

Fortress, Tomb, and Tower

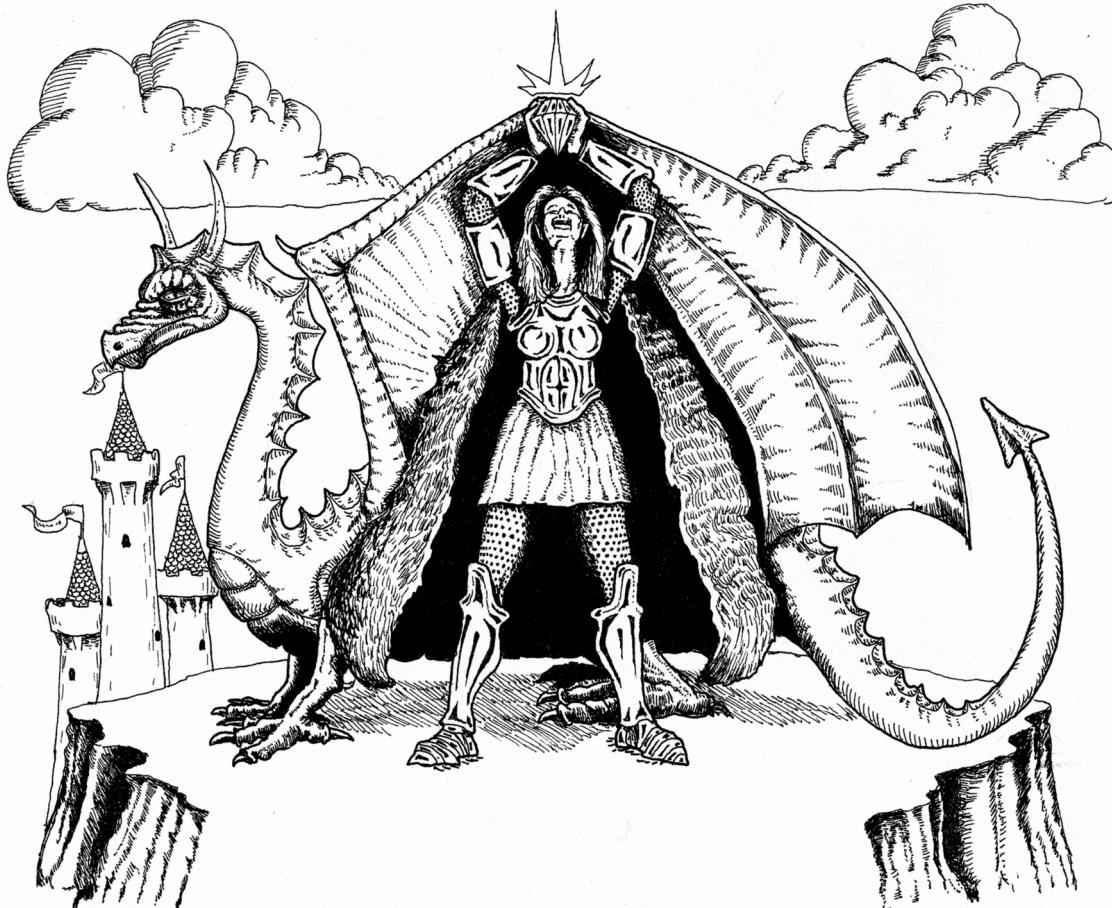
The Glain Campaign

A Basic Fantasy Role-Playing Game Adventure Series
For 4 to 8 Player Characters, Levels 2 to 8

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Introduction

Fortress, Tomb, and Tower: The Glain Campaign is an adventure series for the **Basic Fantasy Role-Playing Game**. The adventures herein are intended for 4 to 8 player characters. The levels of ability vary, and are noted below.

These adventures were all created for use in my campaign world, Glain, and in particular in the nation of Enterone. Of course, you may wish to use the adventures herein with a different campaign world; there is no reason they can't be made to fit well into any Basic Fantasy RPG campaign.

Fortress of the Iron Duke: The valley of Freestead was once green and pleasant, and the humans and dwarves who lived there revered their leader, Duke Vadarin. He was betrothed to the beautiful Lady Kylenne the Courageous, who arrived in Freestead on the back of a white dragon. On the day before their wedding, an explosion engulfed the Palace, and almost overnight the valley fell into ruin. An adventure for characters of level 2-4.

Fortress of the Iron Duke starts on Page 2

Tomb of Karsma Megalos: The proud Serenhai people were ruled long ago by a seemingly immortal hero, Karsma Megalos. He disappeared in the Cataclysm, and not long after his people were defeated by armies from the north. No one knew where the hero was buried... until now. An adventure for characters of level 5-8.

Tomb of Karsma Megalos starts on Page 24

Crooked Rock Tower: The locals all say that the old tower is haunted. Once it was home to the enigmatic genius they called the Wizard of Clocks, but later it became the home of a cruel wizard named Walgren. The rumors also tell of great treasure beneath the tower on the crooked rock... An adventure for characters of level 3-6.

Crooked Rock Tower starts on Page 33

About Glain

It was 1981: I was a high school student. I had seen an advertisement in a science-fiction magazine for a game that sounded interesting, so I asked for it for Christmas. Mom knew no more about it than I did, but she got it for me anyway.

I spent the next several days studying the red-covered book and the adventure module that accompanied it. It took me a while to understand what was supposed to happen, but when I did get it I immediately liked it. It wasn't until the first or second week of 1982 that I was able to run my first game.

I stank... but you should know that already. I was Game Master without ever having played the game, and with only the advice of the writers to go on. Turns out it was pretty good advice, though it took me years to really understand it.

That first adventure was set in a certain fortress in a sketchily described wilderness area, a borderland between the good country to the south and the bad land to the north. They were not named, so of course I named them... and then a world began to grow around those countries, as my players began to explore.

Here I am, thirty years later, and I am again writing and running games in that first world. Certainly, many other role-playing games in many other worlds were tried between then and now, but after all this time I have found the old ways seem to be the best.

You can find more information about Glain here:

<http://tower.gonnerman.org/glain/>

If you might be a player in any of these adventures, **stop reading now!** Beyond this point lies information meant only for the Game Master's eyes!

Fortress of the Iron Duke

Player's Background

The DM should read or paraphrase the boxed text below to the players to start the adventure. The account given is told by a refugee from the valley.

Everyone knows the story of Freestead... how the small mountain barony was nearly overrun by humanoids in an incursion twelve years ago, when Baron Vadarin the Strong moved swiftly, forging an alliance with the dwarven delve in the nearby mountains and forming a combined force of men and dwarves to rid the valley of the humanoid menace. Vadarin was thus appointed by the Regency Council to replace the ineffectual Duke Margrave, who by neglect had allowed the duchy's defenses to become weak.

With the coming of peace and security, new settlers began to arrive, and soon the whole duchy was again prosperous. The people of the duchy called their leader the Iron Duke, and he ruled them with a firm but fair hand.

A bit more than a month ago, the dwarven miners discovered a giant emerald, said to be the size of a man's fist and completely flawless (which is unheard of even by dwarves). Calling it "Freestead's Glory," they presented it to the Duke. He was so pleased with the gift that he decreed a special celebration to be held at month's end.

As preparations were being made for the celebration, a beautiful adventuress arrived in the kingdom, riding a white dragon. Her name was Lady Kylenne the Courageous, a knight from the distant kingdom of Alambar. As soon as Duke Vadarin heard about her, he invited her to his fortress, and not long after that he announced he would marry her during the festival.

The day before the wedding, an explosion was heard coming from the fortress, and smoke seen rising. By the time any of the local militia reached the fortress, it was surrounded by a green glowing field which burned those who touched it.

Before nightfall monsters began moving into the valley. The militia and those of the Duke's forces who were outside the fortress tried to hold them back, but they were too few in number and were defeated.

GM's Information

This adventure is set in the northeastern region of Enterone in my campaign world of Glain. You are, of course, free to set it wherever you like. The player's background will need to be amended in this event.

Lady Kylenne the Courageous is no knight, and her dragon "steed" is actually her master. The dragon is named Gravarthan, and he both speaks and casts spells. When he learned of the great emerald "Freestead's Glory" he quickly schemed to steal it.

Kylenne is the last survivor of a group of adventurers sent to slay Gravarthan. He **charmed** her and has kept her as his pet ever since. The white armor and silver sword came from Gravarthan's own hoard.

Kylenne actually escaped the charm some time ago, but has hid this fact from her master. She knows she is in danger being the "pet" of a dragon, but so far he has been good to her.

Of course, Kylenne also schemes to steal Gravarthan's treasure.

Duke Vadarin fell for Kylenne right away, for she is charismatic as well as beautiful and knows just what to say to a man. He saw her true colors only when he caught her stealing the emerald.

Surprised, she dropped it, and it cracked (but did not shatter). Unbeknownst to anyone up until that time, the great jewel was in fact a prison for a demonic monster called Khaadk (elongate the double-a's when pronouncing). Khaadk is a servant of Syn-Cheron, god of hate; when Khaadk was imprisoned by mortal mages his master was displeased, and decided a few millennia of imprisonment was a fit punishment for his failure.

The crack allowed the monster to extend his mental powers into the material plane. The rush of his power into the world turned many of the inhabitants of the fortress to stone (including the Duke and Kylenne, freezing them in the moment of their confrontation). Monsters, including evil clerics and humanoids, were then attracted to the fortress; as they began to arrive, Khaadk altered the green glow to allow entry but not exit,

though none of Vadairin's remaining men have discovered this.

Khaadk wants full access to the material plane, but he does not know what he is imprisoned by nor where it is. The evil clerics are searching the fortress, trying to identify the prison, but unfortunately for Khaadk his rage is causing his minions to sometimes fight each other (thus slowing the search).

If the emerald is broken completely Khaadk gets what he wants: his freedom. Such a result would be a catastrophe. The players must find the emerald and decide what to do with it. There is no "standard" method of securing it... the GM should allow any means that seems at all reasonable to work. In the original playtest of this adventure, the players decided to enclose it in an iron box sealed with melted lead; I allowed them to find the materials and equipment needed in the alchemist's laboratory (room 49) and when

they had poured the lead over the box, I ruled the emerald was secured.

If the players are inexperienced, or not used to planning of this sort, the GM may need to drop some hints. For instance, telling the player of the party's magic-user about similar things he or she heard about during training might be enough.

Gravarthan was out hunting when the emerald was cracked, and upon his return was surprised by the green glow. When the players approach the fortress, Gravarthan will hide; and if they are successful, restoring the Duke and the others in the fortress to life, the dragon will leave the area. If the players find some way to leave without dealing with the emerald, the dragon will confront them outside the fortress and demand it (whether they have it or not). This may convince them to go back inside rather than being slaughtered.

Good Consequences

It should be obvious at this point that the player characters are expected to somehow secure the gemstone. What happens when this is accomplished depends a great deal on how they do it, and so you, the GM, must improvise. Here are some things to keep in mind:

If the gemstone is secured while any player characters are still in the treasure room, then they will see Vadairin and Kylenne restored to life before them (assuming nothing has happened to them while they were stone). Remember that Vadairin has just caught his intended stealing his most valuable treasure... he's confused and angry, and more importantly has no idea what's been going on around him since the cracking of the jewel.

Kylenne will be understandably unhappy about the "sudden" appearance of the adventurers in the room, seeing them as some sort of magically summoned assistants to Vadairin. She might try to talk her way out of it with the Duke, but more likely she'll surrender immediately (trusting that some opportunity to escape will present itself later... this strategy has worked for her before).

The adventurers will have to explain to the Duke what happened. Though he initially might be unwilling to believe them, a quick look around his disheveled fortress will cause him to realize that



they have saved him and his duchy. Of course, he will be saddened by the betrayal of Kylenne, but his first thought will be of his people. Many of his troops who were based in the fortress are dead or missing, but he will call up his reserves as soon as he can to repel the humanoid invaders wandering about the duchy.

As a reward, the Duke will give each player character 1,000 gp and a medal of honor (worth 25 gp for its gold value, but worth potentially more if used as a sort of "letter of recommendation" in friendly territories).

Bad Consequences

What if something goes wrong? What if your player characters, whether intentionally or accidentally, break the emerald and free Khaadk? Here are some suggestions:

Accidental Breakage: You might decide, if they player characters were trying more or less intelligently to deal with the problem, to go easy on them. Khaadk appears in a flash of green fire, looking like an ogre-sized human with pointed ears (something like an efreeti, actually). The fire does 1d10 damage to all within a 20' radius, with no saving throw allowed. Khaadk laughs uproariously, then thanks the player characters with mock kindness: "Ah, at last you have set me free! As I promised, I will spare your pitiful lives... for now. But we may meet again!"

Intentional Breakage: So someone said, "I hit it with my warhammer!" I recommend you reward this "excellent" play with 1d100 damage to each character in a 20' radius (with special effects as described above). Roll separately for each character, but be sure to leave at least one player character alive to see Khaadk's triumphant appearance. He laughs, then speaks as described above.

At this point, if you don't wish to carry on further with Khaadk as a major villain in your campaign, he will disappear in a burst of foul-smelling greenish smoke. All those turned to stone within the fortress return to normal, but those killed stay dead.

But what if you think he'd make a good long-term villain? Read on:

The Rampage of Khaadk: Rather than leaving after speaking his piece (as given above), Khaadk strikes Duke Vadarin's stony form, smashing it into tiny pieces. Then he turns to Kylenne, and with a wave of his hand he returns her to flesh. She's disoriented, of course, but Khaadk takes her face in his hand and makes her look at him. "My dear, a demon like myself cannot remain material for long. I need a body, and I like the looks of yours!" In an instant he turns to green vapor, which then enters Kylenne's nose and mouth. She collapses to the floor, apparently dead... then in 1d4 rounds, arises surrounded by a green glow. "Ah..." she sighs, and then she walks out of the room. Her Armor Class at this point has been enhanced by Khaadk's chaotic magic, giving her an AC of 20, even though she is wearing only a gown. If any player characters oppose her, she will fight, attacking as a 10 Hit Die monster (with 49 Hit Points) twice per round for 1d10 points per hit (striking with her fists). In all other ways, she has Kylenne's statistics.

Khaadk knows all about Gravarthan and his relationship with Kylenne, and upon leaving the fortress he will seek out the dragon, pretending to be her at first in order to get close. He will then give the dragon an ultimatum: serve Khaadk or die. Gravarthan, upon learning that Khaadk doesn't want any of his treasure, will agree to the terms given and become Khaadk's steed.

Khaadk will then rally all the humanoids in the area, sending them on intelligently planned but otherwise random missions of destruction, while he sets up his "household" in some nearby cliffside cave. He will make occasional forays as he sees fit, but will not fight in person if he can avoid it. Further adventuring of this sort is left to the individual GM's discretion.

Other Notes: Freeing Khaadk removes the green force field, just as repairing or securing the emerald does.

Major NPCs and Monsters**Duke Vadarin**, Human Male Fighter 12

S16 I13 W14 D10 C11 Ch15 AB +7

HP	51
	□□□□□ □□□□□ □□□□□ □□□□□
	□□□□□ □□□□□ □□□□□ □□□□□
	□□□□□ □□□□□

Vadarin normally wears gold-colored **platemail +2** and uses a golden **longsword +2**, both of which were gifts from the dwarves of the nearby mountains. However, note that his armor and weapon have been taken by the evil NPCs (see below), and he is unarmored when first encountered in this adventure; hence the statistics above.

**Lady Kylenne**, Human Female Thief 10

S13 I13 W9 D16 C12 Ch16 AB +5 AC 13

HP	37
	□□□□□ □□□□□ □□□□□ □□□□□
	□□□□□ □□□□□ □□□□□

Attacks: **dagger +2** at AB +6 in melee for 1d4+3 damage, or at AB +7 as a missile doing 1d4+2 damage.

Kylenne normally wears white **leather armor +1** and uses a silver **longsword +1, +3 vs. giants**, but these items are not with her when she is first encountered in this adventure. She does have a slim **dagger +2** in a scabbard on her thigh, hidden beneath her gown.

**Gravarthan**, White Dragon

Armor Class 17

Hit Dice 8** (AB +8)

Hit Points	40
	□□□□□ □□□□□ □□□□□
	□□□□□ □□□□□ □□□□□
	□□□□□ □□□□□

No. Attacks 2 claws/1 bite or breath/1 tail

Damage 1d6/1d6/2d10 or breath/1d6

Movement 30' Fly 80' (10')

Save As F8

Morale 8

Gravarthan can cast these spells:

**charm person, detect magic,
ventriloquism, invisibility,
phantasmal force.**

The NPC Party

A group of evil NPCs are using rooms 33 and 34 (on the upper level) as a base of operations while looking for the "container" holding Khaadk. This group includes:

Ezan Thane, Human Male Thief 3, AC 16 (**leather armor +1** with Dexterity bonus), AB +2, Attacks: **longsword +2** (AB +4 for 1d8+2 damage) or dagger (AB +2 in melee for 1d4 damage or AB +4 missile for 1d4 damage) or shortbow (AB +4 for 1d6 damage), Mv 40'

HP 12 □□□□□ □□□□□ □□

Ezan Thane is a native of Roslane, the corrupt nation to the north. He is of noble birth but was forced to live on the streets after his family was slain and their lands taken by another nobleman. He imagines that he is a cool, suave, natural born leader but he is actually cowardly, sneaky, and totally ruthless. His real name is Etan Turan. Note that the longsword he is wielding is the Duke's weapon, as described above.

Melana Aurelius, Human Female Fighter 3, AC 17 (plate mail), AB +2, Attacks: **battle axe +1** (AB +5 for 1d8+3 damage due to magic and Strength bonus) or one dagger (AB +2 thrown for 1d4 damage or AB +4 melee for 1d4+2 damage), Mv 20'

HP 20 □□□□□ □□□□□ □□□□□ □□□□□

Melana is strong, brutal, and cruel, but not all that bright; Ezan hired her for protection after convincing her he was royalty.

Faylun, Human Male Magic-User 3, AC 12 (**ring of protection +1**), AB +1, Attacks: **dagger +1** (AB +2 in melee for 1d4+1 damage; will not throw this dagger) or thrown dagger (AB +1 for 1d4 damage), Mv 40'

Spells: **charm person, read languages, web**

HP 8 □□□□□ □□□

Faylun met Ezan and Melana while planning a burglary of another wizard's home; they successfully entered by stealth but then Melana killed the wizard in his sleep (because she wanted to) and they were forced to run from the city to avoid prosecution.

Carborius, Human Male Cleric 4: AC 19 (with **platemail +2**), AB +2, Attacks: mace (1d8 damage) or sling (1d4 damage), Mv 15'

Spells: **cause fear, light, hold person**

HP 15 □□□□□ □□□□□ □□□□□

This demon-priest was cursed after having failed his master three times. His curse is a badly deformed leg, reducing his movement rate by half. He has decided to seek another demon master, and the call of Khaadk led him here. He fell in with the other NPCs when they were cornered by hobgoblins, and his magic turned the tide in their favor. He has become the party leader by sheer force of personality, but his control over the others is shaky at best. Note that the armor Carborius is wearing is the Duke's armor, as described above.

If there are more than five members in the player character party, consider adding 1-3 men at arms. They need not be named, but will be human male fighters of level 1, fanatically loyal to Melana.

Man at Arms, Fighter 1, AC 15 (chain mail), AB +1, Attacks: longsword (1d8 damage) or spear (1d6 damage), Mv 20'

HP 4 □□□□	5 □□□□□
6 □□□□□ □	

Wandering Monsters

Roll for wandering monster encounters every three turns (half hour of game time). They appear on a 1 on 1d6. The GM may roll 1d12 on the table below, or simply choose as desired. This one wandering monster table applies to both levels of the fortress.

1 **1d4 Bugbears** (9 total)

(AC15, HD 3+1, #At 1 weapon, Dam 1d8+1 or by weapon +1, Mv 30', Sv F3, MI 9)

HP	10	□□□□□ □□□□□
	18	□□□□□ □□□□□ □□□□□ □□□
	14	□□□□□ □□□□□ □□□□
	12	□□□□□ □□□□□ □□
	8	□□□□□ □□□
	17	□□□□□ □□□□□ □□□□□ □□
	10	□□□□□ □□□□□
	12	□□□□□ □□□□□ □□
	10	□□□□□ □□□□□

2-3 **1d6 Goblins** (12 total)

(AC14 (11), HD 1-1, #At 1 weapon, Dam 1d6 or by weapon, Mv 20' Unarmored 30', Sv F1, MI 7)

HP	3	□□□	2	□□
	1	□	5	□□□□□
	2	□□	2	□□
	3	□□□	1	□
	2	□□	3	□□□
	3	□□□	1	□

4-5 **1d6 Hobgoblins** (8 total)

(AC14 (11), HD 1, #At 1 weapon, Dam 1d8 or by weapon, Mv 30' Unarmored 40', Sv F1, MI 8)

HP	3	□□□	5	□□□□□
	5	□□□□□	3	□□□
	5	□□□□□	8	□□□□□ □□□□
	4	□□□□	6	□□□□□ □

6 **1d4 Kobolds** (10 total)

(AC13 (11), HD 1d4 HP, #At 1 weapon, Dam 1d4 or by weapon, Mv 20' Unarmored 30', Sv NM, MI 6)

HP	3	□□□	3	□□□
	4	□□□□	3	□□□
	1	□	2	□□
	2	□□	4	□□□□
	3	□□□	1	□

7-8 **1d6 Orcs** (10 total)

(AC14 (11), HD 1, #At 1 weapon, Dam 1d8 or by weapon, Mv 40', Sv F1, MI 8)

HP	3	□□□	1	□
	5	□□□□□	8	□□□□□ □□□
	2	□□	5	□□□□□
	5	□□□□□	6	□□□□□ □
	8	□□□□□ □□□	3	□□□

9-11 **1d6 Giant Rats** (16 total)

(AC13, HD 1d4 HP, #At 1 bite, Dam 1d4 + disease, Mv 40' Swim 20', Sv F1, MI 8)

NOTE: These giant rats have glowing green eyes; they were changed from normal rats to giant rats by Khaadk's power.

HP	2	□□	4	□□□□
	3	□□□	4	□□□□
	1	□	4	□□□□
	1	□	2	□□
	3	□□□	1	□
	2	□□	3	□□□
	1	□	2	□□
	4	□□□□	1	□

12 **NPC Party** (see page 6, above)

Key to the Lower Level

1. ENTRANCE:

The entrance to the fortress is carved into the side of the mountain itself. It's about thirty feet wide and perhaps forty feet deep, closed by a single large portcullis on the outside and two smaller ones inside. The green glow covers the outer bars. You notice that something really strong has bent the outer bars enough that you may enter one at a time, if you dare to brave the green glow.

The green glow, which blankets the entire fortress, does no harm to those passing through it from the outside in (though it will make those entering feel as if insects were crawling over their skin). However, anyone attempting to leave will be prevented from doing so (by a force field) and further will suffer 1d4 damage on each attempt.

Assuming that the party enters (and this will be a short adventure if they don't), read the following:

The entry hall is empty, save for dead leaves and a couple of stains that look suspiciously like blood. There are two portcullises ahead of you, one to the right and one to the left, with hallways visible beyond.

Opening either portcullis can be done with a roll of 1 on 1d20, again adjusting for Strength bonus; if two characters work together, add their Strength bonuses (i.e. +1 and +2 would be a total of +3, for a range of 1-4 on 1d20).

