



THE TITAN'S DREAM

BY W. TODO TODORSKY

A bizarre
journey into
the realm of
sleep

Artwork by Jeff Kronen
Cartography by Roger Raupp

William "Todo" Todorsky is well known on the many computer bulletin boards around Jacksonville, Florida, and runs two computerized role-playing games which he designed himself. A Senior Chief Petty Officer stationed aboard the U.S.S. Saratoga, Todo enjoys wood-carving, social sciences, and black-powder hunting. His wife Sandee does his editing.

The Titan's Dream is a unique AD&D® adventure for 2-8 characters of 5th-9th level; higher-level characters may be used in the smallest groups. Characters should be flexible in their approach to problem-solving, as this scenario involves a unique series of settings and problems. An even mix of the standard character classes (fighter, thief, magic-user, and cleric) would do well here. Characters should be of good alignments.

Note that a well-balanced party of almost any size or power can partake in this adventure, if some adjustment is made to the particular creature encounters. How many levels the characters have is less important than how bright they are.

Adventure Background

This module fits nicely into any world or universe. The Dungeon Master need only alter the background slightly and place the titan's temple where most convenient. A wide variety of adventures can be created around the presence of the temple, and a creative DM could have characters visit the temple for many reasons. The following adventuring introduction is suggested.

King Aquinus of Greamarie, a small island nation 20 miles east of the mainland, is faced with a dilemma. For many years, the mainland country of Falai-grea, which is ruled by the King's distant cousin the Doge of Falaigrea, has raided Greamarie in an attempt to capture and control the island. Greamarie is located near many ocean trade routes, making it of strategic importance to the merchants and sailors of Falaigrea.

After years of conflict, the doge has offered a peace-and-alliance treaty to unify the two countries under one ruler. To seal the agreement, the King's only daughter, Princess Aquilian, is to be married to the son of the doge. The son's name is Talonbrook, and he is reported to be cruel, vain, and arrogant. Hence

the dilemma: Should the king cause his daughter to wed the questionable son to gain an equally questionable peace, or should he turn down the doge and face further war, in which he could be defeated in battle and lose his throne and his life?

In an attempt to solve this problem, King Aquinus has sent the party to consult with the Titan Andromidus, who is reported to have oracular powers. After traveling for many days by land and sea, the party arrives on the small, rocky island where the titan's temple is located. The DM may play out the encounters and adventures found on the way to and from the titan's temple as desired.

Anyone within 1,000 yards of the temple can hear a rhythmic roaring sound coming from within it. When the characters enter the sparsely furnished temple, they see an immense titan at the far end, seated on a massive throne. The titan is fast asleep, and the roaring is discovered to be snoring. The temple is made of marble and has nothing of value within it, as Andromidus enjoys simplicity. The carvings on the walls and along the roof outside depict scenes

from traditional Greek mythology, with a few other tales shown as well.

Soon after they enter the temple (and certainly before they can reach the sleeping titan), the characters notice a thick gray mist that obscures all vision is appearing around the temple. Even infra- and ultravision are rendered useless. The mist quickly thickens and envelops the group in total darkness. For the space of several heartbeats, everyone has the sensation of falling and disorientation, combined with sleepiness and lethargy.

The mist slowly clears as a scene unfolds around the characters. Everything has a strange, closed-in, dreamlike quality to it, though things seem undeniably real. Soft, pastel colors predominate; voices and sounds are slightly muffled. Action is already underway when the scene becomes visible to the characters, appearing much like a play on a stage. After watching the scene for a few moments, the characters find themselves entering it. . . .

For the Dungeon Master

The characters have walked straight into the titan's own dreams. Andromi-

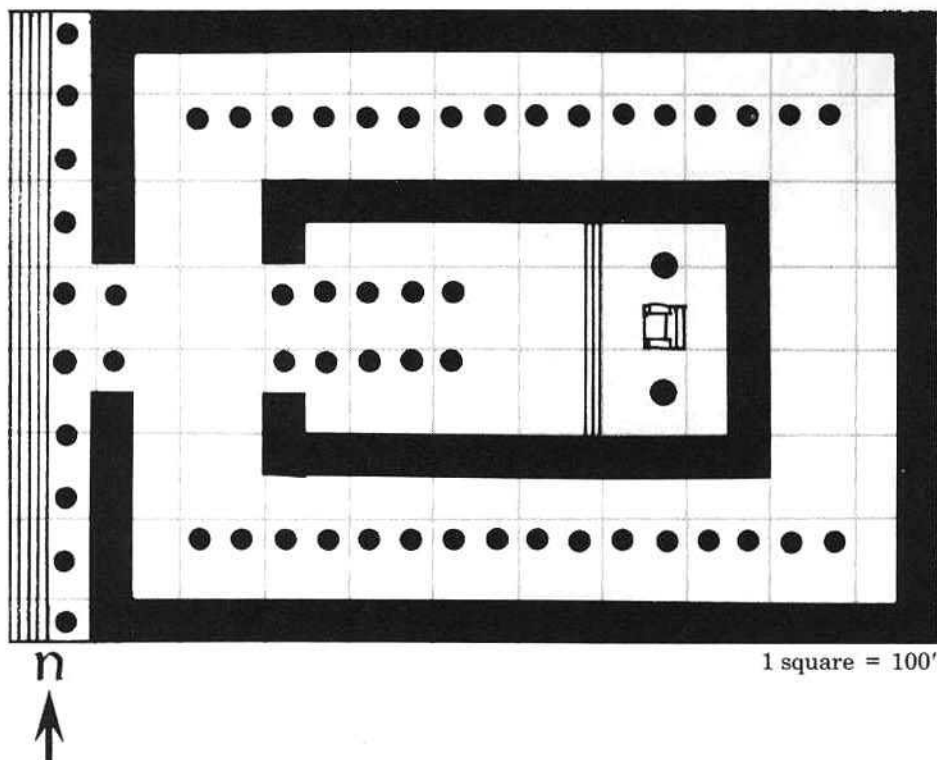
dus the Titan shares many of the powers of the greater titans such as Kronos and Oceanus, although his alignment is neutral good. He also has the ability to cast illusions of such high quality that they appear, for nearly all investigation, to be real. Few victims of Andromidus' illusions have any chance at all of disbelieving them unless they possess intelligence scores of 19 or better. Those with a 19 intelligence have a -4 saving throw to the chances of disbelieving the illusions, but this may be attempted only once per turn; those with a 20-23 intelligence gain a regular saving throw vs. spells to disbelieve whenever they attempt to do so. Beings with intelligences of 24 or better are immune to the effects of the illusions. These scores apply regardless of the level of the illusion/phantasm spell Andromidus uses.

