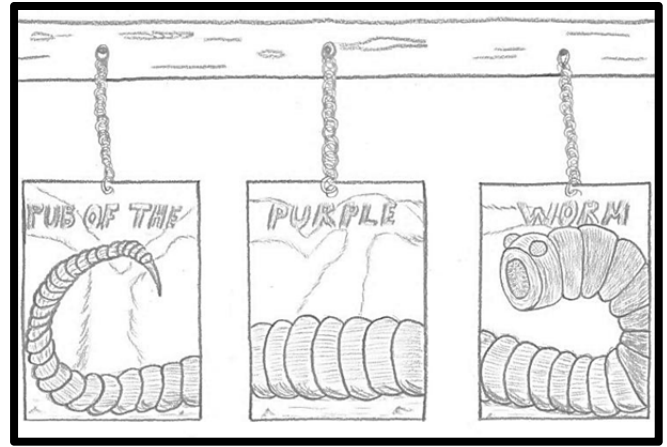
Book #11 – *The Fall of the House of Usher*

The player characters find themselves appearing inside a small tomb where lays a dead woman with rosy cheeks. A stair case leads up to a landing where through an open doors emits a slamming noise—a window slamming because of a storm outside. On the wall hangs a painting of what looks to be a haunted house. From across the hall, behind a set of double-doors, emits a horrendous sound. On the double-doors hangs a sign with an inscription that reads: "*Who entereth herein, a conqueror hath bin; Who slayeth the dragon, the shield he shall win.*" The wizard's orb is in the clutches of a dragon that lies beyond the double doors.

Book #12 – *Childe Roland to the Dark Tower Came*

This book is also one of poetry with the title poem being the one the player characters enter. They will find themselves in a dark meadow, standing before a forest. In front of them, a ghost with a staff points the way into the forest, then peels back its head and delivers a skull like laugh. Following the path, through many a strange encounter, they will come to the dark tower upon which rests the wizard's horn and death itself.

The Key to the *Secret of the Library* will describe the *Pub of the Purple Worm*, the library, and the wizard's abode. It will then detail all 12 of the book adventures. The DM is encouraged to modify any of the books to meet the player's needs, such as making the monsters encountered more or less difficult. The DM could also make changes to the books encountered as well. For instance, one or two books could easily be replaced with classic Gary Gygax modules such as *DUNGEONLAND* (EX1), *THE LAND BEYOND THE MAGIC MIRROR* (EX2), or *ISLE OF THE APE* (WG6); because they are derived from *Alice's Adventures in Wonderland*, *Through the Looking Glass*, and *What Alice Found There*, and *King Kong* respectively. Still further, if the DM does not like the use of a particular book in this module or just desires to create their own based upon some story or poem, they could easily remove a book and replace it with their own favorite. Consider, perhaps Bram Stoker's *Dracula*, Mary Shelley's *Frankenstein*, Author Conan Doyle's *Lost World*, or the plot of some more contemporary novel. There are many poems that may also inspire an adventure or two, including many of those found in *Dragonsfoot Poetry* (See Dragonsfoot.org). There are many possibilities for this particular module in the way it is designed, so play it as is or be creative with your own ideas. Either way, enjoy!



Key to the Secret of the Library

1. PUB OF THE PURPLE WORM

The Pub of the Purple Worm is a run-down, worn-out pub that has no class, but a lot of charm, beer, and patrons. Clearly no one cares that the tables and chairs are worn down to the grain or that the floor is sticky from too many spilled tankards of ale, for the pub is crowded and the patrons are content. Beer flows from the tap to the tankard and is carried by the barmaids in a continual procession from bar to table, leaving them to return with the empties and repeat the process all over again. The crowd is populated by the salt of the earth and perhaps a few shady-types mixed in for flavor. So, when the bespectacled young man in robes walks through the front door, he truly presents as a stranger in a strange pub. His eyes cast about the room, not in a look of fear, but one filled with great anxiety. He spies you and begins to make his way across the room toward your table.

The young man is Mall Vesnoc, and he is the head librarian of the town's library. He is actually the *only* librarian due to recent budget cuts by the city elders. Mall has only just discovered a hidden passage, concealed behind a secret door in the bookshelf that he inadvertently revealed and he needs help. He can explain what he was doing at the time, but he cannot provide any answers for why there is a secret door in the library. He has heard rumors that the library used to be a wizard's mansion, but there are no books on the building itself, so he cannot attest to the veracity of these rumors.

Currently, he is seeking a party of adventurers to explore what lies beyond the door. He has a small fund for emergencies which currently has 100 gp in it (a bag stowed deep in his desk). He will offer the group 10 gp each, assuming they do not number more than 10. If the player characters balk at the offer, he can negotiate. He is willing to go up to the entire 100 gp for the party; after all, it's not his money anyway. However, he cannot go over that amount (librarian's don't make that much). He can also make a deal with the player characters that anything of value discovered in the hidden passage can be theirs, unless of course they are books. All books must be retained by the library. The library is just on the edge of town and sits on a slight hill. Mall is willing to lead the way and show them the secret passage. Once there, the player characters will need to lead the way.

The *Pub of the Purple Worm* was named by an aspiring fighter, Salone the owner, who encountered a purple worm on one adventure. As it wiped out everyone in his adventuring party except him, he decided it was time to hang up his sword and retire. Since the purple worm motivated him to find a safer occupation, his pub was named in the monster's honor. He remains in good fighting condition and can take care of himself very well, although his preference is to pour tankards of ale for his patrons and, in-between, himself. That might explain the rather large, rotund belly he has grown. He only hires pretty young ladies who can handle themselves with a tough crowd and all three of his current barmaids—Carella, Becca, and Di bers (pronounced Die-burs, but everyone calls her Dee Beers)—have a sharp wit and an even sharper tongue. The pub mainly sells ale, so the player characters will be hard pressed to find any other drink in the establishment and the only food available is bread and cheese. Most of the patrons don't mind, they are only there for the beer anyway.

Mall Vesnoc (human, 1st level illusionist, head librarian): AC 10; MV 12"; HD 1; hp 2; #AT 1; Dmg 1-2 or by weapon type. Mall was originally studying to be an illusionist, but decided librarian would be a much safer occupation. He still remembers how to cast the only first level spell he ever learned: *light*.

He carries the key to the library on a rope around his neck.

S 8, I 15, W12, D11, Co10, Ch13

Salone (human 3rd level fighter, barkeep): AC 8; MV 12"; HD 3; hp 19; #AT 1; Dmg 1-6 or by weapon type (Short sword, dagger, and cheese knife). All of Salone's weapons are under the counter on a shelf with his pub's earnings.

S 17, I 11, W11, D14, Co12, Ch10

Carella, Becca, Di bers (human, barmaid)(3): AC 10; MV 12"; HD 1-6 hp; hp 2 each; #AT 1; Dmg 1-4 or by weapon type (each carries a knife, 1-2 damage).

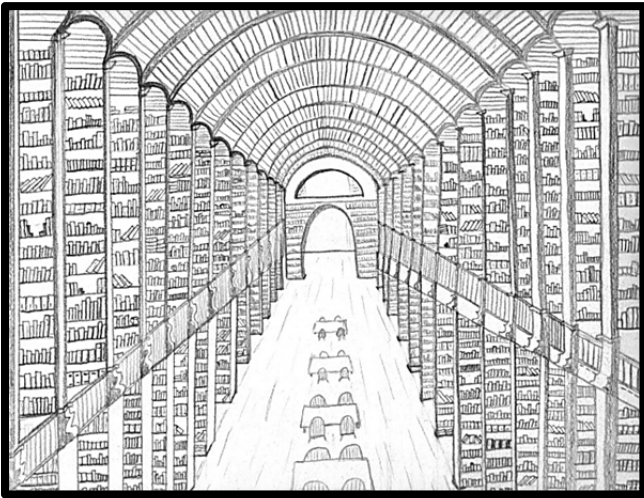
Treasure: Mall carries a pouch with 8 cp, 5 sp, and 1 gp. Salone has a pouch with 23 sp and 17 gp. Each of the barmaids has between 50-55 cp, 1-6 sp, and 5 gp each. Under the counter where Salone pours the ale, he has 97 cp, 36 sp, and 21 gp strewn haphazardly on a shelf.

2. THE LIBRARY - EXTERIOR

Not far from the pub, just on the outskirts of town, sits a large white house atop a gently sloping hill facing east. A circular dirt driveway passes the front of the house, taking visitors by horse or wagon to a pillared porte cochère. Behind the covered entryway is a wide two-story building with a white façade, balanced on either side by one-level wings. A few trees in front of each wing contributes to the symmetrical look of the building, while a forest of tall trees loom high over the back of the library presents a dark green backdrop to the starkly contrasted white giving it a rather majestic presentation.

The library was originally built far outside of town, but the town has expanded over the past 150 years so it now sits just on the edge of town. The building is a large rectangle structure with the two-story portion also being rectangular in shape. The back of the two-story portion was the original two-story one-room octagon structure in which the wizard lived. The two-story portion of the mansion was then built around the wizard's abode. Next came the two wings, then the porte cochère, and finally

from the one-level wings, another one-level structure was created, wrapping itself around the two-story portion of the mansion. It was at this time construction was halted.



3. THE LIBRARY - INTERIOR

Walking underneath the porte cochère, you come to a set of double doors. Mall pulls out a key on a rope from underneath his robes, unlocks the door, and pushes it open. "Oh, that's right, it's dark in here now," says Mall as he hesitates to enter the library.

On most days, Mall opens the library sometime well after dawn and locks up before sunset. Because it is evening time and getting dark, the player characters will need some form of light source. If the player characters light torches or use anything else involving fire, Mall will have a panic attack. Since the library is only open during daylight hours and there are enough windows in the building to adequately illuminate the building, there are no candles, torches, or fireplaces in the library, and fire is taboo because of all the books. Because Mall was originally studying to be an illusionist, he still knows the one spell he learned in school, *light*, but it takes him double the time to cast it.

Stepping through the threshold, the player characters will see a large open room with 6 tables and chairs and on either end of the room are archways leading into the single level wings. The room is two stories high, but very open. Both west and east are two sets of staircases leading up to a second level walkway on both sides of the room (denoted by the dashed lines on the map of The

Library). They each run the length of the room and are filled with additional bookcases. In fact everywhere you look along the walls, there are bookshelves overflowing with books. Both of the single level wings of the building are also filled with bookshelves and through two more archways are more book-lined rooms at the back of the library. All of the rooms are filled with bookshelves, while the very back room has additional tables and chairs.

The only other features in the library are the head librarian's desk located near the secret door, and, of course, the secret door itself (See area #4).

There are over a million volumes filling the library with many highly dated books detailing information about archaic people, places, and things. There are many books that detail such things as flora & fauna, rocks & minerals, and the race, class, and physiological nature of all manner of species. There are also many volumes pertaining to various monsters that live and roam the land, past and present. There are some volumes that might prove valuable to certain character classes. Mall knows of many of these volumes but will never divulge their specific location unless he thinks they will be used for a good purpose; he is of a lawful good alignment. The Dungeon Master is at liberty to determine what additional books may be featured throughout the main library, keeping in mind there will be many others in the wizard's personal library (See area #9).

Treasure: Mall Vesnoc keeps the emergency 100 gp in his desk. The coins are in a bag, located deep in the bottom drawer, and covered over by all manner of odds and ends including a frog that lives in the drawer (did we mention Mall was lawful good?).

4. THE SECRET DOOR

The bookshelves located along this wall bulge outward approximately every 10' evidently to form themselves around the support columns for the upper level. The bookshelves extend from floor to ceiling, but the center column is evidently the location of the secret door. It is there that the first

five shelves on the right hand side of the column form a door that now sits open by several feet.

Mall can show the player characters the volume on the bottom shelf that he pulled out, a small, thin, green book titled *Mating Habits of the Green Slaad*. It is still pulled out from the other books but it is attached to something behind the book shelf. If the player characters inspect closely both sides of the secret door, they will discover it is the locking mechanism. When Mall pulled on the slender volume, it unlatched the locking mechanism and the door pivoted open slightly. The door can be pulled open to reveal a 10' wide passage that leads into the dark.

5. THE UPPER PASSAGE

The 10' passage is dust-filled and the walls are made of brick and braced with support beams. It travels back 20' before coming to a dead-end made of earth but held back by additional bracers.

The foundation of the wizard's one room was set into the top of the hill, hence, when they built the mansion around it, they first created a short hallway from the entrance, then constructed the stairway to rise up to ground level. It was this upper passage that was then hidden behind the bookshelf.

6. THE TRAPDOOR

Set into the floor at the end of the hallway, is a trapdoor measuring 5' square. There is an iron ring located at the center of the trapdoor.

The trap door is a thick, heavy wooden door that measures 5' square and is 3' thick. It will be difficult to open it by pulling on the ring and trying to pry it open with some object (e.g., sword, pole, etc.) will not work due to the thickness of the trap door. This is the purpose of the iron ring. If any of the player characters look up, they will see a support beam across the end of the hallway that has a 1' gap between it and the ceiling. A rope can be thrown over the support beam and, using it as a pulley tied to the iron ring, the trap door can easily be removed.

Opening the trapdoor will reveal a very steep set of stairs leading down into the dark.

7. THE LOWER PASSAGE

The stairs are incredibly steep, dropping approximately 10' over only a span of less than 5' to a hallway. The air smells stale and musty and the stairs are covered in a thick lair of dust. The hallway below is constructed of a mixture of packed earth, brick walls, and wooden beams used for bracing and support.

The floor of the passageway is made of dirt, the walls are mostly bricked, and there are wooden beams overhead and laid at a diagonal against the walls as bracers. The hallway is 20' in length and dead-ends with a brick wall.

8. A BRICKWALL

Unlike the upper hallway which ended in dirt and support beams, this hallway dead-ends with a brick-wall. The bricks of this wall are different from those used along the hallway. The craftsmanship also looks to be different; more hurried and slapped together, while the hallways were meticulously constructed and the mortar uniform. Whatever was bricked over, it was either bricked over by amateurs or by those in a hurry.

The workmen were told to brick over the door quickly and that craftsmanship was of no importance, hence the poor construction. The hallway walls were also built very early on, while the brick-covered doorway was the last of the construction job in the mansion, which was not done under the supervision of the builder himself.

If the player characters attempt to remove the bricks to see what is behind the wall, it will not take anytime whatsoever to see there is a door behind the wall. They can smash the wall down or dismantle it brick by brick. Either way, they will not disturb the door itself.

The door is a plain wooden door, 8' in height, but there are no handles or key holes and it will not budge. The door is *wizard locked*. This could prove to be a difficult door to get through as the spell was cast by a 24th level wizard. The most likely options are a *dispel magic* or *knock* spell. Dungeon Masters should let the player characters work this out, but if they reach an impasse, Mall Vesnoc may

know of a particular volume in the library that may assist them in opening a *wizard locked* door.

9. THE WIZARD'S ROOM

The door opens to reveal a 30' diameter octagon shaped room. The walls are lined with tall bookshelves reaching upwards of 30' and they are all almost entirely filled with books. The ceiling of the room is a small dome that curves inward from the bookshelves to a center point from which hangs a 25' long chain at the end of which is a lamp. The dome itself is made of some type of frosted glass, but it does not appear to be open to the sky. At the center of the room, on the floor, is etched a magic circle, and the area around it is scorched black. Beyond is a large desk, upon which rest an odd assortment of items, as well as a chair and an ornamental rug. On the north end of the room is another rug, upon which sits a comfortable chair and beside it, a table with a lamp. There is also a table covered in all manner of items, along with a bench and a medium sized chest. On the south side of the room, next to the desk, is seemingly out of place, a bed that could sleep two. Finally, at the far southern end of the room there are additional black scorch marks on a bookshelf and underneath the black marks sits a small pile of books which appear to have fallen to the floor.

Each of the items in the general description of the room above, are described in detail below.

A. Door

The door itself is an ordinary wooden door that is *wizard locked* (See area #8). When the player characters enter the room, the door will open to the south side of the room, thus hiding the inside of the door. If they look at the backside of the door, they will find it is not truly a wooden door for there is a sheet of mithril that has been attached to the door. If the door is closed, they will see that the only area without a bookshelf is covered over in the wondrous metal. At the center of the door, about 8' in height, there are claw marks that have slashed through the mithril plate and additional black scorch marks surround it.

The claw marks were made by the angered balor who had been summoned by the wizard to the

magic circle. The mithril was put up as a means of protection against the ultimate confrontation with the balor in order to prevent it from escaping. The brick wall was installed by the wizard to prevent anyone from entering the room while the balor was being summoned.

B. Bookshelves

The bookshelves are filled with books, mostly pertaining to magic and demons. The majority of the tomes are written by magic users talking about various spells and speculating on crafting new spells. The books on demons detail everything from their plane of existence to how to summon them, as well as a how to control and defeat them. In many of the books on demons, wherever the balor is named, it has the name underlined with small notes made in the margins.

There are also a number of books scattered through the shelves that are magical and they include the following: **Book of Infinite Spells**, **Libram of Gainful Conjuraton**, **Libram of Ineffable Damnation**, **Libram of Silver Magic**, **Manual of Golems (Clay)**, **Manual of Golems (Flesh)**, **Manual of Golems (Iron)**, **Manual of Golems (Stone)**, and **Tome of Clear Thought**. Note: Dungeon Masters should give some consideration here to the magical books located on the bookshelves based on the player characters in the game by either removing some of these books or adding others to the list.

C. Chair & Lamp

The chair and the lamp located on the rug are both small mimics of limited intelligence, who are friendly and speak common. They are also permanently stuck as a chair and a lamp, so they cannot shape change. The chair is large, worn, and comfortable, while the lamp is tall and skinny. While they do actually get along with one another, they tend to bicker quite a bit. The chair is a bit on the less intelligent side, but is very friendly, whereas the lamps is more intelligent, but also more surly.

The chair and the lamp provided the wizard the company he needed while he cloistered himself in this room. They are familiar with what the wizard Bandell was attempting—to summon a balor and

capture him for all eternity—and they saw what happened. When the day had arrived and the wizard was barricaded in his room, he cast *wizard lock* on the door. Next, he began the process of protecting himself against the balor, before finally summoning him. He then attempted to capture the balor in an **Iron flask of Tuemy the Merciless**. They watched as the spell failed, how the wizard and the balor fought, and all of its vicious attacks with claws (the back of the door) and its whip and flame (the scorch marks). They then watched the balor seize the wizard, begin to rend him apart then throw him downward on the pile of books that had been knocked from the shelving. It was at that point the wizard disappeared. The balor poked around the room some, then using his dimension door, he left. The chair and the lamp have remained locked away in this room for 150 years.

The chair and lamp will at first be stunned that anyone has entered the room, so they will be too shocked to say anything. When they do start talking, it should surprise the player characters, especially if someone sits in the chair. The chair and lamp will often banter between themselves, so a good Dungeon Master will need to develop a split personality for playing both of them (Think of some of the greatest comedy teams at their finest such as Abbott and Costello when playing the two roles). The opening exchange could start as such:

Chair: I told you someone would come.

Lamp: Oh, shut up. You've been saying that for a hundred years.

Chair: Well, it came true.

Lamp: How do you know they won't kill us?

Chair: Why would anyone want to kill a chair?

Lamp: I do! Maybe they'll do it for me.

Chair: That's not nice.

Lamp: Maybe they'll at least sit on you and shut you up. It would be the first day of peace I've had in a hundred years.

And if the player characters ask what happened:

Chair: Oh, it was horrible.

Lamp: Of course it was horrible, he summoned a balor.

Chair: He was trying to capture him to save people.

Lamp: Capture? Capture a balor in an iron flask? And I thought you were stupid.

Chair: I'm not stupid.

Lamp: Yes you are. You're a chair. Have you ever met a smart chair?

And when it comes to speculation on their part about what happened to the wizard:

Chair: I think he disappeared into the books.

Lamp: If he did, there's a piece of him in each one of them. That balor sure tore him apart.

Chair: But he wasn't dead yet.

Lamp: What do you think happens when a balor tears you apart?

Chair: I still think he's in the books.

D. Table

The table was the location for all of the wizard's experiments. He had a number of items that he used for various experiments. A few of the items were knocked over by the balor and a couple stolen before he left.

On the table are the following: 17 candles and 2 candle holders, alembic, balance and weights, an apron, incense, beakers, 3 vials of holy water, bladder, bottles, several bowls, a brazier, mortar & pestle, stuffed owl (his old familiar), 2 scroll tubes (empty), several lenses (concave, clear, convex, magnifying), funnel, dried herbs, hourglass, two empty jars, a ladle, a bottle of wine (turned to vinegar), 2 tripods on which sit 2 empty pots, 4 iron flasks, 7 blank scroll sheets, 3 empty vials, a prism, a small bird cage with a few feathers at the bottom (the bird died 150 years ago), and 3 holy symbols (Boccob, Saint Cuthbert, and Fharlanghn).

Treasure: 32 cp, 12 sp, 7 ep, 19 gp, a **potion of fire resistance** and a **censer of controlling air elementals**.

E. Chest

The wizard didn't bother changing his clothes all that often, but when he did, he drew from the chest. The majority of items in the chest are clothing items that are old and worn including a robe, a cape, two rope belts, and a wizard's hat. Mixed into the clothing are a mask (he once attended a masquerade and kept the mask), a whistle (an oddity he purchased in one of the large cities), a desiccated claw (the claw of a red dragon he helped slay back in his adventuring days), a **medallion of ESP, 30' range** (an item he acquired early in his career, but rarely found a use for), and a working compass (he had a bad habit of getting lost—poor sense of direction).

F. Desk

The wizard had a number of odds and ends on his desk, but most of them were pushed off to the sides in order to place several items in the center of the desk. So as to protect himself from the balor, he cast several spells, including *protection from electricity*, *protection from fire*, and *protection from weapons, magical*. In order to ensure that when the time came, he had these crucial spells, he also crafted a scroll for each. So, on the desk are the following 3 scrolls: **protection from electricity**, **protection from fire**, **protection from weapons, magical**. He also has 9 blank scroll parchments, 3 scroll tubes, and a pen and ink set.

The wizard's two most important items that are located on the desk are a tome and an iron flask. He wanted to record the entire encounter, detailing all of his preparations and then what happened once he summoned the balor. To this end, he has on his desk a **Tome of recording**. After he was finished with his preparations, he locked the pages by the use of a command word, so they are now blank. He then started up recording again. What is written there is a series of incantations in order to *gate* the balor to his location, followed by a series of commands related to capturing the balor in the iron flask. When this failed, there is a

series of curses, fast talking (attempts at casting a spell on the balor), and a scream that ended rather abruptly. The wizard was attempting to capture the balor in the **Iron flask of Tuerny the Merciless** (no current occupants) which sits at the center of the desk.

The other items on the desk are a variety of bric-a-brac, 2 rubies (each worth 100 gp), a rather large humanoid skull (ogre), a **Decanter of endless water**, a **Pouch of everlasting rations** (the food which sustained him while he remained cloistered), and a small pouch containing 17 gp.

G. Magic circle & Hanging lamp

In the center of the room, on the floor, is etched a magic circle, the circle over which the balor was gated into the room. 20' above the magic circle is a lamp which hangs from the vaulted ceiling by a chain. The lamp contains 7 **everlasting candles** (they never melt) and each is worth 1,000 gp. The wizard would light them from a distance using his *burning hands* spell.

H. Bed

The bed is a double-sized bed which looks normal enough, but it is magical. Its magic is attuned to the room, so if the bed is removed from the room the magic will be negated. Any player character taking a nap (30 minutes to one hour) on the bed will be greatly rested and benefited by the equivalent of a *cure light wounds* spell. Any player character sleeping for over 1 hour but less than 8 hours, will receive the benefit of the equivalent of a *cure serious wounds* spell. And, any player character sleeping on the bed for 8 hours or more at a time will benefit from the equivalent of a *heal* spell. The spells are not cumulative and only two persons can sleep on the bed and receive the benefits. If any additional people are on the bed, the magic is temporarily suspended for all.

I. Pile of Books

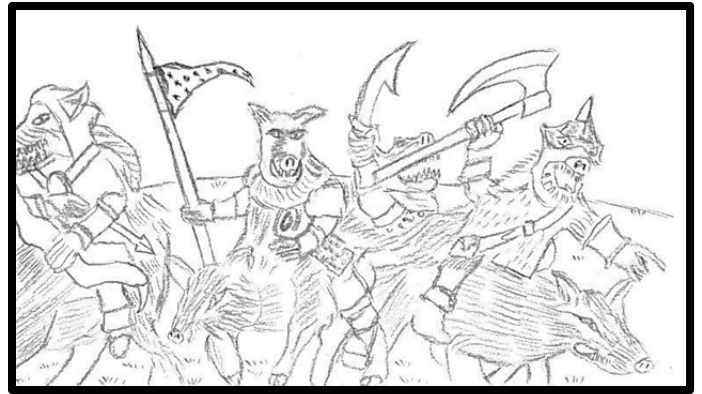
Located on the southern portion of the room is a pile of 12 books that have fallen from the bookshelf along the wall. Each lies in a varying state and player characters may or may not be able to see the titles. If a book is selected randomly, roll a 1-12

to determine which book is selected. If the players look at the books without touching them, then consider reading off the titles, possibly leaving some off due to their being at the bottom of the pile.

When any one of these books is touched by a player character, all members of the party will be transported into the same book and all will appear at the same location. Once inside a book, anything that occurs there is real. So players can be injured in the books and they can die in the books. They also may heal themselves in the books and any treasure they find and keep on their persons will remain with them when they leave the book.

Once inside a book, the only way to return to the wizard's abode is to find the wizard's personal item that is located in each book. Once a player character touches the item, the entire party will be transported back to the wizard's room. After the player characters have gone into a book or two, they will probably realize that it may be to their advantage to grab any treasure, etc. before touching the item, or that the only way to perhaps save a wounded adventurer is to find the object, touch it, and place them in the bed with regenerative powers (See H above).

Each of the books detailed below will first list a description of where the player characters appear and what they see upon their arrival. The Dungeon Master notes will then detail the object the player characters are seeking and provide a general overview of what will transpire inside the book. This will be followed by the keyed information for each of the rooms or locations inside the book.



BOOK #1 - THE CHARGE OF THE LIGHT (ORC) BRIGADE

"Forward, the Light Brigade!"

Was there an [orc] dismayed?

Not though the soldier knew

Someone had blundered.

Theirs not to make reply,

Theirs not to reason why,

Theirs but to do and die.

Into the valley of Death

Rode the six hundred.

-Tennyson

10. ARRIVAL IN THE CHARGE OF THE LIGHT (ORC) BRIGADE

You suddenly appear in what would be a beautiful, lush green valley if it were not for the total carnage that surrounds you. The dead lay about you in all manner of contorted death poses, many with missing limbs, and blood everywhere which has turned the verdant green a crimson red. Nearly all of the dead are dirty, foul, green-brown creatures, well over 6' tall, with pinkish snouts and ears. The pile of dead is thickest at your feet and thins out across the valley floor that stands before you. Upon the hill to your front, there are orcs, bloodied from battle but very much alive and still in great number. At the top of the hill sit five orcs astride mounts and the centermost rider bears a standard; a standard upon which flies a wizard's hat. They do not appear pleased by your presence.

The player characters have entered a book of orcish poetry in which they find themselves in the midst of the title poem, "The Charge of the Light (Orc) Brigade." The orcs have been at battle for several hours, and they finally slayed the last of the humanoids they were facing. Or so they thought.

They regrouped upon the hill and were overlooking their victory when the player characters appear. Realizing there are still more to defeat, the orc leader, greatly perturbed, orders two of the subchieftains to return to battle to finish off the remainder of the combatants. The orc chieftain is the orc who bears the standard with the wizard's hat upon it.

The sub-chieftains issue their orders and the two main groups with orcs still in the valley (center and center-right on the map) turn and begin marching toward the player characters. At the very center of the map, in the valley, is a dot with a circle. This is the location upon which the player characters have appeared. The star located with the horseman on the hill is the location of the orc chief on his wild boar; upon his standard is the wizard's hat. The dots surrounding the player characters are the many dead, while each depiction of a foot soldier represents one live orc.

The player characters will have two rounds to prepare for combat due to the fact the orcs have to be reformed, travel to the center of the valley, and then navigate over the dead in order to engage the player characters. During this time period, the player characters will be afforded the opportunity to prepare spells or take whatever actions they think necessary. In addition to personal preparation, one option they have is to gather up the numerous spears, polearms, and axes which lie strewn about the dead. Another option is to stack the dead in order to create a defensive position, thus increasing their cover and reducing the orcs dice rolls to hit by one. It should also be noted that because it is daylight, the orcs take a -1 penalty to hit because of the light, however any orc within 6" of the standard (the wizard's hat) will fight more fiercely thus gaining a +1 on their to hit rolls.

If Dungeon Masters have war gaming ability with minatures, this would be an excellent opportunity to

use this capability to enhance the play of this particular book's scenario. The terrain itself should be seen as a gently flowing hill, with the terrain elevation lines marking the highest points of the hill (ridgeline) and the direction of the slope.

The ultimate goal of this book's scenario is to secure the wizard's hat, but that will not be easy. Foot soldiers will be advancing upon the player characters, while additional fighters on the flanks of the hills and in front of the orc chief will be prepared to enter combat should the initial two subchiefs fail in their mission. Surrounding the orc chief are the subchieftains and his personal guards, as well as a contingent of crossbow orcs behind them. Flanking these crossbowmen, on the same elevation, are more orcs with crossbows and axes. Finally, flanking the orc chief at the farthest points both west and east and down the backside of the hill, are the orc chief's reserves which can be moved up to protect him or sent into combat. The chief will never order all of the orcs into combat at once, preferring to control them by small units of approximately 20 orcs each.

Orc, chief: AC 2; MV 9"; HD 1; hp 8; #AT 1; Dmg 1-8 or by weapon type (+1 **battleaxe** & sword).

Orc, subchief (4): AC 4; MV 9"; HD 1; hp 8 each; #AT 1; Dmg 1-8 or by weapon type (+1 **polearm** & axe).

Boar, wild (5): AC 7; MV 15"; HD 3+3; hp 16 each; #AT 1; Dmg 3-12.

Orc, guard (12): AC 4; MV 9"; HD 2; hp 11 each; #AT 1; Dmg 2-8 or by weapon type (axe & spear).

Orc (258): AC 6; MV 9"; HD 1; hp 8 (x22), 7 (x19), 6 (x22), 5 (x31), 4 (x26), 3 (x42), 2 (x44), 1 (x52); #AT 1; Dmg 1-8 or by weapon type (foot-orcs carry polearms and axes, while the crossbow-orcs carry an axe in addition to their crossbow).

Treasure: Each orc and dead orc carries 2-12 ep. In addition to the chief's magic items, he carries a **potion of heal** and a small change purse containing 4 cp, 3 sp, 2 gp, and a ruby worth 50 gp. The four sub-chiefs, in addition to their magic items, also carry a small coin purse each containing 3 cp and 2 sp each. If the player characters stack the dead bodies to create a barrier, they will uncover one of

the fighters from the previous combatants who still has his **+1 short sword** gripped tightly in his hand, and a half vial left of a **potion of heal**.



BOOK #2: BIVOUAC OF THE (UN)DEAD

On Fame's eternal camping-ground

Their silent tents are spread,

And Glory guards with solemn round

The bivouac of the dead.

-O'Hara

11. ARRIVAL IN THE BIVOUAC OF THE UN(DEAD)

You appear in the midst of a forest after which the sun has set. Judging by the position of the moon, it is nigh near Midnight. You also judge that you are clearly in a different location than the library for the stars are strangely positioned in the sky. Through the woods, there is a light, about the size of a campfire although one in which no effort has been taken to conceal the light which shines forth. You hear no talking in the vicinity of the source of the light, only the soft sounds of a snare drum accompanied by the low melancholy notes of a fife.

The player characters have entered another collection of poetry and again finding themselves in

the poem for which the tome is named, "The Bivouac of the Un(Dead)." What lies ahead of them, near the fire, is just that: a bivouac of undead. They will encounter a sentry post with three skeletons standing guard. Any sounds emanating from the sentry post will cause the establishment of a picket line and the battle will be engaged.

The leader of this company of undead is a ghost. His aide-de-camp is a huecuva who rather than wearing the normal tattered robes of his kind, is adorned in the wizard's robe. He will remain by the side of the ghost throughout the battle. The ghost and huecuva are surrounded by 5 ghouls who serve as their special guardsmen. The ghouls will only enter combat if the ghost or huecuva are threatened so they form a sort of last line of defense. There are also three skeletons located near the ghost, one with a snare drum, one with a fife, and one with a bugle, along with a skeletal dog. The bugler can be called upon to issue various orders by way of blasts on the bugle. Near the campfire (an illusion) is the banner of the unit, a tattered banner depicting a skeleton with crossed swords, which leans over, trailing in the dust.

The ghost also has 3 lieutenants (wights) who each serve as the leader of the footmen (skeletons), cavalry (skeletons on skeletal horses), and special shock troops (zombies). The skeletons are all armed with swords covered red with rust and bloodied shields. The skeletons will form picket lines and then move straight into battle. The skeleton cavalry are also armed with swords, but no shields and they wear plumed hats. The cavalry will try to flank the player characters. The zombies are shock troops employing the zombie's traditional body slam. The zombies move straight into battle. The ghost will order the skeletons into combat first, followed by the cavalry. If the player characters are having any success at destroying the skeletons, the ghost will order the zombies to rise up from their graves and enter into combat.

The area surrounding the fireplace is an opening in the woods, where a campground has been established by the undead unit. The fire is located at the center of the camp and is surrounded by logs used as seats for sitting near the fire. Next to

one log, closest to the ghost commander, is a lockbox. The area of logs surrounding the fire is itself surrounded by tents. Off to one side, in a small clearing, is a cemetery with neatly ordered rows of mounds of dirt under which lie the zombies. One side has a line tied between trees to which the horses are tied.

Ghast, commander: AC 4; MV 15"; HD 4; hp 24; #AT 3; Dmg 1-4/1-4/1-8; SA: carrion stench, 10' radius (save versus poison or -2 on to hit rolls); paralyzation (save versus paralyzation); SD: immune to *sleep* and *charm* spells. Note: cold iron does double damage to the ghast. The ghast does carry a saber, but it is rare for it to use it in combat.

Huecuva, aide-de-camp: AC 3; MV 9"; HD 2; hp 9; #AT 1; Dmg 1-6; SA: Disease (save versus poison); SD: can only be hit by silver or magical weapons. Note: can be turned as a ghast on the cleric undead matrix.

Ghoul, guard (5): AC 6; MV 9"; HD 2; hp 7, 9, 13, 15, 17; #AT 3; Dmg 1-3/1-3/1-6; SA: Paralyzation (save versus paralyzation); SD: immune to *sleep* and *charm* spells.

Wight, lieutenant (3): AC 5; MV 12"; HD 4+3; hp 16, 24, 27; #AT 1; Dmg 1-4; SA: energy drain; SD: silver or magic weapons to hit, immune to *sleep*, *charm*, *hold*, or *cold*-based spells, poison, and paralyzation. Note: holy water causes 2-8 hps of damage and a *raise dead* spell will destroy it.

Zombie, shock troop (18): AC 8; MV 6"; HD 2; hp 12 each; #AT 1; Dmg 1-8; SD: immune to *sleep*, *charm*, *hold* and *cold*-based spells. Note: holy water causes 2-8 hps of damage.

Skeleton, foot soldier (63): AC 7; MV 12": HD 1; hp 4 each; #AT 1; Dmg 1-6; SD: only one-half damage from sharp edged weapons, immune to *sleep*, *charm*, *hold* and *cold*-based spells. Note: holy water causes 2-8 hps of damage. Each skeleton is armed with a sword and shield, however, neither affects their attack rolls or armor class.

Skeleton, cavalry (7): AC 7; MV 12": HD 1; hp 8 each; #AT 1; Dmg 1-6; SD: only one-half damage from sharp edged weapons, immune to *sleep*, *charm*, *hold* and *cold*-based spells. Note: holy

water causes 2-8 hps of damage. Each skeleton is armed with a sword and while their damage remains unaffected they receive a +1 on their to hit rolls due to their height.

Horse skeleton, cavalry horse (7): AC 8; MV 12"; HD 1-1; hp 7 each; #AT 1; Dmg 1-4; SD: only one-half damage from sharp edged weapons, immune to *sleep*, *charm*, *hold* and *cold*-based spells. Note: holy water causes 2-8 hps of damage and they are turned as a skeleton on the cleric's undead table at a +1 in the cleric's favor.

Skeleton, musician (3): AC 7; MV 12": HD 1; hp 2 each; #AT 1; Dmg 1-6; SD: only one-half damage from sharp edged weapons, immune to *sleep*, *charm*, *hold* and *cold*-based spells. Note: holy water causes 2-8 hps of damage.

Skeleton dog: AC 8; MV 6"; HD 1-1; hp 3 each; #AT 1; Dmg 1-4; SD: only one-half damage from sharp edged weapons, immune to *sleep*, *charm*, *hold* and *cold*-based spells. Note: holy water causes 2-8 hps of damage and they are turned as a skeleton on the cleric's undead table at a +1 in the cleric's favor.

Treasure: the lockbox contains the payroll for the undead soldiers, the pay they were to receive before they were called into combat, slaughtered, and became undead. It is unlocked and holds 792 sp, 484 sp, and 282 gp.



BOOK #3 – THE HOUND OF THE BASKERVILLES

A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever

seen. Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame. Never in the delirious dream of a disordered brain could anything more savage, more appalling, more hellish be conceived than that dark form and savage face which broke upon us out of the wall of fog.

-Doyle

12. ARRIVAL IN THE HOUND OF THE BASKERVILLES

You appear before a gate that interrupts a low rock wall running in both directions as far as the eye can see. That, however, is not far. It is evening and although a full moon is rising, its illumination is greatly dimmed by the presence of a thick fog which hangs heavy in the darkened sky. What of this darkened land you do see before you is a desolate moor, with its gloomy curve broken only by jagged and sinister hills. Through the gate leads a footpath into the moor which winds its way through the rolling pasture lands that curve upward from the footpath on either side.

The player characters have entered the famous novel *The Hound of the Baskervilles*. They will find themselves before the moor gate, through which winds a footpath that is the direction they should follow. As they journey through the moor, they will encounter the riderless horse (a nightmare), the forest glen (where goblins will attack), the escaped convict (a wight), the goyal (a deep dip in the landscape), the hellhounds (6 of 'em!), the Grimpen Mire (a will-o-the-wisp and quicksand), and the dead body (recently made that way by some other goblins), before coming to Baskerville Hall. There, in the hall's great hall, sits a lone chair, upon which rests a goblin who transforms himself into a hound—the Hound of the Baskervilles. The hound is a barghest who wears a rope around its neck like a collar, but clearly it is a magic-user's belt, the item the player characters seek.

13. NIGHTMARE

No sooner do you round the first bend in the footpath than before you, galloping across the moor, comes a black mare, dabbled with white froth. It passes by you with trailing bridle and empty

saddle to which is attached—by dagger—a parchment paper. The night riding mare stops suddenly, turns, and rears up on its hind legs; its eyes flashing red, its nostrils breathing steam, and its hooves burning like embers.

The black mare is a nightmare which will fight the party until destroyed.

The parchment tacked to the horse's saddle reads: "To that Providence, my sons, I hereby commend you, and I counsel you by way of caution to forbear from crossing the moor in those dark hours when the powers of evil are exalted."

Nightmare: AC -4; MV 15"/36"; HD 6+6; hp 30; #AT 3; Dmg 2-8/4-10/4-10; SD: smoking, hot cloud causes opponents -2 penalty to hit (save versus magical fire)

Treasure: The nightmare is also carrying a saddlebag in which are 4 rubies (100 gp each), 7,332 gp, **potion of invisibility**, and a **+1 flail**.