The portcullises can also be opened by the levers in the east and west rooms.

2. WEST ROOM:

You see an armored guard wearing the livery of the Duke sitting on a bench beside two large levers protruding from the far wall. As you open the door, he raises his eyes to you, and you see a dagger hilt protruding from his right eye socket. He grins horribly and stands, slowly lifting his sword.

This room is empty save for the zombie (the former gate guard) and the bench and lever, as described.

One lever is marked "A" and one is marked "B". Lowering both levers marked "B" (that is, the one in this room and the one in room 3) will open the two inner portcullises. Lowering both levers marked "A" results in a loud squealing noise for a few rounds

(these levers should open the outer portcullis, but the mechanism is jammed).

Zombie: AC 12 (½ damage from blunt weapons), HD 2, Mv 20', #At 1, Dam 1-8, Sv F2, MI 12

HP 8 □□□□□ □□□

3. EAST ROOM:

Lying on the floor of this room is the dead body of one of the Duke's guards, being eaten by giant rats!

After the fight has been resolved, read the following to any survivors:

Now that you have a chance to look around, you see a bench against the far wall, with two large levers protruding from the wall above it.

One lever is marked "A" and one is marked "B". Lowering both levers marked "B" (that is, the one in this room and the one in room 2) will open the two inner portcullises. Lowering both levers marked "A" results in a loud squealing noise for a few rounds (these levers should open the outer portcullis, but the mechanism is jammed).

Giant Rats: AC 13, HD ½, Mv 40', #At 1, Dam 1d4 + disease, Sv F1, MI 8

HP 4 □□□□ 1 □
3 □□□

4. SECRET HALLWAY: This hallway runs from one obvious secret door (obvious from the inside) to another. Each is opened from the outside by pressing a "loose" stone, or from the inside by turning a handle, and each has a tiny peephole that can be used from the inside to see the hallway outside.

Another "loose stone" (detected as a secret door) in the east side wall near each secret door may be pressed to disable both pit traps. Otherwise, each pit opens when at least 200 pounds (2000 cn) of weight is placed upon it, dropping those on the trap door 20' to a hard floor below. Each character who might have been on a trapdoor when it opened gets a save vs. Death Ray to avoid falling; the DM may allow the players to add any Dexterity bonus when making this roll, but if this is done any Dexterity penalties should also apply.

Note again that the disarming devices for the pits work on both pits at the same time. This hallway

represents a "rabbit hole" down which one or more defenders may flee, so disarming one pit automatically disarms the other. Each pit resets itself after 5 rounds, and the disarming device does the same.

5. GREEN SLIME:

This room appears to be some sort of storeroom. A number of smashed crates and barrels may be seen. There is also a shiny green puddle of liquid on the floor near the wreckage.

Green Slime: AC nil, HD 2**, Mv 1', #At 1, Dam special, Sv F2, MI 12

HP 12 □□□□□ □□□□□ □□

6. STOREROOM:

This room appears to be a storeroom for ammunition. Crates marked "Arrows, Shortbow," "Arrows, Longbow," "Bolts, Heavy," and "Bolts, Light" are piled up against the side and back walls. Just inside the room, beside the door, is a mop, a scrub brush, and a wooden bucket.

The crates have all been opened, and are not more than a quarter full. They contain a total of 120 shortbow arrows, 85 longbow arrows, 220 heavy crossbow bolts, and 175 light crossbow bolts.

7. WARRIOR TRAINING ROOM:

This room appears to have been used for warrior training; weapon racks line the walls, and a variety of large mats are visible on the floor. In the far right-hand corner, someone has piled up weapon racks and benches to form a sort of barricade, and you think you see eyes looking out at you from behind it.

There are several kobolds here, survivors of a tribe decimated by the Duke's men. They were drawn to the fortress by Khaadk's call, but now are fearful of all the larger, tougher monsters in the dungeon.

The kobolds won't attack those who enter the room right away; rather they will wait until someone approaches the barricade within 20', at which time they will throw their daggers (at the usual -2 to hit) and then draw their shortswords.

Regular Kobolds: AC 13, HD ½, Mv 20', #At 1, Dam 1d4 dagger, 1d6-1 shortsword, Sv NM, MI 6

HP 4 □□□□ 1 □
3 □□□

Kobold Guards: AC 14, HD 1, Mv 20', #At 1, Dam 1d4 dagger, 1d6 shortsword, Sv F1, MI 8

HP 8 □□□□□□ □□□
4 □□□□

Kobold Chieftain: AC 15, HD 2, Mv 20', #At 1, Dam 1d4 dagger, 1d6+1 shortsword, Sv F2, MI 8,

HP 9 □□□□□□ □□□□□

8. PANTRY:

Five small, ugly humanoids are in this cluttered room, apparently eating preserved meats and fruits from jars they have broken open. They look at you with obvious malice...

This is a small raiding party of goblins drawn in by Khaadk's call. They just arrived, and don't know anything. A fight will surely ensue; don't forget to check for surprise on both sides. After the battle is over, read the following to the survivors:

This room appears to be a pantry; shelves line the walls and are loaded down with various foodstuffs.

Goblins: AC 14, HD 1-1, Mv 20', #At 1, Dam 1d6, Sv F1, MI 7

HP 2 □□	2 □□
5 □□□□□	7 □□□□□ □□
6 □□□□□ □	

9. KITCHEN:

You are pretty sure this was the kitchen. Amazingly lifelike statues of one male and two female cooks are posed as if preparing a meal; foodstuffs, apparently real, are arranged appropriately. The stoves and ovens appear cold, however, and vermin appear to have spoiled the food.

The statues were, of course, the real cooking staff, turned to stone by Khaadk's magic.

A spitting cobra is in the room, having followed the trail of several rats here. It hides beneath one of the tables; a thorough search will almost certainly disturb it, but if it can flee without a fight it will do so.

Spitting Cobra: AC 13, HD 1*, Mv 30', #At 1 bite or 1 spit, Dam 1d4 + poison or save vs. poison or be blinded, Sv F1, MI 7

HP 7 □□□□□ □□

10. DINING HALL:

This appears to be a dining room. A large table dominates the room, and arrayed around it are statues of noble men and women apparently eating dinner. There is real food on the table, though it appears to have been spoiled by vermin. You notice that there are several seats left empty, including the seat at the head of the table as well as the seat to the right of the head.

Various NPCs mentioned elsewhere in this module may be found among these statues, including Stephan DeSant, the Duke's personal wizard.

A tentacle worm is hiding beneath the table. It will try to surprise any living creatures which enter the room.

Tentacle Worm: AC 13, HD 3*, Mv 40', #At 6 tentacles, Dam Paralysis, Sv F3, MI 9

HP 18 □□□□□ □□□□□ □□□□□ □□□

11. ANTEROOM:

This strangely-shaped room is empty save for a mosaic-tiled alcove containing a pair of crystalline statues.

The statues are animated, of course.

Living Crystal Statues: AC 16, HD 3, Mv 30', #At 2, Dam 1d6/1d6, Sv F3, MI 12

HP 8 □□□□□ □□□
11 □□□□□ □□□□□ □

12. FOUNTAIN ROOM:

This room contains a small fountain centered along the west wall. To the left and right of the fountain hang tapestries; the one on the right depicts Duke Vadarin, sitting on his throne in his full ducal regalia holding a large emerald in his right hand. He appears to be regarding it thoughtfully. The other depicts a woman in silver plate mail armor riding a white dragon; Kylenne the Courageous, no doubt.

Other than the things described above, the room is empty. The fountain is entirely ordinary, and contains cold, clean water fit for drinking.

13. BARRACKS:

This room appears to be a barracks. Beds and lockers line the walls to the left and right; all are in perfect order except for the last one on the left.

Hiding behind the last bed on the left is one of the Duke's guards, Jaref, who has been driven insane by Khaadk's magic. He will attack if approached; if the party leaves without investigating his unmade bed, he will try to sneak up behind them (though he is hardly a thief and is wearing platemail armor). Jaref is armed with a longsword.

Jaref the Mad: AC 17, HD 1, Mv 20', #At 1, Dam 1d8+1, Sv F1, MI 11

HP 2 □□

14. SCHOOLROOM:

Lined up in this room are several narrow desks with benches behind them, all facing the east wall. The east wall has a broad desk flanked by several easels with displays on them. A small case of books is in the northwest corner. A small table in the southeast corner holds a planetary globe and several lead statues of creatures.

The lead statues include a dragon, a troll, and a whale. The papers on the easels include a simple map of the local region, a chart of local noble family trees, and a display of coats of arms.

On the main teacher's desk are several six-sided dice with spots atop a sheet of paper titled "RANDOM NUMBERS" containing a simple discourse on die rolls and random numbers.

The appointments of this room may sound simple but are high quality: stained, luxurious hard woods with decorative scrolling for the benches and tables, for example.

15. LIBRARY:

This room is a small library, containing a single library table and bookshelves lining the walls. The books are all common educational works; none appear to be magical in nature.

A giant crab spider is hanging from the ceiling above the west door to the room. It will attempt to attack with surprise as soon as any characters enter the room.

Giant Crab Spider: AC 13, HD 2*, Mv 40', #At 1, Dam 1d8 + poison, Sv F2, MI 7

HP 7 □□□□□ □□

16. FITTING ROOM:

This room has a tile floor covered with a large rug. The walls of the room are covered with filmy translucent fabric that moves with the slight breeze caused by opening the door. In the middle of the room is a curtain made of the same fabric; through the translucent fabric you can see a manlike figure that appears to have no head!

The figure is a dressmaker's dummy, which is "wearing" the wedding dress made for Lady Kylenne. When the player characters finally discover this, they will likely be relieved. 1d4 rounds later, the wedding dress will rise up from the dummy and attack!

Enchanted Wedding Dress: AC 11, HD ½, Mv Fly 40', #At 1, Dam 1d2, Sv M5, MI 12

HP 3 □□□

17. BUTCHER:

This room appears to belong to a butcher; indeed, an incredibly lifelike statue of one holding a carving knife and a slab of meat with a bite taken out of it stands next to a table. You observe that many other meats lie around the shelves and on the floor, and most have been eaten to some degree. Seconds later, abnormally huge rats with a green aura surrounding them skitter out from under the table, baring their wickedly sharp fangs.

The rats were just ordinary-sized rats when Khaadk's power overtook the fortress, enlarging them and petrifying the butcher. They have since scattered about the castle, but eight remain here.

Giant Rats: AC 13, HD ½, Mv 40', #At 1, Dam 1d4 + disease, Sv F1, MI 8

HP 1 □	3 □□□	2 □□	3 □□□
2 □□	2 □□	2 □□	1 □

18. SCULPTOR'S WORKROOM:

The walls and floor of this room are covered in heavy canvas. In the middle of the room are two statues, one of a large, bald man wearing only trousers and boots, the other of a beautiful woman wearing platemail armor. The statue of the man faces away from you; you can see that it holds a hammer in its right hand and a chisel in its left.

On the floor, stone chips are scattered around randomly, and a pile of chips has been swept into the far corner. There is a table in another corner with papers scattered on it; some of the papers have fallen to the floor.

The statue of the bald man is the famous sculptor Lirekos, who was turned to stone just as he finished carving a statue of Lady Kylenne. The statue of Kylenne is less realistic than the "statue" of Lirekos, which the player characters will notice if they study them. The papers on the table are sketches of Lady Kylenne; if the PCs look they will find a charcoal drawing stick on the table also.

There are no monsters or treasure here.

19. SKELETON CLOSET:

If any character approaches within 10' of the door to this room, read the following:

As you approach the door, it suddenly flies open and skeletons armed with picks rush out to attack!

The skeletons surprise on 1-4 on 1d6 due to the suddenness of the attack.

10 Skeletons: AC 13 (half damage from edged weapons), HD 1, Mv 40', #At 1, Dam 1d6, Sv F1, MI 12

HP 6 □□□□□ □	4 □□□□
4 □□□□	7 □□□□□ □□
6 □□□□□ □	7 □□□□□ □□
6 □□□□□ □	3 □□□
7 □□□□□ □□	3 □□□

20. BARRACKS:

Rows of wooden framed bunks line this room -- three beds high, two bunks per ten foot section. Under each set of bunks are three wooden boxes. The northeast corner is clear of bunks and has a table and five chairs, while the southeastern corner is partitioned by a wooden wall that stops a foot short of the ceiling and has a three foot wide opening facing north.

Moving among the bunks, rifling through the boxes, are seven man-sized humanoids.

The humanoids are hobgoblins ready for a fight.

7 Hobgoblins: AC 14, HD 1, #At 1 longsword, Dam 1d8, Mv 30', Sv F1, MI 8

HP	7 <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	5 <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	2 <input type="checkbox"/> <input type="checkbox"/>	7 <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	3 <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	2 <input type="checkbox"/> <input type="checkbox"/>
	4 <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	

Behind the partition are two beds, a table and desk, and two chairs. The wooden boxes contain clothing and personal effects for the soldiers. Nothing of value will be found within.

21. BARRACKS:

Rows of wooden-framed bunks line this room, three beds high, two bunks per ten foot section. Under each set of bunks are three wooden boxes. The southeast corner is clear of bunks and has a table and five chairs, while the northeastern corner is partitioned by a wooden wall that stops a foot short of the ceiling and has a three foot wide opening facing north.

Trussed up on two of the bunks are female figures in summer dresses, gagged and pleading with their faces for rescue.

The two figures are not damsels in distress, they are thieves. One, Garalia, is a petite blond who is also a master at knot tying and has trussed them both up to make it look like they are captured. If left to their own, eventually she'll wiggle free as if by accident. The brunette, Sasha, is a bit rotund. She acts all blubbery but is sharp as a dagger.

If rescued they blabber about how "the hobgoblins" caught them and were planning to do who-knows-what with them. They claim to be nothing special, just young ladies who were going to attend the wedding. Both ladies refuse to wear armor or use

weapons, and if forced to will act clumsy. However, given an opportunity they will steal weapons, take anything valuable they can easily carry, and disappear.

Their equipment is stashed in two of the boxes under the bunks (but not the ones they are trussed up on): leather armor, short swords and daggers. On or under the table in the corner partitioned off for officers is a week of rations, a lantern, two flasks of oil, flint and steel, two large sacks, a backpack, a satchel, and other items.

Behind the partition are two beds, a table and desk, and two chairs. The wooden boxes contain clothing and personal effects for the soldiers. Nothing of value will be found within.

Garalia, Human Female Thief 1: AC 14, HD 1d4, AB +1 #At 1 weapon, Dam 1d6 or by weapon, Mv 40', Sv T1, MI 7
S11 I15 (+1) W10 D18 (+3) C11 Ch17 (+2)

HP 2

Sasha, Human Female Thief 1: AC 13, HD 1d4, AB +1, #At 1 weapon, Dam 1d6 or by weapon, Mv 40', Sv T1, MI 7
S9 I16 (+2) W13 (+1) D17 (+2) C13 (+1) Ch13 (+1)

HP 3

GM Note: Since the "thief in disguise" ploy is common, for experienced players the GM might simply have the girls dressed in leather armor, carrying short swords and daggers and boldly offering to join the party.

22. SECRET HALLWAY:

The secret doors from rooms 20 and 21 are plainly visible from the hallway side, and in fact have obvious handles to open them.

23. STEAM ROOM:

The walls of this room are lined with stone benches. A large brazier occupies the center of the room, and an empty bucket rests on the floor near the south doors.

The walls and floor of this room are tiled; the tiles on the wall form a mosaic depicting clouds in the sky. A large section of the wall tiles have been removed from the west wall and are lying on the floor in a heap.

Duke Vadair has ordered the tiles changed to depict a dragon flying in the clouds, but the work has

only just begun. The artist, Cauliff, is in room 25 below.

There are no monsters or treasure in this room.

24. TOWEL ROOM:

Many white linen towels hang from racks on the east wall of this room. Against the west wall you see a large washtub and a white statue of a woman leaning over it. She's dressed in the clothes of a servant.

There are no monsters or treasure in this room.

25. MOSAIC ROOM:

This room is a mess. Stacks of colored glass shards lie on woolen rags beside buckets of plaster. A man is on his knees facing the north wall, rocking back and forth. As soon as anyone enters he will glance back at them, showing a worried, dirty face with a scraggly beard. He looks almost normal, but then turns back to the wall, saying absentmindedly, "I had to move the duke over, but did I leave enough room for her?"

The man is named Cauliff, and he's an artist hired to redo the mosaics in this room. The wall he is facing once had a full-length mosaic but now most of it is bare, with patchy remnants of plaster and glue on it. A well-executed image of the duke is at the east end, right hand stretched out as if reaching for another's hand. Empty spaces around it show that it was moved and not fully completed yet.

If approached, the man is quite crazy. It is useless to talk with him unless he is cured of madness (which will happen if the threat of Khaadk is eliminated as described in the GM's Information section, page 2).

If left alone, the man begins picking up a brush dipped in sticky glue and putting pieces on the wall. "She's a pretty woman, isn't she?" he mutters. As he works he carefully constructs the image of a huge green gem. Then he blinks, says, "That's not her! Who did that?" Peeling the pieces off the wall, he slumps to the floor on his knees, rocking, and muttering, "I had to move the duke over. Do I have enough space for her?"

It is unlikely that the player characters will fight the mad artist, but if they do, his statistics are as follows:

Cauliff: AC 11, HD $\frac{1}{2}$, Mv 40', #At 1, Dam 1d4 (trowel), Sv NM, MI 6

HP 3 □□□

26. SUNKEN BATH:

A large sunken bath occupies much of the northern end of this room, from which steam rises invitingly. Several stone benches with marble tops are in the southeast area.

The bath is full of steaming hot water. The room is brightly lit by **continual light** spells cast on lanterns hanging on ornate brass hooks overhead.

27. YELLOW PEDESTAL:

This room is entirely empty, save for an irregular yellow pillar in the center of the room. The pillar is about four feet tall and about two feet in diameter at the base, tapering to about a foot in diameter at the top. It is lumpy and shiny, as if made of candle wax.

If examined closely, read the following:

Embedded in the top of the pillar is a smooth, glossy white stone, an opal perhaps.

If the stone is touched, it will be found to be an illusion. 2d4 rounds later, that character will see a floating eyeball hovering nearby, watching. The eyeball is an illusion; treat it as having an AC of 22 if attacked. A successful strike against the eyeball causes it to disappear. Only the character who touched the stone will be able to see the eyeball, and if more than one character touches it, each will get his or her own illusionary eyeball.

If unmolested, any illusionary eyeballs will follow their victims, apparently watching, until Khaadk is contained or freed. The eyes do not actually see anything (i.e. they are not any sort of scrying device); they are just here to be creepy.

28. CAVERN TEMPLE:

The walls of this room are covered with murals depicting pastoral scenes. Standing on a dais in the southeast corner of the room is a statue which appears to be of En-Tear, god of wisdom. The head of the statue has been smashed, but you recognize the god by the book and quill he holds in his hands.

Key to the Upper Level**29. WASHROOM:**

This room is brightly lit by **continual light** spells cast on orbs in the ceiling. Wash basins line the south wall behind which a mirror is centered. A small table with two padded chairs occupies the dead space on the north wall. A pile of towels, a shaving razor, soap, combs, brushes, bottles of scented water, a bottle of spirits, and other items litter the table. In one chair sits the statue of a barber, with a surprised expression on its face.

Other than the items described above, this room is empty.

30. GREAT HALL:

This room is filled with round tables and chairs. Each table and chair set is in a slightly different style, and each has an area rug underneath it; each rug is also unique, some being rectangular and others circular, and each having a distinct pattern.

At the far end of the room is a large fireplace, with a fire blazing within it; that end of the room appears to be illuminated magically, while the near end has no illumination of its own. Sitting around a table near the fireplace is an unlikely group: three women, two men, and three ugly, piglike humanoids. One of the men is standing up and holding out a wineglass, which one of the humanoids is filling from a wine bottle, while the other humanoids are drinking from their own glasses.

In fact, the humans in the room are petrified; the man standing was holding forth on some subject or another when Khaadk's magic was released. The orcs are drinking the wine the people left on the table and making fun of them, but when they notice the adventurers, they'll pick up their spears and attack.

A nest of giant centipedes has taken up residence behind the statue; they will attack anyone who approaches, surprising on 1-3 on 1d6.

8 Giant Centipedes: AC 11, HD ½, #At 1, Dam Poison (save at +2), Mv 40', Sv NM, MI 7

HP	3	□□□	2	□□
	4	□□□□	3	□□□
	2	□□	3	□□□
	2	□□	3	□□□

The orcs have an uneasy truce with the urgoblin in room 31, below, but if the urgoblin hears them fighting adventurers, he'll try to sneak up behind them and attack, fighting on the orc's side for as long as the adventurers last (or until the orcs fail a morale check).

3 Orcs: AC 14, HD 1, Mv 40', #At 1 spear, Dam 1d6, Sv F1, MI 8

HP	6	□□□□□ □	5	□□□□□
	4	□□□□		

**31. LOUNGE:**

In this room you see a large, ugly humanoid sitting in an easy chair, apparently asleep, with a longsword laying across its lap.

The humanoid is an urgoblin; remember that they look just like hobgoblins, so if the adventurers have

met hobgoblins before they will almost certainly think they are facing one.

And it's not really asleep. The chair is in the far corner of the room, and a large circular rug covers the floor of the middle of the room. As soon as any adventurer is on the rug, the urgoblin will grab it and pull; it is very strong, so even if there are several adventurers on the rug, it can probably still pull the rug out from under them. Those who have the rug pulled from under them must save vs. Death Ray (with Dexterity bonus applied) or fall down; no damage is done, but those who fall cannot fight in the first round, and the urgoblin gets a bonus of +2 to hit any character who has fallen.

After pulling the rug, the urgoblin will begin to fight with its sword; if the orcs in room 30 have not been encountered yet, they will hear the fight immediately and will join the fight two rounds later (on the urgoblin's side, though they are not friendly otherwise).

Urgoblin: AC 14, HD 2*, Mv 30', #At 1 weapon, Dam 1d8, Sv F2, MI 9

HP 16 □□□□□ □□□□□ □□□□□ □

32. GARDEN:

You see before you a garden open to the sky, overgrown and unkempt looking. You can see the green glow above you, barring your exit in that direction.

A narrow pathway of rounded river rock leads away into the overgrowth.

The "bushy" areas on the map represent various wildly-growing flowering plants. Many are thorny, and all are very dense, making movement through them slow and difficult.

There are several encounter areas in this room, marked with letters:

32a. Hidden Pathway:

There is an overgrown pathway here leading to area 32e. Treat it as a secret door for purposes of discovery, but award a +1 bonus to detection rolls. Normal characters detect the pathway at a glance on 1 on 1d6, or on a search on 1-2 on 1d6. Elves apply their normal +1 bonus on top of this, detecting at a glance on 1-2 on 1d6 or on a search on 1-3 on 1d6.

32b. Blood Rose:

Each of the locations on the map labeled "b" is occupied by a blood rose, and all are white (i.e. thirsty). There are four total. Note the narcotic effect of the scent of the blood rose... any character approaching one must save vs. Poison or become befuddled, dropping anything carried and submitting to the blood rose.