A being with a percentage magical resistance also has a chance of being unaffected by these illusions. If the magical resistance roll fails against 25th-level magic, the being is affected by the illusions as if they were real. In any case, if a being is *not* affected by an illusion, it still perceives the illusion as a solid, real-looking object — but it cannot be harmed by the illusion.

While Andromidus sleeps, his innate powers of illusion continue to operate, but they are controlled by his subconscious mind. The illusions then take on a dreamlike quality and appearance. When the party enters the titan's temple, it is engulfed in the titan's dream-fostered illusions, signified by the gray mist. The dream is a jumbled arrangement of three stories that have been on the titan's mind. The player characters can be likened to members of an audience who accidentally wandered on stage and now take part in a play they came to see — but from which they cannot now escape!

This adventure is an anachronistic situation in which literally *anything* can happen, since it takes place in the titan's dreams. Different historical and fantastic periods are jumbled together, representing some of the places the titan has visited and the tales that he has heard. Because Andromidus has an exceptionally keen mind and is highly observant, the illusions within these dreams are quite exacting in detail — "real" in almost every sense of the word.

TEMPLE OF THE TITAN ANDROMIDUS



The overall design of this adventure can be described as three, five-act plays (actually dreams) running continuously and simultaneously. The party enters one of the 15 acts at random, as determined below; the scene will already be in progress. The party has to accomplish a good-aligned task in each act to successfully complete that act. Completing an act resolves a conflict in the titan's mind, allowing him to go on to other topics (i.e., other acts).

The task required could be as simple as praying for the hero of the play, or as complex and dangerous as defeating a devil. If the party is at a loss for what action to take, the DM may gently hint at several possible good-aligned actions, taken from the suggested tasks listed for each act, or he may suggest any other actions which seem appropriate. Though characters may choose from a variety of tasks in order to complete an act and leave it, only *good* resolutions prevent the act from recurring later. The intent of a good action should be to help the hero of the act in his quest. The DM should avoid telling the players outright what the characters are expected to do; room should be left for creativity and personal initiative.

All of the "sets" for each act of a dream are limited in size, focusing on a particular area where the action takes place. Each set is surrounded by the drifting gray fog that brought the characters into the dream world. If a character tries to leave a scene without interacting with it, he simply passes into the fog and reenters the same set by walking out of the fog from a different place (as chosen by the DM). Nonliving objects cast or fired into the fog simply disappear. This situation continues until the scene resolves in some manner, good or bad. It should be noted here that the completion of certain scenes may call for insight and quick minds. The use of weapons at these times may be detrimental to the party and their NPC followers.

If the party has taken the correct action (i.e., accomplished a task in a good manner), then that act is successfully resolved and is crossed off the Tracking Chart. The characters do not enter that act again. Should their actions be incorrect (evil or inadequate) but still sufficient to affect the scene, the characters may exit that act. However, the party could reenter the same act in the future. Upon reentry, the act

will be at the same point as it was when the party originally entered it. Thus, a party could end up fighting the same monsters over and over again.

Once player characters have affected the scene in some way, the DM may have them continue in that act or allow them to leave (and enter a new act). If the act ends, the party becomes engulfed in the gray mist again, watching the set and its people fade out around them, and the DM randomly rolls for a new act. The party members may also exit an act on their own by simply walking into the mist — and into a new set.

To escape the dream world and complete the adventure, the party must successfully resolve five acts in any one dream-play (see the section below on variations). It is important that the DM keep close watch on all aspects of the scenario because the action does not flow smoothly from one scene to the other. The Tracking Chart is provided to assist the DM in this effort and may be used for other notes as well.

To determine which play and act the party enters, the DM rolls 1d6 to find the play (1,2 = Dream #1, 3,4 = Dream #2, etc.) and a 1d6 (ignore rolls of 6) to find the act; see the Tracking Chart. If the party has previously resolved the new act indicated, the dice are rolled again.

The same five sets are used in all plays. Each act uses a different set, but the sets won't appear in the same order for each dream-play. The details of each set have been deliberately left sparse to allow each DM to put his personal touches on the layout. The five sets are:

SET A: A forest clearing with five trees and three rocks

SET B: A section of underground passage with doors and chambers (the doors can be ordinary, secret, or concealed as the DM wishes)

SET C: An open section of ground covered in grass or sand

SET D: A long, twisting cave with rough walls and chambers

SET E: A free-standing, single-story building with three rooms

All magical and nonmagical healing methods operate normally. Also, the gray mist has healing powers, curing 1-8 hp damage every time the party passes into a new act. Characters who have been killed appear quite dead — but each of them must make a system-shock roll upon the completion of an act.

Characters failing this roll actually die and do not reappear in the dream; those passing the roll reappear in the party whole and well at the start of the act following the one in which they were killed. This is a function of the titan's peculiar dream powers.

Concluding the Quest

When the party exits the dream, Andromidus awakens, rested and in good humor. If the party asks a favor of him, he then does his best to accommodate them. In response to questions about King Aquinus's dilemma, the titan says, in a voice of soft thunder:

"The plumage of the erne is finer than of the vulture. The erne prevails as the winter passes, and his lofty see embraces the greater and lesser. The lesser joins the greater, and the greater becomes all."