14. BLACK BANK OF TREES

The footpath begins to bend inward on the edge of a black bank of trees and moves across the lighter expanse of the moor. The terrain is flatter and less rocky, but a shadow hangs over the forest.

As the player characters enter the woods, further ahead, lying in wait, is a party of goblins. They are planning to ambush the party for they are seeking to capture humans to feed the hound of the Baskervilles, the barghest whom they worship. They are situated on the right hand side of the road (east) within the deeper portion of the woods. A lookout is perched high up in one of the trees, indicating the location of the party. It is not a well-planned ambush, nor is it necessarily the quietest either, so it is unlikely the party will be surprised. When the signal is given by the goblin in the tree, or just whenever they feel like it, they will rush out of the woods and attack, attempting to capture the player characters. The goblins did remember to bring rope.

Goblin leader: AC 4; MV 6"; HD 1; hp 7; #AT 1; Dmg 1-6 or by weapon type (**+1 spear** and **+1 short sword**).

Goblin assistant (4): AC 5; MV 6"; HD 1; hp 7 each; #AT 1; 1-6 or by weapon type (+1 **spear** and short sword).

Goblin rider (4): AC 6; MV 6"/18"; HD 1-7 hit points; hp 5 each; #AT 1; 1-6 or by weapon type (spear).

Wolf (4): AC 7; MV 18"; HD 2+2; hp 8, 10 (x2), 12; #AT 1; Dmg 2-5.

Goblin (36): AC 6; MV 6"; HD 1-7 hit points; hp 4 each; #AT 1; Dmg 1-6 or by weapon type (16 with spear and 20 with morning star).

Treasure: the leader and his assistants each have pouches containing 18 sp each, while the other goblins carry a pouch with 3-18 pieces of sp each.

15. HOWL

As the path takes you out of the forest and further into the desolate moor, you hear the sound of a terrible scream—a prolonged yell of horror and anguish which bursts out of the silence of the moor; the type of frightful cry which turns the blood in your veins to ice.

The terrible scream comes from the howling of a hell-hound (See area #19).

16. THE ESCAPED CONVICT

As the path travels northward, you see a broken fringe of rocks on the western side of the path ahead. In the middle rises two great stones, worn and sharpened at the upper ends until they look like the huge corroding fangs of some monstrous beast. From between the two rocks comes a small flickering light, visible because of the darkness of area which surrounds it. As you draw closer you see a guttering candle stuck in the crevice of a rock situated between the two monoliths. It is strange to see a single candle burning there in the middle of the moor, with no sign of life near it—just one straight yellow flame and the gleam of the rock on each side of it.

The candle was lit by the escaped convict who forever wanders the moor, hiding in its desolation, but occasionally striking any who come near him, before fleeing. The escaped convict, a wight, is lurking in the shadows of the monoliths and will strike

anyone searching the area or removing the candle. After striking once, it will then flee down the path toward the location of the goyal (See area #18) and on to the location of the hell hounds (See area #19).

Wight: AC 5; MV 12"; HD 4+3; hp 29; #AT 1; Dmg 1-4; SA: energy drain; SD: silver or magic weapons to hit, immune to *sleep*, *charm*, *hold* or *cold*-based spells, and neither poison or paralyzation harm the wight. Note: holy water causes 2-8 hit points of damage and a *raise dead* spell destroys the wight.

Treasure: The wight has a small satchel with a strap he wears over his shoulder containing the gems he has stolen which consist of the following: Carnelian (200 gp), Zircon (100 gp), Tiger Eye Agate (250 gp), Amber (350 gp), Lapis Lazuli (50 gp), Turquoise (75 gp), and Onyx (85 gp).

17. HOWL TOO

As the path takes you alongside a mire, once again you hear that terrible scream, a long yell of horror which pierces the silence of the moor.

The terrible scream comes from the howling of a hell-hound (See area #19).

18. GOYAL

The path arrives at the top of a goyal, or a deep dip as it is referred to on the moor, that channels downward between a series of hills. There is some evidence of the path being washed out in places from the rains, where water has run down the goyal.

The term goyal is a rare term used in the book, so it seemed appropriate to introduce the player characters to a new, albeit archaic, if not wholly unique, term.

19. THE HELLHOUNDS OF THE MOOR

As you reach the bottom of the goyal, rushing out from behind the rocks upon the moor, is a cluster of hounds. They are huge creatures, luminous, ghastly, and spectral, dreadful apparitions corresponding to the hell-hound of the legend, only this pack of hell-hounds is very real.

There is a pack of 6 hell hounds that attack the player characters as they reach the bottom of the goyal. It is a decidedly good place tactically, as the only way to retreat is back up the path and because of the condition of the path, it will slow down any player characters' movement in half. The hell hounds key on the 7HD leader of the pack and they will not all use their breath weapon in the same round. They will also fan out for their attack, not staying bunched together, and creating a semi-circle to pin the player characters up against the goyal. They are tenacious and will fight to the death.

Hell hound: AC 4; MV 12"; HD 7; hp 31; #AT 1; Dmg 1-10; SA: breathe fire for 7 hit points damage (save versus dragon breath for half damage); SD: surprise on a 1-4 (out of 6), only surprised themselves 1 in 6, due to acute hearing can located hidden or *invisible* creatures 50% of the time.

Hell hound (2): AC 4; MV 12"; HD 5; hp 21, 26; #AT 1; Dmg 1-10; SA: breathe fire for 5 hit points damage (save versus dragon breath for half damage); SD: surprise on a 1-4 (out of 6), only surprised themselves 1 in 6, due to acute hearing can located hidden or *invisible* creatures 50% of the time.

Hell hound (3): AC 4; MV 12"; HD 4; hp 12, 20, 23; #AT 1; Dmg 1-10; SA: breathe fire for 4 hit points damage (save versus dragon breath for half damage); SD: surprise on a 1-4 (out of 6), only surprised themselves 1 in 6, due to acute hearing can located hidden or *invisible* creatures 50% of the time.

20. GRIMPEN MIRE

The footpath becomes more narrow and fragmented as it passes through the low lying mire. Here, the moor is covered in water with little patches of green all about. It is hard to tell whether the ground is solid along what is left of the footpath, or merely just a collection of the patches of green which appear to be floating on top of the water.

The Grimpen mire is a dangerous bog that is filled with quicksand all around. The only safe passage through the mire is the footpath as noted on the map. Any deviation and the player characters will find themselves in the quicksand (See AD&D

WILDERNESS SURVIVAL GUIDE for rules on quicksand). The player characters will be forced to walk single file and even then, anyone with a dexterity of less than 10 will need to conduct frequent checks (once every hex/50') to ensure their footing remains on the path. To conduct their checks have the player characters add their dexterity plus 10 and rolling 1-20, their score should be the total or less. Anything over and they have fallen into the mire.

When the player characters are half-way across the mire, they will be lured into the quicksand by the light of a will-o-wisp. The will-o-wisp will attempt to distract the player characters by leading them off the path, buzzing by them, or growing so bright as to blind them.

Will-o-(the)-wisp: AC -8; MV 18"; HD 9; hp 30; #AT 1; Dmg 2-16; SD: immune to all spells save *protection from evil*, *magic missile*, and *maze*. If brought to less than 10 hit points, it will flee further into the mire, returning to its lair.

21. DEAD BODY

As the footpath widens some and begins to leave the accursed mire, you see movement up ahead. Multiple forms move off quickly in all directions as if fleeing your arrival. They have, however, left one form in the middle of the footpath ahead.

The form is an unfortunate human who believed it was a nice evening for a stroll along the footpath. His hands are bound and his face appears as if it has been largely bitten off. His face is no longer recognizable to anyone, even those who knew him. The goblins captured the poor fool, bound him, and were in the process of bringing him to the barghest when the barghest came to them to feed. As the player characters approached, the barghest demanded the goblins scatter, believing the approaching party, upon discovering the body, would foolishly follow his tracks to Baskerville Hall. His feast would come to him, rather than him having to go to the feast.

The footpath has been traveled by many, so at this point it is difficult to track any particular creature, but, clearly many boot-prints follow the path to Baskerville Hall.

Treasure: In the pockets of the dead man are 3 cp and 1 sp.

22. FOOTPRINTS

As the boot-prints begin to diminish, they are replaced by footprints. Only these footprints were made by no human, but by a wolf-like creature. The prints, however, are larger than any normal wolf. They lead toward the large mansion that lies before you.

The footprints are those of the barghest in wolf form. He currently awaits the player characters in the great hall of the mansion.

23. THE HOUND OF THE BASKERVILLES

Over the green hills of the moor which gently rise and fall, there lies in the distance a gray, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream. Two, high, narrow towers rise up out of the barren landscape, at first floating ethereally in the night sky. As you approach closer, you can see in the limited light that between the two towers there is a center, a heavy block of building from which a porch projected. The whole front is draped in ivy, with a patch clipped bare here and there where a window or a coat of arms breaks through the dark veil. From this central block rises the twin towers, ancient, crenellated, and pierced with many loopholes. To right and left of the turrets are more modern wings of black granite. A dull light shines through heavy mullioned windows, and from the high chimneys which rises from the steep, high-angled roof there springs a single black column of smoke.

This is Baskerville Hall, home to the hound of the Baskervilles, a barghest who wears a rope tied around his neck like a collar—the wizard's belt. This is the item the player characters need to secure to reassemble the wizard, but they must find a way to remove it from the barghest's neck. Simply grabbing onto it will not transport the party back to the library for it must be free of the barghest.

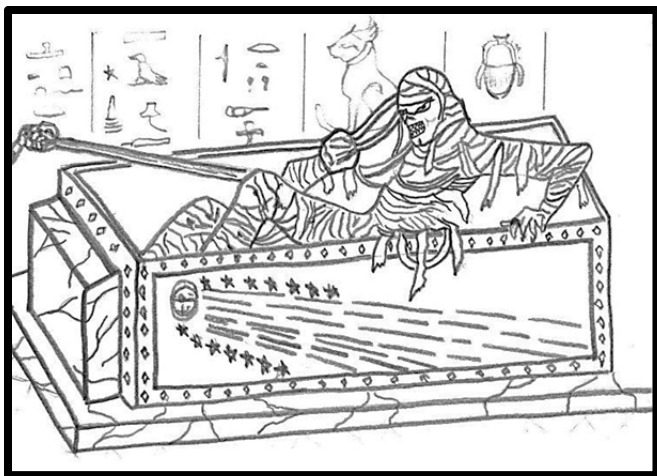
The only way into the mansion is through the front door underneath the balcony. Once inside, there is a great hall that measures 120' deep and 80' wide.

It is empty save for a lone chair in the center of the room, upon which sits the hound of the Baskervilles. As the rest of the mansion is empty, no map is provided for the mansion. If the player characters wish to explore, drawing several rooms off of the main hall will quickly lead them to the conclusion that there is nothing at all in the mansion, no furniture, no wall coverings, no treasure. The only thing of any value lies in a lock box, located in the great hall, at the foot of the lone chair.

The young barghest has been sent from gehenna to grow by feeding on the lives of men. The Baskervilles proved very easy to consume and they were followed by those who live on the moor. The barghest soon developed a following of goblins. In trade for the bodies of captured men, he would give them the valuables in the mansion. The goblins got busy. While everything is gone from the mansion, the goblins are biding their time, knowing that once strong enough, the barghest will return to gehenna. When that happens, they will be prepared to seize the mansion itself and either make it their lair or sell it off (there is currently a dispute over which course of action to pursue).

Barghest: AC 0; MV 15"; HD 8+8; hp 41; #AT 2; Dmg 2-8+8; SA: spell-like abilities once per round at will: *shape change* (to canine or goblin), *change self*, *levitation*, *misdirection*, *projected image*, once per day it can use the following spell-like powers: *charm* (person or monster), *dimension door*, *emotion*; SD: in canine form can move double its normal movement rate (30" maximum), pass without trace, and 75% camouflaged when motionless allowing it to surprise 50% of the time (1-3 out of 6), can only be hit by a +1 weapon or better to hit, 15% magical resistance. Note: fire does no damage to the barghest, but if it is magical fire and it fails its save, the barghest will be cast back to gehenna.

Treasure: The barghest occasionally goes out seeking his own humans, rather than letting the goblins bring them to him. In those cases, he has gathered up their valuables to continue trading with the goblins. Currently he has a small lock box (unlocked) located at the foot of the chair containing 356 gp, a small pouch containing 37 cp and 13 sp, a gold necklace valued at 150 gp, a broach valued at 100 gp, and a **+1 dagger**.



BOOK #4 – THE JEWEL OF THE SEVEN STARS

All that she might require, either in the accomplishment of the resurrection or after it, were contained in that almost hermetically sealed suite of chambers in the rock. In the great sarcophagus, which as you know is of a size quite unusual even for kings, was the mummy of her Familiar, the cat, which from its great size I take to be a sort of tiger-cat.

-Stoker

24. ARRIVAL IN THE JEWEL OF THE SEVEN STARS

You suddenly appear at the edge of a dark pit. It is nighttime and the backdrop of the sky is a million shining stars. Around the pit a half-dozen men are kneeling, all wearing white robes, bearded, and holding torches which illuminate the pit's opening. The men stare at you as if waiting for you to act. At the very bottom of the pit lies one lone torch, giving off little illumination in the stygian darkness below. The floor appears to be 30' below the opening and the bearded ones have lowered a rope to the floor.

The player characters have entered the book *The Jewel of the Seven Stars* at the point where the exploration party, with the assistance of local Bedouins, have opened up a pit leading to the entrance of an ancient pyramid. The player characters have replaced the exploration party, which is why the Bedouins are staring at them. They are waiting for the explorers to descend into the pit to investigate the tomb of the pharaoh. As they are a superstitious lot, they will not accompany the party down into the pit, and many have already

talked about abandoning the site as soon as the explorers descend.

Once the player characters do decide to descend down into the pit, they will find themselves in a hallway that once led from the mortuary temple to the entry door of the pyramid itself. Once through the door, they will descend downward at an angle toward the center of the pyramid, where the ground will level out at which point lies a series of portcullises and traps. Once through these, they will come to the hallway which served as an elaborate storage room with murals depicting the life of Karsarack. At the end of the hallway is a statue of Anubis, behind which stands a door to the tomb itself. The door has a clear, but "burned out" crystal jewel in the center with lines tracing out to 7 crevices in which other jewels may be placed. Those 7 jewels can be found inside the 7 murals along the hallway. Each of the 7 murals has a magical entrance to a pocket dimension wherein lies one of the 7 jewels. Once all 7 are placed in the 7 recesses in the door, the jewel of the seven stars will shine bright as the sun and the great stone slab will move. Inside is a tomb in which rests a great sarcophagus. Inside the great sarcophagus is a normal sized sarcophagus (containing Karsarack the mummy) and a mummified cat, a cat with 7 toes and 7 lives and nearly the size of a tiger-cat. This is Karsarack's guardian familiar. The ultimate goal of this book is to secure the wizard's ring, currently being worn by the mummy.

25. THE PIT

As you descend down the rope into the pit, you realize you are actually entering through the roof of a covered hallway. To the north, approximately 15' from your position is a tall double door. To the south, is a hallway that extends back 10' before coming to a dead-end, blocked by rubble from a collapsed roof and walls.

Once the player characters reach the bottom of the pit, they can begin exploring the hallway made of large stone blocks. Over time, portions of the walls and roof wore away, cracks developed, sand entered, and eventually the roof collapsed, as did the walls. Nesting in the rubble at the collapsed end of the hallway are 12 fire beetles. The players

will begin to see small glowing red lights amidst all of the rubble and, upon inspection they will see they are moving closer. Eventually they will break out into the hallway and attack.

Beetle, giant, fire (12): AC 4; MV 12"; HD 1+2; hp 7 each; #AT 1; Dmg 2-8; SD: the red glow comes from glands set above their eyes and one at the back of their abdomen which shed a red light illumination in a 10' radius.

26. THE ENTRY DOOR

The double doors are very narrow, each only 2' wide and nearly 15' tall. They also are slanted inward at a 45 degree angle and there are no handles.

The doors are built into the side of the pyramid, hence the odd angle of the doors. The doors open outward, very similar to doors into an underground root cellar. The secret to the doors is that they are made of stone, so they are extremely heavy and there is almost no crevice in which to insert something to pry open the doors. Let the player characters play with this one to determine how best to enter the pyramid.

27. THE STEEP COORIDOR

If the smell and dust emanating from the doorway is any indication, the structure has been sealed for at least a thousand years.

Also included in the smell and dust are bacteria spores which may affect the respiratory system. There is a 3% chance of contracting the disease and increased by one percentage point for every point below a 12 Constitution ability score.

Once through the doorway, the hallway is 5' wide and 5' high and is a series of cut stone floor, walls, and ceiling leading downward at a 45 degree angle. Up above the entryway, there is a recess. In that recess is a boulder. Half-way down the sloping corridor there is a pressure plate which will set two things in motion. The first is the round boulder will be released, dropping into and rolling down the corridor. The second is at the bottom of the corridor, three portcullises will begin to drop, the last one first, followed by the middle one, and last of all,

the closest portcullis to the entrance. One may save oneself by running in-between the portcullises, however, they will find additional traps waiting for them there.

The boulder itself fits perfectly in the hallway with a clearance of several inches above it and at the four corners of the square hallway. The player characters will hear the sound of the mechanism give, followed by a clunk noise, which is then followed by the crashing of the boulder into the hallway. After that, they will hear the sound of something massive rolling downhill toward them. The player characters have enough time to reach the second portcullis before it closes, assuming they react quickly and run at full speed down the corridor.

28. THE THREE PORTCULLISES

The three portcullises will begin to close if someone or something steps on the pressure plate in the hallway (See area #27). They will close in order of the closest to the tomb to the closest to the entrance of the pyramid. The player characters running double their speed down the corridor can make it through the first portcullis. The second portcullis is a possibility assuming a player characters can move faster than standard double speed (24"). In addition, if the first arriving player character acts quickly to block the second descending portcullis, then the others following on may be able to move past the second portcullis. The third portcullis, the one farthest away, will be closed upon arrival.

There are, however, a series of traps associated with the portcullises.

A. The first trap is located between the first portcullis (the last to close) and the second portcullis. It is a trapdoor that is 5' by 5'. Stepping into this portion of the hallway will cause the floor to give way and a 10' pit trap revealed. Any player character falling into the pit trap will take 1-6 hit points of damage. While the pit trap may appear to offer some safety from the rolling boulder, if the trapdoor is open, the rolling boulder will fall into the pit trap crushing anyone inside. If the pit trap has not been opened, then the boulder will roll over the pit trap, causing it

to give way, however, the boulder's momentum will carry it forward and past the trap. One other possibility is the player characters may fall into the pit then somehow, quickly, close the trapdoor. If it is not braced, the trapdoor will collapse under the weight of the boulder, if it is braced, then they will have a boulder sitting on the trapdoor, sealing them inside the pit.

B. The second trap is located between the second and third portcullis. When the pressure plate on the floor between the portcullises is stepped on, 3 blades will project 2 ½' into the hallway on both sides. The blades attack as a 3 HD monster and cause 1-8 hit points of damage each. The most any one player character may be struck by is two blades. It is possible that if the second portcullis is propped open and the previous pit trap is somehow not opened and braced, the boulder may continue to roll past the second portcullis.

C. The third portcullis is the first to close. When it closes, it establishes one final trap. Anyone attempting to open the third portcullis will cause a 5' square stone to come crashing down from the ceiling on the other side of the portcullis, thus blocking access to the great hall's doorway (See area #29), and possibly pinning the player characters between the rolling boulder and the block of stone.

29. THE DOOR TO THE GREAT HALL

You come to a set of doors that are just slightly smaller than the cramped hallway which measures 5' all around. The door is made of sandstone and there are two handles. At the bottom of the door is an inscription which reads "I, who sleep here, have left my spirit to guard my body and any who touch it shall die."

The writing will appear to the reader in their own language, so there is no need to translate the inscription. The doors are designed to pull inward and they are not locked. They open to reveal a much larger passage that is the great hall. The hall itself measures 30' wide, 30' tall, and is 80' in length (See area #30). The door to the grand hall opens in the very center of the 30' by 30' wall, so there is a 12 ½' drop to the floor. When the pyramid was being

built, they used a temporary ramp, which they removed when they sealed the tomb.

30. THE GREAT HALL

The hall before you is 30' wide and 30' high and stretches back 80', where, at the end of the hall, stands a 15' tall statue of a thin man with the head of a jackal. All along the hallway's floor, placed in various locations, are large covered pots. The only locations kept clear are alternating sides of the hallway where every 10' there is a mural painted on the wall. The walls and ceiling are made of stone, while the floor is covered in sand.

From the entrance to the hallway floor is a drop of 12 ½', as the entrance is a 5' by 5' hole in the middle of the back wall. The floor is covered in sand and earthenware. These large pots are covered and contain various grains, seeds, and some, at one point in time, probably contained mead and water, but now only features dried residue at the bottoms.

The statute is of Anubis and is a stone golem (See #H below). Its function is to prevent intruders from entering the tomb.

Behind the statute of Anubis there also stands a great stone slab located against the far wall, but it is blocked from view by the statute (See #31 below). The method for bypassing the large stone slab and entering the tomb is found in the seven murals which depict Karsarack's life, from infancy to death. Each mural has an entryway into a pocket dimension in which lies some protectorate of the 7 jewels which all provide the energy necessary to power the Jewel of the 7 Stars. Once these are collected and placed in the door (See area #31) then the door to the tomb (See area #32) will open.

The following are the descriptions of the murals, the entry point, and what awaits the player characters inside, as well as details regarding the statute of Anubis:

A. Birth

The mural depicts the scene of a woman crying out in pain, covered in a cloth, as a baby is being born. Standing over the woman is a human body with the head of some long beaked creature with two

square ears that stand up on end. The creature leans over the woman in pain, holding a tall, thin staff, and a cross attached to a handle. The colors of the mural are all reds, from deep crimson (blood), to rust (a swirl of sand in the background), and bright red (a red sun which hangs high in the sky). On the periphery of the mural are all manner of small creatures of the desert, from snakes to scorpions, but one hangs prominently below the sun, a sloth. Strewn about the ground, under the baby, are dozens of what appear to be red gemstones. Below the mural are several small, primitive pictographs.

The picture depicts the birth of Karsarack. The scene is largely of a desert sandstorm, with the sun hanging high in the sky, although somewhat obscured. The deity is set, the god of evil and the night; present to ensure the pain of the woman giving birth. The various animals are the creatures of set, while the sloth is used to depict the sloth of an infant who merely lies in the crib, waited on hand and foot. The gemstones are offerings to the future king, red garnets. The pictographs represent the god Set.

The entrance to the pocket dimension is through the sun.

The pocket dimension is a desert experiencing a sandstorm. Once the player characters are in the pocket dimension, a creature, human by all appearances rises up out of the sand. He wields a sword and wears a circlet with a very large and shiny red garnet in the center. This creature is a minion of set who will fight for one round as a human before polymorphing into a giant scorpion. As a giant scorpion the circlet is still present and is located on its telson, just below the stinger.

Minion of set: AC -2; MV 12"; HD fights as 10HD monster; hp 25; #AT 2; Dmg by weapon type (broadsword); SA: can polymorph into a giant scorpion and fight as the creature (see below); SD: saves as 10th level fighter, 10% magic resistance.

Minion of set in giant scorpion form: AC -2; MV 15"; HD 5+5; hp 25 (same as minion); #AT 3; Dmg 1-10/1-10/1-4; SA: poison sting; SD: none.

Treasure: The red garnet is one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

B. Infancy

The mural is colored with many shades of orange and depicts an infant screaming as if it wants something, while its tears pour down on the ground and turn to jewels. Around the infant swirl numerous tiny insects, and off to the right is a human shaped praying mantis creature with two enormous eyes. Underneath the mural are numerous pictographs of what look like insects.

The mural depicts the infancy of Karsarack and shows his enormous greed, which is also reflected in the insects that swirl about for they are known to destroy whole fields of crops in mere minutes. The creature to the right of the mural is Asphai, the god of insects. The pictographs represent Asphai.

The entrance to the pocket dimension is through the right eye of Asphai.

The pocket dimension is a field of crops that are being devastated by a swarm of praying mantises. The swarm will not harm the player characters, but they will help conceal the servant of Asphai who will come out of the swarm and attack the party, a thri-kreen, a praying mantis warrior. The warrior wields a polearm and a throwing wedge, and wears an ornamental belt with shoulder straps and the buckler sits high on its chest. In the center of the buckler is a brilliant orange topaz.

Thri-kreen (mantis warrior): AC 5; MV 18"; HD 6+3; hp 37; #AT 5 or 3; Dmg 1-4 (x4)/2-5 or combination of claws and weapons (polearm with a blade on each end for slashing or stabbing which causes 3-8 hit points of damage and 7 throwing wedges which cause 3-6 hit points of damage each; SD: can successfully dodge missiles on a roll of 9 or better on 1-20, and can summon praying mantis swarm to help conceal himself causing player characters to take a -2 on their to hit rolls.

Treasure: The orange topaz is one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

C. Childhood

The mural, painted in various shades of yellow, depicts a child in the midst of a temper tantrum while a woman with the face of a cat looks on and laughs. At her feet is a tiger, while at the tiger's feet are tiger's eye jewels. Above the child is a large tiger eye looking down upon the scene, while below the mural itself are several pictographs.

The woman with the face of a cat is Bast, the goddess of warfare. The child is Karsarack at the age of seven who is showing his wrath. The eye in the sky is a large tiger's eye jewel, while those at the feet of the tiger are the jewels. The pictographs represent Bast.

The entrance to the pocket dimension is through the tiger's eye in the sky.

Once the player characters crawl through the tiger's eye, they will exit through a wall in the middle of some ancient ruins. They will find they are surrounded by various walls, arches, and columns, some standing, some toppled, which is in turn surrounded by brick walls, 50' high. The area in which the ancient ruins stand is 150' wide and 500' in length. There is grass and weeds sprouting from the ground and from the ruins themselves, and mostly resting, although a few climbing, are cats; hundreds of cats. As the player characters begin to look around, 7 tabaxi will attack them. One, who is clearly the leader, is wearing a collar adorned with a tiger's eye. The tabaxi can command the wild cats to help swarm and attack the player characters.

Tabaxi (7): AC 6; MV 15"; HD 2; hp 8 (x6), 16; #AT 3; Dmg 1-3/1-3/1-3; SA: if both claws hit successfully, the tabaxi may rake with its hind claws for an additional 1-3/1-3; SD: surprise on a 1-3 in 6 and are only surprised themselves on a 1 in 6. Note: The SA and SD are deviations from FF, and while tabaxi can use weapons, these will not, preferring to slash with their claws and bite.

Cat, wild (456): AC 5; MV 18"; HD 1; hp 4 each; #AT 3; Dmg 1-2/1-2/1-2; SA: if both claws hit successfully, the cat may rake with its hind claws for an additional 1-2/1-2; SD: surprise on a 1-3 in 6 and are only surprised themselves on a 1 in 6.

Treasure: The yellow tiger's eye is one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

D. Adulthood

This mural is colored in various shades of blue and depicts a young man chasing after a woman, but his body is covered in boils. A woman with the wings of a bird looks on as she sits upon an ottoman. At her feet are several aquamarine jewels, and below the mural are several pictographs.

The man is Karsarack in early adulthood, lusting after the woman. His uncontrolled lust, however, has resulted in disease and boils. The goddess of magic and fertility, Isis, looks on with amusement at his folly. The pictographs represent Isis.

The entrance to the pocket dimension is through the ottoman upon which Isis sits.

The player characters will enter a room, 30' by 40' in size with no apparent entrance or exit. Pictographs cover the walls starting at 5' high and going all the way up to the ceiling which stands at 10' in height. In the center of the room is a large scale, large enough for two to three humans to stand upon. One side of the balance scale is empty, while the other holds a feather. Behind the scale sits an ammit, which is an odd looking creature with the head of a crocodile, the forebody of a lion, and the rear of a hippo. It is a female demon known as the devourer of the dead and whose body consists of the three man-eating animals. The creature wears a thick rope from which is suspended an aquamarine jewel.

Ammit: AC 5; MV 12"; HD 7; hp 41; #AT 3; Dmg 3-18 (bite)/1-4 (claw)/1-4 (claw); SA: surprise on a 1-3 in 6; SD: only surprised on a 1 in 6, can stay under water for 15 minutes before having to come up for air.

Treasure: The aquamarine jewel is one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

E. Middle Age

This mural is made up of various hues of green and features a rather rotund man sitting at a table feasting, while a man with the head of a bird throws down fiery snakes from the sky toward the man. On the opposite side of the bird-man is a fiery green-hued sun shining downward. On the ground, underneath the man are several pieces of jade, and below the mural are several pictographs.

The glutton in the mural is Karsarack in his middle ages, while the bird-man is Ra, the sun god. Ra is casting down a fiery hail of fire snakes on the man. The pictographs represent Ra.

The entrance to the pocket dimension is through the sun.

Upon entering the pocket dimension, the scene in the mural is similar to what lies before the player characters. It is out of doors, on packed sand, and the table is situated 50' away from the player characters. On a tray, in the middle of the table, is a piece of jade. The man is not present, nor is Ra. As soon as the player characters move toward the table, however, the fire snakes begin falling from the sky.

Fire snake (6): AC 6; MV 6"(on ground)/24" (from the sky); HD 2; hp 15 each; #AT 1; Dmg 1-4; SA: while attacking from the sky, they have +2 on their to hit rolls, paralyzation for 2-8 turns (save vs. poison); SD: immune to fire.

Treasure: The piece of jade on the table one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

F. Old Age

This mural is colored in various shades of indigo and depicts an old man holding an ankh and pointing it at a sarcophagus, studded with indigo sapphires. Opposite him is another man, but with the head of an ibis, also pointing an ankh at the sarcophagus. Behind the sarcophagus are two wings arching upward and where the two wing-tips meet forms a circle. Below the mural are several pictographs.

The old man is Karsarack who is so prideful, he believes can stand in the presence of Thoth the god of knowledge. They both point their ankhs toward the sarcophagus as if casting a raise the dead spell. The pictographs represent Thoth.

The entrance to the pocket dimension is through the circle formed by the wings touching above the sarcophagus.

When the player characters enter the pocket dimension, they will find themselves standing on a small grassy hill, surrounded by more hills as far as the eyes can see. A dot in the sky begins diving toward their location. They are about to be assaulted by a Hieraco-sphinx wearing an indigo sapphire attached to its tail.

Hieraco-sphinx: AC 1; MV 9"/36"; HD 9; hp 32; #AT 3; Dmg 2-8/2-8/1-10.

Treasure: The indigo sapphire is one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

G. Death

The mural is nearly all black with only a few images peering out, one a human face, another the outline of a sarcophagus, and still another the shape of a diamond. Beneath the mural are several pictographs.

The mural is the death scene of Karsarack when Osiris, the god of the dead, decreed his fate. The pictographs represent Osiris.

The entrance to the pocket dimension is through the outline of the sarcophagus.

The player characters will enter another long hall only in this one there are no murals. The hall is 10' wide and stretches back 100'. Every 10' there is a different creature waiting for them. This is the hall of judgement. At the end of the hallway is a doorway in which there is a pedestal upon which sits a purple diamond. Every 10' the player characters will face another creature, but if they try to bypass one, the bypassed creature will be able to follow in pursuit. Otherwise, if they fight each creature one at a time, they will not be assaulted by the other monsters,

only harassed by the cacophony of growls and screams. The creatures are, in order: fire beetle, clubnek, necrophidius, crocodile, hippogriff, jackalwere, kamadan, hook horror, yeth hound, and yuan-ti (half-breed, human with snake head).

Beetle, fire: AC 4; MV 12"; HD 1+2; hp 9; #AT 1; Dmg 2-8.

Clubnek: AC 8; MV 12"; HD 2; hp 8; #AT 3; Dmg 1-6/1-6/1-8.

Necrophidius: AC 2; MV 9"; HD 2; hp 11; #AT 1; Dmg 1-8; SA: paralyzation 1-4 turns (save versus magic), surprises on a 1-3 out of 6, dance of death causes hypnosis (save vs. magic)

Crocodile: AC 5; MV 6"/12"; HD 3; hp 12; #AT 2; Dmg 2-8/1-12; SA: surprise on a 1-3 in 6.

Hippogriff: AC 5; MV 18"/36"; HD 3+3; hp 18; #AT 3; Dmg 1-6/1-6/1-10.

Jackalwere: AC 4; MV 12"; HD 4; hp 29; #AT 1; Dmg 2-8; SA: gaze causes *sleep* (save vs. magic); SD: iron or +1 weapons or greater to hit.

Kamadan: AC 4; MV 18"; HD 4+2; hp 19; #AT 3 plus 4 snake heads; Dmg 1-3/1-3/1-6 plus 1-4/1-4/1-4/1-4; SA: breath weapon, cone of *sleep* (4HD or below automatic, above, save vs. dragon breath).

Hook horror: AC 3; MV 9"; HD 5; hp 17; #AT 2; Dmg 1-8/1-8; SD: only 10% chance of surprising.

Yeth hound: AC 0; MV 15"/27"; HD 3+3; hp 15; #AT 1; Dmg 2-8; SA: fear (save vs. spell); SD: silver or magic weapons to hit, silver always dealing 1 hit point of damage, magic weapons only their pluses.

Yuan-ti: AC 4; MV 12"; HD 7; #AT 1 or 2; Dmg 1-10 (bite) or 1-4/1-4 (long knives). Note: half-breed, snake headed human.

Treasure: The purple diamond on the pedestal is one of the 7 stars that will make up the jewel of 7 stars (See area #31). By itself, it is worth 1,000 gp.

H. Statute of Anubis

The statute is 15' tall and depicts a man with the head of a jackal holding a glaive-gusarme. It

wears a sash, chest plate, and a wrap around its legs, as well as arm and wrist bands.

This is the statute of Anubis, the guardian of the dead. He guards the tomb of Karsarack. Anyone who attempts to step past the statute in order to approach the door will cause it to animate. Anubis will primarily only fight those within the last 10' section of the great hall closest to the tomb. Any player character that retreats from beyond that distance is no longer considered a threat and Anubis will cease his attacks, unless, the player characters attempt to use ranged weapons. Anubis is limited, however, to the confines of the great hall.

The Anubis statute is a modified stone golem. It wields a glaive-guisarme and will strike with it, once per combat round, causing 2-12 hit points of damage, plus 1-6 hit points for its strength, for a total of 3-18 hit points of damage. It may only be struck by magical items for damage, but unlike traditional stone golems, a +1 magical weapon will also cause damage.

Anubis Statute (golem, stone): AC 5; MV 6"; HD 60 hit points; hp 60; #AT 1; Dmg 3-18; SA: if it loses its glaive-guisarme it will slam an opponent for 3-24 hit points of damage; SD: immune to normal weapons and most spells, except *rock to mud* which slows the golem by 50% for 2-12 melee rounds, *mud to rock* which restores all hit points, and *stone to flesh* which makes the stone golem vulnerable to non-magical weapons.

31. THE DOOR TO THE TOMB

Along the back wall, located behind the statute of Anubis, stands a large stone slab. On the slab, in the center are several concentric circles and at the heart of which is a gemstone that appears as if it were once clear, but is now burnt out. Seven lines etched into the stone trace their way from the center gemstone, eventually reaching a recess in which 7 similar sized stone could be placed. At the top of the stone slab are stars, while at the bottom are strangely dressed people standing on boats as they paddle toward the entrance of a cave. Written around the outside of the concentric circles are the words: "Turn ye away lest you become as I.

On them who heed not my warning shall my curse fall, and it shall so be until my body rests again undisturbed."

If the seven jewels from the seven murals are placed in the seven recesses, the center star, the jewel of the 7 stars, will light up with an intensity so bright as to be blinding (save vs. magic or be blinded for 2-12 rounds). As the jewel lights up, the large slab will slowly begin to move, opening like a door, revealing an entryway into the tomb of Karsarack. This is immediately followed by the swooshing sound of air as it rushes into the sealed tomb.

Once the star jewel is powered, the other 7 jewels burn out and become worthless. The star jewel, however, is valued at 25,000 gp. If the star jewel is removed, the door will cease to open or close, but the jewel will retain its brilliance.

32. THE TOMB

As the stone slab moves outward to reveal a hidden room, a rush of air sweeps into the room causing a cloud of dust to billow outward.

The dust located inside the tomb that billows outward is filled with anthrax spores. There is a 10% chance of contracting inhalation anthrax. If a player character contracts the disease there is a 50% chance they will be sickened for two weeks and a 50% chance they will die within the week, being too sick to function during that time period (roll 1-6 and add 1 to determine how many days until death).

Once the dust settles, read the following:

The interior of this room, which measures 20' by 20', is dominated by a great sarcophagus that spans nearly the entire length of the room and is 10' wide. The back wall is covered in murals depicting a handsome man, surrounded by women, and waited upon by slaves, while in the background stands a willow tree with a large bird perched on the tree. On the side walls are drawings of multiple boxes in which rests a cat in the same pose, however, each box features a different set of pictographs. Oddly, the cat has 7 toes. At the base

of the great sarcophagus is written: "Death eternal punishment for anyone who opens this casket."

This is the great sarcophagus of Karsarack. The words at the base appear in the language of the person observing the writing, so there is no need for translation. The cat is Karsarack's cat, a 7-toed cat that he believed to be the servant of a god on earth. Karsarack worshipped the cat. In fact, he worshipped him so much, he was buried with him. The great sarcophagus holds a normal sized sarcophagus upon which rests a mummified cat and is surrounded by treasure.

As per the warning, anyone trying to open the great sarcophagus will immediately hear the stone slab slam shut, then great stones shifting above them, followed by sand beginning to pour into the room from the ceiling. The sand obscures vision (causing all player characters to take -1 on to hit rolls), disturbs the anthrax spores thus causing the need for another save, and in 60 minutes the room will be completely filled with sand (death will occur by asphyxiation first at 45 minutes). The most likely key to escaping the death trap is obtaining the wizard's ring which is currently upon the mummy's finger.

If the lid of the sarcophagus is pushed off, the player characters will probably first see the treasure that surrounds the normal sized sarcophagus, and last of all, the mummified cat with 7 toes. The cat is a guardian familiar which will rise up and attacks to defend its master's resting place.

If the player characters manage to dispatch the guardian familiar and open the normal sized sarcophagus (9' long, 5' wide, and 5' in height), they will find a mummy with a staff who rises up from his resting place and attacks. The staff it carries is the **staff of the serpent**.

Guardian familiar: AC 6; MV 16": HD 3 (9); hp varies; #AT 3; Dmg 3-9/3-6/3-6; SA: with each death, it immediately resurrects and grows larger, gains 1 HD (reroll for hit points), gains 2" on movement, gains 1 point on armor class, and increase damage by 1 point; SD: 30% magic resistance. Note: The guardian familiar already lost two of its lives, so it will start combat as a 3HD monster with 7 lives left. It will not

leave the sarcophagus at any point and it will grow in size with each new life, unless combat is suspended, at which point it will revert to the regular size of a household cat (but still a mummified cat with 7 toes). The pyramiding effect of the guardian familiar can be stopped by the following spells if the creature's magic resistance is overcome: *disintegrate*, *flesh to stone*, *temporal stasis*, *wish*, *alter reality*, or *Holy word* (which banishes it to its plane of origin).