4 Blood Roses: AC 13, HD 3*, #At 2 + Blood Drain, Dam 1d6, Mv 1', Sv F2, MI 12

HP 15	□□□□□	□□□□□	□□□□□
16	□□□□□	□□□□□	□□□□□ □
13	□□□□□	□□□□□	□□□
16	□□□□□	□□□□□	□□□□□ □

32c. Fountain:

Upon first sight you see what looks like a statue of the duke standing in ceremonial armor with one arm raising a sword to the heavens, his face triumphant.

Moving closer the player characters see that the man looks similar to the duke but older and has various features that do not match the duke, while standing almost unnoticed on his left side is a young boy who looks very much like the duke. This is a memorial of the duke's father.

The statue is on a heavily decorated column two feet high over a wide basin of water. Small holes ring the base of the column and every turn (on the turn) water fountains up for a few rounds.

32d. Hangman Trees:

At this location there are a pair of hangman trees. They will attack anyone who comes within reach.

2 Hangman Trees: AC 16, HD 5, #At 4 limbs plus strangle, Dam 1d6, Mv 0, Sv F4, MI 12

HP 22	□□□□□	□□□□□	□□□□□	□□□□□
	□□			
27	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□		

32e. Lover's Retreat:

Two ornate marble benches grace this elegant, secluded grove. Seated on one bench you see statues of a young man and a young woman, kissing.

There are no monsters or treasure here.

33. SITTING ROOM:

The NPC party is using this room and the next as a base of operations. See the "NPC Party" section for details. The description below omits the NPCs; the GM should add them to the description if they are present when the party enters.

This room has a large, fancy rectangular rug in the center of the floor. Arranged on opposite sides of the rug are a pair of high-backed, padded benches; they are set out from the wall far enough to allow people to walk behind them. Small side tables are positioned at each end of each of the benches. A writing desk with a padded chair occupies the southeast corner of the room. The room is illuminated by two elaborately-detailed lanterns hanging from hooks on each of the side walls.

Other than any gear left behind by the NPC party, this room is empty. Like most of the other lanterns in this dungeon, the lanterns in this room are illuminated by **continual light** spells.

Carborius and Ezan Thane bunk here, sleeping on the benches; any men-at-arms in service to Melana also sleep here, on the floor.

34. BEDROOM:

The NPC party is using this room, and room 33, above, as a base of operations. See the "NPC Party" section for details. The description below omits the NPCs; the GM should add them to the description if they are present when the party enters.

This room is obviously a bedroom. It is simply furnished and neat, but the furnishings are all of very high quality. A large bed is centered on the north wall, with a large chest at the foot. An armoire stands in each of the north corners. A washstand occupies the southeast corner. The room is illuminated by a fancy lantern placed on a side table beside the head of the bed.

Melana bunks here. If surprised, she may be found with one of her men-at-arms or with Ezan Thane, in *flagrante delicto*.

This was Kylenne's room. The northwest armoire contains her clothing, while the other one is empty. The chest contains additional bedclothes; folded up in a blanket at the bottom of the chest is a set of thieves' tools and a **dagger +1**.

The lanterns are illuminated by **continual light** spells.

35. VAULT:

In this room you see statues of a man and woman, facing each other. Both are dressed in fine clothing, the sort which would be appropriate to wear to a noble's wedding feast. The man is near you, facing away, while the woman is on the far side of the room, facing you; she is bent forward with a look of loss on her face.

On the floor between them lies a huge, glowing emerald. The jewel has a crack in it, and from the crack a glowing greenish mist is streaming like the smoke from a candle.

Behind the female statue are several chests of various sizes, piled against the wall. One is open, and within it you see sacks that appear to be bulging with coins.

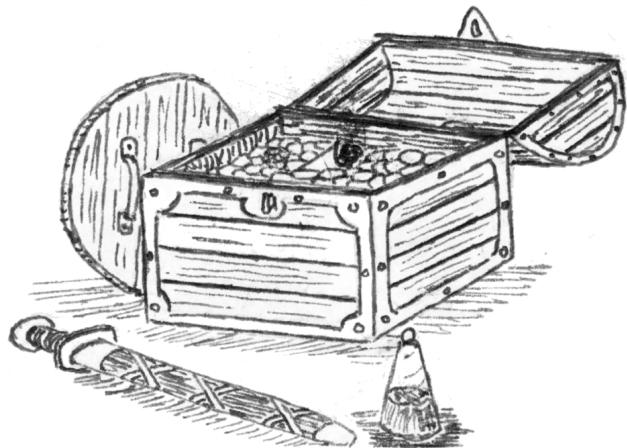
The statues are the petrified forms of Duke Vadarin and Kylenne, of course. If any character inspects Vadarin's stony form, he will be seen to be scowling in angry surprise.

Three rounds after the first adventurer enters the room, they will hear a voice:

Suddenly the emerald begins to glow more strongly, and you hear a haughty voice: "At last you have come! Free me and I will reward you! Free me, I beg you!"

The voice is Khaadk, and freeing him would be a mistake. See the GM's Information section, page 2, for details of the consequences.

The treasure in the room is the property of Duke Vadarin, of course; anyone taking treasure from this



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room will likely be treated as a criminal if Duke Vadarin is restored.

The Duke's Treasure:

Small Chest (open): Small sack containing 200 gp, one necklace worth 3,000 gp, one necklace worth 1,000 gp.

Small Chest: Small sack containing 200 pp, two pearls worth 100 gp each.

Small Chest: Small sack containing 200 gp, three large amber jewels worth 500 gp each.

Large Chest: Three small sacks containing 200 gp each, large sack containing 400 sp, large sack containing 400 ep, small sack containing 32 assorted gems worth an average 100 gp each.

Large Chest: Large sack containing 400 gp, small sack containing 200 pp, large sack containing 400 cp, and a **potion of gaseous form**.

36. THRONE ROOM:

This spacious room is broad, clean, and ablaze with light and color. The ceiling is thirty feet high, supported by grand arches. Colored skylights along the rim of the ceiling allow light to glare down during the day. Tapestries line the walls, along with ornate candelabras blazing with candles that look freshly-lit. The floor is colorful flecked marble: greens along the walkway from entrance to dais, and white-flecked reds elsewhere. Two ornate thrones sit facing north on the dais, flanked by three lesser ones on each side. Left and right of the dais are single tall human statues with pole arms with pinions. Two rows of four short, ornate statues line the way from the door to the thrones, with a ninth standing in front of one at the entranceway.

The statues are of dwarves dressed up in ornate court clothing, complete with swords and helms, and practicing a salute. The ninth one was the leader and was inspecting the jacket button of one when they were caught by the first wave of magic and turned to stone.

One of the human statues with the pole arms is positioned to at least partially block the secret door. The secret door swings open to the north, and the statue blocks it from being opened such that only one person can exit at a time.

The candles in the candelabra are artistic fakes that are not removable; they glow due to a **continual light** effect.

37. GUARD ROOM:

Unlike many of the rooms in this dungeon, this room presently has no illumination. The GM must take this into account when describing the room.

This is obviously a guard room. An open archway is centered in the east wall. An entirely empty weapon rack occupies the eastern twenty feet of the north wall; it appears to have been constructed to hold longswords, shortswords, pole arms, and bows. A table surrounded by six chairs is in the southwest corner. A desk is positioned on the east side of the room, near the south wall. A man is seated behind the desk, bent over with his head lying on his arms. His clothes are very ragged looking.

The "man" behind the desk is a wight. It will stand up and attack immediately if approached.

Wight: AC 15 (hit only by silver or magic weapons), HD 3*, Mv 30', #At 1, Dam energy drain, Sv F3, MI 12

HP 10 □□□□□ □□□□□

38. ALE ROOM:

Unlike many of the rooms in this dungeon, this room presently has no illumination. The GM must take this into account when describing the room.

This room is mostly empty, but lining the east wall are several shelves loaded with ale kegs. A large open archway is centered in the west wall.

Other than the barrels of ale, there is nothing of value in this room.

39. GUARD STATION:

In this small room there are four statues of soldiers in chainmail armor, seated around a table at which they are, apparently, playing cards. Each statue has a small pile of coins in front of him, and in the center of the table is a larger pile of coins.

You notice that one of the statues seems to have a card tucked into his boot.

The cards in the hands of the statues are brittle white stone, but the cards on the table are stiff paper; the table is an ordinary wooden table, and the chairs are likewise quite normal. There is a total of 72 sp and 13 gp on the table. The room is illuminated by **continual light**, cast in the air.

40. DUKE'S BEDROOM:

This room is obviously a bedroom. It is simply furnished and neat, but the furnishings are all of very high quality. A large bed is centered on the north wall, with a large chest at the foot. An armoire stands in each of the western corners. A washstand occupies the southeast corner. The room is illuminated by two fancy lanterns hanging from hooks in the ceiling, one over the bed and the other over the washstand.

The armoires contain the Duke's clothing, with his fancier garb in the northwest armoire and everyday clothing in the northeast armoire. The chest contains additional bedclothes; it has a false bottom, detected as a secret door, under which is a **shortsword +1** and a pouch containing 50 PP.

The lanterns are illuminated by **continual light** spells.

Secret Exit: On the east wall near the north end is a secret door 3 feet wide and 6 feet high. It is very well hidden and hard to detect from either side. The door is thick and reinforced with bars that only retract when it is unlocked. Pressing a well-hidden two-inch square section of wall to the left of it will cause the locking bars to retract, and then the door will open easily. Thus, unless magic is used, or the door is broken down (a difficult and noisy proposition), this secret door requires two separate rolls before it can be opened: one to find the door, and another to discover the latch mechanism.

The secret door that opens into the main hall is just as well hidden from the outside (eastern face), but there is an obvious switch on the inside which will open the lock.

Hanging inside the corridor the secret doors enclose are three cloaks, three ordinary swords in sheaths, three daggers, a pouch with 100 sp and 100 gp, an empty water skin, a stoppered ceramic jar full of water, a pouch with one week of dry rations, three pairs of boots, and three outfits of plain clothing.

41. SITTING ROOM:

The first thing you notice about this room is the sound of music... though you can't identify the source, you can plainly hear stringed instruments playing a stately march.

This room is furnished as a sitting room, with several comfortable chairs, a small table with a book lying on it, a large rug, and a variety of paintings and wall hangings. In addition, you see a pair of

statues depicting a curly-haired little girl playing with a hound dog.

The statues are a girl, Shiali, daughter of the sculptor Lirekos, and one of the Duke's hunting dogs. They were turned to stone by Khaadk's magic.

The music is coming from an enchanted painting of string quartet that plays when you clap and say "Play" and stops when you clap and say "Stop." It's been playing since the occupants were turned to stone. The instructions for starting and stopping the music are written on a piece of paper glued to the back of the painting.

The book on the table is a romance novel, of no particular value to the adventurers.

42. BATHING ROOM:

This room appears to be a bath. A pair of folding screens divide the room in two, and you can see that a large tub is positioned on the other side. The nearer side of the room contains towel racks with towels still on them as well as an armoire.

If the adventurers proceed past the folding screen, they see:

The large tub contains statues of two nude women, positioned as if bathing. The tub is full of water.

The statues are Corena, wife of the sculptor Lirekos, and Saril, her attendant. The water is cold.

43. WATCHTOWER:

Hanging by leather thongs from the ceiling of this room is a set of three large brass horns of various sorts. Tables and chairs are in the corners and away from the openings; sitting in a cozy nest of chairs and a table in the northwest are two statues. Statues of men-at-arms in chain mail carrying axes or swords stand gazing out the windows, which are openings four feet tall and six feet wide. Shutters hang over the windows, latched out of the way.

The horns are used for signaling different things: a small one will sound only loud enough to be heard inside and in the general area, and the two larger ones can be heard from a distance but have different tones. The smallest can be carried by a man but the larger ones are intended to be left in place and too big to be easily moved around.

The statues are all soldiers turned to stone. From wear marks on the floors in front of the windows it

can be deduced that soldiers stand long shifts at the windows looking out over the surrounding country side and houses. The two statues sitting in the north east have cups between them and one is raising a bottle of wine, which has run down and no longer spills out.

44. LABORATORY:

The walls of this room are lined with long, heavy work tables, which are loaded with papers, arcane glassware, and various items useful in magical research. In the middle of the room is a statue of a beautiful woman wearing close-fitting leather armor, a sheathed longsword on her belt.

The statue is of Kylenne, and it has been enchanted by Vadarin's wizard Stephan DeSant (whose laboratory this is). Khaadk's magic has corrupted the enchantment; the statue will wait 1d4 rounds before animating, and then will attack anyone in the room.

Iron Living Statue: AC 18, HD 4*, Mv 10', #At 2, Dam 1d8/1d8 + special, Sv F4, MI 12

HP 26 □□□□□ □□□□□ □□□□□ □□□□□
 □□□□□ □

45. STOREROOM:

This small room is lined with shelves, and the shelves are loaded down with jars, boxes, bags, and bottles. Every item has a label, but the labels on the items nearest the door are written in an unfamiliar language.

The materials in the room are various rare substances used by the wizard in his research. The labels are actually written in code, and Stephen DeSant is the only person who knows the code. If the contents of this room are disturbed, the GM is invited to be creative with the results.

46. WIZARD'S ROOM:

This is apparently a bedroom, though it is so cluttered that it's hard to tell. There is a large bed centered on the south wall, which is half covered with piles of books and papers. An armoire stands open in the southwest corner, with robes and other items of clothing hanging in and on it. A desk resides in the northwest corner, also piled high with books, papers, ink bottles, and quills, the latter mostly bedraggled or broken. A lantern, apparently illuminated by **continual light**, rests atop a nightstand beside the bed.

Lying on a chest at the foot of the bed is a very cute puppy. When you open the door, it leaps to its feet, tongue hanging out, very excited. As you enter, the puppy remains on top of the chest, even though it looks like it would like to run and jump on you.

This is the room of Stephan DeSant, the Duke's wizard-in-residence. The puppy is his familiar; it wears a magical collar that allows it to transform into a dire wolf, which it will do if anyone attempts to approach Stephan's chest or touch any of his belongings (including the furniture). Once it transforms, it will fight to the death so long as anyone remains in the room, but if all interlopers leave the room it will return to puppy form.

Dire Wolf: AC 14, HD 4, Mv 50', #At 1, Dam 2d4, Sv F4, MI 9

HP 22 □□□□□ □□□□□ □□□□□ □□□□□
 □□

47. WASHROOM:

This room is brightly lit by a **continual light** spell in a lantern hanging overhead. A ceramic platter on a table beside the wash stand contains a small pile of ashes; a lingering fragrance suggests that the ashes were once incense. A simple screen stands beside the wash stand.

Behind the screen is an empty chamber pot.

48. STUDY:

Bookshelves filled with books line the walls of this narrow room. A small desk with a chair are positioned in the inside corner to the right of the stairs, with a few papers, a bottle of ink, and a quill pen atop it. A comfortable-looking armchair with a small side-table occupies the opposite end of the room, surrounded by windows on three sides.

Everything in this room radiates magic. The chairs are magically animated and malevolent (see statistics below). If anyone sits in either chair, it will snap shut on them like a mousetrap. The victim is permitted to save vs. Death Ray, with success indicating that he or she got out of the chair just in time. Otherwise, the victim suffers automatic damage as given below (1d4 or 1d6) each combat round. After the first round, the victim may attempt an "open doors" roll once each round to escape. If a chair is attacked while a victim is trapped, the

victim is 50% likely to take half the damage rolled (but the chair still takes normal damage).

If no character sits on a chair, after six rounds they will both animate and attack.

In addition, once a chair has attacked (either trapping a character or animating), books will be thrown by some unseen force. One attack will be made per round, at a random non-trapped character, attacking as a 2 hit die monster and doing 1d4 points damage on a hit. Ten books will be thrown in this way, and then the ink bottle and quill pen will be thrown; each will do 1d3 points of damage on a hit.

If the adventurers leave before the chairs animate, they will still animate after six rounds and pursue the party. Doors will open automatically when approached by one of the cursed chairs. However, in this case there will be no thrown books or other items to bedevil the adventurers.

Animated Desk Chair: AC 13 (1/2 damage from any weapon except an axe), HD 1, #At 1, Dam 1d4, Mv 10', Sv F1, MI 12

HP 8 □□□□□ □□□

Animated Armchair: AC 13 (1/2 damage from any weapon except an axe), HD 2, #At 1, Dam 1d6, Mv 10', Sv F2, MI 12

HP 16 □□□□□ □□□□□ □□□□□ □

49. ALCHEMIST'S ROOM:

This room appears to be an alchemical laboratory; worktables laden with alchemical gear line the walls, except for the diagonal wall where you see a bed, a footlocker, and an armoire. The alchemist himself is here, working at one of the far tables. He turns toward you and says, "Welcome! I was afraid I was the only man left alive in this place!"

The "alchemist" is actually a doppleganger. The real alchemist is dead, having been killed by the doppleganger and stuffed in his own footlocker. He's begun to smell, and any Elves or Halflings in the party have a chance equal to 1 on 1d10 to notice the smell of rotting meat in the room; if the locker is opened, the stench will be obvious to all.

The doppleganger will do all he can to convince the party he is actually the alchemist, Harcus; he didn't study his subject for very long, but as the player characters don't know Harcus personally, they are unlikely to figure out he's been replaced. The doppleganger will pretend to be more than willing to

help, and will share what little he knows (somewhere in the fortress is a demon-prison with the powerful demon Khaadk in it; the prison is weakening and Khaadk's power is leaking out) in hopes that the party will tell him what they know... or that he will be able to read what they know from their minds. He wants to release Khaadk, as do most of the monsters in the fortress, but he's willing to bide his time and even pretend to be helping contain the demon in order to get the chance to free him.

Doppleganger: AC 15, HD 4, #At 1, Dam 1d12, Mv 30', Sv F4, MI 10

HP 18 □□□□□ □□□□□ □□□□□ □□□

50. SANCTUARY:

Painted statues are scattered about this room in various graceful gestures, with the occasional large rug piled with pillows. Tables with vases full of wilted flowers are arranged along the walls. Wind chimes can be heard from the area of the windows. As you look around the room, you are startled by a dull THOCK sound, as of wood striking wood. After a brief moment, you hear it again.

The rhythmic sound comes from a bamboo water clock at the west end of the room. The water clock is simple – a section of bamboo hinged such that it normally stands nearly upright, filled with water from small pipe extending from the wall. As it fills with water, eventually it tips over and slaps a rock, spilling the water so that it rises back upright into the stream of water which begins to fill it again. The pool it empties into has fish and plants and drains very slowly through an overflow.

The wind chimes are fine metal and crystal and sound when a breeze comes through the open windows. One hangs in each of the four windows, and each wind chime is worth 100gp; however, they are very fragile.

This sanctuary is appointed for relaxing, meditation, and worship. The statues are not truly scattered so much as carefully arranged to provide pleasant areas of privacy. The rugs are thick and the rich pillows soft.

51. CHAPEL:

This small shrine is occupied by six bugbears, who have apparently been trashing the place. Seeing you enter, they draw their weapons and prepare to do battle.

Note: Roll surprise normally and amend the above as needed if the bugbears are surprised.

After the bugbears are dealt with, read the following description:

A shrine to the Triune Gods (Prolethra, En-Teare, and Aturahs) occupies the east wall of this room. The shrine consists of a narrow table close to the wall, lined with small statues and icons of the gods. A painting depicting the three gods on the portico of the fabled House of the Gods adorns the wall above the table.

The shrine is built in to the secret door; the table is actually affixed to it, though it doesn't appear to be at a glance. There is a hidden lever under the top of the table which causes the secret door to open.

6 Bugbears: AC 15, HD 3+1, Mv 30', #At 1,
Dam 1d8+1, Sv F3, MI 9

HP	13	□□□□□	□□□□□	□□□
	12	□□□□□	□□□□□	□□
	20	□□□□□	□□□□□	□□□□□
	13	□□□□□	□□□□□	□□□
	16	□□□□□	□□□□□	□□□□□
	19	□□□□□	□□□□□	□□□□□

52. SECRET CLOSET:

This narrow closet is very dusty and smells of mold. A leather bag with a shoulder strap lies in the northeast corner of the room.

Inside the leather bag is 397 sp and 13 ep.

53. GAME ROOM:

In the center of this room you see a round table covered with papers and knickknacks. Five chairs are arranged around it; another identical chair has been pushed back against the south wall. Several small, well-stocked bookshelves are scattered around the room, and the walls are lined with brightly-colored posters advertising various musical shows.

The papers on the table are clustered near each chair; four chairs have just a few pieces of paper,

while the fifth has a substantial pile. In addition, brightly-painted metal statuettes are scattered around the table, along with many worn, hand-painted dice. In the middle of the table is a large map of an unknown country.

The papers represent a strange game, unfamiliar to the player characters, which somehow involves musicians in an imaginary world (depicted by the map). The papers in front of the four chairs bear the names Davy, Peter, Micky, and Michael, along with incomprehensible statistics and scribbled notes.

The bookshelves contain a variety of fictional works. There is no real treasure in this room, or anything else of value to the player characters.

54. BALLROOM:

This huge room is obviously a grand ballroom. Many small tables, each having four chairs around it, line the eastern and southern sections of the room; each table has a single candlestick with an unburned candle in it. In the southeast corner of the dance floor is a group of seated white statues, a string quartet apparently.

After characters have been in the room 1d4 rounds, read the following:

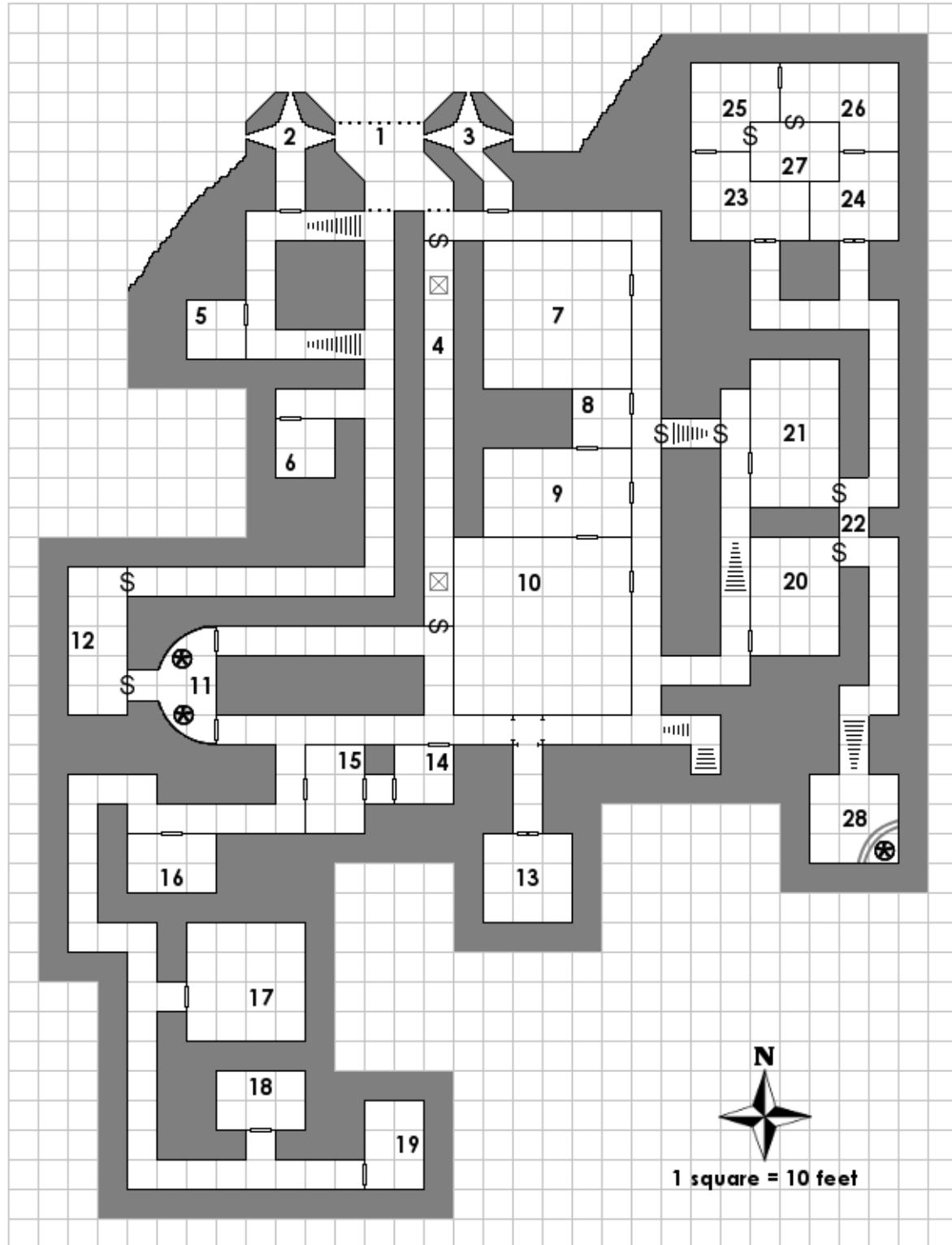
Suddenly, you hear music. Faint, ghostly music, which grows stronger moment by moment. A fog arises from the dance floor briefly, then clears to reveal ghostly dancers performing a stately dance.