This means the character (plumage) of the doge's son (erne, a sea eagle) is better than the old doge (vulture) and better than had been reported to the king. The doge is ill and will soon die. The land Talonbrook will rule (his lofty see) will cover Falaigrea (the greater) and Greamarie (the lesser). Greamarie will become rich and peaceful, being no longer at war (greater), and the good life of Falaigrea will be shared (becomes) by everyone (all) in the kingdom.

The party can accumulate experience points for monsters encountered and deeds done as the DM sees fit. If a party successfully resolves an act, each member should be given 500 bonus xp. Exceptionally creative resolutions to acts may garner added experience of up to 500 xp per character, as the DM desires. These points are applied to the characters after the entire adventure has ended.

Any treasure (gold, gems, etc.) found may be taken with the party if it is kept on the characters' persons when they exit the dream. This is a function of Andromidus' ability to transmute and create substances with his magical powers. Any treasure stored or left behind is lost when the party changes acts. Once the party leaves an act, that act reverts to its original scene (which does not include any altered conditions). Magical items encountered on a dream set cannot be taken out of the dream. Gold-based experience points may only be granted for treasure taken out of the dream.

TRACKING CHART

	Dream #1 Helaminus and the Cyclops	Dream #2 The Squirehood of Sir Staghart	Dream #3 King Clem and the Dragon
ACT I	Set E	Set D	Set B
ACT II	Set B	Set E	Set C
ACT III	Set A	Set B	Set E
ACT IV	Set D	Set A	Set A
ACT V	Set C	Set C	Set D

Slain characters will be found laying at the feet of their companions at the end of the dream adventure — unmarked, but truly dead. Slain characters may be *raised* or *resurrected* normally. Andromidus will have at least one *raise dead* spell on hand if a player character is slain (having foreseen that this would happen), and will use it if asked.

Nonliving items which were brought into the dream by the characters and later hurled into the gray fog (or left behind when the characters changed acts) generally disappear. Andromidus unconsciously transmutes these into vapor. Magical items saves *vs disintegration*; nonmagical items gain no saving throw against this effect. Items that save may be found scattered about the temple floor after the dream ends.

Variations on the Theme

This module lends itself to many variations in play and rules. Here are several, although each DM can put his own twists into the adventure.

1. Each dream-play may be run separately, with the acts coming in order or at random. This makes for a shorter game.
2. It may be ruled that a party may not exit the dream unless it is in an Act V set. These games usually run longer than others.
3. A rule can be made so an act cannot be successfully completed unless it is done in order by play (i.e., Dream #2: Act I, Act II, etc.). This, too, makes the game run much longer than usual.
4. If some members of a party enter the mist after having taken sufficient action to justify a change of acts, those members may be put into a new random act while the remainder of the party stays in the original act. Those left behind enter a different random act when they enter the mist. It is conceivable that the party members could be stretched out across the entire dream, with each member acting independently. This both lengthens and complicates the adventure, but it can be quite challenging if everyone gets a chance to perform without a lot of waiting.
5. Three suggested tasks are provided for each scene: tasks a, b, and c. The DM may note that only the performance of one specific task allows the characters to leave a certain act. This can be challenging but frustrating. It is usually best to give the party some latitude

in resolving an act, using the DM's best judgment as to whether the act was resolved successfully.

The Titan Andromidus

Andromidus is a lesser titan, but is powerful even in comparison to the major and elder beings of his mighty race. Those who revere him call him the Titan of Inspired Vision, Lord of Reality, but he has no clerical priesthood and is not worshiped as a god; instead, he is honored for his wisdom and foresight. His statistics follow.

ARMOR CLASS: -2
 MOVE: 15"
 HIT POINTS: 250
 NO. OF ATTACKS: 2 (*fists*)
 DAMAGE/ATTACK: 10-40
 SPECIAL ATTACK: *Special illusions*
 SPECIAL DEFENSE: *Nil*
 MAGIC RESISTANCE: 50%
 SIZE: L (50')
 ALIGNMENT: *Neutral good*
 PLANE: *Olympus*
 CLERIC/DRUID: *10th level in each*
 FIGHTER: *15th-level fighter*
 MAGIC-USER/ILLUSIONIST: *25th level in each*
 THIEF/ASSASSIN: *Nil*
 MONK/BARD: *Nil*
 PSIONIC ABILITY: V
 S: 25 I: 24 W: 24
 D: 19 C: 20 CH: 23

Andromidus is a protégé of Prometheus. He spends most of his time on Olympus, but travels to one or more of his temples on the Prime Material Plane for several weeks around the summer and winter solstices. He is genuinely interested in humanity and its problems, but often in a remote sort of way. He is old beyond belief and extremely wise, but appears youthful and is quite charismatic.

Andromidus has the power to see into the future. He used this ability during the Revolt of the Gods to discover who would win. He supported the Gods and was spared the fate of his fellow evil titans. While on the Prime Material Plane, he serves as an oracle for those who come to his temples inquiring after their fate.

He can cast very powerful illusions at will. Most mortals have no chance to disbelieve these illusions and cannot distinguish them from reality. Folklore attributes many unexplained events and strange visions to Andromidus' illusions. In combat, Andromidus uses



his illusions to turn away any threat. If the illusions fail, he strikes with his fists. Occasionally, he entertains the Gods on Olympus by casting illusions on them which simulate the feelings of mortal men.

Andromidus cannot create mortal men from clay as Prometheus does, but he can transmute any nonliving substance found on the Prime Material Plane. These transmutations are permanent as long as the items remain on the Prime Material Plane. Turning a gold earring into a pebble, for example, would be quite easy for him to do, as would be the reverse act. Up to 1,000 gp weight of material may be transmuted per day, but he refuses to use this power for the sake of anyone's personal gain (though his dreaming subconscious creates situations in which this is not so). Magical items cannot be so created (though his illusions may make items *appear* to be magical).