Mummy: AC 3; MV 6"; HD 6+3; hp 32; #AT 1; Dmg 1-12; SA: fear (save vs. magic), mummy rot; SD: magic weapons to hit for half-damage, immune to *sleep*, *charm*, *hold*, and *cold*-based spells, as well as poison and paralyzation. Note: susceptible to fire and the effects of holy water. The mummy wears the wizard's ring on its left ring finger and carries the **staff of the serpent** (python) in its left hand.

Treasure: 7,752 cp, 8,250 sp, 1,671 gp, a little glass vase (chipped) worth 150 gp, a tazza of black basalt with hieroglyphics worth 1,000 gp, scarab of gold worth 2,500 gp, agate worth 500 gp, green jasper worth 750 gp, amethyst worth 1,250 gp, lapis lazuli worth 1,500 gp, opal worth 2,500 gp, granite worth 10 gp, blue-green china set worth 800 gp, 10 golden rings each worth 100 gp, 8 ornate amulets each worth 1,000 gp, Hawk headed human statue worth 1750 gp, Ankh (amulet) worth 250 gp, an **elixir of youth**, **potion of extra-healing**, and a **rod of rulership**.



BOOK #5 – THE CITY OF BRASS

For this is the City of Brass, and this is the appearance of it that I find described in the Book of Hidden Treasures; that its wall is of black stones, and it hath two towers of brass which the beholder seeth resembling two corresponding fires; and thence it is named the City of Brass.

-Thousand and One Nights

33. ARRIVAL IN THE CITY OF BRASS

You suddenly appear on a platform that sways under your feet and it is stifling hot and very humid. In addition to feeling off-balance, all of your other senses throw you into a similar state. You see a sky of orange with billowing clouds of red that look as if the clouds had suddenly caught fire in the sky. Below you is a roiling, boiling sea of magma, churning waves of fire that travel toward a distant shore in the direction you are facing. Far off in the distance, you see a landmass shaped like an enormous well-lipped bowl, and rising out of the center of the basin is a large dome, flanked by two towers of brass which burn with fire, and all this wreathed in a black stone wall. The sounds which greet your ears are deafening rumbles, crunching noises as if a million bones were being simultaneously smashed, and the screams of a thousand banshees. The smell is putrid, a mixture of smoke and ash, heavily laden with sulfur, and that same smell rest hideously on your lips, so much so,

you can taste it. The sensation of the moving platform distorts all reality, as does the swinging bridges that lie before you and behind you, as they nauseatingly sway back and forth, back and forth, promising to bring bile to the back of your throat.

The player characters have entered another plane, the elemental plane of fire, and stand on a platform just outside the City of Brass. The city is a 40 mile diameter glowing brass hemisphere shaped like a bowl with a large lip, and it floats above the fiery sea. The city, found within the black stone walls, consists of numerous buildings, but the main feature is the large dome with reflecting pool, flanked by two towers of brass. The player characters destination is the second or right-side tower in which lives the Efreet who possesses the wizard's staff.

This book is a journey adventure for the player characters need to cross the swinging bridges to reach the "lip" of the bowl. Once on shore, they must journey past the mine pits, the field of slag, and cross the river of magma. From there, they must cross the field of obsidian, find passage across the lake of steam, and move through the sable forest before arriving at the edge of the slope. Down the slope and across the valley of white, lies the black wall surrounding the city of brass. Once inside, they will have two towers from which to choose to enter. The right is the correct one and, upon entering the tower, they will confront the Efreet with the staff.

The adventure will not be an open one, as they must follow the swinging bridges and then the path of sand, otherwise they will take damage in this dangerous plane. All through the game, at each location, things should not be as they seem to the player characters. Those who appear helpful may be true combatants, while those who appear dangerous, may very well be friendly. Danger should lurk at every turn, but what constitutes danger may not always be that obvious. And, of course, once they reach the Efreet, they better have some bargaining power, for otherwise, any attempt to destroy the creature in his own plane may be nigh on impossible.

34. EXPLOSION

As you gain your balance on the swinging rope bridge, a deafening explosion emanates from below your feet and from your right. The magma from the sea below has exploded upward in an explosive jet that mushrooms outward spilling in your direction.

The raised platforms and the swinging rope bridge are made of such a material as to be impervious to the heat of the magma, however, the player characters are most likely not. Every 1-6 rounds another explosion will occur and there is always a 10% chance it will appear close enough for the player characters to be splashed. The player characters have two options if the magma is close enough to splash them. They may hold onto the ropes and take the damage or they may try to leap out of the way and risk falling into the magma.

The former (holding on) requires a strength check. A player character with a strength score of 18 has a 95% chance of holding on, while for each point beneath this score it is reduced by an additional 5%. The damage the player character will take is 2-16 hit points of damage for the splash, then 1-8 hit points as the magma remains on them for each subsequent round. Any player character making a save versus breath weapons will take half-damage.

The latter (leaping away) requires a dexterity check. A player character with a dexterity score of 18 has a 90% chance of avoiding contact in leaping and still managing to hold on to the rope bridge. Any point beneath 18 is reduced by an additional 5%. If the player character fails, they will lose their balance and plummet off the rope bridge to the magma below, and almost assured death (2-20 hit points the first combat round, 4-40 the next, etc.).

Equipment is also affected by coming into contact with the lava. Wood materials will slowly burn away at 1" of thickness per hour. Metal will dissolve in 3 rounds.

35. LAVA MEPHIT

As you work your way across the rope bridge another explosion rockets upward toward your

location, only this one is smaller than most. The blob of magma, suddenly turns humanoid in shape, standing just shy of being 5' tall, and it blocks your passage. It then emits a shrill laugh as it spreads its wings, and bares its fangs.

The player characters have just encounter one of the local denizens, a lava mephit. The mephit is not out to destroy the player characters, but to torture them for his amusement. Whenever a player character is in some discomfort, it chuckles; whenever in pain, it laughs. It may fly away, only to return and attack them, or it may block their access to one of the platforms. The mephit may also fly back and forth with the rope bridge in its hands, trying to convert the bridge into a swing. If a player character falls toward the magma, the mephit may actually save them, only so as to torture them further. The lava mephit should harass and torture the player characters as much as possible without killing them. Still further, it will avoid any situation which may cause it any undue harm.

Lava mephit: AC 6; MV 12"/24"; HD 3; hp 10; #AT 2; Dmg 2-9/2-9 (1 hit point for claw and 1-8 hit points for heat damage for each claw); SA: breath weapon consisting of a molten blob for 1-6 hit points of damage within 10' range (no save) (note: the mephit has 8 blobs and must come in contact with the magma to resupply), contact with wooden material dissolves at the rate of 1" per hour, while contact with metal destroys it in 3 rounds; SD: regenerate 2 hit points per round if in contact with the sea of magma. Note: the lava mephit will not use its gate ability to summon other lava mephits due to its being on its own plane.

36. THE SHORE

As you reach the shore, you find a path of sand which winds its way through barren hills. The sand is coarse and yellow, while the surrounding land is a brown to crimson red color consisting of a thick lair of rocks.

The sand path is mostly safe to travel upon, while wandering off the path is ill-advised. The path is wide enough for two to walk abreast, but in tight formation. It is easier to walk single file.

Stepping off the sandy path and onto the rocky soil will cause the player characters' feet to sink into rocks about 1' in depth. Each round a player character walks across this rocky land, they will endure 1-6 hit points of fire damage. This same terrain off of the sandy path will last until the player characters reach the river of magma (See area #39).

As they progress along the sand path, they will notice from time to time the sand appears to shift. The further along they move, the more they see the sand shift and move, as if something is slithering under the sand. Eventually the mass will grow in size. Once the player characters have gone 200' onto shore, the sandling will defend its territory by rising up and throwing itself at the lead player character.

Sandling: AC 3; MV 12"; HD 4; hp 20; #AT 1; Dmg 2-16; SD: immune to *sleep*, *hold*, *charm*, and all other mind influencing spells, invisible to infravision. Note: water (10 gallons or more) splashed on the creature will act as a *slow* spell limiting the creature to half-damage on attacks, however, once wet, it will burrow under the sand to dry and attack later.

37. THE PITS

After coming around a bend in the sand path between two hills, the area before you opens up with two massive open pits on either side of you while the sand path cuts right in between. Passing between the pits are four dwarf-life creatures whose hair are all aflame and they are chained together. Behind them moves a copper colored creature without legs. It is propped up on its tail which it curls and uncurls to move itself forward. The creature holds a spear in one hand and the end of a rope in the other. Attached to the end of the rope are two large lizards with rocks for plating rather than scales. Following behind this menagerie is a large fire that appears to be walking.

The pits are the open mines of the elemental plane of fire. They are large strip mines that lead down to underground mines. The pits are mined for copper, tin, and diamonds. The tailed creature is a salamander who serves as a slaver. The dwarf-like creatures are azer, the slaves being moved. The

two animals are rock reptiles which the salamander uses to keep the slaves under control. And finally, the moving fire is a fire elemental that is used as a slave catcher. The fire elemental just presented the four azer to the salamander that has chained them and is moving them into the pits to work the mines.

The salamander and the 5' long rock reptiles will be aware of the player characters presence. It will continue to move the slaves into the pits, ordering the fire elemental to ply his trade and capture the player characters. The fire elemental will then attack. If the attack does not go well for the fire elemental, the salamander will leave the two rock reptiles to guard the unarmed azer and engage in combat. If the azer are freed, despite being a very taciturn race, they will be grateful to the player characters (not that they will thank them or anything), but they will serve to assist the player characters in any way they can. If the player characters are captured, they will be stripped of their weapons and belongings and entered into slavery where they will be forced down into the pits to serve as miners.

Salamander: AC 5 (upper body)/3 (lower body); MV 9"; HD 7+7; hp 32; #AT 2; Dmg by weapon type (spear)/2-12 (tail); SA: Heat, the heat from the tail attack causes an additional 1-6 hit points of damage; SD: +1 or better weapons to hit, impervious to all fire-based attacks, *sleep*, *charm*, and *hold* spells. This salamander is armed with a **+1 spear**. Note: Cold based spells do normal damage +1 additional point of damage per die of attack.

Rock reptile (2): AC 3; MV 6"; HD 5+1; hp 19, 29; #AT 1; Dmg 1-4+5; SA: surprise on 1-3; SD: chameleon-like powers.

Azer (3): AC 2; MV 12"; HD 2+1; hp 4, 13, 14; #AT 1; Dmg 1-6 or by weapon type; SA: bonus to hit +1 and bonus to damage +1 due to 17 strength; SD: immune to fire, any contact with an azer will cause an additional 2-5 hit points of damage while contact with its weapon will add an additional +1 damage.

Azer (1): AC 2; MV 12"; HD 3+3; hp 21; #AT 1; Dmg 1-6 or by weapon type; SA: bonus to hit +1 and bonus to damage +2 due to 18 strength; SD: immune to

fire, any contact with an azer will cause an additional 2-5 hit points of damage while contact with its weapon will add an additional +1 damage.

38. THE FIELD OF SLAG

As you leave the mine pits behind, you enter a field of slag. There is still a sand path leading through the slag, but it is not as pronounced or distinct as it was before. The field stretches across a valley and the path leads up out of the slag between two hills. It is from there you see a horseman riding fast in your direction.

The field of slag is a field of refuse from the mines. The sand path is partially covered over with the slag, but the slag and slag field are not as dangerous to work across. The further one moves off the path, the more likely they are to sink into the slag, slowing their progress. Eventually they may sink so far into the slag that the ground underneath will begin to burn them, so they should not stray too far from the path.

The horseman riding toward their position is a bald headed man, sporting a goatee, wearing silks and carries a scimitar. He is a djinn posing as an escapee of the city of brass. He has cast illusion making him appear to be a man of 6' in height and the nightmare a regular black steed. He actually rides astride a nightmare which he claims to be a horse stolen from the efreeti who live in the city of brass. He will claim he was captured on the material plane by an efreet and forced into slavery and that he escaped by riding out on one of their steeds. He is actually a djinn who has come from the aerial plane to seek out others to trick them into attacking and destroying the efreet. While he will ride up upon the player characters looking threatening, he is actually hoping to manipulate them into fighting the efreet. He does not want the player characters to negotiate with the efreet to talk to them, he wants to convince them that they must charge into the tower, surprise the efreet, and slay him (which is really not a good idea). He will create as many lies as it takes to convince them to go straight into battle with the efreet in area #48. He will tell them they have captured a female woman or if there are elves and dwarves in the party, that the evil efreet holds elves and dwarves

hostage. If asked to accompany the player characters, he will say he needs to find additional men-at-arms to join them in battle and he will have them converge on the towers.

Unbeknownst to the djinn or the player characters, hiding in the dark black slag is a smoke mephit. When he hears the djinn mention the player characters should attack the efreet, he will find that amusing. The more it is said, the more he will laugh. The more he laughs, the easier it will be to find his location. As he relishes watching the player characters charge in and attack the efreet, he will say nothing about the djinn's lies and will only attack if attacked himself. The djinn may be put into a position where he has to tell the player characters that they should attack the mephit because it is a spy for the efreet.

Djinn: AC 4' MV 9"/24"; HD 7+3; hp 28; #AT 1; Dmg 2-16 or 1-8 (conjured metal scimitar which will last one hour); SA: *create nutritious food, create water or wine, create soft goods or wooden items* (with permanence), *create metal items* (without permanence), *illusion, invisibility, gaseous form, wind walk, form a whirlwind*.

Nightmare: AC -4; MV 15"/36"; HD 6+6; hp 24; #AT 3; Dmg 2-8/4-10/4-10; SA: burning hooves and smoking hot cloud causing a -2 to hit and damage (save allowed).

Smoke mephit: AC 4; MV 12"/24"; HD 3; hp 9; #AT 2; Dmg 1-2/1-2; SA: breath weapon of smoke balls which do 1-4 hit points of damage and blinds for 1-2 melee rounds and can use this ability every other melee round, can use *invisibility* and *dancing lights* once per day. Note: if killed, it coughs up 1 hit point of flame damage to anyone within 10' (no save).

39. THE RIVER OF MAGMA

The trail of sand rises up above the field of slag, then passes through a saddle before dropping down to a river, a river of hot burning magma. The river is nearly 50' across and there is no side of a bridge in either direction. The sand trail just disappears into the river and rises out again on the far side. Standing sentinel at the river on both sides of the trail are human-sized figures made of petrified wood. There are dozens upon dozens of

them perched along the river, but one stands out from the rest. It is a female, a mummified female of petrified wood. There is something strange about her eyes. While all the other statues give off blank stares, she appears to be looking at you.

These statues are petrified inhabitants of the plane, but they were once human and followers of the queen, the mummified looking woman. She had planned to overthrow the Djinni, but her plans did not go well. Once petrified, they were placed along the river for decoration. The queen herself has eyes filled with quicksilver which is why she appears to be looking at the player characters. None of these statues are a threat, and, in fact, they may prove the best hope for the player characters to cross the river. The statues are human sized and feel like petrified wood. They can be toppled over, rolled into the river, and they float in the river of magma. They also will not burn.

The magma itself burns very hot and any player being splashed by the magma will take 1-10 hit points of damage. Falling into the magma will cause 2-20 hit points of damage and every melee round thereafter they will suffer an increasing magma heat damage of 4-40, 8-80, etc.

As the player characters cross the river of magma, a fire mephit will arise out of the fire and set about harassing the party for its own pleasure. It likes particularly to splash its victims then watch them writhe in pain. It will choose a different victim each time, as the first time a person is injured brings it the most pleasure.

Fire mephit: AC 5; MV 12"/24"; HD 3+1; hp 16; #AT 2; Dmg 1-3/1-3; SA: heat damage with each claw adding +1 to damage, breath weapon as either jet for 2-9 hit points of damage (damage is halved if saving throw is made) or a blanket flame causing 4 hit points of damage to each victim (no save), once per day it can use *heat metal* and *magic missile* (2 missiles).

40. THE FIELDS OF OBSIDIAN

Once across the river of magma, the sand trail continues to move off in the distance, across a wide open field that is sectionalized, clearly for cultivation purposes. Some of the sections yield a

tall purple flower, others a tall thick grass, and still more with the tops of a dark purple tuber sticking up out of the ground. Some have a small tree with a strange fruit hanging from the branches, and still others have a green vine with brown bean pods. The plants all grow out of what looks like a thick layer of black glass, not the typical soil for growing plants. Each sector features a post from which hangs a scarecrow, although all of them look decidedly like some expired humanoid, some having expired long ago. One scarecrow lifts its head in your direction and tries to speak.

The fields here are used to cultivate various plants. The field's soil is made of obsidian and from it grows fireweed (the tall purple flowers) which are used as fodder for the nightmares, gamh (the tall thick grass), and verdoba (the dark purple tuber). The others are the fruit tree tergamit and umbellin, a spicy brown bean. All of the plants are edible, although the first two are meant for livestock, while the rest are grown for a variety of kinds. The scarecrows in the fields are not fake, but rather the very real (dead) bodies of criminals, deserters, and escapees. There is one scarecrow per sector throughout the fields. The one who lifts his head is a small boy of about 12 years of age, who cannot speak immediately due to dehydration.

The boy is in need of water and food and, if helped, he will agree to help the player characters, even leading them to the city of brass. The boy will explain that he was captured and sentenced to the mines when he was 8 years old. He had been there for four years. He recently escaped his captors, the salamanders, but was caught by a fire elemental. He was then punished by being sentenced to serve as a scarecrow, where he was left to die. Prior to that he had lived in a village which was raided and, after being captured, he was taken to the city of brass; from there he was sent to work in the mines.

The secret of the boy is that his story is a lie. He is the efreet who resides in the tower (See area #48). He learned that there were "guests" on the Elemental Plane of Fire and he has come to learn their intentions. Upon receiving word that they were from the material plane the efreet *polymorphed* himself into the boy in order to spy on

them. He will accompany them all the way to the tower, asking questions and helping where he can. If he is discovered he will turn *Invisible* and make his way back to the tower. If he is not revealed, after the player characters find the throne in area #48 empty, he will walk up to the throne, take a seat, and *polymorph* back into his true form.

41. STEAM LAKE

The fields of obsidian push all the way up to a large lake from which steam rises from the water creating a dense fog of water vapor. The sand trail ends and it is too far to the other shore to see where the trail picks back up. You hear a sound emitting from somewhere in the fog, when you see a flat boat emerge, being poled by a large figure wearing a robe and hood.

The figure in the robes is a magma who will row the flat boat to the shore, motion for the player characters to board, and then will begin rowing across the lake. The only thing visible from under the hood is two glowing red lights. The magma serves the will of the Efreet, having been brought to the elemental plane of fire. His mission is to row people across the lake, only there is somewhat of a morbid sense of humor in this for the magma's heat radiates and eventually the wooden boats catch fire and sink in the lake of steaming hot water.

In the first round, the player characters will only feel a sense of heat, but the heat is most likely believed to be coming off the steaming lake. In the second round, the heat of the magma will act as the druid spell *heat metal*, affecting all within the boat. In the third round, metallic armor and weapons will do 1-4 hit points of damage to their wearer/wielder. In the fourth round, metal using player characters will take 2-8 hit points of damage and nonmetal-using player characters will take 1-4 hit points of damage. In the fifth round, the wooden boat will burst into flames and in the sixth round, it will sink. The magma will then melt into the steam lake and ooze away. It will not attack the party any further. Only if the magma is attacked will it defend itself, and then its preference is to simply melt away in the lake. The creature does not like being enslaved by the efreeti, and it remains neutral to all others. There is a slight possibility the magma could be

convinced to join the party to slay the efreet, but it would have to be communicated well and it must believe the prospect of freedom.

Any noise from the party, however, will bring out a steam mephit who lives in the lake. As long as the party is in pain or is injured, the steam mephit will remain a spectator, chuckling and enjoying himself. If the player characters manage to avoid sinking into the lake, are not injured, and feel no pain, the steam mephit will be sure to inflict some for its amusement.

The lake water is hot enough to cause 1-6 hit points of damage every melee round.

Magma: AC 3; MV 6"; HD 8; hp 26; #AT 1; Dmg 4-24; SA: heat from the magma will cause damage (see above narrative); SD: +1 or better magic weapons to hit.

Steam mephit: AC 7; MV 12"/24"; HD 3+3; hp 11; #AT 2; Dmg 1-4/1-4; SA: Breath weapon, once every two rounds, it can direct a jet of water at one opponent for 1-3 hit points of damage (no saving throw) and there is a 50% chance the opponent will be stunned for one round, once per day it can perform a rainstorm of boiling water causing 2-12 hit points of damage (no saving throw); SD: touching a steam mephit causes 1 hit point of damage and a 50% chance of being stunned for one melee round, once per hour it can *contaminate water*.

42. THE SABLE FOREST

As you reach the opposite shore of the lake, you are met by a disturbing sight, a forest of trees; trees as black as night and leafless as if it were winter. The sand trail continues from the edge of the lake, but quickly disappears in the massive tangle of blackened limbs.

This is the Sable Forest, a hunting preserve for the Efreeti nobles. The trees are called *serpent trees* and they feed off of the heat generated by the elemental plane of fire and they never grow leaves. The sand trail winds through the forest and will exit on the other side of the forest. Along the way, however, the player characters will find themselves in the midst of a battle. Many of the azer slaves have escaped and they are holed up in the Sable

Forest. Four magmen have been sent by the Efreeti to capture them. The Efreeti brought the magmen from the para-elemental plane of heat and use them as servants. Although they are reluctant to fight, they are more afraid of what the Efreeti will do to them. They have been ordered to round up the azer slaves that hide in the Sable Forest. They are used because their combustible ability is one of the few things able to burn through the dense forest. The azer slaves know the magmen are looking for them, so they are prepared to attack them when they reach the sand trail, as the sand trail is the only area inside the forest that has some open area, although it is greatly limited, being only 5' wide.

The player characters may side with the azer and if the magmen are defeated, they will help the player characters. If the player characters side with the magmen, it will do them no good. One other option is to avoid the battle altogether and let the two parties fight it out while they continue their journey; they'll just have to figure out how to bypass the fighting.

Magman (4): AC 6; MV 9"; HD 2; hp 6, 9 (x2), 10; #AT 1; Dmg 3-24; SA: combustion touch of 1-8 hit points of damage for 3-6 rounds; SD: +1 or better magic weapons to hit; immune to fire-based attacks. Note: the magmen reside in the river of magma and often swim in the sea. They can only stay outside of the magma for 6 hours otherwise they stiffen and become immobile.

Azer (7): AC 2; MV 12"; HD 2+1; hp 4, 8, 12 (x2), 13, 14, 15; #AT 1; Dmg 1-6 or by weapon type; SA: bonus to hit +1 and bonus to damage +1 due to 17 strength; SD: immune to fire, any contact with an azer will cause an additional 2-5 hit points of damage while contact with its weapon will add an additional +1 damage.

43. THE SLOPE

As you exit the forest, you find yourself at the top of a slope that drops down into a valley of white. In the center of the valley is a black stone wall surrounding a city of many buildings, towers and spires, with a central dome and two flanking towers of brass the key features of this grand city of brass. The sand trail winds its way down the steep slope

and then moves through the valley of white. All along the trail are various dark colored weeds and plants growing out of the dark black soil. Spread amongst the vegetation, are many small piles of what looks like gold.

The slope is the side of the bowl shaped environment in which rests the city of brass, as seen in the distance. The slope's plants include *ziwan*, *crimson rye*, and *sweet shiverrod*. These plants are thorny weeds, a soporific, and a poison, respectively and they are all mixed and entangled together.

The *ziwan*, a thorny weed, will cause 1-2 hit points of damage for every step through them unless measures are taken to eradicate them. They are impervious to heat and cannot be burned. If any cold effect strikes them they will instantly freeze and turn brittle. They can then be broken.

The *crimson rye* has a soporific effect and every step through them, a player character must save versus paralyzation or fall instantly asleep for 1-6 rounds. The *rye* is impervious to heat and cannot be burned. If any cold effect strikes them they will instantly freeze and turn brittle. They can then be broken.

The *sweet shiverrod* is a poisonous plant and for every step through them, a player character must save versus poison or take 1-6 hit points of damage and be incapacitated for 1-6 days.

The small piles of gold coins are just that, small piles of gold coins. The gold coins are part of the treasury of the Efrete and they are used to create a sparkling effect in the city. Inside the black walls, the small piles of gold reflect the sunlight and create a dazzling effect. Each pile of gold, however, is also home to a goldbug.

Goldbug: AC 9; MV 1"; HD 1; hp 5 each; #AT 1; Dmg 1-4; SA: poison (save or die).

Treasure: Each pile of gold contains between 3 and 18 coins.

44. THE VALLEY OF WHITE

As you reach the bottom of the slope, the terrain instantly levels out and the sand path appears to travel straight through the valley. The transition from the slope to the valley is a rather stark transition as it turns instantly from black to white, then ends at the black wall in the distance. As you can see the white fog hangs low and thick on the ground, reaching no higher than the height of most knees, human knees that is. You can also see there is another reason why the valley is covered in white and that is because of a thick lair of bones which covers the entire valley floor, and they are not limited to animal bones.

The bones are those of the dead of the Elemental Plane of Fire, for after the deceased have been stripped of all flesh by one creature or another, they all end up on the valley, bleached white by the oppressively hot sun. In many cases the full skeletons of the creatures or animals are found in the valley and they will often rise up and attack those who approach the city of brass. There is a 50% chance of a skeleton rising up each hex if the player characters stay on the sand path. If they stray from the path, there is a 100% chance of being attacked by one, every melee round.

The skeletons that rise up are actually plasms, regardless of the type (human or animal), which means because they are partially composed of matter from the plane, they will stand up, then burst into flames – flaming skeletons. They are not armed with weapons, but every hit will deal normal damage for a skeleton plus 1-6 hit points of fire damage. When a plasm is destroyed, it explodes causing an additional 1-6 hit points of damage for anyone located nearby.

Plasm, skeleton, human (man, azer, Halfling, dwarf, elf, etc.): AC 6; MV 9"; HD 1+1; hp 2-9 each; #AT 1; Dmg 1-6; SA: fire damage of 1-6 hit points of damage for every successful strike, when defeated the plasms explode causing an additional 1-6 hit points of fire damage; SD: plasms only suffer half damage from sharp/edged weapons, immune to fire, *sleep*, *charm*, and *hold* spells have no effect on plasms, however, cold-based spells do. Note: holy water causes 2-8 hit points of damage and

smothers the flames of a plasm. In addition, clerics may turn plasms but at a -1 for the cleric and 1-6 will be turned at a time.

Plasm, skeleton, animal (dog, bat, wolf, snake, etc.): AC 6; MV 9"; HD 1; hp 1-8 each; #AT 1; Dmg 1-4; SA: fire damage of 1-6 hit points of damage for every successful strike, when defeated the plasms explode causing an additional 1-6 hit points of fire damage; SD: plasms only suffer half damage from sharp/edged weapons, immune to fire, *sleep*, *charm*, and *hold* spells have no effect on plasms, however, cold-based spells do. Note: holy water causes 2-8 hit points of damage and smothers the flames of a plasm. In addition, clerics may turn plasms but at a -1 for the cleric and 1-6 will be turned at a time.

45. BLACK STONE WALL

The sand path arrives at the entryway into the city which is nothing more than an interruption in the great black stone wall that surrounds the city of brass. The entryway is 30' wide and features no gate or doors, just an opening. The black wall itself is jet black and smooth without any evidence of mortar. Although it looks like a black stone wall from a distance, up close it appears to be one solid piece of stone.

The great black stone walls surround the entire city of brass and the only opening is before the player characters. The stone wall is actually not made of stone, but an amorphous material that is unknown on any other plane. If the wall is touched in any manner, that which touched it will be trapped in the wall. Any manner of pulling, tugging, etc. will not release the person or whatever it was touched with. It is akin to Brer Rabbit and the tar baby. The only means of releasing the person or item is by way of a *cold* spell. Cold harms the wall, causes it to turn brittle and then it can be broken. It should be considered, however, that so too may the player character's appendage or item break.

46. POOL OF BOILING WATER

The sand trail enters the city and appears before a large pool of water that is 30' wide and extends back 100' with a large bronze statue of a human male. The pool water bubbles and steam rises off

the surface. On the other side of the pool stands a large two-story building with many small towers and featuring an enormous dome on top which is flanked on either side by the two towers of brass. The sand trail splits at the pool, and both travel around the sides of the pool, past the statue, and then trail off toward the entrance of the two towers.

Inside the city of brass, once again, it is dangerous to step off of the sand trail as the player characters will incur heat damage. In this case, it is not as bad, but they will still suffer 1-4 hit points of damage every melee round off the path.

The pool is also extremely hot, and any player character falling into the pool will incur 1-6 hit points of heat damage every melee round.

The statute is actually a guardian of the temple (the domed building) and the towers, a harginn. It will attack if player characters attempt to move past the location of the statute, otherwise, it will remain as motionless as a statute. The harginn has the ability to *blink* and will always do so in battle, so remember, "Don't blink."

Harginn: AC 3; MV 15"; HD 4+4; hp 17; #AT 1; Dmg 5-8; SA: the harginn can *blink* at will; SD: +1 or better magic weapons to hit, immune to fire-based spells and all fire-based spells within 20' are automatically dispelled.

47. TOWER #1

The tower is alive with some form of energy as it shimmers and flickers as if it were on fire, but it is from no fire with which you are familiar. There is a large archway to enter the tower, but it is dark inside and no manner of light penetrates the stygian darkness.

The tower of brass is, in a sense, on fire, and anyone touching the tower itself will incur 3-18 hit points of damage.

The entryway is a 20' wide archway that is 25' tall, so player characters can easily enter without touching the walls of the tower. The entryway is darkened by a permanently casted *darkness spell* which acts like a two-way mirror; those on the outside cannot see in, but those on the inside can see out.

The inside of this tower is a large room with a single throne-like chair in the center. There is a winding staircase at the back of the room that circles all the way to the top of the tower, some 250' up in the air. There is no enclosed space or handrail to prevent someone from falling from the staircase and the width of the steps are only 5' wide. The top is merely an observation platform.

Leaning against the chair is what appears to be a wizard's staff. Although shaped like one, it is merely a **+1 staff**, not the wizard's staff the player characters are seeking. If, however, they use a *detect magic* spell on the staff, the dweomer will have the aura of magic.

If a player character approaches the throne, they will hear the sound of rumbling, feel the vibrations underground, at which point a thoqqua will burst from underneath the throne, sending it flying, and it will attack the player characters. In this first attack, it can travel at an increased rate and the damage is greatly increased (4-32 hit points of damage). After the first attack, a strike will cause 2-12 hit points of damage from its heat.

Thoqqua: AC 2; MV 12" (3"); HD 3; hp 10; #AT 1 and 1; Dmg 4-32/2-12; SA: Heat, any items must save versus fire or be rendered useless; SD: fire attacks heal the thoqqua, however cold damage deals double the amount of damage. Note: where the thoqqua appeared from underground, the rock is of a red color and inflicts 4-14 hit points of damage. In the second turn, as it cools, it will inflict 2-7 hit points of damage, and on the third round, it will return to normal.

Treasure: if player characters search the tunnels created by the thoqqua, they will find 50 gems (32 valued at 10 gp each; 9 valued at 100 gp each, 4 valued at 500 gp each, 4 valued at 1,000 gp each, and one valued at 5,000 gp). It will take about an hour of searching to collect them all.

48. TOWER #2

The tower is alive with some form of energy as it shimmers and flickers as if it were on fire, but it is from no fire with which you are familiar. There is a large archway to enter the tower, but it is dark

inside and no manner of light penetrates the stygian darkness.

The tower of brass is, in a sense, on fire, and anyone touching the tower itself will incur 3-18 hit points of damage.

The entryway is a 20' wide archway that is 25' tall, so player characters can easily enter without touching the walls of the tower. The entryway is darkened by a permanently casted *darkness spell* which acts like a two-way mirror; those on the outside cannot see in, but those on the inside can see out.

The inside of this tower is a large room with a single throne-like chair in the center. There is a winding staircase at the back of the room that circles all the way to the top of the tower, some 250' up in the air. There is no enclosed space or handrail to prevent someone from falling from the staircase and the width of the steps are only 5' wide. The top is merely an observation platform.

If the boy is with the party, he will walk up to the throne, take a seat, and *polymorph* back to his true form. If he was forced to leave the party for any reason, he will be sitting on the throne holding the wizard's staff.

If the djinn is present with the player characters, the efreet will immediately attack the djinn and the player characters had better not get in the way or else it will attack them as well (See area #38).

If the djinn is not with them, it would be unwise to attack the efreet. It would be better to negotiate for the wizard's staff. The efreet is unsure why the staff is there, but it appeared one day on the throne, and it remains there until its secret is unlocked. The efreet will communicate with the player characters through its telepathic ability and the best the player characters can hope for is to offer something to the efreet in trade. If they have something unique that would be of interest to an efreet, he might be willing to bargain. If they have nothing, he may be willing to cut a deal for their servitude, such as the next time he appears on their plane, they will have to serve him until his return. Dungeon masters should weigh the possibilities, but ensure that the efreet gets what an efreet would want in the bargain.

Efreet: AC 2; MV 9"/24"; HD 10; hp 42; #AT 1; Dmg 3-24; SA: once per day it can *grant up to three wishes, become invisible, assume gaseous form, detect magic, enlarge, polymorph self, create an illusion with visual and audial components, create a wall of fire, at will it can produce flames or pyrotechnics.*



BOOK #6 – THE MEDUSA WHO CAME TO DINNER

Here and there, he saw the shapes of men and animals changed from their natures to hard stone by Medusa's gaze.

-Ovid

49. ARRIVAL IN THE MEDUSA WHO CAME TO DINNER

You suddenly find yourself in a run-down, worn-out pub that has no class, but a lot of charm, beer, and patrons. Even more pleasing, is the mug of frothy ale in your hands. As you look around you see the tables and chairs are worn down to the grain, the floor is sticky from too many spilled tankards of ale, and the pub is crowded with many a contented patron. Beer flows from the tap to the tankard and is carried by the barmaids in a continual procession from bar to table, leaving them to return with the empty's and repeat the process all over again. The crowd is populated by the salt of the earth and perhaps a few shady-types mixed in for flavor. In fact, it all seems very familiar to you, as if you have been here before. Suddenly, the door swings

opens and an older gentleman in servant's clothes enters the room clearly in a state of anxiety. He scans the room, spies your party, and begins making his way toward your table.

The pub is not the Pub of the Purple Worm, but rather the Horned Toad Tavern. It is a similar looking establishment and the situation is entirely the same in terms of a gentleman in need is looking for a party of adventurers. That is about where the similarities end.

The gentleman wearing the servant's clothes is names Wrenfeld and he is the head butler and only servant to the master of a mansion just outside of town. His master is in need of help and he wishes to hire the party for their services. Wrenfeld will be rather evasive in answering any direct questions about the problem, only saying he wishes they would follow him to the mansion. He would prefer not to tell the story in the pub, but rather on the way to the mansion. Even then, he would rather not go into great detail.

The truth of the matter is the gentleman he serves is a vampire who prefers to be referred to as "The Count." He is a rather eccentric individual, having obtained the mansion long ago and created a small oasis for the "misunderstood." He has created a home for his many friends who have rather unique personality problems, partly because of who and what they are; they are all monsters. There is the mummy (who suffers from claustrophobia), the wolfman (overly excited and uncontrollable), the centaur (rational, but very spiteful), the flesh golem (an idiot), the harpy (mean and vindictive), a mermaid (lovely woman but a bit naïve), and the locathah (the messy slimy guy who just wants to be loved).

The Count invited some other malcontents to visit the mansion with the possibility that they may one day join the others. They held a welcome feast for their guests and were all seated at the table when the guests arrived without announcing themselves, a medusa and her mate, a maedar. They walked into the dining room and everyone looked up. They were then all turned to stone. The butler entered the room, saw his master and friends had been turned to stone and he fled the mansion. The

medusa and maedar saw no reason to pursue and have busied themselves getting settled into the house.

The player characters will need to assist the butler in order to locate the wizard's article of clothing, but upon doing so, they will face a dilemma. The wizard's spectacles ended up in the mansion, The Count found them, and took to wearing them. They are currently being worn by him, but they too have turned to stone. The player characters will need to find the maedar, get him to touch The Count, by surviving not only the medusa, but one angry vampire when he is turned back to flesh.

Obviously, this particular book is meant to be taken somewhat humorously. If the dungeon master is not interested in a humorous section of play or the players are not inclined to appreciate the humor, this would be an excellent book to replace with one's own adventure. If you do enjoy humor, play this one up for all its worth.

50. THE MANSION

The mansion sits on the edge of town and features an elongated pool with statuary featuring four water nymphs riding the backs of a snake, a swan, a seahorse, and some form of sea-dragon. At the end closest to you, water flows out of the pool, under a wide bridge, and out and away from the house. On the far end, closest to the mansion, a creek passes under another bridge as if coming from the house, and feeds into the pool itself. There is then situated a wide staircase leading up to the door set back under a porte cochère and two wings of the house.

The pool is filled by a creek that flows down the hillside behind the mansion, then flows into the house, on the lower floor where there is an artificial grotto created. It then spills out the front of the house and passes under the bridge before entering the pool. The two bridges are wide affairs to allow for the circular driveway that surrounds the pool. It then flows out and away from the mansion and around the backside of the town, providing drinking water for the villagers below.

The mansion is set on a slight rise, so from the tavern to the mansion, the player characters will be gradually climbing uphill.

The pool is the recreation area for the mermaid and the locathah. The four water fountains are statues of nymphs representing the four bodies of water: the lakes (the swan), the rivers (the snake), the seas (seahorse), and the underground rivers (a dragon turtle). It is possible to swim up the pool, under the bridge, and into the mansion (See area #74). There is a water weird swimming around the pool, so this may not be advisable.

The door is set back under a covering, and between the two wings. When Wrenfeld fled the mansion he did not lock the door, however, the door is presently locked. The medusa and maedar watched Wrenfeld flee the mansion, then closed the door, and locked it from inside. Wrenfeld does have the key, but he is pretty rattled and may forget.

Water weird: AC 4; MV 12"; HD 3+3; hp 13; #AT 0; Dmg nil; SA: drowning, strikes as a 6HD monster; SD: sharp edge weapons deal only 1 hit point of damage, *cold* spells slow it, *fire*-based spells cause half or no damage, all other attacks do no damage. Note: damage causes it to break up and reform 2 melee rounds later, assuming it has not been destroyed, *purify water* spell destroys it.

Treasure: at the bottom of the pool are 3,241 cp, 3,114 sp, 9,442 gp, and 925 pp.

51. THE HALL OF COVERS (MIRRORS)

Through the doorway lies a large room with a vaulted ceiling and two archways, one to the left, the other to the right. The entire room is filled with objects hanging on the walls and sitting on the floor, all of which have been covered over with dark cloth covers. It is clear between the two archways there is much foot traffic between rooms, but further back in the room there is a thick layer of dust. Obviously, Wrenfeld does not dust.

The room was originally a hall of mirrors. When The Count purchased the mansion, he had the servants (there were more back then) cover over the mirrors as all vampires are not fond of mirrors. There is one

covered mirror that stands in the middle of the room. It is 6' in height, rectangular in shape with rounded edges both top and bottom, and sits in a dark wooden stand. The mirror itself can be spun around top to bottom. It is also a **mirror of opposition**.

Wrenfeld only knows that the hall is filled with mirrors, but they were covered over before he was hired on as butler. He will immediately move the player characters into the Dining room (See area #52). He is very nervous and afraid of the medusa, so he will always hang back and stare at the ground, for if she does appear, he does not want to be turned into stone.

The archway to the left enters the dining room (See area #52), while the archway to the right enters into a lounge (See area #53).