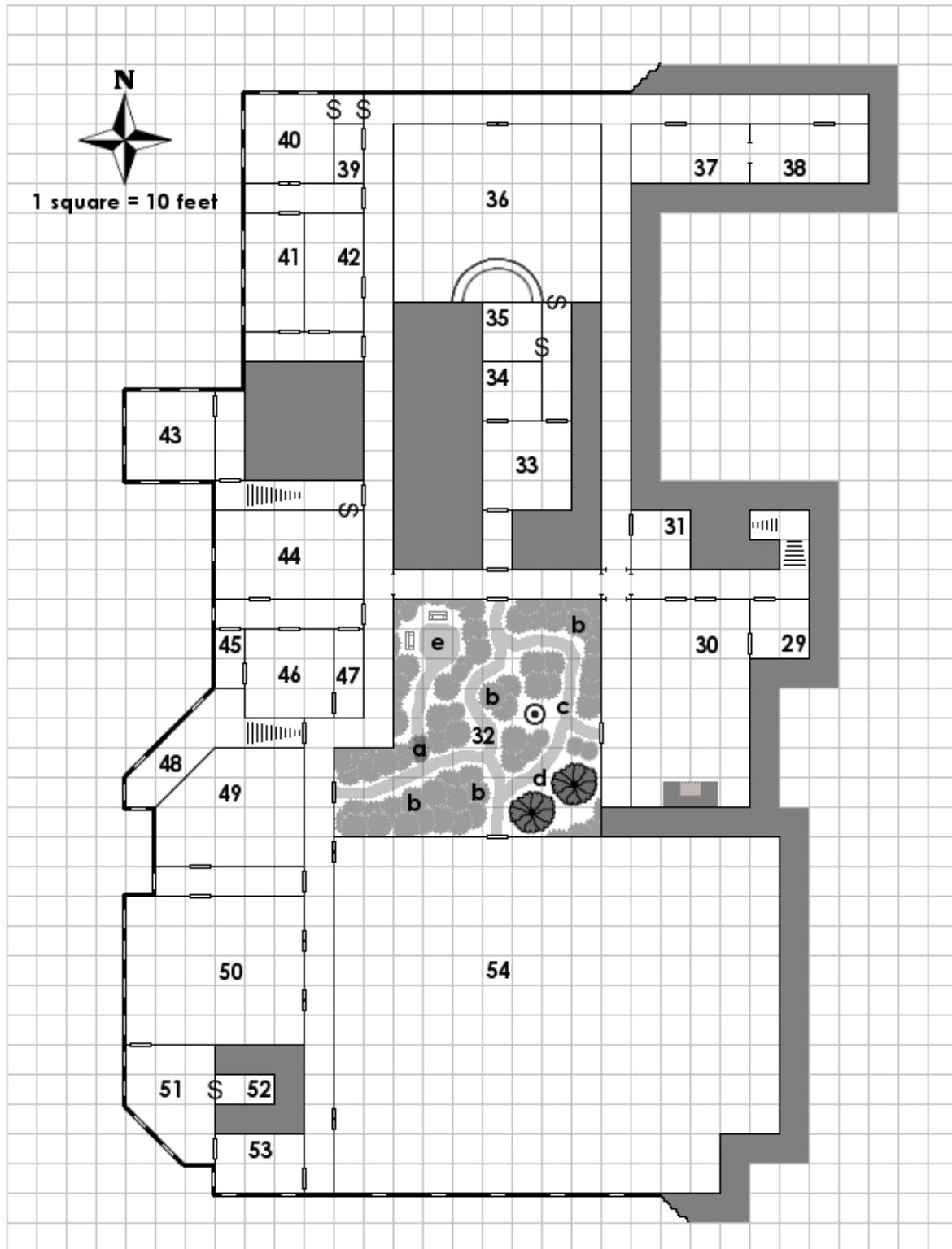
All onlookers must make a save vs. Wands; anyone failing the save will begin to dance, being joined by a ghostly partner of the opposite sex. After one round, the affected character will become an incorporeal phantom like the other dancers. If an afflicted character is wrestled to the floor before becoming incorporeal, a second save is granted; if it fails, the character becomes a phantom immediately, but if it succeeds, the character is freed from the spell.

Any character who flees the room before the dancers appear need not make a save, even if the character stands just beyond the doorway and continues to watch.

A character only needs to make one save to be free of the effect; repeated saves are not required, even if the room is exited and re-entered.

Whenever Khaadk is either contained or freed, characters transformed into phantoms will be restored to their previous forms.

Lower Level Map

Upper Level Map

Tomb of Karsma Megalos

Player's Background

The GM should read or paraphrase the information below to the players. Ideally, this information should be given to the players a few adventures/sessions in advance. The GM will, of course, need to amend this information for his or her campaign.

Long ago, explorers and missionaries from the great Thanamoran Empire landed on the shores of the region now known as Enterone. The native Serenhai people were happy to trade with the newcomers, but as the explorers and missionaries were slowly replaced by colonists the natives became less friendly.

Finally the Serenhai rose up against the colonists. The Thanamoran Emperor was quick to dispatch troops to the region to protect the colonists, and the uprising became a full-fledged war.

The Serenhai outnumbered the colonists at first, but the Thanamoran troops were far better trained and outfitted, having the most advanced equipment (i.e. swords and chainmail armor). The unarmored Serenhai spearmen stood little chance in direct conflict.

The tribes of the Serenhai had always been fiercely independent, but their common enemy forced them to unite. They chose a young but accomplished chieftain named Karsma and made him their Great Chief.

Karsma knew as well as anyone that their cause was lost, and it is said that he made a pact with the dark powers to ensure his people's freedom. Just a month after his coronation, he led his troops into their first victory, and under his leadership they became invincible; it is said that he knew the enemy's next move before they did. The Thanamorans called him "Karsma Megalos" (which means "Karsma the Great").

When the Serenhai finally drove the Thanamorans back to their seaside citadels, the Thanamorans sued for peace. Karsma agreed to let them retain their fortresses and enough land to support small trading centers, and after prisoners were exchanged, peace was declared.

The rule of Karsma for the next few years was relatively uneventful; though there were occasional skirmishes between opposing patrols, no battles of any consequence occurred. Karsma began to make fewer and fewer personal appearances, delegating much of his authority to his chief mage Canas, granting him the title Chief-Regent. After perhaps thirty years of rulership Karsma was seen only during the three days of Festival, when the beginning of the new year is celebrated. Where he went and what he did the rest of the time is unknown, but he ruled in that fashion for more than 1,600 years, aging with amazing slowness. Canas lived a normal lifespan, and his male descendants took his place as Chief-Regent after him.

Karsma is believed to have died in the great Cataclysm, when the ground shook and fire fell from the sky. The magic which protected the people of the Serenhai apparently died with him, for within a few decades they had been conquered by the army of Oberon, who founded the nation of Enterone on land formerly held by the Serenhai.

GM's Information

On the night of Karsma's coronation, he retired to his tent early to consider the terrible challenges awaiting him. He called his chief mage, Canas, who had fought beside him in many battles, to counsel him.

In his tent Karsma found a stranger, an old man who claimed to be a priest of Syn-Cheron, god of hate. The old man, speaking with the god's voice, bargained with Karsma, offering him the promise of freedom for his people for so long as Karsma ruled them. Naturally, the dark god expected repayment, in the form of Karsma's soul, and the souls of his children for the next three generations.

Karsma was deeply troubled by the nature of the bargain, but Canas told him to accept the offer for the good of his people. The deal was made, and the old man disappeared into the night.

The next morning Karsma awoke to find that he knew the locations and numbers of the Thanamoran troops. Each morning from that day onward Karsma awoke with fresh intelligence at the ready, and thus

prepared he led his armies to victory after victory, just as it is told.

Karsma was married, but he never fathered any children, for his deal with Syn-Cheron meant that any child of his was doomed from birth.

Canas remained his chief lieutenant throughout the battles, and after peace was declared he hatched a new plan. Karsma knew that his death meant the end for his people, for they would no longer have advance knowledge of the Thanamoran's movements. Canas offered him an alternative.

Many years earlier, Canas had acquired a powerful unique magic item, the Medusa Amulet, which could be used three times each day to turn creatures to stone, or restore petrified creatures to life. Canas proposed that they create a secret, secure bunker, and place Karsma there in the form of a stone statue for most of each year. Karsma, though reluctant, agreed.

The bunker was built in the form of a tomb, placed within a densely forested area (for the plains-dwelling Serenhai fear such places). Canas hired dwarves to construct the tomb, and then warded it with powerful magic. Each year, Canas (or his descendant) rode to the tomb leading a spare horse, and left in Karsma's company; and three days later Karsma returned alone.

Canas, as Chief-Regent, was the *de facto* leader of the Serenhai, and his descendants also after him. Karsma could be retrieved whenever needed to lead the fight against some opponent, but the rest of the time he was out of the way and Canas could rule as he wished.

Karsma did not perish in the Cataclysm, but the current Chief-Regent did, taking to his grave with him the knowledge of Karsma's secret bunker. When the Serenhai people finally realized that Karsma was gone for good, their alliance fell apart, and without him they could not stand before the armies of Oberon of Roslane.

Coming of the Dragon

At some time between the Cataclysm and the current day, a green dragon named Moldenarthan made a lair near the bunker. The dragon would like to have whatever treasure is within the "tomb" but cannot pass through the five-foot-wide corridors; so she has devised a plan to lure some adventurers to the tomb, drive them inside, and wait for them to bring out any treasure. Moldenarthan has already tried this plan twice – the first time, she accidentally

killed the party, and the second time the party escaped without ever seeing the tomb. They told their tale to all who would listen, and since then no one has had the courage to enter the forest. Until now...

The Tomb

First and foremost, the GM should ensure that he or she keeps the true nature of the "tomb" secret, avoiding the use of the word "bunker" in any descriptions.

Moldenarthan is more than a match for the player characters; it is hoped that they will understand that running away is their only hope. Indeed, the dragon might even say such things as "flee, if you can, puny ants!" to encourage such a result. She doesn't want to kill or overly weaken the PC's before they enter the tomb, but if forced to she might breathe upon one or two of them to force them to reconsider.

The secret door in the first room must be kept secret at all costs, as should the similar secret door in the stairwell before room 11. These doors are the shortcuts used by Karsma and Canas (and Canas' descendants) to avoid the many traps. However, if one or both of the secret ways are found by the player characters... so be it. Such good play should not be penalized.

Except where noted otherwise, all ceilings are twelve feet high on the ground level, and ten feet high on the dungeon level. All doors except those noted otherwise are oaken doors bound with iron; despite their extreme age they are still solid, probably an indication that magic was used to preserve them.

As this adventure is for characters with some experience under their belts, the boxed text simply calls most of the monsters by name rather than describing them.

Finally, note that there are no random encounters in this dungeon.



The Traps

If you have already looked at the map you have noticed the large number of statues indicated. Most of the rooms marked this way contain similar traps, as follows:

First, the statues themselves are actually monsters turned to stone by the **Medusa Amulet**. Second, a programmed **dispel magic** effect will blanket the room when the first party member crosses the midpoint of the room.

This **dispel magic** effect will always succeed in turning the petrified creatures back to flesh, and in general they will attack immediately (but see each room description for details). It is possible that the creatures may be surprised, so a normal surprise check should be applied. The player characters may also be surprised the first time they trip such a trap, but are unlikely to be surprised by these traps again.

However, you must *read the room descriptions carefully* as some of the traps are not exactly as described here!

The dispel will also affect the magic items of all the characters in the room. In general, roll 1d20 for each magic item; if the roll exceeds the caster level of the item, consider the dispel magic successful.

A successful dispel against a potion or scroll destroys it. Spells or potions currently in effect on party members will be canceled, and permanent magic items (even those with charges) will be suppressed (useless) for 1d4 rounds.

Use the following caster levels for this purpose:

Scrolls.....	Minimum caster level +1
Wands.....	6
Staves.....	8
Other Items.....	10

Note that this effect is not the same as the normal **dispel magic** spell. This is a specialized effect created for this dungeon by those who built it.

The dispel effect fills the entire room, including any 10'x10' alcoves which may be present (at the entry or exit doors) but does not pass through any door into an adjacent room.

Those who are in the room when the effect is triggered feel as if a shock has gone through them, but are not otherwise harmed.

Major NPCs and Monsters

Moldenarthan, Green Dragon

Armor Class	19
Hit Dice	9** (AB +8)
Hit Points	49
	□□□□□ □□□□□ □□□□□
	□□□□□ □□□□□ □□□□□
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	□□□□
No. Attacks	2 claws/1 bite or breath/1 tail
Damage	1d6/1d6/3d8 or breath/1d6
Movement	30' Fly 80' (C)
Save As	F9
Morale	8

Moldenarthan speaks Common and Elvish in addition to Dragon, but she does not cast spells.

Karsma Megalos

Human Male Fighter 17, AC 18 (**leather armor +2, small shield +1**), AB +9, Attacks: **spear +3** (AB +14 for 1d6+5 damage) or **dagger +2** (AB +12 thrown for 1d4+2 damage or AB +13 melee for 1d4+4 damage), Mv 40'

HP 65	□□□□□ □□□□□ □□□□□ □□□□□
	□□□□□ □□□□□ □□□□□ □□□□□
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Ground Level Key

1. ENTRANCE:

The entire building appears to be built of ordinary granite, generally gray in color and covered with vines and moss. The only opening in the entire construction is a pair of large, verdigris-covered bronze doors recessed into the south side.

The doors were once locked; any thief checking for traps or examining the lock will discover the marks left by another thief picking it. They are heavy but open relatively easily.

2. GRAND HALL:

This large room has a twenty foot high ceiling and is dominated by a larger-than-life statue of a man armed with a spear. The statue stands on a dais two steps high in the center of the room, and depicts an older but still muscular man of Serenhai descent, wearing traditional garb and a simple band-like crown. The entire statue is made of black marble with very little veining, and is extremely well made.

The GM should be careful not to give away the presence of a secret door here. There is nothing special about the statue, nor is there anything dangerous in the room; however, note that the dragon can enter this space. Moldenarthan will give the player characters time to rest, a few hours or perhaps overnight, before entering the room to see if they have moved on into the next room; if they have not, the dragon will try to encourage them to flee in that direction.

3. MINOTAURS:

A white stone statue of a minotaur stands in each corner of this room; they stand in aggressive poses facing inward. The room has a ceiling about twelve feet high, and the floor, walls, and ceiling are all made of plain gray stone.

This is the first "standard" trap room of the dungeon, as described above; the **dispel** effect will strike when the first character crosses the center of the room. The minotaurs are as follows:

2 Minotaurs with Great Axes: AC 14, HD 6, #At 1 great axe, Dam 1d10+2, Mv 40', Sv F6, MI 11

HP 33 □□□□□ □□□□□ □□□□□ □□□□□
□□□□□ □□□□□ □□□
20 □□□□□ □□□□□ □□□□□ □□□□□

2 Unarmed Minotaurs: AC 14, HD 6, #At 1 gore/1 bite, Dam 1d6/1d6, Mv 40', Sv F6, MI 11

HP 30	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□		
35	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□		

4. CARNIVOROUS APES:

This room strongly resembles the last one, with white stone statues in each corner; however, these statues are of carnivorous apes, claws upraised and mouths open in silent screams of rage.

If your players are reasonably intelligent, they will be suspicious already... as well they should, because this room is another "standard" trap room as described above.

4 Carnivorous Apes: AC 14, HD 4, #At 2 claws, Dam 1d4/1d4, Mv 40', Sv F4, MI 7

HP 27	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□		
23	□□□□□	□□□□□	□□□□□	□□□□□
	□□□			
14	□□□□□	□□□□□	□□□□	
17	□□□□□	□□□□□	□□□□□	□□

5. ZOMBIE ROOM:

The outer walls of this room are lined with white statues of men in tattered clothing, their eyes closed.

This is a red herring; the "statues" are actually zombies that have been painted white. This is why their eyes are closed, and that is also a clue that they aren't petrified. They will attack when the first party member crosses the center of the room, just as in the standard trap, but this room has no **dispel** effect.

7 Zombies: AC 12*, HD 2, #At 1, Dam 1d8, Mv 20', Sv F2, MI 12

HP 12	□□□□□	□□□□□	□□
10	□□□□□	□□□□□	
15	□□□□□	□□□□□	□□□□□
9	□□□□□	□□□□	
15	□□□□□	□□□□□	□□□□□
11	□□□□□	□□□□□	□
9	□□□□□	□□□□□	

6. FALSE PATH:

Three white stone statues of owlbears, in poses of attack, line the left wall of this room.

This room is a little different than the standard trap; the owlbear statues are petrified creatures, but the **dispel** won't activate until the false door is opened. It opens easily, but on the other side is just a solid stone wall. This should draw more of the party into the room, allowing the **dispel** to affect more of them and also making more party members potential victims of the monsters.

3 Owlbears: AC 15, HD 5, #At 2 claws/1 bite + 1 hug, Dam 1d8/1d8/1d8 + 2d8, Mv 40', Sv F5, MI 9

HP 24	□□□□□	□□□□□	□□□□□	□□□□□
	□□□			
18	□□□□□	□□□□□	□□□□□	□□□
22	□□□□□	□□□□□	□□□□□	□□□□□
	□□			

7. SECRET ROOM:

Four huge white stone statues of ogres dominate this room.

This is a standard trap room. Note that the lead character will be very close to two ogres at the moment he or she crosses the center of the room.

4 Ogres: AC 15, HD 4+1, #At 1 weapon, Dam 2d6, Mv 30', Sv F4, MI 10

HP 20	□□□□□	□□□□□	□□□□□	□□□□□
19	□□□□□	□□□□□	□□□□□	□□□□
16	□□□□□	□□□□□	□□□□□	□
20	□□□□□	□□□□□	□□□□□	□□□□□

8. HALLWAY:

This winding hallway leads to yet another oaken, iron-bound door.

As soon as the door leading to room 9 is touched, everyone and everything in the hallway is instantly teleported back to room 7. This is a one-time occurrence; the next time the party attempts open the door to room 9, it will open normally.

9. BUGBEARS:

Five white stone statues of bugbears line the walls of this room.

Another standard trap room. These bugbears may not be as hostile as the petrified denizens of the earlier rooms, and might even be willing to parley, but the player characters must discover this for themselves.

5 Bugbears: AC 15, HD 3+1, #At 1 weapon, Dam 1d8+1, Mv 30', Sv F3, MI 9

HP 20	□□□□□	□□□□□	□□□□□	□□□□□
19	□□□□□	□□□□□	□□□□□	□□□□
16	□□□□□	□□□□□	□□□□□	□
19	□□□□□	□□□□□	□□□□□	□□□□
20	□□□□□	□□□□□	□□□□□	□□□□□

10. SECRET HALLWAY:

This short hallway connects the Grand Hall to the stairway leading to the lower level.

Dungeon Level Key

11. GNOLLS:

Lining the right side of this chamber are eight white stone statues of gnolls, each armed for battle.

This is a standard trap room. These particular gnolls have an intense hatred of elves, and will focus their attacks on any elf in the party. If no elves are present, they may be bargained with (with a good reaction roll); the largest of the gnolls can speak a bit of common. They will not join the party, but will agree to leave if the party points them towards the exit. What happens when the gnolls meet Moldenarthan is up to the GM.

8 Gnolls: AC 15, HD 2, #At 1 weapon, Dam 2d4, Mv 30', Sv F2, MI 8

HP	11	□□□□□	□□□□□	□
	6	□□□□□	□	
	5	□□□□□		
	9	□□□□□	□□□□	
	5	□□□□□		
	5	□□□□□		
	6	□□□□□	□	
	12	□□□□□	□□□□□	□□

12. TRICK HALLWAY: This hallway branches to the left and to the right; the right-hand branch leads to a door apparently clad with gold and engraved with a stylized crown. The other door is a plain, iron-bound wooden door like all the others in this dungeon.

Attempting to open the golden door results in the release of a reddish cloud of poison gas, which will fill the ten feet of hallway (two squares on the map) nearest the door in a single round and advance down the hallway ten more feet each round until the corner is reached, where the gas will stop advancing.

Each round, any character in an affected square after initiative number 3 has arrived (that is, halfway through the round) must save vs. Poison or take 1d12 points of damage.

13. LIVING STATUES:

Three stone statues face the doors leading to this chamber. The statues are carved to look like ancient Serenhai wise-men.

Unless the adventurers attack first, the statues remain motionless until the party tries to leave the room; then the statues will attack from behind. If the

adventurers decide not to wait and attack right away, they automatically win initiative the first round.

3 Living Stone Statues: AC 16, HD 5**, #At 2 lava sprays, Dam 2d6/2d6, Mv 20', Sv F5, MI 12

HP	28	□□□□□	□□□□□	□□□□□	□□□□□
		□□□□□	□□		
	16	□□□□□	□□□□□	□□□□□	□
	20	□□□□□	□□□□□	□□□□□	□□□□□

14. ORDINARY STATUES:

This room is lined with statues, four on each side. The statues are of men, wearing archaic chainmail armor and armed with swords; all are in poses of readiness.

This room is another red herring; the statues are just ordinary statues, and the player characters have nothing to fear here. But they don't know that, of course.

15. DOPPLEGANGERS:

This room is lined with statues, three on each side. The statues are of men, wearing archaic chainmail armor and armed with swords; all are in poses of readiness.

Just like the last room, eh? But these statues are actually Dopplegangers. They will offer to parley as soon as they are restored, and of course they will betray the characters at the first opportunity.