The Dream-Plays

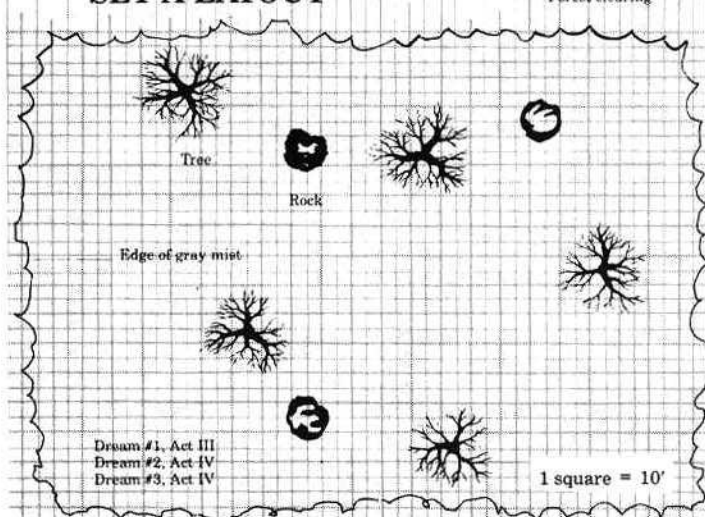
Three dream-plays are described below. The background section is information that may be gained either by conversing with NPCs in the titan's dreams or presented as a ghostly "voice over" as each scene begins. In the latter case, the information may be paraphrased by the DM as desired.

Specific monetary treasures are not given, so that the DM may generate them for each act of a dream-play as he or she sees fit. Note that "magical" items encountered in the dream cannot be taken out of the dream, and that such items are not truly magical. It is suggested that no more than 2,000-5,000 gp of treasure per character be encountered throughout the entire dream sequence.