52. DINING ROOM

Through the archway you find yourself in a well-appointed dining room. The long rectangular dining room table with chairs is set for 10 people and 8 of the chairs are currently occupied by statutes. The seat closest to you, at one end of the table, is turned toward the archway upon which is seated a gentleman in formal attire who, by his fangs, is a bespectacled vampire. The next two seats at the table on either side are unoccupied. The rest of the statutes are a large man in wrappings, a mummy, followed by a werewolf, a centaur, a flesh golem, a harpy, a mermaid, and, at the far end of the table, a locathah holding a large trident. It is assuredly the strangest gathering at a dinner table anyone has ever seen.

The entire dinner party had turned to greet their new guests, a medusa and maedar, when they all looked at the medusa which turned them to stone statutes. The vampire, The Count, is wearing the wizard's spectacles, that which the party is seeking. The only problem is, they are currently made of stone and are attached to the statute itself, so the vampire must be turned back into flesh and then the spectacles obtained. In order to do so, they have to locate the meadar who is hiding in the crypt beneath the mansion, while avoiding (or combatting) the medusa herself, and a few others

along the way. When the party is turned back into flesh by the touch of the maedar, they will assume the party had something to do with what happened to them, so they may very well attack. The best bet is for the maedar to touch the vampire, someone in the party grabs the glasses, and then they all will return to the wizard's lair in the library.

Once Wrenfeld shows the player characters the situation, he wants to know if they can help his master. He can explain that there was a party of two, a medusa and her mate, but he does not know that the maedar, by his touch, can turn stone back to flesh. He just wants to leave in order to avoid seeing the medusa. His preference is to go wait in the pub until the mansion is safe.

Vampire: AC 1; MV 12"/18"; HD 8+3; hp 51; #AT 1; Dmg 5-10; SA: energy drain, 18/76 strength, gaze causes charm as in *charm person* spell (Saving throw vs. magic at -2); SD: +1 or better weapon to hit, regenerate 3 hit points per melee round, immune to *sleep*, *charm*, and *hold* spells, as well as poison and paralyzation, only takes half-damage from cold or electricity, can *assume gaseous form* at will and *shape change* into a large bat. Recoils from garlic, mirror, or cross, hesitating for 1-4 rounds. Holy water causes 2-8 hit points of damage. He is a very formal aged gentleman

Mummy: AC 3; MV 6"; HD 6+3; hp 27; #AT 1; Dmg 1-12; SA: fear, disease; SD: magic weapons to hit, but only at half-damage, immune to *sleep*, *charm*, and *hold* spells, as well as poison and paralyzation. Holy water causes 2-8 hit points of damage. A rather skittish and claustrophobic individual.

Wolfman: AC 5; MV 15"; HD 4+3; hp 31; #AT 1; Dmg 2-8; SA: surprise on 1-3; SD: silver or +1 or better magic weapons to hit. Overly excited, uncontrollable werewolf with attention deficit disorder.

Centaur: AC 4; MV 18"; HD 4; hp 21; #AT 2; Dmg 1-6/1-6; SA: human weapons (club). A rather rational, pragmatist, who is the spiteful type; He loves the mermaid, but won't admit it.

Flesh golem: AC 9; MV 8"; HD 40 hit points; hp 40; #AT 2; Dmg 2-16/2-16; SD: magic weapons to hit for

normal effects, *fire* and *cold* based spells slow the golem by 50% for 2-12 melee rounds, electricity restores 6 hit points, and all other spells have no effect. He is the idiot of the group, who loves the mermaid and always wants to pet the werewolf.

Harpy: AC 7; MV 6"/15"; HD 3; hp 15; #AT 3; Dmg 1-3/1-3/1-6; SA: singing and charm (save vs. magic). A mean and vindictive creature who hates everyone, especially the mermaid, because no one finds her as attractive.

Mermaid: AC 7; MV 1"/18"; HD 1+1; hp 6; #AT 1; Dmg by weapon type (dagger). A very beautiful mermaid, who is a bit naïve and, despite all the attention, is only in love with the vampire.

Locathah: AC 6; MV 12"; HD 2; hp 12; #AT 1; Dmg by weapon type (trident). A large, slimy, guy who just wants to be loved and is in love with the mermaid. He also thinks that the mermaid should love him because they are more similar types of creatures.

Treasure: The serving utensils, trays, and cups are all made of gold (no silver) and are collectively worth 2,650 gp.

53. LOUNGE

Through the archway you find a well-appointed lounge, featuring numerous divans, carpets, and chairs spread throughout the room. Oddly, set on the floor in the path toward the north wall, there is a statue of a small dog which looks rather life-like. Located along the north wall, to the west, is a corridor, while in the center is an archway. On the south wall, over a fireplace, is a large portrait of a pale looking man in a black tuxedo. The painting, like the statue, appears rather life like. So much so, it is almost as if the man is staring right at you.

The room serves as the lounge for The Count and his guests. The corridor in the northwest portion of the room leads to the staircase, while the archway leads first to the cabinet room (See area #55) and then on to the study (See area #58).

The statue was one of the werewolf's dogs who was wandering the hallways and happen to come across the medusa. The medusa, hating dogs,

flared up her asps, and looked the poor dog right in the eyes, turning him to stone.

The eyes of the painting are real enough, for the man's eyes were incorporated into the painting, as were other features, such as his fingernails and hair. The painting is not alive though, but the poltergeist that haunts this room likes to move the paintings eyes to unnerve anyone entering the room. Once a player character has fully entered the room and either moves to examine the painting or proceeds as if they are going to exit the room, the poltergeist will start throwing stuff at the player characters. There are many items that can be thrown, such as books, cigars, and table lamps, to the more deadly fireplace poker and the crossed short swords and crossed flails hanging on the walls. The poltergeist is tied to the room (having been murdered in the fireplace), so it will not leave the room.

The most dangerous aspect of entering this room, however, is that this will be the first time the player characters will come across the medusa. She will enter from the north archway, see the player characters, flair her asps at them hoping to catch their eyes, before turning around and walking out. She is intelligent and will work to evade the player characters as best she can, hoping to catch them by surprise somewhere else with her gaze. She has walked around most of the main level, while her mate, the maedar, went immediately down the stairs to the lowest level to hide. The medusa had started to head up the stairs to the upper level, but heard the player characters enter the mansion, so she came back down and maneuvered so she would enter the room when the player characters were distracted by the painting with the moving eyes. The statistics for the medusa will be presented here as this should be the first encounter with her, but she will move about the entire mansion. The statistics for the maedar will be presented where he is currently hiding; he is unlikely to move.

Poltergeist: AC 10; MV 6"; HD 1-4 hit points; hp 4; #AT nil; Dmg nil; SA: throw objects as 5HD monster, fear (save vs. fear) for 2-24 melee rounds; SD: invisibility, silver or magic weapons to hit. Note: treated as ghoul on cleric/undead matrix, and holy water keeps it back, but does not harm it.

Medusa: AC 5; MV 9"; HD 6; hp 47; #AT 1; Dmg 1-4; SA: gaze turns to stone (save vs. petrification) + poison (save vs. poison or die); SD: can see astral and ethereal creatures.

54. YELLOW CABINET

The hallway is interrupted by a 30' square room whose walls are adorned with yellow wallpaper. There is an 8' diameter pool in the center of the room, four cabinets (also painted yellow) in the corners, and a chair. The hallway continues on the other side of the room.

This is the room that is referred to as the yellow cabinet. The wallpaper and cabinets are all yellow, as is the chair. The cabinets service the dining room (See area #52) and the audience chamber (See area #57). As such, it is stocked mostly with extra plates, dishes, goldenware (no silver), and other assorted dining room materials. One of the cabinets is stocked with wines, serving glasses, trays, and fine cigars to serve the audience chamber.

The pool in the center of the room is not potable water, but rather salt water for one of the pets of The Count. He was fascinated with the deadly urchins of the sea and so obtained colored urchins to match his cabinet rooms. The yellow urchin that lives in the pool will attack anyone passing by who it does not recognize (and sometimes those it does). It can survive for some time outside of the pool and can move by rolling at surprisingly high speeds.

Yellow urchin: AC 1; MV 12"/18"; HD 4+2; hp 19; #AT 4; Dmg 1-6/1-6/1-6/1-6; SA: fires its 4 spines with the accuracy of a +4 crossbow; venom paralyzes for 1-4 turns (save vs. poison); SD: *clairvoyance*, difficult to see in water (5% chance).

Treasure: the additional gold service utensils, goldenware, gold serving trays, and fine china are all collectively worth 2,150 gp; if the urchin is killed and the body broken up, inside is a gem valued at 1,600 gp.

55. BLUE CABINET

The hallway is interrupted by a 30' square room whose walls are adorned with blue wallpaper.

There is an 8' diameter pool in the center of the room, four cabinets (also painted blue) in the corners, and a chair. The hallway continues on the other side of the room.

This is the room that is referred to as the blue cabinet. The wallpaper and cabinets are all blue, as is the chair. The cabinets service the lounge (See area #53) and the study (See area #58). As such, it is stocked mostly with extra odds and ends such as playing cards, cigars, bottles of wine, various assorted liquors, glasses, and golden serving trays.

The pool in the center of the room is not potable water, but rather salt water for one of the pets of The Count. He was fascinated with the deadly urchins of the sea and so obtained colored urchins to match his cabinet rooms. The blue urchin that lives in the pool will attack anyone passing by who it does not recognize (and sometimes those it does). It can survive for some time outside of the pool and can move by rolling at surprisingly high speeds.

Blue urchin: AC 4; MV 9"/15"; HD 1+1; hp 6; #AT 1; Dmg 1-6; SA: fires its spine with the accuracy of a +1 light crossbow; SD: *clairvoyance*.

Treasure: the gold service trays are worth 250 gp in total, and if the urchin is killed and the body broken up, inside is a gem valued at 100 gp.

56. STAIRCASE

The narrow hallway opens into a central staircase inside the mansion. Two sets of stairs leading upward flank one set of stairs leading downward. Along the walls leading upward are various paintings of very pale men, with excessively long canine teeth, wearing black and white formal wear.

The two sets of stairs lead to the upper level of the mansion.

The staircase leading downward takes one to the grotto level with the staircase ending in the water. Next to the end of the staircase is a pole set into the water. Tied to the pole is an ornate watercraft shaped like a swan. It will fit 4 normal sized humans and has a pole for moving the craft through the

water. The water throughout the entire grotto is 3' deep, and impedes movement.

57. AUDIENCE CHAMBER

You enter a large room with a raised dias upon which sits an intricately carved wooden chair and is surrounded by wooden benches. There are two short hallways on the west side of the room which both end at wooden doors.

The room is the audience chamber of The Count, although recently he has not had much use for it, so it largely remains empty most of the time. Generally, the only use this room has seen in years is people (monsters) passing through it.

The two short hallways that end in wooden doors are covered entryways into the mansion. The centaur uses the northernmost hallway to enter to the house from the stable where he generally sleeps (See area #62).

58. STUDY

You enter a large room with two desks and numerous bookshelves along the walls, and two couches and a chair in the center of the room. Two short hallways are located along the eastern wall, and both end at wooden doors.

This is The Count's study. The desks are mostly mundane paperwork regarding the house along with a ledger detailing financial expenditures. There is an open black book on the desk which has a fine quill and ink pot beside it. The book lists all of The Count's victims in chronological order with details as to how he captured them and the quality of their blood.

The bookshelves on the western wall contain various knick knacks, everything from hairpins and broaches, to daggers and wooden splinters. The majority of the items are feminine and many have a dark stain on them. All of these items are souvenirs of The Count's victims.

The bookshelves on the eastern wall contain books that detail the history of various towns, cities, counties, and regions. If one pays close enough attention, each of the book details a story of a

strange occurrence of women being bitten by bats, or the disappearance of certain people, or hordes of bats raiding a town or city. The books are all those which at some point detail one of The Count's personal activities across history. He's a bit narcissistic.

The two short hallways that end in wooden doors are covered entryways into the mansion. They lead to the east side of the house where there is located a small patio made of flagstones.

Treasure: A number of the feminine items, such as the ivory handled comb, the gold and jade broach, and a number of pendants and pins, are collectively valued at 1,456 gp. All of the items are small and will fit in a small bag.

59. RED CABINET

The hallway is interrupted by a 30' square room whose walls are adorned with red wallpaper. There is an 8' diameter pool in the center of the room, four cabinets (also painted red) in the corners, and a chair.

This is the room that is referred to as the red cabinet. The wallpaper and cabinets are all red, as is the chair. The cabinets service the audience chamber (See area #57) and The Count's Bedchamber (See area #60). As such, for the audience chamber it is stocked with mostly cleaning supplies, bottles of oils and rags used to clean the wood, miscellaneous items for repairing the benches, and cushions for both the benches and the chair on the dias. For The Count's bedchamber, the materials in the cabinets include a dozen bottles of acid (used to clean up bat guano and blood), scrub brushes, and buckets.

The pool in the center of the room is not potable water, but rather salt water for one of the pets of The Count. He was fascinated with the deadly urchins of the sea and so obtained colored urchins to match his cabinet rooms. The red urchin that lives in the pool will attack anyone passing by who it does not recognize (and sometimes those it does). It can survive for some time outside of the pool and can move by rolling at surprisingly high speeds.

Red urchin: AC 2; MV 9"/18"; HD 3+1; hp 19; #AT 3; Dmg 2-5/2-5/2-5; SA: fires its spine with the accuracy of a +3 light crossbow, venom causes sleep for 1-4 melee rounds (save vs. poison); SD: *clairvoyance*.

Treasure: If the urchin is killed and the body broken up, inside is a gem valued at 900 gp.

60. THE COUNT'S BEDCHAMBER

You enter a large room which is entirely black. The floor is black, the carpet which stretches across the room to another door is black, the walls are black, adorned with paintings that are mostly filled with dark colors, and the ceiling is black, but black like the night sky with stars twinkling on the ceiling. To the south of the room there is a large black curtain suspended from ceiling to floor which spans from one side of the room to the other. In the center of the curtain, there is a smattering of rock debris on the floor. It is very dark in the room, but you notice that while there are sconces set at 5' intervals around the room, they appear to have never been used.

The sconces have torches in them, but they have never been lit for The Count likes the dark.

The paintings on the wall feature some of the towns The Count has preyed upon in the past, his favorites, and they all depict the town at night, gloomy and full of despair. If one inspects each painting long enough, they will be able to identify a vampire, The Count, in each one. The ceiling is painted to look like the stars at night in order to create a nighttime effect in the room during the day. The doors are also heavy and close set to the frame to help block out the light and there are black curtains that can be pulled across the doors. It should also be noted, there are no windows in this room.

The debris that lies on the floor at the center of the curtains across the southern portion of the room is actually the destroyed stone statues of several giant bats. The medusa, curious about what was behind the curtains, pulled them apart at the center, and disturbed the colony of giant bats on the other side. Many caught the gaze of the medusa in flight toward her, turned to stone, and dropped to the stone floor, shattering.

There are now 27 giant bats remaining behind the curtains. They are currently clinging to the ceiling and the floor is covered in bat guano. The smell is strong, almost a vinegar smell, but it is also mixed with the smell of acid. That is from the cleaning solution used to scrub the bat guano and blood from the stone floor. The giant bats will immediately attack anyone entering between the two sets of black curtains.

Once through the second set of curtains the player characters will see a raised dais, covered in red velvet, upon which sits an enormous coffin, that is 12' long and nearly 8' wide. There are also small area carpets on the ground. Flanking the coffin, hanging from the ceiling, are two doombats who will immediately attack.

The area carpets cover over an opening in the floor which is covered over by an iron grate. Beneath each grate is a 5' by 5' chamber which holds a dead human female, dried of all her blood.

The oversized coffin is actually a ruse. Any player character opening the coffin will find an occupant (not The Count) who is dressed in a similar fashion to The Count, but is in reality a ghoul. The ghoul is a decoy and guard for The Count. After The Count is done with his victims, he gives them to the ghoul to feast upon. In trade, the ghoul enjoys the comfort of the coffin and awaits anyone seeking to drive a stake through his master's heart. The ghoul, hearing the doom bats, will know there are enemies at hand, so he gets into a crouching position and gains a surprise attack when the coffin is opened (normally) for a +1 to the first attack. This coffin is lined with silks.

Behind the extra-large coffin, there are a series of 5 holes in the wall. They are the method of accessing the secret room. The Count normally accesses it by turning gaseous and moving through the holes, but one can place all five fingers into the holes (note: they have to be from someone with large hands) and turn the locking mechanism clockwise.

The inside of the secret room reveals a normal sized coffin in which The Count normally sleeps during the day. The inside contains a lair of dirt, but is otherwise empty. Flanking the coffin, on the walls,

are two sets of manacles, currently unused. Behind the coffin are a table and a chest. On the table there are five crystal decanters with cork stoppers and two wine glasses. Each decanter contains the blood of The Counts most recent victims.

Inside the chest is The Count's treasure: on top is a **cloak of the bat** and underneath are 8,674 gp and a **bag of holding**. Inside the **bag of holding** are: 727 pp, 16 various gems collectively worth 5,450 gp, **potion of longevity**, **boots of speed**, **potion of extra-healing**, **ring of spell storing**, and one scroll containing the following spells: *forget*, *fly*, *polymorph other*, *dig*, *phase door*.

Giant Bat (27): AC 8; MV 3"/18"; HD 1-4 hit points; hp 2 each; #AT 1; Dmg 1-2; SA: 1% chance of contracting rabies; SD: anyone with less than a 13 dexterity firing a missile at a giant bat in flight does so at -3 penalty.

Doombat (2): AC 4; MV 18"; HD 6+3; hp 31, 32; #AT 2; Dmg 1-6/1-4; SA: Shriek, continuously for 2-5 rounds making it difficult to concentrate and all attacks are at -1 (no save). Note: a *light* spell will key the doombat at bay.

Ghoul: AC 6; MV 9"; HD 2; hp 16; #AT 3; Dmg 1-3/1-3/1-6; SA: surprise for a +1 on first attack, Paralyzation; SD: immune to *sleep* and *charm* spells.

61. GREEN CABINET

The hallway is interrupted by a 30' square room whose walls are adorned with green wallpaper. There is an 8' diameter pool in the center of the room, four cabinets (also painted green) in the corners, and a chair.

This is the room that is referred to as the green cabinet. The wallpaper and cabinets are all green, as is the chair. The cabinets service The Count's Bedchamber (See area #60), and the materials contained therein include silk liners for a coffin, red and black velvet materials for the drapes and coverings, numerous decanters and wine glasses (empty), and dozens upon dozens of containers of dirt (The Count's soil of origin).

The pool in the center of the room is not potable water, but rather salt water for one of the pets of

The Count. He was fascinated with the deadly urchins of the sea and so obtained colored urchins to match his cabinet rooms. The green urchin that lives in the pool will attack anyone passing by who it does not recognize (and sometimes those it does). It can survive for some time outside of the pool and can move by rolling at surprisingly high speeds.

Green urchin: AC 3; MV 9"/18"; HD 2+1; hp 13; #AT 2; Dmg 2-7/2-7/; SA: fires its spine with the accuracy of a +2 light crossbow; SD: *clairvoyance*, only a 5% chance to detect in water.

Treasure: If the urchin is killed and the body broken up, inside is a gem valued at 400 gp.

62. STABLES

Through the covered hallway's door lies a path that leads directly over to a stable. Each of the stables is a 10' x 10' covered stall and there is a 10' overhang where additional bales of hay are stacked up. Inside two of the stalls are stone statues of horses.

The medusa had earlier stepped outside to have a look at the stables. Upon entering each of the two stalls that had horses, the horses glanced back and were turned to stone. There are some harnesses and saddles located in the stables, mostly hung on the walls in each of the stalls.

63. ORANGE CABINET

The hallway is interrupted by a 30' by 30' room whose walls are filled with cabinetry and shelving, and in one corner rests a chair. The color of the chair, cabinets and the walls are all a burnt orange color.

The orange cabinet room is the service area for two of the bedrooms on the second floor, the one that was to be used for the new guests (the medusa and the maedar) (See area #64) and the mummy's bedchamber (See area #66). The shelves are stocked with various linens and the cabinets feature such articles as spare pillows, blankets, and gauze; lots of gauze.

64. THE NEW GUESTS CHAMBER

You enter a large open room with curtains running down the center of the room. The south end of the chamber features a table and chairs, several empty book shelves, and an area carpet. The north end features a divan, a bed, a washstand, two braziers and curtains along the wall at the head of the bed.

This large oversized bed chamber is the guest quarters that was to be given to the medusa and her mate. The linens are all fresh and the dust cleared from the furniture, but it has not been lived in. There is nothing of great value in the room.

65. INDIGO CABINET

The hallway is interrupted by a 30' by 30' room whose walls are filled with cabinetry and shelving, and in one corner rests a chair. The color of the chair, cabinets and the walls are all the color of indigo.

The indigo cabinet room is the service area for two of the bedrooms on the second floor, the one that was to be used for the new guests (the medusa and the maedar) (See area #64) and the flesh golem's chamber (See area #67). The shelves are stocked with various linens and the cabinets feature such articles as spare pillows, blankets, and plenty of buckets with rags.

66. MUMMY'S CHAMBER

You enter a large chamber with a large sarcophagus prominently displayed along the western wall, flanked by two lit braziers, and heavy black drapes along the wall. Suddenly, something in the southeast corner catches your eye. There, leaping off of a closed chest is a small mound wrapped in gauze badges.

The mummy is, of course, now made of stone in the dining room (See area #52), however, the dog which joined him in his eternal rest is very much alive (but dead), and aims to protect his master's chamber.

Mummy dog: AC 7; MV 6"; HD 2+1; hp 15; #AT 1; Dmg 1-10; SA: mummy rot; SD: only harmed by

magical weapons, but only for half-damage, *sleep*, *charm*, *hold*, and *cold*-based spells have no affect, poison and paralyzation cause no harm.

Treasure: Located inside the treasure chest, the one the mummy dog was resting on, is the mummy's treasure which consists of 1,100 sp, an ankh necklace made of silver worth 300 gp, two diamond earrings worth 500 gp., a gold circlet worth 450 gp, and two ornate bracers (non-magical) worth 500 gp each.

67. FLESH GOLEM'S CHAMBER

You enter a large chamber that is strewn with broken and smashed furniture as if some violent creature went into an uncontrollable rage. The only piece of furniture in the room which remains intact is a long, sturdy oak table on the far eastern wall. Suddenly, from beneath that table, charges a large hare with the horn of a unicorn.

The chamber belonged to the flesh golem who is now a stone statute in the dining room (See area #52). He often went into rages and enjoyed smashing the furniture in his chambers. He also loved to pet the bunny rabbit, which is the al-mi'raj who resides under the table. He charges to protect his master's chamber.

Al-mi-raj: AC 6; MV 18"; HD 1; hp 8; #AT 1; Dmg 1-4.

68. VIOLET CABINET

The hallway is interrupted by a 30' by 30' room whose walls are filled with cabinetry and shelving, and in one corner rests a chair. The color of the chair, cabinets and the walls are all the color of violet.

The violet cabinet room is the service area for one of the bedrooms on the second floor, the one belonging to the wolfman (See area #69). The shelves are stocked with various linens and the cabinets feature such articles as spare pillows, blankets, and, oddly, a lot of old rags.

69. WOLFMAN'S LAIR

You enter a wide room with a desk, chair, and bookshelf, just past the doorway, all of which appear to be empty. The room is also a long

chamber, ending with a canopy bed, behind which stands a tall window that is currently open. On either side of the bed are piles of rags which appear to be moving. From out of those rags charges a pack of dog.

This room was given to the wolfman who never slept in the bed, but preferred sleeping in the piles of rags, towels, and other soiled fabrics. He always slept with a pack of hellhounds, all of which are still present and will immediately attack anyone not their master.

The room is very sparse, containing only a desk, a chair, and a bookshelf, all of which are empty; a canopy bed that has never been slept in; and a chest which contains the wolfman's treasures.

Hellhound (5): AC 4; MV 12"; HD 6; hp 23, 29, 34, 43, 44; #AT 1; Dmg 1-10; SA: breathes fire for 6 points of damage, save versus dragon's breath for half-damage; SD: surprise on a 1-4 out of 6 and only surprised themselves on a 1 out of 6, locate hidden or invisible creatures 50% of the time.

Treasure: 1,328 cp and 5 garnets each worth 100 gp.

70. BROWN CABINET

The hallway is interrupted by a 30' by 30' room whose walls are filled with cabinetry and shelving, and in one corner rests a chair. The color of the chair, cabinets and the walls are all the color of brown.

The brown cabinet room is the service area for one of the bedrooms on the second floor, the one belonging to the harpy (See area #69). The shelves are stocked with various linens and the cabinets feature such articles as spare pillows, blankets, and, oddly, a lot of old rags.

71. HARPY'S LAIR

You enter a wide room with a long, faded rug leading into the room. In the far corner is a canopy bed that has been pushed aside and is askew. Opposite the door is an open window through which the branches of a tree have grown into the room. Piled behind the door are apparently the

remainder of the room's furniture, including desk, chair, dresser, chest-of-drawers and a broken mirror.

The room was given to the harpy who never slept in the bed, but rather, resided in the arms of the treant (See Gustave Doré's depiction of Dante's Inferno) who served as her nest. The treant is despondent over the fact his harpy has not returned to his arms and will attack any creatures he has not seen before, suspecting them of causing his beloved harpy to disappear.

If the player characters get within 10' of the window, the treant will attack. If the player characters try to communicate with the treant and convince it that they are trying to help the harpy, it will consider assisting in this endeavor. If any flame is produced, the treant will withdraw its limbs from the room and step back from the side of the house, waiting an opportunity to attack without getting burned.

Treant: AC 0; MV 12"; HD 7; hp 38; #AT 1; Dmg 2-16; SA: cause trees to come to life; SD: never surprised; note: attacks with fire are at +4 and with +1 to damager per die, while saves against such attacks for the treant are at -4.

Treasure: Tucked under the mattress of the bed are 2,324 sp.

72. STAIRS TO THE CRYPT

A stone staircase covered in green and black slime, rises out of the grotto's water.

This staircase, across from the one leading to the main level (See area #56), rises up out of the water to a short landing. On the other side of the landing is a similar stone staircase leading down into the crypt.

The black slime is regular mold, while the green slime is—well—a green slime.

Green slime: AC 9; MV 0"; HD 2; hp 8; #AT 0; Dmg: nil; SA: attaches to wood, metal, and flesh. It eats away at wood 1" thickness per hour, metal in 3 melee rounds, and flesh in 1-4 melee rounds, becoming more green slime. Note: can be removed by being scrapped off, or destroyed by

excising, freezing, or burning. A *cure disease* spell will also destroy the creature.

73. WATER ENTRY

The grotto's water originates here from water being channeled into this level of the mansion.

The water comes from a creek/river that flows downhill behind the mansion and is then channeled into the grotto level of the house underground. The water moves through the grotto and then channels out on the other side. The tunnel from which the water passes starts at 10' and narrows as it reaches the outside of the mansion. The width at that point is only 3' and the tunnel is entirely submerged in water.

74. WATER EXIT

The water in this area begins to pick up speed and has a pulling effect toward the tunnel, as if the water is exiting this level of the mansion.

The water does exit the grotto at this point and the further into the tunnel the stronger the pull of the water. The tunnel narrows from 10' to a mere 3' in width as it proceeds to exit the grotto and it becomes completely submerged in water. The water then passes under the bridge and spills into the pool in front of the mansion.

75. SWANS

As the passage gets wider, you see swimming on top of the water, a flock of swans.

Each of these flocks consists of between 1-4 cobs, 7-10 pens, and 0-3 cygnets. If cygnets are present or the player characters attack, threaten, or try to move through the flock, the cobs and pens will attack. They will first issue their honk in order to create confusion. If this fails, they will use their flying attack.

If the player characters move to the grotto's wall, away from the swans, and proceed past them in this manner, they will not attack.

Swan, magical, lesser (10-19): AC 6; MV 6"/18"; HD 2+2; hp 11 (cob), 9 (pen), 6 (cygnet); #AT 3; Dmg 1-4/1-4/1-6; SA: their honk attack is the same as a

drums of panic and can be used once per round; flying attack with 50% chance of blinding/disorienting; SD: surprised only 1 in 10; if slain, the swan's body undergoes spontaneous combustion with an intense blinding light so that any within 10' are blinded (save vs. magic) for 1-6 full turns.

Treasure: If a lesser magical swan is captured (and its beak tied shut), it can be sold for 5,000 gp to an ornithologist.

76. THE WELL

Inside this cavernous room in the grotto is a well that rises up two feet above the waterline. Swimming around the base are two of the white swans.

These white swans are not ordinary swans, but magical in nature. Their function is to guard the **Sacred Well of Urd** and its magical waters. There is an inscription on the well which reads:

"Time 'tis to discourse from the preacher's chair.

By the well of Urd I silent sat,

I saw and meditated, I listened to men's words."

If anyone approaches within 20' of the well, the greater magical swans will use their honking ability to stun their opponents, followed by their flying attack.

Although the water in the well looks to be normal water, like the swans, it has magical properties. If anyone consumes some of the water, a warm feeling will overcome them, followed by a feeling as if they are somehow changing internally—from the inside out. Their bodies will begin to glow white, their hair, skin, and eye color will turn white, followed by their clothing, armor, and weapons—anything they are touching. Finally, their alignment will turn to lawful good. Once that occurs, they will cease to glow, but will remain utterly white wearing white.

Swan, magical, greater (2): AC 4; MV 12"/18"; HD 4+2; hp 18, 19; #AT 3; Dmg 1-6/1-6/2-12; SA: their

honk attack is the same as a *horn of blasting* and can be used once per round, their flying attack has a 50% chance of blinding/disorienting their opponent for one round; SD: surprised only 1 in 10; if slain, their body undergoes spontaneous combustion with a blinding flash equal to a 3-dice *fireball*.

Treasure: If a greater magical swan is captured (and its beak tied shut), it can be sold for 10,000 gp to an ornithologist.

77. THE MERMAID'S LAIR

You pass through a 10' wide entrance into a large cavern. The cavern walls sparkle and reflect your light all along the water level. In front of you is a series of posts that protrude from the water to which is tied netting that reaches down beneath the waters of the grotto. Toward the rear of this cabin is an altar table that is slightly raised above the water.

This was the lair of the mermaid who is currently a stone statute in the dining room (See area #52). She was fond of diamonds and she placed them in small crevices around her lair for she likes how they sparkle in the light. The posts and netting serve as a netted pen for a variety of fish which was her main food source. The altar rising out of the water was a means by which she could rest outside of the water.

Her lair is guarded by 8 barracuda which will attack anyone nearing the altar area of the cave.

Barracuda (8): AC 6; MV 30"; HD 3; hp 10 each; #AT 1; Dmg 2-8.

Treasure: 124 diamond chips each valued at 50 gp.

78. THE LOCATHAH'S LAIR

The 10' wide passage opens up into a large cavern with green lichen that hangs on the wall and ceiling generating a pale green light. At the back of this grotto cavern is a large spiral painted on the wall which appears to commence from a hole in the rock.

This is the lair of the locathah who is currently a stone statute in the dining room (See area #52). He had a symbol painted on the back cavern wall in honor of Eadro, the locathah deity. The hole in the

wall is not very deep, but it is where he kept his belongings. He was a lonely figure with only the giant eels as his friends, that and his unrequited love for the mermaid. The giant eels will attack anyone approaching the central area of the cave.

Giant eel (3): AC 6; MV 9"; HD 5; hp 18, 20, 21; #AT 1; Dmg 3-18.

Treasure: Inside the hole in the back wall is one bag containing 1,414 sp and another containing 5,117 gp, and another with 40 gems, various varieties worth 1 x 1,000 gp, 4 x 500 gp, 7 x 100 gp, 8 x 50 gp, and 20 x 10 gp. There are also a **net of snaring**, a **potion of healing**, and a **ring of warmth** loose in the cubby hole.

79. PORTUGUESE MAN-O-WAR

Whenever anything passes through the center of this cavern intersection, it will be surrounded by 7 giant portuguese man-o-war who will surface and attack anyone attempting to leave their ring.

Portuguese Man-O-War (7): AC 9; MV 1"; HD 4; hp 21 each; #AT 1; Dmg 1-10; SA: any successful strike causes paralyzation (save vs. paralyzation) and the creature will draw up and devour its victim in 3-12 turns; SD: 90% chance they will remain undetected until player characters are in their attack position unless a player character can detect invisible objects.

80. DRAGONFISH

This small cave in the grotto appears to be empty, but any character walking into it will discover at the bottom of the cavern floor, under the water, rests a dragonfish. If stepped on, the horny spines will deliver a poison to the unsuspecting player character and the dragonfish will then attack.

Dragonfish: AC 4; MV 6"; HD 2; hp 16; #AT 1; Dmg 1-6; SA: poison from horny spines (save vs. poison at -1 penalty); SD: if player characters are actively seeking a threat under the water, still only a 15% chance for detection.

81. THE CRYPT LEVEL

As you descend the last staircase, both a feeling of uneasiness comes over you and the coppery smell

of blood and carnage reach your nostrils. Ahead, the staircase opens into a wide room with many shadows, but a pale light provides at least some illumination on either side of the opening and again on the far side of this great pillared room. Two forms move among the shadows between the two light sources and they appear to be in a life struggle. One emits a piercing noise that echoes off this chamber's walls.

This is the crypt level of The Count's manor. It stretches 140' at its greatest length, and is 70's wide. There are 8 columns supporting the ceiling and four braziers, two on each end of the room, providing some illumination. There are seven exits from this room, all leading to the crypt's burial chambers. Two have doors, both locked.

The smell of blood is derived from the hunger of the maeder who has passed through here and is currently hiding, as is his wont, in one of the tombs (See area #87). He entered the crypt by the stairs and observed the statutes. He realized they were true animals turned to flesh. Being hungry, he toppled the two statutes of leaping panthers, breaking them into many pieces. He then used his power to turn stone to flesh. He gathered up chunks of the flesh and began eating (the two empty pedestals with rubble on them on the map).

The maeder then observed the next two statutes, both of minotaurs, and out of curiosity, he again turned stone to flesh. They, however, believed their imprisonment was caused by the meader and they went to attack him, which proved to be a poor move on their part. One ended up injured by the maeder who then moved to the other side of the crypt where he spied two statutes of griffons. He then turned them into flesh and disappeared into one of the tombs (Again, See area #87). A battle between the griffons and the minotaurs soon commenced. One of the griffons was killed and lies dead in the center of the crypt, while one of the minotaurs was injured and has retreated into area #82. The other minotaur and griffon are battling each other, but both are tiring.

The three statutes remaining intact are of another griffon and two lions. The Count had seen these statutes by an individual claiming to be an artist.

He felt they were so life-like, he decided to purchase them for his manor. He did not know, however, that they were real creatures. A 5th level fighter fought a medusa and managed, unwittingly, to capture her and covering her head with a sack. As he decided what to do with her, that night he was attacked by a panther. He moved to hide behind the captured medusa and when the panther leaped at him, he pulled off the sack cloth from off of the medusa's head. The panther turned to stone, frozen in that leap of attack. He decided to bring back both the medusa and the panther to the city, where, someone spying the panther "statue" offered to pay him 1,000 gp for the carved statue. He countered with 3,000 gp and got it with no quibbles. So, he started selling statues of great beasts for 5,000 gp each. Initially he captured the animals himself, but soon began paying others for the beasts. He would then use the medusa to turn the beasts into stone statues and sell them for a profit. The Count purchased 8 of them.

In the center of this long chamber a griffon and a minotaur are engaged in mortal combat, while another griffon lies dead at their feet. As both creatures have a naturally, strong scent ability, they will immediately smell the presence of the player characters. They will then turn toward the player characters and attack.

Griffon: AC 3; MV 12"/30"; HD 7; hp 42 (26 remaining); #AT 3; Dmg 1 (1-4)/1-4/2-16. Note: its left wing is injured so the damage from that wing's attack is 1 hit point.

Minotaur: AC 6; MV 12"; HD 6+3; hp 37 (30 remaining); #AT 2; Dmg 2-8 or 1-4/by weapon type; SA: +2 to damage with any weapon; SD: surprised only on a 1. The minotaur wields a **+1 Great Battle Axe**.

82. CRYPT #1

As you enter this crypt, you hear the sound of labored breathing. Inside the chamber is a minotaur, with flail in hand, leaning over a smashed stone coffin.

This minotaur is one of the statutes turned from stone to flesh and who fought the other griffon to his death (See area #81). He is severely wounded,

but will enter combat with the player characters seeing them as enemies and himself cornered in the crypt.

The stone coffin is smashed into chunks and the bones of its former occupant lie scattered about.

Minotaur: AC 6; MV 12"; HD 6+3; hp 31 (8 remaining); #AT 2; Dmg 2-8 or 1-4/by weapon type; SA: +2 to damage with any weapon; SD: surprised only on a 1. The minotaur wields a **+2 flail**.

83. CRYPT #2

In the back corner of the crypt is a stone coffin that has been tipped over and smashed with some force. Rubble and bones lie scattered about.

This damage was actually done by the ghouls located in area #85, who managed to escape many months ago and had to be recaptured (their one door being replaced with two more). The ghouls act as a sort of disposal mechanism for the manor, getting rid of the bodies—both dead and alive—that might create problems for the occupants of the manor.

84. CRYPT #3

As you ascend the stairs into this corridor, an odor most foul reaches your nose.

This should be enough to deter the player characters from entering the room. If there is a druid in the party or they have encountered a bat lair before, they will recognize it as the smell of bat guano.

This crypt contains thousands of ordinary bats, but they are so greatly crowded in this particular crypt, there is 3' of bat guano covering the floor and stone coffin. If the player characters do enter there is a 20% chance they will contract a respiratory disease (histoplasmosis) damaging their lungs. For damage to constitution see **DUNGEONS MASTER'S GUIDE's** disease table on page 14 under respiratory system.

There are only bones in the stone coffin.

Bat (1,000s): AC 8; MV 1"/24"; HD 1-2 hit points; hp 2 each; #AT 1; Dmg 1-6 (swarming effect); SD: guano disease (see above).

85. CRYPT #4

The entry to this crypt is barred by a door.

The door is locked and, after ascending the stairs, there are two more locked doors. The final door leads to the crypt that serves as a lair for the manor's ghouls.

The ghouls are kept as a means for the manor to dispose of unwanted bodies—both dead and alive—by feeding them to the ghouls. The ghouls desire to escape, but they are also wanting to feed so—since the last escape—they have fallen into a submissive routine. The routine of feeding them is usually the unlocking of the first two doors and a pronouncement that it was feeding time before the third door is unlocked. The ghouls knew to stay along the walls in the shadows until the door is closed and locked, at which point it becomes a feeding frenzy. If the player characters enter without making a pronouncement, the ghouls will suspect it is an opportunity for them to escape, so as soon as the door opens, they will make their way into the main crypt area pell-mell looking for more food with many congregating where the panthers statues were turned to flesh (See area #81). Others will flee into the manor, while still others will search through various rooms in the crypt, attacking the player characters as a food source. They are both violent and destructive, wreaking havoc everywhere.

Ghoul (24): AC 6; MV 9"; HD 2; hp 13 each; #AT 3; Dmg 1-3/1-3/1-6; SA: paralyzation; SD: immune to *sleep* and *charm* spells.

86. CRYPT #5

As you descend the stairs into the corridor, what light shines forth in a feeble attempt to illuminate this small piece of the world is enveloped in utter darkness.

The corridor and crypt are under a permanent *darkness* spell. Inhabiting the tomb are two twin shadows. The only other objects in the room are two stone coffins that serve as the resting place of their former identical physical remains.

Shadow (2): AC 7; MV 12"; HD 3+3; hp 13, 19; #AT 1; Dmg 2-5; SA: strength drain; SD: +1 or better weapon to hit, 90% undetectable with some light source, 100% undetectable without, immune to *sleep*, *charm*, or *hold* spells, and cold-based attacks.