6 Dopplegangers: AC 15, HD 4, #At 1, Dam 1d12, Mv 30', Sv F4, MI 10

HP	21	□□□□□	□□□□□	□□□□□	□□□□□
		□			
	17	□□□□□	□□□□□	□□□□□	□□
	22	□□□□□	□□□□□	□□□□□	□□□□□
		□□			
	16	□□□□□	□□□□□	□□□□□	□
	19	□□□□□	□□□□□	□□□□□	□□□□
	19	□□□□□	□□□□□	□□□□□	□□□□

16. WERERATS:

This room is lined with statues, nine in all. The statues are of men, wearing leather armor and armed with shortswords; all are in poses of readiness.

These statues are actually wererats, and thieves; they will offer to parley immediately upon being restored, but they speak only Thanamoran.

9 Wererats: AC 13, HD 3, #At 1 bite or 1 sword, Dam 1d4 or 1d8, Mv 40', Sv F3, MI 8

HP	14	□□□□□	□□□□□	□□□□
	9	□□□□□	□□□□	
	10	□□□□□	□□□□□	
	10	□□□□□	□□□□□	
	17	□□□□□	□□□□□	□□□□□ □□
	10	□□□□□	□□□□□	
	14	□□□□□	□□□□□	□□□□
	17	□□□□□	□□□□□	□□□□□ □□
	8	□□□□□	□□□	

17. THRONE ROOM:

This room is dominated by a statue of a seated man on a dais. The statue is made of white stone, but the throne on which it sits is made of black marble. The statue appears to depict the same man as the larger statue upstairs. Around the neck of the statue is a large golden medallion on a chain.

The medallion is the Medusa Amulet, and it will turn to stone anyone who meets the "gaze" of the graven face (the usual saving throw still applies). It can also be used once per day to restore those turned to stone, if the command words engraved on the back are spoken while the medallion is held facing the petrified individual. The command words are written in the ancient Thanamoran language; translated, they say "be changed!"

The statue is, of course, Karsma Megalos. If restored, he will be surprised to see any non-Serenhai party members. He is an expert tactician and will realize that he must play along with the party, so he will not initiate hostilities if he can avoid it.

Note that his statistics are given in the introduction.

18. SECRET HALLWAY:

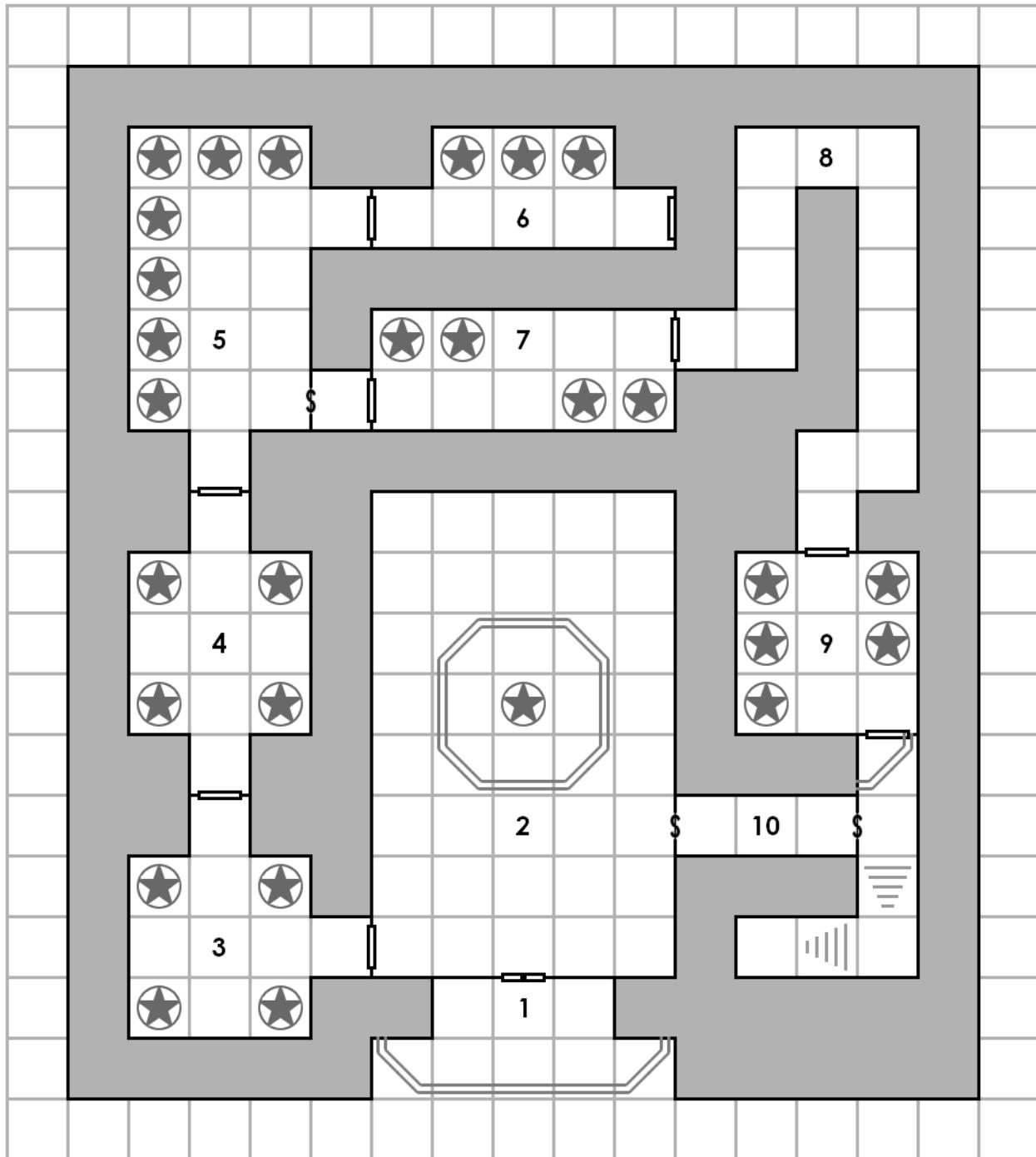
This L-shaped hallway connects the Throne Room with the stairs leading to the upper level.

Wrapping Up the Adventure

Unfortunately, there is no great treasure to be taken out for the dragon; Moldenarthan will be rather unhappy about this fact. However, the dragon has heard of Karsma Megalos; if he is with the party, he will declare his identity to the dragon, and she will decide that discretion is the better part of staying alive and leave with dispatch.

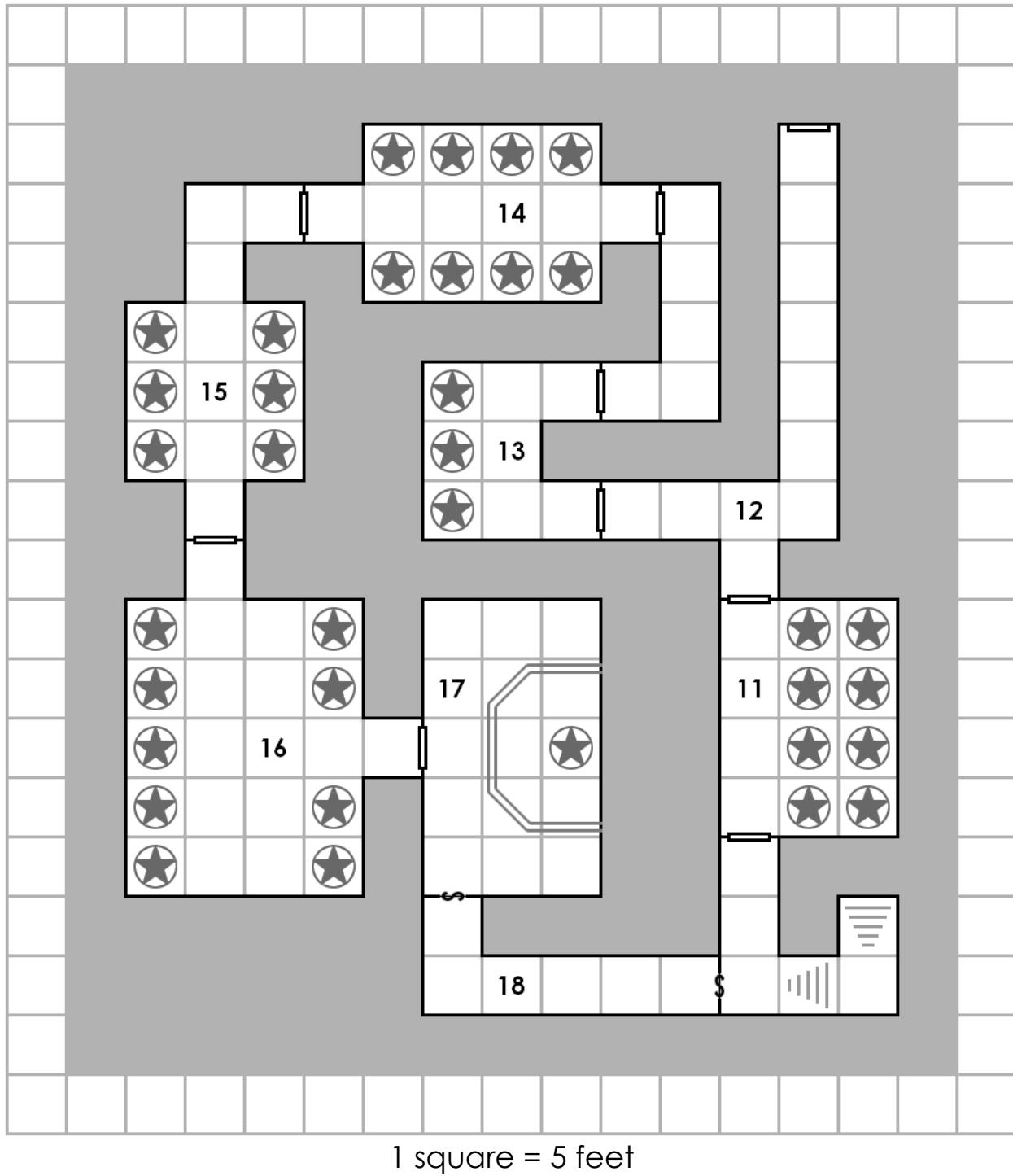
Of course, if Karsma is not with the party, they may just have to fight the dragon after all.

Tomb of Karsma Megalos
Upper Level Map



1 square = 5 feet

Tomb of Karsma Megalos
Lower Level Map



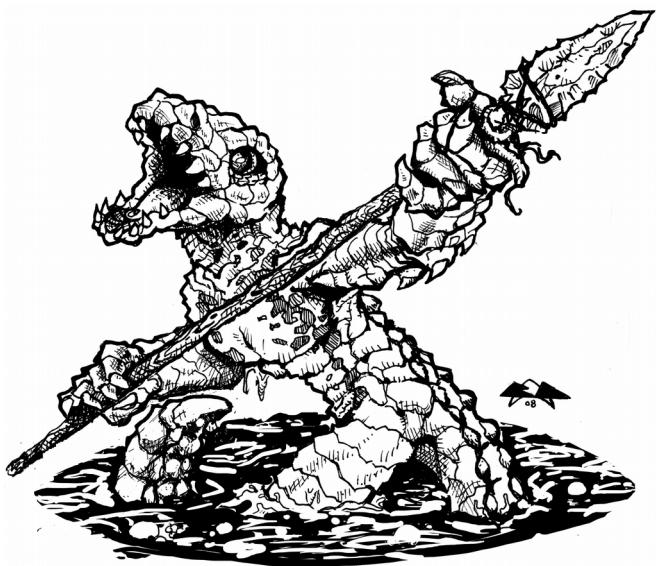
Crooked Rock Tower

The History of the Rock

Many thousands of years ago, before the advent of men and even before the elves, the lizard men had a civilization covering much of the continent. In that ancient age, the Dragon King, god of dragons, was slain by his mate (or so the story is told), and from one of his platinum scales the lizard men forged a powerful weapon: Sashra, slayer of dragons, an intelligent sword with the ultimate goal of destroying all dragons. The evil dragons of that age sought to rule over the lizard men, and the greatest champion of the lizard men bore Sashra into battle against them. The sword was handed down from generation to generation, until the day came when the dragons were few in number and no longer sought to rule; then the sword was placed in the sacred temple of the lizard men, at the base of the great rock.

Time moved on, the elves arose (or arrived, depending on who tells the tale), and the lizard men fell back into barbarism. The sword lay within the innermost shrine of the temple, and the seasonal floods slowly covered the temple over with the earth itself. The level of the ground has risen since then, and is fully forty feet higher than it was in the ancient days of the lizard kingdoms.

Many years later, in a far-off land beyond the Great Desert, the Dragon Queen rose to power. She has become a terrible tyrant, choosing the largest of her lizardman subjects for her food. Once again, the lizard men must rise up and overthrow a dragon ruler, and for this they need Sashra.



The History of the Tower

Unaware of the ancient temple buried nearby, the famed Wizard of Clocks came to the rock and caused a great tower to be raised upon it. Beneath the tower his workers carved a tunnel down through the rock, and then built a dungeon beneath the adjacent soil. Within the dungeon the Wizard created a manufacturing facility for his clockwork men and other devices, and he went about his business quietly for many years until his sudden disappearance. No one knows what became of him.

A few centuries later, the wizard Garand Walgren learned of the tower, and, believing that a clockwork army lay hidden beneath the ground there, he came to the tower to loot it. He never discovered the secret way into the second level of the dungeon, though he did capture a single clockwork man. He tried everything he knew to coerce the clockwork man to reveal the secret way, even attempting to torture it; but the machine-creature was still loyal to his master, and refused to tell Walgren what he wanted to know.

Walgren did learn that the clockwork man was compelled to act to save humans whenever possible, so he traveled to a nearby village and kidnapped a woman with her young son and daughter. He told the clockwork man that he would spare the lives of his captives in return for the secret of the dungeon; when the clockwork man refused, Walgren killed the mother. Again he demanded an answer, and again the clockwork man regretfully refused. Walgren slew the girl, and threatened the boy, but when the clockwork man refused yet again, he realized it was no use. So he spared the boy's life, making him a slave instead.

This proved his downfall ten years later, as the boy, grown to be a man, killed Walgren with his bare hands in a sudden fit of rage. The clockwork man was left there, partially dismantled and restrained, for Walgren's killer still blamed him in part for the death of his mother and sister. The young man left the tower and lived in various nearby towns for many years, until it was discovered that he was kidnapping and killing young mothers of boys. He was captured and hanged, and his last words were, "Walgren, I'm coming for you again!"

The Lizard Man Party

A party of lizard men have come to the tower in search of Sashra, and they are presently living in the tower. They have not discovered the staircase down to the 1st dungeon level, but they have searched for it, as well as searching the rest of the tower for clues to the location of their missing temple. They are very superstitious, and have carefully avoided disturbing anything in the tower. If confronted they will defend themselves, but their chief will try to parlay with the party at his earliest opportunity. He speaks Common as well as any peasant.

8 Lizard Men: AC 20 (partial plate and shield +1), HD 2, Mv 20', #At 1, Dam 1d8+2, Sv F2, MI 11

HP	12	□□□□□	□□□□□	□□
	9	□□□□□	□□□□	
	10	□□□□□	□□□□□	
	10	□□□□□	□□□□□	
	12	□□□□□	□□□□□	□□
	7	□□□□□	□□	
	5	□□□□□		
	9	□□□□□	□□□□	

Lizard Man Chief: AC 21 (partial plate +1 and shield +1), HD 3, Mv 30', #At 1, Dam 1d8+3 (17 Strength and sword +1), Sv F3, MI 11

HP 17 □□□□□ □□□□□ □□□□□ □□

The Lizard Chief's Story

If he gets the chance to parlay, the lizard man chief, Slurra Rosha, will tell the following tale:

We left the country of the Dragon King, crossed cursed Glash and the terrible desert, avoided the slave-takers of Kel and the hunters of Derympi. We stole a raft to carry our armor, and swam across the Dya in the dark of the moon. Moving upriver by night, we fought men and other monsters until we reached the great dry plains. Following the ancient scrolls we found the great rock, and found this abomination of a tower atop it. Still we know that the great sword Sashra lies buried somewhere very close to the rock.

Slurra is willing to partner with the player characters, allowing them to keep anything else they find with their assurance that the party will not try to take Sashra (or prevent the lizard men from doing so).

But the lizard men do not trust "primates" (as they privately call any humanoids other than lizard men and troglodytes). The lizard men may attempt to kill the party if they think the "primates" are weakened or otherwise disadvantaged.

Clockwork Men

There are a number of clockwork men within the dungeon. Clockwork men are constructs, machines powered and controlled by magic. Most are mentally limited. They are immune to spells that specifically affect living creatures and/or creatures having minds, and are naturally immune to poison. Most forms of physical damage do apply to them, however.

One specific clockwork man, called Number One, is special. He was, in fact, the "foreman" of the manufacturing facility (the 2nd dungeon level) as well as the maintainer of all the equipment of the tower and dungeon; if he is repaired (see room 10 on the 1st level), he will attempt to resume these duties.

If repaired, Number One will not tell the characters where the secret door is that gives access to the 2nd level, nor will he fall for any obvious subterfuge meant to trick him into revealing it. If he believes the characters will try to enter the 2nd level, he will inspect the mechanisms of the 1st level, avoiding the cell block but visiting all the other rooms; he does not know what Walgren changed and will be very unhappy about those changes. When he has inspected the entire level, if the party is still present and has not found the 2nd level, he will ascend to the tower and begin repairing the lift (see tower room T6 for details).

If the party discovers the secret door and begins to descend, he will descend with them, and upon reaching the 2nd level he will begin reactivating the clockwork men and other machines there. Number One knows it is extremely unlikely that his master still lives, but being a machine he cannot deviate from his directives; he will behave as if the Wizard of Clocks is about to return home any minute, and he will do so forever. He will not attack the characters, even if they begin damaging the equipment, though he will beg them to stop if they do damage anything; indeed, he will not fight any creature at all. Within those constraints, he will be friendly and compliant with any reasonable request.

Tower Key

Instead of a staircase or ladder, this tower contains an ingenious, but presently non-functional, lift device. It consists of a steel beam of prodigious size that slides up and down in a channel bored into the rock; the sides of the beam have rounded gear teeth which engage a ratchet mechanism in area T6, and on top of the beam is a circular platform. The ratchet was operated by a pair of clockwork men, but they were destroyed long ago; the mechanism itself has rusted and is frozen, and the platform is halfway up through room T3, as described below. The beam has a built-in ladder intended for emergency use which may be employed by characters or monsters moving around the tower.

The lizard men are the only "wandering monsters" in the tower. Roll 1d6 each turn, with a 1 indicating the lizard men are approaching. 50% of the time, this will be from above, and 50% from below. Due to the open holes in the floor and ceiling of each room, the lizard men are unlikely to be surprised... only check surprise for them if the party is effectively silent. The party may be surprised as normal.

T1. GRAND HALL:

The entrance hall occupies the whole ground floor of the tower. Directly ahead of you is a disused mechanism of some kind formed around a square shaft that appears to rise to the top of the tower and descend into the earth. To the east, which is your right as you stand in the entrance, you can see the corpses of four bugbears. They appear to have been killed within the last few hours.

At least one character will be able to figure out that the "disused mechanism" is a lift. This will be the highest-intelligence dwarf or gnome in the party. If there is neither a dwarf nor a gnome in the party, it will be the highest-intelligence character. The players will not be able to get the lift working, and will have to climb up or down the shaft. See T6, below, for details of the condition of the lift.

The dead bugbears were wandering monsters that arrived and started nosing around the dungeon. The lizard men slew them, and have put the corpses up here because they have fleas. Any character searching the corpses has a 90% chance of catching fleas him- or herself (which the searching character will first notice 1d6+9 rounds later). The flea infestation is uncomfortable, itchy, and unsightly but has no other effect in game terms. It can most conveniently be removed with a cure disease. The corpses are not

worth searching anyway, having nothing of interest or value on them.

T2. WORKSHOP:

A table is cluttered with spring-powered wind-up metal toys. They include: a horse and carriage, where the horse has a single wheel instead of feet, a whistle on three wheels, a boat with a mechanical figure holding oars, and a metal rat with a single wheel. A variety of other parts (gears, wheels, and scraps of metal) are scattered on the bench, along with a few simple hand tools such as screwdrivers. Above the workbench are several shelves, loaded with bottles, bags, and jars.

Odd scents assault your noses as you enter the room, a mixture of musky, sweet, and acrid odors.

A continuous mechanical ticking fills this otherwise silent room. On the south wall a fanciful brass clock about three feet in diameter ticks away patiently.

If the room is entered in the daytime:

Stray cobwebs waft in the air, glowing in the daylight streaming in through the windows.

If the room is entered by night:

Stray cobwebs waft in the air, glowing in the light streaming from a six-inch round glowing orb of marble set into a brass fixture in the ceiling.

The wind-up items here can move some 120 feet in one minute on one winding. They are valued at 10 to 100 gp each. The whistle has a piston inside which forces air in and out to make it whistle as it rolls. The boat floats (if tested) and when wound up the oars go back and forth and up and down as needed to pull the boat through the water. The rat, if wound up, rolls around in random directions; the means by which it balances on its single wheel is not apparent.

The brass clock only works if it remains where it is; it is an experiment in magical power sources and gears.

If the glowing orb is removed or affected by **dispel magic**, it ceases shining and becomes non-magical; the fixture can be closed to shut off the glow of the orb if darkness is desired.

The shelves are filled with bottles and bags containing organic specimens of many sorts. Some stout ceramic urns contain a variety of minerals, most

innocuous likely finely ground coal, chalk, or ground marble.

T3. GUEST ROOM:

If the party looks up into this room:

Some kind of wooden platform blocks the chute that runs from the top to the bottom of the tower.

The wooden platform was for standing on when the lift mechanism was working. A gear broke a long time ago, freezing the platform into place, and it has subsequently rusted. A weight of several tons on the platform (far more than a party of characters in full armor!) would be necessary to move it. If it is nevertheless successfully moved, the gears and mechanisms will shear and shatter, and the platform will crash to the floor in room T6, throwing fragments everywhere. Any creature that is on the platform when this happens would take 6d6 damage (save vs. Death Ray for half). Any creature that is under the platform will take 10d6 damage, again with a save vs. Death Ray reducing damage by half.

If the party climbs up into the room:

Near the center of this room, there is a round table with four stools. A card game of some kind has been abandoned, and hands of cards lie face down on the table with a further pile of cards in the center. There is also a painting on each wall.

If the card game is investigated, there will prove to be 48 cards in the deck. They are arranged in 6 suits (kobolds, goblins, orcs, hobgoblins, gnolls, bugbears) of eight cards each (cub, whelp, female, warrior, guard, sergeant, shaman, chief). By each place is a small stack of coins (3d6 sp).

The paintings are as follows:

West wall: Painting title: *The Temptation of Sathrena*. Portrait orientation.

The scene is a royal court. A peasant woman in a plain brown dress and an apron stands at the left of the picture. Her arm is outstretched with palm outwards in a gesture of refusal, and her head is turned away, refusing to look. In the center, a king sits on a throne. He wears a jeweled crown and carries a scepter and an orb, and a sword is girt at his side. He faces the woman and beckons. To the right, a hooded figure whispers in the King's ear.

This painting would be worth 30gp to a collector.

North wall: Painting title: *The Doppelganger*. Landscape orientation.