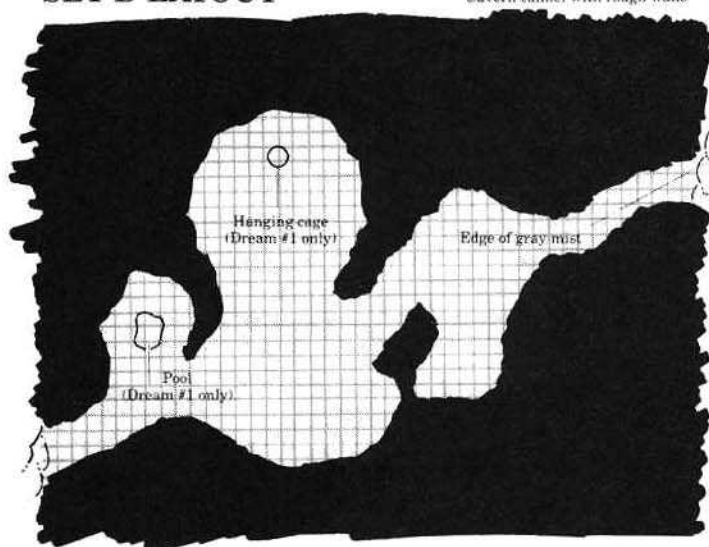
THE TITAN'S DREAM

SET A LAYOUT

Forest clearing

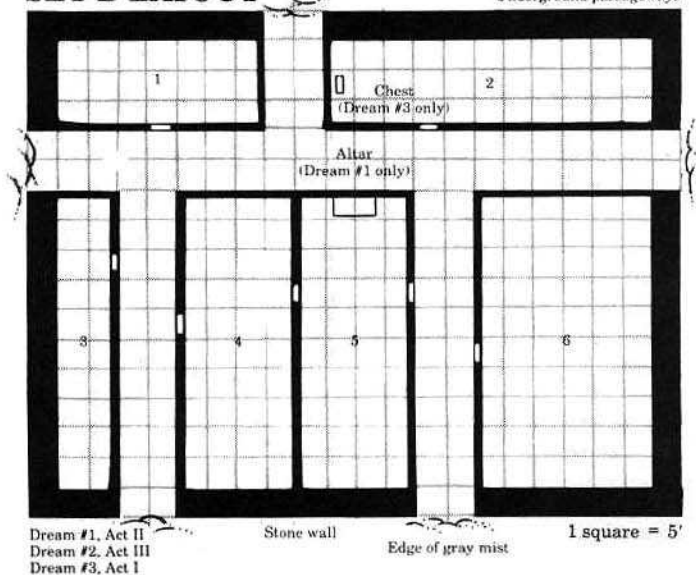


Cavern tunnel with rough walls

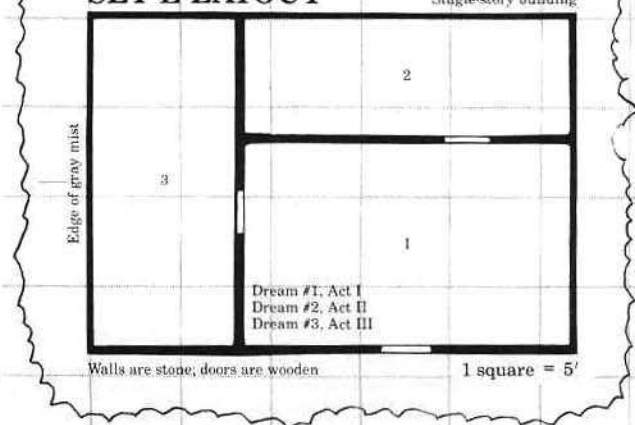


SET B LAYOUT

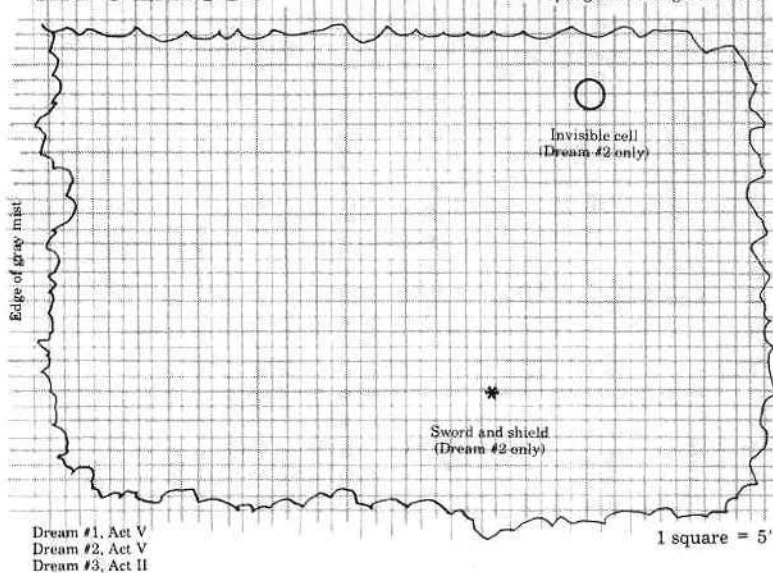
Underground passageways



Single-story building



Open ground with grass or sand



Dream #1: Helaminus and the Cyclops

Background: Helaminus is a wealthy young merchant living at the coastal city of Actinophon. During the last year, all his ships returned safely from their voyages. Helaminus' wealth increased greatly. However, while busy with plans for his impending wedding to the maiden Dalpha, he failed to sacrifice to Poseidon for his good fortune. This oversight enraged Poseidon, who vowed revenge on Helaminus.

Note: This dream uses traditional Greek myth as its basis.

Act I: Set E

A crowd has gathered outside the house of Helaminus. News has arrived that Poseidon has taken Dalpha and placed her in the cave of a cyclops which lives on a distant island. Hearing this, Helaminus is undone; in his despair, he pleads to the goddess Aphrodite to help him regain his love.

The party arrives outside the house in the midst of the crowd. If they ask anyone for information, they learn of Helaminus and his problems. Helaminus may be found inside the house with his manservant. The manservant answers the door and tries to dissuade the party from bothering Helaminus in his hour of grief.

Tasks:

A. The party may pray to Aphrodite or to one of their own gods to intercede on Helaminus' behalf.

B. The party may volunteer to go on a quest to recover Dalpha.

C. The crowd is unruly, and some bullies throw stones at the house. The party may restore order.

Act II: Set B

Helaminus, while in deep prayer and sacrifice in a room under the Temple of Aphrodite, sees the goddess in a vision. She tells him she will try to convince Poseidon to release Dalpha, but he is known to be stubborn and may be intractable even to her charms. To aid Helaminus in regaining his love, Aphrodite gives him a magic sword that is most powerful against giants like the cyclops.

The party arrives in the tunnels under the temple. The door to room #5 is open and they can see Helaminus in prayer. Between the party and He-



laminus is a vile woman with snakes for hair. Helaminus is unaware of her, having his back turned to face the altar. The woman is a medusa who is intent on making Helaminus her next victim. The faint image of the goddess Aphrodite is visible above the altar.

Tasks:

A. The party may keep Helaminus safe and undisturbed while in prayer.

B. The party may warn Helaminus of the danger he is in and aid him in defeating the medusa. He will already have his magical sword (a *short sword* +2, *giant slayer*, which does triple damage against all cyclopes).

C. The party may kill the medusa without the aid of Helaminus.

Act III: Set A

After a long and perilous sea voyage, Helaminus reaches the island where Dalpha is imprisoned. In a small clearing away from the beach, he encounters the Black Sorceress, Circe (*Legends and Lore* volume, page 61). She is preparing to turn Helaminus into a pig with a *polymorph other* spell.

The party arrives at the edge of the

clearing and sees Circe and Helaminus talking. When he refuses her advances, Circe attacks.

Tasks:

A. The party may distract Circe and allow Helaminus to proceed safely to the cyclops's cave.

B. One member of the party may voluntarily place himself in such a position that Circe opts to turn him, and not Helaminus, into a pig.

C. The party may attack and kill Circe. If she escapes alive, the party will have failed to complete the scene even if Helaminus escapes. (Note that killing the *real* Circe, who is almost immortal, might prove impossible. In the dream, this is not necessarily so.)

Act IV: Set D

Helaminus reaches the cave and finds the cyclops. They fight, but during the battle Helaminus' sword is knocked from his hand and falls into a deep pool of water nearby. The cyclops quickly snatches Helaminus up and puts him in a small cage suspended from the cave's ceiling.

The party arrives at the end of the cave where the deep pool is located. The cyclops is elsewhere in the cave and cannot hear them. They can see Helaminus hanging in his cage 20' above the cavern floor. There are two ogres splashing in the pool, apparently looking for something. Torches on the walls grant light to the scene.

Tasks:

A. The characters may locate and recover the magic sword after slaying or driving off the ogres. They are to leave the sword where Helaminus can get it after he escapes.

B. The party may attack the ogres and defeat them, but not necessarily recover the magic sword.

C. The party may recover the magic sword without engaging the ogres or doing battle with them.

Note that the party need not help Helaminus escape from his cage. He wishes only to see the sword — his only chance of successfully fighting the cyclops — recovered. The party need also not go after the cyclops (an impossible task anyway, given the circumstances of the dream world). If the party frees Helaminus, performing well otherwise, the act is resolved, but Act V continues as noted.

Act V: Set C

Having failed with Poseidon, Aphrodite appears to Helaminus in his cage. She makes the cyclops believe Helaminus has escaped by casting an illusion over the cage itself. The cyclops opens the cage and then leaves in search of the prisoner. Helaminus is freed and frees Dalpha, who was being kept in a similar cage. Helaminus finds his sword on the way out of the cave as they escape. They meet the cyclops on the open ground outside. With no way to avoid the cyclops, Helaminus is forced to fight.

The party arrives to see Helaminus battling the cyclops. At the same time, a band of bugbears also arrives. Helaminus can defeat the cyclops or the bugbears if left alone, but if the bugbears and the cyclops join together, he will be killed. The bugbears are also threatening Dalpha, who is trying to hide. If unopposed, the bugbears and cyclops will steal her away and subject her to a horrible fate.

If this act is resolved, the party watches as Helaminus and his bride-to-be sail off into the sunset on a waiting ship.