87. CRYPT #6

As you turn the corner of this corridor leading further into this crypt, you find a smashed stone coffin and other rubble blocking the way.

This smashed coffin and the rubble is the work of the maeder who prefers to hid among ruins—the rubble was the best he could do. He is currently sitting in the far corner of the room (see X on map) eating chunks of meat from the panther statute upon which he turned stone to flesh.

He is a tall (6' 3") male devoid of any hair on his body. He wears a tunic, sandals, and is armed with a short sword.

If the player characters try to reason with him, he will listen. He is not the most cooperative individual and is only beholden to the medusa. He sees no reason to help the party with their predicament, unless the medusa instructs him to do so. It is possible, for a worthy amount of treasure, that his services could be purchased.

If the player characters attack, he will fight back. However, if the player characters prove to be stronger opponents he will flee by trying to pass through stone to escape, or surrender—always looking for a way to escape and then seek revenge. If confronted together with the medusa, the medusa will enter into combat, while the maeder will flee.

Maeder: AC 5; MV 9"; HD 6; hp 32; #AT 2; Dmg 2-8 or by weapon type; SA: touch can turn stone to flesh once per every three melee round, ability to pass through stone (note: this takes total concentration with one round to prepare and one round to recover going through the rock; SD: immune to medusa poison, petrification and paralyzation, as well as *slow* and *hold* spells, and cannot be confined in *webs*, *forcecages*, etc. The sword he carries is a **+1 short sword**.

Treasure: A brown sack buried under some of the rubble in the corner where the maeder was found contains 2,541 gp, one diamond (1,000 gp), two rubies (500 gp each), a pearl (100 gp), a **potion of invulnerability**, and a **rope of climbing**.

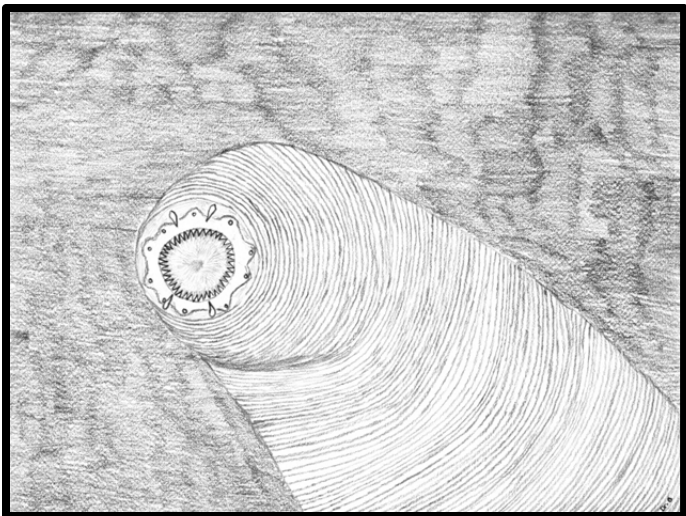
88. CRYPT #7

You enter a 40' long by 30' deep room containing two pillars and four stone coffins. The air smells of freshly turned soil.

The door to this room is locked. Any player character stepping within several feet of the stone coffins or touching them, will find themselves attacked by the four vampire servants who live in these coffins, protecting the master's extra coffins and native soil. The stone lids are heavy, but their unique strength allows them to throw them off as if they were made of wood and attack. Their job is essentially to "protect and serve" The Count.

Vampire Servant (4): AC 5; MV" 15"; HD 5+3; hp 21, 22, 30, 31; #AT 1; Dmg 5-10; SA: energy drain, strength of 18/51 giving the servant an additional +2 to hit and +3 to damage; SD: spider climb ability, not affected by *sleep*, *charm*, or *hold* spells, takes only ½ damage from cold-based spells, immune to poison and paralyzation. Note: holy water causes 2-8 hit points of damage and a *raise dead* spell destroys the servant.

Treasure: mixed into the soil in the coffins are 1,921 ep; 583 pp; three gems: a garnet (500 gp), an opal (1,000 gp) and a black opal (3,500 gp); 6 pieces of jewelry: black gold ring (50 gp), necklace (500 gp), bracelet (100 gp), pendant (250 gp), earrings (300 gp), and tiara (500 gp).



BOOK #7 – THE LAIR OF THE WHITE WORM

Tradition says that one of these monsters lived in the Marsh of the East, and came up to a cave in Diana's Grove, which was also called the Lair of the White Worm.

-Stoker

89. ARRIVAL IN THE LAIR OF THE WHITE WORM

You suddenly find yourself in a grove, standing in front of a well, surrounded by various plants, trees, and vines. Standing before you are various rocky excrescences and groups of trees of various sizes and heights, amongst some of which were what in the early morning light looked like ruins. The largest of these clumps directly in front of you in the distance are oak trees of great age. All around you are steep hills forming a ridge line that moves in a circular fashion around you, and at your level, in this valley run many streams, along with a number of blue pools that are evidently of deep water. Behind you, overlooking you are the ruins of a castle, while further in the distance you see the top of a crenellated tower. The ridgeline and the streams all move toward a marshland in the distance. The one feature that stands out from the surrounding ridgeline and hills is a particular hill that reaches above all else and upon which can be seen the entrance to a cave.

The player characters are in the book "The Lair of the White Worm" and are situated in Diana's Grove. The castle and doom tower are behind them, along with a muddy road that traverses the marshland

and arrives at the castle. A footpath descends the ridgeline beside a stream, a stream, like all the others, which flows to the marshlands. The grove contains many vegetables and fruits that in their early stages of growth, suggest it is spring, and the position of the sun would suggest it is early morning. The copses of trees are many and varied, with large oaks being the tallest. In and amongst the copses of trees are several ruins where a series of older, smaller castles were once situated.

Spread throughout the grove are several circle icons which denote locations where the white worm has surfaced. All of these openings are around 5' in diameter, and can be traversed. Many of them connect underground and they all lead to the lone mountain that juts up before the player characters when they arrive. The cave entrance is the true lair of the white worm.

It will not take long, however, for the player characters to find the white worm, for it will find them. Several seconds after they arrive and have the opportunity to turn their heads to adjust to where they are, they will feel the ground begin to shake (See area #90).

The adventure in this book is meant to be primarily the encounter with the white worm (See area #90). It will attack and continue to attack the player characters. After the first time that it exposes itself, they should realize there is nothing they desire on the white worm. The location of what they are after is the lair of the white worm (See area #92), and they may either get there overland or via that worm tunnels (See area #91).

90. ATTACK OF THE WHITE WORM

Just as suddenly as you arrived in the grove is how quickly you begin to feel movement under your feet. The ground is beginning to shake and rumble, as if something is making its way through the ground underneath you.

The player characters only have a narrow window of opportunity to run or jump aside to avoid the attack of the white worm from underneath the ground. Once it exits the ground, the explosion will knock them back to the ground causing 1-6 hit points of damage.

The white worm has the ability to explode from underneath the ground and attack, or move through its tunnels for a lunge attack. The white worm is 5' in diameter and 40' in length. When it strikes, because it is blind, most of the time it will deal 3-18 hit points of slam damage. Each time it successfully hits, there is a 25% chance it will strike with its bite, which also causes 3-18 hit points of damage. However, this allows the worm to hold onto its victim to automatically deal an additional 3-18 hit points of damage each successive melee round until it itself is struck.

The white worm should be played to continually harass the player characters as they try to make their way to its lair in order to recover the magician's boots, as well as the treasure the white worm has stored there (See area #92).

White worm: AC 5; MV 9"/18" (during lunge); HD 12; hp 52; #AT 1; Dmg 3-18; SA: with each successful hit, there is a 25% chance the worm will have used its bite attack allowing for an automatic 3-18 hit points of damage each melee round on its victim until it itself is hit; explode attack from underground or lunge through its own tunnels for +2 to hit.

91. WORM TUNNELS

The hole in the earth is surrounded by a rim of dirt that has been pushed up and out of the hole. The hole itself is approximately 5' in diameter and descends 10' down before leveling out into a 5' high tunnel.

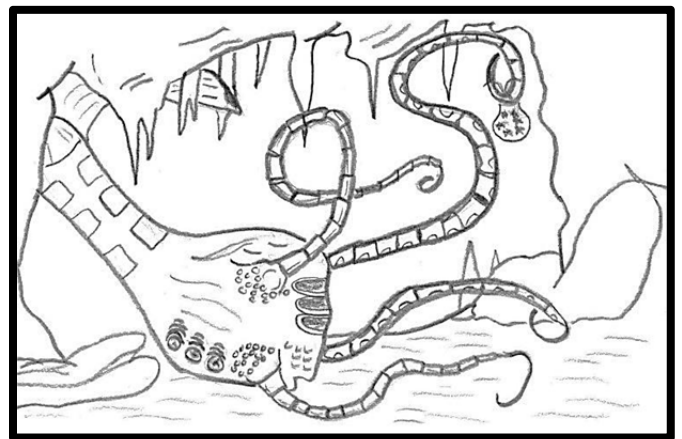
Each of the holes were created by the white worm when it surfaced. They all descend the 10' and all of them connect to one another and ultimately to a tunnel leading to the lair of the white worm. The worm can use these tunnels, and create new ones, in order to get ahead of the player characters or to come at them from behind. If player characters descend into the tunnels, the worm can use its lunge attack.

92. LAIR OF THE WHITE WORM

The cave entrance is 5' in diameter, but after traveling 10' into the side of the peaked hill, it opens into a cavern.

This is the lair of the white worm and, if not yet defeated, it will make its final stand here. The cave itself is elongated, measuring 150' in length and, at its widest width, measures 25' across. A large portion of the cave was natural, but the entrance and the hole that descends into the earth at the rear of the cave were both made by the worm. Toward the rear of the cave are, strewn on the ground, the white worm's treasure and the wizard's boots.

Treasure: 8 gp, 4 pp, 5 gems: 2 obsidian (10 gp), coral (100 gp), topaz (500 gp), star sapphire (5,000 gp), **potion of invisibility**, a **+3 cloak of protection**, and the wizard's boots.



BOOK #8 – HOUSE ON THE BORDERLAND

I knew sleep was out of the question, with the house surrounded by creatures, half beasts, half something else, and entirely unholy.

-Hodgson

93. ARRIVAL IN THE HOUSE ON THE BORDERLANDS

You appear on the brink of a precipice and it appears to be dusk. You quickly realize there is only a 3' high stone wall that stands between you and nothing. You are overlooking the rim of an enormous bowl—perhaps 10 miles across—all along which grow evergreen trees of all sizes. The interior of the bowl slopes downward at an angle—at least another mile—and consists of a mixture of rocks and sand. At the bottom are large boulders that have given way and rolled down hill, to rest at the bottom of the slope. At the bottom of the bowl runs a river which spills over another precipice located in

the bowl's center, but the water appears to be immediately swallowed up by a yawning inky black pit, for which the depths of its descent is unfathomable. The 3' high stone wall stretches along the precipice and surrounds a two story house, a manor of sorts, made of stone and wood, which tilts outward as if peering into the depths below.

This is the House on the Borderland, a house in the middle of nowhere, which sits not only precariously geographically, but precariously among the many planes of existence. It is sunset and about the time the pig-like creatures (orcs) swarm out of the pit on the hunt for anything to eat. The house is the only safehaven from these creatures. The first floor of the house is rather normal, and the windows and doors can be barred. The upper floor, however, is a passage to many other planes of existence, by stepping through the bedroom doors. In the cellar there exists a well-like structure that is covered. It leads into a cavern complex where lies a bottomless well, an aboleth, and the wizards's spell component bag.

94. ATTACK FROM THE PIT

You hear the crashing of a rock or boulder as if they have broken loose from the rim and tumbled downward to the bottom of the bowl. A second or two latter, you hear a squealing sound as if the squealing of pigs. As you turn, you see rising out of the bowl an eerie green mist.

When the player characters begin making their way to the house is when the attack will take place. They will first hear the rock fall, then the squealing of pigs. If they look over the precipice again, they will see many figures moving among the rocks, beginning to make their way uphill. They have 10 minutes before the first of the swine creatures (orcs) makes its way over the edge of the precipice. After that, more will follow exponentially every melee round. The creatures are not armed and they are fairly weak, but their numbers will overwhelm, suggesting the player characters would do well to escape inside the house.

The creatures will continue to come out of the pit while it is dark, constantly seeking entry into the

house. They are not the brightest, so entry can only be made through a clear opening, such as a door or window. Once the doors and windows are shut, they are slow to figure out how to gain entry into the house, having difficulty lifting windows or turning door knobs due to their pig-like hands. They will eventually figure these things out after much trial and error, but if the doors and windows are barred, they will not be able to gain access to the house.

Once the sun begins to rise, they will start to retreat back into the bowl and down into the pit, only to return the following night at dusk.

Swine creatures (orcs) (1,000s): AC 6; MV 9"; HD 1; hp 4 each; #AT 1; Dmg 1-8.

95. ENTRY TO THE HOUSE

There is a side door leading into the house, one that appears to be made of stout wood construction. To the right of the door is a window opening which is currently unshuttered.

The wall extends along the precipice with only a 3' gap between it and the house. It then extends past the house 20' along the precipice before turning inland, leaving a 20' wide patio on the side of the house, interrupted by an opening in the wall across from the side door. The side door into the house is unlocked and leads into a foyer between the kitchen and the dining room. The window beside the door is currently unshuttered. On the inside of the door and the window are the means by which to bar the door. The window can also be shuttered from the inside via pull ropes.

96. DINING ROOM

The entryway into the house has a rug on the floor that divides the space between the dining room and the kitchen. The dining room features a large table, 6 chairs, a fireplace and a closed and barred window. The table is currently set for 6 people, as if a family was prepared to sit down for dinner.

There is nothing unusual about the dining room, other than the table is set for six people. The china and silverware are nothing special, typical daily use settings, and the cloth napkins appear freshly

laundered without stains or dust upon them. The fireplace is not lit.

97. KITCHEN

The kitchen is of simple design, with a long working table, a fireplace, and a small table set underneath a closed and barred window. The window that is closest to the entry door is open. There is a large recess in the kitchen with doors located on either side. Situated on the large table are the preparations of a meal, including meats, cheese, fruit, nuts, a decanter of water and another of ale. It appears someone is about to eat.

The kitchen is very simple and basic. The fire place is not lit. One door leads into a pantry, while the other is a stairway leading into the cellar (See area #112). The food is freshly prepared and ready to be eaten. It is perfectly safe to eat all of the food and to drink the water and ale.

98. DISPLAY ROOM

This room's main structural features are the stairway leading upstairs, the openness to the second floor where banisters can be seen leading up the stairway then stretching on both sides of the upper level, and the front door, which is barred. The decorative features are the hodgepodge of everything from the rug and mosaics on the floor, to the paintings and mounted animal heads on the walls.

This open foyer serves as a display room of sorts with a wide array of normal animal heads—although greatly varied—and paintings—mostly of scenery and wildlife. One of the paintings appears to be more freshly painted and looks to be of the bowl over which the manor looks. One other painting appears fresh and is of poorer quality, but depicts a swine-looking creature walking upright on its legs. It is the most hideous of the paintings and the one that was clearly done by an amateur. The doors and windows in this room are barred.

99. GAME ROOM

This 20' square room features a fireplace, which is lit, a table, and two benches. On the table are a wide array of games, cards, and dice. Strangely, many

of the dice are not six-sided, but come in all manner of shapes.

This is the game room. The fireplace is lit, but dying. Several additional logs, situated next to the fireplace, could resurrect the fire. The window in this room is shuttered and barred.

100. WORK ROOM

This 20' square room features nothing more than a fireplace, a roundtable, and an open window that is not shuttered or barred.

A closer inspection of the table will reveal some dust—sawdust. There is more of it under the table. It is obviously used as a workroom. The fireplace is not lit and the window in this room is open, unshuttered, and unbarred, leaving a means of egress for the swine-creatures. The shutters can be shut from inside by pull ropes and then barred.

101. HALL CLOSET

This room serves as a closet and there are currently coats, cloaks, and jackets hanging from pegs, with shoes, slippers, and boots resting on the floor.

The sizes are all for humans, but humans ranging from children to large adults.

102. STORAGE CLOSET

This room is obviously used as a storage closet for there are various small items on the shelves, ranging from additional cards and dice, tools, and many minor conveniences such as candles, matches, rope, string, fabric, and threads.

The contents of this storage closet are left to the Dungeon Master, but consider everyday household items and small tools.

103. LIVING ROOM

This large room is obviously a living room with an area carpet before an unlit fireplace, and two couches, both of which appear to be well used as they are worn. The walls of the room feature several paintings of people who look mildly aristocratic and one who wears the dress of a wizard. The one window in this room is shuttered and barred.

The room has basic simple features of an average living room. The identities of the people in the painting are unknown.

104. MEETING ROOM

This large room's features are dedicated to the area around the fireplace as the rest of the room is empty. The fireplace is currently lit and burning brightly. There is a large area carpet in front of a sofa which is made of leather and looks relatively new. There are two paintings on either side of the fireplace. The one on the left is of the manor in which you currently stand, although most likely soon after it had been built. The other is a larger mansion located in what appears to be a city, based on the painting's background.

This room serves as a formal meeting room for guests. There are no windows in the room. The background of the one painting suggesting a city, is no city any player character would be familiar with.

105. BEDROOM #1

As you open the door, a surreal vision greets your eye. Instead of an anticipated bedroom, this "room" is a catacomb of crystal; crystal structures which seem to reach upward extend farther back than the room would allow. You can, however, see another doorway off in the distance, as the crystal runs from translucent to transparent.

The doorway leads into the elemental plane of earth, into a crystal cavern. The doorway far off in the distance is the closet door. The door opens into a closet that is 10' by 20' and is a safe space, however, there are no exits from the room and in order for a player character to return to the prime material plane, they must pass through the bedroom door back into the House on the Borderland.

If the player characters enter the room, they will be attacked by 5 crysmal which are camouflaged amongst the crystal formations.

Crysmal (5): AC -4 against edged weapons/0 against blunt weapons; MV 6"; HD 6+6; hp 31, 32, 35, 36, 39; #AT 1; Dmg 3-12; SA: can shoot its attacking

appendage once for 9-16 hit points of damage, but thereafter, its only attack with a secondary appendage is 2-8 hit points of damage; SD: not harmed by fire or cold-based spells, electrical damage, or poison. Note: a *shatter* spell causes 3-18 hit points of damage, a *glasse* spell blinds it for 2-5 rounds, and a *stone to flesh* spell lowers its armor class to 6 against all weapons for one round.

Treasure: each time a crysmal is destroyed it will break apart revealing 4-32 rough cut gems.

106. BEDROOM #2

As you open the door, a surreal vision greets your eyes. Instead of an anticipated bedroom, this "room" is a jungle. It is literally filled with the fauna and foliage of a jungle. There is a path that cuts through the jungle from the door to another door, some distance away, at least a half-mile.

The doorway leads into an unknown section of the material plane, into a thickly forested jungle. The doorway far off in the distance is the closet door. The door opens into a closet that is 10' by 20' and is a safe space, however, there are no exits from the room and in order for a player character to return to the prime material plane, they must pass through the bedroom door back into the House on the Borderland.

If the player characters enter the room and follow along the trail, out of the jungle in front of them will appear a displacer beast, while a kamadan will attack them from the rear.

Displacer beast: AC 4; MV 15"; HD 6; hp 28; #AT 2; Dmg 2-8/2-8; SD: the vibrations of the displacer beast cause all opponents to subtract 2 from their attack rolls and add 2 to their saving throws.

Kamadan: AC 4; MV 18": HD 4+2; hp 26; #AT 3 + 6 snake bites (non-poisonous); Dmg 1-3/1-3/1-6 + 1-4 (x6); SA: cone of *sleep* attack 30' long with a base diameter of 10' putting creatures of 4 hit die or less to sleep, no saving throw, while those over are permitted a saving throw (versus dragon breath).

Treasure: Not far off the trail, where each of the beasts appeared, is a very small clearing containing their treasure. The displacer beast has

6,345 ep and 1,243 gp, while the kamadan has 3,422 sp, 4,123 ep, one silver comb worth 100 gp, and a jeweled brooch of a pygmy holding a spear worth 300 gp.

107. BEDROOM #3

As you open the door, a surreal vision greets your eyes. Instead of an anticipated bedroom, this "room" is a dense fog through which a lack of landscape can be seen. Suddenly, clawed-hands reach through the doorway.

The door is a portal to the ethereal plane, mist and fog filled, with no gravity. The clawed-hands reaching through the doorway are of a xill who has the ability to move from the ethereal plane to the prime material plane, hence the distortion of the portal does not affect it. There are 6 xill who lair just beyond the doorway in the ethereal plane. One, sensing the portal opening, has struck out with four claws, attempting to grapple. If two claws strike, it will have grappled its opponent and will drag its victim to its lair in order to inject its eggs.

There is an unseen doorway far off in the distance which is a closet door. The door opens into a closet that is 10' by 20' and is a safe space, however, there are no exits from the room and in order for a player character to return to the prime material plane, they must pass through the bedroom door back into the House on the Borderland.

Xill (6): AC 0; MV 15"; HD 5; hp 14, 19, 23, 25, 26, 29; #AT 4; Dmg 1-4/1-4/1-4/1-4; SA: +3 to hit when attacking with claws, +5 with missiles, paralyzing fluid injected next round after grappled(saving throw applicable); SD: can only be hit etherally, 70% magic resistant. Note: *protection from evil* wards off xill.

Treasure: disbursed in the area in which they lair, or floating in the ether, are the following: 10,114 cp, 2,312 ep, a dragon pendant worth 750 gp, a diamond stud worth 500 gp, and an ivory bone comb worth 100 gp, **potion of extra-healing**, and a scroll tube containing five scrolls with one spell each of the following clerical spells: *cure light wounds*, *cure blindness*, *cure disease*, *cure serious wounds*, and *cure critical wounds*.

108. BEDROOM #4

As you open the door, a surreal vision greets your eyes. Instead of an anticipated bedroom, this "room" is a portal into nothing but open sky with white puffy clouds as far as the eye can see, although there is one dark cloud in the distance. Directly across from the portal, approximately a mile away, is a door suspended in the middle of the sky. There appears to be nothing around the feature, just more sky.

The portal leads to the para-elemental Plane of Air. There is no land below, nor is there a horizon. It is just sky with clouds. If the player characters step through the door, they will find they can fly, although their movements will be awkward in figuring out how to propel themselves or take actions. Because of this, all player characters take -2 to both attacks and damage.

The doorway far off in the distance is the closet door. The door opens into a closet that is 10' by 20' and is a safe space. However, there are no exits from the room and in order for a player character to return to the prime material plane, they must pass through the bedroom door back into the House on the Borderland.

Many of the clouds are, just that, clouds; however, there are 2 mishstu that have the slight appearance of clouds, and the dark cloud in the distance is a quasi-elemental lightning. The mishstu will attack first. After they are destroyed, the quasi-elemental lightning will follow on with its own attack.

Mishtu (2): AC -2; MV 6"; HD 8+2; hp 34, 42; #AT 4; Dmg 2-7/2-7/2-7/2-7; SA: Constitution drain if player character is enveloped by two or more tentacles; SD: +2 or better weapons to hit, 10% magic resistance, immune to electrical and missile attacks (including *magic missiles*), while *cold*-based attacks stun them for 2-12 rounds.

Quasi-elemental lightning: AC 2; MV 18"; HD 6; hp 39; #AT 1; Dmg 2-7(x6); SA: globe of lightning every 6 melee rounds for 1-4 hit points of damage; SD: +1 or better magic to hit, immune to lightning and electrical attacks, fire and acid cause only half-damage, while water causes 1-8 hit points of damage per gallon.

109. BEDROOM #5

As you open the door, a surreal vision greets your eyes. Instead of an anticipated bedroom, this "room" is a landscape of snow and ice, of which you can already feel deep in your bones. In the far distance, through the falling snow, there is a door. Suddenly, a clawed-hand slashes at you.

The clawed-hand belongs to a yeti that lives on the paraelemental plane of ice and snow. If the player characters remain in the doorway, the yeti cannot harm them, but it can see them. There are 5 more yeti wandering nearby, but they are camouflaged and near invisible in the snow. If the player characters enter this plane, they will not survive long in the elements unless they have alternative means to survive the extremely cold and icy conditions which rise no higher than -60 degrees (See **AD&D WILDERNESS SURVIVAL GUIDE**).

The doorway far off in the distance is the closet door. The door opens into a closet that is 10' by 20' and is a safe space with temperatures around 70 degrees. However, there are no exits from the room and in order for a player character to return to the prime material plane, they must pass through the bedroom door back into the House on the Borderland.

Yeti (6): AC 6; MV 15"; HD 4+4; hp 22, 24, 27, 28, 32, 35; #AT 2; Dmg 1-6/1-6; SA: natural 20 results in grapple and squeeze for an additional 2-16 hit points of damage; SD: impervious to cold. Note: fire damage deals 50% greater damage.

Treasure: Near the opposite door (closet), there is a cave where the yeti lair. The treasure located there consists of 3,575 cp and 7,436 ep.

110. BEDROOM #6

As you open the door, a surreal vision greets your eye. Instead of an anticipated bedroom, this "room" is a portal into nothing but open space filled with stars. Directly across from the portal, approximately a mile away, is a door suspended in the middle of this vast space. There appears to be nothing around the feature, just more open space.

The portal leads to space in the material plane. There is no land below, nor is there a horizon. It is just space filled with millions of stars—tiny points of light. If the player characters step through the door, they will find they can fly, although their movements will be awkward in figuring out how to propel themselves or take actions. Because of this, all player characters take -2 to both attacks and damage. The player characters will, however, be able to breathe.

The doorway far off in the distance is the closet door. The door opens into a closet that is 10' by 20' and is a safe space. However, there are no exits from the room and in order for a player character to return to the prime material plane, they must pass through the bedroom door back into the House on the Borderland.

If the player characters enter through the portal, they will become aware of two objects moving at them from opposite sides. It will take 3 melee rounds for the creatures to reach them. One of the creatures is a round, silver and fiery globe with six tentacles. This is a xag-ya, a creature from the positive material plane. The other creature is a round, black globe with six tentacles. This is a xeg-yi, a creature from the negative material plane. They will first attack the player characters and then turn on each other. When they turn on each other, they charge, collide, and explode causing 28-48 hit points of damage to anything within the blast area. The player characters would do best to keep them apart.

Xag-ya: AC 0; MV 6"; HD 6; hp 27; #AT 1; Dmg 7-12; SA: energy blast every other round which heats metal causing 1-4 hit points of damage per round of contact with the item; SD: +1 or better weapons to hit, 15% magic resistance, immune to heat.

Xeg-yi: AC 0; MV 6" HD 6; hp 27; #AT 1; Dmg 7-12; SA: energy drain every other round which chills metal causing 1-4 hit points of damager per round of contact with the item; SD: +1 or better weapons to hit, 15% magic resistance, immune to cold.

111. LINEN CLOSET

Both of these closets contain bed linens, pillows, blankets, and quilts.

112. CELLAR

As you descend the stairs, you find the temperature drops precipitously as you appear to be entering a root cellar.

The cellar is dark and a light source will be needed. Located along the northern section of the cellar are two alcoves in which crates fill one, and barrels the other. The crates contain all manner of dried food, from fruits and vegetables to nuts and meats. It is all edible with no evidence of spoilage. The barrels contain water, ale, or wine, and all is fresh and consumable.

On the south side of the cellar there are several picks, burlap bags, and lots of rubble. The burlap bags are filled with rubble from the cellar wall, which included rocks, roots, and chunks of hard-packed dirt.

On the western side of the cellar is a well that has been covered over with a 2" thick board and is weighted down with a large rock weighing 60 pounds. The well descends down 10' through dirt and rock before opening up into a cavern (See area #113).

113. CAVERN

As you drop through the well's opening, you find yourself in a wide open space far above the cavern floor.

It is a 30' drop from exiting through the well's opening in the cavern ceiling to the cavern floor. The cavern is rounded and approximately 60' to 70' in diameter. The northern end of the cavern has the small skeletal remains of rodents ranging from small mice to large rats.

114. BOTTOMLESS PIT

In this recess of the larger cavern there is situated another well, although this one is uncovered and is rimmed with a raised dias.

The well here contains no water, but rather is a bottomless pit. This is not a pit the player characters would want to fall into as they would be falling for all eternity. Only the strongest of magic (e.g., *wish*

spell, etc.) would be able to retrieve them from this eternal damnation.

115. LAIR OF THE ABOLETH

Another large cavern to the north splits into two directions, with a 20' wide opening to the west and a 15' wide opening to the north. The sound of running water echoes in this cavern area and appears to be coming from the north.

The running water masks the sound of the aboleth that lairs in the west portion of the cavern. If anyone enters its lair, it will attack. If the player characters opt to investigate the running water to the north, the aboleth will come up behind them and attack.

The aboleth is yet one more of the cosmic creatures that has made its way into the House on the Borderland. It lives in the subterranean cavern living off of fish from the underground river and any who occasionally wander into the cavern from the house. The board and rock are meant to keep people out, as well as keep the aboleth in. The aboleth's lair contains not only the bones of its victims and its treasure, but also the magician's spell component bag.

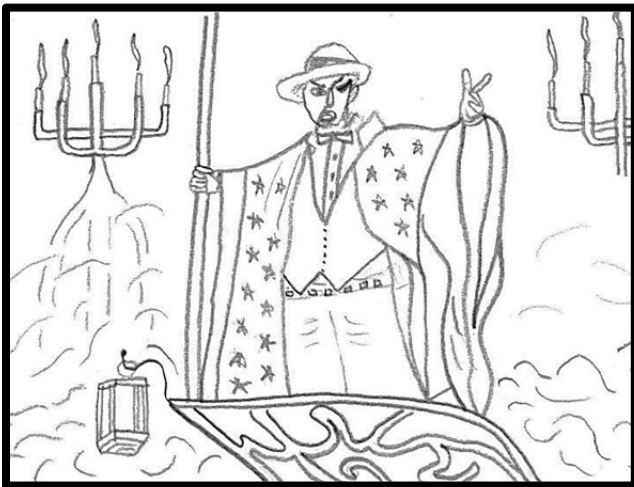
Aboleth: AC 4; MV 3"/18"; HD 8; hp 30; #AT 4; Dmg 1-6/1-6/1-6/1-6; SA: any victim struck with a tentacle must save versus spells or its skin will turn into a clear, slimy membrane in 2-5 rounds, causing 1-12 hit points of damage per turn unless kept wet (*cure disease* or *cure serious wounds* negates); enslavement attack 3 times per day which unless the player character saves versus spells he will become a servant to the aboleth; in water (located in area #116) the aboleth can secrete a cloud of mucus for which all player characters coming into contact must save versus poison or they will be unable to breathe and will suffocate in 2-12 rounds

Treasure: 7,078 gp, 7 diamonds each valued at 1,000 gp, **potion of diminution**, **+1 ring of protection**, **wand of fire**, **necklace of prayer beads** with the following beads: *atonement* (x2), *karma*, *wind walking*, one scroll with the following spells: *animate dead*, *repulsion*, *geas*, and *permanency*, and the magician's spell component bag.

116. UNDERWATER RIVER

Inside this cavern is a fast moving unground river which moves from east to west.

The water is teeming with all manner of fish and is fresh water. Any player character entering the water has a 50% chance of being swept away. To the far west, the water swirls around, flushing downward into a hole in the cavern. It then travels down into the bottom of the bowl, emerges before toppling over into the abyss which lies at the bottom of the bowl (See area #93).



BOOK #9 – PHANTOM OF THE OPERA

The Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade.

-Leroux

117. ARRIVAL IN THE PHANTOM OF THE OPERA

You suddenly appear in a great vast room, seated before a pit and a stage. In the pit, musicians are playing and on stage, people are moving about. The lights in this grand room are dimmed, except for on the stage where many people are singing, loudly, with one seemingly singing a story, while two

others sing their parts. As you look around this vast room with its high ceilings you see directly above you, a massive crystal chandelier. The ceiling itself is ornate and leads back to a central landing behind you; this and the columns sustaining the ceiling, are built of Echaillon stone, and are honeycombed with arabesques and heavy with ornaments; the steps are of white marble, and antique red marble balusters rest on green marble sockets and support a balustrade of onyx. To the right and to the left of this landing are stairways to the floor, on a plane with the first row of boxes. On this floor stand thirty monolith columns of Sarrancolin marble, with white marble bases and capitals. Pilasters of peach-blossom and violet stone are against the corresponding walls. More than fifty blocks had to be extracted from the quarry to find thirty perfect monoliths. You are seated on the floor, in the front row, watching an opera.

The lights on stage grow dim as the two people begin singing to each other, a man and a woman. From off stage, another begins to sing as well, causing the two to stop singing and look in his direction. He is a tall man, wearing formal attire, a mask, and the cloak of a wizard. He holds in his hand the ends of two ropes. He lets them go and something then falls from above the stage—a man hung at the end of a rope. An explosion occurs center-stage, the woman screams, and the masked man and the woman, simply vanish. You hear a grinding noise coming from above you. Looking up, you see the crystal chandelier falls toward where you are seated.

The player characters have just witnessed the kidnapping of Christine Daae by the Phantom of the Opera. By dropping the ends of two ropes, the stage hand he has killed (whose location above the stage is marked by an X on the map), falls toward the stage, hung by a rope. The other rope slips through numerous pulleys before finally coming entirely free and sending the crystal chandelier plummeting on top of the audience—including the player characters. Then, using a simple illusionist trick to create the explosion and smoke, he disappears with his young captive through a trap door, center stage. The phantom—actually a shade—is wearing the wizard's cloak.

The Phantom will flee with Christine through the stage trapdoor to the level below. He will then enter another trapdoor in the floor below which is a secret. He will flee through the secret corridors around the opera house, then down the stairs to the cavern level where there exists a lake. Then, by watercraft, he maneuvers down the watery passages eventually arriving at the lake. After rowing across the lake, he will reach his lair. Along the way he has many devious traps awaiting his pursuers including command of some vile creatures which will delay pursuit. He will make his final stand with Christine in his lair.

But first, the player characters need to avoid the plummeting crystal chandelier by saving from the crushing blow.

Shade (6th level fighter/4th level illusionist): AC 8; MV 12"; hp 48; #AT 1; Dmg by weapon type (+2 rapier and a +1 dagger); SA: spells, can cast *shadow-walk* and *shadow images* (negated by any light spells); SD: immune to disease, regeneration at 1 hit point per turn, 50% magic resistance. In addition to the rapier, the phantom also carries a *net of entrapment*, six caltrops, and six **smoke bombs** (which act the same as the spell *wall of fog*).

Illusion spells: *change self*, *wall of fog*, *color spray*, *improved phantasmal force*, *invisibility*.

S 17 (15 in light), I 17, W 12, D 16, Co 16, Ch 17

Treasure: on the Phantom's person he carries diamond studded cufflinks worth 200 gp, diamond student buttons on his shirt worth 400 gp, and a stick pin of a rose made in silver with garnets worth 500 gp.

118. TRAP DOOR

The trapdoor at the center of the stage reveals a 10' ladder leading down to a lower level, clearly designed to move actors or special effects onto the stage. However, at the foot of the ladder there is a second trap door which reveals a spiral staircase descending down below the opera house.

The trap door on the stage is used to move various stage props and other items that can be lifted onto the stage through the trapdoor. This particular

trapdoor is well known. However, the trapdoor located at the base of the ladder is only known by the phantom. It leads down to a special level that is somewhat of a maze, set with traps to confound anyone who would dare pursue the phantom to his lair. It is also a level at which the phantom can spy upon the various actors and proprietors of the opera house through viewing ports that are disguised inside those rooms.

The phantom, with his captive Christine, will follow the dotted path on the map to the other spiral staircase which leads to both the lake and his lair. If pursued, he will use various tricks, spells, and his smoke bombs to conceal his activities (e.g., entering secret doors, at intersections, etc.), as well as his caltrops to slow his pursuers.

119. EXPLODING TRAPS

These locations use a concealed pressure plate in the floor which, when stepped upon, causes an explosion of lightning bolts upward for anyone within a 10' radius. Those within the 10' take 3-18 hits points of damage (save vs. spells for 1-6 hit points of damage).

120. VIEWING PORTS

One of the main purposes of this level is to allow the phantom to spy upon the actors and proprietors of the opera house. He can do so because the lower levels underneath the stage and seating area consists of various rooms for the actors and actresses, as well as offices for the proprietors. The viewing port allows the phantom to see into the rooms in various ways, but to remain hidden and concealed from the occupants of the room. Some of the techniques used are viewing ports blended into paintings, others are concealed in the decorative trim of the rooms, and others, such as in Christine Daae's dressing room—her mirror. As these are not as critical to the game, if they are explored the DUNGEON MASTER may determine which method is used at each viewing port. The viewing ports are marked by a small dash on the map.

121. PIT TRAPS

All of these particular traps are a concealed trapdoor in the floor that gives way, revealing a 20'

deep pit. Any player character who falls to the bottom of the pit takes 2-12 hit points of damage.

122. DART TRAPS

Each of these locations, as marked by a magic circle, is a concealed pressure plate that releases 3 darts from each side of the wall for a total of 6 darts. Each dart causes 1-3 hit points of damage and there is a 50% chance that the poison on the dart will still be active. The poison on the darts is megalo-centipede poison (save vs. poison).

123. SECRET DOORS

These secret doors are made to blend in with the terrain of the hallways. Any dwarf or elf will be able to see the difference between the stone and the fake walls, all others must check for secret doors. The phantom will use these to throw off pursuers and if any are close on his heels he will use a mixture of illusions and smoke.

124. GRAND STAIRCASE DOWN

The hallway ends with a 10' wide fancily carved, spiral stone staircase leading further into the depths of the opera house. The staircase is eerily lit with many shadows casted about from the torches set in sconces high upon the stairway wall.

The spiral staircase descends 70' to the lake below the opera house. The first 50' descent is enclosed with high walls and a large center column which the staircase wraps around. The last 20' open up to a large open area where the stairs have no guardrail. The phantom will use his vial of **oil of slipperiness** on the stairs with the intent that his pursuers will slip and fall off the staircase. He leaves it upon the first staircase where it opens up, and anyone falling will take 2-12 hit points of damage.

125. THE DOCK

The spiral staircase ends on a wooden dock that stretches 10' to the water. At the end of the dock are 6 posts, to which two boats on the water are tied. There are sconces on the wall with lit torches approximately every 20', giving limited visibility to this lower level of the opera house. Turning the corner and heading out of sight is the phantom

and his captive in one of the boats. He waves his hands toward the ceilings then thrusts them outward, pointing in your direction.

The latter portion of the description assumes the player characters have not yet caught up to the phantom. The phantom is now taking Christine Daae to his lair at the end of the lake. He will know which way to navigate through the labyrinth and will use the secret doors to speed up his escape.

The other two boats located on the water and tied to the posts on the dock are also serviceable, and each is equipped with one pole for poling the boat. The water in the channels and the lake itself is only 5' deep, so they may be poled all the way to the phantom's lair.

The arm gestures of the phantom before he disappears out of sight are signals to the shadows hovering along the ceiling to attack the player characters.

Shadow (4): AC 7; MV 12"; HD 3+3; hp 12, 18, 21, 27; #AT 1; Dmg 2-5; SA: strength drain; SD: +1 or better weapons to hit, not affected by *sleep*, *charm*, or *hold* spells, are not subject to *cold*-based attacks, and are 90% undetectable.