This painting depicts an interior scene of a house on fire. A well-muscled barbarian, naked but for a loincloth, stands in the background. His face is puzzled, his brow furrowed. In the foreground, two women clad in tigerskins face each other. They are identical, mirror opposites, but in different poses. One has her mouth open to speak, and the other has a hand on her dagger.

This painting would fetch 40gp on the open market thanks to its cheesecake value. It is worth no more than 10gp to a collector.

South wall: Painting title: *Lixi's Library*. Portrait orientation.

Beside a window in a library, a blonde damsel in a damask gown sits reading. Her legs are withered and she seems to be a cripple. Outside is a verdant meadow in spring.

If the painting is examined carefully, it can be seen that the title of the book she is reading is "Hand in Hand". The work is technically well-executed and would be worth 50gp to a collector.

East wall: Painting title: *The Crane and the Buzzard*. Landscape orientation.

A buzzard pecks at a crane. The crane has a very human-like expression, wide-eyed with amazement.

Any literate character will recognize this as a scene from a well-known children's fable. This painting would be worth 65 gp to a collector.

If the party spends more than two turns in this room, the eight lizard men on the roof will hear or see them (see page 34 for their stats). The lizard men will drop ropes down from the roof and try to climb down quietly until they are in position to swing into the room. (The lizard men's mouths are big enough for them to hold their weapons in their teeth while doing this.)

If a party member is watching the chute, then the lizard men will not be able to achieve surprise and the party will be able to attack them while they are still on the ropes. They will respond by climbing back onto the roof, or into room T4, whichever is closest.

If no party members are watching the chute, then they will not notice the lizard men until they swing into

the room. In this case the lizard men will achieve surprise on a roll of 1-3 on 1d6.

The lizard men are looking for captives who can tell them how to get into the dungeon, not meat to eat, so they will not initially be trying to kill party members. They will seek to grapple and overpower any party members who are wearing light or no armor, while holding the others at bay. If one of the lizard men is killed, then they will at once kill any party members they hold captive with dagger thrusts or bites to the throat, and will thereafter fight to kill.

T4. WIZARD'S ROOM:

A lush bed with a red satin canopy is positioned against the south wall; it is covered in dust and cobwebs. A washstand and a dresser stand on either side of the bed. The dresser holds grooming items such as a man would use (a comb, a pair of scissors, a jar of now-hardened mustache wax, a shaving mug and brush, and a rusty razor). A tall double-door wardrobe stands open against the west wall with various clothing items lying on the floor around it.

A wooden case along the east wall contains many books and scrolls.

The books and scrolls in the case cover topics on machines and metal working, including works on blacksmithing, metallurgy and alloy making, gears and automated machinery, as well as a tome describing some of the theory behind magically-powered devices. This last work is actually of little use to a wizard attempting to reproduce the work of the Wizard of Clocks, as it is filled with errors; the Wizard kept it to loan to those who wished to learn his secrets (which he didn't actually wish to share).

There is a six-inch round glowing orb of marble in a brass fixture in the ceiling. The fixture can be closed to shut off the glow of the orb; if removed or affected by **dispel magic**, the orb ceases shining and become non-magical. This room smells faintly of herbs and spices. The fragrance comes from a potpourri bowl on an iron stand beside the door.

T5. ROOF: The party may have already encountered the lizard men in room T3. If not, they will all be here, in which case they will act as described in room T3: trying to take the party prisoner if possible.

The lizard men are lurking atop the tower so that they can keep an eye on who is entering the keep. They will probably already know about the party's presence, so unless the characters took unusually good precautions not to be seen while approaching, the lizard men cannot be surprised.

Apart from the lizard men, there is nothing of interest or value here.

T6. TOWER BASEMENT: This space contains the equipment that operates the lift. Two hand-cranked are connected by gears to an ingenious ratchet mechanism which could be cranked in either direction yet not spin freely when released. However, as previously noted, the equipment is badly rusted and frozen in place. A successful 1d6 "open doors" roll can free the mechanism, but there is a 10% chance that such a success will break the ratchet device and cause the lift to plummet downward. If this happens, anyone standing beneath the lift must save vs. Death Ray (with Dexterity bonus added) to avoid being struck for 2d6 damage; in addition to the damage done, anyone failing the save will be pinned in place. Another "open doors" roll must be made by someone not pinned to raise the lift and free the victim(s).

The initial roll to free the mechanism may be assisted by a second character, adding an effective +1 to the stronger character's Strength bonus for the roll. Up to four characters can try to raise the lift if it crashes down, with each extra character adding +1 to the strongest character's Strength bonus. A natural 6 will always fail.

If the lift is freed and does not break, it will still make a loud squealing noise if used. There are not normally any monsters in this room; however, if the lift is used (or if it breaks), the noise may attract the attention of any monsters still active in the tower.

Note that the stairs in this area connect to area 1 in the first dungeon level.

Dungeon Level 1 (Tower Basement) Key**1. ENTRY ROOM:**

This area is filled with thick, dusty cobwebs, filling the room except for the lowest four feet or so of the room. Lying shriveled on the floor is the corpse of a giant spider, a black widow it appears; lying beside it is the corpse of a giant bee. Several more insect corpses hang from the webs, bundled in more webbing. You can see two huge, translucent spiders in the webbing nearby, and possibly another one further in.

The translucent spiders are actually the shed husks of living spiders (as such they remain motionless). The real spiders are hiding deep inside the cobwebs, using their chameleon skin to make themselves even harder to detect.

Burning the spider webs engulfs the general area in noxious black fumes which cause all victims to save vs. Poison or suffer temporary blindness due to eye irritation for 1d6 rounds. The spiders inside will scuttle away from any flames, moving toward area 12 (as area 2 contains giant bees).

3 Giant Crab Spiders: AC 13, HD 2, #At 1 bite, Dam 1d8 + poison, Mv 40', Sv F2, MI 7

HP	7	□□□□□ □□
	10	□□□□□ □□□□□
	9	□□□□□ □□□□

2. CORRIDOR ROOM: As the party approaches this room, tell the players that they can hear loud buzzing sounds ahead of them.

The ceiling of this room is lined with the honeycomb of giant bees. An alcove in the north wall leads to ornate double doors of brass-bound oak trimmed with copper.

As you enter the area, six giant bees fly at you from the darkness.

The doors are not made of oak, but of treant-wood. Any character touching the door will be cursed with terrible nightmares and unable to sleep restfully for three days, although they will not notice this immediately. (This effect prevents spellcasters from preparing spells.) Once the party has passed through the door, it will try to slam shut. Any reasonable attempt to prevent this (such as wedging the door open) will succeed, but if no such precautions are taken it will close and magically seal itself for three days.

Anyone wearing the symbol of the god of the undead, Reubeus, will be unaffected by the curse and will be able to pass through the doors at any time, even if they are already sealed.

6 Giant Bees: AC 13, HD 1d4, #At 1 sting, Dam 1d4 + poison, Mv 10' Fly 50', Sv F1, MI 9

HP	3	□□□	1	□
	2	□□	3	□□□
	4	□□□□	4	□□□□□

3. CHAPEL ANTEROOM:

Tapestries of deep red line the walls to the left and right; each is embroidered with a black trident symbol.

The black trident is the symbol of Reubeus, god of the undead. Any Cleric of an opposed deity will naturally wish to destroy them, but they are magically preserved and cannot be cut or burned (**dispel magic** can remove the protection, allowing the destruction of the tapestries).

4. CHAPEL OF REUBEUS:

A huge roaring fire burns on the dais, though there is no fuel for it to burn.

The fire is roaring so loudly that characters in the room will need to yell to be heard. The fire burns any normal character or creature who touches it, doing 1d6 damage with a touch or 2d6 if a character falls or is pushed into it. Undead creatures are not harmed by the flames, and in fact any undead creature entering the flames receives 2d6 points of "healing."

5. STORAGE:

This room appears to be used for storage; a stack of wooden boxes is piled in the middle of the room. You notice the ceiling of this room is higher than in the hallway, probably about thirty feet.

Each box is 2' x 2' square and 1' deep, and there are twenty of them. If the party searches, then the contents are as follows:

1. 50 crossbow bolts (all with rusted tips)
2. 60 arrows (all with rusted tips)
3. 12 daggers (all rusted)
4. 20 small helms (all rusted)

5. 5 leather jerkins (all mildewed)
6. 50 shield bosses (all rusted)
7. 1,000 nails (all rusted)
8. 40 spearheads (all rusted)
9. 10 shortbow staves (without strings, all rotten)
10. 2 small sacks of beans (spoiled)
11. 2 small sacks of flour (sodden)
12. 25 deer antlers (for making knife handles etc.)
13. 100 leather waterskins (all mildewed)
14. A wooden chessboard with ebony and ivory pieces – value 50gp once cleaned up
15. 22 leather balls stuffed with rags
16. A side of pork (rotten) (see below)
17. Assorted shoes of various sizes, all worn and awaiting repair
18. 12 pottery hand lamps
19. 4 sheep fleeces
20. 100' of rope

As soon as box #16 is opened, 2 **Giant Centipedes** (see below) will rush out and crawl up the opening character's arms or legs. On the first round, they can be attacked normally provided the party is not surprised and wins initiative. On their initiative number they will be physically on the character who opened the chest, after which if anyone attacks them and misses, the character they are crawling on will take rolled damage according to the weapon type. They will not pause to bite after the first round, but on the second round, will try to get up the opening character's sleeves, in through the neckhole of his or her garment, or otherwise inside his or her armor or clothing. If they succeed (and they will do so unless the party somehow prevents them), then if attacked, the character they are crawling on will take rolled damage according to weapon type whether the attacker hits or misses. From inside the garment they will keep biting until their target stops wriggling.

2 Giant Centipedes: AC 11, HD $\frac{1}{2}$, #At 1, Dam Poison (save at +2), Mv 40', Sv NM, MI 7

HP 1 □

1 □

It will require a little ingenuity for the party to be able to remove boxes from the stack safely. If the entire stack topples (and it is for the GM to determine the chance of this, depending on how the party goes about retrieving boxes), then any character under it will suffer 2d4 points of damage.

6. WARRIOR'S DEN:

In this room you see a desk, a chair, a weapons rack, and a large chest.

This room is the first of three formerly occupied by Achron, Walgren's fighter bodyguard. The chest is empty save for a pair of men's sandals, one of which has a broken strap; they are badly rotten and unusable. A dried-up ink bottle, an old dry-rotted quill, and a few sheets of brittle parchment are the only things found in the desk drawer. Achron quietly deserted Walgren when he discovered him killing women and children, and Walgren never replaced him.

An 8" high by 12" wide aperture can be seen at floor level in the center of the south wall. It is intended as a drain; a copper grate once covered it, but the grate has fallen away, allowing small creatures a way into the room. Six crested serpents lair in this room, entering and exiting through the drain, and living under the bed; they will surprise the party on a 1-3 on 1d6 due to their concealment.

6 Crested Serpents: AC 15, HD 1+2, #At 1 bite, Dam 1d3 + sleep poison, Mv 50', Sv F1, MI 7

HP	9	□□□□□	□□□□
	10	□□□□□	□□□□□
	8	□□□□□	□□□
	6	□□□□□	□
	7	□□□□□	□□
	10	□□□□□	□□□□□

7. WARRIOR'S BEDROOM: This is where Achron slept. The bedsheets are rotten (as is the bed frame, should anyone try it). The door to area 8 is half open.

8. WARRIOR'S ARMOIRE:

This room appears to be empty. You see tendrils of gray, oozing slime come dripping down from overhead, and looking up, you can see a sickly gray fungus covering the ceiling.

The gray slime might be mistaken for actual gray ooze, but it is harmless, as is the growth of mold occupying much of the ceiling.

9. BONE ROOM:

The walls of this room are lined with bags and bundles; you see bones sticking out of some of them, and a few piles of bones and skulls lie unwrapped here and there.

Every "package" is full of bones, with each containing the bones of a single human or humanoid. Walgren kept them here as raw materials, to be animated if he needed guards or menial laborers. He left seven as guards, ordered to remain in a heap until someone besides himself entered the room... so they will arise with a clattering noise 1d4 rounds after the room is entered and attack with their bony fists.

7 Skeletons: AC 13 (½ damage from edged weapons), HD 1, Mv 40', #At 1, Dam 1d8, Sv F1, MI 12

HP	3 □□□	7 □□□□□ □□
	6 □□□□□ □	2 □□
	3 □□□	3 □□□
	3 □□□	

10. TORTURE ROOM:

You see a table to which a clockwork thing made to resemble a man is strapped. Its arms and legs have been disassembled at the knees and elbows, and you see what are apparently the missing parts piled on the floor beside the table.

The clockwork man is motionless, but he is still operational and will listen carefully to anything said by the party; if he believes them trustworthy, he will speak to them with a voice tinged by squealing gears, begging them to free him and repair his legs and arms. The clockwork man is marked with the number "1" engraved on his upper chest. He is, in fact, Number One, as described above, and he can instruct any character willing to repair him in the reinstallation of the missing parts.

The room also contains a rotten whip, a rusty brazier with two rusty iron pokers, and two sets of brass thumbscrews.

11. CELL BLOCK:

The clanging of pick against stone is audible from outside the doors, even when they are shut.

The double doors open onto a ten foot wide corridor that runs south for fifty feet. The first ten feet of the corridor is featureless; then, off the east wall are four cells, each ten feet square, with grillework doors facing onto the corridor. In the

west wall there is a door ten feet south of the entrance. At the end of the fifty feet the corridor turns west.

The sound of stonemasonry stops abruptly, and you can see ten animated skeletons round the corner at the far end of the corridor. They are holding large picks of the kind used for stonework.

The skeletons will attack, of course. The picks they are carrying are badly blunted, but still do damage as if they were maces.

Important Note: If the party attempts to turn these skeletons, they will fail, unless the black trident tapestries in room #3 (the Chapel Anteroom) have been destroyed, in which case the chance to turn is normal.

10 Skeletons: AC 13 (½ damage from edged weapons), HD 1, Mv 40', #At 1, Dam 1d8, Sv F1, MI 12

HP	3 □□□	8 □□□□□ □□□
	7 □□□□□ □□	2 □□
	3 □□□	3 □□□
	5 □□□□□	8 □□□□□ □□□
	5 □□□□□	6 □□□□□ □

11a: The corridor at this point is unfinished, and the skeletons were apparently working to enlarge the complex when the party interrupted them. A player character dwarf or gnome will observe that the stone at this point is extremely hard, and the floor is littered with small bits of metal flaked off of the skeleton's tools.

11b-11d: These were once holding cells containing creatures that were to be sacrificed to Rubeus.

11b: Contains what looks like a humanoid skeleton, except that the individual bones are apparently made of wood. These are the bones of a dryad. An elf player character should receive 100 XP for burying them with the correct rites.

The secret door at the back of this room is long-disused; the stairs it leads to are the ones Walgren searched for in vain, leading down to the manufacturing level. If the party has destroyed the black trident tapestries in room #3, then the gods of light will grant the party a boon: a randomly selected player character will trip and fall against the east wall, striking with a hollow thump and revealing the presence of a space beyond. The secret door is opened by pressing a loose stone six feet up on the wall, which can be detected with the usual roll; if the loose stone cannot be found, the party can break the door down with tools taken from the skeletons.

11c: Contains a centaur skeleton. The bony joint where the human spine joins the centaur spine, just above the first of the centaur's two pelvises, is called the *anterior os sacrum* and it has various magical uses. A wizard or witch might pay 100gp for the bone.

11d: Contains an owlbear's skeleton. Close inspection will reveal that someone has cut into the right *fovea capititis* (the knobbly bit at the top of the thighbone) and made a pair of bone dice. The dice are on the ground just by the skeleton. They are mildly magical. If rolled, each die will always show the number 1. If both are rolled together, a voice will whisper "snake eyes!", and they will disappear; in this event, the roller's next saving throw will automatically succeed.

12. CORRIDOR ROOM:

Scuff marks on the floor indicate that shelves about 2 to 3 feet in depth may have once lined the west wall of this now-empty nook.

Other than the things described above, this area is empty.

13. STIRGES:

A haphazard collection of wooden beams lean against the wall and lie in piles in the southwest corner, along with some mining tools, wooden barrels, and other items.

The pile of beams are home for a gaggle of stirges frenzied by starvation. They squeak angrily at each other and flash through the air, attacking anything that enters the room.

Listening in this room reveals a rat-like squealing.

On the wall behind one barrel (found on even a cursory search) is the number 836.

10 Stirges: AC 13, HD 1, #At 1 bite, Dam 1d4 + 1d4/round blood drain, Mv 10' Fly 60', Sv F1, MI 9

HP	8	□□□□□ □□□	7	□□□□□ □□
	4	□□□□	3	□□□
	7	□□□□□ □□	6	□□□□□ □
	2	□□	3	□□□
	3	□□□	3	□□□

14. COUNT DOWN TRAP:

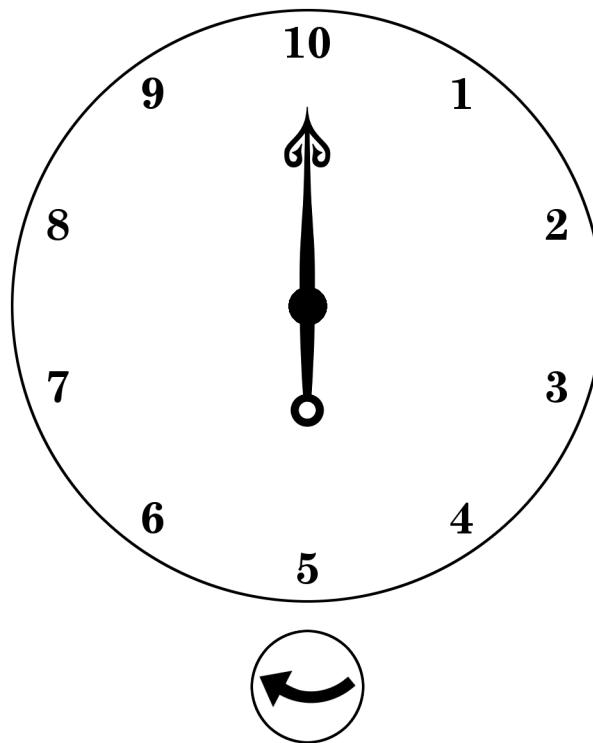
In this room, centered on the far wall, is a circular dial (similar to a clock in design). It is covered in a durable transparent material, resembling glass but tough as tempered steel. The number 10 is at the top

of the dial, and the numbers decrease in a counterclockwise direction from there. Within is a single hand pointing to "10." Below the clock on the wall is a brass button marked with a curved arrow pointing clockwise.

1d4 rounds after the room is entered, a set of steel bars will come down from the ceiling just outside the door (requiring a save vs. Death Ray adjusted by Dexterity to avoid, should any character be standing in that location). The dial will then begin to count down, ticking loudly and turning counterclockwise. It will move from number to number once per round, so that ten rounds will return the dial to the top number (10). If the button is depressed, the dial will swiftly rotate back to 10, but then immediately begin counting down again.

If the dial ever counts all the way down and returns to 10 without the button being pushed, the bars will retract into the ceiling, and the entire assembly will then reset one hour later.

After being allowed to count down completely, curious player characters may discover that the entire dial can be turned. If it is rotated right until 8 is on top, then left until 3 is on top, then right again until 6 is on top, a 3' x 3' secret door below the dial will open. Inside is a locked wooden chest containing 2,554 gp.



15. SKELETON ROOM:

A round table is centered in this room, with a gaudy white chandelier overhead, shining down brightly. Sitting at the table are five skeletons, apparently playing cards.

The moment anyone enters or speaks, one skeleton looks up and chatters, "Care for a game of Twelve Hand Slap?" The skeletons then get up and attack. The "chandelier" unfolds from the ceiling to reveal that it is a skeleton with a **continual light** cast on its skull, which will go out if it is destroyed.

6 Skeletons: AC 13 (half damage from edged weapons), HD 1, #At 1, Dam 1d6 or by weapon, Mv 40', Sv F1, MI 12

HP	7	□□□□□ □□	2	□□
	7	□□□□□ □□	7	□□□□□ □□
	3	□□□	2	□□

16. WINE CELLAR:

This room is apparently a wine cellar. Wine racks cover all the available wall space. However, there are only a few bottles of wine here. There is some broken glass on the floor just to the left of the door.

Each of the 15 bottles of wine here has a 20% chance of being worth 5d10 gp; the rest are worthless.

17. BONE ROOM:

Wooden shelves about two to three feet in depth line the walls of this room. They are stocked with bones sorted by type and length. A wooden bin in the center holds a jumble of bones waiting to be sorted.

As soon as the room is disturbed, the unsorted bones animate and attack.

7 Skeletons: AC 13 (half damage from edged weapons), HD 1, Mv 40', #At 1, Dam 1d8, Sv F1, MI 12

HP	6	□□□□□ □	6	□□□□□ □
	7	□□□□□ □□	5	□□□□□
	6	□□□□□ □	8	□□□□□ □□□
	6	□□□□□ □		

18. ZOMBIE ROOM:

Note: Listening to the door of this room reveals a continuous gnawing noise that seems to come from the room inside. The source of the noise cannot be found inside the room, however, as the door is being eaten from the inside out by beetle larvae. This can

be discovered if the door is listened at from both sides. The door can be smashed through quite easily (add 1 to the open doors range, i.e. 1-2 on 1d6 for characters having no Strength bonus, 1-3 for a +1 bonus, and so on.

This room is empty except for tables lining the walls. Lying on eight of them are what appear to be human forms covered by dusty sheets.

When any character enters the room, or anything in the room is disturbed, four of the shrouded figures rise up off the tables and attack.

4 Zombies: AC 12 (½ damage from blunt weapons), HD 2, #At 1, Dam 1d8, Mv 20', Sv F2, MI 12

HP	7	□□□□□ □□
	9	□□□□□ □□□□
	10	□□□□□ □□□□□
	11	□□□□□ □□□□□ □

19. ZOMBIE ROOM:

As the PCs approach, the door to this room opens as if someone is exiting, but no one does.

This room is furnished as an office, with a desk, a chair behind it, and a large easy chair in front. A solitary figure stands behind the desk.

The figure is a zombie. A hangman's rope, cut off short, hangs around its neck. It is dirty, its ragged, bony hands showing that it clawed its way from a grave.

1 Zombie: AC 12 (½ damage from blunt weapons), HD 2, #At 1, Dam 1d8, Mv 20', Sv F2, MI 12

HP	10	□□□□□ □□□□□
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20. CRYPT ANTEROOM:

This room appears to be empty, save for a huge pair of double doors centered in the south wall. They are plain but well-made, and secured with a large gold seal.

The zombies in this room are clustered against the wall to the left of the door, and are standing perfectly still (of course). They will attack only when someone enters the room, surprising on a 1-3 on 1d6.

After the zombies are dispatched, read the following:

The massive circular gold seal is engraved with strange and unfamiliar symbols. It radiates a sensation of coldness that can be felt several feet away.

The seal must be removed before the doors can be opened. If a **detect magic** or **detect evil** spell is employed, the seal will be detected as emanating evil magic. However, the magic on the seal is inactive; it is there merely to discourage anyone from disturbing the doors.

The seal can be pried away from the doors using the same die roll as for forcing a stuck door. The doors will still be stuck and must also be forced.