Tasks:

A. The party may defeat the bugbears and defend Dalpha. Helaminus may be left alone to slay the cyclops himself.

B. The party may fight the cyclops and the bugbears, allowing Helaminus and Dalpha to escape.

C. The party may attack the cyclops, allowing Helaminus to defend Dalpha and defeat the bugbears himself.

NPC Statistics

Crowd citizens: AC 10; MV 12"; zero level; hp 3 ea.; #AT Nil (unarmed); AL N

Manservant: AC 10; MV 12"; zero level; 7 hp; #AT 1; Dmg by weapon type; statistics not exceptional; AL CG; dagger (hidden in robe)

6 Bullies: AC 8; MV 12"; F1; hp 6, 6, 5, 5, 4, 4; #AT 1; Dmg by weapon type; AL NE; all possess leather armor and clubs

Helaminus: AC 6; MV 12"; F4; hp 28; #AT 1; Dmg by weapon type; all statistics (S,I,W,D,C,Ch) 16; AL CG; *short sword* +2, *giant slayer* (see Task B, Act II, Dream #1), leather armor

Aphrodite: No statistics necessary; she does not become involved in the

action and cannot be harmed.

Medusa: AC 5; MV 9"; HD 6; hp 40; #AT 1; Dmg 1-4 plus special; SA petrifying gaze (30' range), poisonous bite (1' range); AL LE

Circe: AC 7; MV 12"; C15/MU9/I9; hp 51; #AT 1; Dmg by weapon type; S 10, I 17, W 9, D 17, C 18, Ch 18; AL CE; *dagger* +4 under black gown; spells chosen by DM (but must include *polymorph other*; will not flee melee, instead using spell attacks over physical combat to fight to the death

Cyclops, lesser: AC 2; MV 15"; HD 13; hp 65; #AT 1; Dmg 6-36; SA hurls rocks for 4-40 hp damage at 500 yards range; AL CE; 20' tall; described in *Legends & Lore*, page 62

Dalpa: AC 10; MV 12"; zero level; hp 6; #AT Nil (unarmed); statistics not exceptional; AL CG

8 Bugbears: AC 5; MV 9"; HD 3 + 1; hp 22, 21, 20, 19, 18, 16, 15, 15; #AT 1; Dmg by weapon type; SA surprise on 1-3, throw weapons 40 yards; AL CE

Dream #2:**The Squirehood of Sir Staghart**

Background: Squire Staghart is bound to a great but conceited paladin named Sir Bombast. Bombast hears of a cave in which devils abound. Feeling himself alone worthy enough to defeat such hordes, he seeks out the cave and takes on the devils, assisted only by his squire.

Note: This dream mixes elements of medieval myth and Viking legend.

Act I: Set D

Sir Bombast is badly wounded but fighting bravely; lesser devils, all barbeds, are falling before his sword. Suddenly, a huge barbed devil (the only survivor) appears behind him and, with a mighty blow, kills Bombast. When the squire moves to defend his master, the huge barbed devil strikes him in the chest with its tail. The squire falls and is left for dead.

The party arrives just before Bombast is slain and cannot reach Staghart before he is struck by the barbed devil.

Tasks:

A. The party may interrupt and drive off the barbed devil before it can deliver a fatal second blow to Staghart.

B. The party may save Staghart by defeating the barbed devil or removing the squire's body from the cave.

C. The party may pray to a good-aligned deity to protect Staghart (if done, this action automatically succeeds).

Act II: Set E

Staghart has enough strength left to crawl out of the cave, and he is soon found by an old man. The man takes him to a small cabin nearby and tends to Staghart's wounds. While the boy is recovering, the old man tells how he was once a paladin himself. He served Forseti (the Norse god of justice). When confronted in battle by a band of demons, the old man fled, leaving his fellow paladins and followers to fight alone. For this act, his paladinhood was lost. The old man shows the squire the *long sword* +5, *holy avenger* and *medium shield* +4 which he used in his younger days and has kept all this time.

The party arrives as the old man carries Staghart into his cabin.

Tasks:

A. The party may heal Staghart. The old man has no potions or spells to heal the squire, and the boy will die soon without aid. Staghart must be well before the old man will show him (and the party) the *long sword* +5, *holy avenger* and *medium shield* +4.

Note: If the party healed Staghart in Act I, Dream #2, that healing was for that act only. In this act, the squire exhibits the original wounds he received from the barbed devil.

B. The old man is very poor and hungry. The party may provide food and drink to the old man and Staghart, or the squire will not recover from his wounds. See the note in Task A.

C. The party may try to convince the old man to atone for his past dishonor.

Act III: Set B

Healed, Staghart has heard from the old man of the whereabouts of the barbed devil that slew Sir Bombast. He asks the old man to take up his weapons and fight the devil. The old man is afraid and won't go. Later, when the old man is out, the squire steals the magical sword and shield and makes his way to the ruins of an old city where he meets the barbed devil. In the battle, the grinning barbed devil casts a *hold person* spell on the squire. It then transports the hapless boy to a vacant spot on one of the outer planes and imprisons him

in an invisible cell.

The party watches the initial part of the above scene and arrives on the set as Staghart starts to charge the barbed devil.

Tasks:

A. The party may stop Staghart from attacking the barbed devil, who is much too powerful for the squire.

B. The party may help Staghart fight the barbed devil.

C. The party may stop the barbed devil from casting *hold person* and *teleport* spells and thus transporting Staghart to the Nine Hells.

Act IV: Set A

When the old man returns, he finds Staghart and his weapons gone. He goes in search of them. Eventually, he comes to the site of the last battle of his fellow paladins. Their rusted armor, broken weapons, and bleached bones are all about. Falling down and weeping, he repents of his life of fear and cowardice, calling out to Forseti.

Hearing a sound, the old man looks up and sees, standing over him, a young blonde woman dressed in leather armor, carrying a spear and sword. The Valkyrie solemnly tells the old man that she came for him during the battle of the paladins and demons, but he was not there. Bemoaning his life, the old man begs forgiveness. The Valkyrie says atonement is possible, but not easy. He says he will do anything. She puts forth her spear and creates a vision of Staghart trapped in the Nine Hells, and tells the old man that the boy must be saved so the lad may fulfill his destiny as one of the greatest paladins of all time. The old man agrees to save the lad. With a wave of her hand, she transports the man to where the boy is imprisoned.