126. THE LABYRINTH OF SHADOWS

The labyrinth of shadows is a complex of twists and turns that dead-end, with only one true path leading to the lake. The corridors are filled with lake water that is 5' deep, still leaving 10' between the water and the ceiling. Sconces with lighted torches are set 20' apart throughout the corridors, 5' above the water, on alternating sides of the passageways.

At many of the dead-ends, there lurks two shadows. Each of these locations is marked by an "x" on the map. Anyone approaching these dead-ends will be attacked.

The main lair of the shadows lies between two secret doors (See area #127).

The phantom will pole his boat through the passageways using either his smoke bombs to conceal his movement or one of his illusion spells to make it appear his boat has turned down one of

the dead-end corridors where lurk the shadows. This will especially be the case prior to his using the secret passage to expedite his travel to the lake and on to his lair.

Shadow (14): AC 7; MV 12"; HD 3+3; hp 18 each; #AT 1; Dmg 2-5; SA: strength drain; SD: +1 or better weapons to hit, not affected by *sleep*, *charm*, or *hold* spells, are not subject to cold-based attacks, and are 90% undetectable.

127. THE SHADOWS' SECRET LAIR

The secret door is set just below the water line and pushes inward. A dwarf or elf in the party will see it for what it is, all others must check for secret doors. There is enough clearance that the boats can pass over the entryway, but the secret door is not so deep that it is impeded from opening by the water. In the center of the corridor is piled up rubble, so that by climbing over the rubble into a small 10' by 10' room, one will find dry land. This is the main lair of the shadows and is the location of their treasure. There are always 2 shadows in this area that guard their treasure.

The phantom will use whatever spells or devices he had left to conceal his entry into the secret door, so as to gain an advantage on his pursuers to the lake.

Treasure: strewn amongst the rubble in the alcove are 5,594 sp, 10,132 ep, 1,786 gp, 567 pp, 6 pieces of turquoise (10 gp each), 4 jaspers (50 gp each), 10 pieces of coral (100 gp each), one jacinth (worth 5,000 gp), one vial of **oil of etherealness**, **potion of animal control**, a **scroll** with the following spells: *lightning bolt* and *monster summoning II*, **wand of swimming**, **wand of magic detection**.

Shadow (2): AC 7; MV 12"; HD 3+3; hp 20, 22; #AT 1; Dmg 2-5; SA: strength drain; SD: +1 or better weapons to hit, not affected by *sleep*, *charm*, or *hold* spells, are not subject to cold-based attacks, and are 90% undetectable.

128. PORTCULLIS TRAP

At the point the party enters into this trap, they will be able to see the corridor open up into the lake. As they enter the last 10', a portcullis will fall in front of them, blocking access to the lake, then another

will fall behind them, blocking their exit and trapping them in a 10' by 10' section. Unless they raise the portcullis by magical means, they will need to get out of their boats and into the water in order to lift the gate.

129. THE LAKE

The lake sits directly underneath the opera house and stretches for nearly 1,000' from the labyrinth's exit (See area #126) to the phantom's lair (See area #132). The phantom should have a good lead on the party when crossing the lake, but, if not, the four giant lampreys might slow them down a bit. The phantom knows of the lampreys and they know not to attack him, but all others are fair game. They will either try to tip the boats over or they will launch out of the lake and attempt to attach themselves to any creatures with blood.

Lamprey, giant (4): AC 6; MV 9"; HD 5; hp 40 each; #AT 1; Dmg 1-6; SA: blood drain once attached for an additional 10 hit points of damage every melee round.

130. CAGE TRAPS

The sound of organ music begins to play as you reach the far side of the lake. The shore is lined with rocks except for one area where the phantom's boat currently rests. The shore is eerily lit by a series of braziers and torches set in sconces throughout the complex, but it is only the candelabra that light up the organ and the phantom well enough.

Play some sinister sounding organ music to fit the mood, such as Fugue in C Minor or the opening piece from the musical *Phantom of the Opera*.

As the player characters approach the shore, there are two locations where the phantom can play a certain note on the organ and cages will fall from the hidden shadows in the ceiling of this giant underground cavern. These traps again can be overcome by "lift gate," but they slow down the player characters and the phantom may take advantage of the situation (See area #132).

131. THE PHANTOM'S BOAT

The phantom's boat is partly pulled on shore and there is ample room for two more boats to be pulled up alongside it. The phantom sits at his organ, continuing to play his music, while you notice to your right, there are black velvet curtains concealing a portion of the lake shore.

The phantom's boat is pulled onto the shore over a mixture of sand and gravel. There is room enough for two additional boats. The velvet curtains conceal the phantom's bedchamber (See area #133).

132. THE PHANTOM'S LAIR

The phantom will be found at the organ, playing his music. Due to the numerous candelabra with lit candles placed around the organ, as well as the braziers on the ground, his face with its disfigurement and mask will be more visible. The cloak that he wears is clearly the cloak of a wizard—the item the player characters are seeking.

The phantom will continue to play his organ unless attacked. If the phantom is attacked while at the organ, because he is a shade, he will lose some of his powers due to the lighting which is twilight. However, he can pull a certain lever on the organ which will send a gust of air through the organ, extinguishing all of the candles and turning the light to shadowy light. The braziers will remain lit with coals burning that give off only a slight glow of light.

Once attacked, this will invoke the final encounter. During this melee, the phantom will talk about destroying the party so that he may have Christine Daae all to himself to sing to him for eternity.

133. THE BEDCHAMBER

As the currents are pulled aside, it reveals a bedchamber surrounded in black velvet. The girl, Christine Daae, is tied to the bed and gagged. The only other item in the room is a chest.

Although rescuing Christine Daae from the phantom is not the ultimate goal of this book's adventure, award the player characters experience points if they do so.

The chest located opposite the bed contains a second mask belonging to the phantom, a **cloak of displacement** (his original cloak which he put away upon finding the cloak of the wizard), and an extra pair of boots.

134. THE SECRET PASSAGE

Located behind the velvet curtains that hang against the cavern wall in the bedchamber (See area #133), is a secret door. The passageway leads upward, into the sewer system, which then allows access to the streets surrounding the opera house. The secret door and passageway served as the phantom's final escape route.



BOOK #10 – THE DOOM THAT CAME TO SARNATH

Where once had risen walls of three hundred cubits and towers yet higher, now stretched only the marshy shore, and where once had dwelt fifty million of men now crawled the detestable water-lizard. Not even the mines of precious metal remained. DOOM had come to Sarnath.

-Lovecraft

135. ARRIVAL IN THE DOOM THAT CAME TO SARNATH

You suddenly appear in a vast temple; a temple made of stone that has decayed over time. You overlook the floor of the temple which has been flooded and is filled with a green marsh. Floating on

the marsh are oversized lily pads with wooden planks connecting them over the marsh. The center of the temple is a giant weirdly shaped-statue carved out of mud. It is covered over with green vegetation, like strands of seaweed draped over the creature's visage. At the base of the mud statue is an altar, and upon the altar is a green jade statue, seemingly of the same creature depicted in the mud statue. You see water-lizard creatures all around the temple, some at the tops of the stone stairs to your left and right, many on the strange lily pads, and two near an altar. All but the guards at the top of the staircase appear to be worshipping the giant mud idol and the one at the base of the statue is lifting a book toward it, a book which looks very much like a magician's spell book.

The temple was originally a temple made of stone, built for an ancient god. The culture and its people, however, destroyed themselves when they ceased to worship their own gods, but rather, resorted to the worship of pagan idols, such as the green idol of some foul water-lizard. As the people no longer posed a threat, the lizard men rose up out of the swamps and took over the city, including the temple. Finding the green idol of a water-lizard, they identified it as their own great god, and they began worshipping it. The stone floor and benches were transformed into lily pads and a swamp filled floor. When a book suddenly materialized on the temple altar, the lizard men took it as a sign from their water-lizard god. The only problem is they do not know what it means or how they are to use it. They continue to hold the book in great reverence, however, because it was given to them by their god. Needless to say, they will have no desire to part with it.

The two lizard men by the altar are the lizard king and his pseudo-cleric. They are both actually lizard kings, but the dominant one serves as king, while the lesser one currently acts as the "cleric" for the lounge (a group of lizards). There are 40 additional lizard men around the temple, most of them worshipping the great water-lizard idol. Those at the temple entrance and at the tops of the stairs are serving as guards and they are armed with shields, hence they have a greater armor class. There are others lizard men inside the mud huts

located on either side of the temple's entrance. In addition, there are 6 giant lizards located in the temple swamp area, and they will respond to the commands of the lizard men.

This is a combat encounter, for one melee round after the player characters appear on the landing, they will be attacked by the lizard men guards, followed by those in the mud huts upon hearing the sound of combat. The lizard king and pseudo cleric will not flee, fully believing that the lizard men can defeat the intruders and not wanting to run away from a threat while in the presence of their god. The rest of the lizard men will take their cue from the lizard king and fight to the death. Those in the party that are human will be of the greatest interest to the lizard men as humans are a staple of their diet.

The lily pads will sustain the weight of the player characters, as well as the lizard men. The wooden structures located between the lily pads look like ladders lying down and are made entirely of petrified wood. It is safe to cross them, although they can be lifted off of the lily pads and thrown into the swamp. The swamp water is muddy and is 10' deep. While the lizard men can easily maneuver in the water, it will not be so easy for the player characters and they do face the threat of drowning if falling or jumping in.

The location of the lizard men is signified on the map with graphic depictions of lizard men, and the location of the giant lizards are also shown.

Lizard king: AC 3; MV 15"/12"; HD 8; hp 64; #AT 1; Dmg 5-20+1; SA: skewer, on a hit roll that is 5 or more than what is needed, the trident will skewer the victim for double damage (10-40+1 hit points). The lizard king is armed with **+1 trident** and a **net of snaring**.

Lizard "cleric" (king): AC 3; MV 15"/12"; HD 8; hp 32; #AT 1; Dmg 5-20; SA: skewer, on a hit roll that is 5 or more than what is needed, the trident will skewer the victim for double damage (10-40 hit points). The pseudo-cleric is armed with trident and is carrying the magician's spell book.

Lizard man guards (8): AC 4; MV 6"/12"; HD 2+1; hp 21 each; #AT 3; Dmg 1-2/1-2/1-8; Each is armed with a javelin, shield, and short sword.

Lizard man (32): AC 5; MV 6"/12"; HD 2+1; hp 17 each; #AT 3; Dmg 1-2/1-2/1-8; Each is armed with a javelin and club (treat as morning stars).

Lizard, giant (6): AC 5; MV 15"; HD 3+1; hp 21 each; #AT 1; Dmg 1-8; SA: natural 20 indicates snapped jaws on opponent causing 2-1 hits points of damage.

Treasure: The idol on the altar is made of jade and is worth 10,000 gp. The lizard king's trident is, in the hands of anyone other than him, a **+1 trident**.



BOOK #11 – THE FALL OF THE HOUSE OF USHER

A dragon of a scaly and prodigious demeanor, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten—

Who entereth herein, a conqueror hath bin;

Who slayeth the dragon, the shield he shall win.

-Poe

136. THE FAMILY CRYPT

You find yourself in a room that is small, damp, and entirely without means of light [Once a light source is found, continue reading]. You find yourself in a tomb, octagon in shape. The crypt is clearly deep underground and has rarely been used. An iron-wrought gate stands open under a long archway past which stands a set of stone stairs leading up. The entire interior of the crypt appears to be

sheathed in copper. The main feature in the crypt is two stone coffins. One has a lid that was evidently screwed down long ago, but the other is open, and the lid placed to the side. Inside rests a lady, dressed in a white gown, who is in the maturity of youth. Although she appears to be deceased, for her chest does not rise or fall, nor is there any sound of breathing, but, disturbingly, there is a faint blush upon her bosom and face, and she wears a lingering smile upon her lips.

The arrival location of the player characters is marked by an "X" on the map. They will find themselves starting in the Usher family crypt.

Despite the rosy cheeks and bosom, the lady of the House of Usher is indeed deceased. The occupant of the other coffin, which has been screwed shut, is her twin brother who died some years ago. The floor, walls, ceiling, and archway of the crypt are covered in a thin sheath, although it has little value. The iron-wrought gate is opened partially, but will need to be opened further to gain access to the stairs. The gate will creak loudly with any movement. The stairs are covered in dust with no footprints or any other evidence that someone delivered the body into the crypt. Any cleric using a *speak with the dead* or *raise the dead* spell will only learn of her untimely death by some wasting disease, and that her brother died too young. Other than that, she will ramble on about the dangers of the dragon. There is nothing of value in the coffins or the crypt.

137. SHIELD OF SHINING BRASS

The stairs climb steeply upward, rising at least 25 to 30' up, arriving on a landing to which there is a set of double doors before you, and behind you, a single door that stands open. Hanging in the center of the double door is a shining brass shield, upon which is carved the following inscription:

Who entereth herein, a conqueror hath bin;

Who slayeth the dragon, the shield he shall win.

The sounds of thunder emit from behind you, and a slamming sound comes from the room in that direction.

The player characters are free to go where they wish, but the slamming sound should attract them to the room above the crypt (See area #138). Once in that room, they will hear a sound coming from the Grand Room (See area #139). They may also continue down the two side hallways into the rest of the House of Usher, but they will find nothing they are seeking there. Downplay any venturing into the rest of the house by describing dreary rooms, dark and damp, with nothing of value.

The shield is currently a **+1 shield**, however, if the dragon in the House of Usher is slain (See area #139), it will become a **+1 shield/+5 versus dragons**. If the dragon is not defeated, however, it will become a plain ordinary shield. The shield without magical powers, however, because of the shiny brass and inscription, would still be worth 300 gp to a collector.

138. THE ROOM ABOVE THE CRYPT

As you peer into the room through the open door, you see directly across the room what is making all the noise: a slamming window shutter. A storm begins to rage outside the window and the shutters have not been fastened, so they slam against the side of the house. The room itself is evidently a bedchamber containing a bed, washstand, and chest. On the wall across from the bed hangs a picture, one that seems to stand away from the wall in shadows.

Anyone inspecting the painting closer, read the following description:

The picture presents the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch, or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendor.

The bedroom contains little of interest, other than the painting. The window can be opened to lash down the shutters, otherwise they will continue to slam. In addition to the slamming shutters, they will hear the sound of thunder outside the window, but they will see no lighting. A look outside of the window will reveal that the house overlooks a lake which appears to glow with a pale green color.

The bed, washstand, and chest contain nothing of any value, and the latter merely contains old clothes that are musty and moth-eaten.

The painting depicts the lair of the red dragon from which it was taken and brought into the House of Usher.

After the player characters have entered the room and finished inspecting it, they should hear the sound of a piercing scream coming from across the landing, emitted from behind the double doors. A good time for the piercing shriek would be as the player characters inspect the painting.

139. THE DRAGON

As you part the double doors inward, before you stands an immense room, seemingly filled almost entirely by a dragon with a scaly and prodigious demeanor, and of a fiery tongue, which sits in guard before a palace of gold, with a floor of silver. It clutches in its front right claw a wizards' orb. Just past the entry foyer, on the floor, lies a mace. As you notice the mace, the dragon lets out a shriek so horrid and harsh, and withal so piercing, that you feel a strong desire to close your ears with your hands against the dreadful noise of it, the like whereof was never before been heard.

The red dragon was subdued, brought to the House of Usher, and placed in the Grand Room. The dragon rests on its pile of treasure, but anyone entering the room past the mace, especially if they pick up the mace, will be attacked. The mace is a **mace of disruption**.

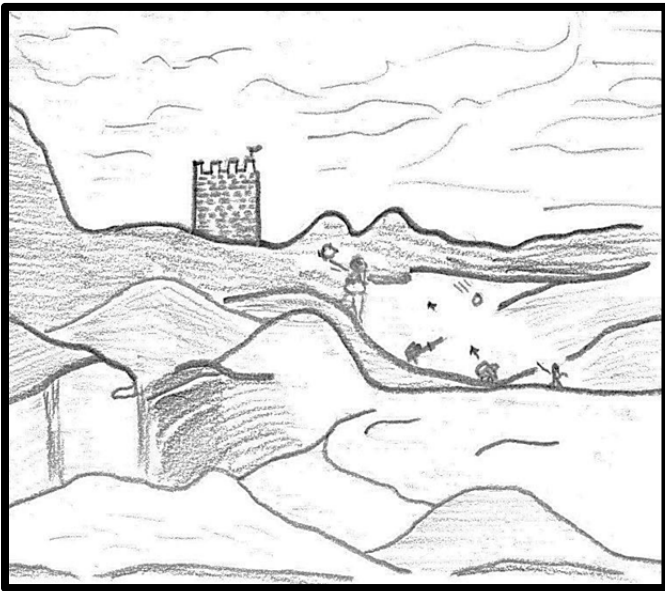
The item the player characters are seeking is the wizard's orb, which the dragon clutches in its front right claw. As it moves to attack, it will place the orb on its pile of treasure, then placing itself

between the player characters and its pile of treasure.

The ceiling of the room stands 30' high, allowing the dragon short bursts of flight. The only area it has difficulty accessing are the stone pillars that line both sides of the room. The only means of ingress and egress from the room is the set of double doors, through which the dragon does not fit.

Red dragon, adult: AC -1; MV 9"/24"; HD 10; hp 50; #AT 3; Dmg 1-8/1-8/3-30; SA: breath weapon (3x per day), fear; SD: *detect hidden or invisible creatures* within 5".

Treasure: wizard's orb, **mace of disruption**, 55,439 gp., 95 gems (39 x 10 gp, 21 x 100 gp, 17 x 500 gp, 13 x 1,000 gp, 4 x 5,000 gp, 1 x 10,000 gp), **+1 sword**, **+1 dagger**, **+1 battleaxe**, **+1 round shield**, **potion of gaseous form**, **potion of heroism**, **potion of stone giant strength**, **potion of levitation**, **potion of clairaudience**, **potion of fire resistance**, **potion of extra-healing**, one scroll containing the following 2 spells: *protection from evil* 10' radius and *cone of cold*.



BOOK #12 – CHILDE ROLAND TO THE DARK TOWER CAME

*There they stood, ranged along the hill-sides, met
To view the last of me, a living frame
For one more picture! in a sheet of flame*

I saw them and I knew them all. And yet

Dauntless the slug-horn to my lips I set,

*And blew "Childe Roland to the Dark Tower
came."*

-Browning

140. ENTRY INTO CHILDE ROLAND TO THE DARK TOWER CAME

You stand on a road, a dusty thoroughfare of a highway, facing a dense and thickly wooded forest through which no light could penetrate. An ominous tract cuts through the woods before, a slight path, beside which stands a robed figure with staff. The man, or ghost that he may be, appears a hoary cripple with a malicious eye embedded in a sunken skull who, lifting his robed-covered arm, points with skeletal fingers toward the haunted path.

This particular book should be played by the DUNGEON MASTER with all the qualities of surrealism. Like the poem itself, the characters should never quite understand what is going on, unless they happen to be engaged in combat. Otherwise, what they see and experience should never be quite understandable.

The path leads them, like Childe Roland, to the Dark Tower, where on top of the crenellated tower rests the wizard's horn. As the player characters proceed forward along the path, behind them the path will disappear. In cases where it cuts through the forest, there will be no pathway to retreat.

The ghost that points the way is a real enough ghost, but as it will not attack the player characters, no statistics are provided. If the player characters decide to attack the ghost, once struck, the robe will fold to the ground, its occupant having disappeared.

141. I DID TURN AS HE POINTED

*As you enter the wood, seemingly the light of day
has all but been swallowed up by the dark forest,
and the only evidence of a path is the lack of trees*

that stand before you. Suddenly, a red burst of light comes from behind you.

It is assumed the player characters will turn around to face the threat of the red light, but when they turn back again, they will find themselves on the path, but in the middle of a grey plain (See area #142).

142. GREY PLAIN ALL AROUND

As you turn back, you are astonished, for mark! The forest is gone, and there is nothing but grey plain all round, and nothing but plain to the horizon's bound. All save the path which continues forward.

When the player characters turned around to see the red flashing light (See area #141) they will find themselves in the middle of this grey plain, devoid of all vegetation.

143. SHUT EYES UNDERNEATH THE RUSTY MANE

The terrain changes as you proceed along the path, as the soil takes on a calcine appearance. Perhaps the area was once burnt, and slowly the vegetation is trying to break through the clods of soil, as prisoners trying to break free. Scattered about, in random locations around you, a ragged thistle-stalk juts up out of the dirt, but it too bears little of the color of green.

This is a two-part scenario with the first being an attack by the thistle-stalks that come alive as thri-kreen (mantis warriors). When they are defeated, unseen by the player characters, a nightmare has appeared, blocking the path. Any attempt to go around it by the player characters will cause it to attack.

The thri-kreen will unfold themselves standing up straight. It will appear as if the thistle-stalks animated and became these praying mantis warriors. They will then converge on the player characters and attack. None are armed with weapons, so they attack with their four claws and a bite. Once defeated, they will collapse to the ground and appear as thistle-stalks that have been cut down.

The nightmare will appear on the path after the last thri-kreen is defeated. It will appear to be a horse looking for dry grass blades in the desolate soil. He will look up at the player characters and stare, unmoving, as if stupefied. The nightmare has a red coat, a rusty mane, and wears what appears to be a noose around its neck (cavalry knot). The cavalry knot is made of a red rope that sparkles.

Thri-kreen (mantis warrior) (12): AC 5; MV 18"; HD 6+3; hp 50 each; #AT 5; Dmg 1-4 (x4)/2-5; SA: bite causes paralyzation (save vs. paralyzation) for 2-16 rounds, leap 20' upward and 50' forward; SD: dodge missiles on a roll of 9 or better on 1-20.

Nightmare: AC -4; MV 15"/36"; HD 6+6; hp 50; #AT 3; Dmg 2-8/4-10/4-10; SD: can fly, become ethereal, and breathes smoke causing obscured vision (saving throw allowed) so opponents take a -2 on to hit and damage dice.

Treasure: the nightmare's cavalry knot is made of a rust colored leather and is studded with rubies. It is valued at 1,000 gp.

144. CUTHBERT'S REDDENING FACE

The terrain, once again, alters. Grass begins sprouting both left and right of the trail, first in patches, and soon in a luxuriant carpet of green. Up ahead, a man stands beside the road. His arms are folded, his face reddened, and his locks are of curly gold. He draws the mace which hangs from his belt, and extends it toward you in a solemn gesture.

This is an appearance by Saint Cuthbert himself. If the player characters allow him to tap them with his mace, they will be healed of all their missing hit points. If anyone, however, is foolish enough to attack him, they will be blown down to the ground taking 1-6 hit points of damage from the fall and Saint Cuthbert will disappear. During the entire exchange, Saint Cuthbert will not speak, as if he expects the player characters to continue walking along the path as he taps them and heals them. As the player characters pass by, he will disappear. If they try to engage him in some kind of conversation, again, he will simply disappear.

145. THE SOUL OF HONOR

The path comes to a narrow and thinly populated forest. Standing in the path is a knight, dressed in full armor, his hands resting on the hilt of his two-handed sword, imbedded in the path.

The knight is an illusion and when the player characters come upon him, he will not move. Once touched, he will disappear. When bypassed or touched, however, the terrain will change and they will find themselves in area #146.

146. WHAT HANGMAN HANDS

You find yourself still in a forest, but a dead forest, through which the path continues. There are several dead trees standing like an ill omen alongside the path, and from the closest hangs a body, handiwork of the hangman. Pinned to the breast of the deceased is a parchment of paper.

The dead man hanging in the tree is not so dead; he is a zombie. The parchment pinned to his tunic reads, in small script, "Poor traitor, spit upon and cursed!" If anyone attempts to read the parchment or remove it, the zombie will attack. If the dead man is taken down from the tree, again, it will attack.

The tree itself is a hangman tree and anyone approaching close enough will be attacked.

In addition, in the tree is a hangman's hood (executioner's hood), which will also attack anyone approaching the tree.

Zombie: AC 8; MV 6"; HD 2; hp 15; #AT 1; Dmg 1-8; SD: immune to *sleep*, *hold*, and *cold*-based spells. Note: holy water causes 2-8 hit points of damage.

Hangman tree: AC 3/5; MV 0"; HD 61 hp/year; hp 183; #AT 3; Dmg 1-3; SA: it has 9 appendages, each with 15 hit points, however, it can only attack with 3 at a time; SD: 3% magic resistance. Note: lightning and electricity causes double damage and both cold and night will cause it to slow.

Executioner's hood: AC 6; MV 6"; HD 6+6; hp 39; #AT 1; Dmg 1-4; SA: surprise on a 1-3; SD: immune to sleep spells. Note: all attacks on the hood are also dealt to the victim, and pouring strong brandy

causes 1 hit point of damage to the hood and it will fall off after 4 rounds.

147. A SUDDEN LITTLE RIVER CROSSED MY PATH

As suddenly as the terrain changes, the light begins to dim, almost as if a darkness spell has been cast upon the entire land. Your footing is less sure as the terrain has become marsh-like, but the path continues ever on. Suddenly, a stream of water crosses over your feet, almost as if a giant serpent had slithered across your path.

The feeling comes not from a serpent, but rather a water elemental moving across their feet in the shape of a serpent. Each of the player characters has the same feeling for the water elemental has divided itself up into tentacles to touch each of the player characters. The various tentacles, after passing over the feet of the player characters, will return to the main body, which will then rear up in front of the player characters, preparing to attack.

Water elemental (# the same as player characters): AC 2; MV 6"/18"; HD 12; hp 75; #AT 1; Dmg 5-30; SD: +2 or better weapon to hit.

148. TO SET MY FOOT ON A DEAD MAN'S CHEEK

As you approach the river, the darkness unfolds some, leaving enough light to see the far shore. Near the river grow low scrubby alders which kneel over the river, while willow trees hang their tentacles into the water. The path seemingly enters into the water then comes out on the other side.

If the river is forded, they will find the bottom of the river is not lined with rocks or sand, but rather, a suicidal throng of drowned (sea zombies). They will reach up and try to pull the player characters down into the water and they will attack by slamming the player characters.

Drowned (sea zombies) (47): AC 7; MV 6"/12" in water; HD 5; hp 25 each; #AT 1; Dmg 1-10; SA: disease, 10% chance of contracting a disease if struck; SD: fire based attacks only cause half-damage due to waterlogged bodies (however, lightning and electrical attacks deal double damage), immune to *sleep*, *charm*, *hold*, and *cold*-based spells.

149. TOADS OR WILD CATS

As you reach the other bank, the terrain looks more inviting as it returns to a verdant pasture. Any thought of peace is, however, soon broken by the distant sounds of a struggle. It sounds like war is being waged, and you hear a savage trampling and splash.

The struggle is a fight between a small clowder of hellcats versus a knot of firetoads. They are violently attacking one another, but they sense the presence of the player characters and will turn on them to attack. There are currently 4 hellcats and 17 firetoads lying dead alongside the path, but there are still 5 hellcats and 14 firetoads alive. They will forget their enmity toward each other and place it on the player characters. However, it can easily be placed back on each other if the player characters are crafty enough.

Hellcat (5): AC 6; MV 12"; HD 7+2; hp 42 each; #AT 3; Dmg 2-5/2-5/2-12; SD: magical weapons to hit, but magical damage does not apply, 20% magic resistance, immune to *charm*, *hold*, *sleep*, *suggestion* and other mind-controlling spells.

Firetoad (14): AC 10; MV 6"; HD 4+1; hp 21 each; #AT 1; Dmg variable; SA: *fireball* ranging 30' and radius of 5' with damage equivalent to hit points remaining (save for half damage).

150. A BIT OF STUBBED GROUND

The terrain changes once again, revealing a bit of stubbed ground, once a wood.

The terrain change follows the quick succession of changing terrain in the poem.

151. NEXT A MARSH

Once more the terrain changes, a marsh, as the path cuts through a bog, clay and rubble, sand and stark black dearth.

Again, the changing terrain of the poem.

152. A DISTORTED MOUTH THAT SPLITS ITS RIM

Again, the terrain alters, revealing blotches of grim colored gray with patches of mossy soil that

protrude from the earth like boils. A single palsied oak with a cleft, like some distorted mouth, stands beside the path as if gaping.

The palsied oak tree is a chaotic evil treant, who will not let any creature pass along the path. It will attack until destroyed.

Treant: AC 0; MV 12"; HD 10; hp 47; #AT 2; Dmg 3-18/3-18; SD; never surprised. Note: attacks on the treant with fire are at +4 to hit, saves by the treant are at -4, and fire damage to the treant is at +1 hit point per dice.

153. GREAT BLACK BIRD

The path enters upon rolling hills of verdant green and, on the higher of the rises, you see mountains in the distance and the looming crenellated top of the dark tower. Yet you also see a black shadowy splotch rising and falling with the contours of the hills moving quickly in your direction.

The shadow is that of a wyvern who is flying toward the player characters and preparing to attack.

Wyvern: AC 3; MV 6"/24"; HD 7+7; hp 39; #AT 2; Dmg 2-16/2-16; SA: poison.

154. TWO HILLS ON THE RIGHT/MOUNTAIN ON THE LEFT

As you come out of the rolling hills and onto a grass plain, you see before you a circle of hills and mountains surrounding several features. In the distance, there are two hills on the right, crouched like two bulls locked horn in horn in fight. To the left is a single, tall, scalped mountain. And, between these two land features, looms the Dark Tower.

This area is the location of the Dark Tower, but as the player characters move forward toward its location, they will find it is well guarded.

155. LIKE GIANTS AT A HUNTING

As you approach the Dark Tower, you hear sounds in the distance, a sound that continues to increase, ringing out and echoing off the surrounding mountains.

The noise will become clearer if the party has lost any of its members in this adventure, for it is their name they will hear growing louder and echoing off the mountains. If the party has not lost any of their members, it will sound like a bell growing louder. Either way, it will end with a scream.

At this point, the hill giants who guard the Dark Tower will appear on the hills that surround the tower with rocks in hand. They will begin banging the rocks in each hand together, working themselves into a frenzy, right before they attack.

If the player characters look up toward the top of the Dark Tower, they will be able to see the crenellated top and a horn jutting out from the side of the tower facing them. This is the wizard's horn. The hill giants will try to prevent the player characters from obtaining the horn by either hurling rocks at them or by charging them and entering into melee combat.

Hill giant (12): AC 4; MV 12"; HD 8+1-2; hp 50 each; #AT 1; Dmg 2-16; SA: hurling rocks for 2-16 hit points of damage; SD: 30% chance the hill giant can catch similar incoming missiles.

156. THE DARK TOWER

The Dark Tower looms over the land, extending upwards of 150' as it reaches toward the sky. There is no door, only the dark brown stone, and the top is crenellated. Jutting out over the side that faces away from the mountains is a horn.

This is the wizard's horn. There is no door or interior staircase, so the player characters will need to figure a way to gain access to the top of the tower to obtain the horn.

Treasure: located at the top of the tower, in addition to the wizard's horn, is the treasure of the hill giants which consists of 8,079 cp, 6,234 sp, 1,301 ep, 5,325 gp, 3 azurites (worth 10 gp each), a bloodstone (worth 50 gp), two amethyst (worth 100 gp each), a gold bracelet (worth 50 gp), a diamond studded broach (worth 500 gp), a diamond bracelet (worth 750 gp), a diamond necklace (worth 1,250 gp), **potion of gaseous form**, **+2 giant slayer sword**, **+3 dwarven throwing hammer**.

Conclusion

Once the player characters return with the last item from the books, they will appear back in the library as usual, but standing next to them will be Bandell the magician, wearing all of his clothing and bearing all of his magic-user items.

The chair will state, in a solemn voice, "I told you he would be rescued." The lamp will respond, "Oh, shut up!"

Bandell will thank the player characters, and ask them what happened. He will be aware of his scattered presence, but unsure of the events that led up to his return. Last he truly remembers, he was fighting the balor. Once he finds out about the passage of time, he will ask what has happened to his estate. Upon realizing it is now a library, he will plan to depart and start over again, back on course to capture the balor.

Before departing, however, he will give each member of the surviving party a gift. He will present them with a necklace bearing something personal to their class. He will explain that whenever they are in greatest need, to just hold the necklace, remember him, and he will appear. This should operate as a onetime *wish* spell.

New Monsters



MAEDER

FREQUENCY: *Very rare*

NO. APPEARING: 1

ARMOR CLASS: 5

MOVE: 9"

HIT DICE: 6

% IN LAIR: 50%

TREASURE TYPE: P, Q (x10), X, Y

NO. OF ATTACKS: 2

DAMAGE/ATTACKS: 2-8/2-8 or by weapon type

SPECIAL ATTACKS: *stone to flesh by touch*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Average to Very*

ALIGNMENT: *Lawful evil*

SIZE: M

PSIONIC ABILITY: *Nil*

LEVEL/X.P. VALUE: VI/875 + 8/hp

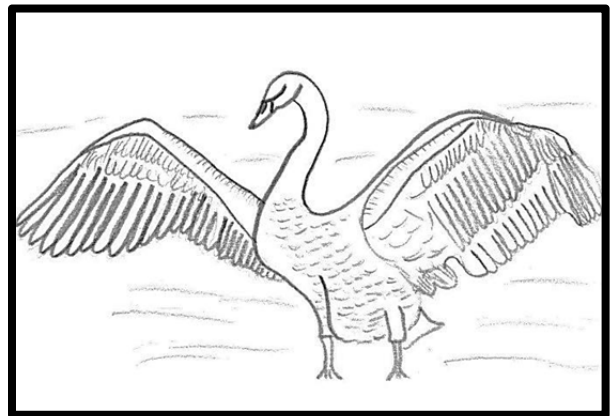
Maeder are the male counterparts to Medusa. The Maeder are much more rare than the Medusa, which has left many to doubt their existence. Maeder prefer to dwell in deep caverns and

ancient ruins, and when coupled with a Medusa, they guard the treasure and the food, while the Medusa hunts for both.

Maeder do not have the ability of petrification, but they are immune to all petrification spells, including the gaze of the Medusa. Maeder are also immune to medusa poison, paralyzation, *slow* and *hold* spells, and cannot be confined in *webs*, *forcecages*, etc.

Their touch has the ability to turn stone to flesh once per every three melee rounds. They also have the ability to pass through stone, however, this takes total concentration with one round to prepare and one round to recover going through the rock.

Description: Maeder are generally hairless and bald, but muscular looking human males. Due to their strength they have two attacks, whereas the Medusa only has one.



SWAN, MAGICAL, LESSER

FREQUENCY: *Rare*

NO. APPEARING: 1 or 10-19

ARMOR CLASS: 6

MOVE: 6"/18"

HIT DICE: 2+2

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NO. OF ATTACKS: 3

DAMAGE/ATTACKS: 1-4/1-4/1-6

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *Surprised only 1 in 10*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Semi-*

ALIGNMENT: *Neutral*

SIZE: *M*

PSIONIC ABILITY: *Nil*

LEVEL/X.P. VALUE: *II/28 + 2/hp*

The magical lesser swans are in many ways similar to the normal aquatic bird. There is a 25% chance a single cob will be encountered, otherwise there will be a combination of cob, pen, and cygnet.

The magical lesser swan has several special attacks. Its honk acts the same as *drums of panic* and can be used once per round. It also has a flying attack with a 50% chance of blinding/disorienting its opponent. If slain, the swan's body undergoes spontaneous combustion with an intense blinding light so that any within 10' are blinded (save vs. magic) for 1-6 full turns.

SWAN, MAGICAL, GREATER

FREQUENCY: *Very rare*

NO. APPEARING: *1 or 10-19*

ARMOR CLASS: *4*

MOVE: *6"/18"*

HIT DICE: *4+2*

% IN LAIR: *Nil*

TREASURE TYPE: *Nil*

NO. OF ATTACKS: *3*

DAMAGE/ATTACKS: *1-6/1-6/2-12*

SPECIAL ATTACKS: *See below*

SPECIAL DEFENSES: *Surprised only 1 in 10*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Semi-*

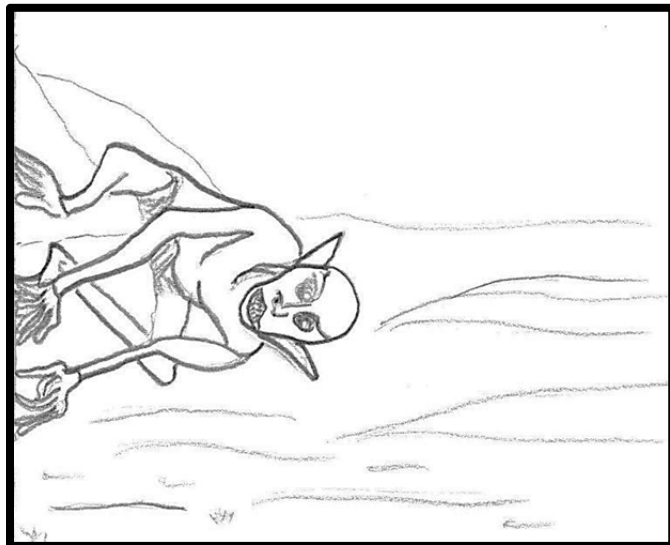
ALIGNMENT: *Neutral*

SIZE: *M*

PSIONIC ABILITY: *Nil*

LEVEL/X.P. VALUE: *II/45 + 4/hp*

The magical greater swans are similar to their lesser counterpart. However, these aquatic birds' honk attack acts the same as a *horn of blasting* and can be used once per round. Their flying attack has a 50% chance of blinding/disorienting their opponent for one round. If slain, their body undergoes spontaneous combustion with a blinding flash equal to a 3-dice *fireball*.



VAMPIRE SERVANT

FREQUENCY: *Rare*

NO. APPEARING: *1-12*

ARMOR CLASS: *5*

MOVE: *15"*

HIT DICE: *5+3*

% IN LAIR: *50%*

TREASURE TYPE: *R*

NO. OF ATTACKS: *1*

DAMAGE/ATTACKS: *5-10*

SPECIAL ATTACKS: *Energy drain*

SPECIAL DEFENSES: *See below*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Average*

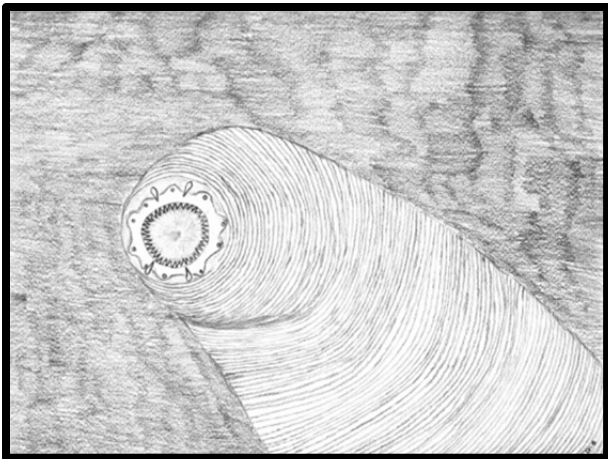
ALIGNMENT: *Chaotic evil*

SIZE: *M*

PSIONIC ABILITY: *Nil*

LEVEL/X.P. VALUE: *III/175 + 4/hp*

Vampire servants are victims of the vampire who he has chosen to become his minions. The result of transformation increases their strength to 18/51, thus giving them an additional +2 to hit and +3 damage on their slams. The touch of the vampire servant also causes energy drain. The servants also have the ability to *spider climb*, are not affected by *sleep*, *charm*, or *hold* spells, take only ½ damage from *cold*-based spells, and are immune to poison and paralyzation. Holy water causes 2-8 hit points of damage and a *raise dead* spell destroys the servant.