6 Zombies: AC 12 (½ damage from blunt weapons), HD 2, #At 1, Dam 1d8, Mv 20', Sv F2, MI 12

HP	9	□□□□□ □□□□
	11	□□□□□ □□□□□ □
	16	□□□□□ □□□□□ □□□□□ □
	9	□□□□□ □□□□
	10	□□□□□ □□□□□
	13	□□□□□ □□□□□ □□□

21. CRYPT OF WALGREN:

Four monstrously large undead humanoids stand guard around a sarcophagus here. The ceiling and corners of the room are thickly hung with spiderwebs.

The undead are ogre zombies. Despite the spiderwebs, there are no particularly dangerous spiders present here.

Within the sarcophagus lie the mortal remains of Garand Walgren. There is no treasure here.

4 Ogre Zombies: AC 12 (½ damage from blunt weapons), HD 5+1, #At 1, Dam 2d6, Mv 20', Sv F5, MI 12

HP	23	□□□□□ □□□□□ □□□□□ □□□□□
		□□□
	26	□□□□□ □□□□□ □□□□□ □□□□□
		□□□□□ □
	23	□□□□□ □□□□□ □□□□□ □□□□□
		□□□
	20	□□□□□ □□□□□ □□□□□ □□□□□

Dungeon Level 2 (Clockwork Manufacturing Facility) Key**22. ENTRY ROOM:**

You are at the foot of a spiral staircase, from which a ten feet wide corridor extends 40ft to the south and ends in a pair of double doors. In the east and west walls of the corridor, two small shrines are inset. Each consists of a statuette of a humanoid figure, about a foot high, in a small alcove at waist height. The alcoves are painted with religious scenes. The double doors at the southern end of the corridor are made of brass-bound oak with decorative copper trimmings, and they look very fancy.

The figurine in the east wall is male. He wears a toga and a peculiar feathered cloak. The scenes painted in the alcove behind him are pleasant and pastoral, depicting an agricultural community in summer going about their daily tasks. If the figurine is lifted up, it will be found to be hollow and open at the base.

Inside it is a pottery vial containing a few drams of aquamarine liquid. The liquid is thick and viscous and, if sipped, tastes vaguely of liquorice. Sipping it will have no other effects. It seems to be a single dose of a potion.

If the liquid is drunk, the drinker will be transformed into an oread (a kind of nymph resembling a dryad, but who lives in the mountains). The oread retains all of her abilities, but loses one point each of Strength and Constitution, gaining instead one point each of Dexterity and Charisma. She also gains the magical ability to cast **charm person** once per day (as the first-level Magic-User spell). The transformation will last 1d6 days. Note that male characters will be made temporarily female by this magic.

The figurine in the west wall is female. She wears a stola and a floral crown. The scenes painted in the alcove behind her are tranquil and watery, depicting a group of fishermen and -women beside a lake in

summer. This figurine is also hollow and open at the base, containing a few drams of pinkish, translucent liquid. This liquid has a faint aroma of honey and if sipped, tastes vaguely honey-like. Sipping it will have no other effects, and it seems to be a single dose of a potion.

If the liquid is drunk, the drinker will be transformed into a centaur. The centaur retains all of his abilities, but loses one point each of Intelligence and Wisdom, gaining instead one point each of Strength and Constitution. He can also run at the speed of a riding horse. The transformation will last 1d6 days. Note that female characters will be made temporarily male by this magic.

If the same character drinks both liquids, he or she will assume **gaseous form** for 1d6 turns, thereafter returning to his or her original state.

Read the following when the party opens the doors at the south end of corridor 22:

The doors swing back to reveal a ten-foot-wide corridor running east and west. To your left (which is east) the corridor continues for ten feet, after which it stops at a T-junction with another ten-foot-wide corridor that runs north and south. To your right (which is west) the corridor continues for ten feet and then widens out into a large chamber. You can feel a strong draft blowing from this chamber towards the east. Your nostrils flare as you catch a whiff of a faintly metallic odor, and you can hear a low hum that may be coming from the west.

If any character has been converted to gaseous form, he or she will be carried helplessly eastwards by the draft upon entering the corridor. At the T-junction he or she may be carried north or south, with an equal chance of each, and will be forced 1d4x10 feet in that direction before coming to a halt. A character in gaseous form may not move against the breeze.

23. FAN ROOM:

Read the following when the party approaches the entrance to this room:

The room ahead is sixty feet east to west by thirty feet north to south, tapering at the near end. In the center of the room is a thirty foot long trough containing a fluid of some kind. The fluid fumes and gives off a metallic reek.

There are five grilles in the walls, one directly opposite the entrance and two in each of the north and south walls. Each grille is ten feet wide and ten feet high. A strong breeze flows into the room from each grille. It is these grilles that emit the hum that you heard earlier.

If a character approaches a grille, he or she will hear a faint clicking in addition to the hum. Behind each of the grilles is a huge fan, fully 9 feet in diameter, which is operated by an odd manlike clockwork creature that stands in a nearby alcove. Within each alcove is a large crank and a complex series of gears which operate the neighboring fan.

It is possible, but difficult, to detach a grille from the wall. If the characters decide to try this, explain that the bars on the grille are about an inch thick and set about an inch apart. It will take a combined total of 50 Strength points to wrench the grilles from their sockets. There are other ways to circumvent the grilles, such as cutting through the bars, for example; though it is unlikely the party will have the right tools on hand, they may be able to find tools elsewhere in this level.

If a grille is removed, the fan behind it will also block passage. Although the fans are not sharp, they are large and heavy and they rotate too quickly to avoid. Explain that they move so fast the blades are just a blur. Any character who attempts to pass between them will suffer 3d6 points of damage (no saving throw). The gap between the blades and the surrounding wall is a mere six inches on each side.

It is possible to stop the fans, either by wedging them with a sufficiently large and solid object or by somehow getting behind them and harming the mechanism.

If a fan is stopped, then its associated clockwork man will cease to turn the handle. It will seek to remove any obstacles and repair any damage to the fans, and then resume turning the crank. If a party member interferes with this activity or attacks the clockwork man, it will designate him or her as a target.

The clockwork man is programmed to attack all designated targets in melee. If there is a choice of target, the clockwork man will attack the least well armored target first, continuing to attack until the target lies on the ground. It will then attack the next target on its list. If no targets remain standing, the clockwork man will return to its task.

5 Huge Clockwork Men: AC 22, HD 8 #At 2, Dam 2d4/2d4, Mv 20ft, Sv F8, MI 12

HP 40	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□	□□□□□	□□□□□
40	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□	□□□□□	□□□□□
40	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□	□□□□□	□□□□□
40	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□	□□□□□	□□□□□
40	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□	□□□□□	□□□□□
40	□□□□□	□□□□□	□□□□□	□□□□□
	□□□□□	□□□□□	□□□□□	□□□□□

The fluid in the trough is the magical fluid which serves as the clockwork creatures' lubricant and fuel. This is, so to speak, their "food," and all the clockworks in the dungeon periodically need to return here. If any fluid is scooped out, the trough will magically refill itself in one round.

The fluid is acidic and gives off noxious fumes. A character approaching to within 1 foot of the trough must save vs. Poison or fall unconscious to the ground for 1d4 rounds. If the character is not promptly removed from the fumes, he or she may suffer brain damage: every turn, the character must roll another saving throw vs Poison, with failure resulting in the permanent loss of one point of Intelligence.

A splash of the acid is mildly harmful to organic material (1d2 points of damage). Immersing a limb in the trough will cause 1d6 points of damage, while immersing the whole body in it causes 1d12 damage per round. This damage is in addition to the effects of the fumes.

If more than two fans are disabled, then the toxic fumes in this room will begin to build up. Three turns after the third fan is disabled, anyone within the room must save against unconsciousness and subsequent Intelligence loss. If all five fans are disabled, then over the course of the next game day, the entire level will fill up with toxic fumes. Very small, concealed vents in this level (leading directly to narrow clefts in the rock above, and thence outdoors) prevent the fumes from escaping to other levels of the dungeon.

The fluid is opaque, so the characters will not be able to see the steel circlet at the bottom of it. This circlet, called the **Crown of Clockworks**, was an experimental device made by the Wizard of Clocks. It proved to be unreliable, and in a fit of pique he threw it in the trough and forgot about it.

If a character wears the Crown of Clockworks, he or she must roll 5d6 every round and compare the result against his or her Intelligence. If the roll is equal to or less than the character's Intelligence, then he or she may control one clockwork creature within 100 feet. This control includes being able to "see" through the clockwork's eyes and control its movements and attacks, although if this is done the character may take no other action that round.

If the roll is 1 or 2 points higher than the character's Intelligence, then the control fails but he or she receives no ill effects. If the roll is 3 points higher, then he or she believes that a clockwork is under control, but it is not. If the roll is 4 or 5 points higher, then the nearest clockwork acquires the character as a target and will move to attack him or her, continuing its attacks until the clockwork is destroyed or the character lies on the ground. If the roll is 6 or 7 points higher, then all clockworks within 100 feet acquire the character as a target. If the roll is 8 or more points higher, then all clockworks within the dungeon acquire the character as a target and that character falls unconscious for 1d6 rounds.

24. MACHINING ROOM:

The center of this room is dominated by several huge, steel tables surmounted by complicated clockwork machinery. Neat stacks of sheet metal lie around the room's edges, while a vast range of toothed gears and cogs hang from steel pegs embedded in the north wall. The machinery is cold, silent, and dusty, and the room is still.

The ceiling is arched and high-vaulted, ranging to at least thirty feet above the floor. Near the east end of the room is what appears to be a circular clock about five feet in diameter hanging from the ceiling, but the markings on the clock are unfamiliar and instead of the usual hour, minute, and second hands, there are five pointers of various shapes and colors. The clock has stopped and all the pointers are vertical, the equivalent of twelve noon on a conventional clock.

If the machinery is examined, it will be found to consist of abrasive wheels, cutting discs, and other devices for the manufacture of clockwork. The mechanisms have not been cared for, and by now all have permanently seized up due to rust in the internal workings. There is no way to restart the machinery. However, the cutting discs and abrasive wheels are made of a magical alloy and have retained their shine and edge.

If the party wants to retrieve these, then a dwarf or gnome will be able to use thieves' tools or other appropriate equipment to extract two cutting discs and two abrasive wheels. These are 2 feet in diameter and rather heavy (at least double the weight of a large shield), and they cannot effectively be used as weapons. The alloy is valuable and each disc would be worth 500gp to a high-end craftsman or an alchemist. Alternatively, an expert dwarf or gnome blacksmith could make each wheel into a shield +1. The party would have to pay 1000gp per shield in labor and materials.

The gears and cogs are of brass, bronze or steel. The steel ones have rusted and are useless. The brass and bronze ones potentially have value, although extracting them from the dungeon is probably more trouble than they are worth. They range in size from smaller than a fingernail up to 3 feet in diameter. The gears and cogs from this room have a potential resale value of 1gp per pound.

The steel plates, if examined, will be seen to be rusted and of very little value.

If the party examines the clock, then they will see that it hangs from the ceiling by a steel chain, about twenty-five feet above the floor. A large brass key protrudes from the back of the clock. If detected for, then the clock radiates magic but the key does not.

A character with an Intelligence score of 15 or higher will be able to deduce its peculiar markings. The Wizard of Clocks was working on finding a decimal system of time measurement, and this clock uses one of his experimental systems.

If the party attempts to climb up to the clock, they will find that the steel chain from which the clock hangs is rusted and deteriorated, and if it has to bear another 50 pounds over and above that of the clock, then there is a 75% chance that it will break. The clock will then crash to the floor, inflicting 5d6 points of damage on any character directly beneath it (save vs. Death Ray for half damage). The clock will shatter when it hits the ground, sending glass fragments and slivers of metal flying through the air in a 20 foot radius. Any character within this range will take a further amount of damage equal to 25 minus his or her AC.

If the party reaches the clock safely and attempts to wind the key, then whoever is winding it will find that a tiny but extremely poisonous spider has made its lair in the mechanism. It will scuttle out and bite. If the character is wearing leather gloves or better, then this will have no effect, but if the character has only cloth gloves or unprotected hands, then he or she

must pass a saving throw vs. poison or die in 1d6 turns. If the saving throw is passed, then the character will only be rendered unconscious.

If the clock is somehow wound, then it will begin to tick in a peculiar rhythm. The ticking will continue for 4 turns, increasing in volume and becoming more erratic. At the end of the 4 turns, or earlier if the clock is interfered with (for example, by trying to remove the key), the ticking will stop and a few moments later, the clock will explode, showering everyone in the room with shrapnel as above (inflicting points of damage equal to 25 minus the character's AC).

If the clock explodes for any reason and the characters search the resulting debris, they will find that one of the tubes in the clock is actually a magical pipe (resembling a flute). This is a unique magical item called a **Pipe of Rust**. If anyone attempts to blow into the pipe, then irrespective of whether they actually know how to play it, the pipe will emit a haunting tune and, three rounds later, a rust monster will appear. If the pipe is still being played, then character playing the pipe has a chance to control it: the monster must save vs. magic or be subject to the pipe player's simple telepathic commands. If it passes its saving throw then it will become free-willed and the player will not be able to regain control over it.

Each time the pipe is used, the GM should secretly roll 1d6. On a "1" the pipe is out of charges and will never function again. On any other result, it has further charges and can be used again, except that in no event can the pipe summon more than one rust monster in any 24-hour period.

25. CASTING ROOM:

As the adventurers approach this room, they will hear a loud electric hum and occasional snap of electrical discharge, and will smell hot metal.

In this room you see a variety of equipment for casting metal, including a small oven which is glowing even now, as well as a large crucible suspended on a ceiling-rail in front of a large, apparently cold furnace. There are smaller furnaces with long buckets on handles near them, scattered about the walls.

Ingots of raw metal are stacked in the northwest corner; hand-carts full of sand line the south wall. A number of wooden barrels are scattered along the north wall, along with wooden baskets full of shards of broken glass and a number of reverse moldings of body parts and machinery. Several large bins of

coal and wood line the other walls. Long iron tongs, heavy iron snips, and other tools hang on the walls or rest on tables.

An incomplete skeletal clockwork man hangs from the ceiling over a workbench centered on the south wall. His glass eyes will move to follow anyone in the room, but he will not interact in any other way.

The small oven is heated by some unknown but powerful force, and contains a ceramic vessel filled with molten aluminum which glows white hot.

The large crucible is half full of cold steel; the large furnace is dead cold.

One smaller, long-handled bucket resting beside a cold furnace is filled with cooled glass, and on a nearby table are dozens of round glass eyes. Another area has piles of fine white powder, next to several ceramic plates.

The barrels are partially full of stagnant water. The message "Groo wuz heer!" has been scratched on one of the barrels, apparently using a dagger.

The clockwork man is too incomplete to be useful. In particular, only part of his "thinking" mechanism has been installed.

26. FORGING ROOM:

Several forges are visible in this room, each with a large leather bellows on the floor beside it. A heavy block of steel lies like a table underneath a metal cylinder which extends from a mechanism attached to the ceiling. Several small workbenches are scattered around the walls of the room, littered with hand tools and metal parts.

This room serves as a place for making metal alloys and the related metal parts that have to be thin and strong, or springy and durable. Random body parts for clockwork men (for the framework and "skin" in particular) can be found here, although the more

intricate clockwork mechanisms are made elsewhere.

There are two pedals set in the floor beside the metal bench, connected by cables to the cylinder mechanism. This is a power hammer, and pressing the pedals causes the steel cylinder to drive up and down; the speed and force is controlled by the amount of pressure on the pedals. One pedal drives the cylinder down, the other withdraws it. Removing the machine from this room would require dismantling it; it is unlikely to work again if so treated.

A number of sets of tongs and plain hammers can be found, as well as barrels of ingots of iron and small chunks of coal. Several finished and half-finished springs up to three inches long and an inch in diameter are on a table beside one forge; they are strong and durable. A machine for cutting threads on screws is on one table. It also has forms for putting heads on rivets, screws, and nails. A small wooden box on another bench holds steel ball bearings of various sizes, up to an inch in diameter. Fully searching the room will take 2d4 turns; the GM should space out the discovery of the items above over that period of time, as he or she sees fit.

27. ASSEMBLY ROOM:

A row of long tables lines the center of the floor of this room. Tools, screws, and random scraps of metal are scattered along the tables.

If any party member looks up, read this:

The ceiling of this room is lined with thick spider webs.

There are several huge dark gray spiders hiding in the webs. They are much like giant black widow spiders, only a bit smaller.

3 Giant Spiders: AC 13, HD 2*, #At 1 bite, Dam 2d4 + poison, Mv 20' Web 40', Sv F2, MI 8

HP 10	□□□□□	□□□□□	
13	□□□□□	□□□□□	□□□
7	□□□□□	□□	

Dungeon Level 3 Key (The Lost Lizardman Temple)

Important Note: The third dungeon level is an old lizard man temple from the days when they had a great civilization. If the party is cooperating with the lizard-man leader Slurra Rosha, he will be able to control all the golems and living statues in this dungeon level; he will command them to remain still as soon as he sees each one. Other monsters (in particular, the basilisk and the mummy) will not be under his control.

It is his intent to retrieve Sashra at any cost. After he has the sword in his hands, he will order the golems and living statues to attack the party of adventurers, while he and his warriors escape.

28. MAYHEM:

A glowing orb in the ceiling illuminates a room some thirty feet high. This room is a scene of mayhem. What seems to be the badly damaged statue of a great two-legged lizard with a massive head full of teeth is standing amid the ruins of two large piles of bent and twisted machinery - gears, chassis, cutting heads, and other parts not so easily identified. Scattered across the floor are many stone fragments of various sizes, the largest the size of a melon; they appear to be the same sort of stone as the statue.

In the west wall is an ornately decorated, brass-faced door covered in cobwebs and dust, about four feet wide and eight feet high. The walls of this room are built of yellow sandstone blocks.

In the north wall is a door made of heavy oaken planks reinforced by iron banding.

Along the east wall hang a half dozen or so ragged strips of paper perhaps two feet wide and five feet long.

The statue is a Stone Golem, made to resemble a Tyrannosaurus Rex. This monster is heavily damaged (it originally had 60 hit points) from the ancient battle with the two clockwork diggers; their remains lie on the floor. The stone golem will attack when two or more characters (or creatures) enter the room.

The glowing orb is a fragile form of magic that fails if the orb is disturbed or dispelled.

Few of the strips of paper on the east wall are left in any sort of legible condition, as the paper has deteriorated badly in the humid air. They appear to have once been hand-painted posters or banners of

religious nature. The banners are written in the "lost" language of the lizard men; as there are no living speakers of this language, a **read languages** spell will not work to decipher them.

Stone Golem: AC 25 (+1 or better weapons to hit), HD 14 (+11), #At 1 + special, Dam 3d8, Mv 20', Sv F7, MI 12

HP 10 □□□□□ □□□□□

29. MUMMY'S CHAMBER:

The door leading to this room is locked and trapped with a magical trap. A thief, dwarf, or gnome will not find the trap, but a **detect magic** will reveal an aura. The key is nowhere to be found, so the lock must be picked if the party is to enter the room. If someone successfully picks the lock:

As the lock clicks open, the door opens inwards a tiny amount, not quite enough for a halfling's finger to slip between door and lintel, and instantly thousands of tiny black beetles begin to pour through the crack. It is as if the room beyond were completely full of beetles.

Anyone standing before the door must leap back immediately, or they will have beetles crawling all over them. These particular beetles are scavengers and will not bite living flesh, but they will rapidly crawl all over the character and into backpacks and pouches. They will consume and spoil anything edible, or any form of dead flesh, in the character's possession within 1d3 rounds.

It is not possible to close the door. Opening it will cause all the beetles to come out in a rush. Failing that, the beetles will continue to spill forth for about an hour (six turns), during which time about five million beetles will pour forth. They will disperse through the dungeon, but these beetles are eternally magically hungry; they will starve to death within another six turns, after which their corpses will disappear, returning to their home plane.

The beetles were a divine punishment on one of the most evil women ever to live. Her name was Zul-Rukha, surnamed "Pandemonica" and "Entropy's Fist". The gods punished her wickedness by pronouncing that beetles should devour her flesh for eternity, but that her body should instantly heal their bites, and she should suffer the pain of each bite. She is now a mummy. How she came to be interred within an ancient lizardman temple is not clear; indeed, she does not even know.

Once the beetles have gone, Zul-Rukha's flesh will lose its regenerative properties and she may be destroyed like any other mummy. She will attack, in the hope that the party will slay her quickly before the gods can devise another torment.

If Zuk-Rukha is slain, then the character destroying her will be mildly cursed for thwarting the gods' will. The character will be forced to apologize to everyone he or she injures from this time on, until the character has spent a day in a temple in contrite prayer and meditation.

When the party enters this room:

The room is painted on all four walls with scenes from what seems to be the life of an evil woman. Many evil deeds are depicted, of which the west wall is the worst. The woman is depicted as a general, leading a victorious army; the defeated are being sold as slaves, and the buyers are horrible anthropomorphized bats from deep underground. These creatures are like men with furred bodies and the heads of bats, and they are depicted as blind, with scars where their eyes were, as if each had had its eyes plucked out. Once taken below ground, the slaves are devoured alive by the bat-creatures. The whole scene is sickening and disturbing.

There is no treasure in this room, and indeed the party receives no reward (except for experience) for slaying the mummy. If, however, she is not slain, but somehow forced back into this room and the door is once again locked, then the character who suggested this course of action will permanently gain a point of Wisdom (which will be lost if the party ever again opens the door). In this event the gods will replace the beetles, and Zul-Rukha's torment will resume.

Zul-Rukha, Pandemonica, Entropy's Fist: Mummy, AC 17, HD 5, #At 1, Dam 1d12 + disease, Mv 20', Sv F5, MI 12

HP 25 □□□□□ □□□□□ □□□□□ □□□□□
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30. CORRIDOR:

This L-shaped corridor provides central access to the other main rooms. The ceiling is about twenty feet high. Ahead of you is a dais set in the corner, and upon the dais is a glinting crystalline statue of a lizard man. The statue wears a feathered headdress and is armed with a spear and a stone-headed club; its arms are raised as if calling upon powers from above, toothy maw wide open as if screaming. To your right down the corridor you can just see another such dais with an identical statue; the corridor turns left at that point.

Note: The doors connecting to this hallway are each described in the room they open into.

The statues are Crystal Living Statues, made to resemble lizard man priestesses (though non-lizard men will find it hard to recognize them as female). Each contains a 500gp diamond, which can only be found by searching the shards after each is destroyed. This search is similar to searching for a secret door. If an elf is in the party, the GM may want to allow one such gem to be found automatically by the elf to entice the characters to search the other shard-piles. Of course, all must be destroyed before such a search can be undertaken. They will wait to attack until two or more non-lizard men reach the corner of the corridor (or of course, when they are themselves attacked).

3 Crystal Living Statues: AC 16, HD 3, #At 2, Dam 1d6/1d6, Mv 30', Sv F3, MI 12

HP 13	□□□□□	□□□□□	□□□
14	□□□□□	□□□□□	□□□□
16	□□□□□	□□□□□	□□□□□ □

31. BASILISK: When this room is approached, read the following:

The doors to this room are carved with stylistic representations of dragons writhing around the blade of a sword wrapped in flames.

If the room is entered:

The center of this room is dominated by a lifelike statue of a great lizard, surrounded by similarly lifelike statues of lizard men in defensive poses.