The party watches the above, but arrives late in the scene and sees the Valkyrie wave her hand; the old man disappears. The Valkyrie then turns to the party and lowers her spear in a defensive posture. She is not smiling.

Tasks:

A. The party may kneel before the Valkyrie; she sees any other action as a sign of disrespect and will attack. She fights until she has lost 50% of her hit points, at which point she returns to Valhalla. If engaged in combat, she does



nothing to assist anyone in the party.

B. The party may speak with the Valkyrie in a respectful tone and ask to go with the old man to help him save Squire Staghart. The Valkyrie will be impressed and will wave the party on into the next act of the dream.

C. The party may offer gifts to the Valkyrie as an inducement for her good favor or assistance. If the gifts are poor or inappropriate (as the DM decides), or if she is attacked, she departs.

Act V: Set C

The old man appears in an open area covered with red sand. At the far end of the area, he sees Staghart in his invisible cell. To the other side, the old man sees his *holy sword* and *shield* +4 on the ground. There are a number of barbed devils in this area (see NPC statistics), and they attack him immediately. He fights his way to his weapons; near death when he reaches them, he grasps the *holy sword* and is healed. Strangely, he takes on the protective aura of a paladin. Fighting his way to the cell, he takes much damage but still manages to smash the cell open with

the sword. At that moment, the huge barbed devil that killed Sir Bombast appears and attacks him from behind, delivering a fatal blow. In a dying effort, the old man wheels around and kills the barbed devil with a mighty sword thrust. The remaining devils flee. With his last breath, the old man tells the squire of his destiny and wills him the *holy avenger* and the *shield* +4. The Valkyrie arrives to take the old man with her and returns the squire to the world of men.

The party arrives soon after the old man does, but before he reaches his sword and shield.

Tasks:

A. The party may fight alongside the old man and assure the successful rescue of Staghart.

B. The old man is struck down by devils before he reaches his weapons. The party may get him to his weapons or get his weapons to him.

C. The old man is struck down by devils before he can reach his weapons. The party may protect the old man from further harm and continue the rescue without him. If Staghart is freed from his cell, the old man rises and take up his weapons, attacking the huge barbed devil when it appears.

NPC Statistics

Bombast: Statistics unnecessary, as he is slain before interacting with group and cannot be *raised*.

Staghart: AC 2; MV 9"; special class (see below); hp 8; #AT 1; Dmg by weapon type; all statistics (S,I,W,D,C,Ch 17; AL LG; see weapon and shield statistics in Act II, Dream #2; chain mail armor; Staghart is a 0-level Horseman, as per the cavalier class in *Unearthed Arcana*, with no special abilities save from his high ability scores.

Barbed devil: AC 0; MV 12"; HD 8; hp 45; #AT 3; Dmg 2-8/2-8/3-12; SA touch causes *fear* (save vs. wands), cast following spells (one per round) at will: *hold person*, *produce flame*, *pyrotechnics*; SD immune to fire, half damage from cold and gas magic, *teleportation*, never surprised; MR 35%; AL LE; note that other powers normally possessed by this type of devil are not used by the dream version; also note that the final battle between this barbed devil and the old man should not be played out by die rolls, instead being resolved as noted in Act V.

Old Man: AC 5; MV 9"; F8 (P8 at end); hp 50; #AT 3/2; Dmg by weapon type; Ch 17, all other statistics 16; AL LG; see weapon and shield statistics in Act II, Dream #2; ring mail armor; the old man becomes a full paladin in Act V and becomes immune to *fear* again

Valkyrie: AC -2; MV 15"; F15; hp 100; #AT 2; Dmg by weapon type; SD go *ethereal* (i.e., disappear from dream); all statistics (S,I,W,D,C,Ch) 18 for this adventure; MR 25%; AL CN; *spear +1*; described in *Legends & Lore*, page 109

Other devils: Use barbed devil statistics, noting that the barbed devil that killed Sir Bombast is particularly large and distinctive; other devils have 20 hp each, and no more than one extra devil per player character (excluding the big devil) should be added to Act V

Dream #3: King Clem and the Dragon

Background: A dimwitted boy named Clem finds the ruins of a castle. Inside, he discovers a chest containing rusty armor, a shiny sword, and a helmet with a piece of parchment inside it. The parchment reads: "Who would don this cockscorn of time and space speak wisely, for what thou wouldst be shall be." To the boy, it seemed the helmet would make him wise, which was something he wanted very much. The helmet is really a *helmet of space and time transport* and sends its wearer to any time or place desired.

Note: This dream is drawn from the realm of pure fairy tale.

Act I: Set B

Clem is very busy examining the things he has found in the chest and trying to read the parchment. He puts on the armor and helmet, then straps the shiny sword around his waist. Imagining himself a great knight of old, he says; "Come, ye brave knights; let us seek out the foul dragon and slay him!" Clem is then transported across time and space to where dragons are found.

The party arrives as Clem is putting on his armor. The sight of the party gives Clem the idea he can be the king and the party can play his knights. His intent is to play a game among the castle ruins for an afternoon, but the helmet changes all that.

Tasks:

A. The party may agree to go with Clem, who is pretending to be the king



on a dragon hunt. When Clem disappears, the party stays behind.

B. The party may try to get the magic helmet and sword from Clem to stop him from hurting himself by playing with powerful things he knows nothing about. The party is left behind when Clem disappears to escape them.

C. The party may pay no attention to the pleas to play his game, no matter how persistent Clem is. The party is left behind when Clem *teleports* out.

Act II: Set C

King Clem appears amidst a crowd of people who are running hither and yon in a turmoil about a dragon. Clem is at first confused about how he got to this place, but soon sees these events as a grand game and decides to play along. He announces that he is King Clem of the Old Castle (the only name he could think of on short notice) and he has come to slay the dragon. The crowd tells him a dragon has captured the mayor's daughter, and a grand treasure has been promised to anyone who rescues her.