WHITE WORM

FREQUENCY: *Very rare*

NO. APPEARING: *1*

ARMOR CLASS: *5*

MOVE: *9"/18" when lunging*

HIT DICE: *12*

% IN LAIR: *50%*

TREASURE TYPE: *M, N, Q(x2), X*

NO. OF ATTACKS: *1*

DAMAGE/ATTACKS: *3-18*

SPECIAL ATTACKS: *Lunge at +2 to hit*

SPECIAL DEFENSES: *Nil*

MAGIC RESISTANCE: *Standard*

INTELLIGENCE: *Average*

ALIGNMENT: *Neutral*

SIZE: *L (30' to 40' long)*

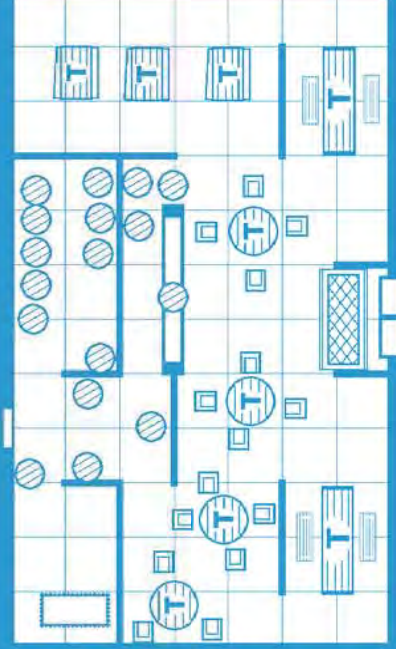
PSIONIC ABILITY: *Nil*

LEVEL/X.P. VALUE: *VIII/1575 + 16/hp*

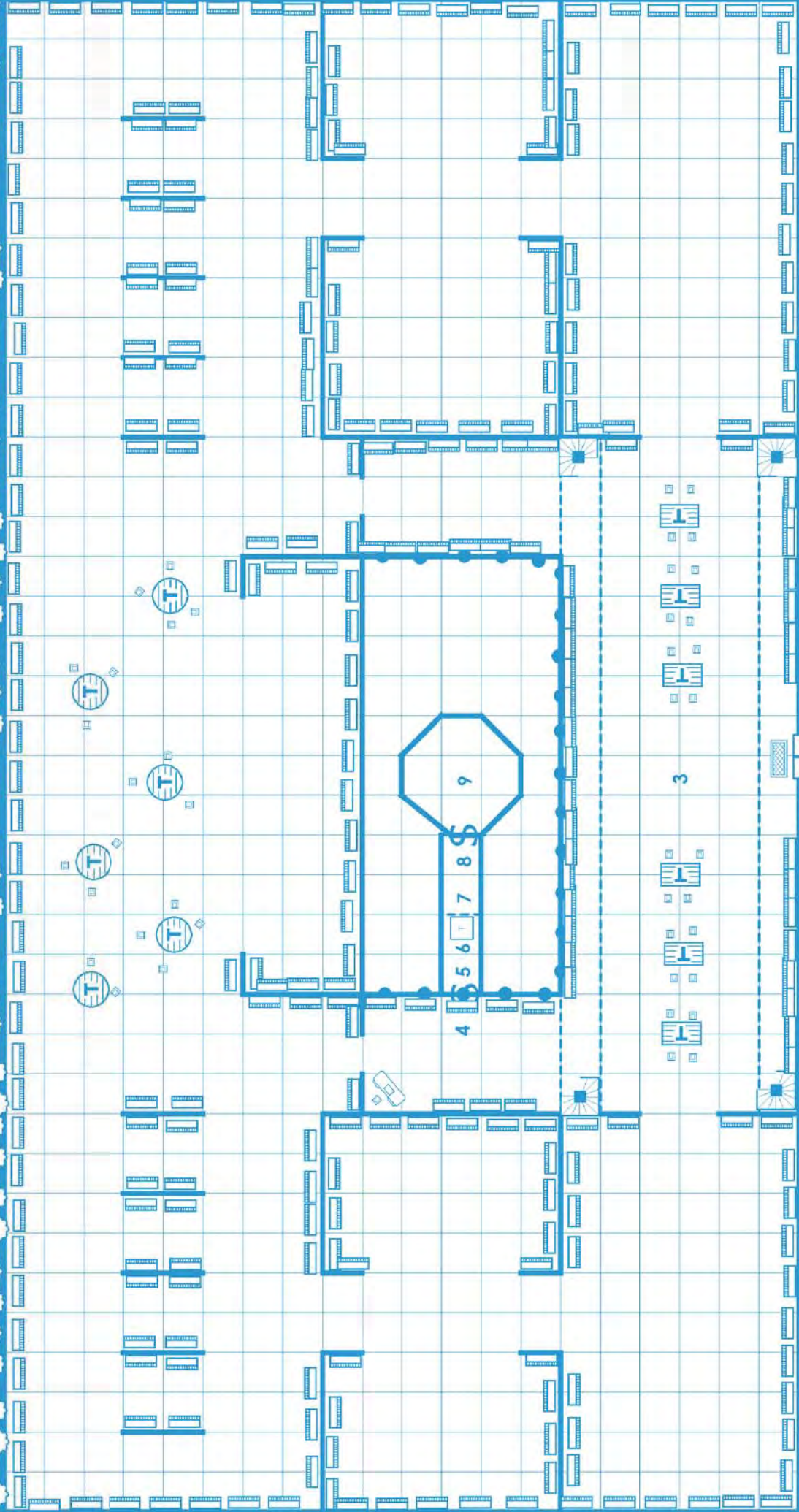
The white worm is a lesser cousin of the purple worm, but not quite as powerful. It has the ability of tunneling through earth, deep underground, searching for food. It is especially sensitive and attuned to movement, so anyone walking across land where it is near, can fall victim to its ability to burrow through the earth underneath its unsuspecting victim.

When using its lunge attack, the white worm travels faster and has a more powerful to hit capability giving it a +2 on to hit rolls. The white worm attacks with its powerful bite. With each successful hit, there is a 25% chance the white worm will have latched onto the victim thus allowing 3-18 hit points of damage each melee round to be automatically rendered on its victim. It will detach itself if killed or wounded by another opponent.

Pub of the Purple Worm

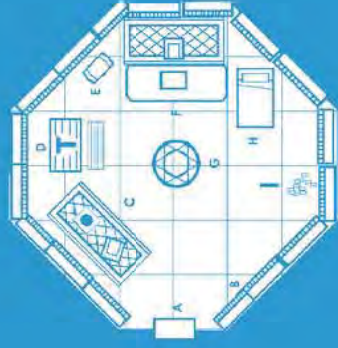


The Library

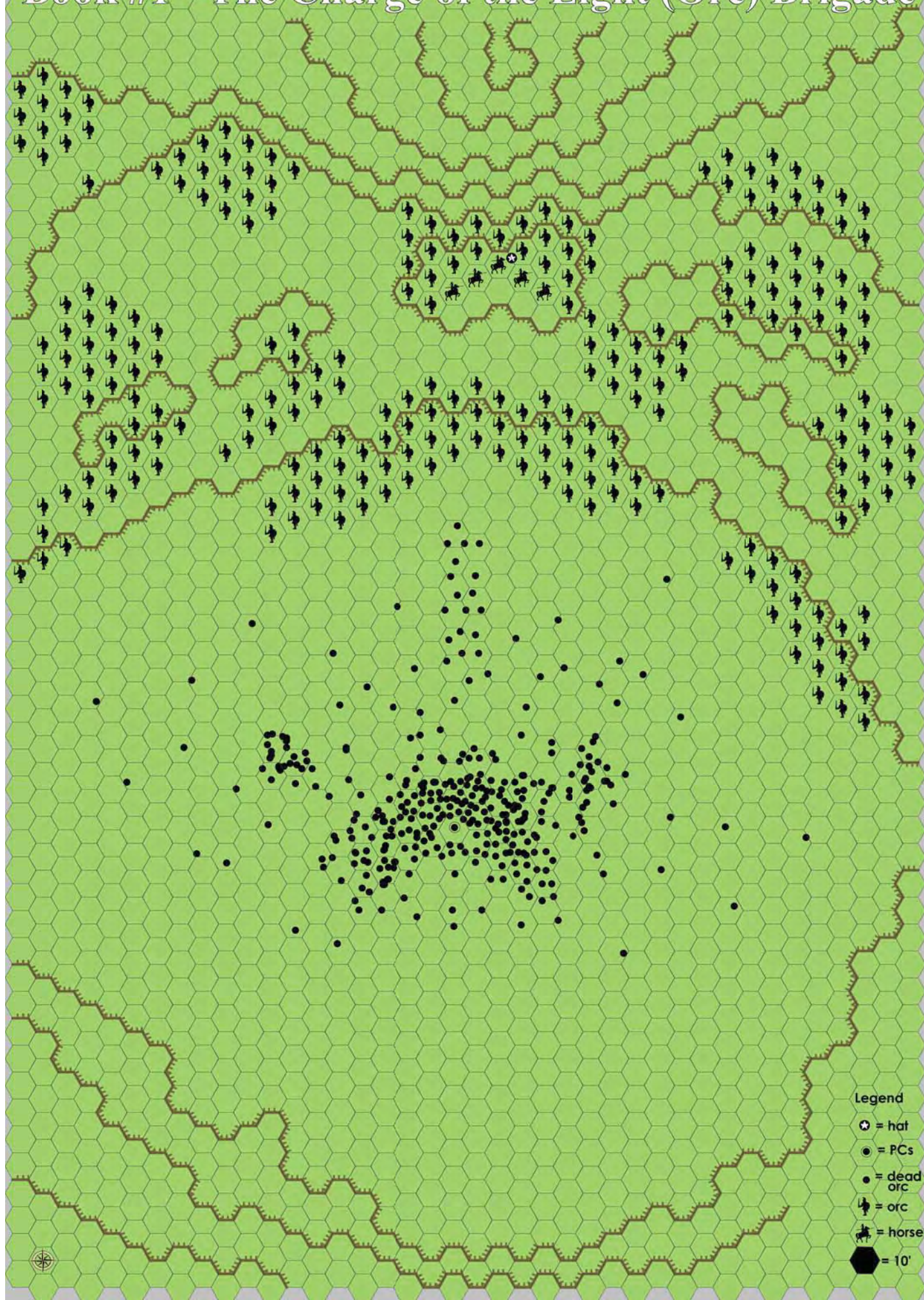


10' = 10'

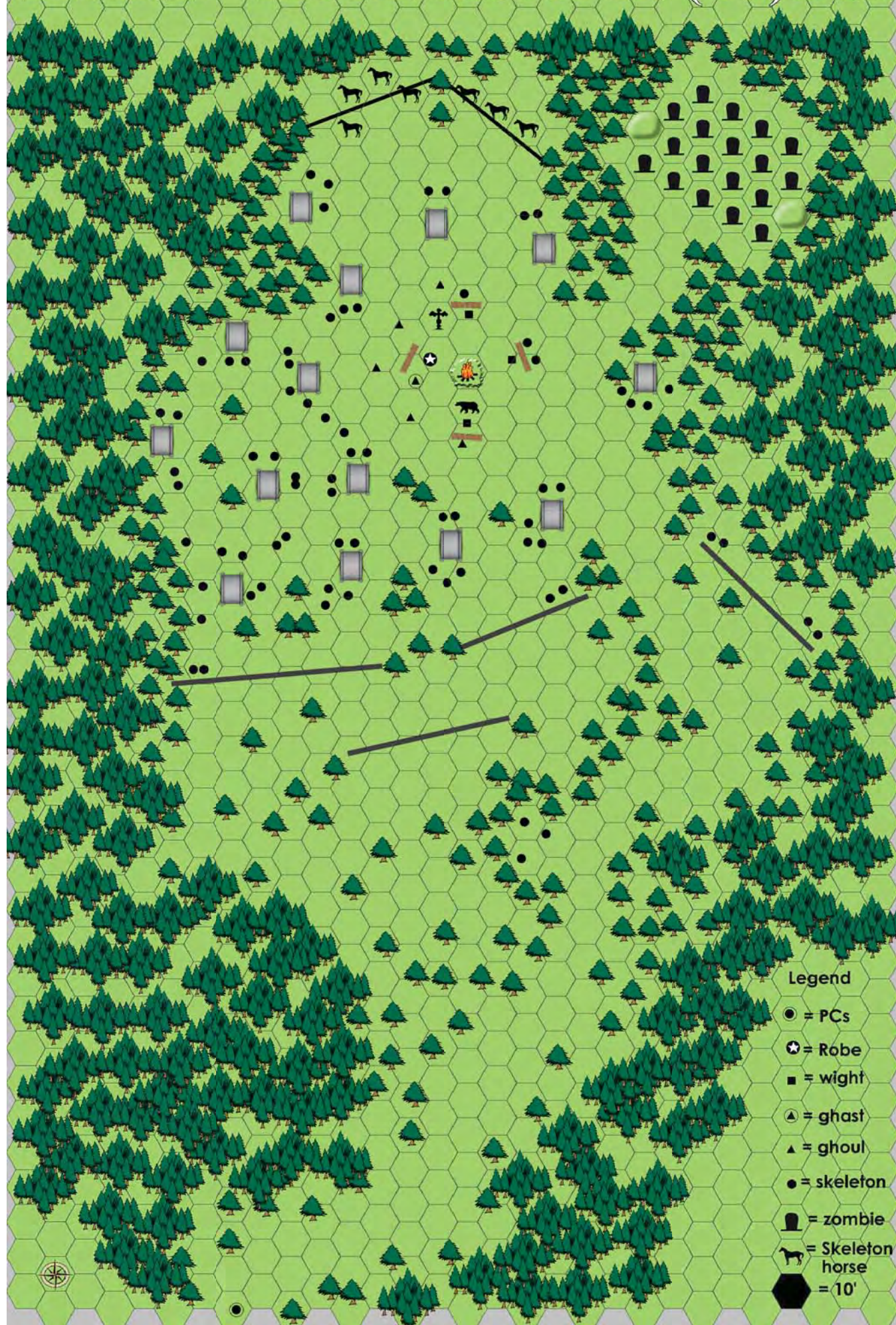
The Wizard's Room



Book #1 - The Charge of the Light (Orc) Brigade



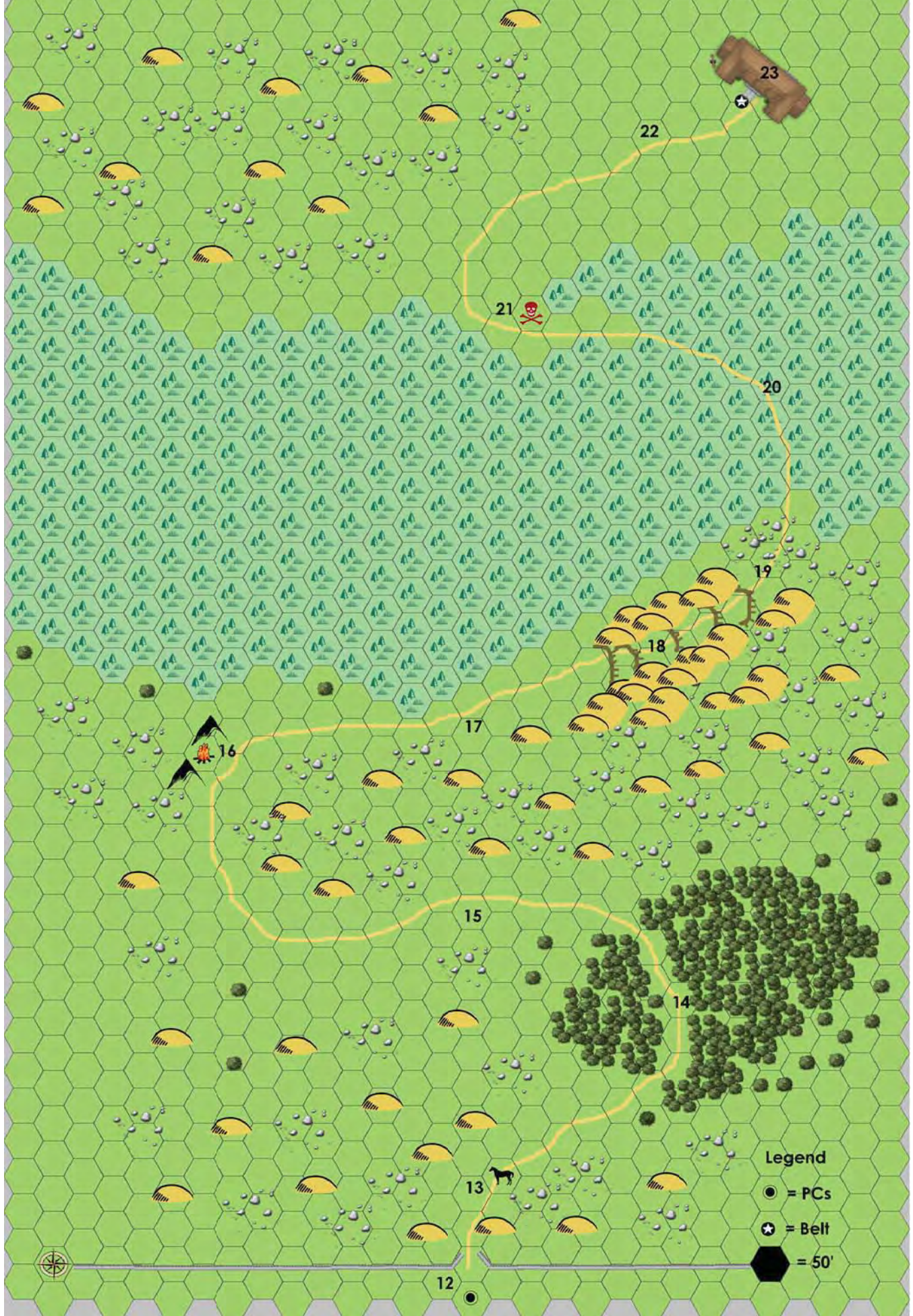
Book #2 - The Bivouac of the (Un)dead



Legend

- = PCs
- ⊙ = Robe
- = wight
- ▲ = ghast
- ▲ = ghoul
- = skeleton
- = zombie
- 🐎 = Skeleton horse
- ⬛ = 10'