The "statue" of the great lizard is actually a basilisk, snoozing quietly. Unless the party is very quiet, it will awaken within a single round and attack. The lizard men statues are, of course, victims of its gaze. The

jungle plants are fake, painted plaster and cloth over wood frames.

It is likely that the party will be distracted by the battle with the basilisk. When they have time to inspect the room properly, read the following description:

The walls of this room were painted with murals, but the humid environment has caused the paint to decay; little can be seen of the original subject matter.

The doors that open into the hallway are carved on both sides with stylistic representations of dragons writhing around the blade of a sword wrapped in flames.

The huge bronze doors set in the diagonal wall are decorated with bas reliefs of lizard men and other lizard-creatures glaring at interlopers. Ancient dead roots have grown under the frame, working their way in from the outside.

Note that both the doors the party entered through and the other pair are identically carved.

The doors in the diagonal northwest wall are the original exterior doors of the temple. As they open outwards, they cannot presently be opened; if somehow torn down, the party will find only black dirt on the other side.

Basilisk: AC 16, HD 6, #At 1 + gaze, Dam 1d10 + petrification, Mv 20', Sv F6, MI 9

HP 30 □□□□□ □□□□□ □□□□□ □□□□□
□□□□□ □□□□□

32. AMBER GOLEM:

When the adventurers approach this room, read the following:

These double doors are covered with verdigrised copper plates, stamped by stylized lizards circling each other fluidly.

Any character approaching these doors will feel a buildup of static electricity; his or her hair will stand on end, small sparks will arc over the character's armor, etc. Any character in metal armor who touches the door handle will suffer an electric spark doing 2d4 points of damage (save vs. Death Ray for half damage); characters not wearing metal armor will not be harmed.

The doors are not locked. Once the characters manage to enter the room, read the following:

A dais on the south side of the room is a translucent yellow-brown statue of a giant lizard.

The golem is so charged with static electricity that anyone striking it in melee with a metal weapon will suffer a strong static spark exactly like the one from the door handle. It will attack when two or more non-lizard men enter the room.

Amber Golem: AC 21 (+1 or better weapon to hit), HD 10 (+9), #At 2 claws/1 bite, Dam 2d6/2d6/2d10, Mv 60', Sv F5, MI 12

HP 44 □□□□□ □□□□□ □□□□□ □□□□□
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After the amber golem has been defeated, the adventurers can recover 1,000 gp worth of amber shards.

33. BONE GOLEM:

When the adventurers approach this room, read the following:

These wooden doors are carved with a flower-bordered depiction of lizard men in a swamp, fighting each other.

The wood of the doors is old, cracked, and rough; anyone running a bare hand over it to check for traps will get painful splinters, and pressing an ear to it to listen will likely gouge an ear lobe (perhaps a roll of 5 or 6 on 1d6). This does no real damage, but the GM should apply a penalty of -2 on the victim's attack roll (if his or her weapon hand is so affected) until the splinters are removed or the character receives a healing spell. The GM must determine if any particular treatment for the splinters is successful or not.

When the doors are opened, read the following:

You see a the skeleton of a very large lizard man hunched in the middle of a dais on the far side of the room. It sits facing the doorway, hands on its knees; its empty eye sockets seem to be glaring at you. Claws from bears and similar creatures are hung on a thong across its chest. The skull of a giant lion rests atop its bony pate like a helmet. The smell of swamp plants and mud wafts to your noses, and this causes you to notice that the floor, walls, and ceiling seem to be damp.

When anyone enters the room, the golem rises, its four arms unfold, and it attacks with four flint-headed hand axes.

Bone Golem: AC 19 (+1 or better weapon to hit), HD 8, #At 4, Dam 1d6 x 4, Mv 40', Sv F4, MI 12

HP 38 □□□□□ □□□□□ □□□□□ □□□□□
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34. THE SWORD:

When the adventurers approach this room (from either direction), read the following:

You see a two-handed sword floating above a large dais here, engulfed in flames which rise up from the bare marble of the dais.

This is Sashra, obviously. The brightness of the flames reflected from the blade will blind any unsuspecting character who views it unless a save vs. Death Ray is made. This blindness lasts 1d4 turns. The flames do 3d6 damage per round to any non-lizardman who enters them, and Sashra will attempt to control anyone who handles it. If such an attempt fails, and the wielder is not a lizardman, Sashra will resist, doing 2d4 points of fire damage to the character handling the weapon each round. If Sashra is able to control a non-lizardman character, it will force that character to deliver it to the nearest lizard man as soon as possible.

Sashra

Greatsword +3

Intelligence: 9, Power: 12, Ego: 24

Sashra was created by an ancient lizard-mage to serve the interests of the race of lizard men. It will accept no other sort of wielder; except as noted above, any non lizard man who holds Sashra will suffer 2d4 points of fire damage each round (no saving throw) until the weapon is relinquished. Sashra speaks only the language of lizard men.

Sashra can use the following powers:

- **Protection from Evil 10' Radius**, once per day
- **Hold Person**, three times per day

35. METAL LIZARD:

The closed doors to this room are decorated with carvings of drums set amid a motif of bamboo and swamp plants. They are crafted from lustrous teak hinged by black-lacquered iron hinges with a heavy iron handle set in each.

Each handle is a latch: lifting it raises a rod from a hole in the floor under it, allowing it to open. Swinging it "shut" means the rod falls back into the locking hole underneath it. They are hinged to slowly swing shut by their own unless braced open.

Opening them and looking inside reveals the following:

You see a room decorated like a swamp island, with a dark earthen mound festooned with wetland plants and bushes. A bright light shines from a yellow globe suspended from the ceiling, which is about thirty feet high. A group of thatch huts with rawhide door flaps is centered on the mound. Sitting on stools carved from solid sections from tree-trunks are three statues of lizard men with hide drums held between their splayed legs. The slight burbling of water can be heard.

Behind the huts you see a statue of a huge lizard-like creature with an elephantine body and a long neck and tail. It appears to be made of black iron.

The "lizard-like creature" is an Iron Golem, constructed to resemble a small apatosaurus.

When two or more non-lizard men enter the room, the three lizardman "statues" will beat out a thunderous drum roll, as if summoning a spirit to their aid. They will not do anything else. They are simple steel and wooden shells with a fairly realistically painted canvas covering and have little real value beyond scrap metal or as a curio; they are animated by magic forces and disturbing them spoils the magic. The huts are empty shells.

As soon as the mechanical lizard men begin to play their drums, the iron golem will move toward the party and attack.

The yellow globe is a single large carved quartz crystal worth a 200 gold pieces; it is enchanted to provide the proper light for photosynthesis, which permits the plants to grow. If disturbed (such as being removed from its place or damaged) the light goes out permanently.

The sound of water comes from a shallow stream that winds through the room, watering the plants. The

plants are real, although they are not doing well without proper care.

Obscured by the plants is a doorway in the north wall leading to room #36. It is described there.

Iron Golem: AC 25 (+1 or better weapon to hit), HD 17 (+12), #At 1 + poison gas, Dam 4d10, Mv 20', Sv F9, MI 12

HP 90 □□□□□□□□□□□□□□
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36. CAVERN ROOM:

You see a stone archway about eight feet high and six feet wide, set with a large door made entirely of dark wood. The stones were roughly quarried from granite and give a cavern-like appearance to the opening.

The door is stuck. If opened, read the following:

The door opens into a dark space where only shadows can be seen, giving the resemblance of a deep cave strewn with boulders.

The ceiling of this room is some fifteen feet high. The interior walls have been painted dark colors. There is a variant of the **continual darkness** spell at work in this room which does not eliminate light but does reduce even bright light to gloom; this effect can be dispelled as if cast by an 8th level caster.

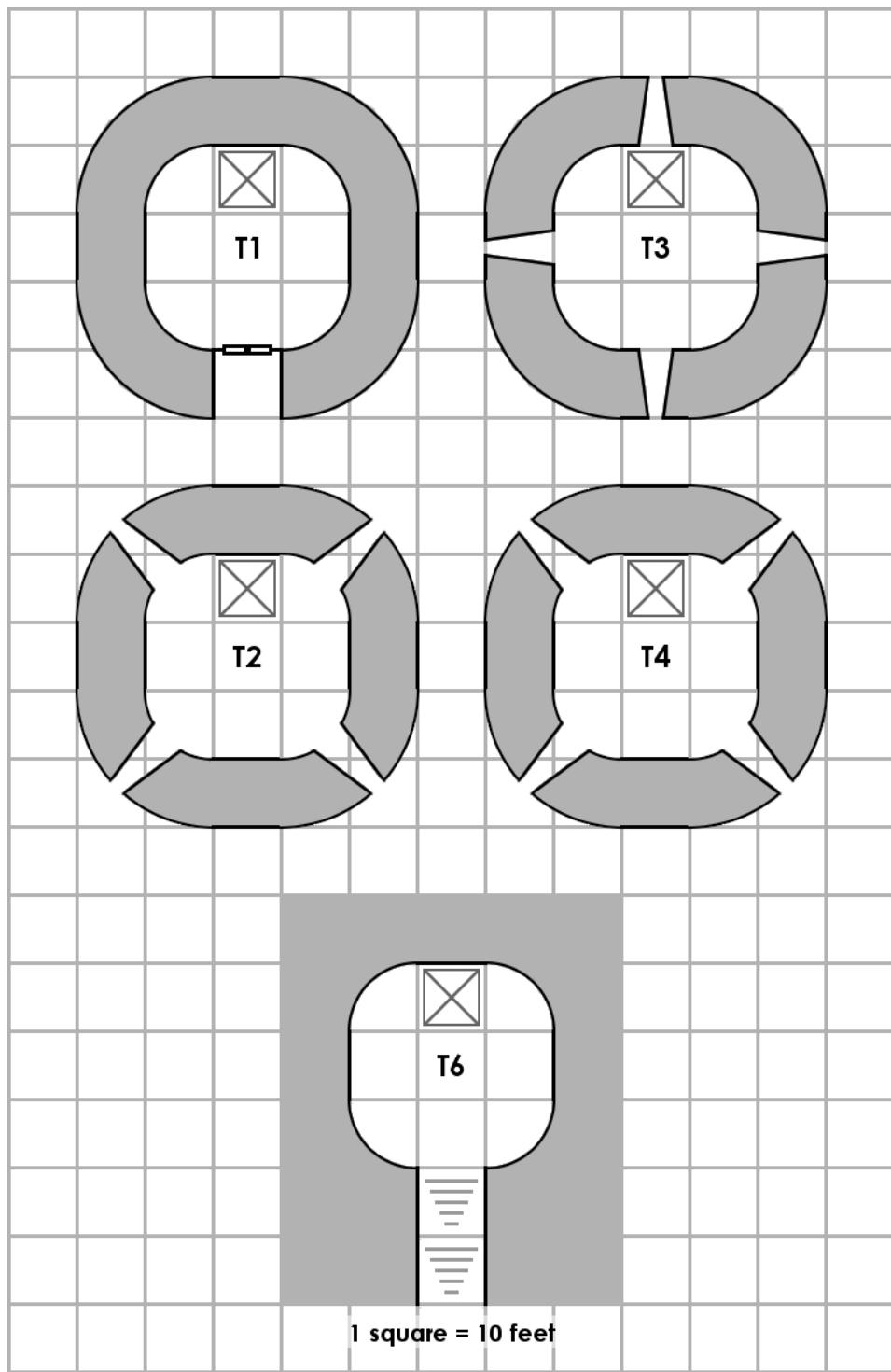
Hunched behind boulders at intervals are what might be mistaken for three lizard men statues, painted a dark, greenish, mottled color as if to mimic living lizard men. They are iron living statues and attack with savage blows from clawed fists. They are not easily noted until someone gets close with a bright light source; roll a standard secret door check for each player character, in secret, and only reveal their presence if so detected.

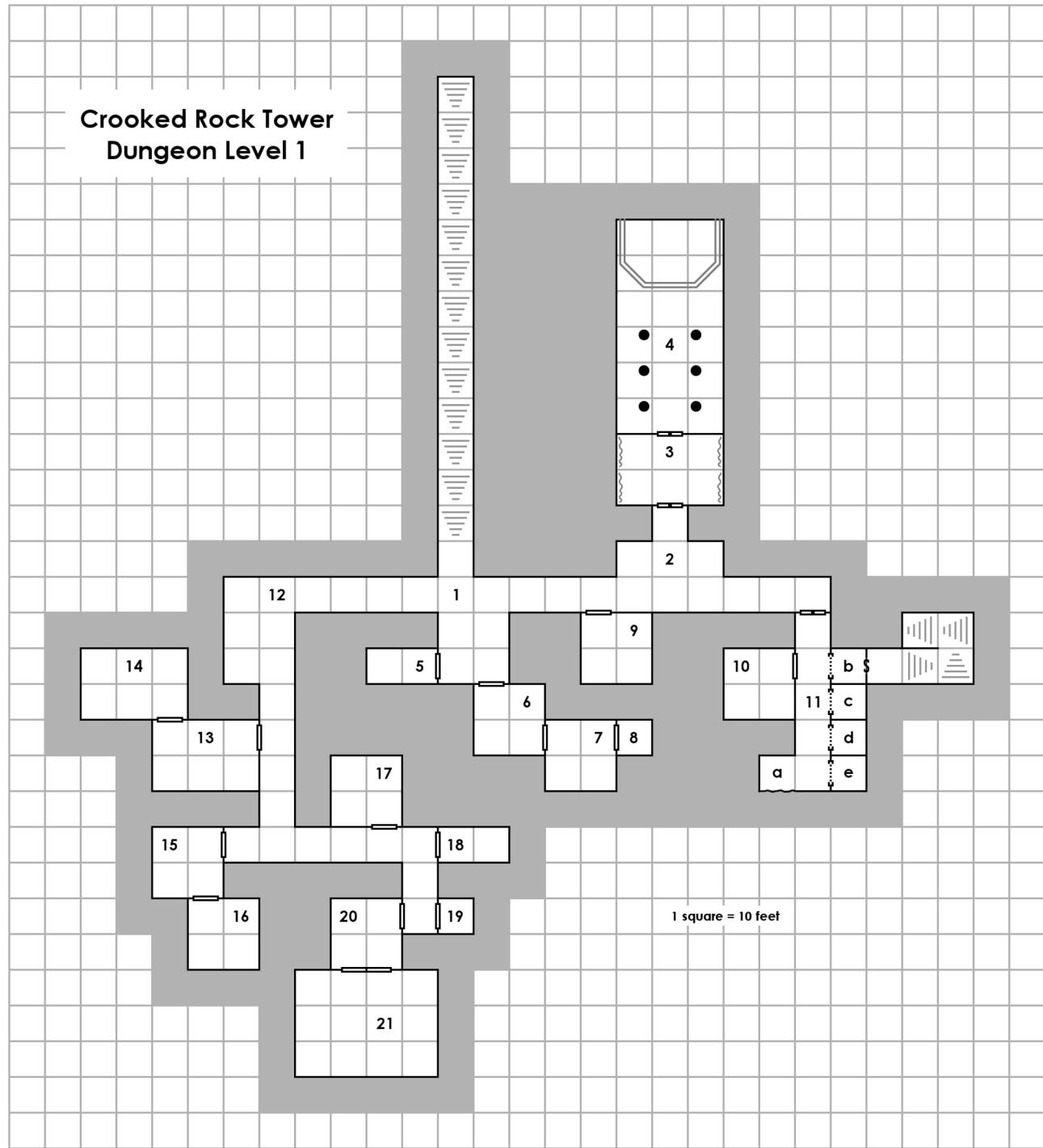
The statues will attack when two or more non-lizard men enter the room.

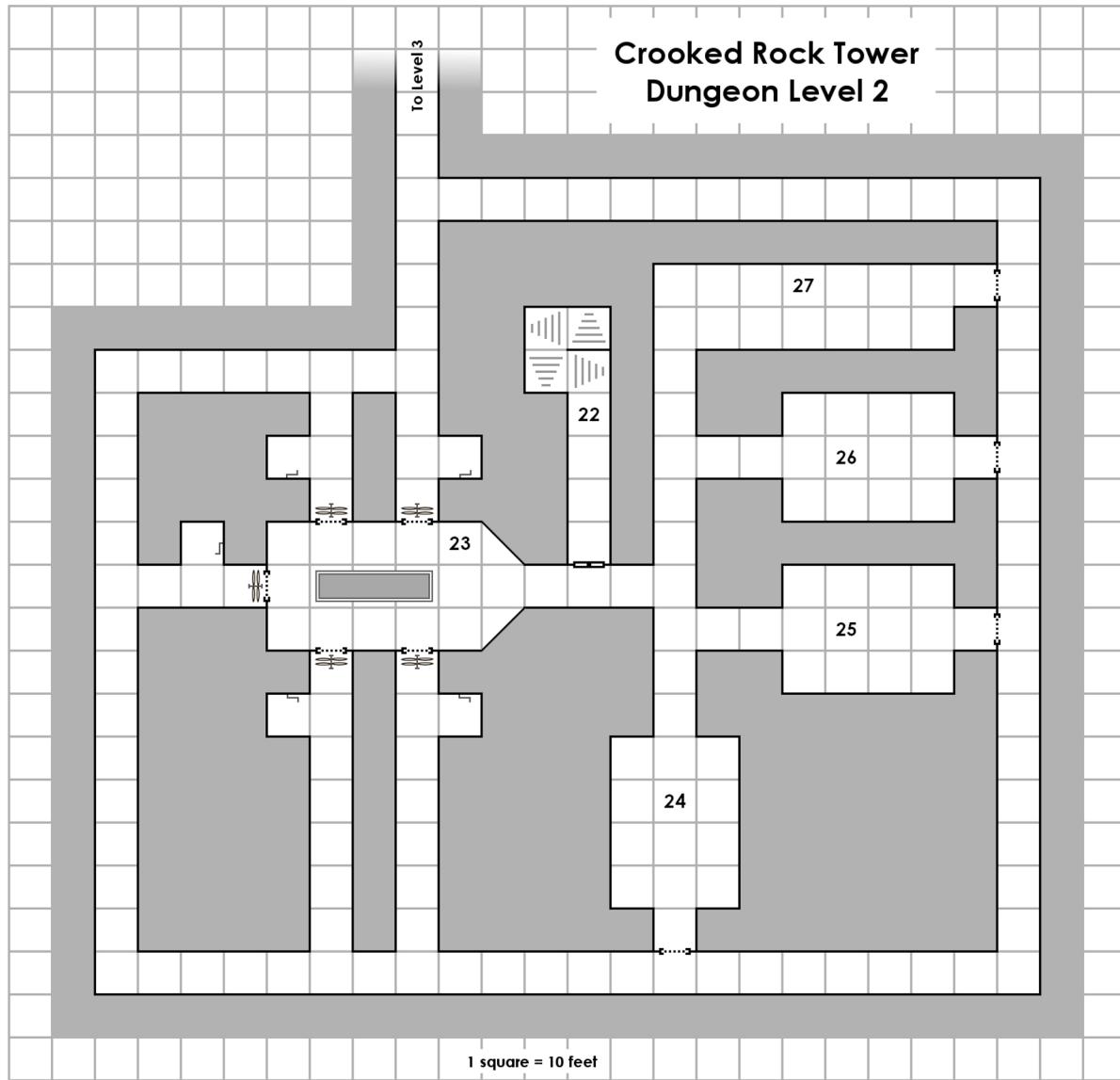
3 Iron Living Statues: AC 18 (non-magical metal weapons stick to monster), HD 4, #At 2, Dam 1d8/1d8, Mv 10', Sv F4, MI 12

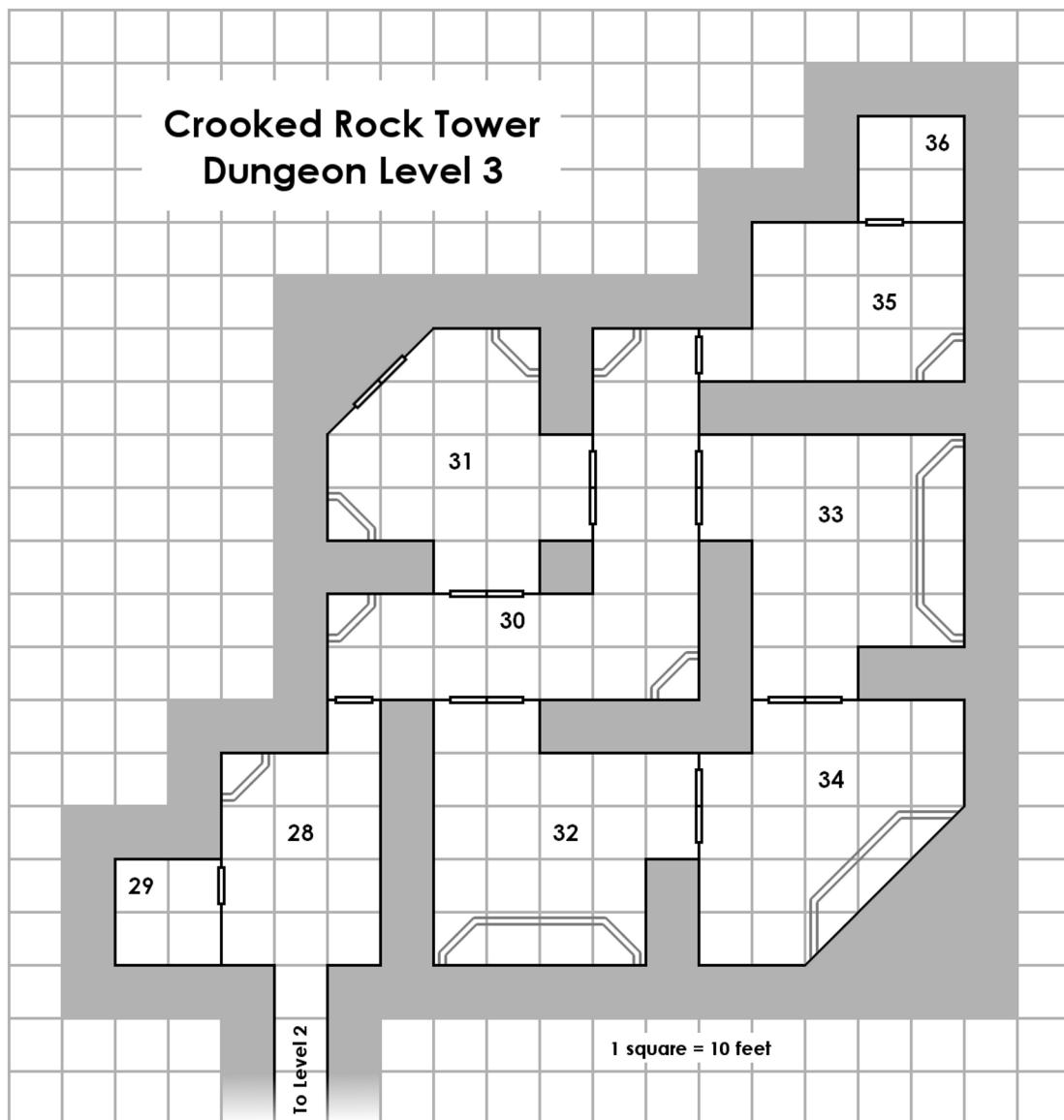
HP 20 □□□□□□□□□□□□□□
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Crooked Rock Tower Map









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