Then a band of ruffians shows up and

picks a fight with the king. They want the reward for themselves and see king Clem as unwanted competition. A fight takes place; although King Clem bests the ruffians, he sustains a broken arm (not his sword arm).

The party watches the above and arrives soon after the fight breaks out.

Tasks:

A. The party may act as knights for King Clem and fight under his direction, no matter how strange and illogical that direction might be.

B. The party may remove Clem from danger and flee to safety with only minimum action.

C. The party may intercede and stop the fighting without the use of weapons, healing all injuries afterwards.

Act III: Set E

With his arm in a sling, King Clem proceeds on his search for the dragon. He comes upon a ramshackle little house in the wilderness. Still playing his grand game, he declares this house his keep and claims all lands as far as the eye can see. Entering the house, he finds a family of wereboars residing there. When the king informs them they are now his subjects and their home is his keep, they become hostile and attack him. He fights them off with the help of his *broad sword +1, +3 vs lycanthropes*, but sustains a severe bite that gives him lycanthropy.

The party arrives moments before the fight with the wereboars begins and may enter the house to see what is going on inside.

Tasks:

A. The party may help King Clem defeat the wereboars and cure his lycanthropy, if possible.

B. The party may remove Clem from danger and flee to safety with minimum action.

C. The party may intercede and stop the fighting without the use of weapons.

Act IV: Set A

King Clem, with his broken arm and tendency to turn into a boar, is still playing his game when he arrives at a mountain clearing. In the clearing are some huge oak trees where he sets to rest. A dryad lives in one of the oaks and casts a *charm* spell on the king. He is taken away by her. He will eventually escape and his helmet will return

him to the dragon hunt.

The party arrives as the king is spotted by the dryad, who is behind a tree and preparing to cast her spell over Clem. (She has seen very few men, so his low charisma doesn't bother her.) The characters cannot see the dryad when they enter the scene.

Tasks:

A. The party may break the dryad's spell or prevent the king from being taken away.

B. The party may attack the dryad's tree to divert her attention and save Clem. There are five trees in this scene (all oaks), and the party is not told which tree is hers.

C. A male party member with a charisma over 12 may make advances so the dryad will try to take him away instead of Clem.

Act V: Set D

King Clem finally comes to the dragon's cave. He enters and immediately challenges the dragon. The dragon comes out and joyfully hurries toward Clem to greet him. Clem, thinking this is an attack, charges — but trips and falls at the dragon's feet.

Instead of killing King Clem, the dragon — a brass one — helps him up and tells him how nice it is he came. Clem tells the dragon he has come to rescue the mayor's daughter. The dragon is overjoyed at this and tells how the daughter wandered into the cave one day after getting lost at a town picnic. The problem, the dragon says, is she won't leave. What is more, she throws tantrums that are destroying his cave and she is a monstrous nag.

The daughter comes in from an inner part of the cave, and Clem sees she is singularly unattractive and has a shrewish personality. The daughter quickly decides King Clem would make a perfect husband and starts to make plans for their wedding. Clem, on the other hand, feels this is not the happy ending he wants for his grand game and says: "I don't want to play this any more; I want to go home." The helmet takes over and Clem reappears in the ruins of the old castle. He hears his mother calling, so he quickly takes off his armor and helmet, and runs home with them — to play another day.

The party arrives as Clem trips and falls in front of the dragon.

Tasks:

A. The characters may try to defend Clem, but if they attack the dragon, it defends itself. If the dragon is killed, Clem won't want to go home; he will want to slay more dragons. Thus, this act will be incomplete and may randomly occur again.

B. The party may negotiate with the dragon for Clem's life. When the dragon is found to be friendly, Clem is disappointed and will want to find another dragon to fight. The party may convince Clem to end his quest and go home.

C. The party may negotiate with the dragon for Clem's life. When the dragon is found to be friendly, Clem is pleased at the happy ending. However, when he sees the mayor's daughter, he dislikes her greatly and wants to end his adventure and go home. The party may convince Clem that a marriage to the daughter of such a man as the mayor would be a very good thing no matter what she is like.

NPC Statistics

King Clem: AC 3; MV 6"; F1; hp 10; #AT 1; Dmg by weapon type; all statistics (S,I,W,D,C,Ch) 8; AL N; *long sword*

+1, +3 vs. *lycanthropes*; special helm described in background to Dream #3

Crowd citizens: AC 10; MV 12"; zero level; hp 3 ea.; #AT Nil (unarmed); AL N
10 Ruffians: AC 8; MV 12"; F1; hp 6, 6, 5, 5, 4, 4, 4, 3, 3, 2; #AT 1; Dmg by weapon type; AL NE; all possess leather armor and clubs

4 Wereboars: AC 4; MV 12"; HD 5 + 2; hp, 40, 35, 26, 21; #AT 1; Dmg 2-12; SD struck only by silver or magical weaponry; AL N; note that lycanthropy cannot be transmitted to player characters in the dream

Dryad: AC 9; MV 12"; HD 2; hp 15; #AT 1; Dmg by weapon type; SA *charm person* three times per day (-3 to saving throw); SD *dimension door*, *plant door*, *speak with plants*; AL N; note that anyone captured by the dream-dryad is released at the conclusion of the act in which she appears

Brass dragon: AC 2; MV 12"/24"; HD 8; hp 32; #AT 3; Dmg 1-4/1-4/4-16; SA breathe *sleep* or *fear* gas (-2 on saving throws); SD detect hidden/invisible beings within 40 yards; AL CG; no spells

Daughter: AC 10; MV 12"; zero level; hp 4; #AT Nil (unarmed); statistics not exceptional; AL CN

Dungeon™

ADVENTURES FOR TSR® ROLE-PLAYING GAMES



needs a few good dungeons...

Write for our module guidelines. Send a self-addressed, stamped envelope to Module Guidelines, DUNGEON Adventures, P.O. Box 110, Lake Geneva, WI 53147 (9½" long envelopes preferred). We'll send you our complete guidelines for creating AD&D® and D&D® adventures to last for the ages — in the pages of DUNGEON Adventures!



TSR, Inc.