Book #3-The Hound of the Baskervilles



Book #4 - The Jewel of the 7 Stars



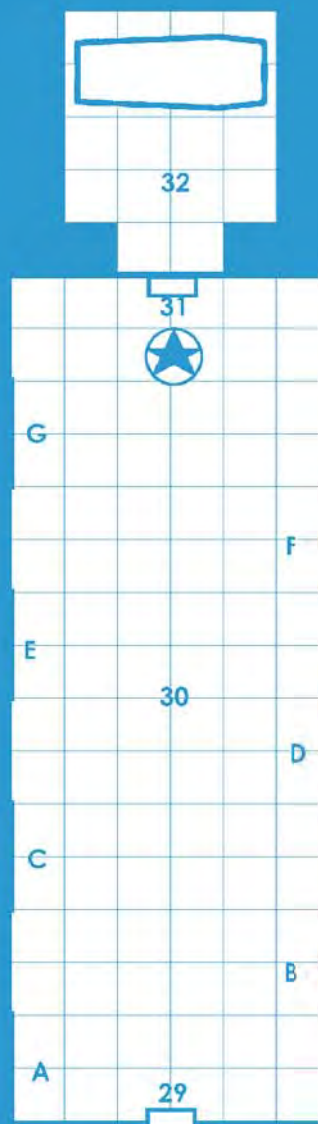
Cross Sectional View



Corridor



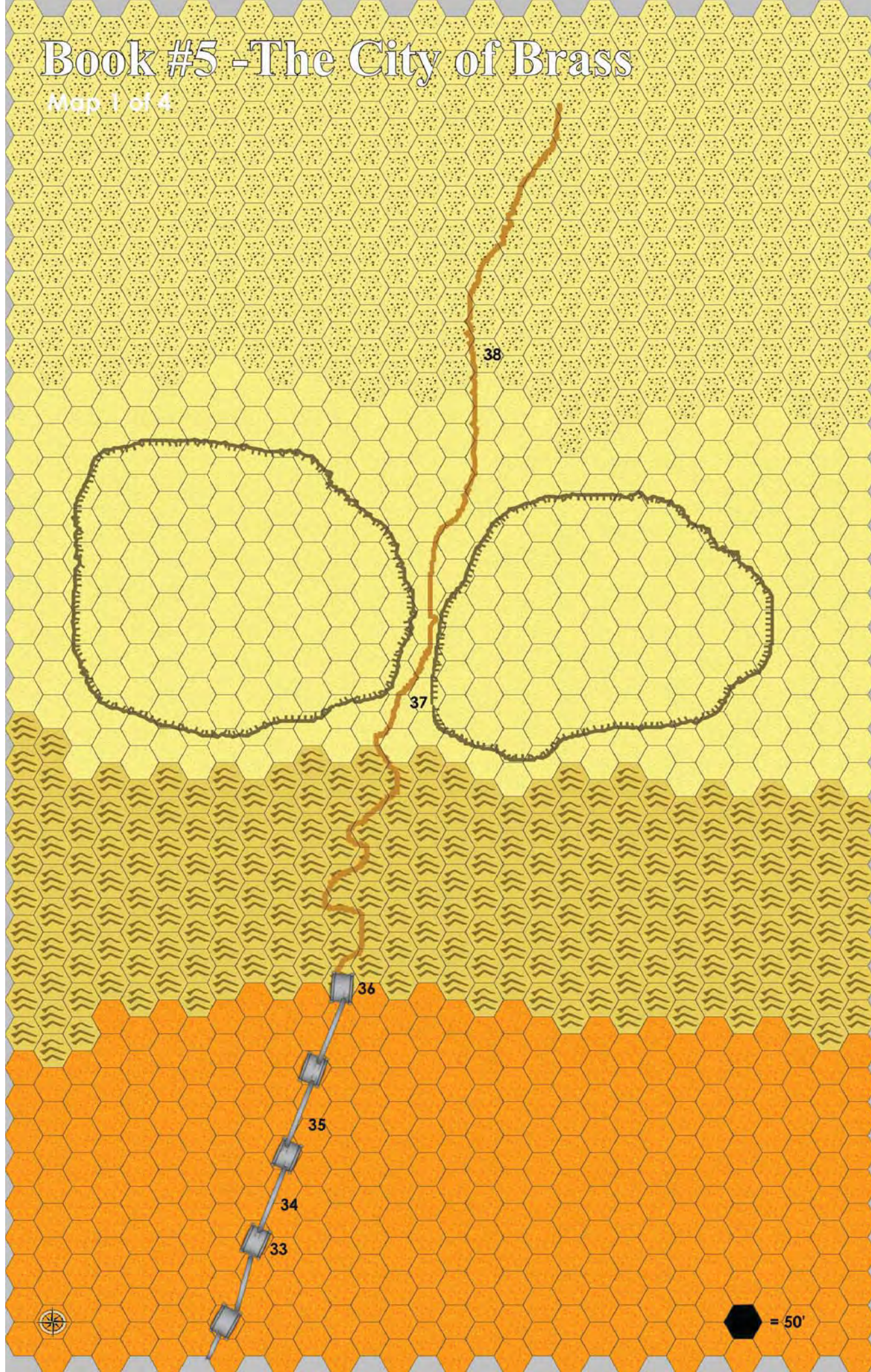
Corridor Continued



Great Hall & Tomb

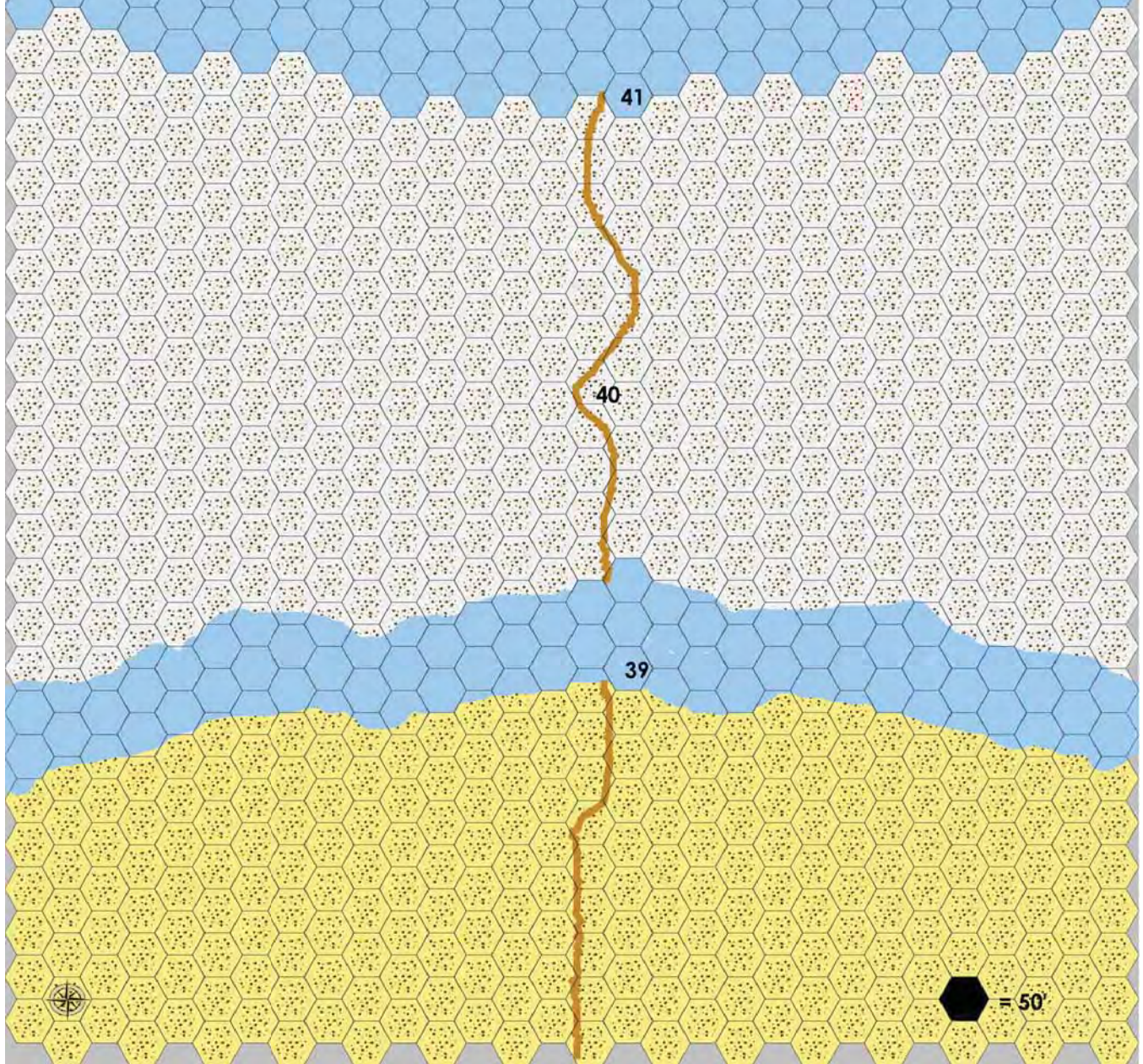
Book #5 -The City of Brass

Map 1 of 4

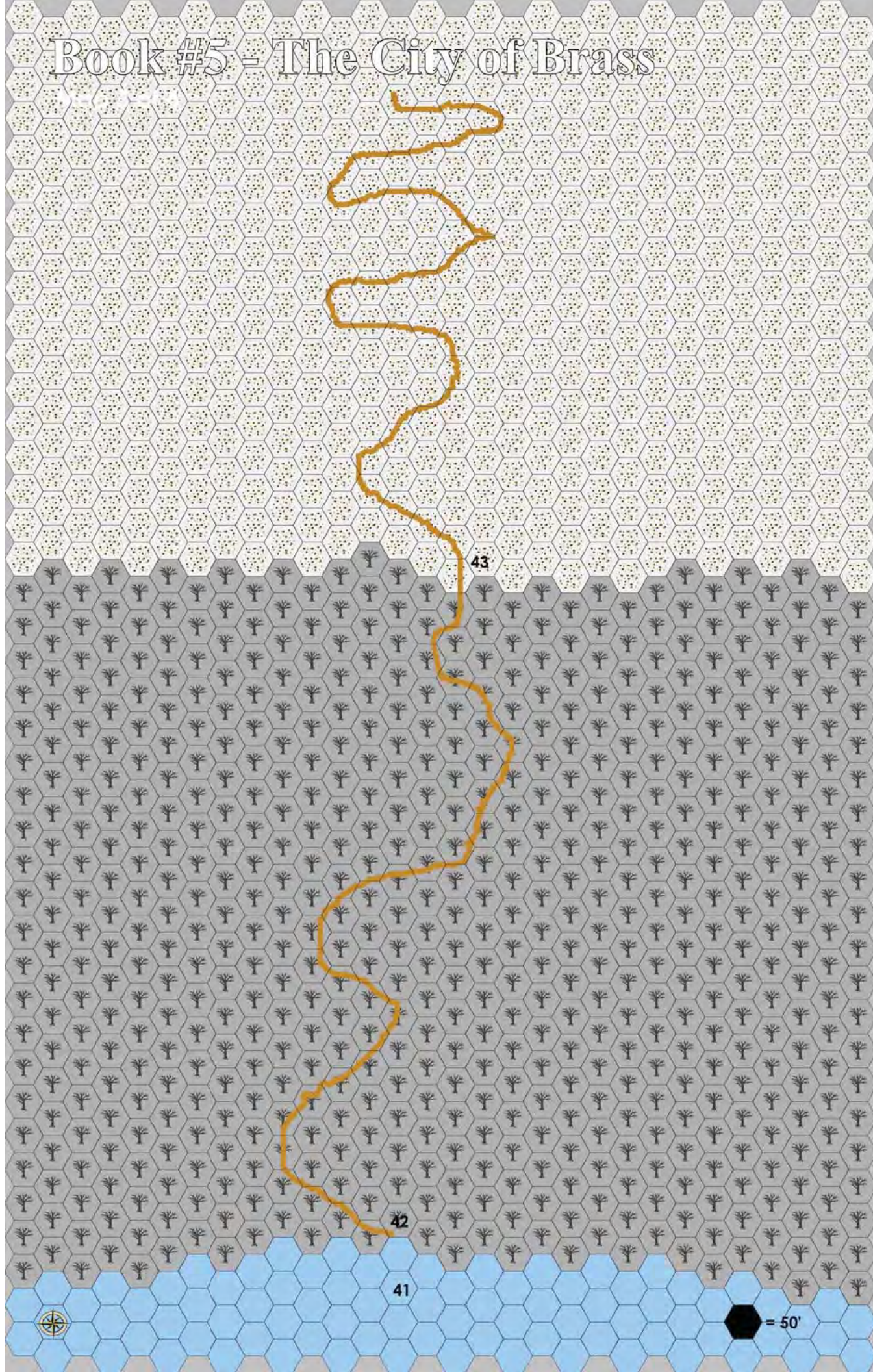


Book #5 - The City of Brass

Map 2 of 4

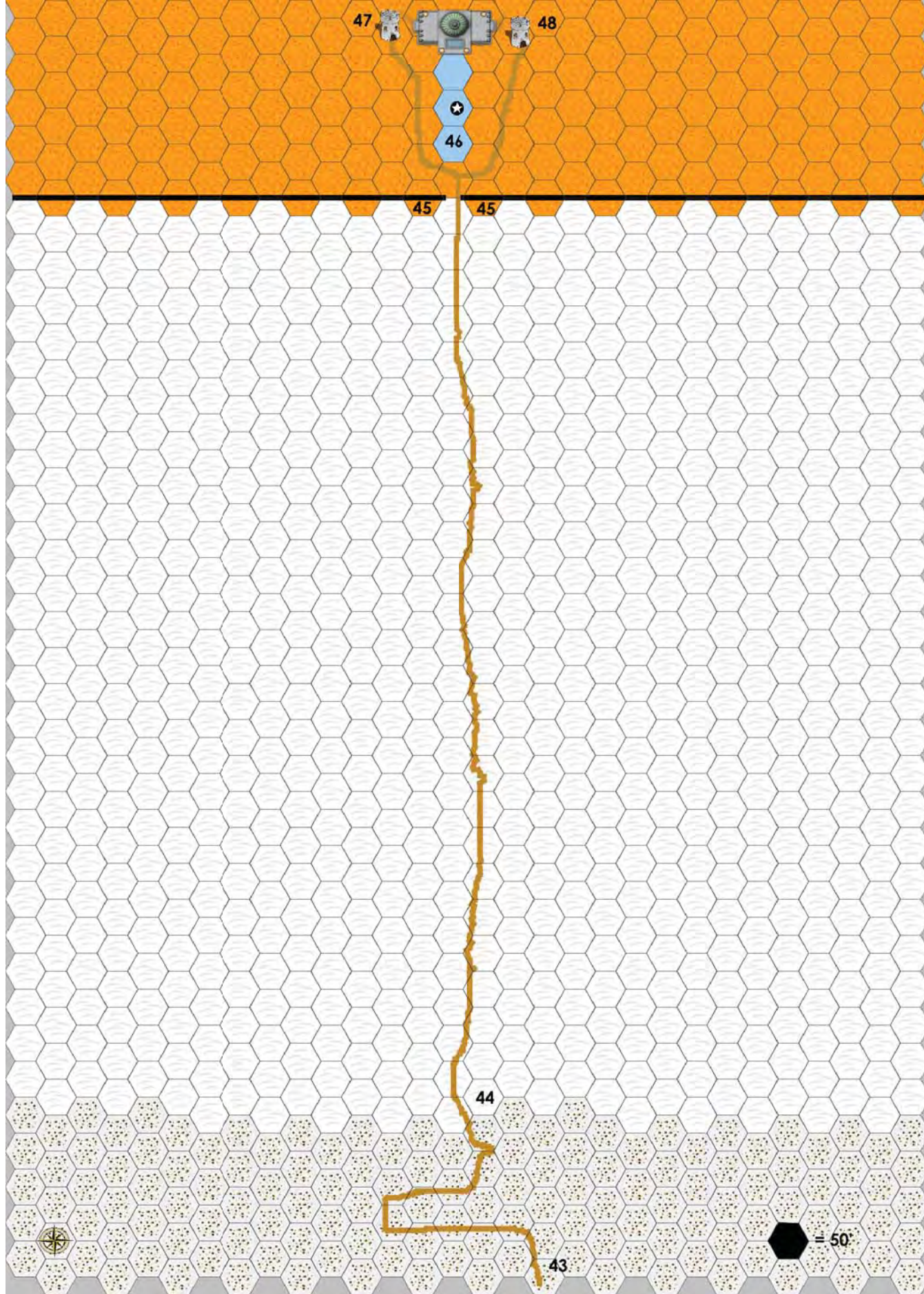


Book #5 - The City of Brass



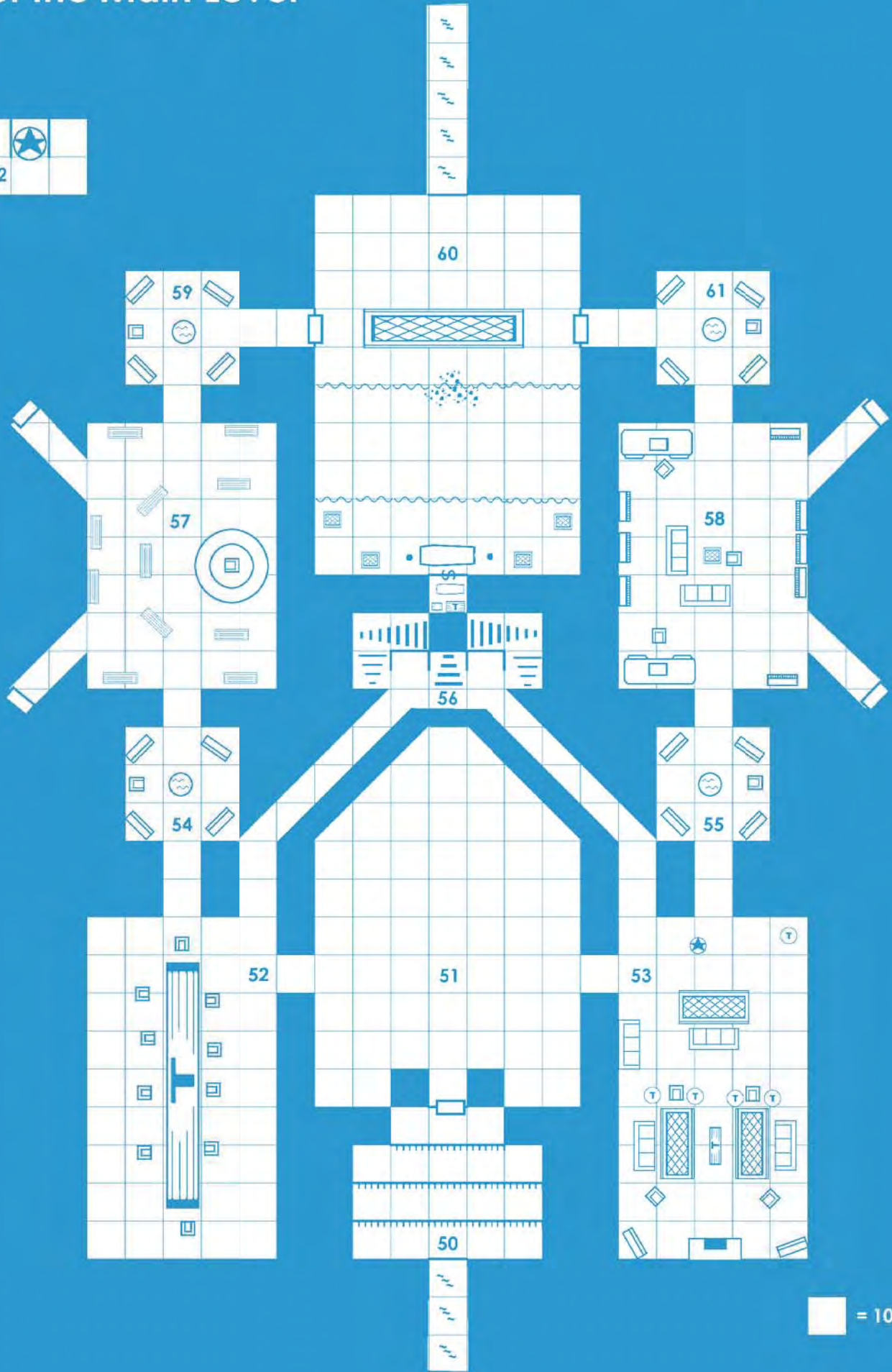
Book#5 - The City of Brass

Map 4 of 4



Book #6-The Medusa Who Came to Dinner

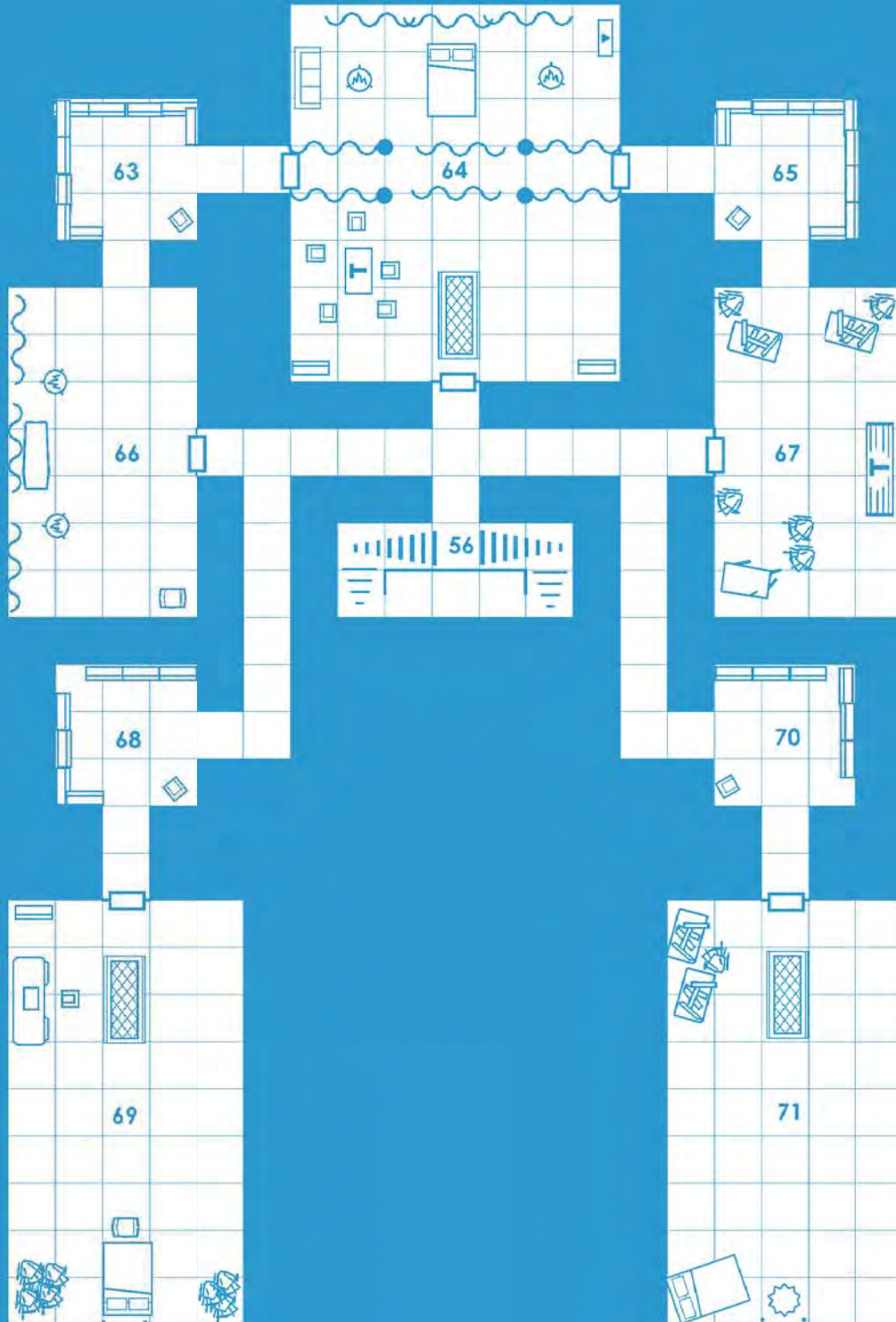
Map of the Main Level



10' =

Book #6-The Medusa Who Came to Dinner

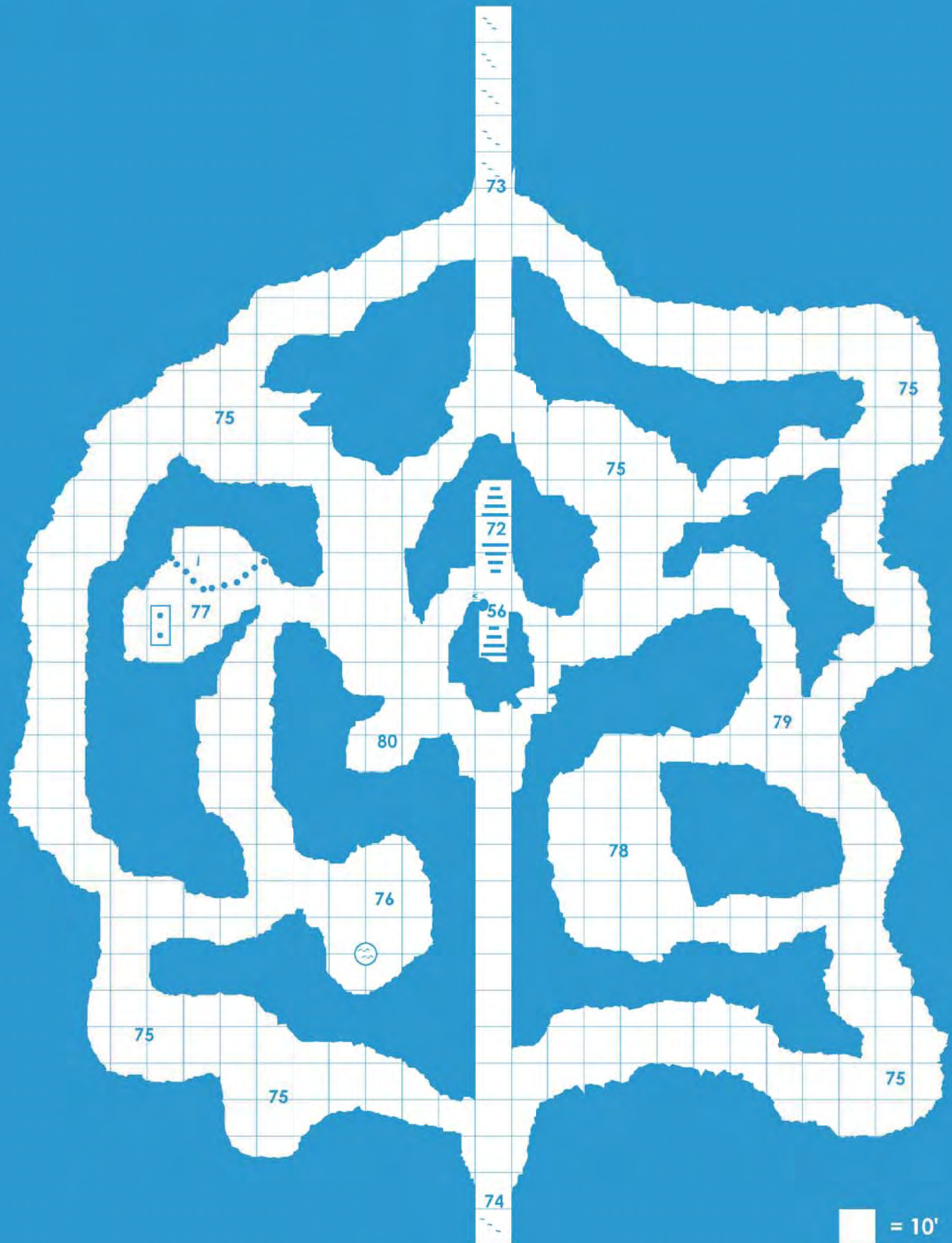
Map of the Upper Level



1 square = 10'

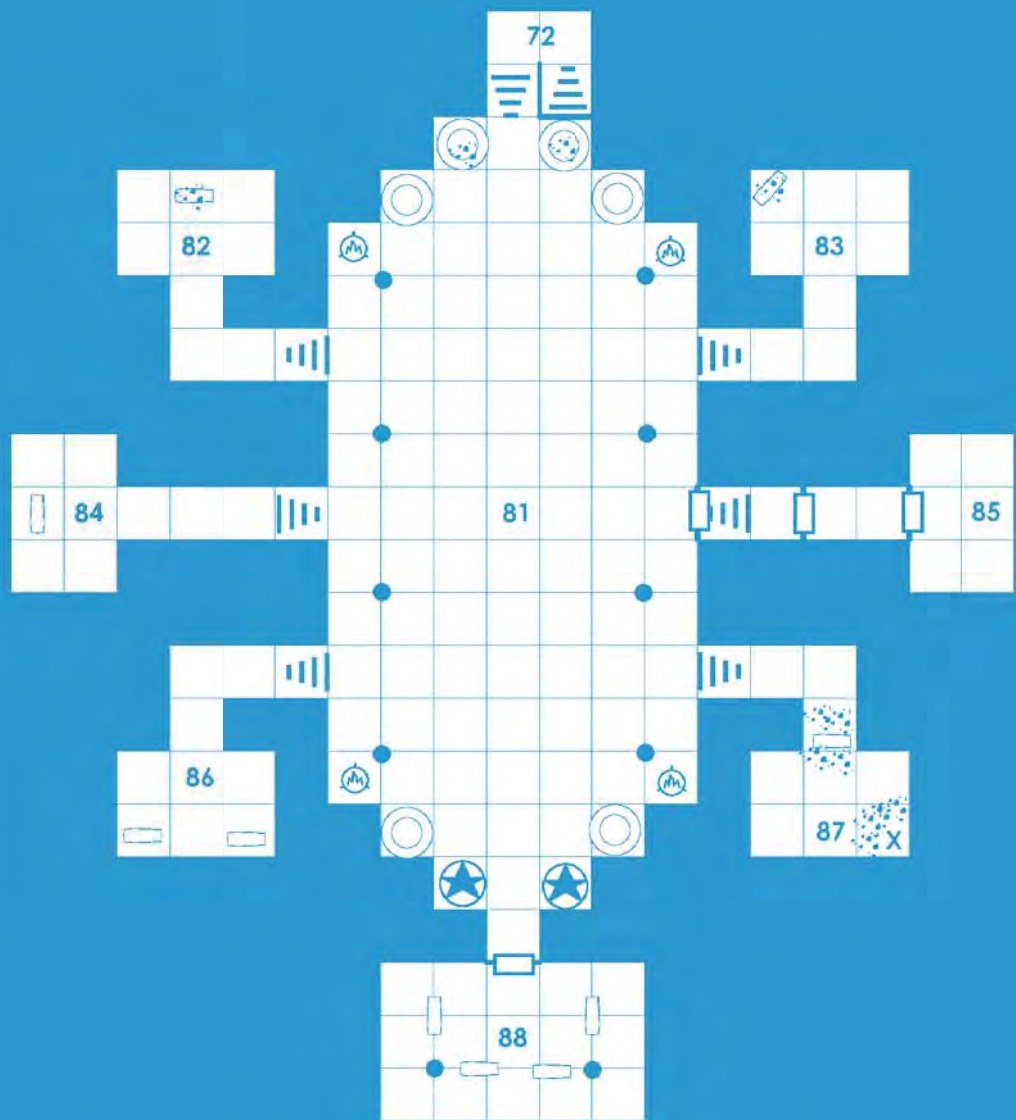
Book #6-The Medusa Who Came to Dinner

Map of the Grotto Level

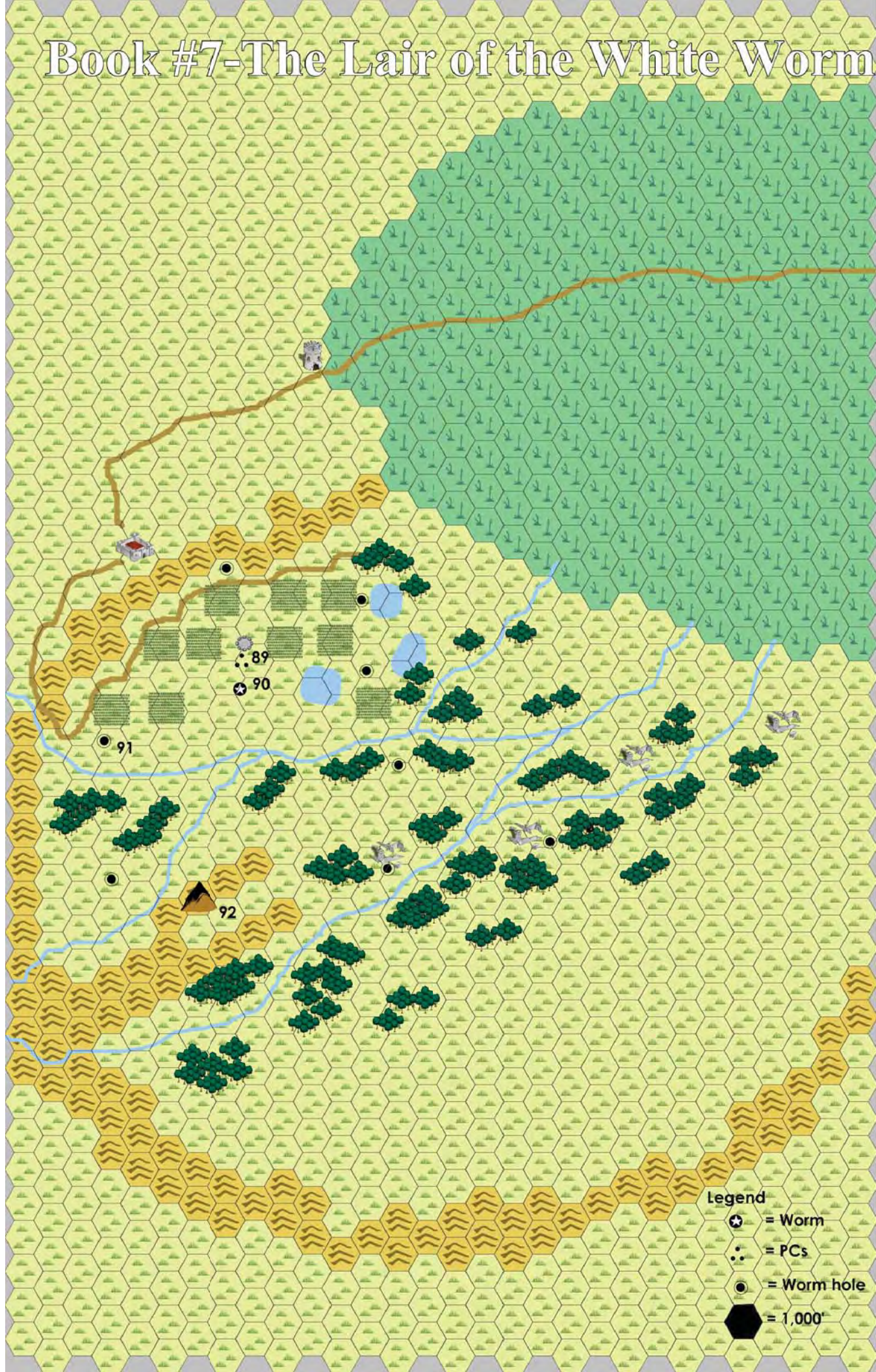


Book #6-The Medusa Who Came to Dinner

Map of the Crypt Level

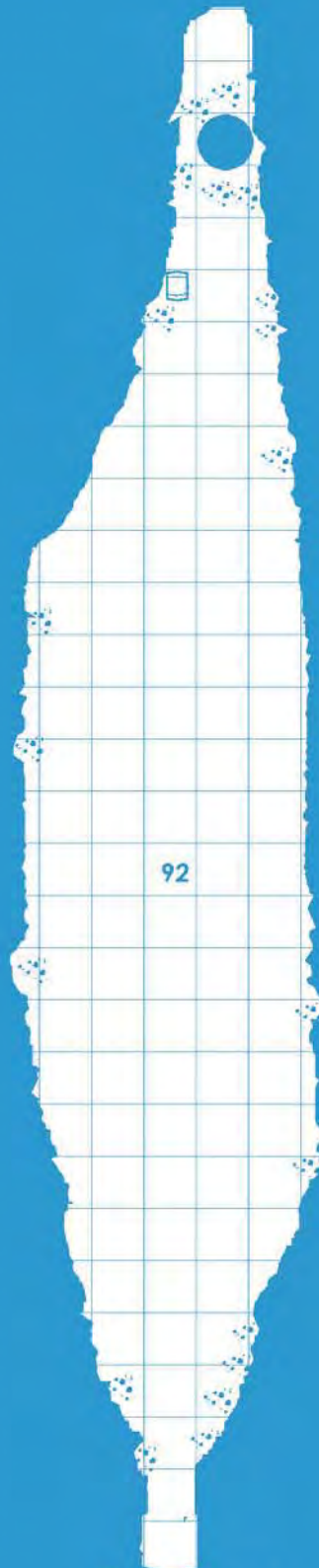


Book #7-The Lair of the White Worm



Book #7-The Lair of the White Worm

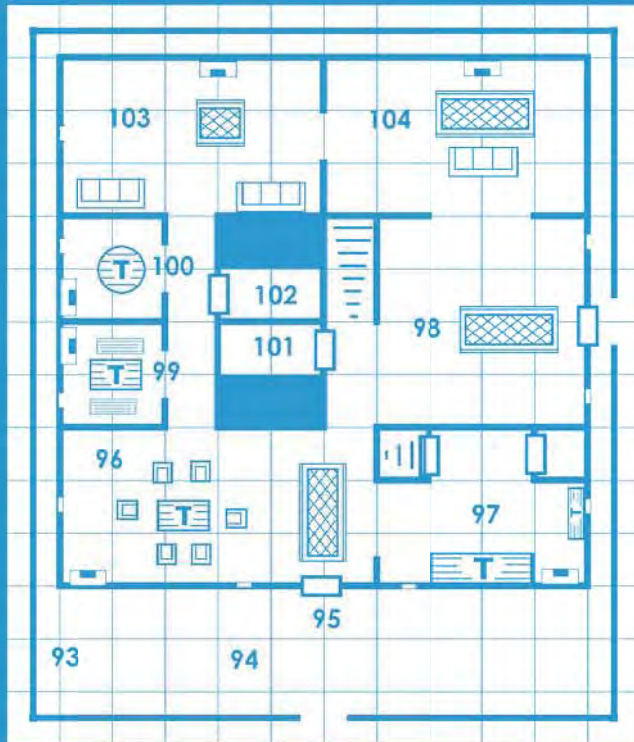
The White Worm's Lair



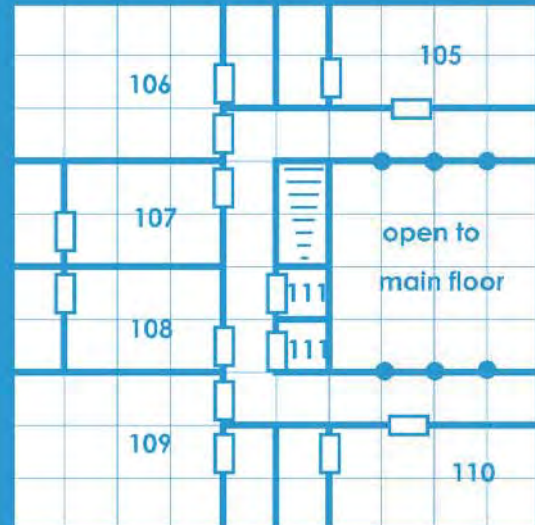
Cave Entrance

 = 5'

Book #8-The House on the Borderland



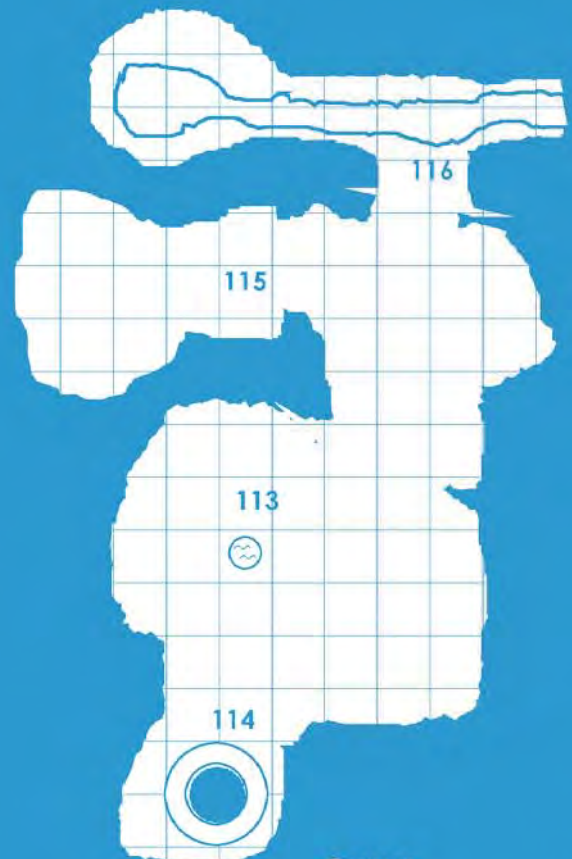
Main Floor



Upper Floor



Cellar

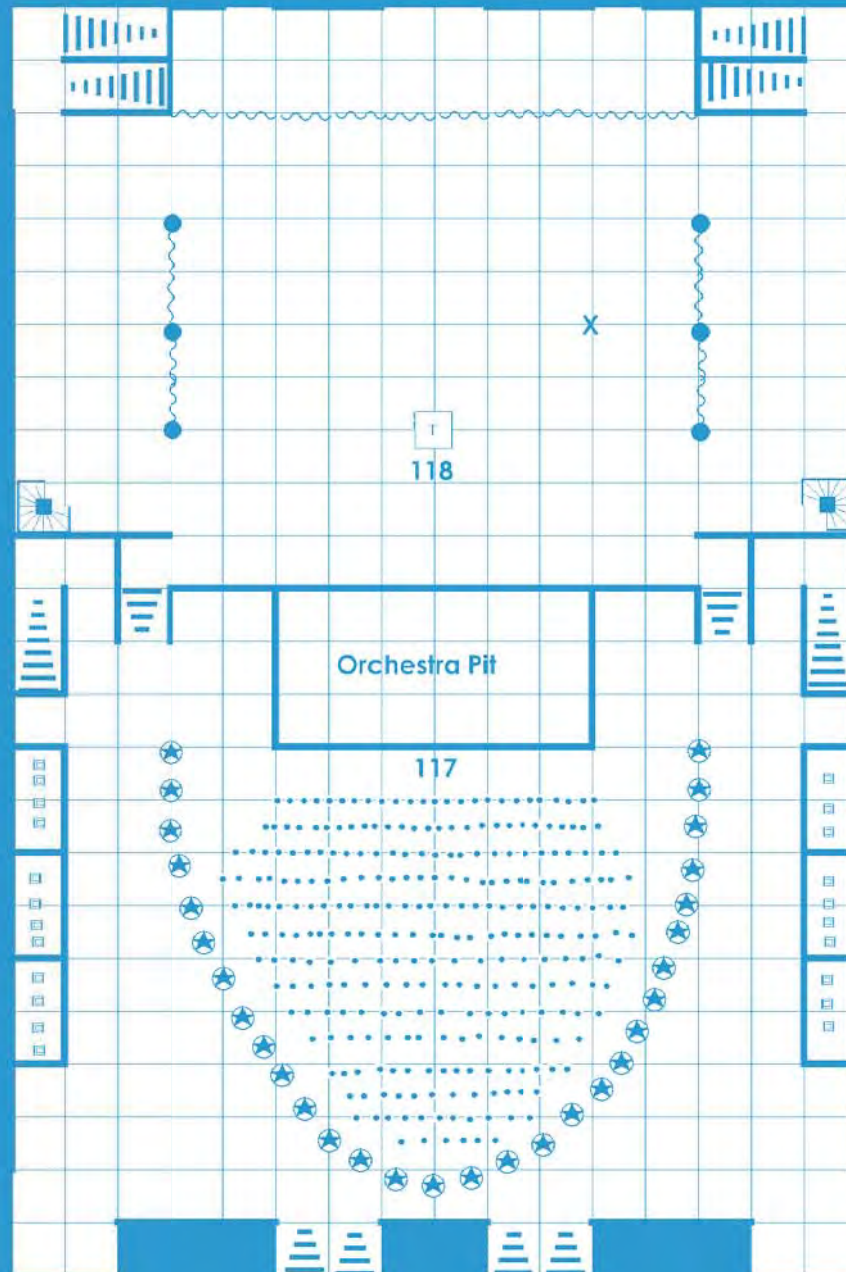


Cavern

10' = 10'

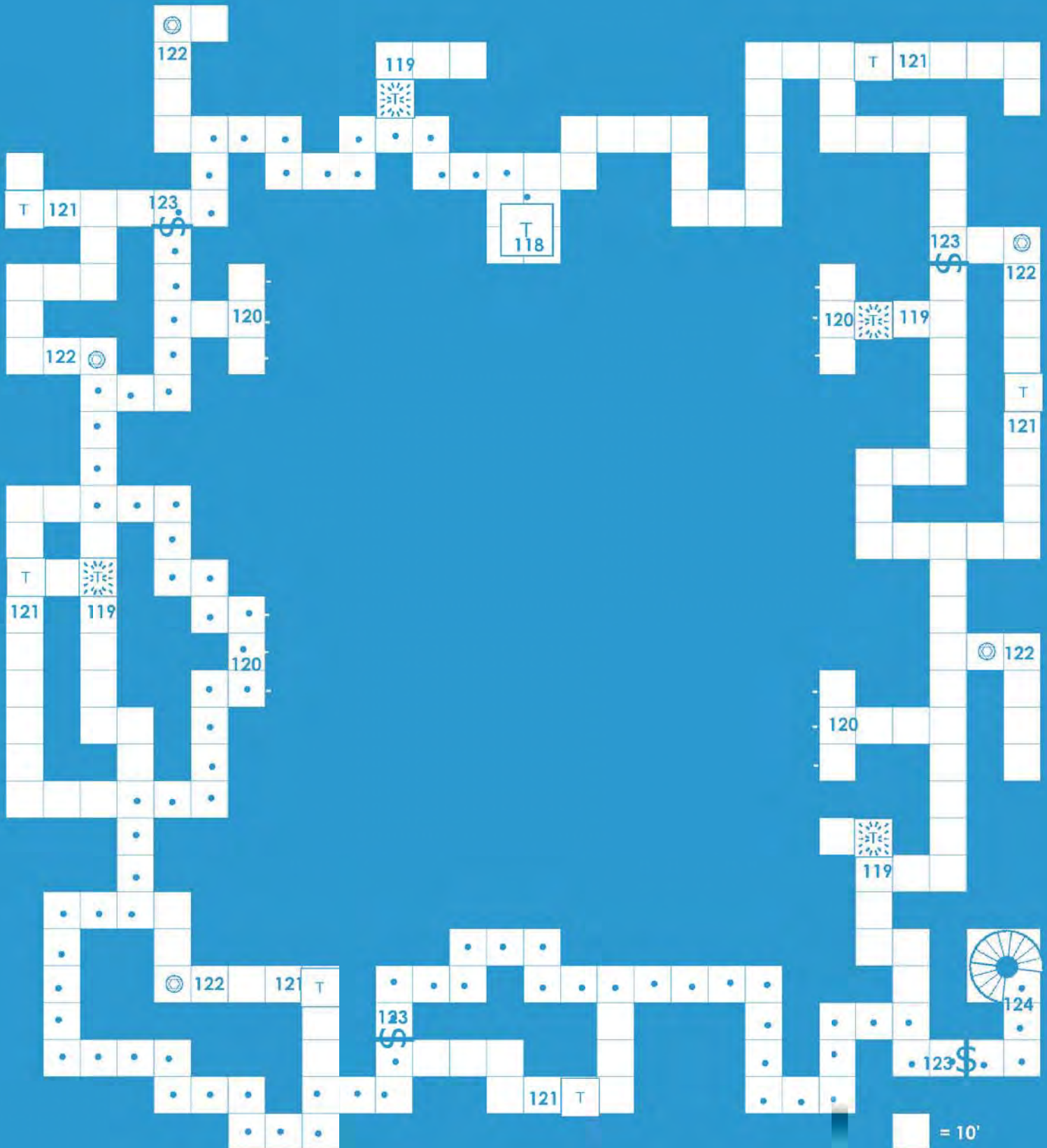
Book #9-The Phantom of the Opera

The Opera House



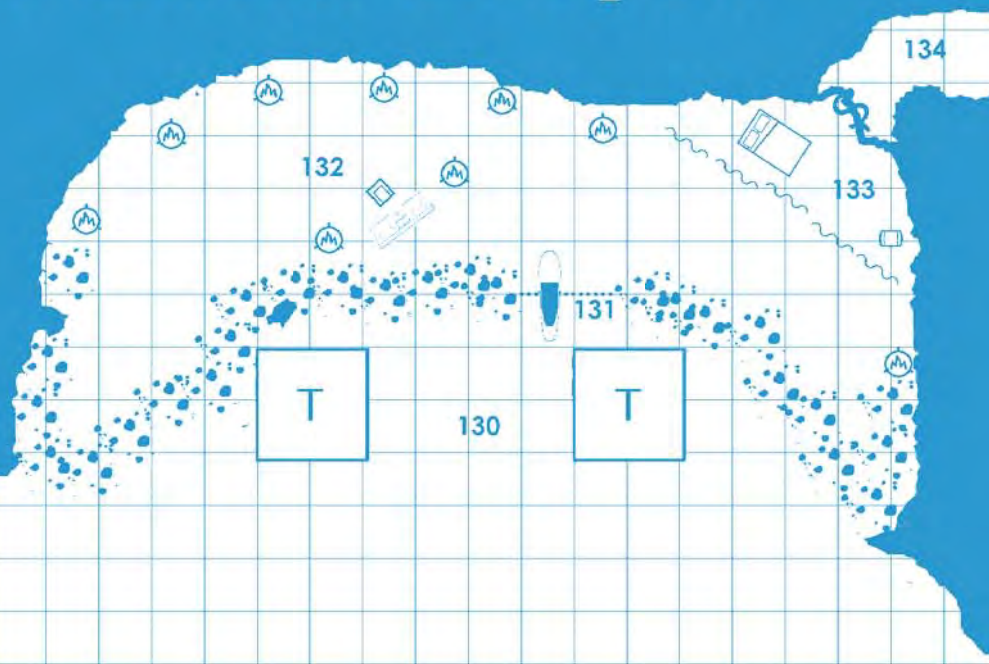
Book #9-The Phantom of the Opera

Sublevel - The Secret Passages

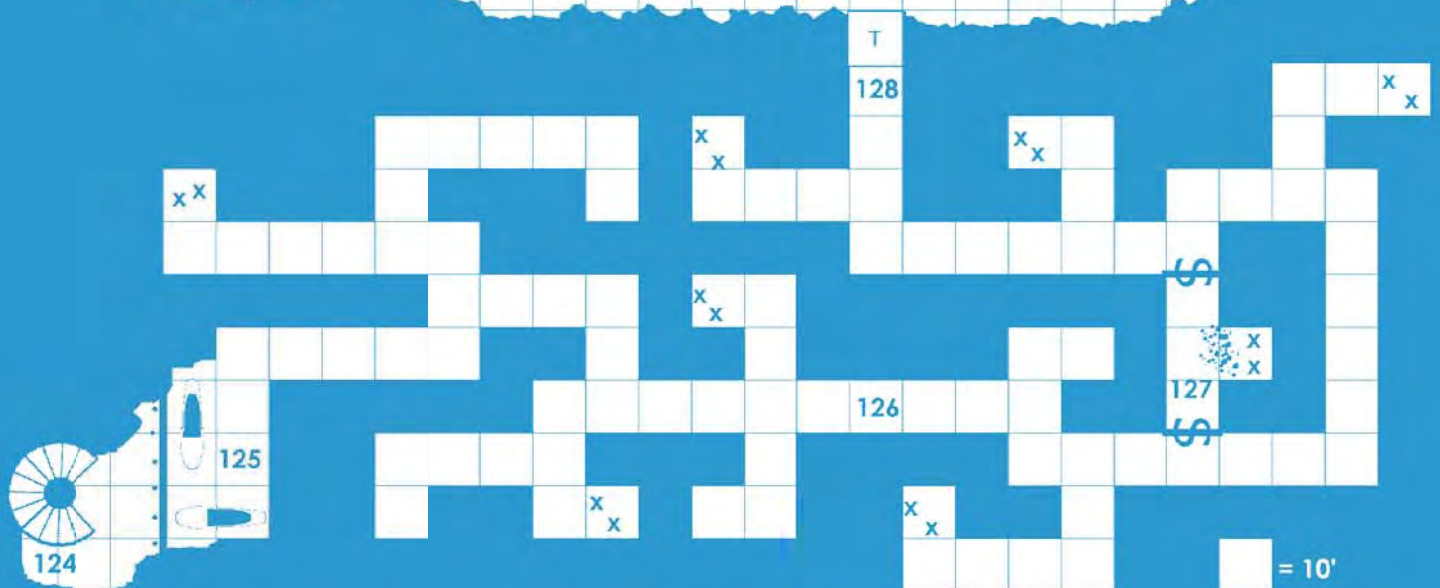


Book #9-The Phantom of the Opera

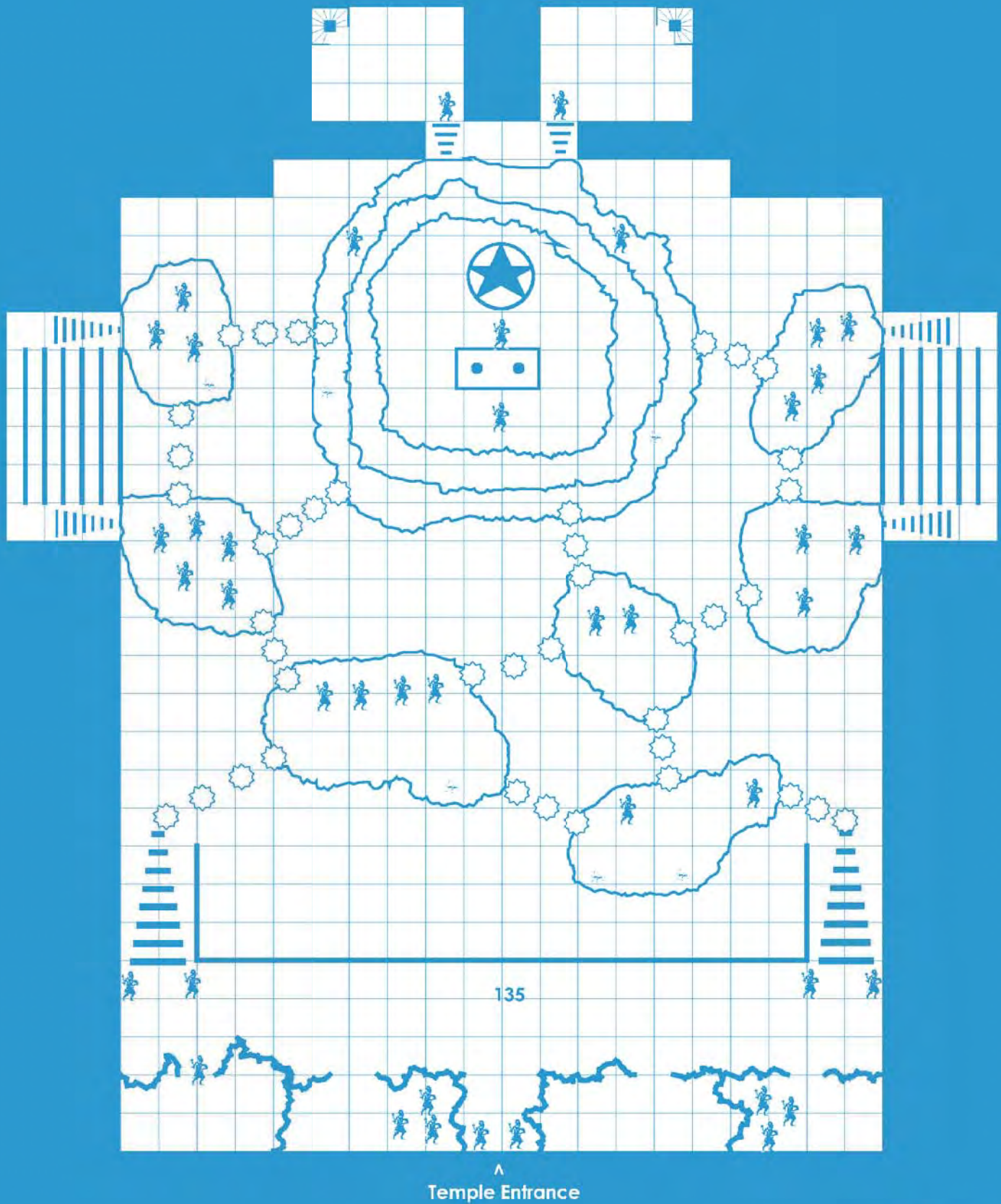
The Lake Level



-Add 800' to the size of the lake

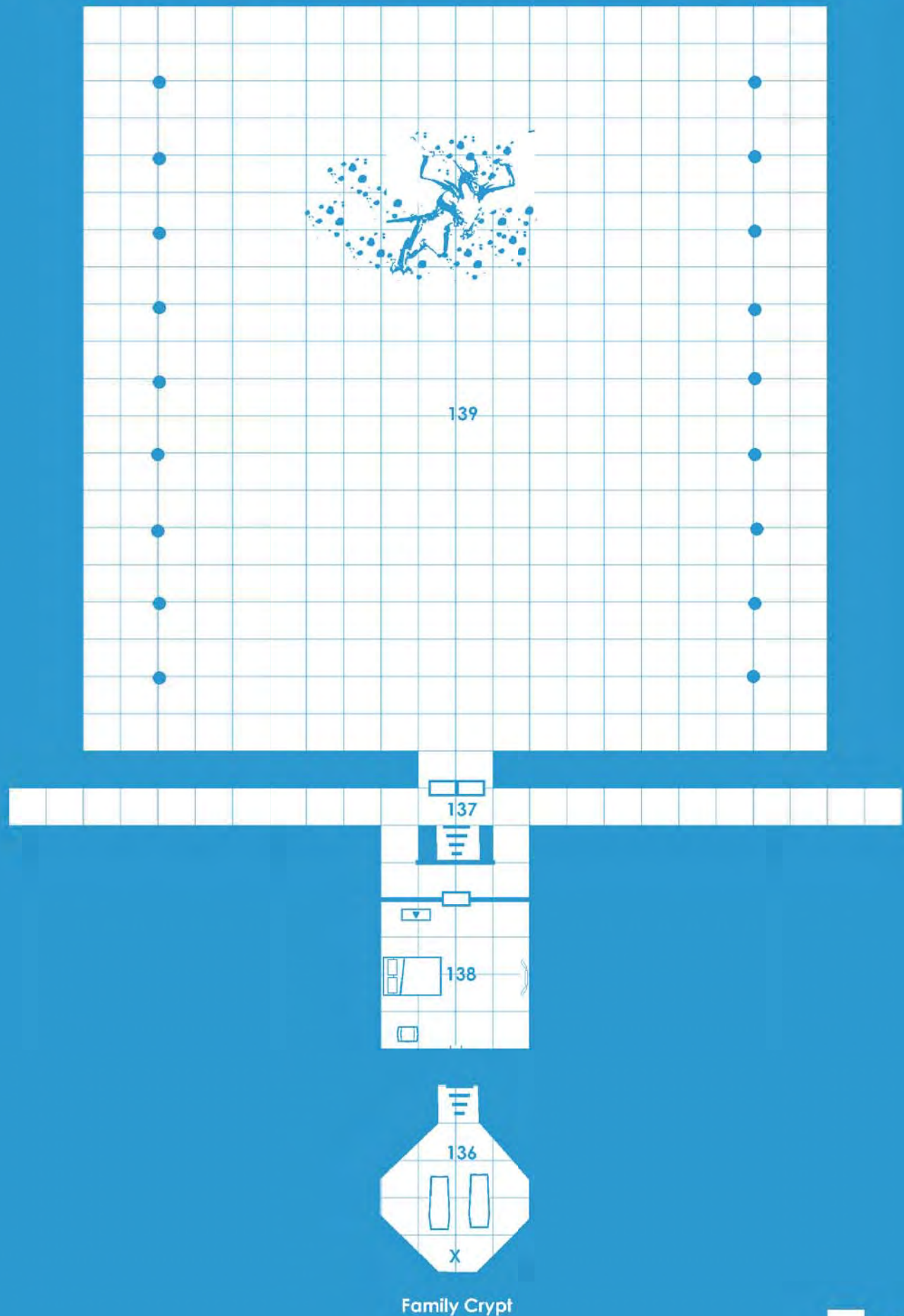


Book #10-The Doom that Came to Sarnath



1 square = 10'

Book #11-The Fall of the House of Usher



Book #12-Childe Roland to the Dark Tower Came

